

Research on the Design of Rural Community Library under Emotional Aesthetics

Mengli Xue, Ling Yang

Jingdezhen Ceramic University, Jingdezhen, 333000, China

Abstract: "Human touch" is not only a scarce emotional meaning in modern society, but also a traditional Chinese rural image characteristic of "acquaintance society" with a differential structure formed by blood, local customs and relationships. Through the study of emotional standard and germinal mechanism theoretical pedigree of emotional aesthetics, this paper deconstructs the generation, expression, perception and operation mechanism of "human touch". Aiming at the rural community library, this paper puts forward the design concept of "human touch", and puts it into practice in the community library of Sanbao Ceramic Art Village in Jingdezhen, so as to show the role of library in the continuation of rural cultural emotion and try to build modern rural human affection.

Keywords: Emotional Aesthetics; Village Community Library; Image Construction; Human Touch; Sambo Ceramic Art Village

1. Introduction

The pursuit of human emotion is natural, but with the advent of the industrial age, the development of human civilization has to sacrifice individuality and emotion in order to pursue efficiency and conquer nature, and turn to conceptual logic and reinforced concrete. With the information civilization gradually replacing industrial civilization, people's choice and pursuit of physical space have also changed from material to spiritual needs, yearning for a harmonious life between man and nature, with human affection, and realizing poetic survival.

Emotional aesthetics is an aesthetic tendency that pays attention to emotion, emphasizing that emotion is the root of aesthetics, and aesthetics is the path for people's emotions to enter conscious state from natural state ^[1]. Emotion is the comprehensive embodiment of individual experience, association and memory in life, and reflects the basic living experience of human beings. It is not only an expression of an individual's sense of belonging, belonging and engagement with society, but it is also the link that connects people. It can promote people's commitment to society and culture, and has an important effect on social connection and culture ^[2]. The "acquaintance society", a differential structure formed by blood, local customs and relationships in the traditional countryside, has the "human touch" that represents people's emotions and meanings, and has aesthetic dimensions. The construction of "human touch" image in rural community library can promote public interaction and sharing, and enhance the sense of belonging, community cohesion and emotional connection.

2. Emotional Aesthetics and "Human Touch"

2.1 Subject Aesthetic Perception and Sensory Movement in Emotional Aesthetics

The basis for the generation of emotional aesthetics comes from the "movement" of the subject's body organs. Only through the "movement" of the body can emotions be generated. Aesthetic activities are formed in the mutually integrated relationship between "beauty", "emotion", and "organ movement" ^[3]. Schmitz believes that aesthetic activities arise from the subject's aesthetic perception and sensory movement. Dufheiner classified aesthetic objects as direct "perceptual objects", with "presentation", "reproduction", and "sensation" being the three stages of aesthetic perception, corresponding to the three elements of sensory objects, reproduction objects, and the world of expression of aesthetic objects, respectively ^[4]. As a comprehensive conscious activity, aesthetic perception is closely connected in three links: presentation, reproduction and feeling, and finally constitutes a quasi-subjective world created by aesthetic emotion.

German psychologist Minsterberg divides people into "perceptual" and "motor", believing that perception and motor go hand in hand, and the emergence of beauty and aesthetic feeling comes from "emotion", which comes from "movement" in physiological sense. Zhu Guangqian divided "movement" into "sense of rhythm", "empathy" and "internal imitation". Rhythm is when the subject perceives an object, if the rhythm of the object is consistent with the subject's natural circadian rhythm, it can stimulate a pleasant emotional experience. Empathy is the process of imbuing inanimate and emotionless external objects with human life activities, making even physical things appear human touch^[3]. The integration of the subject's aesthetic experience and empathy promotes the round-trip flow of emotions between "I" and "things", constructs a dynamic mode of emotional interaction, and realizes the aesthetic realm of emotional resonance and freedom of life. "Inner imitation" Internal imitation "constitutes a comprehensive fusion of" rhythm sense "and" empathy theory "aesthetics^[3]. The subject uses external natural images, emotions, symbols, and other consciousness to achieve resonance with their own internal emotions, thus forming an aesthetic process experience from the outside in, creating emotional experiences in time and space.

