

THE INTEGRATION PATH OF SUSTAINABLE DESIGN PRACTICES AND RURAL REVITALIZATION IN THE TAIZI ISLAND LAND ART FESTIVAL

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ABSTRACT

The process of art entering rural areas is often accompanied by multiple collisions and tensions, which has become a common reality faced by contemporary art curators, artists, rural researchers, and cultural policymakers. The core issue lies in: when we aim for ‘rural revitalization’ and place art within the rural ecological environment, or generate works closely related to the locale through localized creation, how can we avoid having artistic practices devolve into ‘self-indulgence’ by urban elites that are disconnected from the real needs of the countryside? How can we ensure that artistic practices truly benefit the rural areas sustainably in the long term? This issue concerns not only the social value of art but also the development logic and cultural identity construction of the rural areas themselves.

This article is a critical case study of a project that fell short of its goals, which takes the first Liaoyang Taizi Island Land Art Festival as an example to analyze the implementation plan and sustainable design of this art festival. Additionally, in conjunction with the current stage of development in Taizi Island village after the festival, it reflects on the advantages and disadvantages of the integration process between this land art festival and rural revitalization. It attempts to reveal the institutional and cultural dilemmas hidden in the practice of art intervention in rural areas and further explores feasible paths for achieving long-term win-win outcomes between artistic practices and rural revitalization.

Keywords: Sustainable Design, Rural Revitalization, Land Art Festival

1 INTRODUCTION

With the acceleration of globalization and urbanization, rural regions are inevitably confronted with multiple challenges such as population loss, industrial decline, and cultural fragmentation. How to achieve Rural Revitalization has become an urgent issue in contemporary social development. Beyond economic and industrial revitalization, cultural revitalization should also be an extremely important and indispensable component of Rural Revitalization. China’s culture and art are rooted in the land; rural culture has always been one of the fertile soils for the growth of culture and art, a trait determined by China’s social genes over thousands of years [1]. Art, as a spiritual expression of humanity, naturally becomes a powerful medium for activating the cultural genes of China’s countryside and reviving the soul of its rural communities. When it takes the stage in rural settings and plays its part in village development, it effectively addresses the question of how to transform local cultural strengths into driving forces for Rural Revitalization. Simultaneously, from a sustainable development perspective, the overarching theme demands consideration: how to make art a long-term and effective driving force in rural construction—nourishing both the material and spiritual needs of the countryside while fulfilling the city’s recognition and longing for rural life—thereby forming a socially sustainable design, is also a fundamental theme that demands consideration.

At this juncture, land art, as an ecological art form, has successfully assumed the role of a bridge of communication between art and the countryside. Unlike the early motivations for land art in Western countries—a reaction against the spiritual anxiety and oppression caused by industrial society—China’s land art draws nourishment and inspiration from the very source of its cultural genes: nostalgia for the countryside. Consequently, China’s land art manifests in two primary forms: one where artists use the countryside as a venue to exhibit their works. They utilize local materials to create site-specific artworks. The other form, which is the focus of this paper, involves approaching traditional villages from the perspectives of social organizational structures and physical landscape forms. Guided by the Rural

Revitalization Strategy, it employs sustainable design to renew and transform the natural environment, spatial configurations, and human-ecological systems of traditional villages. This aims to endow traditional rural areas with cultural tourism production capacity or drive local development, thereby achieving the goal of rural construction [2].

However, the integration of art into rural development has not proceeded smoothly, and the outcomes of using art as a catalyst to drive rural revitalization have fallen short of expectations. The primary reason lies in the inherent conflicts between the artistic expressions of artists and curators and the cultural context of the villages themselves. This has resulted in projects largely failing to achieve their original goals of Rural Revitalization, instead becoming fleeting, elitist bubble. Against this backdrop, the paper attempts to analyze the practical challenges of artistic intervention in rural areas from a sustainable design perspective, using the case study of the First Liaoyang Taizi Island Land Art Festival. It explores integration pathways between Land Art Festivals and Rural Revitalization, seeking mutually beneficial solutions for artistic rural development and rural revitalization.

