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South China University of Technology

专业学位硕士学位论文

空间叙事视角下的传统街区环境提升研究
——以北京路步行街区为例

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Research on the Environmental Enhancement of Traditional Blocks from the Perspective of Spatial Narrative
——A Case Study of Beijing Road Pedestrian Block

A Dissertation Submitted for the Degree of Master

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摘　要

　　中国的城市化带动了城市经济和社会状况的深刻变革，城市面貌发生巨变。然而，由于缺乏对城市历史文化的重视和传承，城市同质化倾向不断加深，城市特色缺失、城市记忆被破坏的问题愈发凸显。传统街区承载着城市的地域文化和人文精神。如何更好地传递传统街区的历史文化信息，营造更富地方特色和文化吸引力的环境，从而增强城市魅力，强化城市文化共鸣，是当前需要重点关注和探讨的问题。

　　将叙事学的理论和方法引到入建筑空间设计中，可以有效地加强建筑文化信息的传达。建筑叙事的研究已经有了长期的积累，为传递空间内涵指出了可行的方向，这与改善街区同质化问题的目标相一致。本文将空间叙事引入到传统街区的空间设计中，为传统街区传递独具特色的城市文化内涵开启新的视域。文章分为四部分：

　　第一部分（第一章）为绪论：阐明研究背景、目的和意义，对空间叙事和传统街区更新的国内外相关研究进行综述，确定了本文的研究方法和研究思路框架。

　　第二部分（第二、三章）为理论研究：文章阐述了叙事学在建筑空间中的应用，并明确了空间叙事与传统街区的相适性。文章分析了空间叙事学中四种能够加强空间叙事性的叙事模式，并将其转译到了街区中。

　　第三部分（第四、五章）为理论转化：文章从体验者的角度出发，结合传统街区中的空间叙事模式，针对典型案例进行分析，包括威尼斯主岛、文里·松阳街区、阿姆斯特丹运河带和都柏林坦普尔吧街区。论证出四种空间叙事模式对提升街区叙事性表达所产生的重要作用。结合典型街区案例的分析，文章明确了四种空间叙事模式对提升街区叙事性环境的指导意义，作为空间叙事设计的原则与方向，并为每种叙事模式的表达提供了具体的策略建议。四种叙事模式有机融合，共同构建出具有叙事特质的街区空间。

　　第四部分（第六章）为实证研究：文章以北京路步行街区为例，首先从空间叙事的角度对街区现状进行分析评价，明确了叙事性问题。文章通过设计原则与策略建议，进行设计，丰富了街区的空间内涵，凸显了街区的历史特征。完成了论文从理论研究、理论转化到实践应用的转换。

关键词：叙事；空间叙事；传统街区；环境提升；场所营造

ABSTRACT

China's urbanization has led to profound changes in cities' economic and social conditions, and the city's appearance has changed dramatically. However, due to the lack of attention to and inheritance of urban history and culture, the tendency of homogenization of cities has been deepening, and the problems of the lack of urban characteristics and the destruction of urban memory have become more and more prominent. Traditional blocks carry the regional culture and humanistic spirit of the city. How to better convey the historical and cultural information of traditional blocks and create an environment with more local characteristics and cultural attractions, so as to enhance the charm of the city and strengthen the cultural resonance of the city, is an issue that needs to be focused on and explored at present.

Introducing the theory and method of narratology into architectural space design can effectively enhance the communication of architectural cultural information. The research on architectural narrative has been accumulated for a long time, which points out a feasible direction for conveying spatial connotation. It is consistent with the goal of improving the homogenization of blocks. This thesis introduces spatial narrative into the spatial design of traditional blocks, opening up new horizons for traditional blocks to convey unique urban cultural connotations. The thesis is divided into the following four parts:

The first part (Chapter 1) is the introduction: it clarifies the background, purpose and significance of the study, provides an overview of domestic and international studies related to spatial narrative and the renewal of traditional blocks, and defines the research methodology and the framework of research ideas in this thesis.

The second part (Chapters 2 and 3) is a theoretical study: the thesis describes the application of narratology in architectural space and clarifies the adaptSability of spatial narrative to traditional blocks. The thesis analyzes four narrative modes in spatial narratology that can enhance spatial narrativity and translates them to block enhancement.

The third part (Chapters 4 and 5) is the theoretical transformation: From the perspective of experiencers, the thesis combines the spatial narrative modes in traditional blocks with the

analysis of typical cases, including the main island of Venice, the Wenli-Songyang block, the Amsterdam Canal District, and the Temple Bar block in Dublin. The four spatial narrative modes are argued to be significant in enhancing the narrative expression of the block. Combined with the analysis of typical block cases, the thesis clarifies the guidance of the four spatial narrative modes for constructing the narrative environment of the block, which is the principle and direction for spatial narrative design and provides specific approaches for the expression of each narrative mode. The four narrative modes are organically integrated to jointly construct a block space with narrative qualities.

The fourth part (Chapter 6) is an empirical study: the thesis takes the Beijing Road Pedestrian Block as an example, and first analyzes and evaluates the current status of the block from the perspective of spatial narrative and clarifies the problems of narrativity. The thesis carries out the design through the above design principles and approaches, which enrich the spatial connotation of the block and highlight the historical characteristics of the block. It completes the conversion of the thesis from theoretical research, theoretical transformation to practical application.

Keywords: Narrative, Spatial narrative; Traditional block; Environmental Enhancement; Place making

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Chapter 1 Introduction

1.1 Research Background

1.1.1 Dilemma of Traditional Block Development

After the 1990s, many cities carried out urban renewal. As a regional space that has carried people's lives for hundreds or even thousands of years, historical blocks are mostly located in central urban areas. Due to its superior historical resources, geographical location, and economic value, the land value has soared, and it has become the object of competition among developers. However, as a result of the one-sided pursuit of commercial interests and arbitrary changes in planning, a large number of historical buildings and traditional blocks have been demolished, and the history and culture have suffered serious damage.

Historic buildings are the material carriers of history and culture, and are valuable cultural resources that cannot be regenerated. With the change of mainstream social values, more and more attention is paid to the conservation of historical districts, and the state has formulated several laws, regulations and policy systems to protect them. However, most of them are for the renovation of the physical environment, and there is a lack of dealing with the multi-dimensional relationship between space-history-culture. From the current practice of traditional block renewal, the main means to promote the renewal of the district include promoting culture with tourism and revitalizing the street with business, Nevertheless, the loss of historical style, gentrification, over-commercialization, demolition of authenticity and counterfeiting, and other phenomena have been brought along with it. Traditional block have gradually lost their authenticity, and their historical features have become blurred; they have become "tourist attractions", gradually losing their authenticity and characteristics.

Between protection and development, it is urgent to explore how to break through the status and create new techniques and methods to continue the vitality of traditional blocks.

1.1.2 The Trend of Combining Narratology with Traditional Block Research

Architectural narratology is to use "narratology" as an optional method to analyze,

understand, and construct architecture, to re-examine the correlation between the intrinsic elemental attributes, spatial structure, and semantic order of architecture as well as its strategies, so as to translate architecture into another possible language system, and then to effectively construct the socio-cultural significance of architecture.

As the material bearer of history and culture, the space of traditional blocks has a strong narrative attribute. Combining the theory of narrative with the conservation and renewal of traditional blocks, and exploring the methods of revitalizing the blocks and inheriting the historical culture, will help enrich the theoretical research on the conservation and renewal of historical blocks, promote the vitality of the blocks to be reborn, and build blocks with clear historical features and regional characteristics.

1.2 Definition of Research Object

This research takes the Beijing Road pedestrian area, the site of Guangzhou's traditional central axis, as the object of study. The Beijing Road area is the beginning of the founding of Guangzhou and has a rich historical and cultural landscape, including the ruins of the shipbuilding site of the Qin and Han dynasties, the ruins of the South Vietnamese King's Palace Office, and other cultural relics, as well as historical remains such as the Great Buddha Temple. The Beijing Road area has been the most prosperous commercial center of Guangzhou since ancient times. Nowadays, the Beijing Road area has not only opened up a pedestrian area, but also gathered large and small shopping malls, forming the famous "Beijing Road Shopping District". "Beijing Road" is one of the business cards of Guangzhou.

The Beijing Road area has experienced more than two thousand years of history but still endures and occupies a pivotal position in the urban pattern of the new era. The continuous prosperity has inevitably left the marks of each era's development in the urban form, and in the continuous elimination and inheritance, the Beijing Road area has formed a unique urban landscape and urban texture. The research area of this study is shown in Figure 1-1, ranging from Danan Road and Wenming Road in the south, to Fuxue West Street and Zhongshan Fourth Road in the east, to Qingyuan Lane, Huixin West Street, Dama Station, Zhongshan Fifth Road

and Guangda Road in the west, and to Guangwei Road and Nanyue King Palace Site.
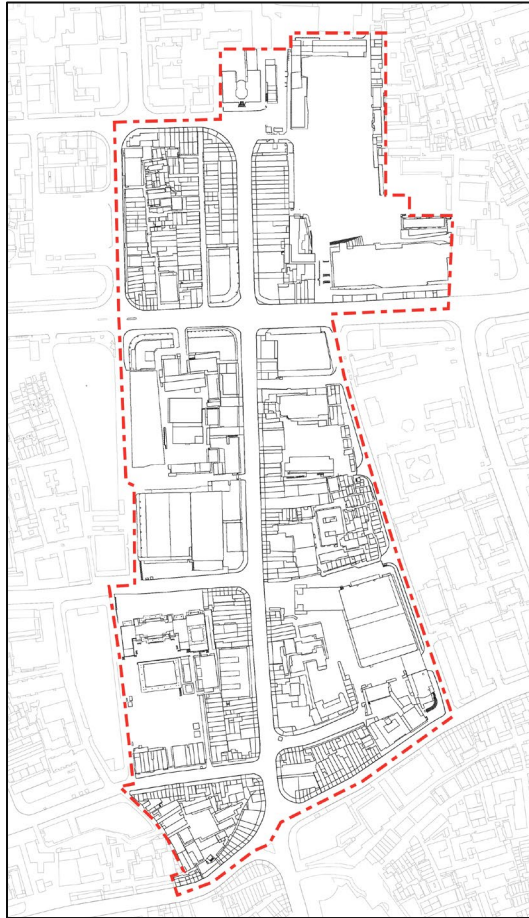
Figure 1-1 Research area
(Source: Self-drawn)

1.3 Research Status at Home and Abroad

1.3.1 Relevant Research on Spatial Narrative Theory

1.3.1.1 Overseas Research on Spatial Narrative

(1) The Emergence and Development of Spatial Narrative Theory

Narrative is a fundamental human impulse innate to mankind, and its history is almost as old as the history of mankind. Only in the past few decades, researchers have formalized the important phenomenon of narrative into the field of study and established narratology. However, both classical narratology, which focuses on textual structure, and post-classical narratology, which advocates multiple interactions, have favored research in the temporal dimension and neglected research in the spatial dimension[1].

Until 1945, Josef Frank formally raised the key issue of the "spatial turn" in modernist literature in his essay *Spatial Forms in Modern Literature*. In this article, he explicitly introduced the concept of "spatial form", arguing that modernist literature is spatial in nature and that modernist writers tried to make their works understood from the perspective of instantaneous space rather than from the chronological order. By means of "juxtaposition", the linear chronological order is disturbed and organized, so that the literary work achieves the effect of spatial art[2]. This makes a significant contribution to spatial narrative theory.

Michel de Certeau put forward the concept of "spatial story" in *Practice of Daily Life*, arguing that spatial story is people's practice in urban life[3]. Michel Foucault used the analytical thinking of space-time association to further expand the concept of spatial narrative to other disciplines.

Noteworthy is Gabriel. Zoran's 1984 article *Toward a Theory of Narrative Space,* which creatively demonstrates the spatial structure of narrative texts with universal applicability and points out the importance of readers to the construction of space. It is proposed that narrative space can be created by the reader's perception of the space in which he or she lives in instantaneous time through repeated readings, emphasizing that space is constructed through the reader's continuous participation. [4] Zoran also proposes three levels of spatial narrative structure: geographic space, space-time body space, and textual space. He argues that although there is a progressive relationship between these three levels, they are not either/or in the work, but rather they are always perceived together and alternate with each other from the reader's point of view. Narrative is seen as the fundamental way to understand time, process, and change, and it shapes human experience into structures that conform to meaning.

(2) Applications of Spatial Narrative Theory

While the relationship between architecture and narrative can be traced back to the construction of the Acropolis in ancient Greece, research data shows that deconstruction, influenced by structuralist thinking, was the beginning of narrative intervention in architecture in the 1960s. Narrative as a design method was first applied to the construction of modern architecture in the early 1980s. Bernard Tschumi and Nigel Coates of the AA School in London

pioneered the interdisciplinary exploration and practice of narrative between architecture and literature, film and performance space. Bernard Tschumi and Nigel Coates of the AA School in London pioneered the interdisciplinary exploration and practice of narrative between architecture and literature, film and performance space. A book published in 1983 showcases student work directed by Tschumi and Coates: drawing on narrative strategies to design a series of comic-style architectural works through the translation of spatial experience and spatial-temporal dimensions[5]. In 1983, Nigel Coates and his students formed a research group based on Guy DeBod. They drew on the ideas and strategies of the contextualist international to create an image of a city that blends reality and ideal[6]. In 2009, Sophia Psarara from the University of Michigan elaborated in more detail on the relationship between architecture and narrative and clarified the importance of spatial narrative in architectural design[7]. In 2012, Nigel Coates further systematically illustrated the relationship between narrative and architecture [8]. In 2005, the University of Cambridge studied the narrative system in urban space. From a narrative perspective, the historical connotation of urban space is analyzed and interpreted, and the establishment of an urban narrative system is proposed[9].

1.3.1.2 Domestic Research on Spatial Narrative

(1) Development of Spatial Narrative Theory

Around 2000, domestic research on spatial narrative began. However, most of the previous research content focused on the spatial narrative analysis of literature and film and television texts. In 1999, Shijun Zhang published *The Subsections of Spatial Narrative in A Dream of Red Mansions*, pioneering the spatial analysis of classical literature. The author divided the space into multiple levels, emphasizing the integrity of the sensory world, and by perceiving different narrative elements, such as aroma, shape, to construct the spatiality of narrative works, which triggered a wave of spatial research on Chinese classical literary works [10].

In 2006, Diyong Long began the systematic study of spatial narrative theory, based on the summarization of foreign spatial narrative, from the spatial turn in narratology, the field of spatial narrative research, content, etc.[11]. This explains the many new phenomena and problems that have arisen in the construction of novels since the 20th century. Based on a

literature review, An Wang mapped out the development of spatial narrative theory and reflected on the concept of narrative space in 2008 [12]. In 2014, Diyong Long published the book *Spatial Narratology*, the first monograph in the field of spatial narrative in China, making a pioneering contribution to the development of spatial narrative in China [13].

(2) Application of Spatial Narrative Theory

The attention to architectural narrative in the domestic architectural field appeared sporadically after 2000, mostly focusing on analyzing architectural narrative from the perspective of the semantics of the term "narrative", combined with the theoretical research of architectural phenomenology. The research on architectural narrative in this period pays deeper attention to phenomenology, such as Jieping Chen's doctoral dissertation of Southeast University, *A Narrative Architecture - Steven Holl Research Series*.

Professor Shaoming Lu of Shanghai Jiaotong University published an article entitled "*The Ontological Construction of Contemporary Architectural Narratology*" in 2010, which elaborated the process of the gradual maturation of the theory of narratology after it was applied to the field of architecture from the 1980s of the last century, and summarized the relatively complete development vein. The article points out that the process of constructing physical space should be given a spiritual meaning, guided by the basic characteristics of "logical and literary" of spatial narrative. This is the first time for domestic scholars to place the concept of architectural narrative within the narrative framework of classical literary narratology, and to clearly categorize and explain some design techniques and concepts of narrative theory applied to spatial experience [14] [15]. In addition, in Professor Lu's book *Plot in Architectural Experience Space*, he puts forward the concept of "space plot" and compares it with the plot in literature, and puts forward feasible practical strategies, which pushes the research of architectural narrative to a more detailed and practical level.

Many architects in China have promoted the development of architectural spatial narrative in practice and gradually formed their personal styles. Since 2009, Prof. Nan Zhang's team has been conducting empirical research on urban narrative theory based on the "urban story theory". Since 2013, Jing Xiao and Ke Cao's team has introduced spatial narrative into the conservation

planning of famous cities[16]. Based on the collation and analysis of the existing domestic literature, Jie Cheng analyzed the material elements existing in the city in the context of the specific development situation of the city, and proposed the analysis method of using the city story as the entry point, contributing to the construction of a unique city image[17]. In his book *The Composition Book*, Yonghe Zhang explores the subtle relationship between architectural literature and literary architecture and the possibility of generating literary architecture. His concept of "Peeping Theater"emphasizes the importance of "viewing" for spatial cognition[18]. Shu Wang puts the application of spatial narrative in architectural design into practice, and many of his works embody the design technique of spatial narrative, such as the Xiangshan Campus of China Academy of Art[19]. Wang Shu guides people into architectural space experience by providing a place with life experience, so that people and architecture form a narrative scene together. If Yanghe Zhang's "Peeping Theater" is a stage play of architecture, then the Xiangshan Campus, which is like a labyrinth, is a narrative poem based on the concept of traditional Chinese space. In addition, Professor Andong Lu of Nanjing University conducted a study of "film architecture," in which the design focused on the spatial plot of architecture[20].

Also noteworthy is the recent rise of architectural spatial narrative in domestic master's and doctoral level research, with many thesis related to architectural narratives, spatial narrative and narratology emerging. Yong Yanbian's master's thesis (2011), *A Narrative Study On Urban Historical Landscaped*, took landscape narrative as a perspective to better grasp urban characteristics and continue the historical lineage by interpreting the narrative text of urban historic landscape[21]. Naifang Liu's doctoral dissertation (2012), *Research on Theory and Method of Narrative Space of City*, applied narrative theory to the study of urban space, analyzing the construction of diverse urban events and their event spaces, and the essential characteristics of urban narrative space [22]. Wei Xue's doctoral dissertation (2017), *Research on Cultural Narrative Strategy of Urban Built Heritage*, defined the research framework of narratology and absorbed the nutrients of the humanities and social science knowledge system, and established a cultural narrative strategy with "text-context" as the core[23]. Kaiqing Wu Yong's master's thesis (2018), *The Study of The Narrative Image of Historical Urban Area in*

Guangzhou, took the narrative imagery of the historic district of Guangzhou as the research object, and proposed countermeasures for the heritage of the historic district of Guangzhou by using the methods of literature review, map and historical image comparison, as well as combining quantitative research methods[24].