2.2 Perception and Operation Mechanism of Rural "Human Touch"

Rural areas are traditional Chinese production bases that emphasize both agriculture and industry, and farmers rely on land. Living in a village for generations strengthens the connections and familiarity between people, forming a hierarchical structure called the "acquaintance society" that is maintained by blood ties, local customs, and relationships. Fei Xiaotong called it the rural society. The concept of 'human touch' originates from traditional rural society and is related to 'human emotions'. Human relationships are a typical part of the "acquaintance society", not only referring to human emotions themselves, but also indicating social psychological phenomena, forms of human relationships, and a set of social systems and cultures^[5]. This kind of "human feelings" not only constructs a Chinese characteristic way of thinking and emotional experience centered on the "essence of emotions", but also shapes the interpersonal communication and reciprocity mechanism in rural areas. Creating a warm, friendly, and approachable emotional atmosphere through rituals, hospitality, mutual assistance, and other activities, known as "human touch".

The foundation of a familiar society is familiarity, including familiar people, things, and events. It is a prerequisite for the emergence and perception of 'human touch'. The core of "human touch" lies in "taste". The self "feeling" and repeated "aftertaste" of both parties form an extension and transformation from "human emotions" to "human touch", which is a unique emotional experience of psychological ethics^[6]. The core of a familiar society is intimacy, and the key to "human touch" lies in deepening emotional connections between people, between people and nature, and between people and local culture. In interpersonal interaction, etiquette and hospitality create a human touch, and intimate relationships are formed through sharing and communication. The relationship between humans and nature is expressed through the concept of "emotion in scenery". People's reactions to the environment can be perceived through their senses. When they see or touch wind, water, or land, they are satisfied because they are the carriers of their homes and memories, the attachment to the place, and the source of their lives and livelihoods^[7]. In terms of human and local culture, by inheriting and innovating regional culture, continuing cultural memory, possessing the concept of the times, creating intentional life, capturing emotions through social group characteristics, and creating collective identity and sense of belonging.

3. Design Strategies for Rural Community Libraries under Emotional Aesthetics

Rural community libraries are an important project in the construction of rural spiritual civilization in the new era, involving both rural public cultural services and cultural industry development, with a greater emphasis on the inheritance and development of local culture. The design of rural community libraries from the perspective of emotional aesthetics can explore the emotional background and production mechanism of rural areas from multiple angles, shape the "human touch" through the reasonable layout of spatial rhythm and function, and use it as a link to promote the library to become an important platform for connecting rural residents, inheriting local culture, and enhancing community cohesion.

3.1 Interpretation of Emotional Background from Physical Geography and Cultural Scenery

The natural geographical landscape is shaped by geological processes such as plate movement and

crustal internal forces, which form various magnificent and diverse terrain landscapes, such as plateaus, plains, mountains, hills, etc. The geographical features shaped by nature not only affect the production and lifestyle of villagers, but also constitute their emotional connection with nature, forming a unique emotional experience and geographical identity. The unique natural geographical features of villages in different regions are closely related to the aesthetic cognition, cultural memory, and emotional belonging of villagers, providing them with a familiar and friendly environmental atmosphere. This profound dependence and resonance on natural geography is the emotional tone of the public's aesthetic perception of it.

One place's soil and water form one place's scenery, and one place's scenery nurtures one place's people. The unique climate and geographical environment of each rural area, as well as the products, festivals, and living habits of each village, form the scenery. And these landscapes are not just appearances of natural scenery, they blend with local lifestyles, production habits, values, and cultural customs in the forefront of historical development, becoming the foundation of deeply influencing people's emotional experiences and community culture, that is, local customs and traditions. The concept of 'terroir' is not only beyond the natural environment, but also a scene intertwined with 'human emotions', creating a harmonious and symbiotic living space.

3.2 Rhythm, Sharing Interaction Design Emotion Production

The spatial layout of rural architecture and natural environment is often continuous and clearly layered, and this rhythm can trigger people's deep perception of space. Rural life and production activities are influenced by seasonal changes, and the rhythm of spring plowing, summer plowing, autumn harvest, and winter storage is closely linked to daily life. The natural rhythm synchronizes people with nature, bringing emotional stability and a sense of security. The group rhythm, natural cycle, and social interaction rhythm of space stimulate people's aesthetic perception. Perceive changes in nature and society through human senses, form emotional experiences, and construct unique aesthetic cognition of rural areas.