2 LOCALIZATION PATH FOR SUSTAINABLE DESIGN

2.1 Sustainable Design

Since the 20th century, with the accelerated advancement of industrialization, ecological and environmental crises have emerged as a shared global challenge. How to achieve technological progress and economic development while simultaneously restoring ecosystems from a fragile state has become a pressing global dilemma. Against this backdrop, in 1987, Gro Harlem Brundtland, the Prime Minister of Norway, introduced the concept of sustainable development. According to the Brundtland Report, sustainability is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs”[3].

Since the dawn of the 21st century, the concept of sustainable development has gradually become a global consensus. The principle of “sustainable design” serves as the vanguard of this sustainable development philosophy. It represents the design community’s contemplation of the relationship between human progress and the environment, and embodies the practical path through which design concepts continually seek transformation.

Originating in the West, its core lies in moving beyond traditional design approaches focused solely on material products. It explores systematic products and services that meet users' practical needs while minimizing unnecessary resource consumption and environmental damage, thereby building sustainable solutions with long-term benefits [4], [5].

Regarding the specific concept of sustainable design, Chiapponi defines it as “design practices, education, and research activities conducted in a manner that advances the principles of sustainable development.” The concept has gained recognition within the art world, but as the historical context has shifted, sustainable design has undergone multiple paradigm shifts [6].

In 1971, Victor Banister Barber introduced the concept of green design in *Design for the Real World*, emphasizing that design should serve the environment and maximize conservation of Earth’s resources. During this period, sustainable design focused on environmentally efficient green design and ecological design emphasizing harmony between nature and design. Simultaneously, as productivity increased and product diversity expanded, designers recognized that consumer interactions with products could significantly impact the environment. Consequently, developing sustainable products and services became a key element in sustainable design and production during this era. As these issues were further addressed, designers recognized that sustainability is intrinsically linked to social challenges. Sustainable design cannot be isolated from its social context to address solely material-level sustainability. They increasingly identified sustainable design as a systemic flaw inherent in contemporary mass production and consumption patterns. Consequently, sustainable design ultimately expanded to encompass social systems design, focusing on social equity and cultural harmony.

This evolutionary process demonstrates that sustainable design has progressively expanded from a singular focus on environmental dimensions to encompass a holistic systems approach integrating ecological, social, and economic factors [7]. The developmental trajectory of sustainable design is illustrated in Figure 1.

