Creative Destruction and Commercialization of Traditional Villages: Likeng, Wangkou, and Jiangwan in Wuyuan, China

Jing Zhang, Bin Long, Yao Zhao
Faculty of Architecture and Urban Planning, Chongqing University, Chongqing, P. R. China
angeling1107@foxmail.com, longbin.xr@cqu.edu.cn, ztzhy0420@qq.com

Abstract. Since the latter half of the 20th century, rural communities with unique place-based assets have been re-imagined as tourist destinations, and broad rural areas have been gradually incorporated into urban consumption systems. In some locales, traditional villages have been transformed from productive spaces to consumption spaces. Focusing on three traditional villages in Wuyuan that share similar cultural assets: Likeng, Wangkou, and Jiangwan, this study evaluated if this transformation, sometimes termed as "creative destruction," is occurring in China’s traditional villages, and to uncover the motivations driving this change. Based on the commercialization of the traditional village space, this study found that the creative destruction model highlights the role of tourism as a dominant driver transforming a rural landscape. The case study approach is applied to three communities and the stakeholder’s benefits game is analyzed during every stage of commercialization. The most significant finding is the recognition that the creative destruction model should be revised when analyzing the commercialization stages in China’s traditional villages, especially because of the need to assimilate the influence of interested local governments and other stakeholders. Furthermore, the revised model may reveal future development directions from productive rural landscape to diversified hybrid landscape.

1. Introduction
Since the rapid changes in urban and rural relationships in China’s urbanization process began, many productive villages have appeared the phenomena of rural land and population outflow, rural hollowing, and village space destruction [1]. At the same time, some villages with a cultural and historical heritage, natural landscapes, and leisure resources have gradually transformed from productive space into consumptive space. Too much commercialization, however, has damaged the historical space of traditional villages and has produced modern consumptive space with bars, shopping malls, and other common commercial entities. These consumptive spaces, with their unique products, dining venues, accommodations, and experiences, satisfy tourists’ desires to experience the traditions and cultures of a bygone era [2]. Meanwhile, the deepening of rural tourism leads to increased land rental costs, and gentrification along the periphery and boundary of traditional villages. Even more seriously, low-income people engaged in agricultural production are isolated or marginalized through a process of economic, social, and cultural exclusion. This transformation process has been termed "creative destruction" [3], and has contributed to the growing multifunctionality of the rural space.

Originally coined by Schumpeter [4], the phrase "creative destruction" was originally used to explain why capitalistic economies undergo cyclical periods of growth and decline. David Harvey [5-7]
added the concept of spatial dimension. Mitchell and Vanderwerf [12] noted, "For Harvey, the actions of entrepreneurs give rise not only to new cycles of capital accumulation, but to new landscapes that ultimately destroy those based on older innovations." Mitchell [8] designed a new model by drawing on literature in economic and rural geography. That model linked the evolution of heritage shopping centers to the entrepreneurial drive to accumulate profit and the consumer desire to accumulate nostalgic experiences. This model is called "creative destruction", and it describes the evolutionary process of communities that have developed around the commodification of heritage. The model was first tested in St. Jacobs [8], a heritage village in Ontario, Canada. Additional studies followed in two other two Ontario small towns: Elora [9] and Niagara-on-the-Lake [10].

Different motivations drive landscape changes. Modernist drivers, including profit and economic growth, are key forces fueling the transformation process and moving society closer to the goal of maximizing economic well-being [11]. Post-modern motives also induce change. Actions that enhance the subjective well-being of participants include the desire to preserve, or to receive and give pleasure [11-13]. Together, these motivations may both create and destroy existing landscapes and their associated identities [14].

Creative destruction, therefore, both describes and explains how places with historic attributes are socially re-constructed. The concept has been used to demonstrate how towns and villages evolve in response to stakeholders who are driven by both modernist and post-modernist values. Previous research has applied the concept of creative destruction to contextualize the evolution of developed market economies in Canada [3], Australia [15], Japan [16], and two groups of Chinese towns, Daxu and Yangshou [17], and Luzhi and Zhujiajiao [18-19]. However, researchers referring to examples such as the three equilibrium stages of Xidi and Zhouzhuang [17], [20-21], or to the six damage stage of Zhujiajiao, Luzhi and Yangshou [19], [22], have not sufficiently addressed specific landscape changes. In particular, there has been a lack of research about the characteristics of spatial evolution from production to consumption in rural landscapes. In addition, these studies have not uncovered the dominant drivers behind the transformation process in the emerging market economy.