1.3.2 Research on Environmental Enhancement of Traditional Blocks

1.3.2.1 Overseas Research on Environmental Enhancement of Traditional Blocks

Urban development is a process of metabolism, and urban regeneration as the regulating mechanism of cities has been accompanying the development of cities since the beginning. Reviewing the development practice of urban regeneration in the West, since the 1950s, it has experienced urban rebuilding, urban revitalization, urban renewal, urban redevelopment, urban regeneration, and now sustainable urban regeneration with special emphasis. The pre-World War II Western urban planning, under the influence of modernism, focused on physical planning and emphasized the improvement of urban beautification and sanitary environment. The old cities were renewed on a large scale using knocking down and rebuilding. However, since the 1960s, many experts and scholars have questioned this approach. *The Life and Death of Great American Cities* by Jane Jacobs provides a socioeconomic critique of large-scale renovation activities through in-depth observation and reflection on the construction of major American cities. She pointed out that large-scale demolition and construction cannot solve the poverty problem, and planned renovation should be carried out [25]. Christopher Alexander, in *The City Is Not a Tree,* opposed large-scale transformation and advocated a small-scale, incremental approach to urban renewal; Lewis Mumford, in *The History of Urban Development*, pointed out that large-scale urban transformation planning destroyed the organic function of cities, and he opposed the pursuit of grand and majestic development and construction goals in urban construction[26]. EE.F. Schumacher in *Small is Beautiful* proposed the importance of humanism in urban regeneration, focusing on the important role that people play in it. Under the theoretical discussion of these scholars, urban renewal gradually tended to develop in the direction of progressive planning and multilateral cooperation among government, communities, individuals, development groups, and scholars, which promoted the birth of sustainable

development principles and "urban regeneration" strategies.

1.3.2.2 Domestic Research on Environmental Enhancement of Traditional Blocks

China's urban renewal process and related theoretical research started late, initially mainly driven by real estate, experiencing a massive redevelopment process of demolition and construction, similar to the West, which led to the recurrence of similar problems and experiences as the West. In 1994, Wu Liangyong in the *Old City of Beijing and Ju'er Hutong* applied the idea of "urban organic renewal" to the case practice. The so-called organic renewal, is to use the appropriate scale, appropriate scale, according to the transformation of the content and requirements, properly dealing with the relationship between the present and the future[27]. Jianqing Yang and Mingwei Wu (1999) argued that "urban renewal objectives should be based on a comprehensive and coordinated restructuring of the city's overall functions, and should shift from a focus on the mere improvement of the city's physical environment to a focus on enhancing the city's development capacity, modernizing the city, improving the quality of urban life, promoting urban civilization, fostering overall social progress, and broader, more comprehensive goals[28]. In addition, the number of research papers on topics related to the conservation, renewal, and regeneration of historic districts in domestic academia is quite high. Haixin Yang (2005) proposed that the principles that should be followed for the conservation of historic districts are: comprehensive conservation principle, authenticity conservation principle, perfect function conservation principle, and gradual renewal conservation principle [29]. Based on the theory of "urban acupuncture", Jingxuan Wu (2016) proposed regeneration strategies for historic districts in terms of site design, material renewal, functional reorganization, spatial revitalization, and cultural reshaping [30].

1.3.3 Review of Research Status

For spatial narrative, spatial narrative arises from the spatial turn of narratology. Subsequently, under the cross-research of different disciplines, it was gradually applied to the field of design in the 1980s, and the relevant theoretical constructs have been continuously improved, and the relevant design practices have also been continuously applied. The attention to architectural spatial narrative in the domestic architectural field appeared after 2000, and

gradually emerged after Prof. Shaoming Lu published the relevant systematic research in 2010. At present, architectural spatial narrative are mainly focused on monumental architectural design and the conservation planning of the whole urban area, but there is still a lack of traditional blocks at the pedestrian scale.

For the environmental enhancement of traditional blocks, whether abroad or at home, the revitalization of traditional blocks and urban renewal is an important direction of development and research today. Its pursuit focuses on the following: a small-scale progressive transformation mode; the object of transformation that emphasizes both the physical environment and intangible culture; the participation of transformation that emphasizes multi-party cooperation and co-construction; and the purpose of transformation that aims at the simultaneous development of society, economy and culture.

Through the above literature review, it can be seen that the research on traditional blocks at home and abroad is relatively abundant, and the application of spatial narrative theory has been gradually expanded. However, the research on the environmental enhancement of traditional blocks under the perspective of spatial narrative is still relatively lacking, and the results are relatively insufficient. Combined with the characteristics of China's urban development and historical and cultural background, the relevant research still needs to be further discussed.

1.4 Research Purpose and Research Significance

1.4.1 Research Purposes

As cities progress with the development of human society, the commonalities among cities are magnified in the process of development, and the elements that carry characteristics are gradually ignored by people. In this context, the significance of traditional blocks as the inheritors of historical memory and the unique style of cities has been paid more attention by scholars. However, there is less existing research on block narrative theories and strategies. At the level of regeneration strategy and technology, the phenomenon of focusing on appearance while neglecting cultural connotation and historical development often occurs. How to use architectural spatial narrative to ensure the authenticity of historical heritage, the continuity of

historical lineage, and the readability of historical narrative is an important issue that raises the preservation of traditional blocks from the level of spatial transformation to the level of cultural heritage.

Thus, the purpose of the study is to inject new vitality into the environmental enhancement of traditional blocks from the perspective of spatial narrative. The specific research objectives are as follows:

(1) To elucidate the adaptability of spatial narrative applied to the traditional block enhancement by discussing the similarities and ways of applying narratology in architectural space design. The four spatial narrative modes of spatial narrative are analogized to traditional blocks which provide a new direction guide to enhance the narrative effect of blocks.

(2) To demonstrate the effectiveness of spatial narrative modes in enhancing the narrative effect of traditional blocks through case studies of representative blocks. Refine the approaches for enhancing the block narrative effect in the case study under the design principles of spatial narrative mode, and provide a new analytical framework and methodological guidelines for environmental enhancement in traditional blocks.

(3) To apply the obtained analytical framework and application in the case design of traditional street renewal. By analyzing its existing narrative problems and designing with a targeted approach, it realizes the transformation from theory to practice.

Through the perspective of spatial narrative, this study hopes to call on recent scholars to pay more attention to the cultural connotations, historical information and local customs of traditional blocks, and to provide new theoretical ideas and modes of reference for the protection of traditional urban landscapes.

1.4.2 Research Significance

1.4.2.1 Theoretical Significance

By combing the relevant theories of traditional blocks and spatial narrative, this research results in the focus and goal of follow-up research. This thesis combines the theoretical framework and enhancement model of spatial narrative, analyzes its relationship with traditional blocks, and seeks to summarize conservation methods and enhancement approaches

that can be applied to the enhancement of traditional block environments, which has theoretical significance for the current theoretical system of traditional block conservation.

1.4.2.2 Practical Significance

The purpose of this thesis is to study the rational development pattern of traditional blocks from the perspective of spatial narrative, which can be used to improve the quality of cities, and to discuss the practical methods of traditional blocks based on theoretical research through case studies and application of examples, promoting the benign development of traditional blocks. It has essential practical significance for continuing the history of the city, highlighting the characteristics of the city, enhancing the sense of place of the block and the city for those who experience the space, reflecting the personality and vitality of the city, and increasing people's sense of identity and belonging to the traditional features of the city.

1.5 Research Methods and Framework

1.5.1 Research Methods

(1) Literature review method

Taking traditional blocks as the core, by searching and reading relevant books, academic journals, dissertations and online materials related to spatial narrative theory and other related domestic and foreign, based on existing theoretical and methodological achievements, this work sorts out and summarize relevant theories and practices at home and abroad, draw on relevant research results and grasp the latest research dynamics to provide the theoretical basis for this research.

(2) Interdisciplinary approach

In this study, a variety of disciplines are involved, including urban and rural planning, narratology, architecture, geography, landscape science and other multidisciplinary knowledge and methods. Based on understanding the characteristics of each discipline and making full use of the relevant knowledge of each discipline, this work explores the traditional block environmental enhancement approaches from different perspectives, so that the research results are more scientific and operable.

(3) Case study method

Through specific analysis of existing typical cases, combined with spatial narrative theory, focusing on the narrative mode and effect of its environmental enhancement, comparing and summarizing the analysis results, this work aims to summarize the general laws and ideas.

1.5.2 Research Framework

The research framework of the thesis is from the theoretical basis to the case analysis and then to the practice of the research object Beijing Road.
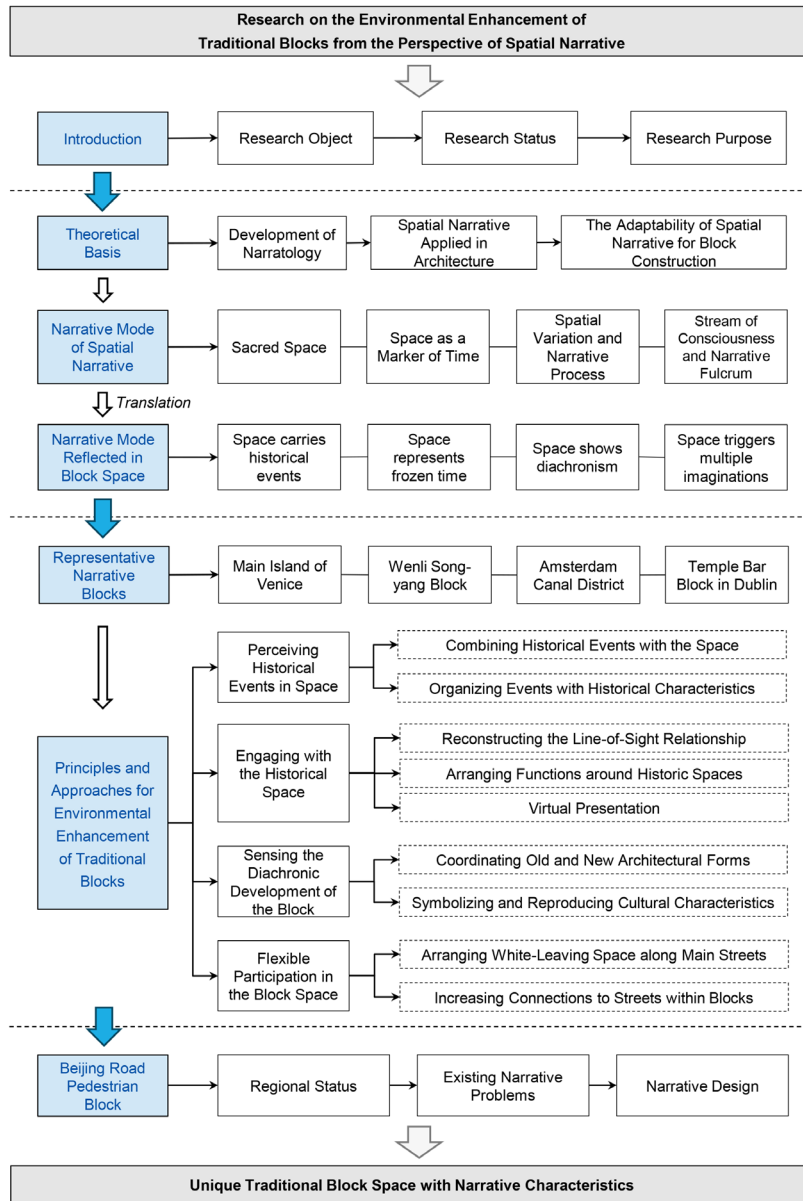
Chapter 2 Theoretical Basis of Spatial Narrative Applied to Traditional Blocks

This chapter focuses on the theoretical basis for the use of spatial narrative for the environmental enhancement of traditional blocks. Firstly, it describes the development history of narratology, including from classical narratology to post-classical narratology, and clarifies the spatial turn of narratology. Then it describes the way of applying narratology in architecture. Finally, it demonstrates that the spatial narrative theory used to guide the environmental enhancement of traditional blocks is appropriate in terms of narrative characteristics and narrative logic, thus laying a theoretical foundation for the subsequent research.

2.1 The Development of Narratology

The interweaving of architecture and narratology is based on the fact that narratology attaches great importance to spatial texts on the one hand, and on the other hand, it is due to the need of architecture for new formal languages and research paradigms. The relationship between architecture and narrative can be said to have a long history. From primitive huts to ancient Greek temples, from western medieval cathedrals to traditional gardens where ancient Chinese literati put their love on mountains and rivers, people can all feel that architecture is not a material and functional entity. Another feature - a carrier of social and cultural information and historical memory. As Kuster said: "Every culture counts on architecture to carry and continue information, and to exist as a link of life."

2.1.1 From Classical Narrative to Post-classical Narratology

"Everything in the world, whether it is the real facts or the different experiences in people's hearts, shows its existence through a certain narrative form. And through the narrative form, various concepts are deeply rooted in people's hearts." The so-called narrative is a literary genre, a form in which stories are reproduced in an orderly manner in time and space; a structure that integrates parts into a whole; a narrative process, the process of selecting and arranging rendering activities/story themes. Thus, the readers get a special effect tied to time.

(1) Classical Narratology Focusing on Text Structure

Classical narratology is a product of the spread of the twentieth-century waves of structuralism and Russian formalism in the fields of art and literary theory. It was thus influenced by both of the following fields together.

1) The simplicity and abstraction of structuralism. Ferdinand de Saussure, as a structuralist linguist, was more concerned with the connections between individual linguistic elements than with the evolution of each linguistic element. He argued that morphemes are arranged in a certain framework, which forms a stable structure that remains unchanged over time. Classical narratology, influenced by this idea, regards the structural system that arranges the constituent elements as the main object of study. The abstracted skeleton is universal and can operate independently of the specific scenes of individual narratives. It is a highly rationalistic, typological, abstracted, metaphysical and simplified system that eventually became a separate discipline for the study of narrative texts with a structuralist approach.

2) The dichotomy of form and content. Drawing on the two concepts of formalist research—"material" and "text expression", classical narratology summarizes narrative works into two levels of "story" and "discourse" corresponding to them. The story is the objective material of current events, such as theme, characters, background and time, while the discourse is the form of expression of the story, including artistic processing, cutting and collage, mainly solving the problem of "how to narrate".

(2) Postclassical Narratology Advocating Multiple Interactions

Post-classical narratology is the product of an extension of the plain and rough model of classical narratology. Some scholars argued that the explanatory power of abstract narrative structure didn't cover the entire range of narrative effects. It is revised in this regard, characterized by the two features:

1) Rich connotations. The study of classic narratology came to an end in the late 1980s in the post-structuralist trend. The post-classical narratology, which adds details of feminism, regionalism, rhetoric and cognitive relations, develops various branches of diversity and

differentiation. It criticizes the shortcomings of classical narratology, which is suspended in specific contexts and storytelling soils, and achieves an expansion of research objects within the field of textual narrative.

2) Extensive outreach. Post-classical narratology intentionally extends to the field of non-textual narratives. Narrative analysis and construction methods have been popularized in several artistic fields with temporal expression characteristics, achieving a further expansion of research objects. In terms of research methods, it also crosses over with other disciplines such as human spirituality, cognition, emotion and thinking. Narrative genres have also expanded from purely textual narratives to include film, painting, stage theater, and many other aspects. It is here that architectural narratives originated.

2.1.2 The Spatial Turn of Narratology Research

The temporal dimension and the spatial dimension are inseparably united in the natural world. In language, the basic symbol of narratology, tense is inevitably involved. Thus both linguistics and narratology have a natural time dimension. But the creators of narrative texts - novelists - believe that real-world time cannot be independent of space, and that "time is always uninterruptedly bifurcated into countless futures". If only one timeline could be chosen for the narrative, people would artificially filter out further possibilities[31]. One recognizes that the complexity of life cannot be expressed in terms of a single time sequence with absolute event causality in Hegelian philosophy. Philosophically it is recognized that what happens in the real world may be more in line with the co-temporal space and event coupling (focus on correlation rather than causality) proposed by Jung.

With the development of post-classical narrative, art forms such as painting, sculpture, theater, and film have been incorporated into the narrative. All of these arts require physical physical space such as stages and scenes as a vehicle. Even playwriting that does not involve physical space needs to organize its storyline according to space so that the story narrative can be condensed into a limited number of highly programmatic spaces that facilitate the arrangement of choreographic props. In this way, the use of space as a narrative scale becomes particularly important. It is hoped that the role of space in narratology will be systematically

studied to find a more intertwined narrative structure with a space-time dimension[32].

2.2 Application of Narrative in Architectural Space

The intertwining of architecture and narratology is based on narratology's emphasis on spatial texts on the one hand. On the other hand, it is due to architecture's need for a new formal language and research paradigm. The relationship between architecture and narrative has a long history, from the primitive huts to the ancient Greek temples, from the medieval cathedrals in the West to the traditional gardens of the ancient Chinese literati in their love of landscapes, we can feel the other characteristics of architecture as a material functional entity - a carrier of social and cultural information and historical memory. As Kuster said, "Every culture counts on architecture to carry and perpetuate information, as well as to exist as a bond of life."

2.2.1 The Similarity of Narratology and Architecture

(1) The Subject-Object Relationship Between the Two

A complete literary narrative usually requires three elements: author (narrative subject), medium, and reader (narrative object). Correspondingly, a building also has a designer (narrative subject), medium, and user (narrative object).

At the same time, it is worth noting that the relationship between the subject and the object of the narrative is not constant. In 1976, Roland Barthes announced to the world: "The author is dead." He believes that after the article was written, the voice of the author disappeared. The openness of the text replaced the closed introversion in the traditional sense, and the meaning of the text was determined by readers to give. Its concept subverts the traditional author-centered narrative structure or text interpretation method, and the subject-object relationship between the reader and the author is reversed. Affected by it, many scholars in the architectural field have also begun to emphasize the narrative power of users in architecture.

Jonathan Hill flags that complete architectural construction should involve two steps, the architect's professional design and the user's creative use, Instead, it is the spontaneous appropriation, division, autonomy and even misuse by the user that is often at the heart of architectural space[33]. Unlike the modernist period, when the architects as elites dominated the

discourse of architectural narratives and controlled people's use and perception, the user's perspective has been valued. Through the unique perspective of "Skateboarding", Iain Borden subtly extends Lefebvre's idea of spatial reproduction to the practice of urban space, and creatively redefines the built space[34]. The ban on roller skaters and their struggles are the epitome of the confrontation between counterculture and traditional social practices that dominate society, and also the reinterpretation and shaping of architecture and urban space by users (Figure 2-1). But there is no doubt that no matter the subject of the narrative is the designer or the user, whoever controls the discourse power of the narrative, the carrier and meaning of the final narrative are reflected in the physical existence of the building and its spatial experience.

Figure 2-1 A space created by rollerbladers
(Source: www.bloomsbury.com

(2) The Importance of Time and Space for Both Fields

Space and time have been deeply thought about in philosophy, literature, and architecture. In Kant's self-proclaimed "formal science," space and time, as a priori perceptual conditions, are the means of existence of all the things called phenomena. In Kant's view, time and space are necessary for human cognition to be possible, and they are the starting point and prerequisites of the cognitive system. But at the same time, time and space are meaningless if they are separated from the subject of cognition (man). Therefore, the time and space in Kant's sense is not the time and space in the physical sense, but the time and space in human subjective consciousness. As an "external form", space regulates external objects so that they can be

perceived intuitively, and as an "inner form", time further arranges the space of external objects into a "sequential" or "simultaneous" sequence, and completes perceptual cognition.

Based on the above philosophical foundations, narrative, as a phenomenon in concrete space-time, surely also has two dimensions: time and space. In the case of literary narrative, it is closely related to the dimension of time due to the linear character of the act of language (spoken, written, or other symbolic forms). A large number of studies have focused on the relationship between narrative and time, such as narrative tense and temporal order. Both textual chronicles and fictional fiction congeal or create time in real and virtual forms, respectively. As Long Dayong says, "The impulse of narrative is the impulse to find lost time; the essence of narrative is the solidification and preservation of mysterious and fugitive time ...... It is narrative that allows us to truly recover lost time."[35] The spatiality of literary narrative, with the breakthrough or subversion of the traditional concept of time, has become more and more important. For example, Michel once proposed four types of literary space: literal level, descriptive level, event sequence and metaphysical space, and believed that space is the basic system for the generation of meaning in texts.