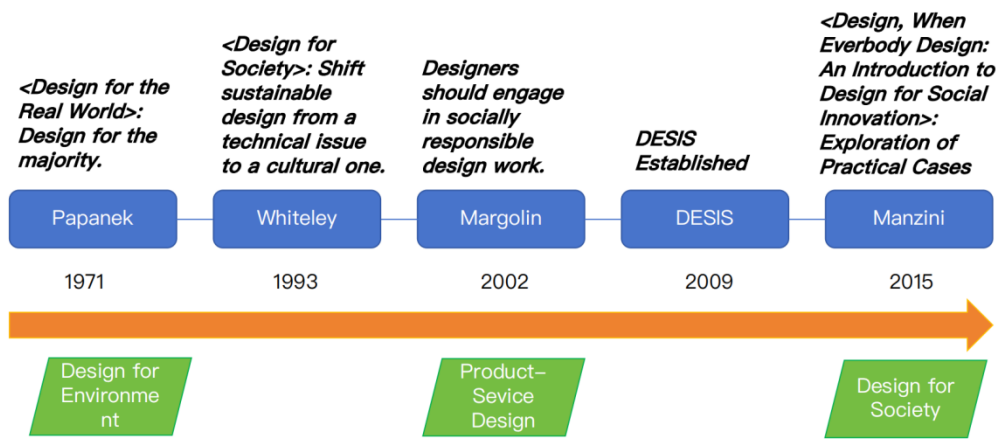


Figure 1. The developmental trajectory of sustainable design

2.2 Synergy: Sustainable Design and Rural Revitalization Strategy

In the course of contemporary China’s social development, Rural Revitalization has been established as a national strategy. Its objectives extend beyond promoting rural economic recovery to achieving comprehensive sustainable development across social, ecological, economic, and cultural dimensions. The strategy not only addresses the imbalance between urban and rural development but also represents a vital pathway for exploring sustainable societies in the new era. Its goal framework comprehensively encompasses ecological, economic, cultural, and social dimensions, aligning closely with the principles of sustainable design in each area.

Against this policy backdrop, “sustainable design” —as an interdisciplinary theory and methodology— offers a fresh approach to realizing Rural Revitalization Strategy. In rural settings, sustainable design not only emphasizes harmonious coexistence between humans and nature but also prioritizes the empowerment of villagers and the long-term optimization of industrial structures, thereby providing a systematic framework for the comprehensive revitalization of rural society. Currently, the core dimensions of sustainable design are primarily manifested in the following four aspects: ecological sustainability, economic sustainability, cultural sustainability, and social sustainability [9]. The detailed analysis in Table 1.

Table 1. Alignment between Sustainable Design and Rural Revitalization

Dimension	Focus of Sustainable Design	Goal of Rural Revitalization
Ecological	Harmony with nature, low-carbon, recycling	Eco-livable environment
Economic	Industrial innovation, circular value	Thriving industries, prosperous life
Cultural	Inheritance and innovation, artistic intervention	Civilized rural culture
Social	Villager participation, co-creation	Civilized rural culture, effective governance

Driven by these four dimensions, sustainable design has forged a distinctive innovative pathway within Rural Revitalization: art-based rural development. “Art-driven rural development” refers to a comprehensive approach that promotes rural spatial renewal, industrial transformation, and social cohesion through artistic intervention, cultural empowerment, and community participation. Unlike mere art exhibitions, the approach focuses not only on the presentation of artworks but also emphasizes deep integration with local culture, the ecological environment, and villagers’ lives, while maximizing empowerment for rural development.

Currently, this model of art-driven rural development has been explored across multiple regions in China, evolving into multidimensional practices encompassing architectural renovation, cultural heritage revitalization, public art, and community building. Given its unique characteristics, the Land Art Festival

has naturally evolved into a significant manifestation of China's art-driven rural development. Initiated by government-led promotion, it centers on artists creating in situ, community co-creation, and ecological integration. The approach not only enriches the cultural landscape of rural areas but also injects new vitality into local economies and social development.

2.3 Localized Attempts at Sustainable Design: The Practice of Chinese Land Art Festivals

The term "Land Art Festival," as commonly understood, traces its roots to the Echigo-Tsumari Art Triennale, founded by Japanese curator Tomio Kitagawa. Unlike the original Land Art movement, which focused solely on raising awareness about the natural environment, the Echigo-Tsumari Art Triennale also dedicated itself to transforming and revitalizing local economies and cultures. After nearly three decades of development, the Echigo-Tsumari Art Triennale has become a globally recognized model for "art-driven regional revitalization." Through the deep integration of art and rural communities, it has opened new possibilities for local cultural renewal and economic revitalization. Taking the 2018 edition as an example, Niigata Prefecture calculated that the Echigo-Tsumari Art Triennale generated ¥6.528 billion in revenue, an increase of ¥1.439 billion over the previous iteration [9], [10]. It can be said that by hosting the Land Art Festival, the Echigo-Tsumari region has completely shed its negative image as a "disappearing area," serving as a classic case study of how art projects can drive rural revitalization.