This study addresses this gap by exploring the evolution of commercialization and examining the motivations of key stakeholders involved in the transformation of three traditional Chinese villages: Jiangwan, Likeng, and Wangkou of Wuyuan. This area has recently emerged as an important rural tourist destination. This study had two objectives, based on Mitchell's "creative destruction" model. The first objective was to determine the production process of the rural consumption space in these traditional villages; the second objective was to identify the influence of key stakeholders on the development of the traditional village.

2. Study sites

Wuyuan is in northeast Jiangxi Province, at the junction of Zhejiang and Anhui Province. The county is approximately 83 km long and 54 km wide, with a slightly elliptical shape (Figure 1). Wuyuan has jurisdiction over 1 block 10 towns, and 6 townships. It covers an area of 2,968 square kilometers and has a population of 360,000. Historically, Wuyuan was one of historical Huizhou’s six towns, and was placed under Jiangxi Province’s administration after 1949.

Wuyuan is in a superior tourism triangle area that includes Huangshan Mountain, Lushan Mountain, Sanqingshan Mountain, and Jingdezhen. Wuyuan is close to Shanghai, Hangzhou, and Quzhou and controls a good tourism customer market. With respect to transport services and supporting facilities, there are G56 high-speed and Dewu high-speed ways that cross the Wuyuan County, with a crossing in Jiangwan (Figure 1). Two travel links connect a plurality of traditional village tourist centers, and villagers have built farmhouses, Village Inns, and other tourism facilities to serve visitors.

Wuyuan has a long history as an ancient county and is known as "China's most beautiful village". The county holds the most concentrated areas of traditional villages in Jiangxi Province and represents an important concentration of Huizhou culture. Wuyuan has a total of 170 ancient villages that are completely or relatively completely preserved. Of these, 5 villages are listed as China's Historical and Cultural Villages, 14 villages as Provincial Historical and Cultural Villages, 12 villages as National
Folk Culture Villages, and 19 villages as National Traditional Villages. The selected case studies of Jiangwan and Likeng are the earliest National Traditional Villages to develop tourism in Wuyuan, and Wangkou was part of the first group of Provincial Historical and Cultural Villages. Based on these rich historical and cultural resources, the emergence of traditional rural tourism in Wuyuan represents the beginning and rapid development of this trend across the nation. In short, through historical and cultural tourism, Wuyuan traditional villages have become typical rural communities, transitioning from being productive to consumption villages (Figure 2).

Figure 1. Location of Jiangwan, Likeng, and Wangkou in Wuyuan, China

Figure 2. Numbers of Visitors and Key Events in Wuyuan (1993-2013)

3. Methods
A first step in this study method is to analyze the commercial characteristics of the traditional villages. The studies of Dahms [23], Getz [24] and Mitchell [8] show that consumption-based traditional villages have three common characteristics. First, the villages of villages in the region have a large tourist
market, around which visitors can freely shuttle to conduct economic activities in the urban and rural areas within a large geographic area. Second, these rural developments largely depend on convenient service facilities. Third, the most important point is that the enterprises promote rural area development through investment behavior, based on Harvey’s "city enterprise".

The next step of the method is to construct an analysis model. Mitchell [3], [8] studied the commercialization process of the historic towns and villages in North America from 1998 to 2009 and developed a six-stage model of creative destruction to apply to the heritage village. Based on the theory of "creative destruction" by David Harvey, Mitchell highlighted that enterprise investment, heritage protection, and community promotion are three driving forces that promote the development of traditional towns and villages. The important variables defining the model stage are the three driving forces, the number of travellers, consumption, and resident perception. This creative destruction model is divided into six stages: pre-commercialization, early commercialization, advanced commercialization, early destruction, advanced destruction, and post-destruction. These stages form a progressive logic from productive rural landscape, to underdeveloped productive heritage landscape, to non-productive leisure landscape (Table 1). Mitchell compared the research of Elora, St. Jacobs, and Ferryland and added to the analysis of the evolutionary path of the rural space [3]. Mitchell noted that the evolution allows both a creative destruction path and a creative enhancement path for villages lacking business investments and core tourists.