However, for architectural narrative, its spatiality is obvious. Whether it is the structural system or layout mode of the building, it is actually performing the art of space. Nevertheless, the relationship between architecture and time cannot be ignored. For instance, Corbusier's concept of "architectural wandering" is to travel along a certain path within a certain period of time. This way of perceiving architecture is also accompanied by a strong temporal character. Another example is Norberg Schulze's concept of "existential space" in his book *Being-Space-Architecture*, which is a more stable system of perceptual schemata[36]. The "image of the environment", which is extracted from the similarity of a large number of phenomena, is a cognitive system deposited in the depths of memory and consciousness. For another example, the hometown and hometown where people live and remember for a long time is such an "existence space", and its formation also has obvious diachronic characteristics. Corresponding to literary narratives, from the narrative texts of many writers, it can be indeed found the "space" in which they lived, like "Combray" written by Marcel Proust, "Jefferson Town" written by

William Faulkner, "Xiangxi" written by Congwen Shen. In a sense, the recollection or reconstruction of the special space of hometown is the driving force for the above-mentioned writers to create.

(3) The Narrative Significance of Both

The narrative meaning of literature is extremely diverse, ranging from social humanities, to emotional experience, from history and politics, to people's lives... But great literary works often focus on social issues, reflect the background of the times, and gain insight into the strengths and weaknesses of human nature. Architects also often consciously control the narrative meaning of architecture, such as the Parthenon on the Acropolis, which expresses a sense of religious ritual; the well-ordered Forbidden City in Beijing, which expresses the supremacy of imperial power and the rigid class system; Mies' German Pavilion in Barcelona, which uses geometric equilibrium and symmetrical unity to map German Weimar politics; and Louis Kang's Sark Institute of Biology, which uses the architectural language of axis, proportion, and purity to narrate the poetry of clear concrete and express the harmony and unity between architecture and nature.

The narrative meaning of architecture is profound and far-reaching. As Sophia said: "The meaning of architecture exists not only in the morphological properties of space itself, or in the cultural process of space formation and interpretation, but in space, society, and the intellectual and professional practices that generate various social knowledge. "

From the above analysis, it can be seen that literature and architecture have similar creative connotations, which is the reason why narrative can intervene in architecture, and it is also the basis for architecture to use narrative theory to analyze and create.

2.2.2 The Way of Applying Narratology into Architectural Space

According to Professor Lu Shaoming, *architectural narratology* is to use *narratology* as an alternative method to analyze, understand, and create architecture, re-examine the inherent element attributes, spatial structure, cultural semantics and construction strategies of architecture, and translate architecture into another possible language system, and then

effectively construct the social and cultural significance and cultural identity of architecture[37]. Architectural narrative generally conveys information, guides the viewer's behavior and spatial experience through scene choreography, formal language and spatial plot, and then understands the spatial theme that architecture is intended to express.

Narrative enters architecture in many ways, from the abstract concept of architecture, spatial entities to perceptual sequences, all of which can find the influence and change of narrative on architecture. The author summarizes them in the following three ways.

2.2.2.1 Narrative as the Architectural Expression Method

Nnarrative is a means of expressing architecture. Architectural design is an art of expression. On the one hand, the narrative enters from the conceptual information and explains the architecture through models, drawings and other forms of expression. On the other hand, the narrative involves the semantics of architecture and places, and the expression of social and cultural information by architecture. For example, in Manhattan Manuscripts, Tschumi used a subversive way of grouping pictures to show the independent spaces, activities, and events in the building. From his perspective, existence and meaning, movement and space, form and use no longer overlap. Traditional architectural elements fall apart to construct new relationships.

The traditional mode of architectural drawing implies a linear narrative sequence, with one sheet of drawing paper covering another, plan, elevation to section, each generating variations around its own theme. This expressive process is generally based on intuition, precedent, and habit. The postmodern mode of expression is not only linear, but also has sequences of juxtaposition, collage, overlap, montage, and clash, and the medium of narrative is more multifaceted.

(1) Linear Narrative

Whether it is the ancient Chinese pre-Qin historical books, the Six Dynasties, the Ming and Qing dynasty novels, or the Western epic poems, romances, and novels before the 19th century, the one-dimensional linear structure is usually the main focus. Novels are based on the classical one-dimensional and static view of time and space, taking time as the basic element of narrative

and organizing the narrative by the law of cause and effect of events. Its as Michel Foucault said: "Space used to be treated as something rigid, stereotyped, non-dialectical and static. Time, on the contrary, is rich, prolific, vital, and dialectical." And such a narrative tradition can be traced as far back as the prehistory of Homer to two histories: *The Iliad* and *The Odyssey*. Though the contents of the two are different, the structure of the narratives is not the same. Both of them use the thread of time to connect one story space to another, presenting the paragraph narrative of "beginning-development-climax-end" (Figure 2-2).
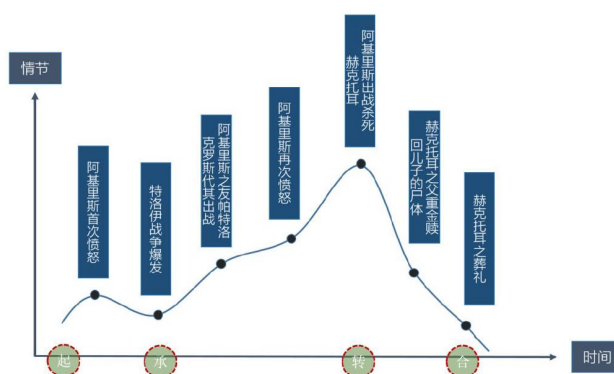
Figure 2-2 Diagram summarizing the development of the story of *The Iliad*
(Source: Reference[38])

For the architecture, the use of linear structure can be fully compatible with the organization of the storyline in the narrative works, so that visitors can follow the development of the storyline and generate the corresponding emotions in the process of visiting. It is easier to realize the narrative emotional experience. Visitors can be along the time of the historical vein, "reading" mode of visit, to avoid confusion due to information clutter, giving a continuous and smooth psychological experience. Such as Yad Vashem, the world holocaust remembrance center, is a prism linking up 10 exhibition halls and name hall, and according to the time clues, tells the story of the Jews from the face of disaster, resistance to the final redemption (Figure 2-3).

1 纳粹上台前的犹太世界　　　5 从巴巴罗萨到犹太会议　　　　9 解放与安置
2 纳粹和犹太人　　　　　　　6 "最终解决" 与隔离区起义　　　10 姓名大厅
3 从战争爆发到隔离区建立　　7 国际社会的反应、义人与救助、犹太游击队　11 艾希曼审判
4 隔离区犹太人的命运　　　　8 集中营中的犹太人、"死亡行进"
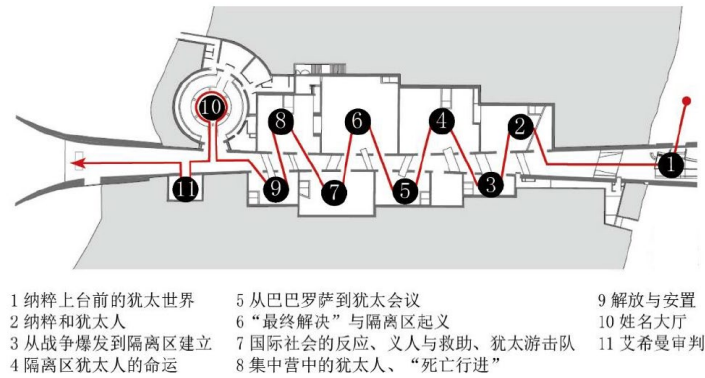
Figure 2-3 Yad Vashem's linear narrative space
(Source: Reference[39])

(2) Collage Narrative

In the second half of the 20th century, postmodernist writers denied the "logical" connection of plot in traditional novels. In their novels, they mainly deconstructed time and disintegrated the cause and effect of the narrative through the net-like bifurcation of the structure or the collage of plot fragments, thus producing a carefully constructed narrative effect of collage of space and time (Figure 2-4). This kind of narrative structure which can be called the collage of space and time structure . Collage in the arrangement of the whole narrative structure does not have clear time clues as well as the relationship between the causes and consequences of the story, and collages and combines the seemingly unrelated narrative plots and space scenes together to jointly express a complete narrative theme. The collage structure does not win by plot and logic, but by mood.
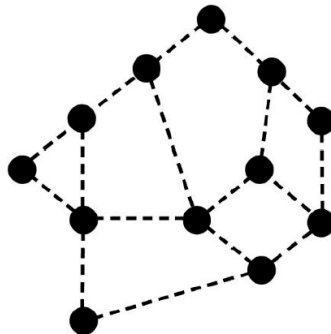
Figure 2-4 A collage-structured narrative model of the novel
(Source: Reference[39])

In the architectural narrative, just like the switching of the camera scenes in the movie, the

space scenes in the collage narrative structure are not organized according to the time or causality before and after, but are collaged and combined together according to a certain spatial law. Therefore, it obtains a richer meaning than the original separate existence or linear organization according to the time, which can express the narrative content completely and profoundly. The organization of the narrative plot of Jianchuan Museum - Prisoners of War is a typical collage structure, in which a series of space scenes such as narrow alleys, prison cages, and windbreaks are set up in a continuous and changing zigzag space (Figure 2-5). By combining them with the exhibition pictures, it creates a kind of heavy and pathos spatial atmosphere, making people have a deeper understanding of the persecution and humiliation of the prisoners of war.
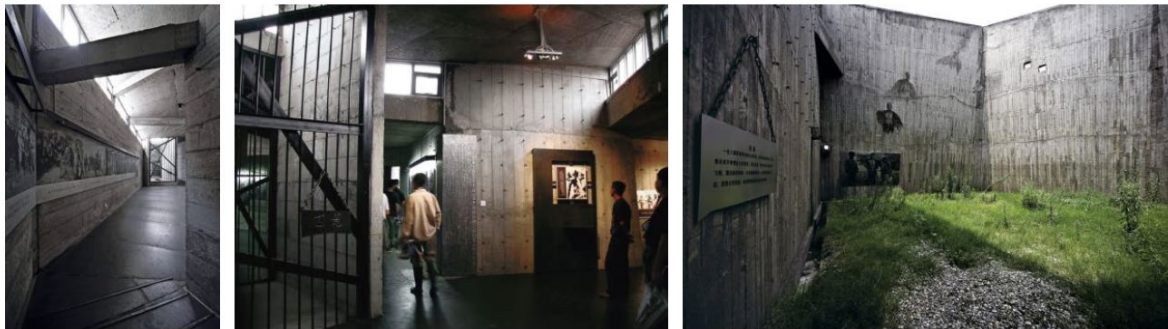
Figure 2-5 Collage scene of Jianchuan Museum
(Source: www.gooood.cn)

(3) Narrative Montage

Montage originates from the art of film, and its appearance makes the movie enter the development mode of multi-line and multi-shot from the development of single line and single shot, which greatly improves the visual experience and spiritual connotation of the movie. In particular, the emergence of narrative montage makes the movie pay more attention to the development of the plot, and the superposition of the lenses can produce the spiritual connotation that the original single shot does not have.

The architectural space under the effect of narrative montage pays more attention to the decomposition and superposition of space and events. The scene is based on the historical story but not blindly relying on it, and the history of the building adopts a more desirable way of local

inheritance and associative variation. The intersection and superposition of different spatial and temporal systems improves the quality of the space scene, creates a unique spatial flavor, and the space presents differentiated contrasts and conflicts.

In the Louvre expansion design, Mr. Ieoh Ming Pei set up a 71-foot high glass pyramid as the entrance to the original square, without destroying the original appearance of the building, and extended the space to the ground floor. Mr. I.M. Pei used the technique of time and space reconstruction to introduce the form of Egyptian pyramid, swearing a tribute to the ancient culture and echoing the ancient and proud cultural atmosphere of France. By constantly inserting new spaces into the old ones, a strong effect of contrast and conflict is formed, giving people great memories and associations. However, I.M. Pei did not follow the building materials of the pyramid or the architectural form of the Louvre itself, but used a new type of steel frame and glass to form such a glass pyramid. The reflectivity of the glass makes the pyramid like a multimedia screen to get a panoramic image of the Louvre, which expresses the original texture of the Louvre. The transparency of the glass enables the visitors to capture all the scenes of the Louvre through the glass, and does not damage the original scenes (Figure 2-6). Through the montage reconstruction of architectural forms and materials, it makes the old and new spaces realize contrast and conflict in the same time and space, and produces a kind of antagonistic and fusion effect, which reflects the montage thinking of this time and space reconstruction.
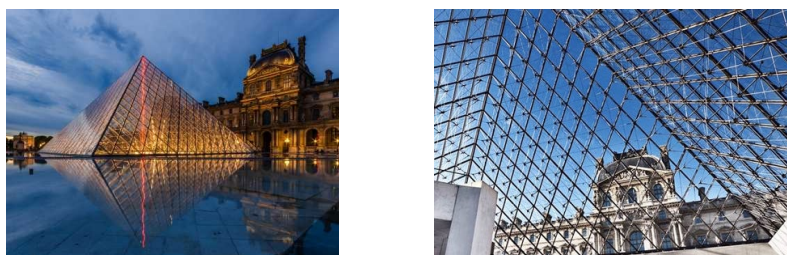
Figure 2-6 The reflectivity and transparency of pyramids
(Source: pixabay.com)

2.2.2.2 Narrative as an Inspiration for Architectural Concepts

Narrative is able to inform the concept of architecture and influence creative thought. Quamy gives an interesting example of how literary narrative can inspire architecture. By replacing the word "literature" with "architecture" in Roland Barthes' short essay Introduction to the

Structural Analysis of Narrative Works, we can understand the narrative sequences contained in most buildings. He argues that this essay has an incredible architectural significance[40]. At the same time, the literary narrative, with its critique of the real world and its fantasy of the future world, has had an important influence on architectural thinking. For example, the ancient Chinese literati often used ideas and allusions extracted from literary works as the main theme of their gardens, thus the so-called sentiment of the landscape, and the text became the expression carrier and reference system of spatial organization and cultural mood. The inscriptions on the door plaques, such as "Retreat Garden", "Moon to Windy Pavilion" and "Sitting with Whom", which contain profound cultural philosophies, often evokes emotional resonance in the viewer, which in turn leads to realistic spatial experience and daily activities. The design concept of Koolhaas's graduation project Escape, or Voluntary Prisoner of Architecture originated from *The Exodus Songs*. He mapped the story of the Israelites fleeing Egypt to a fantasy London, describing the spatial and cultural barriers caused by ideological differences, as well as people's behavior of fleeing and self-imprisonment. This work, which is a metaphor for the Berlin Wall during the Cold War, is inspired by literary narratives and reflects and symbolizes real social issues. As Tschumi said, "The uniqueness of architecture is reflected in the way it materializes concepts and is also the way it performs social expression."[40]

2.2.2.3 Narrative as an Incorporation of Architectural Spirit of Place

As the basic elements of the existence of space, the place and the events occurring in it are an important part of architectural perception, and human activities and the place together constitute a set of "scenes". In addition, Prof. Shaoming Lu also has a similar discussion, he thinks that scene is not the special vocabulary of movie or drama, but also exists in architecture, and it has a sense of atmosphere and event that can be experienced more than the simple space. Taking the Bruder Klaus designed by Peter Zumthor as an example (Figure 2-7), after the concrete was poured, the frame supported by 112 tree trunks was set on fire, leaving a hollow black cavity and charred walls. This reshaped the texture of the interior space of this church - it brings the light source from the top into the interior, allowing people to feel the accumulation of water, gas, soil, and sunlight on the natural fields of Germany, which is a kind of direct

sensory dialog between man and nature.

Figure 2-7 The Bruder Klaus designed by Peter Zumthor
(Source: pixabay.com)

2.3 Adaptability of Spatial Narrative Applied to Traditional Block Enhancement

There have been many theories and mature applications of introducing narratology into the design of architectural space. For traditional blocks, they have natural narrative attributes, but due to the erosion of commercialization, the homogenization of traditional blocks has become increasingly serious. By applying narrative techniques, it is possible to enhance its narrative expression and build a distinctive block. However, there are relatively few studies that apply spatial narrative to traditional blocks.

This section examines the adaptability of the two and is divided into two main parts. The first is an analysis of traditional block narrativity, arguing that block space has spatial narrative attributes. The second is an explanation of the similarity between blocks and literature in narrative logic. The following section provides a detailed description.

2.3.1 Narrative Features of Traditional Blocks

As the carrier of urban historical memory, the historical narrative displayed by traditional blocks is more obscure than the literal carrier, but it is more intuitive and diverse in expression. Literal historical narratives often record the most meaningful and representative events in the long history, and traditional blocks, as the carrier of historical narratives, are not only places for historical development, but also accommodate complex historical structures. It is more spatial

than the historical narrative recorded in words, and users can read the information more comprehensively.

Human narrative activity is closely related to the space in which humans live and their awareness of it. In some sense, we can say that people want to "narrate" because they want to preserve in "memory" certain events that happen in a specific space, in order to resist forgetting and to give meaning to existence. For the street space of the traditional blocks, the same as the textual narrative is that the picture in front of people walking on the street is gradually clear as they move forward, and a new picture unfolds in front of them when they walk around a corner. The biggest difference between the two is that the information conveyed in each frame is diverse and complex. The selection and reading of information depends on the individual, and different people in the same block perceive the information differently. In the space created by the textual narrative, the visual information is depicted one after another. The reader forms a spatial perception in his or her mind with the rhythm of the author's narrative, which is more successive than the block space.

As far as human external perception is concerned, it includes vision, hearing, smell, taste, and touch. It refers to the perception caused by external stimuli and reflects the individual attributes of external things. They coordinate and cooperate with each other in the operation of human body functions to complete the understanding of external things, that is to say, the perception is holistic. Zhongshu Qian points out in his *Seven Supplements*: "In daily experience, vision, hearing, touch, smell, and taste can often be connected with each other, and the fields of eyes, ears, tongue, nose, and body may not distinguish boundaries. Colors have temperature, sounds have image, cold and warm have weight, and smells have body. Based on this, he points out the writing technique of "synesthesia" in literary creation. For the more intuitive narrative space-traditional blocks, these five external perceptions interact alternately and are inseparable, and the formed perception space is the narrative content.

2.3.2 Similarities in Narrative Logic

As the spatial basis of historical narratives, traditional blocks have similar objects and audiences to spatial narrative theories. Most of the novels come from life, and the physical

space they describe is often available in reality. Traditional blocks are the condensation of historical narratives, the original landscapes containing urban memories, and the markers reflecting the passage of time and the development of the times. For the audiences of novels, readers can always imagine between lines of text; for the audiences of traditional blocks, the transformation of the blocks allows those who experience the space to feel the spirit of local culture, experience the historical flavor and urban characteristics, enrich the urban life of residents, and promote the benign development of the blocks. Both the reader and the viewer will learn with anticipation and curiosity, and form their own perceptions and insights in the process of exploration.