Inspired by this, since 2010, China has gradually seen the emergence of various types of the Land Art Festivals and similar art-based rural development projects. Unlike the Japanese model, China's land art festivals were never solely cultural phenomena from the outset. Instead, they represent crucial practical implementations of sustainable design principles within the strategic context of Rural Revitalization. The scope extends beyond art exhibitions to encompass comprehensive local cultural projects. These initiatives involve excavating local cultural resources and shaping regional brands, creating cultural tourism scenarios and driving cultural tourism, while also intertwining with broader issues like rural revitalization, new urbanization, and urban renewal [11]. More crucially, China's land art festivals place significant emphasis on their own sustainable design, positioning themselves as long-term local revitalization models that "drive regional revitalization through art." This represents a localized, innovative response to the National Rural Revitalization Strategy.

Development Stages

From a developmental perspective, the evolution of China's land art festivals can be broadly divided into three stages: First, the introduction and imitation stage. Influenced by Japan's Echigo-Tsumari Art Triennale, some regions in China pioneered the introduction of the land art concept. However, practices during this period largely remained superficial imitations of its form, with weak ecological transformation and community participation. Projects often resulted in "one-off excitement" and failed to achieve sustainable development goals.

Around 2015, the festival entered a phase of localization exploration. With deepening research on "art-driven rural development" and Rural Revitalization, China's land art festivals increasingly emphasized integration with local culture, intangible cultural heritage resources, and natural environments, forming distinctive "ecology + culture" characteristics. This phase marked the festivals' gradual shift from mere imitation toward localized exploration and indigenous practices.

From 2020 to the present, the festival has entered a phase of deepening and refinement. Driven by Rural Revitalization and "dual carbon goals," the festival proactively incorporates sustainable design principles, progressively strengthening the integrated balance of ecological, social, economic, and cultural dimensions. Many projects now prioritize long-term operations, community co-creation, and industrial synergy alongside exhibition presentation, reflecting a trend of deep integration with sustainable design concepts. Notable examples include Art in Fuliang and the Guangdong Nanhai Land Art Festival.

Multi-dimensional Integration of Sustainable Design

Within the framework of sustainable design principles, China's land art festivals have achieved multi-dimensional integration with the objectives of Rural Revitalization, as shown in Table 2.

Table 2. Integration Dimensions of Chinese Land Art Festival and Sustainable Design

Integration Dimension	Specific Manifestations	Corresponding Strategic Goals
Ecological Integration	Local Materials, Green & Low-Carbon	Ecological Livability
Social Integration	Community Co-creation, Educational Participation	Rural Civilization, Effective Governance
Economic Integration	Art + Tourism, Art + Industry	Industrial Prosperity, Affluent Living
Cultural Integration	Intangible Heritage Innovation, Cultural Regeneration	Cultural Revitalization

3 FROM VISION TO REALITY: REFLECTIONS ON SUSTAINABLE DESIGN IN THE FIRST LIAOYANG TAIZI ISLAND LAND ART FESTIVAL

The inherent alignment between sustainable design and rural revitalization demonstrates the feasibility of the Land Art Festival as a case study in artistic village development. At the macro level, this framework reveals the logical inevitability of artistic intervention in Rural Revitalization. However, theory can only be truly tested through concrete practice. As Northeast China's inaugural exploration of rural cultural revitalization centered on “sustainable design,” the Taizi Island Land Art Festival in Liaoyang not only offers a unique regional case study but also reflects the universal contradictions and potential opportunities encountered when art engages with rural development.