As a social interaction mechanism, sharing can effectively stimulate positive emotions, evoke positive emotional factors such as trust, solidarity, and public awareness among neighbors. Sharing, as a trust production mechanism, can effectively create an emotional atmosphere of mutual dependence and trust among neighbors, and trust is formed in situations that have a close relationship with society. Sharing provides a scene for neighborhood interaction and serves as a bridge connecting neighbors' interactions [8]. On the one hand, it helps residents establish familiar and intimate relationships, and familiarity is the foundation of trust; On the other hand, this interactive process forms a "psychological contract" between neighbors, thereby enhancing mutual trust and providing people with a positive emotional experience mode.

3.3 Constructing a Humanistic Image and Creating Emotional Experiences

The "Lonely Library" designed by architect Dong Gong in Anaya Community, Qinhuangdao City, Hebei Province, is also known as the "Sanlian Bookstore Seaside Public Welfare Library". The architectural form is simple, combined with cast-in-place concrete materials, standing alone by the seaside. The shadow cast by the building in the sunlight can easily create feelings of loneliness [9]. This kind of "marketing loneliness" creates a lonely scene, obtains emotional recognition through "healing loneliness", breaks away from the traditional care of "things" in libraries and transforms it into a "human touch" image that can respond to the emotional needs of the public.

4. Between Tao Clouds—Design Practice of Community Library in Sanbao Pottery Village, Jingdezhen

In view of the aesthetic perception and sensory movement of emotional theory, as well as the deconstruction of "human touch" mentioned above, the strategy of interpreting emotional background, rhythm and melody, sharing and interactive design of emotional production, and constructing human touch image to create emotional experience from multiple perspectives of natural geography and human culture has been generated. The practical project is located in Sanbao Pottery Village, Jingdezhen, with the main focus on building the "human touch" perception image of the library and public emotional experience, while enhancing the living and cultural atmosphere of village residents, and reasonably activating and utilizing local cultural resources; Enhance the functionality and vitality of rural areas,

achieve the dynamic protection of ceramic culture and sustainable development of rural areas.

Based on the design strategy and perceived image positioning of rural community libraries, the community library design of Sanbao Pottery Village in Jingdezhen is divided into three parts: analyzing the characteristics of the population and village, analyzing the emotional background of the behavioral subject and aesthetic perception, constructing the perceived image of "human touch", and shaping the characteristics of the building site and space, gradually deepening the shaping of the library's architecture and image.

4.1 Analysis of Population and Village Characteristics in Sanbao Pottery Village, Jingdezhen

4.1.1 Landscape and pastoral areas clustered with ceramic cultural industry

Sanbao Pottery Village in Jingdezhen, formerly known as "Sijiali", is located 6 kilometers southeast of Jingdezhen City, Jiangxi Province, between hills and valleys in the southeast corner of Zhushan District, with fresh air and pleasant climate (see Figure 1) (see Figure 2), a geographical area of 6.36 square kilometers, and a registered residence population of 767^[10]. Since the national new urbanization construction and rural revitalization project, Sanbao Ceramic Village has integrated natural and cultural resources with the "Sanbao International Ceramic Valley" as the center, and is committed to building the village into a cultural industry gathering area that integrates ceramic research and development, design, and production. It covers the rural style areas of characteristic blocks, estate hotels, and mountain leisure resorts with artistic experiences and ecological health preservation as its characteristics^[11].

Sanbao Porcelain Valley is located near traditional ceramic workshop areas such as the old campus and new factory of Jingdezhen Ceramic University, which facilitates communication and interaction between creative talents and producers in the industrial agglomeration, thereby triggering a series of changes in the ceramic cultural industry. Since Li Jianshen started making ceramics in the Sanbao Porcelain Valley, the ceramic culture and art ecology in the village gradually began to take shape. This ecosystem not only covers the improvement of systems for artistic creation, display, criticism, and circulation, but also enables new ceramic concepts to take root and flourish, achieving free innovation and growth.