Novels and blocks have similar material properties, and the story scenes that happen are all generated in space. Novels promote the narrative process through the use and transformation of space. Traditional blocks protect historical inheritance and memory through the design of space and the amplification of nodes. The space in the novel is more abstract and can trigger countless imaginations. Compared with the literal narrative form, the narrative of traditional blocks pays more attention to experience and interaction. This immersive historical narrative makes it easier for viewers to form a sense of substitution and profound experience. Therefore, in the characterization of space types, spatial narrative theory has certain guiding significance in the enhancement of traditional block environment.

2.4 Summary

This chapter is a study of the theoretical foundations of using spatial narrative for environmental enhancement in traditional blocks. Narratology shifted from classical to post-classical narratology, which laid the theoretical foundation for the development of spatial narrative. Narratology and architecture have similarities in the logic of construction, mainly manifested in the fact that they have the same subject-object relationship, the same focus on the two attributes of time and space as well as the same focus on the communication of narrative meaning. Narratology has many mature theories and applications in architectural space. Narrative can be used as an architectural expression method, such as the application of linear

narrative, collage narrative and montage narrative and other narrative techniques in architectural space, which enhances the expressive power of architectural narrative; narrative can also inspire architectural concepts and provide designers with ideas for expression; and narrative can incorporate the spirit of place into the architecture and form the perception of the imagery of the building. Based on the above theoretical and practical foundations, the narrative approach can also be used in the enhancement of traditional blocks. Traditional blocks have natural narrative attributes and are logically similar to spatial narrative, so the narrative effect of traditional blocks can be strengthened through spatial narrative, from which traditional blocks with regional characteristics can be created.

Chapter 3 Application Analysis of Spatial Narrative in Traditional Blocks

3.1 Narrative Mode of Space Narrative

Spatial narrative theory argues that "space" has become a technique or a means to be used consciously. In Spatial Narratology, narrative space in modern fiction are divided into four types: "Sacred Space", "Space as a Marker of Time", "Spatial Variation and Narrative Process", and "Stream of Consciousness and Narrative Fulcrum". These four narrative modes strengthen the narrativity of the space of the work[13]. By using these four modes, the author can improve the narrative expression, enrich the reader's reading experience and enhance the narrative effect of the text.

3.1.1 Sacred Space

Concept: The concept of *sacred space* comes from Mircea Eliade's *The Sacred and the Profane: the Nature Religion*, which argues that from a religious perspective, sacred space is non-homogeneous and is a real religious experience. The establishment of a sacred space makes possible a "base point" that leads the way forward.

The sacred space with a non-homogeneous religious experience can sometimes be experienced in secular space. It may be the space of the homeland in which one grew up for a long time, or the space of the familiar and special feelings, which can often find the spatial prototype of real existence. This all points to the shaping of the narrativity of the space by giving it the meaning of an event. As Zijian Chi mentioned in *Primitive Landscape*, "If there were no childhood, there would not be a mature and rich today". In *The Long River*, by depicting the major events that happened to several characters in western Hunan, Congwen Shen shows the unique significance of western Hunan (*Xiangxi*) in the minds of the characters. Similarly, for readers, *Xiangxi* has became a unique image, a symbol by reading these events. The rich local color of western Hunan is closely related to the events that happened there.

Characteristics: Sacred space emphasizes a holistic, non-homogeneous experience. Some

special places, for example, are of a completely different nature from all other places and have an unusual and unparalleled significance. These places are the "holy places" of some people's personal universe, and it seems that it is in these places that they receive a revelation of the real. Thus, these places are not just ordinary places in their daily lives.

As for the readers, they can also perceive the uniqueness of this "holy place" through reading the significant events that happen to the main characters, creating an emotional experience that is different from that of other spaces.

3.1.2 Space as a Marker of Time

Concept: Since space and time are interdependent and cannot be separated in practice, the importance of time to narrative works means that space is equally important to narrative works. In fact, many modern novelists have made the novel narrative more possible because of their excellent exploration of the "space" in the narrative.

An important phenomenon in the narrative of modern fiction is presented: space has become an identifier of time and a special form of time. In William Faulkner's short story *A Rose for Emily*, it painstakingly depicts the multiple details of the chalet space where the protagonist Emily lived before his death, and unfolds a dynamic trajectory of the protagonist's past life before the reader's eyes. The relationship between the house where Miss Emily lives and the surroundings is in fact the relationship between Miss Emily and the rest of the town, the relationship between tradition and modernity. The wooden house in which she lived was, in fact, the "past" symbol, a time-bound space. This "house" image in the novel is the symbol of the "past" inserted in the "present." Apparently, Miss Emily's house is both space and time, It is exactly the kind of "artistic spacetime" that Bahkin calls. It is this form of time-frozen space that breaks the monotonous way in which traditional fiction takes space as the place where the story takes place and the narrative scene. This greatly enriches the expressive power of modern fiction.

Characteristic: In this genre, space becomes the presence of frozen time, an observer. Bakhtin regarded the identification of a concrete space as the "basic point of departure" for the creation of a novel: a basic point of departure for the creative imagination is the identification

of a completely concrete place. Nevertheless, this is not an abstract landscape that runs through the emotions of the observer, it is a corner of human history, a historical time condensed in space.

For the readers, it is through experiencing the "house" and other spaces in the novel as time markers, and perceiving the relationship between the main characters and their surroundings or people around them, that the readers can gain a deeper understanding of the scenes and connotations portrayed in the novel.

3.1.3 Spatial Variation and Narrative Process

Concept: *Ballad of the Sad Cafe* is a middle-grade novel published by Carson McCullers in 1951. The story of the novel is not complicated, but its success lies in the fact that space is well utilized in the novel, that is to say, the author successfully utilized the variability of space to promote the whole narrative process of the novel. The author made use of the transformation of the function of space (store - cafe - eccentric house with wooden boards nailed on) to tell the story in question, and the function of space also shows the life experiences and time trajectory of the story characters. When Granny Liu first entered showplace in *Dream of the Red Chamber*, the beautiful and opulent scenery of the garden shows the illustrious family of the Jia family at that time. The desolate showplace at the end echoes the plot in which Daiyu died and Concubine Yuan passed away. The transformation of space drives the development of the narrative process and reveals the inner world of the characters and the overall tone of the work.

Characteristics: This genre embodies the use of backward and forward changes in space to show the changes in time. The present properties and functions of space are used to reveal the inner world of the characters, while the order of space arrangement is used to indicate the focus of the narrative. The reader perceives the meaning conveyed by the narrative work by reading out the process of spatial change.

The reader perceives the meaning conveyed by the narrative work by reading the process of change in space.

3.1.4 Stream of Consciousness and Narrative Fulcrum

Concept: Compared with the previous modes, this kind of spatial narrative is more abstract,

and it comes from the spatial consciousness of the stream-of-consciousness novel. The emergence of the stream-of-consciousness novel is a revolution in the field of literature. It indicates that the novel is a literary form that explores the inner being more and more deeply, and it also marks the increasing perfection of novel techniques and a major breakthrough in novel forms. The stream-of-consciousness novel pursues not the "external reality" but the so-called "inner reality".

Any steam of consciousness cannot be achieved without some kind of spatial object as its starting point. This kind of spatial object is actually the button that touches the "unconscious memory", It allows events that lie dormant in the depths of the unconscious to come to consciousness in a constant, "co-occurring" manner. Certainly, these objects are also the fulcrum of the narrative unfolding in stream-of-consciousness novels. The narrative pivot that carries the flow of consciousness often triggers multiple imaginations. On this basis, the narrative framework is constructed to achieve the purpose of the narrative in the imagination.

The Mark on the Wall is a short masterpiece by British author Adeline Virginia Woolf, and her first stream-of-consciousness novel. The novel has little storyline, and is about a woman who saw a spot on the wall and caused all kinds of thoughts. This "spot" is in fact the fulcrum of the entire novel's narrative. Any "event" in the novel was generated by memories and imagination in the consciousness due to the touch of this "spot".

Characteristics: This genre emphasizes the space or spatial objects that can trigger multiple imaginations as "fulcrums" to pry the thought framework of the overall narrative. This kind of imagination originates from the inner perceptions and thoughts of the "I" in the novel, and is a flow of consciousness that follows the "I" in the novel rather than the author of the novel. When readers read stream-of-consciousness novels, the "fulcrum" will also trigger their own imagination and generate their own inner perceptions.

3.2 Spatial Narrative Mode in the Block

Spatial Narratology proposes four narrative modes to enhance the narrativity of a work's space: Sacred Space, Space as a Marker of Time, Spatial Variation and Narrative Process, and

Stream of Consciousness and Narrative Fulcrum. By sorting out the meanings of these four spatial types, this study applies them to the narrative expression of blocks.

3.2.1 Space Carries Historical Events

As mentioned earlier, "sacred space" emphasizes a holistic and heterogeneous experience. For the protagonist, events occur in these places that are of great significance to him/her, giving a different symbolic meaning to the particular location. These places are "sacred places" in people's personal universe, and it seems that it is in these places that they have received a kind of revelation of reality. Therefore, these places were more than just an ordinary place for them in their daily lives.

For the reader, it is also possible to perceive the uniqueness of this "holy place" through the significant events that happen to the protagonist, generating an emotional experience that is different from that of other spaces.

For blocks, a large number of historical events have shaped the distinctive appearance of each block, forming its uniqueness and significance from other blocks. When the impact of these historical events on the space is highlighted in its entirety, the viewer can experience the impact of history on the current block as they walk through it. As a result, they can have a non-homogeneous experience that is different from that of other areas, and perceive the narrative effect brought by the "Sacred Space".

3.2.2 Space Represents Frozen Time

As mentioned above, Bakhtin regards the determination of a specific space as the "basic starting point" of novel creation: a basic starting point of creative imagination is to determine a completely specific place. But this is not an abstract landscape that runs through the emotions of the observer, it is a corner of human history, a historical time condensed in space. In this situation, space becomes a maker or an observer of time. By recognizing and understanding the markers, the reader can feel the course of time passing by, as if the memory of the past is renewed in the reader's mind.

For the block, the buildings or other historical sites in the block are the memory and bearing of the history of the block. Time changes constantly change the scenery and people around the

building, but only the building itself is always kept in the original place. Such a building is an expression of the time that has passed since its construction, marking and witnessing the development of the block where it is located. The traditional building becomes the anchor point for the link between the surrounding environment and the past, and is also a symbol of the insertion of the "past" into the "present"。The relationship between the current block and the building is the relationship between the modern and the past. When people talk and interact with this space, they are perceiving the history of the block. The absence of traditional architecture will make it difficult for the space experiencer to perceive the existence of history.

3.2.3 Space Shows Diachronism

As mentioned above, the mode is to use the back and forth of space to show the change of time, to use the present attributes and functions of space to reveal the inner world of the characters, and to use the order in which the space is arranged to indicate the focus of the narrative. By reading the changes in space, readers perceive the flow of time, the changing emotions of the protagonist and the meaning conveyed by the narrative work.

For blocks, their development must not be stagnant, but constantly moving forward. People can feel specific traces of time in one space, or they can feel the development of time in multiple spaces. Changes in block architecture retain historical information from different times, and the relationship between new and old buildings reflects the features of the times. In the space with well diachronism, the experiencer can clearly perceive the historical development of the block, feel the characteristics of traditional architecture, and also experience the functions of modern architecture, generating a strong narrative experience.

3.2.4 Space Triggers Multiple Imaginations

This spatial narrative mode emphasizes that the space or spatial objects that can trigger multiple imaginations serve as the "fulcrum" to pry the thinking framework of the overall narrative. This kind of imagination originates from "I"'s inner perception and thought dispersion in the novel. The flow of his thought or consciousness is like a continuous stream of water, i.e. "stream of consciousness". "Consciousness" is certainly a kind of time consciousness, but it is

also a kind of space consciousness. The "fulcrum" in space triggers the flow of consciousness of the "I" in the novel, not the author. When reading a stream-of-consciousness novel, the reader will also be triggered by the " fulcrum" to create his own imagination and produce his own inner feelings.

In the case of blocks, there are similar fulcrums that can trigger multiple imaginings and dispersal of thought, prying up the narrative framework of the block. The space in the block can become the starting point for the flow of consciousness and the catalyst for events. When different people perceive the space, they will have different understandings and perceptions, which will bring about different ways of using the space, and then give rise to a variety of activities, greatly enriching the vitality of the block.

3.3 Spatial Narrative Operating Mechanism in Traditional Blocks

The operating mechanism refers to the functional attributes and interrelationships of various factors that affect this movement in the regular movement of human society, as well as the principle and operation mode of these factors.

For traditional blocks, the purpose of spatial narrative is to enable the narrators to perceive the meaning contained in the block space and establish their sense of place in the space through the narrator's reading and understanding of the space. In order to more accurately and clearly grasp the internal laws and essential characteristics of the spatial narrative theory, in order to conduct research on the environmental enhancement of traditional blocks on the basis of it, it is necessary to construct a spatial narrative theory operating mechanism suitable for traditional blocks. The following is from the system elements and It is explained in two aspects of the operation process.

3.3.1 Relevant Theory

3.3.1.1 Place Theory

Since the 1950s, architects and theorists have emphasized the importance of "sense of place" in urban design and architecture in response to individualized emotional appeals and spatial experience. Sense of place refers to a particular experience of a person in a particular context.

Place is the material entity that carries experience and is the container that nurtures memory with the content of experience. According to Polish architect Amos Rapoport, "place" includes not only the physical characteristics of space, but also the information and meaning perceived by different people through decoding their roles, experiences, expectations and motives in the city[41]. D. Canter divides the composition of places into activities, physical attributes and conceptions. Based on Kanter's theory, J. Punter draws a schematic diagram of how to use urban design to create and enhance a sense of place from the perspective of urban design [42] (Figure 3-1). Sense of place is not just an emotional connection between people and places, but also a cognitive structure. Based on this cognitive structure, people associate themselves with the concept and meaning of place. Lynch points out that a sense of place causes people to have a "place attachment" to a place[43], that is, an emotional connection between a person and a place. The degree of place dependence of people can explain the importance of a place to people. The phenomenon of declining recognition of urban imagery in today's cities is manifested in individual experience as the lack of a sense of 'placelessness'. Lynch emphasizes that space and time are the frameworks designers rely on to plan people's experience, because people live in places where time stretches.
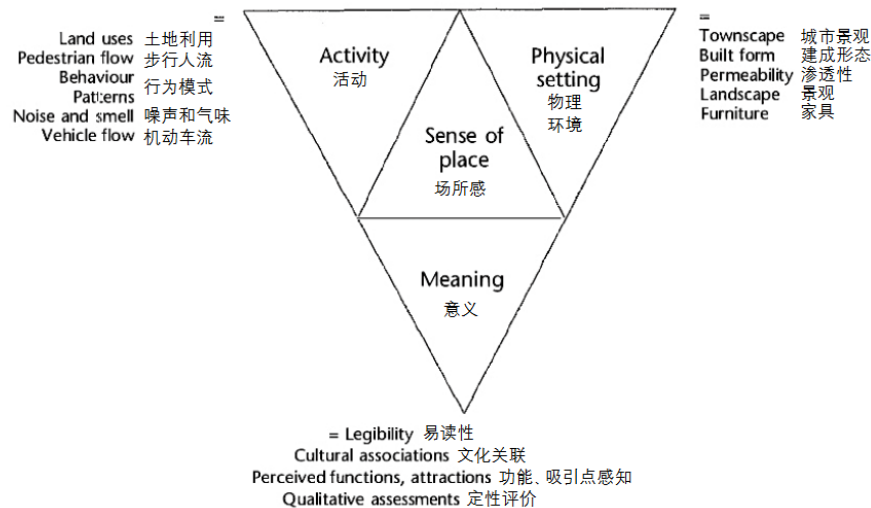
Figure 3-1 Schematic diagram drawn by Ponte on how to use urban design to create and enhance a sense of place
(Source: Reference[44])

In addition, Norberg Schultz's "place theory" referrs to Heidegger's philosophy of existence, and explains how "place spirit" endows places with meaning from the perspective of

architectural phenomenology. In his view, architecture can concretize the "spirit of place"[45]. Therefore, the spiritual connection between people and places is accomplished through the interaction with the material form and structure of the environment. When people find the "sense of direction" and "sense of identity" in the environment, they establish a relationship of mutual recognition, that is, the spirit of place arises. Sense of direction is a person's cognition of their own position in a place, enabling people to better understand the place. Sense of identity is an expression of a deeper relationship between people and a place, representing a deeper emotional connection between people and a place. Spatial narrative theory and place theory also focus on the study of spatial connotation. By studying the interactive relationship between human behavior and space in place theory, the emotional connection between people and space can be formed, which can increase the expressive effect of spatial narrative and make the connotation of space easier to be perceived and recognized.

3.3.1.2 Semiotic Theory

Modern semiotics emerged in the 1960s, with the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Peirce as its founders and main representatives. Saussure divided the study of signs into two levels: "signifier" and "signified". Signifier is the external expression of the sign, and signified is the internal interpretation of the sign. In his semiotic thought, Peirce put forward the "triadic model", that is, the trinomial of "sign, object and interpretant". Pierce believes that the object determines the sign, the sign determines the interpreter, and the person as a cognitive object indirectly determines the interpreter. The above constitutes a complete symbolic cognition process. Symbols have a wide range of metaphor and symbolic meanings, and the essence of symbols is to be understood and produce meaning. A space with profound connotations can trigger people's emotions and imagination, thus making the connotation of the space more profound and contagious. In the process of arranging and interpreting space, it also goes through the process of semiotic encoding and decoding. In the design process of spatial narrative, it is through semiotics that conveys meaning to the narratee.

3.3.2 Spatial Narrative System Elements in Traditional Blocks

According to the content of narrative theory, spatial narrative has three basic elements:

narrator, medium, and narratee[46]. The narrator is the arranger of the content, who decides the content and form of the information to be transmitted. The medium is the narrative elements selected by the narrator when telling a story or transmitting information. The narrator is the experiencer of the space, including all the people who perform activities in the space.

3.3.2.1 Narrator

In literary works, the narrator is the author of the text, and there are real author and implied author of texts (Figure 3-2). A real author is the author who creates the text in real life. The real author can usually write multiple narrative texts, and a text can have multiple real authors. The implied author is the second masquerade of the real author that exists within the work. It is the author perceived by the reader, reshaped by the reader and responsible for values, life and worldview. A text has only one implicit author who is implicit in the text.

Real Author → write → [Implied Author ⇒ Implied Reader] → read ⇒ Real Reader
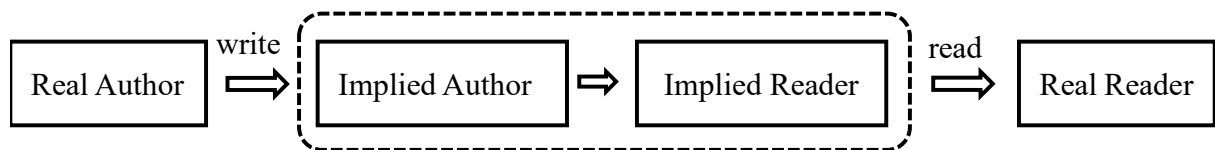
Figure 3-2 Real and implied authorship
(Source: Self-drawn)

In a traditional block, the designer of the space is the real author. In addition to the architect, the designer also has leaders, Party A, construction party, users, etc. who make suggestions for architectural construction. But for the experiencers of the space, there is only one creator of the block space, which is the implied author.