3.1 Background

The First Taizi Island Land Art Festival was held in Taizi Island Village, Wensheng District, Liaoyang City, Liaoning Province. Located in the suburban area about a twenty-minute drive from the city center, the village is one of the largest inland islands in Northeast China. Taizi Island Village underwent significant transformations during modern social development. Its traditional economy was primarily agricultural, with villagers relying mainly on self-sufficiency through farm produce. Living conditions were relatively harsh, particularly evident before the 1990s. In 2018, driven by efforts to enhance villagers' quality of life and optimize land use, the government implemented a comprehensive relocation of Taizi Island Village. Indigenous residents were resettled in urban areas, while the land came under unified management by an agricultural cooperative. This policy not only reshaped the local social structure but also left numerous original buildings and plots of land vacant, creating opportunities for cultural and artistic intervention. Over time, Taizi Island Village gradually evolved into a weekend leisure and nature experience destination for residents of Liaoyang City and the neighboring provincial capital, Shenyang, owing to its unique peninsular geography, humid climate, abundant vegetation, and beautiful natural landscapes.

Against this backdrop, in 2023, Chen, a faculty member at Luxun Academy of Fine Arts, conducted artistic fieldwork in Taizi Island Village and conceived the idea of establishing artist residency studios there. Through discussions with the village chief and relevant administrative departments, he gained deep insights into the village's historical evolution, social transformations, and spatial realities. Two months of field research further solidified his vision to “revitalize” this vacant land. Ultimately, Chen and the village chief reached a consensus in June 2023, formally confirming plans to launch an Earth Art Festival in Taizi Island Village.

Subsequently, with joint efforts from the government's cultural tourism department, the village administration, and Luxun Academy of Fine Arts, preliminary plans for the inaugural Taizi Island Land Art Festival took shape. The presentation format for the inaugural Taizi Island Land Art Festival was finalized as follows: implementing the rural revitalization strategy by integrating art into rural spaces, promoting the ecological, economic, and cultural revitalization of villages through sustainable design, and fostering interaction between urban and rural areas. The project background for the First Liaoyang Taizi Island Land Art Festival is shown in Figure 2.

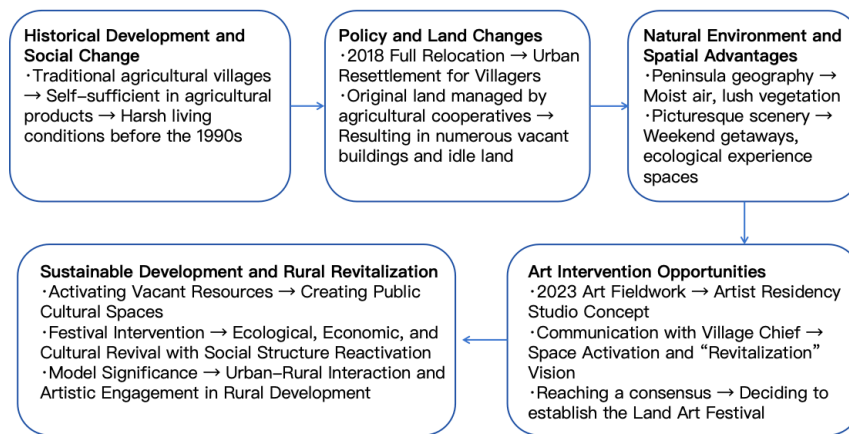


Figure 2. Background Framework for the First Liaoyang Taizi Island Land Art Festival

3.2 Preparation and Challenges

In July 2023, festival preparations formally commenced.

For land art festival projects or similar artistic rural development initiatives guided by Rural Revitalization, the first unavoidable challenge lies in establishing a clear project implementation framework. The cornerstone of success hinges on how to forge a cohesive partnership among the government, artists, and villagers, achieving a balanced synergy among these three stakeholders. Historically, a relatively fixed model has emerged where the government sets the stage and artists perform. Without government involvement, artists struggle to establish close collaboration with rural communities. However, if the government, as the initiator, oversteps its role or adopts an overly authoritative stance, it risks relegating artists and villagers to passive participants. This dynamic stifles their initiative and prevents the full realization of their creative potential [12]. The First Taizi Island Land Art Festival offers a representative solution to this issue of project sovereignty. The government serves as the sovereign entity responsible for policy support; artists function as the artistic sovereigns in charge of artistic execution; and the villagers’ organization acts as the stakeholder sovereign, handling liaison, support, and oversight of project implementation. Each party fulfills distinct roles and responsibilities, maintaining unity without conflict.