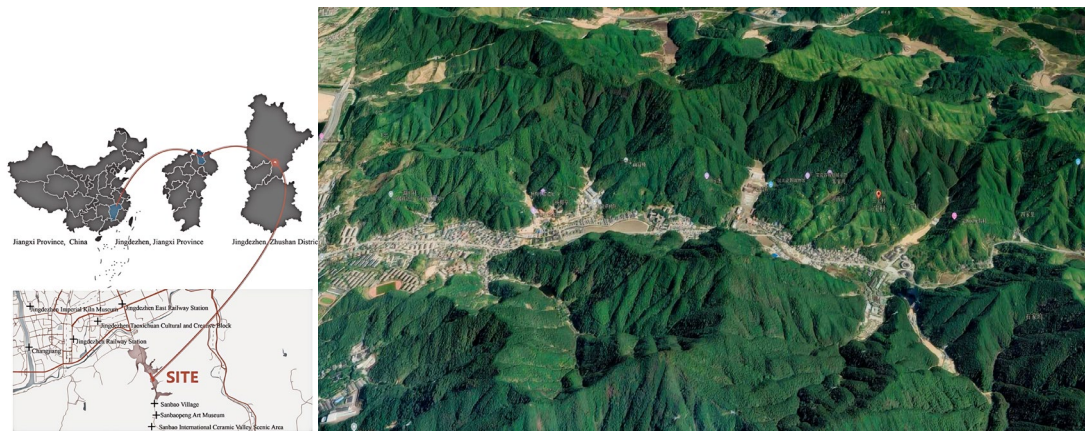


Figure 1: Project location (Source: self-drawing) (Left)



Figure 2: Terrain of Sanbao Village, Jingdezhen (Source: Google Earth) (Right)

4.1.2 A diverse group of local residents and various art groups

At present, with the gathering and development of ceramic cultural industry in Sanbao Pottery Village, the "villagers" of Sanbao Pottery Village are different from traditional farmers, and the "industry" is different from traditional agriculture. The biggest feature is the diversification of resident subjects, diverse behavioral activities, and diverse lifestyles, that is, the combination of local residents and various art groups as diverse subjects.

With the transformation of the times, the diverse subjects of Sanbao Pottery Village cannot meet the diverse needs of the local community environment and space, and the shortcomings of rural community buildings and public facilities are also highlighted. The establishment of rural community libraries can not only solve these problems, but also meet the diverse needs of different groups through humanized design and the creation of "human touch", build emotional communities, and promote the long-term sustainable development of Sanbao Pottery Village.

4.2 The Construction of the Theme Image of the Library Building "Between Tao Clouds"

The project site is located on a grassy open space next to the main road of Sanbao International Pottery Village in Jingdezhen (see Figure 3). A stream runs through the southeast side of the site from southeast to northwest, and the main road enters the site from northwest to southeast. You can see a flat and open lawn, distant mountains, villas in the middle, familiar but unknown wildflowers and weeds in front of you, and the clouds in the sky complement each other, making you feel relaxed and at ease(see Figure 4)(see Figure 5).



Figure 3: Aerial view of the original site (source : Google Earth)



Figure 4: Northwest side of the venue (Source: Self-photo)



Figure 5: Southeast side of the site (Source: self-photo)

This design is based on the natural environment, cultural characteristics, and diverse subject features of Sanbao Pottery Village, with the theme of "Between Pottery Clouds". The term 'pottery' refers to the ceramic art and culture of Sanbao Pottery Village, which has a long and irreversible history, making the ceramic industry heritage of great historical and cultural value. Factory buildings, tall chimneys, ceramic production workshops, mechanical equipment, etc. are symbols of a certain area and important media for perceiving and recalling history. The second is to take the meaning of "intoxication" and "cultivation", which includes both being intoxicated by the brilliant ceramic culture and the feeling of cultivation between nature and the world. Being close to nature is a part of human nature, and this natural emotional attachment to other organisms stems from human genetics. 'Emotions in scenery' closely connects human emotions with nature, and natural elements can effortlessly mobilize people's familiar and desired emotions.

The theme of "Between Tao Clouds" humanizes the architecture of the community library, using sensory elements that can trigger familiarity and closeness among the public, such as kiln bricks, kiln chimneys, and other ceramic cultural elements, to construct an image of "human touch". The main structure is composed of eight kiln chimneys, which extend outward to form cylinders of different sizes, imitating the aggregation form of natural villages, and are enclosed in a rectangular shape

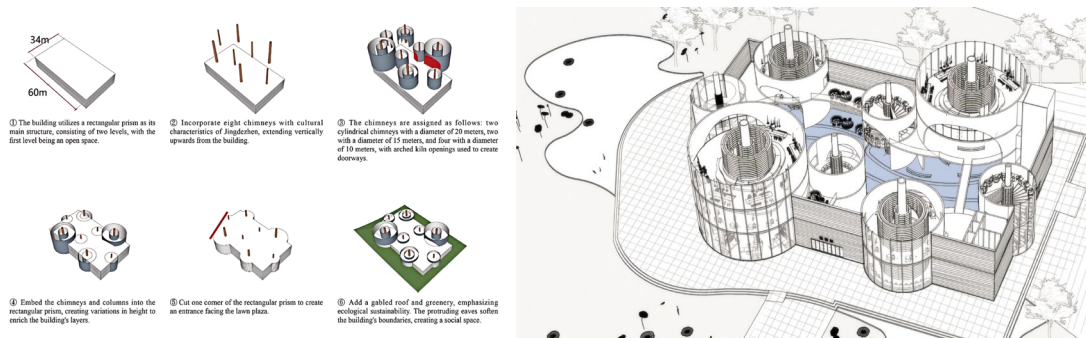


Figure 6: Architectural form generation (source: self-drawn) (Left)