Table 1  A revised six-stage model of creative destruction

| Stage               | Activities of drivers: profiteers, preservations and promoters | Consumers (host and guest) | Attitudes towards tourism | Dominant landscape |
|---------------------|---------------------------------------------------------------|----------------------------|---------------------------|--------------------|
| Pre-commercialization | Inactive                                                       | Few                        | Largely positive          | Productive         |
| Early commercialization | Private-sector investment in commodification may be initiated. Preservationist activity may be initiated. Policy promoting development may be implemented. | Some heritage-seekers       | Some awareness of negative implications amongst ruralities |                     |
| Advanced commodification | Active private-sector investment in commodification. Preservations may be active; some may oppose non-heritage –type investments. Public sector policy/action promoting development may be implemented or continue. | Growing numbers of heritage-seekers | Increasing awareness of negative implications amongst ruralities |                     |
| Early destruction | Very active private-sector investment. Some will deviate from the heritage theme. Preservationists may actively oppose non-heritage investments (often unsuccessfully). Public sector policy/action promoting development may be implemented or continue. | Heritage-seekers accompanied by post-tourists | Much awareness of negative implications amongst ruralities | Post-productivist heritage- scape |
| Advanced destruction | Scale of private-sector investment increases (e.g. hotel), with much deviation from the heritage theme. Preservationists may actively oppose non-heritage investments (often unsuccessfully). Pro-development policies/actions may be implemented or continue. | Post-tourists are in the majority. | The majority of ruralities offer negative comment; an out-migration of this cohort may occur. |                     |
| Post-destruction | Non-heritage, private-sector investments dominate. Preservationist activity may be diminished. Pro development policies may be in place. | Numbers of heritage-seekers is very low. | The over all attitude in the community should be positive, as fewer ruralities remain. Those ruralities who choose to remain will either maintain their negative attitude, or express one of resignation. | Neo-productivist leisure-scape. |
Based on Mitchell’s research, the model was applied to the analysis of Zhujiajiao, Luzhi and Yangshuo in China\cite{17,19,22} to demonstrate that some periodic theories are also applicable to China's historic towns and villages in the commercialization process. Public sector policy is a driving force, and the most important factor in deciding the stage-specific development direction of the model. The commercialization development of the traditional village reaches a state of "balance" after "advanced commercialization". This includes the effective restoration of heritage, infrastructure construction to improve local people’s lives, an increase in tourism income, and effective control of commercialization\cite{20-21}.

In addition to drawing on existing analytical models, this study had three main research objectives. The first objective was to determine the production process of the rural consumption space in the traditional villages. The conversion of a historic rural landscape into either a heritage or leisure-scape should be apparent. On-site observations, previous research on each town\cite{25}, and on-line marketing material provided by different private and public-sector organizations provided supplemental this information.

The second objective was to describe the tourist activities and resident attitudes. Tourism statistics were collected from the tourism bureau office for Wuyuan. Information collected in the surveys allowed us to draw conclusions about tourist activities and expenditures. Resident attitudes were ascertained to assess the extent to which the local population accepts the dominant identity. General acceptance is apparent if most residents believe that the benefits of tourism outweigh the costs. In this case, positive attitudes reflect congruence in stakeholder motivation, or acceptance of the development-friendly discourse. Conflicting values and motivations may be driving change. This set of data was obtained by interviewing and collecting the views of residents.

The third objective was to identify the influence of key stakeholders on the development path of traditional village. These influences were determined based on interviews conducted with government officials, local business proprietors and inhabitant. The collected information helped reveal the motivations underlying stakeholder actions within each historic locality.

4. Results
This study tracked surveys from three traditional villages in Wuyuan from 2007 to 2013. The study found that changes in the spatial landscape went through three stages, from productive rural landscape to commercial heritage landscape during early commercialization (1993-2000); and advanced commercialization (2000-2007) to diversified hybrid landscape between 2007 and 2013. This stage appeared as a staged leisure landscape in Jiangwan, a symbolic consumption landscape in Likeng, and a heritage historical landscape in Wangkou.

4.1. Productive rural landscape
The first stage of the model occurred before 1993. Wuyuan had belonged to Huizhou since the Tang Dynasty (740 A.D.) and was later placed under Jiangxi Province. The formation of the Wuyuan traditional village was similar to the typical ancient village in Huizhou. Wangkou and Jiangwan villages experienced thousands of years of history, peaking in the Ming and Qing Dynasties. These villages were badly damaged in the Taiping Heavenly Kingdom and the Cultural Revolution, however, the traditional rural landscape remained preserved, including the village habitation, beautiful landscape, and prosperous literature.