At the preparatory stage's outset, government departments and the village’s agriculture and cultural tourism cooperative articulated their vision: adhering to sustainable design principles, developing and utilizing Taizi Island Village’s existing resources while protecting its ecological environment. They aimed to initiate the village’s revitalization through artistic development, striving to engage local villagers during the Land Art Festival’s preparation and implementation, ultimately driving the village’s cultural and tourism industry growth.

Led by the Experimental Art Department of Luxun Academy of Fine Arts, the curatorial team "Island Home" was formed and stationed on Taizi Island. They conducted a month-long field survey and vacant house renovation project. The once-quiet village nights were reignited as young artists brought new vitality to Taizi Island with stoves and cooking smoke.

Following extensive discussions with the village's agriculture and cultural tourism cooperative, a comprehensive four-part plan was finalized:

First, enhance Taizi Island's landscape through vacant house renovations and artistic creation; Second, introduce cultural performances and establish artist workshops to promote village culture; Third, create an art community as the festival’s core component. Guided by sustainable design principles, the curatorial team aimed to transform Taizi Island Village into a multifunctional public space integrating daily activities, cultural salons, a rural library, exhibitions, educational programs, a coffee-tea bar, and supporting cultural and creative development. Fourth, an art forum was established. Beyond artist and curatorial team presentations, government cultural tourism departments, village representatives, and villagers were specifically invited to participate in discussions, embodying a dialogue among diverse stakeholders.

However, this phase proved the most challenging. Throughout implementation, conflicts over agency persisted, continually obstructing progress.

Society: Local Identity and Subjective Relationships

Land art, public art, and contemporary art remain unfamiliar concepts in Northeast China's context, with many artists questioning the feasibility of hosting a land art festival here. The curatorial team ultimately abandoned plans to invite “successful artists” with land art festival experience, instead seeking artists with Northeast backgrounds, using hometown connections and emotional bonds as the foundation for collaboration.

During field research, villagers expressed widespread confusion and skepticism toward “art-based rural development.” They questioned the relevance of art to daily life and feared their villages would be exploited for short-term gain. The curatorial team replaced persuasion with action, building trust through shared living and labor. Villagers were later invited to participate in subsequent creations using skills like carpentry, gradually awakening their agency. This fostered a virtuous cycle of artistic and community interaction. In this process, the festival evolved beyond a cultural event into a social practice arena for “rural cultural revitalization” and “effective governance.”

The Dynamics of Agency Culture: Cultural Regeneration and Promotion

Guided by the principle of “intangible cultural heritage regeneration,” the curatorial team integrated local art forms like paper-cutting, woodworking, and music to breathe new life into traditional crafts within a contemporary artistic context. However, effectively attracting external visitors emerged as another critical challenge during preparations. Beyond promotional support from government cultural tourism departments, the curatorial team also attempted extensive dissemination through offline print media and various internet platforms, aiming to draw more people to Taizi Island Village and advance cultural dissemination. However, the actual impact was limited. The festival's influence struggled to extend beyond the local area, failing to significantly alleviate Taizi Island Village's constraints in attracting visitors.

While the festival achieved “intangible cultural heritage innovation” and a phased “cultural regeneration” at the cultural level, it still exhibits clear shortcomings in brand building and promotional outreach. The lack of sustained public awareness and external communication channels has prevented the full realization of its “cultural revitalization” objectives, with the festival's cultural influence remaining largely confined to the local level.