3.3.2.2 Narratee

The narrator of a literary work is the reader of the text. Narratologists Phelan and Rabinowitz believe that there are three types of readers[47]: (1) real readers: readers who read texts in real life, that is, flesh and blood readers , the understanding of narrative works is influenced by their own knowledge system and personal experience. (2) Implied reader: It is a virtual reader preset in the author's heart who can perfectly understand his creative thoughts and narratives. The implied reader builds a bridge of communication between the real author and the real reader.

(3) Narrative reader: It is the reader imagined by the narrator in the text story, who believes that everything the narrator narrates is true and reliable.

For traditional blocks, the space experiencer is the recipient of the narrative. Each real space experiencer reads and perceives the spatial text of the block as a real reader. The block, as a carrier of historical meaning and numerous activities, is not a subjective construction of the narrator, as in the case of literary narratives. This means that the narrator of the block should focus on the way the real readers themselves read and understand the text. By focusing on the lives of the real readers, the meaning of the real readers, the implied readers, and the narrative readers are superimposed. The narrator returns to the life of the block itself, deeply explores the real life and historical meaning of the block, and then constructs the narrative text。

3.3.2.3 Medium

The importance of media to literary and artistic creation is self-evident: images and ideas must rely on media to be expressed, and must also rely on media to be disseminated, so that they can be understood and accepted by others. According to Roland Barthes and others, what can be used for narrative can be both temporal and spatial media. But it is worth emphasizing that the temporal medium has natural advantages in literary narrative. Undoubtedly, language and writing are a time-based narrative medium. As a medium of expression, writing can break through the restrictions of "different places" and "different times", and coincide with the temporal characteristics of literary narratives. Thus it naturally becomes the main medium of literary narrative. But one of the creative impulses of human beings is to break through the natural defects of media representation. To use a temporal medium to represent space, or to use a spatial medium to represent time. For spatial narrative theory, space is not only the location of the story and the indispensable scene of the narrative, but also a technique and means that is consciously used to represent time, to arrange the structure of the novel, and even to drive the narrative process.

For the spatial narrative in traditional blocks, the medium can also be divided into spatial and temporal mediums. Unlike literary narratives that use temporal media to represent space, the creation of spatial narrative in traditional blocks is based on the existing spatial subject and

introduces the causal logic of narratology. The organization of the material reality, which is morphologically unrelated, enables the loose and lifeless space to form an organic text that conveys cultural information through the link of meaning. By expressing time through the medium of space, space is freed from the shackles of scene and place, and becomes a technique and means to express time, organize the narrative structure, and drive the narrative process.

Combining the characteristics of the block, three types of narrative media can be extracted: (1) Space scene: as the specific environment of the place created by the spatial narrative, it is the material carrier for the experience and perception of the block space. (2) Block function: endow the space scene with specific semantic connotation, pointing to the ways and means of interacting with the block. (3) Behavioral activities: Space experiencers perceive the meaning contained in the block space by participating in specific behavioral activities, and then establish the experiencers' sense of place in the space. These three media not only well summarize the purpose of expressing time through spatial media in the spatial narrative theory, but also contain the narrative process from the narrator's narration to the experiencer. Therefore, this study sorts out the narrative media of traditional blocks in terms of space scene, block functions and behavioral activities.

(1) Space Scene Showing the External Characteristics of the Place

The space scene refers to the spatial properties of the place and the environmental elements in it. The space scene is closely related to the living habits and folk culture of the residents, and has certain regional and cultural characteristics, such as the architectural style, courtyard form and landscape components in the block, which are all related to the historical culture of the block. In the process of situational perception, the narratee learns the spatial location and three-dimensional combination of spatial stimuli, and finally builds up the overall imagery of the place at the conscious level. This plays an important role in the spatial narrative with the purpose of place-making.

The scene consists of two parts: "field" and "scene". "Field" refers to space and its combination, emphasizing the feeling of space. The characteristics of the elements, scales, ways

of limiting space, and spatial forms that make up space not only shape various places and spaces, but also bring people different visual stimuli and psychological feelings. There are many ways to limit the space, such as enclosure, ground uplift, ground subsidence, material differentiation, and top surface covering. Enclosure is the most common method, through the enclosure of entities or interfaces, the space is limited. At the same time, a certain barrier is formed in the line of sight, thereby strengthening the enclosure of the space, which has a positive effect on visual aesthetics and psychological reactions. For example, at the intersection of three city avenues in Siena, Italy, the fan-shaped Piazza del Campo is surrounded by residential buildings and public buildings. As the center of civic life, Piazza del Campo (Figure 3-3) becomes a sea of people when it comes to festivals. . It not only has strong spatial vitality, but also gives people a sense of belonging and identity. "Scenery" refers to the environmental elements in the place, emphasizing the visual experience of physical objects, such as buildings, landmarks, decorations and facilities, all belong to the "scenery" elements in the historical district.

Figure 3-3 Piazza del Campo
(Source: pixabay.com)

(2) Block Functions Pointing to the Intrinsic Semantics of Place

Space is the material carrier of human life, and the function it carries is the content of human life. To understand the use of space from the perspective of "function" is a reflection of the socialization of human life. As a whole, with the development of social lifestyles, the functional system of the city develops along a larger subdivision path, and new functions are developed. The number and variety of functions have increased to match the main social activities, and new forms of interlacing and mixing of existing types have emerged. In the present era, a mixed

layout of functions has become a logical existence. The focus of functional mixing at the block scale is on the quality of the mix, whether it is properly spatially organized and whether it has a positive spatial meaning for the city as a whole. Through the setting of functions that point to the inner semantics of the place and the shaping of space that shows the outer characteristics of the place, the inner message of the place is conveyed jointly.

(3) Behavioral Activities that Perceive the Narrative Enhancement of Place

Behavioral activities are changes or transitions from one state to another in space, pointing to a spatial and temporal dynamic process, which cannot be completed without human participation. Narrative is to establish a sequential experience that can be perceived by people, and behavior activities are a series of dynamic links that constitute this sequential experience. The human body is usually in a state of motion in a public space for sensory experience, such as walking, running, riding in a car. In this context, the urban space that people can perceive is a continuous presentation of fragments. People in motion experience and collect fragmentary environmental information through external perception (sight, sound, smell, taste, touch). Meanwhile, by connecting each spatial segment in the mind, all the environmental information collected during the movement is processed comprehensively, so as to obtain a more comprehensive understanding of the urban environment. The space experiencer can sense the meaning embedded in the block space through specific behavioral activities, thus establishing the experiencer's sense of place in the space. The narrator can also involve the space experiencer by arranging narrative behavioral activities, thus the block transmits cultural connotations and creates a narrative place in the traditional block.

According to the frequency of behavioral activities and the degree of influence on the perception of space experiencers, the types of behavioral activities can be mainly divided into daily behaviors and periodic behaviors. The latter with a lower frequency of occurrence, while a single session has a greater impact on the experiencer's perception.

Daily behavioral activities refer to a series of daily events and behaviors with public attributes that occur in public spaces. It is a reflection and extension of each person's daily life in public

space. The events that occur in each person's daily life are small and numerous, involving all aspects of public space. The seemingly mundane everyday life is actually rich in cultural meaning. Daily behavioral activities are both a breakthrough for researchers to understand the cultural connotations of cities and a way for people to deepen and renew their experience of public space and their perception of the cultural connotations of representative blocks. For example, Guangzhou people drink morning tea, Chengdu people sit in teahouses, and the "market" in the countryside, which are important ways for people to feel the place environment of their living area and find a sense of belonging. It is these trivial daily activities that embody the values of people's way of thinking and are important carriers for the establishment of a sense of place.

Periodic behavioral activities include festivals, markets, etc., at fixed times every year, every month, and every week, and are organized and arranged to take place in public spaces. Compared with daily activities, more people participated in this type of behavioral activities, and a single behavioral activity has a greater impact on the experiencer's perception. It weakens individual differences, emphasizes collectiveness, and lasts longer, but the frequency of occurrence is not as high as that of daily activities. Since the organization and participation of such activities involves many people with different social status, occupations, and value orientations, the final presentation of the activities comprehensively expresses the thinking and behavior patterns of people from all walks of life. In addition, the occurrence of such activities not only requires the participation of various groups, but also requires a specific place. In historic districts, in addition to formal activity spaces such as ancestral halls and temples, public spaces such as streets can often become places where activities take place. For example, the annual tribute fair in Lan County, Shanxi Province (Figure 3-4) mainly includes the dough figurines made by each household on the offering plate in the street for exhibition and appreciation. At this time, the street has become a place for activities and a generator of sense of place for residents of Lan County. In the protection update of the block, if the function of the street as an activity place is not considered, but only widened as a motor vehicle lane, it will be difficult for such activities to be carried out on the street as motor vehicles travel together. Even

if the street is simply widened, it will lead to changes in the spatial scale and other characteristics of the place, so that activities can only be watched but not convenient for participation and experience.

Figure 3-4 Tribute ceremony on the streets of Lan County
(Source: pixabay.com)

3.3.3 Spatial Narrative Operation Process in Traditional Blocks

The process of spatial narrative consists of two main parts: the creation of spatial text, and the perception and interpretation of spatial meaning. Construction is the activity of creating a spatial text, while experience is the process of reading the narrative text. The former provides the conditions for the latter. The meaning of space exists both in the conception of the narrator and in the understanding of the narratee. Spatial narrative is therefore a two-way, open-ended process. The narrator should not only focus on the process of transmitting information to the narratee through the medium in one direction, but also on the process of the narratee's cognition and perception of the meaning of the narrative work (Figure 3-5).
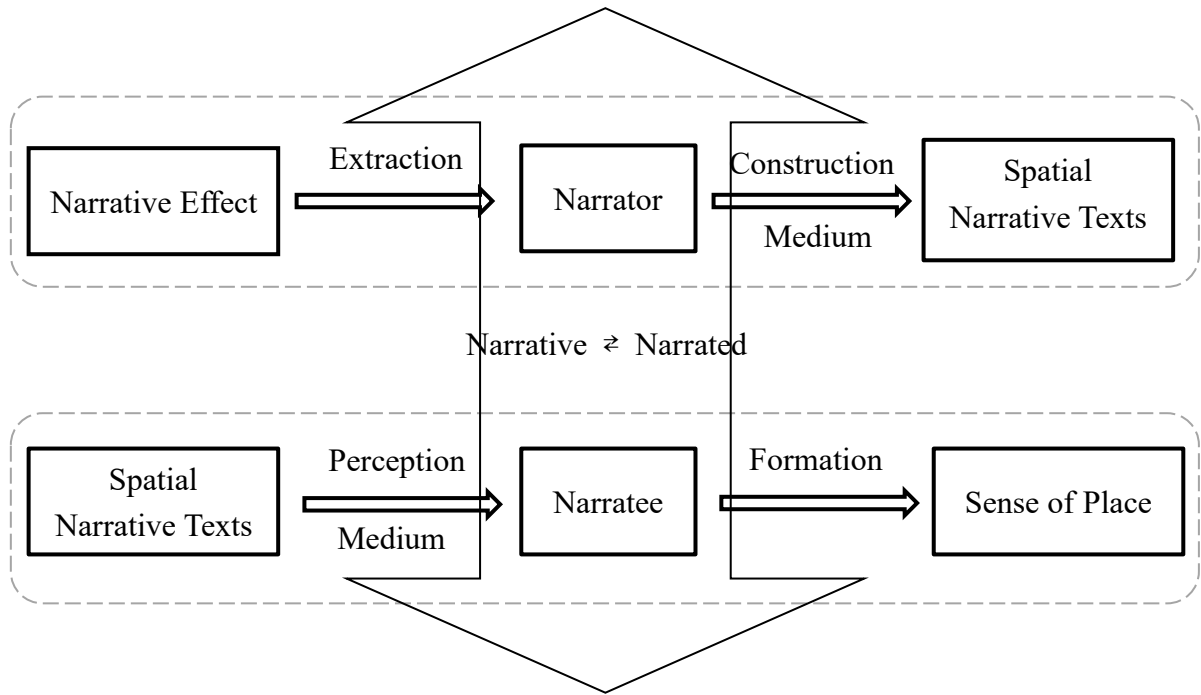
Figure 3-5 The operation process of spatial narrative theory in traditional blocks
(Source: Self-drawn)

3.3.3.1 Clarifying the Narrative Effect

Creating a space that can be perceived by space experiencers, conveying the cultural connotation of the block, and enabling the experiencer to establish a sense of place in the block needs to be based on the narrator's full perception and understanding of the historical and cultural background of the block. It is important to analyze and clarify the effect of the desired narrative effect.

By combing the historical and cultural background of the block, including the development of the block, cultural characteristics, major events, etc., the narrative effect with the characteristics of the block are clarified. Narrative effect is the basis and goal of text construction. A space type with narrative attributes, and the spatial narrative type is used as the goal of the narrative to construct the spatial narrative text.

3.3.3.2 Constructing Narrative Text

For spatial narrative theory, space is more than the place where the story takes place and an indispensable scene for narrative, it is a skill and means that are consciously used. Space is used to express time, to arrange the structure of the novel, and even to promote the narrative process

By designing the target object, the narrator achieves the goals defined by the narrative effect.

The designed object is the narrative medium that serves as a bridge between the narrator and the narrated.

As mentioned above, there are three types of narrative media in the block under the theory of spatial narrative: the space scene showing the external characteristics of the place, the block functions pointing to the internal semantics of the place, and the behavioral activities that perceive the narrative creation of the place. In the construction of spatial narrative text, the narrator embodies the effect of spatial narrative through the creation of space scenes and block functions. In addition, the narrator can also intervene in the behavioral activities of the space experiencers, design a series of associations containing cultural connotations, and implant urban imagery into the minds of potential target groups, so as to achieve the purpose of publicizing the city, upgrading the city's positioning, and attracting target groups to visit the city.

The construction of spatial narrative text in traditional blocks focuses on expressing spatial effects and conveying place information. There are three specific points:

(1) Focusing on Multi-sensory Experience

The important point that distinguishes the block from the heritage conservation units is that the contemporary people live in the block and are closely related to the contemporary society. Its history and culture are living, and the historical information will be relatively changing due to the different origin relationship between residents and the historical information.

When space experiencers walk in the block to appreciate the historical and cultural information full of regional characteristics, the perceived information comes from a multi-sensory, multi-dimensional, all-round experience. As mentioned earlier, human external perception, including vision, hearing, smell, taste, and touch, refers to the perception caused by external stimuli and reflects the individual attributes of external things. It cooperates with each other in the operation of human body functions, and then completes the understanding of external things. That is to say, perception is holistic. Therefore, from the perspective of spatial narrative, traditional blocks create a multi-sensory experience, which can mobilize all-round sensory experience, so that space experiencers can better feel the historical and cultural

information conveyed in the block. Then experiencers can compile a comprehensive image of the block in their minds. And this imagery directly points to the creation of a sense of place.

(2) Emphasizing on the Diversity and Flexibility of Activity Participation

For traditional block spaces, different sub-narrative groups correspond to different space scenes and block functions. This reflects the abundance and plurality of the block space. When they are juxtaposed together to convey the narrative themes of the block, this naturally reflects the importance of experiencing these diverse and abundant spaces. Thus reflecting the importance of diverse activity participation, as the space experiencer experiences the space through behavioral activities.

At the same time, the flexibility to choose which activities to participate in is integral. In the larger space of the block, it is almost impossible to strictly control the activity paths of space experiencers[48]. Except for a more explicit notification, the narrator cannot assume that the experiencer starts from a given place in the space and proceeds along a path in a predetermined order, or walks from the beginning to the end on a path. Therefore, fully considering the flexibility of the experience path in the block can better convey spatial information and complete the expression of spatial connotation.

(3) Highlighting Historical Features

Through a multi-sensory experience and diverse activities, the space experiencer is able to appreciate the regional culture conveyed by the block. It is a unique culture that is integrated with its environment and bears the regional imprint in a specific regional environment[49]. Therefore, in the spatial narrative perspective, the spatial construction of traditional blocks should focus on highlighting and strengthening the historical characteristics of the representative blocks, so that the "historical" and "present" can be clearly presented in front of the space experiencer. On the contrary, the pursuit of retro display will weaken the historical characteristics of the block, confuse the perception of the regional culture and weaken the imagery of the space experiencer.

3.3.3.3 Reading Narrative Text

The purpose of a narrative is the transmission of information from the narrators to the narratees. In addition to focusing on the narrative process, the narrator should pay more attention to the narrator's reading and perception of the narrative text, and then adjust his or her narrative perspective and method. For the space experiencers of the block, they read the spatial text constructed by the builder through the medium. Through participating in a series of behavioral activities (daily activities and periodic activities), the experiencers interact and communicate with the block, perceive the specific space scenes and functions of the block, and then acquire the cultural connotations of the block. These cultural connotations are presented in people's minds in the form of images, words, behaviors and other forms of expression, weaving into the imagery of the block. This imagery directly points to the creation of narrative effect.

3.4 Summary

This chapter is an analysis of the application of spatial narrative theory to traditional block enhancement. The chapter is divided into three parts. The first is an explanation of the connotations of the four spatial narrative modes proposed by spatial narrative theory that can enhance the effect of spatial narrative, namely, sacred space, space as a marker of time, spatial variation and narrative process, and the stream of consciousness and narrative fulcrum. Second, combining the interpretation with the characteristics of block narratives, it provides four new analytical perspectives for evaluating and enhancing the narrative effect of block space, i.e., "space carrying historical events", "space representing frozen time", "space showing diachronism", and "space triggering multiple imaginations". Thirdly, the operational mechanism of spatial narrative, including narrative elements and operational process, is sorted out, providing guidance for the case study in the next chapter.

Chapter 4 Case Study for Proving the Effectiveness of Spatial Narrative Mode

Spatial narrative proposes four spatial narrative modes. The previous chapter examined the embodiment of the four spatial narrative modes of in blocks, and this chapter argues for the effectiveness of the modes by selecting cases that match the four spatial narrative modes. From the perspective of the narratee's experiential perception in the blocks, this chapter argues the feasibility of adopting the spatial narrative mode to the block enhancement through the case studies based on the operation progress.

4.1 "Sacred Space" - the Main Island of Venice

4.1.1 The Presentation of "Sacred Space"

As a water capital with a high degree of commercialization, Venice's harmonious overall environment, unique commercial atmosphere and strong cultural heritage have left a deep impression on every space experiencer, creating a space that is different from the surrounding urban environment feel.

Venice is a city born from the sea. It was established in a vast, flat lagoon by a group of exiles who left their homes. The lagoon is a nebulous place that is neither land nor sea, formed 6,000 years ago from the mud, silt and sediment brought by seven rivers that emptied into the Adriatic Sea. Settlers raised the land surface, separated the land from the water, fenced it with planks and stakes, drained the seawater, laid construction rubble, sediment or gravel from the dunes, and erected wooden fences to keep out the seawater. There is also a large river in the island, which is today's The Grand Canal in Venice. Standing opposite each other on both sides of the Grand Canal are two relatively solid "islands".

Venice is made up of 117 separate islands. After generations of Venetian construction, these small islands were finally united into what is known today as the main island of Venice. On the unified island of Venice, a piece of land stretches out in front of every household, and gradually evolves into the current street along the Venice Canal. Canals and bridges occupy a very

important part of the urban space of Venice. Canals divide the city into many fragments, and bridges connect these fragments together. There are 391 bridges on the main island of Venice, spanning 150 canals, connecting the fragmented islands.