Figure 7: Interior Form of the Building (source: self-drawn) (Right)

Construct eight independent yet interconnected subspaces and an atrium (see Figure 6) (see Figure 7). The building walls use Jingdezhen kiln bricks, plain concrete, and glass materials to showcase regional cultural characteristics. The upper part is embedded with a herringbone roof, with a flat top and a wide view, which is conducive to viewing mountains and clouds (see Figure 8). The exterior of the building is equipped with a cloud shaped curtain wall, combined with a cloud shaped water mirror on the ground. When the head is raised, the water and sky merge into one color, as if one is in the clouds, relaxing the body and mind, and cultivating them (see Figure 9).



Figure 8: Building roof (source: self-drawn) (Left)

Figure 9: Architectural exterior rendering (source: self-drawn) (Right)

4.3 The Shaping of Architectural Sites and Spatial Characteristics

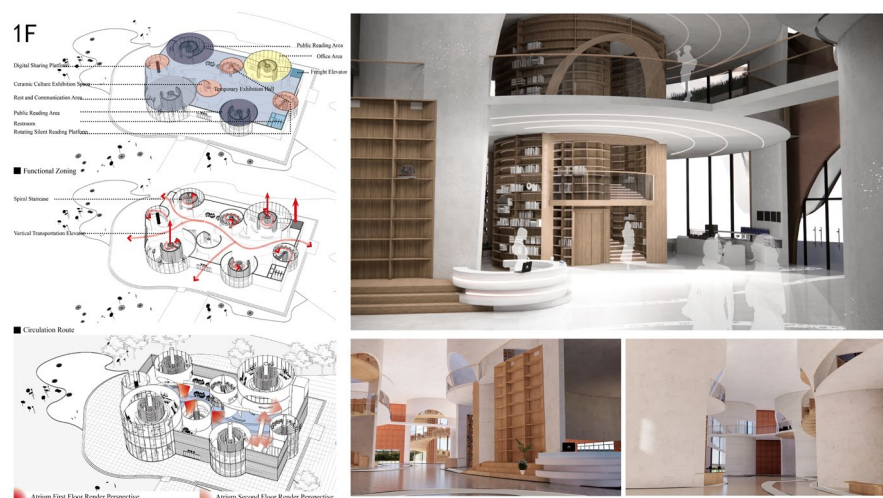


Figure 10: First floor of the building (source: self-drawn)

The building has two floors, with the first floor consisting of eight cylindrical spaces, while the rest are exhibition halls or temporary exhibition hall spaces; Two cylinders with a diameter of 20m, the first floor space mainly consists of a coffee shop and an office area; Two 15m diameter reading areas are

designated for the general public; The four platforms with a diameter of 10m are respectively a book borrowing digital platform, a rotating reading platform, and a display space (see Figure 10). On the second floor, except for eight cylindrical spaces, the rest are functional areas such as bathrooms and corridors; Two cylinders with a diameter of 20m, the second-floor space is mainly used for leisure reading and office areas; Two 15m diameter leisure reading areas; The four 10m diameter displays are 3D printed kiln chimney structure, rotating reading platform, and children's reading space (see Figure 11).