Economy: The Dilemma of Commercialization

The festival's economic goal was to revitalize the village economy through the integration of “art + tourism” and “art + industry.” However, commercial infrastructure development faced repeated challenges. Vendors from established domestic art festivals largely declined participation, and planned food and cultural markets were abandoned due to concerns. The curatorial team was forced to seek support from local Liaoyang merchants with little market experience. During the exploration of industrial linkage, the team considered entrusting the commercial operations of the art community and market stalls to villagers. However, this plan failed to materialize due to widespread concerns among villagers that their capabilities did not align with the festival's positioning. The few who attempted participation also fell short of expectations. Ultimately, the festival's direct economic benefits remained limited, largely confined to the realm of cultural revitalization.

Ecology: Spatial Transformation and Environmental Conservation

During the preparatory phase, the curatorial team sought to engage in rural spatial renewal through eco-friendly interventions—specifically, low-cost renovations of abandoned buildings. They created exhibition, workshop, and exchange spaces, consistently emphasizing the use of “local materials” and the implementation of “green, low-carbon” principles in their designs. However, constrained by funding, manpower, and time, these ecological updates remained largely temporary transformations. Some artworks remained disconnected from the natural environment, failing to establish sustainable ecological governance models. While the new spatial landscapes visually revitalized the village, achieving genuine “ecological livability” requires long-term maintenance and institutional support.

3.3 Implementation Outcomes and the Divergence from the Visions

Ecological Integration

The Liaoyang Taizi Island Land Art Festival established an “ecological priority” principle during its preparatory phase, yet its actual implementation fell short of expectations. On one hand, the influx of visitors during the event period brought challenges such as waste management, traffic order, and

temporary land use, placing additional strain on the fragile ecosystem. On the other hand, some temporary installations gradually deteriorated or were abandoned due to insufficient post-event maintenance. The gap between “short-term display” and “long-term maintenance” became apparent, making it difficult to fully realize the original “eco-friendly” vision and highlighting sustainability challenges in the ecological dimension.

Social Integration

The project envisioned fostering community co-creation and strengthening villagers' identity and belonging through workshops, field research, and artist residencies. However, in practice, villagers' agency remained limited. Some lacked understanding of “land art,” viewing it as an external project disconnected from their lives. Their roles often centered on spectatorship or auxiliary labor, with few engaging as cultural agents in creation or operations. While individual workshops achieved collaboration, overall participation failed to translate into sustained cultural awareness or stable community bonds. The mutual trust and mobilization built during the festival period proved difficult to maintain afterward.

Economic Integration

The anticipated synergy between “art and tourism” fell short. Limited by low visibility and inadequate promotion, visitor numbers during the festival remained relatively sparse, failing to generate significant tourism revenue. Simultaneously, the island's commercial infrastructure lacks mature operational mechanisms. Some businesses entered temporarily, and villagers' involvement in commercial activities remained limited, resulting in short-term, concentrated revenue patterns. Post-festival consumption rapidly declined, failing to sustain long-term economic growth. This highlights structural challenges in transitioning from project-based investment to sustained operations, indicating that the “art-driven economy” model has yet to achieve institutionalized implementation in this round of practice.

Cultural Integration

Local practices during the festival—such as intangible cultural heritage workshops, woodworking collaborations, and music events—heightened cultural visibility, generating a phased “cultural regeneration.” However, shortcomings in brand development and external promotion remained evident during implementation: despite government cultural tourism support and multi-platform outreach attempts, influence struggled to extend beyond the local area, with insufficient mobilization of external visitors. With artists relocating and the art community disbanding, related cultural practices lack institutionalization and funding guarantees, failing to transform into regular programs or local cultural networks. Overall, cultural impact remains largely confined to festival periods and local contexts, with the long-term vision of “cultural revitalization” and its spillover effects yet to materialize.