"Sacred Space" represents the strengthening of spatial narrative mode through the perception of historical events carried in the space. For Venice, the space experiencer's perception of historical events is reflected in the overall pattern of the block, spatial nodes, and functions of the block For example, strolling through the winding alleys, the experiencer can feel the Venetian way of using the sea in the past; the different forms of bridges and characteristic architectural forms reflect the historical development of the block in space; the dome everywhere reflects the religious events on the space. Experiencers can also participate in activities that are characteristic of the block's history to feel how it was shaped by historical events, such as gondola rides that reflect the Venetians' use of canals. The spatial form of the block reflects the shaping of the block by historical events, and thus people can achieve a kind of spatial experience that is different from other places[50].

4.1.2 Historical Developments Shaping Venice

(1) Space Scene

The main island of Venice is composed of the Grand Canal and countless small rivers and alleys inside the island, forming a city texture crisscrossed with alleys and waterways (Figure 4-1). The formation of the river reflects the Venetian way of utilizing the sea, and it is in this continuous vein that Venice has evolved. The space experiencer is able to feel how the Venetians built their current city in the middle of the sea through it.

The main island of Venice has a typical Mediterranean climate, which is humid and sunny all year round, making it very suitable for outdoor activities. Therefore, public activities such as outdoor dining, outdoor exhibitions, open-air markets and city tours are abundant. When people carry out outdoor activities around the canal, they can feel the image of Venice's "Water City".

Waterways, bridges, streets along the water, facades along the street, sunshades, balconies

and other components on the facades of buildings constitute a layered urban profile of Venice Island (Figure 4-2). The formation of this interface is the product of historical development. During the long development process, a series of lifestyles have been established.

The Grand Canal winds its way through the entire island of Venice, serving as the city's lifeline as well as its main artery. The Grand Canal is the lifeline for the development of the block, and Venice was built around the Grand Canal; while St. Mark's Square reflects the influence of religion on the development of the block, where historical events took place, and the spatial form of St. Mark's Square was built in response to the needs of historical religious activities These are major events in the development of the block that shaped the spatial form, and the block retains traces of its past development, and one can easily perceive the history embedded in it.

A typical example is the Rialto area, which became an important district in 1097, when the Venetian market moved there (Figure 4-3). In the following century a bridge was built across the Grand Canal, and since then the stone bridge has been the iconic spatial node of the Rialto area. The existing bridge dates back to 1588. Two rows of stores and stalls line this bridge. On both sides of the bridge are carved images of the Archangel Gabriel and the Virgin Mary with strong religious connotations, symbolizing longevity, wealth and divine gifts. When the space experiencers walk on the bridge, they can feel the link of meaning, not just an ordinary space, but a space that carries and is shaped by historical events.

Figure 4-1 City texture crisscrossed with alleys and waterways
(Source: Photograph by author)
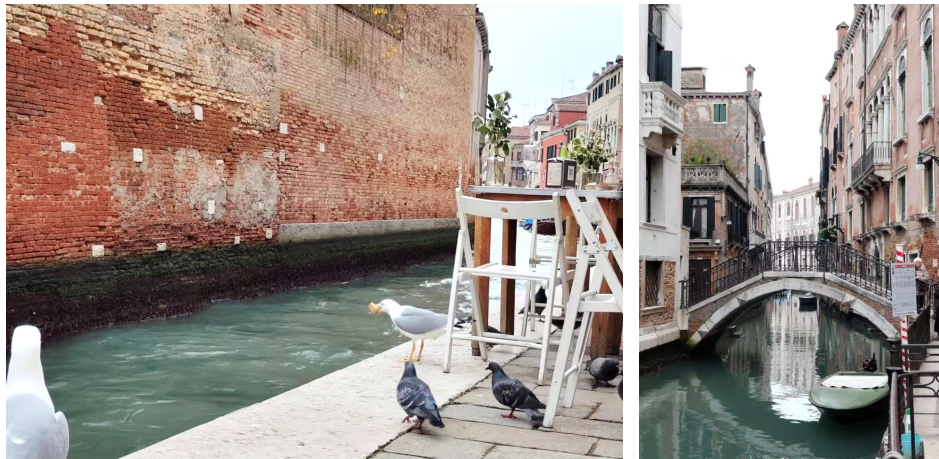
Figure 4-2 Layered urban profile of Venice Island
(Source: Photograph by author)

Figure 4-3 Rialto Bridge
(Source: pixabay.com/)

(2) Block Functions

The water fair is one of Venice's main urban features, a historically significant event that reflects the changes in lifestyle brought about by the canals. Visitors can shop at traditional markets such as the Rialto fruit and vegetable market, the Rialto fish market, and the Via Giuseppe Garibaldi, which sells fresh food from the surrounding islands (Figure 4-4).

Also, the block continues the historical function, and people can feel how history has shaped the building from modern life.Tourists can also go to the comprehensive shopping mall represented by warehouse of the Germans (T Fondaco dei Tedeschi) to purchase goods. One of the most recognizable buildings in Venice, it's a luxury shopping mall next to the Rialto Bridge (Ponte di Rialto) on the Grand Canal. As an excellent local historical building, the warehouse of the Germans carries the luxury consumption culture and activities in the era of globalization

in a regional spatial form, allowing people to experience the commercial prosperity of Venice in the past and today. Luxurious modern furnishings built under the original arches. At the same time, the Deutschland shopping plaza also has a roof terrace that meets the needs of 360-degree city viewing (Figure 4-5), where visitors can see the Grand Canal flowing in front of them. It gives a better sense of how Venice's long history has shaped the space.

Figure 4-4 Rialto fish market

Figure 4-5 Warehouse of the German's roof terrace

(Source: pixabay.com)

Activities

Daily Activities:

Gondola Ride: A gondola is a traditional flat-bottomed Venetian rowboat, ideal for transporting passengers and cargo in the geographical conditions of the Venetian Lagoon (Figure 4-6). Gondolas are propelled by gondoliers with oars. The oars are not fixed to the hull. Gondolas have been the main form of transportation and the most common boat in Venice for centuries. It is estimated that there were between 8,000 and 10,000 gondolas in Venice during the seventeenth and eighteenth centuries. In modern times, these boats still play an important role in the city's public transport, manned by two oarsmen as small ferries on the Grand Canal. Its main function is to transport tourists at a fixed rate. At the same time, compared with the dilapidated self-made boats that used to be the main means of transportation in the past, the gondolas that now exist in Venice have a greater role in displaying elegant shipbuilding craftsmanship. Boatmen generally wear blue or red striped jackets, red scarves, wide-brimmed straw hats and black trousers. The dress of the boatman and the design of the new gondola form a very ornamental combination. When tourists take the gondola, they will naturally appreciate the great charm of Venice, the Floating City.

Figure 4-6 Gondolas docked on the shore and tourists riding gondolas in the alley
(Source: Photograph by author)

Water bus: The water bus (vaporetto) is a unique form of water transport in Venice. The vaporetto has 19 fixed routes that serve the entire Venice area, including the islands of Murano, Burano and Lido, near the main island of Venice. Because the Venice Grand Canal is prohibited from building underground railroads, and there is no space for above-ground train operations. Water buses are the only viable means of public rapid transit (Figure 4-7).
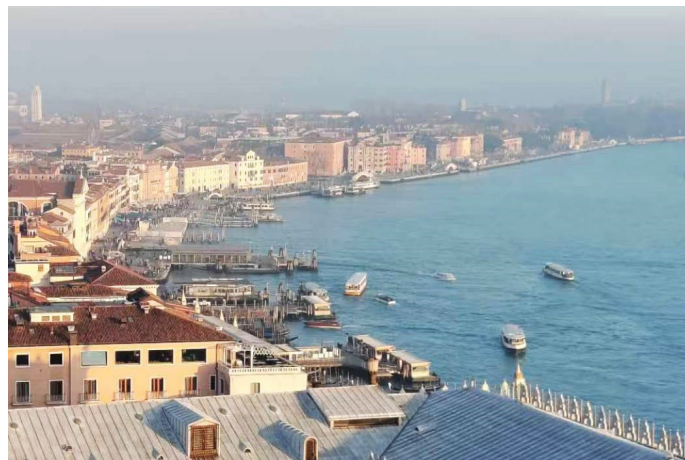
Figure 4-7 Water bus terminal
(Source: Photograph by author)

Periodic Activities:

Boat Race (Vogalonga): On November 11, 1974, a group of Venetians held a race on the island of Burano. In the spirit of fun, they came up with the idea of a de-competition, allowing any kind of rowboat to compete. The following year, the boat race was officially established as a protest against the increasing use of motorboats in Venice and the increasing damage they

were doing to the historic city. Participants gathered on the waters in front of the Ducal Palace, chanted the hymn of San Marco and started a "race". The racing route is a 30-kilometer scenic route along Venice's canals and historic buildings. Over the past few years, the number of participants from all over the world has grown to thousands. Some locals established new rowing clubs and built their own boats based on real historic boats (Figure 4-8). Some participants brought their own boats, such as Chinese dragon boats. Some also choose to swim rather than row.

Figure 4-8 Boat race scene
(Source: www.vogalonga.com)

4.1.3 Summary

In the space for the main island of Venice, the space experiencer can perceive the unique imagery of Venice, and experience the narrative mode of "sacred space" that distinguishes Venice from other regions. This is mainly due to:

(1) The experiencers are able to perceive the historical events carried in the space of the main island of Venice. The use of the sea by the Venetians, the development of religious prosperity and other historical events shaped the Venetian block space. tics of the Rialto Bridge, the church. People can read out the history of Venice when walking in the block, from the residential houses along the river, the religious characters.

(2) Venice has a lot of activities with historical characteristics such as taking the gondola to visit the canals. People can feel the unique charm of the city when they participate in the activities of the blocks.

4.2 "Space as a Marker of Time" 一 Wenli-Songyang Block

4.2.1 The Presentation of "Space as a Marker of Time"

Songyang is still a complete sample of "Classical China" county, with three "official temples", namely Town God's Temple, Confucian Temple, Wu Temple, which are called as the "last secret place in Jiangnan". Located in the middle of Songyang County, the Wenli block has been the public activity and spiritual center of Songyang people since ancient times. Through centuries of changes, various buildings built in different historical periods have survived. The most important of them are the Temple of Literature and the City God Temple.

Confucian Temple and Town God's Temple are located on both sides of Qingyun Road, facing each other across Qingshiban Road, forming a historical pattern of "one axis and two wings", manifested as a spatial pattern of "two temples along the way". Songyang Confucian Temple was first built in the fourth year of Wude (621) in the Tang Dynasty. It was moved to the current site by Zhang Sai, the magistrate in the tenth year of Wanli (1582) in the Ming Dynasty. It was repaired in the Ming, Qing, and Republic of China. The existing Confucian Temple was built in the Qing Dynasty. The wooden components of the Confucian Temple basically maintain their original appearance, facing south from the north, and only the Dacheng Hall, the Halberd Gate and the two verandahs remain. It is unknown when the Songyang Town God's Temple was first built. It has been repaired many times since the Ming and Qing Dynasties. The existing building faces south. From south to north, it is the main hall, back bedroom, wing room and back building.

Through historical changes, Songyang Confucian Temple and Town God's Temple have undergone different degrees of destruction and changes, leaving a large number of architectural remains (Figure 4-9). The time span is large, such as the office building of the district party committee in the 1960s, the TV station and granary in the 1970s, the bank in the 1980s, and the kindergarten in the 1990s. Many years ago, the buildings around the Confucian Temple and Town God's Temple were renovated into multi-story residential buildings. The temple's enclosed space has been destroyed and disconnected from the surrounding spatial environment,

resulting in the destruction of the temple's traditional space. This was changed through a redesign, and today the two temples are re-linked to the life of the block and re-establishing themselves as spiritual and cultural centers[51].
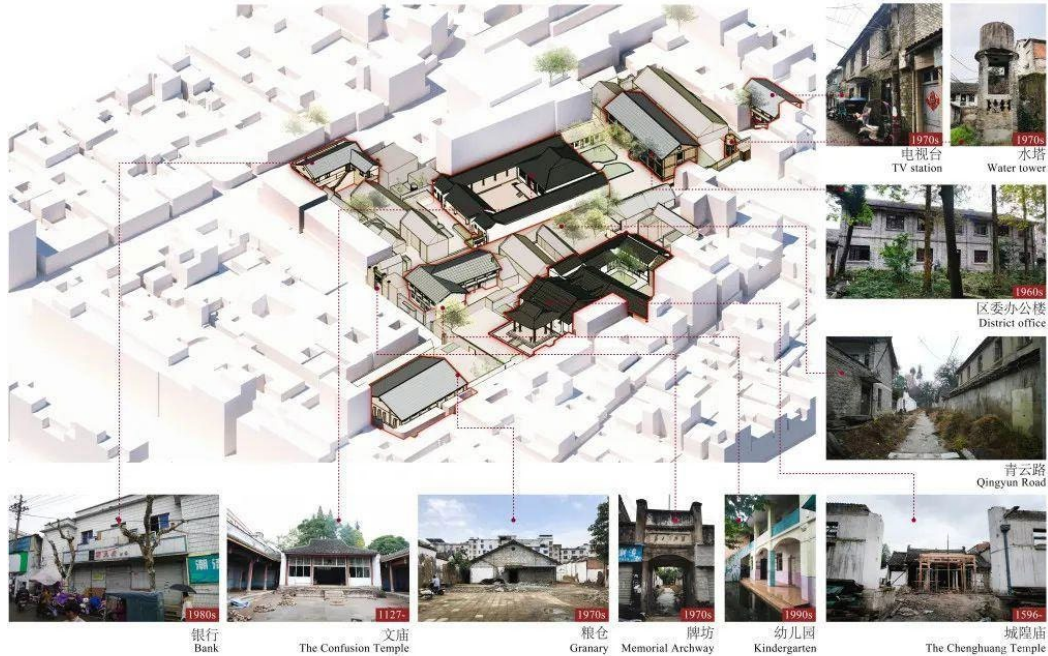
Figure 4-9 Remaining status of the base buildings
(Source: www.archiposition.com)

"Space as a Marker of Time" suggests that a narrative mode can be achieved through the way in which the space experiencer perceives the time condensed in space. For Wenli-Songyang block, the space experiencer perceives the frozen time in space through interacting with the Confucian Temple and the City God Temple. There are two reasons for the narrative effect: Firstly, the two temples firstly preserve their own functional attributes, reflecting their own condensed time; the space experiencer is able to better interact with the two temples visually through the newly added enclosed corridors, and the setting of the partial second floor enriches the way of observing the two temples. Moreover, through the arrangement of functional settings, people can gather around the two temples, and the choice of commercial business also fits the historical and cultural attributes of the two temples.

4.2.2 Ways of Interacting with the Two Temples

(1) Space Scene

By combing the site, the designer clearly focuses on releasing the public space in front of the

two temples, restoring the historical spatial pattern with Qingyun Road as the axis and the two temples as the two wings, and opening up the connecting lanes between the two temple blocks and the surrounding space. In turn, the original spatial texture of the block is restored.

The designer implanted a winding and continuous corridor (Figure 4-10) in the combed base as the renewal system of the whole site. The newly intervened corridor is meandering, enclosing public space and linking with the preserved architectural remains.

Figure 4-10 Meandering corridor
(Source: www.archiposition.com)

After the reconstruction, through the series connection and enclosure of the renewal system, a rectangular public space is enclosed in front of the Confucian Temple (Figure 4-11). This creates the intention of the first entrance courtyard of the Confucian Temple as the leading space, increasing the openness of the Confucian Temple space. The enclosed public space enhances the perceptibility of the Confucian Temple. The updated space guides people to perceive the Confucian Temple, allowing people to be in the cultural atmosphere enveloped by the Confucian Temple. In front of the main hall of Town God's Temple, the buildings perpendicular to the main hall are replaced by new buildings in front of the storehouse that are parallel to the main hall. And with the help of the newly built corridor on the west side and the old building on the east side, an enclosed space is formed in front of the main hall (Figure 4-12). This prevents the main hall of Town God's Temple from directly facing the disorderly open space, and then limiting the viewing angle and worship space of the main hall, which guides the

experiential perspective of the experiencer.

The renewed block has revitalized the Confucian Temple and the Town God's Temple, highlighting the historical and cultural information they contain and giving people a sense of the important historical role of the two temples.
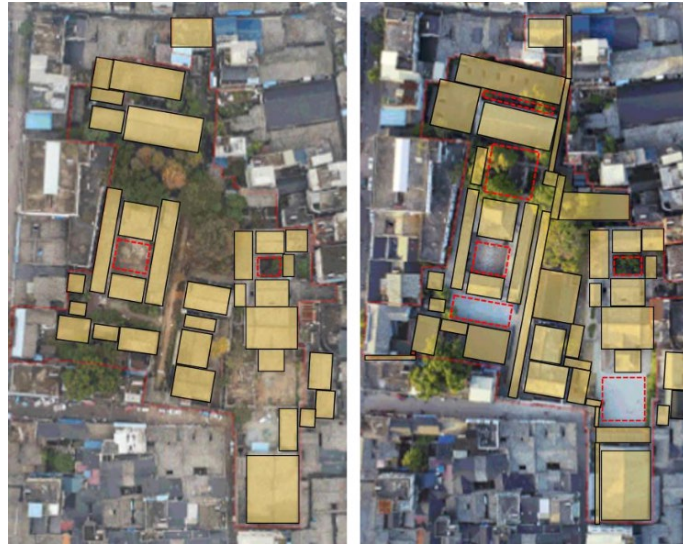
Figure 4-11 Comparison of texture before and after renewal
(Source: Reference[52])

Figure 4-12 Square in front of Town God's Temple
(Source: www.archiposition.com)

(2) Block Function

Adaptation of functions to reflect the adaptation of the two temples to modern functions. On the one hand, the daily life of the residents of the block has been taken into consideration. On the other hand, through the restoration and reorganization of historical remains, the block has been developed into a pan-museum displaying centuries-old architectural remains and dynamic

cultural life, with the two temples at the center.

In terms of business format, there are not only the commemorative Confucian Temple and Town God's Temple, but also the cultural service Songyang Tea Culture Center, Intangible Cultural Heritage Studio, Wenqu Children's Bookstore, Café, Wencang Art Museum, as well as commercial restaurants and hotels. Public art galleries, restaurants, cultural centers, libraries and coffee shops are located at the front of Qingyun Road, forming a center of civic activities around the two inner courtyards, which further activates the urban public space centered on the two temples (Figure 4-13).

Figure 4-13 Wenqu Children's Bookstore and Café
(Source: www.archiposition.com)

(3) Activities

Elderly people taking children to play: Elderly people taking children to play in the open square is a very common sight in the community. The renewal system of cascading and enclosing the block has created a wealth of public resting places and activities. The elderly sit in groups on the lounge seats in the corridor and sunbathe, while children run around the corridor and the second-floor terrace (Figure 4-14). While resting and running around, local residents occasionally interacted with the temples on sight. Although they don't directly interact with the two temples, they all feel the importance of the two temples in the block.