Changes occurred in the mid-1980s. Several films and television shows identified Wuyuan as having beautiful scenery. This beneficial location preserved the historic buildings of Ming and Qing Dynasty, and a few searching tourists started to explore the area. At this stage, the production structure of the traditional villages in Wuyuan was mainly agricultural and aquaculture. However, the added value of the agricultural and side-line products, whether the original product or primary products, was not very valuable\cite{26}. The villagers’ attitudes towards outsiders were very friendly, freely opening their private old houses to outsiders for photography and tour visits. They also offered free help and services, such as food, accommodation, trips, and other activities\cite{27}.
In this ancient period, the spatial characteristics of Jiangwan, Wangkou and Likeng were like other villages in Huizhou. The spatial distribution in these villages is highly consistent with traditional agricultural production and social relationships.

First, Wuyuan’s traditional villages are in a space that pillows the mountain, rings the water. Some villages are mostly located in the concave bank, and some developed around the cross-strait creek. These include Jiangwan and Wangkou, which are in the concave bank; Likeng is located on both sides of the river.

Second, most traditional villages in Wuyuan are big family villages. As the clan’s population increased, the small village land could not meet residential demands. Many people chose homes around the farmland, simultaneously forming new family villages based on clan organizational forms. After several dynasties evolved, Wuyuan gradually formed an aristocratic family scattered in a mountain field with the production and living space across the distance.

Third, Huizhou is a mountainous area, and a growing population has greatly pressured the land. Wuyuan has formed a clan living mode, with commercial capital to support the land capital given the lack of land in Wuyuan. Therefore, in the compact residential land, memorial temples, official mansions, and vernacular dwellings form a high density settlement form. Towering walls create inhabited space within family groups; stone walls are formed between narrow roads to address traffic use; and a few open spaces are located outside the ancestral hall and other public buildings.

4.2. Commercial heritage landscape

4.2.1. Early commercialization. In 1993, photographer Chen Fuli held an exhibition of "the most beautiful countryside in China - Wuyuan" in Hong Kong. This became the starting point of traditional rural tourism in Wuyuan. Likeng was one of the earliest villages to develop tourism. Many amateurs of photography and painting, ancient architecture researchers, and designers and journalists travelled to Likeng to collect folk songs, take photography, and to study.

The increase in tourists stimulated the villagers’ consciousness of a commodity-driven economy. Villagers spontaneously organized, building shelters at the entrance of the village to receive tickets. Meanwhile, Likeng villages formed an income distribution scheme for tourism tickets, under the auspices of a village committee. Revenue was used to pay conductor wages, public utility funds, and villager dividends. Figure 3 shows that villagers and tourists were the main factors contributing to commercialization in this period. However, there were limited local tourism reception facilities, and only a very small proportion of the villagers were engaged in tourism business activities. As such, most villagers were still mainly in agricultural farming.[27]

4.2.2. Advanced commercialization. With the establishment of the Wuyuan County Tourism Bureau in the 1998, the government started to highlight the impact of commercial development on the traditional village. The government first introduced the protection responsibility system for the protective development of the traditional village and ancient building. After 2000, the government compiled the Development of the Tourism Overall Plan, the Development of the Scenic Spot Construction Plan, and plans for 10 scenic areas.
Furthermore, to address the problem of insufficient funds for tourism development, the government began to attract private capital and enterprise investments to develop tourism. Gradually, the tourism enterprise business model gradually became the main force driving commercial development in traditional villages in Wuyuan. President Jiang Zemin visited Jiangwan Village in Wuyuan in 2001, which became a key event in the Wuyuan development. Figure 2 shows that the number of tourists in Wuyuan experienced a rapid growth trend after 2001; most of these tourists explored the Huizhou ancient village to experience the cultural and historical style.

During this stage, the government, tourism companies, tourists, and villagers worked together to commercialize the traditional villages (Figure 4). The villagers benefited from the ticket revenues;
however, the individuals and families in the village did not participate in producing, exchanging, and consuming tourism products and other economic activities. Because of this, asymmetric information, and other reasons, the villagers’ economic interests were damaged. Further, the enterprise operation did not significantly improve the basic living conditions in the villages. The hidden danger of commercial development in the late stage was that economic and social exclusion led to an increase in the negative emotions of the villagers, as the traditional village developed.