In summary, the implementation of the Liaoyang Taizi Island Land Art Festival revealed multiple discrepancies from its original sustainable design intentions. These gaps indicate that while the festival, as an experimental approach to artistic intervention in rural areas, aligns conceptually with sustainable design and rural revitalization strategies, it still faces challenges in translating vision into reality during concrete execution. This case not only reveals the limitations inherent to the festival itself but also reflects common challenges faced by contemporary art-based rural development projects. In this sense, the practical experience of the Liaoyang Taizi Island Land Art Festival provides crucial real-world reference points for further exploring the developmental dilemmas of art-based rural development within the context of sustainable design.

4 THE LAND ART FESTIVAL: CHALLENGES AND FEASIBLE PATHWAYS FOR ART-DRIVEN RURAL DEVELOPMENT

As a key practice in artistic rural development, the evolution of China's Land Art Festivals not only addresses the practical need to “drive regional revitalization through art” but also embodies dual expectations: aligning with the rural revitalization strategy and embracing sustainable design principles. However, the failure of the Taizi Island Earth Art Festival in Liaoyang reveals the structural challenges commonly faced in China's local artistic rural development initiatives. Despite the festival's core vision aligning closely with the “Five Revitalizations” objectives of the rural revitalization strategy, Nevertheless, translating these policy objectives into operational mechanisms remains the festival's greatest implementation challenge. While sustainable design principles provide a clear methodological

framework for land art festivals, their practical application requires further exploration. Future art-driven rural development projects must seek solutions by integrating policy guidance with design principles—essentially shifting from project-based thinking to systems thinking. Specific measures are outlined in Table 3.

Table 3. Targeted Measures

Dimension	Key problem	Core Actions
Ecological	Gap between “short-term display” and “long-term maintenance”	① Establish an Eco Fund (drawn from ticket/market net revenue); ② “Eco Workshop” for seasonal inspections and material recycling
Social	Weak villager agency	① Create a Joint Governance Council + participatory budgeting; ② Long-term university residency courses
Economic	Difficulty converting festival traffic into steady consumption	① Rural Art Development Fund (e.g., 40% share to villager cooperative); ② Villager-run cooperative (≥51% ownership) with unified brand & stall authorization
Cultural	Weak brand spillover; limited communication reach	① Annual Local-Theme Commissions; ② Year-round operation of a Village Cultural Center

More crucially, for art-based rural revitalization to transition from one-off exhibitions to sustainable cultural tourism industries, it must extend along composite industrial chains such as “art + agriculture” and “art + cultural creativity.” This requires institutionalized supply and continuous content production to sustain public engagement, transforming short-term consumption into long-term value. This transformation cannot be achieved overnight through short-term, transplanted projects. Instead, it requires long-term local research, pilot initiatives, and iterative refinement to gradually develop pathways and scales that align with local resource endowments and cultural ecosystems [13],[14],[15].

5 CONCLUSION

The core contribution of this paper lies in its systematic diagnosis of “failure”: using the Taizi Island Land Art Festival in Liaoyang as a negative case study, it transforms the disconnects in ecological conservation, community agency, industrial continuity, and cultural dissemination into an analyzable, verifiable chain of evidence. The inaugural Taizi Island Land Art Festival exposed structural tensions between “one-off festivals versus long-term operations,” “external art versus local governance,” “aesthetic transformation versus ecological stewardship,” and “traffic peaks versus sustainable industries,” offering crucial corrections to overly idealistic visions of artistic interventions in rural areas. The predicament presented by the Liaoyang Taizi Island Land Art Festival epitomizes the current state of China's rural art development within the context of sustainable design and rural revitalization. Its significance lies not in proving the failure of the model, but in revealing the deep-seated contradictions behind institutional and cultural tensions, offering valuable lessons for future institutional innovation and practical improvements. Despite the limitations of a single case study and its temporal scope, future research should conduct multi-point comparisons and longitudinal tracking to validate and iterate the institutional and metric frameworks proposed herein. Overall, failure is data, and diagnosis is contribution. It is precisely the precise mapping of failure that propels art-driven rural development from idealistic narratives toward sustainable institutional innovation and practical transformation.

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