Figure 4-14 Daily activities of the elderly and children
(Source: www.archiposition.com)

Exercise: The winding corridors provide a great place for a walk. The elderly will take a walk around the corridor after tea and dinner, and tourists will also appreciate the two enclosed temples and feel the cultural atmosphere of the block while walking around the corridor. The public square in front of the two temples also makes it possible to practice Tai Chi (Figure 4-15) and square dance. Everyone gathers together to create the spiritual and cultural connotation of the block in a variety of activities.

Photo shoot: The renewed block has become an activity-rich spiritual and cultural place. Both the winding corridors and the rich variety of new businesses attract visitors to the area. They sometimes take photos under the corridor, sometimes sit in the café and enjoy the outdoor scenery, and sometimes wander through Qing Yun Road to experience the history and culture. In various activities, the two temples always appear in the camera inadvertently and leave a deep impression all the time.

Periodic activities：

Viewing the exhibition at the Wencang Art Museum: As part of the functional adjustment, the Wencang Art Museum was transformed from the old granary. The old granary was first a part of the city god temple, which was transformed into a provincial livestock house in the late Qing Dynasty, and then into a righteous granary by the local gentry, and after 1949 into a granary of the grain management office. Now it has been rebuilt into the "Wencang Art Museum", a comprehensive academic space with abundant exhibitions in addition to conferences, which often hosts art exhibitions, elegant gatherings, and cultural and creative activities (Figure 4-16). When one enters the Museum, in addition to viewing the exhibitions, one can also feel the

history of the building's remains.

Cultural performances at Town God's Temple: Town God's Temple is still solemn after vicissitudes. The lively "open-air movies" have been introduced here. Songyang Gaoqiang Opera and puppet shows have been staged one after another. There are also traditional Mid-Autumn Festival moon worship activities, which have brought the temple back to life. The setting of various activities makes the Town God's Temple better linked to people's daily life, and strengthens its status as a spiritual space in people's hearts.

Figure 4-15 Public activities in the square
Figure 4-16 Activities of Wencang Art Museum
(Source: www.archiposition.com)

4.2.3 Summary

In the space of the Wenli-Songyang Block, the unique imagery of the block can be perceived. The narrative effect of "space as a marker of time" that distinguishes the Wenli-Songyang Block from other districts can be experienced. The two temples in the Wenli-Songyang Block, which are time-frozen spaces, have been revitalized and utilized to show the historical characteristics of the block by guiding the perception around the two temples. This is mainly due to the two ways:

(1) Ensuring the immutability of the historical space: the two temples still maintain their unique historical appearance, and the time they carry can be clearly felt.

(2) The people in the block have a strong interaction with the two temples: the design surrounds the two temples by placing meandering corridors, so that the people can easily perceive the existence of the two temples. At the same time, the design also changes the way of observing the two temples, allowing people to climb up to the roof of the corridor for a new

perspective. Various activities in the block in front of the two temples connect the daily life of the block with the temples, and the multimedia means also enhance the perception of the historical space.

4.3 "Spatial Variation and Narrative Process" — Amsterdam Canal District

4.3.1 The Presentation of "Spatial Variation and Narrative Process"

Amsterdam Canal District (Grachtengordel), the area within the Amsterdam Canal Ring, is a major component of Amsterdam's city center.

The special spatial form of the Canal District in Amsterdam presents artificial traces spanning a long period. This area has gradually developed into the current spatial structure since the 12th century. Although Amsterdam has experienced major historical events such as wars and colonization, the urban texture has not suffered serious damage or mutation, and basically retains the historical imprint of organic development. Therefore, it also presents abundant cultural connotation.

In the early 15th century, the city's rulers began to plan for the expansion of the city's territory. The supreme institution of the Republic officially implemented the expansion in 1613 and decided to build three wide canals around the city, namely the Gentleman's Canal (Herengracht), the Emperor's Canal (Keizersgracht) and the Prince's canal (Prinsengracht). These canals also became the site of the majority of the most impressive Amsterdam canal houses. These three canal banks were considered to be the first choice for residential construction at the time. Councils used their legal powers to limit building areas, leaving room for gardens behind canal houses and surrounding trees.

The 17th century "Golden Age", canal belt was a work of art consisting of canals, docklands, gardens, trees, houses, towers, churches and public buildings (Figure 4-17), and has been described by historians as the "Versailles of the North".

Figure 4-17 Engravings of the canal district in the 17th century
(Source: kingdombythesea.nl)

"Spatial Variation and Narrative Process" suggests that narrative mode can be achieved through the perception of spatial change over time by the space experiencers. Nowadays, walking along the Amsterdam canal belt, the experience can clearly feel the strong characteristics of the block's development through time. On the one hand, a large number of original canal houses have been preserved, reflecting the influence of the unchanged space on the block. On the other hand, the block has made a lot of adaptive changes in order to adapt to the development of the times, and such changes make the space experiencers feel the development of the block. The superposition of the two together conveys the changing characteristics of the block through time, i.e., diachronism.

4.3.2 Showing Change in Order

(1) Space Scene

Most of the streets in the canal belt of Amsterdam are built around the canals. The height is basically about three or four stories, which is consistent and pleasantly scaled (Figure 4-18).The materials used in the construction of these canal houses and the design of the façade were not strictly regulated, and the builders created a strong sense of order only by mastering the storey heights and the proportions of façade. The canal belt has a narrow river and street scale. Although renovated and rebuilt over several generations, the spatial pattern has not changed significantly, presenting a spatial scale very suitable for pedestrian experience, while also showing the historical character of the street.

Figure 4-18 Typical canal house on the canal
(Source: Photograph by author)

From the perspective of pedestrians, the spatial profile of the street consisting of the river, riverbank, street trees, carriageway, pedestrian walkway and stores along the street reflects a rich spatial hierarchy in the vertical direction (Figure 4-19). The street façade composed of buildings of different ages reflects a rich spatial hierarchy in the horizontal direction (Figure 4-19). The facades of each building along the street and river have different materials, construction ages represented by styles, and different colors. In the process of walking, the experiencer can feel the diachronic development and changes of the block

Some of the old canal houses have adapted their first-floor façades to the needs of modern shoppers. The Dutch "window culture" has been maximized with a modern design approach. The window space along the street was maximized by replacing old windows (Figure 4-20). What is remarkable is that the block still maintains a very strong restraint in the selection of modern elements, without setting up too many large-scaled billboards, only through simple door signs and slogans to reflect the content of the stores. This reflects the changes that Canal House has made in modern life and echoes the original history.

As for new buildings that inserted rows of canal houses, the designers often chose to respect the scale of the façade of their neighboring canal houses, taking into account the heights of the rows of canal houses, the size of the openings, and their proportion to the total façade, and slightly adjusting the old scale system as a standard for the façade of the new building (Figure

4-21). Meanwhile, modern changes were made to the building materials and design style. This way of placing new buildings in the block is a good reflection of the diachronism of the block. The original historical and cultural characteristics of the block have not been lost. On the contrary, the way of placing new buildings in the old ones is a reinforcement of the historical characteristics of the block. The space experiencers walking in the block can feel the changes in the narrative process brought about by the changes in space, reflecting the spatial type of "space changes and narrative process".

Figure 4-19 Rich spatial hierarchy in vertical (left) and horizontal (right)
(Source: Photograph by author)

Figure 4-20 The shop windows along the street of Canal House
(Source: Photograph by author)

Figure 4-21 New building inserted into the canal house
(Source: Photograph by author)

(2) Block Function

For many 17th century merchants, the canal house served as both a residence and an office. The unique design of the lifting beams (Figure 4-22) is a testament to the traditional life of the Amsterdam canals. The lifting beam is an informal but functional architectural element unique to canal houses and evolved into an architectural detail that highlights the character of canal houses. The beam is generally a rectangular beam attached to the roof structure, and the overhanging part includes a part designed to lift the hook. This way of life has been preserved and has become a unique landscape, where the experience of the space naturally reminds the viewer of the historical living conditions of Amsterdam. This leads to a sense of the block development and change process.

In order to adapt to modern life, traditional canal houses have been re-protected, renovated, and even customized according to personal preferences. Some of the renovated canal houses have been renovated into luxury apartments (Figure 4-23), while the facades retain the facades of historic buildings, with historical gardens and retro names. On the whole, the traditional style and characteristics of the canal house are still retained, and its historical characteristics have not been ignored due to modern transformation. In addition to luxury apartments, many canal houses have also been transformed into hotels, shops, museums, restaurants, and bars for people to shop, visit, entertain, and dining.

From this, it can be seen that diachronism does not emphasize modernity, but on the basis of the original attributes, through the overall coordination and adjustment of details, to achieve

the purpose of conveying the historical and cultural information of the block.
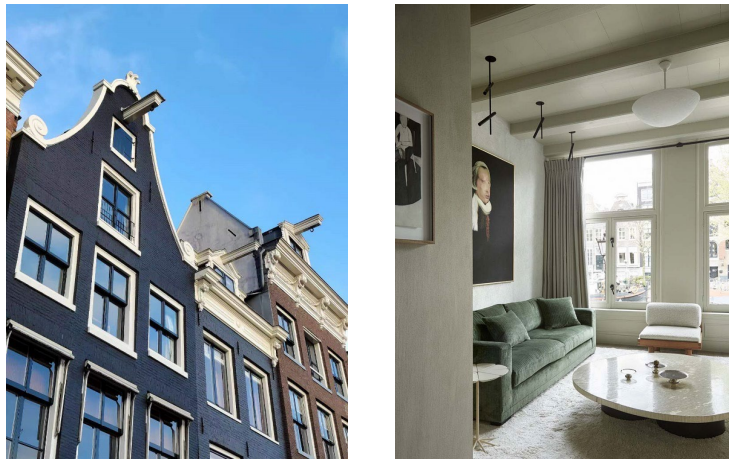
Figure 4-22 Lifiting beams retained
(Source: Photograph by author)
Figure 4-23 Modern apartment converted from the canal house
(Source: house.ettoday.net)

(3) Activities

Daily Activities

Take a canal cruise: Amsterdam has numerous companies that operate boat tours, resulting in a high-density experience of the historical space that no other tour can give. Experiencers on the cruise ship can see various canal houses along both sides of the canal, old and new bridges across the canal, and modern buildings interspersed among them. In addition, you can listen to the detailed explanation of each scenic spot on the radio and the supplementary explanation of the tour guide standing at the bow. The broadcast and the tour guide's explanation make the experiencer participate in the process of reproducing the events and activities related to a certain scenic spot in history by telling stories. Such an experience (Figure 4-24) can not only make space experiencers perceive the overlapping of historical fragments in Amsterdam, but also feel the development of Amsterdam in the comparison between history and the present。

Figure 4-24 Plenty of cruise ships on the canal
(Source: Photograph by author)

Cycling along the canals: In Amsterdam, cycling is also an important way to experience the urban space (Figure 4-25). Experience participants navigated the traditional spatial forms of the canal district by bicycle, gaining a deeper impression of the canal houses as they moved around. To highlight the importance of bicycles in the city, the managers also set up unique decorative bicycles on the bridges in the Canal District (Figure 4-26), attracting the experiencers with an exaggeratedly bright imagery.

Buying souvenirs: A wide range of souvenirs is also an important way to convey the image of the city. In addition to taking pictures to record the current scene, space experiencers also buy souvenirs with urban characteristics as a unique way of perception. With the vigorous development of the manufacturing industry, the canal house facade is being applied in the production of various commodities in more and more abundant forms. For example, cartoons on the shop's glass doors, fridge magnets with the canal house facade, scarves, cookie jars, file folders, notepads, and children's toys that use the canal house as inspiration. These creative designs abstract and symbolize the characteristics of the canal house facade (tall and slender outline and large and bright windows) into the daily life of modern people (Figure 4-27). The experiencer constructs the image of the canal house and perceives the rich cultural connotation behind it through association.

Figure 4-25 Pervasive bicycle parking spots
Figure 4-26 Decorative bicycles on the bridge
(Source: Photograph by author)

Figure 4-27 Souvenir with the characteristics of a canal house
(Source: Photograph by author)

Periodic Activities:

King's Day: King's Day in Amsterdam is celebrated every year on April 27, the birthday of the current Kingdom of the Netherlands and a legal holiday for all Dutch people. On this day, thousands of ornately decorated boats fill the narrow Amsterdam canals. People sing and dance on the boats dressed in orange costumes (Figure 4-28). Those who do not ride the boats can choose to watch from the shore or from the canal bridges. A canal becomes a stage for festival performances. Through the festival participation, the space experiencers deeply perceive the importance of the canal district in Amsterdam.

Figure 4-28 Canals bustling with activity on King's Day
(Source: pixabay.com)

4.3.3 Summary

In the space of Amsterdam's Canal District, the space experiencer is able to perceive the unique imagery of the block and experience the narrative mode of "Spatial Variation and Narrative Process" that distinguishes it from other areas. This is mainly due to the fact that:

(1) The block has an overall sense of order: Although it has experienced the development and change of time, the buildings in the block have maintained a consistent order in general, and the canal houses along the river have achieved a harmonious order in terms of the ratio of window openings, storey heights, proportions, and scales, etc.

(2) The block has made changes in the details: the diachronism emphasizes the development and change of the block, and the newly built buildings of the canal belt of Amsterdam maintain a consistent order but make changes in the details, such as using modern materials, removing classical decorations, etc., so that people can perceive the difference between the old and the new buildings.

4.4 "Stream of Consciousness and Narrative Fulcrum" 一 Temple Bar in Dublin

4.4.1 The Presentation of "Stream of Consciousness and Narrative Fulcrum"

The Temple Bar block in Dublin, Ireland, covers an area of approximately 12.15 hm^2 and is located in the center of Dublin, on the south bank of the River Liffey. The block contains a

number of historic buildings, such as the Bank of Ireland, the Crown Lane Commercial Guild building and the Olympia Theatre, dating back to the mid-18th century. The block is surrounded by historic sites such as the Judicial Building, Christ Cathedral, Dublin City Hall and Dublin Castle (Figure 4-29). The block has undergone both decline and rebirth, and is now seen as an arts district with many cultural institutions and a great place for recreation.
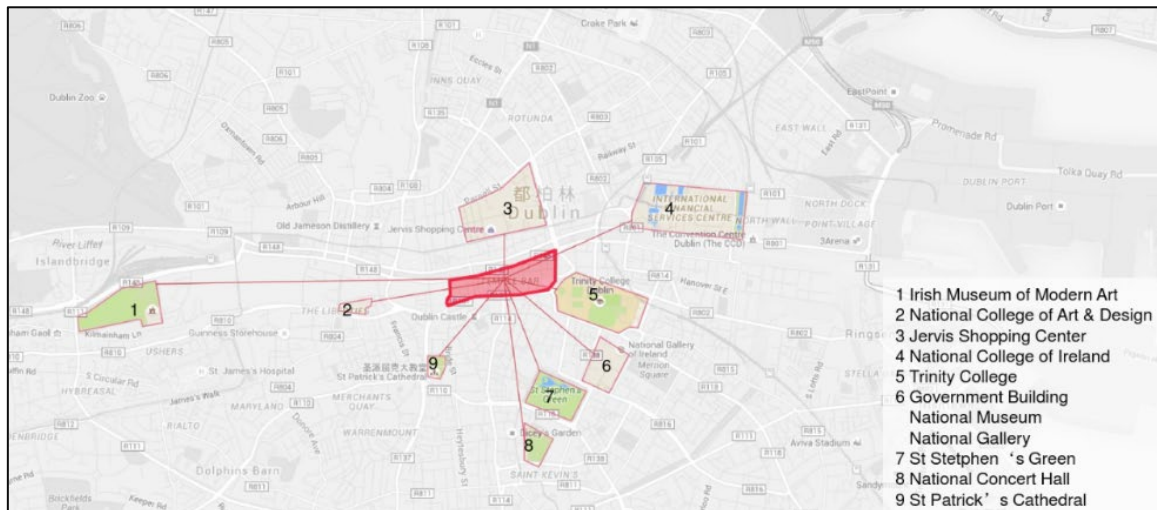
Figure 4-29 Temple Bar block location (red area)
(Source: wenku.baidu.com)

The Temple Bar block in the 18th century was extremely prosperous, composed of theaters, hotels, mansions, coffee shops, bars, restaurants and other formats. Social activities in the block are active, and commerce, culture, and trade have developed to the most prosperous period. Until the end of the 19th century, the Temple Bar block began to decline. With the advent of the city's industrialization era, many residents moved out of the city, and the Temple Bar block became a ruin with few people.

In the 1970s, the government planned to demolish the buildings in the block and plan the Temple Bar block as a large-scale transportation hub. The original commercial block and cultural attributes were ignored. During the planning process, the old buildings in the block were rented out, attracting a group of businesses with cultural and artistic attributes to settle in the block due to the low price. Art workshops, record stores, coffee shops, and second-hand stores began to appear. These shops attracted countless artists, musicians, and businessmen. As

a result, the art district of Temple Bar gradually took shape. Residents are gradually aware of the historical and cultural value of the old street. In order to persuade the government to keep this block, the residents spontaneously organized the Temple Bar Block Development Committee. In the end, the transportation hub plan was rejected and replaced by the government's active transformation of the old street. The renovation work began in 1991 and took 10 years to complete. Under the three ways of block renewal: preservation, renovation and transformation, the Temple Bar block was restored to its former prosperity, and the number of residents increased to 10 times the number.[53]

The "Stream of Consciousness and Narrative Fulcrum" suggests that the narrative mode can be achieved through triggring the experiencers' multiple imaginations by the space. In the case of Temple Bar, the multiple imaginaries are triggered by the construction of white-leaving space, the connectivity of internal streets, and the introduction of diverse activities. The new plazas allow for a wide range of activities, and the white-leaving space triggers the exploration of the potential of the space. The internal streets provide more space for activities to take place and bring people into the main street, enriching the spatial structure of the block. By participating in the diverse activities, the experience can also perceive the multiple possibilities of the block.

4.4.2 Enriching the Utilization of Space

(1) Space Scene

The block selects three abandoned spaces as supplements to the public space of the block, and connects them in series with the main east-west pedestrian streets to provide a variety of activity venues for the block (Figure 4-30). This continuous public space is a good activity generator, providing a flexible place for art activities in the block. At the same time, the block emphasizes the expansion of the space on the first floor. On the one hand, this is to ensure that there are enough venues for the functions to take place. On the other hand, it also improves the attraction of outdoor people and enhances the possibility of interactive activities.
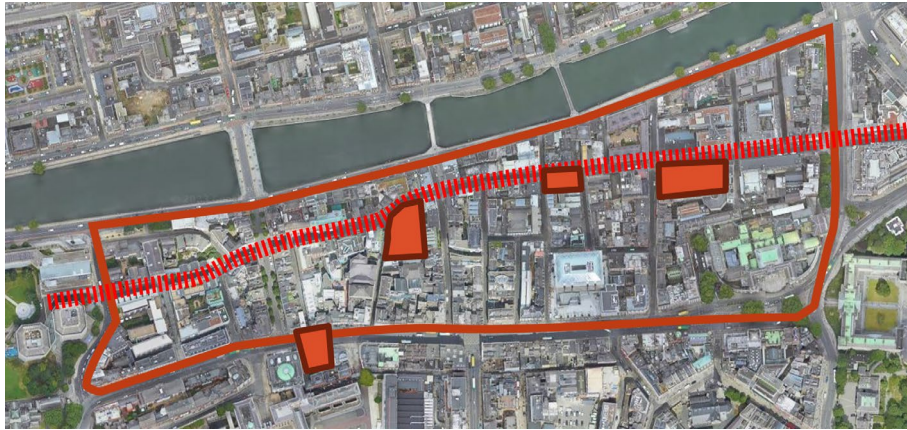
Figure 4-30 The dotted line is the east-west main street, and the red block is the public space
(Source: Redrawn from Google Map)

The update plan retains the east-west main skeleton street, and the east-west axis of the block divides the block into two long strip areas. Compared with the north area, the south area is longer in depth, and the plan passes through more alleys connected with urban roads. Introduce the flow of people into the block (Figure 4-31). At the same time, by strengthening the connection with the surrounding building alleys, arcade commercial streets and pedestrian bridges on the north bank of the Liffey River, etc., the block space and the city as a whole are permeated and integrated (Figure 4-32). This not only further increases the possibility of people going to the block, but also provides ample space for various activities.