4.2.3. **Spatial Landscape Features.** In two stages, the spatial landscapes of Jiangwan and Likeng, which developed tourism earlier than Wangkou, were transformed into a commercial heritage landscape. First, the traditional villages in Wuyuan protected and repaired the most attractive historical buildings connected to the tour route. These buildings were reproduced in the context of tourism consumption, to strengthen the spatial image of traditional villages in Huizhou. These buildings became the identifiable space symbols and consumable tourist commodities. Figure 5 shows that reconstructing the Shenming Pavilion in Likeng provided an identification for the village space. Figure 6 shows a completely different picture, where the residential environment of the villagers squeezed into the block inside did not improve; in fact, some houses became even more dilapidated, damaged, or even collapsed.

![Figure. 5. Shenming Pavilion Before-and-after the Reconstruction](image)

![Figure. 6. Comparison of commercial streets and houses](image)

Second, Hong [28] noted that with the high-speed development of rural tourism, economic interests propelled many residents to transform their residences to support a large variety of travel business and service facilities. They also broke the wall to open shops on either side of the scenic tour line. This causes serious damage to the extroverse architectural layout and traditional village features.

Third, although tourism development provided many jobs for villagers, the residents were more inclined to engage in traditional industries instead of service industries. Instead, many outsiders entered local tourism business. Based on our interviews with Likeng villagers, a small number of outsider businessmen entered catering services; many outsider businessmen essentially became business store operators. The residents rented their old curtilage and moved out of the traditional village. The living space relocation led the traditional village to become a distribution centre for tourists.
Therefore, the over-commercialization of the main scenic tour line led to a decline of internal space. The main living space relocation changed the rural landscape characteristics from traditional production, destroying the traditional village space, which had been the most attractive part of rural culture. Some cultural tourists and local residential experienced an attitude shift about tourism from positive to negative, indicating the presence of potential conflict.

4.3. Diversified Hybrid Landscape
Before 2007, the tourism management rights of traditional villages in Wuyuan belonged to different tourism companies. Rural tourism development was not identical, because of different efforts to develop tourism industry. In 2007, the Wuyuan government changed this decentralized management model, based on the idea: "one group, a ticket, a brand". The government established Wuyuan Tourism Co., LTD., integrating the county’s 14 scenic area resources. However, even in this collectivist management model, the development paths of traditional villages continued to differ because of different stakeholder approaches or different enterprise investment strengths (Figure 7).

4.3.1. Jiangwan: Staged Leisure Landscape. Jiangwan is a leading scenic spot for traditional rural tourism, and was also the first top level scenic spot in Wuyuan. This was the first scenic spot village that Jiangxi Li tian tang ren Co. took over scenic rights, with 38.2 million Yuan, in 2004. It was not until 2007 that Wuyuan Tourism Co., LTD., an interested community of government and enterprise stakeholders, engaged in a key role in developing tourism in Jiangwan. The company transformed a series of village landscapes. This included building a new tourist center, at an investment of 820 million Yuan; a green landscape zone; a visitor walking path, commune canteen, and other tourist attractions. The company also transformed the area of the ancestral temple square, Yongsi Street, Nanguan Well, and houses within the sight of tourists (Figure 8).

The research revealed that villagers participated to obtain higher interest income, conforming to the production intent of the interested community. The survey revealed it was well-known that the villagers’ ticket income differed in each village, although there were 14 shared attractions. Jiangwan villagers received the highest annual ticket income, up to 2000 Yuan per year; the Likeng villagers received approximately 1800 Yuan; and the Wangkou villagers received incomes of only 250 Yuan.

The high intensity of new development, and strong dominant government operations, developed Jiangwan which does not have a strong local landscape, into a leisure landscape with what are called "theatrical" features. Planning divided the village into a scenic area and a new residential area and township, which is northwest of the heart of the scenic area and southeast of the villagers’ residential area. Based on the obvious functional partition and lines set in scenic planning, a traditional custom area was built, covering more than 1000 square meters. These include a park and a traditional handicraft show area, which have deviated from the theme of the heritage protection.
Around the Jiangwan primary school, traditional vernacular housings, with their unique style and exquisite construction, are protected as a type of museum with few commercial structures. All business is concentrated in the residential area and along both sides of the business street in the middle of the tourism spot. The study finds, therefore, that Jiangwan Village carefully arranged "Traditional Village Theme performances" (Figure 8), deliberately re-arranging the spatial scene by screening and purifying the spatial landscape.