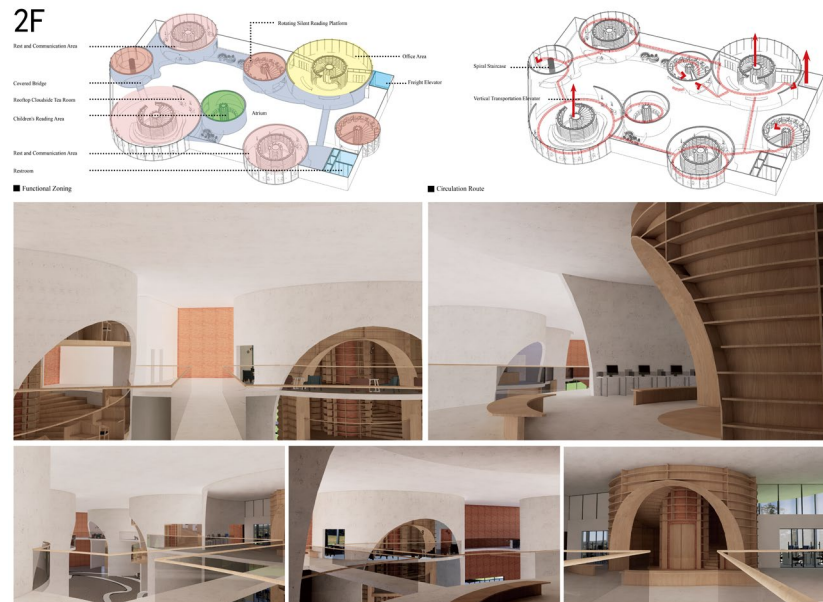


Figure 11: Second floor of the building (source: self-drawn)

4.3.1 Digital sharing platform and public reading area

The digital sharing platform provides the public with an open space for sharing and communication, allowing them to deeply experience the history and aesthetics of ceramic culture through the combination of virtual and reality (see Figure 12).

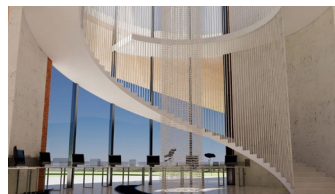


Figure 12: Digital sharing platform (source: self-drawn)

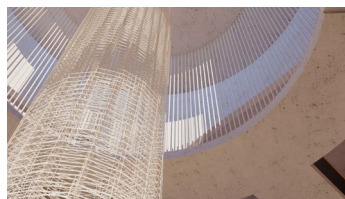


Figure 13: 3D printing kiln chimney structure (source: self-drawn)

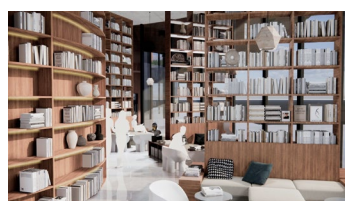


Figure 14: Public reading area (source: self-drawn)

The kiln chimney structure made using 3D printing technology, the collision of modern technology

and cultural memory, expresses historical culture through modern language, guides the public to reminisce about the past, and further strengthens emotional connections, sense of belonging, and cultural identity in communication with others (see Figure 13) (see Figure 14).

4.3.2 Rotating static reading platform and rooftop cloud tea room

The spiral staircase and book wall designed according to the characteristics of the cylinder have a strong sense of sequence and rhythm. Creating a public emotional experience is a process of climbing up levels, and as space changes, public perception also changes. The rhythm of actions such as the layers of the Book Mountain, changes in light and shadow, and entering the clouds is in line with the natural physiological rhythm, triggering a pleasant emotional experience (see Figure 15) (see Figure 16).

The top layer of a cylinder with a diameter of 20m is on the roof, allowing for free access to the rooftop viewing platform. Equipped with a tea room, combined with staircase reading, it echoes the cloud like curtain wall outside the building and the clouds in the sky, creating a serene and comfortable atmosphere among the clouds (see Figure 17).



Figure 15: Middle-Lower Section of the Rotating Silent Reading Platform (source: self-drawn)

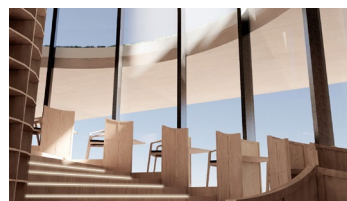


Figure 16: Middle-Upper Section of the Rotating Silent Reading Platform (source: self-drawn)



Figure 17: Roof Cloud Edge Tea Room (Source: self-drawn)

5. Conclusion

This study is based on the theory of emotional aesthetics, exploring the construction and application of "human touch" in the design of rural community libraries, and conducting a design practice for the library of Sanbao Pottery Village in Jingdezhen. By using the theory of emotional aesthetics to construct design strategies, we aim to create a "human touch" image for the library and create emotional experiences and experiences. This will stimulate emotional resonance between people, between people and nature, and between people and local culture, enhancing the public's emotional connection and sense of belonging. In the digital age of information technology development, the design concept of "human touch" provides a new direction for the future development of rural libraries, becoming an important carrier of rural cultural emotions and showcasing the role of libraries in the continuation of rural cultural emotions.

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