4.3.2. Likeng: Symbolic Consumption Landscape. Compared with Jiangwan, there has been a more significant contradiction between tourism companies and villagers in the tourism development of Likeng. After 2007, Likeng’s excessive commercialization was not effectively controlled. First, to obtain greater tourism revenue, villagers maximized commercial development on both sides of the river, in line with the typical symbolic “small bridge, flowing water, rural house”, and built few new tourist attractions. Further, in 2011, the villagers prevented tourists from coming into the village by pulling up their cars and blocking the road. The contradictions between the villagers and the tourism company’s economic interests have gradually intensified.

The analysis suggests that the ideal rural landscape of Likeng has been severely damaged, and there have been significant functional changes to the traditional vernacular housings and the structure of streams, revetments, and buildings. For example, the main landscapes on the scenic tour line are mainly commercial hotels, restaurants, and shops. Some historical elements that do not belong to the Huizhou residential style are randomly collaged on the building facing the street. As another example, to increase tourism income, every household on the creek has built bridges and widened the embankment for their own business. This has led to a narrowing of the waterways in the Likeng core landscape (Figure 9). The result is a leisure landscape that has become symbolic of the Wuyuan Traditional Village; however, evaluations indicate it has become too commercialized a representation of Likeng Village.

4.3.3. Wangkou Village: Heritage Historical Landscape. Wangkou Village is located between Jiangwan and Likeng and was the first national historical and cultural village in Wuyuan. There are contradictions between tourism companies and villager interests; however, the government maintains strong control and management over historical heritage protection and commercial development. Figure 10 shows that Wangkou remains in a stage of early commercialization, and the buildings on both sides of Main Street mainly exist to meet the demands of the villagers’ daily lives; they are rarely there to meet tourist shopping needs. At the same time, historical public buildings, such as the ancestral hall, assembly hall, and traditional theatrical building, are better protected and repaired.

![Figure. 8. Staged Leisure Landscape in Jiangwan](image)
5. Discussion

Based on previous studies, this study examined the commercialization of three traditional villages in Wuyuan. The process of creative destruction provides a lens through which to analyze changes that have occurred over time. According to the analysis of three traditional villages in Wuyuan, the driving forces of creative destruction, tourist types and numbers, and local resident attitudes are important variables to measure phase changes. However, because of significant differences between domestic and foreign tourism development models, the model could be further revised.

The model used here may differ from the innovative development model led by western entrepreneurs. In the commercial development of China’s traditional villages, the government directly drives the process of creative destruction as decision-makers and investors. Cultural and social capital also shapes unified political and economic interests. The government’s role in the stakeholder game drives whether the combination of different interests significantly influences the commercial development path. However, villagers are affected by many different factors, including the external political economic impact and the need for their own development. Villager attitudes toward commercialization become more compliant when there is strong external political and economic power. The motives that drive villager relocation, and infrastructure and living condition improvements, are affected more by economic factors.

This research found that different stakeholder games diversified the landscapes and development paths during the commercialization of traditional villages in Wuyuan. Under the influence of commercialization, the traditional village’s landscape evolved along a diversified development path, due to the diversity of driving forces. Because of the symbiosis of corporate and government interests in tourism development, the productive rural landscape suffered fundamental destruction. The landscape space was purified to meet limited tourist functions, leading to theatrical space characteristics. In addition, because of the lack of a controlling government force, and the economic interests of the villagers, the productive rural landscape is gradually destroyed. Landscape characteristics adopt the hybridity and symbolization of consumerism characteristics. Analysing multiple evolutionary paths emphasizes the interests, demands, and responsibilities of the government, enterprises, villagers, and travellers in the process of rural community development.

As a result, this study informs the understanding of the drivers behind the transformation of China’s traditional villages. Planners, the decoders of historical spaces, and the encoders of economic
development should study and explore the evolutionary logic of the rural space. This is an important way to address the contradiction between protecting and developing traditional villages. In the global wave of consumption sweeping China’s urban and rural space, in order to balance protection and development, the process of commercializing traditional village space, should be the focus of additional researches.

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