Figure 4-31 The black line is the project completion road, and the red dots are the crowd entrances and exits
(Source: References[54])

Figure 4-1 Street structure in Temple Bar

(Source: References[54])

(2) Block Function

The block pays attention to the injection of the vitality of the crowd. First of all, based on the principle of pedestrian priority, a complete pedestrian system is established inside the block, and at the same time, the flow of vehicles is pushed to the outside of the block, and the way of walking through is encouraged to bring more people to the block (Figure 4-32). On the other hand, through the redesign of the residences, especially emphasizing the arrangement of residences at the west end of the plot west of "Parliament Street", it attracts students and other diverse groups to settle in, which becomes the inner vitality of the new block, improves the possibility of activities, and contributes to the development of the block. The improvement of vitality has laid a good foundation for the crowd.

Figure 4-32 Crown Alley in 1985 (left) and today (right)

(Source: www.tripsavvy.com)

For the protection of the street style, the block does not stick to excessive control, but gives more choices to the art groups in the block: through the introduction of diversified functions (such as the Irish Photography Art Center, Temple Bar Music Center, National Film Archives, Engineering Art Center, etc., fully stimulate the creativity of the block, and people create to their heart's content in the square streets of the block (Figure 4-33).

For the newly added public activity square, the plan does not restrict it too much, but only

provides a gathering place for people to use and create: people will gather in Temple Bar Square for business and retail (Figure 4-34). The Council Square is used for cultural exchanges and street performances; the Market Square is a residential square surrounded by monuments, where residents carry out various daily activities. Through the series connection of the main street from east to west, the square with rich activities together reflects the vitality of the block day and night.

Figure 4-33 The Icon Walk full of Irish art celebrities
Figure 4-34 A street with a variety of businesses
(Source: pixabay.com)

(3) Activities

Daily Activities:

Watch a street band perform: a rich cultural atmosphere permeates the entire block, especially when it comes to music. In addition to the Temple Bar Music Center, there are many music art studios and musical instrument stores in the block. Young people full of vigor gather together to perform on the street (Figure 4-35). This kind of performance is not limited to the venue. It can be done anytime, anywhere on the street. In addition to performing on the street, the plaza is also a popular choice for bands, providing a more congregated performance venue, and sometimes there are lively scenes of multiple bands playing together, but this does not happen all the time, full of uncertainty sex.

Space experiencers are not only watching the performance, but also feel the strong artistic atmosphere of the block through the cooperation of hearing, so that they can appreciate the free and unrestrained activity form of the block, which is similar to flash-mob activities, and thus perceive the uniqueness of the block that is different from other places. Unique charm, and then leave a deep impression.

Figure 4-35 Band performance on the street
(Source: pixabay.com)

Participate in indoor leisure and entertainment activities: There are many unique entertainment venues here, such as the "Elephant and Castle" restaurant (Figure 4-36), the "Palace" bar, the "Ancient Norwegian" bar, etc. These names may continue history, Or tell a story, or show personality, leaving a deep impression on people. In restaurants or bars, there are generally four-member small bands performing live (Figure 4-37), which has the same enthusiastic and cheerful style as "Riverdance". Customers are generally well-educated in music, and they can join the ranks of performances by picking up the guitar.

Space experiencers experience a multi-sensory place experience in it. Even if they don't participate in the performance, they can still feel the warm and diverse vitality atmosphere.

Figure 4-36 "Elephant and Castle" restaurant
Figure 4-37 Live performance of a small band
(Source: pixabay.com)

Periodic Activities:

Participate in Cow's Lane's designer market: Cow's Lane is an alley connecting the main street, where the designer market (Figure 4-38) is an outdoor market open every Saturday, where

people can buy various handicrafts and vintage fashion. From jewellery, to hand-knitwear, art, digital prints and antique maps, there's a huge selection of Irish-inspired items to browse here. The stalls in the market change every week, because they are spontaneously set up by the owners of the surrounding shops.

Attend the Food Market in Council Square: The Temple Bar Food Market (Figure 4-39) is one of Dublin's oldest food markets and is open every Saturday in Council Square. Local and independent traders who come here offer their customers a range of quality goods, while experiencers will find an abundance of organic fruit and vegetables, artisan meats and cheeses, baked goods and more. Sometimes the square will also hold cultural performances or performance rehearsals simultaneously, and experiencers can enjoy music while shopping for food.

Figure 4-38 The designer market at Cow's Lane
Figure 4-39 The food market at the Council Square
(Source: www.templebarmarkets.com)

4.4.3 Summary

In the space of Temple Bar block, the space experiencer can perceive the unique imagery of the block, and experience the narrative effect of "the Stream of Consciousness and Narrative Fulcrum" that distinguishes it from other areas. This is mainly due to the fact that:

(1) There is white-leaving space in the streets to create activity nodes: The three nodes of the main streets in Temple Bar block carry a large number of public activities, and this white-leaving space increases the spontaneity and diversity of activities.

(2) The block space has a strong connectivity: There are many alleys between the main streets

and the city roads, which not only serve as a venue for activities to take place, but also attract people to go to the block to experience them.

(3) Diversified functions in the block: Diversified functions point to diversified activities, enriching the forms of people participating in the space.

4.5 Summary

Four representative blocks are selected for case studies in this chapter, including the main island of Venice, the Vinli-Songyang block, the Amsterdam Canal District, and the Temple Bar block in Dublin. The four cases correspond to four spatial modes: Sacred Space, Space as a Marker of Time, Spatial Variation and Narrative Process, and Stream of Consciousness and Narrative Fulcrum.

From the perspective of the narratee's perception, this chapter clarifies the narrative effect of the four narrative modes in the cases by analyzing the narrative modes of spatial narrative in the block, and then obtains the translatability of the four spatial narrative modes applied to the block. It is argued that these narrative modes play in enhancing the narrative expression of the block. It provides a basis for the methodological enhancement in the next chapter.

Chapter 5 Environmental Enhancement Approach of Traditional Blocks in Spatial Narrative Perspective

Spatial narrative theory provides four spatial narrative modes, and the previous section argued for the translatability of the four spatial narrative modes for application in blocks through the case study. These narrative modes play an important role in enhancing the narrative expression of blocks. This chapter applies the four spatial narrative modes to traditional blocks and clarifies the design principles for enhancing the narrative expression of space in traditional blocks. By combining theory and case study, the thesis provides several approaches for the expression of each narrative mode.

5.1 Narrative Features

5.1.1 Narrative Interactivity

The interaction here emphasizes the interaction between the behavior activities of the block space experiencers and the space places that carry the regional cultural connotation of the block. These spaces have undergone historical changes, or have recorded unique historical events, or have spiritual leadership. By emphasizing the interaction between behavioral activities and these spaces, these behavioral activities can be endowed with a unique historical perception, and then stimulate and awaken the experiencer's unique image perception of the block, and then form a sense of place that belongs to the block. It is worth noting that the interaction here is not a monotonous use of space, such as going to temples to worship, but emphasizes that space experiencers perceive the existence of these spaces through multi-sensory and multi-angle activities. Just stopping to stay and staring and watching can all be compiled in the consciousness, and the image has the cultural connotation of the block.

5.1.2 Narrative Diachronism

What is expressed in the design is not to keep the original block unchanged, nor to blindly enlarge the instantaneous space of a certain node in history. It should be to find a certain time period in history and modern times. Through the design of the block, in the The space reflects

the historical development of this period. Emphasizing the diachronic development of the block and the differences between history and the present helps to amplify the original historical atmosphere of the block, allowing the experiencer to experience the historical place hundreds or even thousands of years ago through the block as a narrative container.

5.1.3 Narrative Bidirectionality

In the narrative works, the author forms the conscious thoughts in the mind into works through creation, and constructs a readable narrative work for readers. In the process of reading, readers transform the narrative works into self-cognition. Different readers experience different levels and focus angles due to differences in experience, knowledge, age, and even personality. It is impossible for the cognition to be exactly the same as that of the author. Obviously, in this process, the reader also participates in the enhancement of the narrative work. Therefore, readers' construction of narrative works cannot be ignored.

After the completion of the design of the block, the degree of participation of the people who experience the space is greater than the degree of participation of the designer, and the behavioral patterns of the people who experience the space are the catalyst for the development of the block. Therefore, in the design process, it is necessary to make a prediction of the impact of the public on the block to avoid the occurrence of negative impacts; in addition, it is necessary to guide the users to create the block, and enhance the sense of independent participation of the residents of the block; at the same time, the designers need to provide a more diversified and inclusive use of the space to reduce the excessive limitations and settings on the block scenes and functional settings, and to devolve the right of the block to the space experiencers to let the space experiencers independently choose the form of participation. The space experiencers can independently choose the form of participation. In the process of the space experiencer's participation, it naturally includes his understanding of the site and functional cognition, so as to achieve the purpose of two-way construction between the designer and the experiencer.

5.2 Design Principles and Approaches for Spatial Narrative

As mentioned earlier, the purpose of spatial narrative for blocks is to create a space with narrative attributes, so as to make the experiencers perceive the meaning embedded in the block space, and to establish a sense of place in the space for the experiencers. Through the previous case study of different spatial narrative modes, the design principles and approaches for the enhancement of traditional block environments from the perspective of spatial narrative are clarified. This chapter reflects the guidance of theory for design and provides a new perspective for observing blocks.

5.2.1 Perceiving Historical Events in Space

"Perceiving historical events in space" is the design principle for traditional blocks based on the narrative mode of "Sacred Space" in spatial narrative. The design should pay attention to the historical events in the block, and make their embodiment in the space to be perceived by the experiencers, which is the direction of narrative enhancement. According to the case study, the article proposes the following feasible approaches.

(1) Combining Historical Events with the Space

Historical event is an important existence to respond to the development history of the block space, by selecting representative historical events and combining them with the space for design, it can well reflect the historical characteristics of the block space, and strengthen people's imagery of the block, because the historical event responds to the reproduction of the history, and when people use the space, they can feel the impact of the historical events on the space, which in turn creates a unique sense of place.

The selected events must have played a public role and caused a characteristic impact on the urban space within a certain period of time. The events in the historic district are people's collective memory and subconsciousness, and always play a driving role in the evolution of the block space. Therefore, the selected event elements need to be different from ordinary stories and private events.

For historic districts, the event element needs to be something that has already happened and

has a unique contribution to the unique historical lineage that is not found in other urban spaces. The uniqueness of the event determines the possibility of its spatial characterization and evolution. For example, in Chengdu, Wide and Narrow Alley formed a barracks-type street in the context of the eight banners of the Manchurian Qing Dynasty, retaining the "fishbone" layout of the northern hutongs, which became the "unique copy" of the northern hutong culture and architectural style in the south. It has become a "unique copy" of the northern hutong culture and architectural style in the south, which is different from other urban spatial characteristics of Chengdu. Therefore, for the selection of the event elements of the historic district, the event itself should be unrepeatable and carry the local historical memory.

The selection of historical events can be carried out from the following aspects: Paper-based cultural and historical materials (county annals, history books, literary works, etc.) are the most basic and direct source of data for event research. County annals, history books and other texts are used as the original narrative methods, and event records are used as a direct reflection of history, and are discussed in terms of time series, event content and impact. Historical images (photographs, videos, etc.) and influences make up for the lack of paper-based cultural and historical materials, and can more intuitively reflect the appearance of the space, but it needs to be compared with textual materials as a background supplement.

(2) Organizing Events with Historical Characteristics

Activities with historical characteristics point to the unique historical characteristics of the block. When experiencing these activities, space experiencers can feel the history that happened in the block, and then generate a sense of place belonging to the block. The selection of activities should be those that have actually happened in history and can be understood by the public. Experiencers can relate to the historical characteristics of the block from participation in these activities.

5.2.2 Engaging with the Historical Space

"Engaging with historical space" is the design principle for traditional blocks based on the narrative mode of "Space as a Maker of Time" in spatial narrative. The design should pay

attention to the space that carries the history of the block, and emphasize the perception and interaction with experiencers. Therefore, it gives meaning to the daily life of the space and awakes a sense of identity and belonging of experiencers. In other words, designers should not only pay attention to the improvement of urban functions, but also pay attention to the historical attributes of the block space scene from the narrative point of view.

(1) Reconstructing the Line-of-Sight Relationship

The line-of-sight relationship refers to the way the experiencer perceives the historical space. The line-of-sight relationship can be divided into two categories: the horizontal line of sight relationship and the vertical line-of-sight relationship.

For the horizontal line of sight relationship (Figure 5-1), on the one hand, it is necessary to emphasize the non-occlusion of the historical space, so that the experiencer can feel the existence of the historical space in the block from a long distance. On the contrary, if the line of sight is blocked, the experiencer will not be able to appreciate the existence of the historical space from the blocked line of sight, which will lead to a deviation in the historical and cultural perception of the block. On the other hand, it is necessary to emphasize the accessibility to the historical space, which requires opening up the arrival path of the historical space, so that what you see is what you get. When the experiencer can see the historical space and walk over to perceive it, he can feel the block A strong historical and cultural atmosphere.
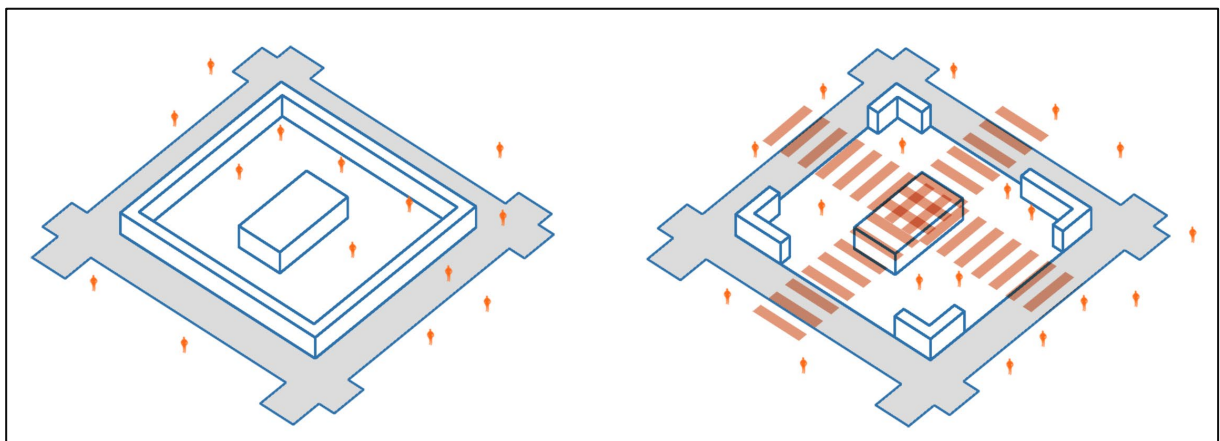
Figure 5-1 Opening up the horizontal sightline relationship
(Source: Self-drawn)

As for the vertical line of sight relationship (Figure 5-2), on the one hand, it emphasizes the

use of different levels to perceive the historical space from multiple angles. On the other hand, it emphasizes the transformation of the line of sight relationship through the change of the vertical relationship. For example, for the historical space under the line of sight, changing the vertical line of sight relationship from looking down to the horizontal line of sight relationship means that the position of the body has changed, which in turn will have a clearer and more comprehensive understanding of historical space.
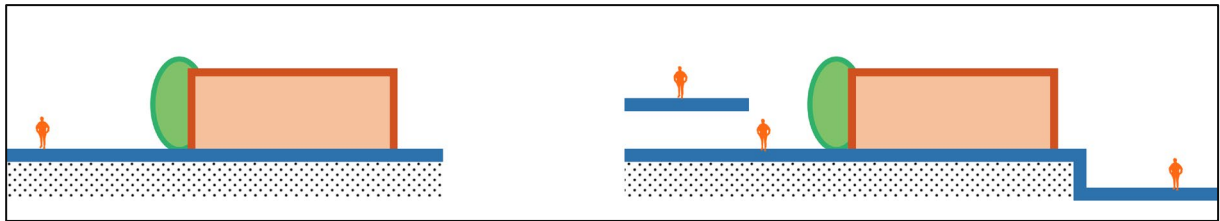
Figure 5-2 Enrichment of vertical sightline relationships
(Source: Self-drawn)

The Italian Colosseum is a famous historical space, and when people walk in to visit it they can feel the visual impact brought by the overlapping of vertical sightlines (Figure 5-3). The presentation of the historical space can be felt differently in different layers, thus generating an all-round spatial experience and enhancing the perception of the historical space.
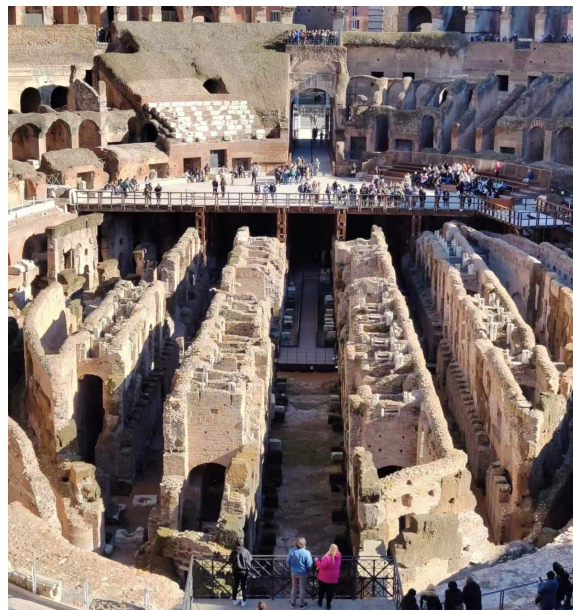
Figure 5-3 Historic Sites in the Colosseum
(Source: Photograph by author)

(2) Arranging Functions around Historic Spaces

To make the experiencer more intensely aware of co-existing, two or more functions, and the narrative content perceived through the experience of these functions.

Nineteenth-century classical architecture and twentieth-century abattoir buildings and social housing have been preserved in an integrated manner in the La Villette Park designed by Bernard Tschumi series of massive steel skeletons left over from the abattoir hint at the site's previous specialized use (Figure 5-4Figure 5-3). These preserved structures are historical evidence of the local way of life and constitute a layer of "historical constructive systems" with a spiritual point of view. At the same time, Tschumi used the grid method to create a new grid system for the site, integrating various functions covering behavioral activities into the historical system of the site in the form of a grid of dots (Figure 5-5), realizing the link between spiritual space and behavioral activities. If the system of preserved structures is a reference to the history of Paris in the 19th and 20th centuries, pointing to the spirit of history, the "behavioral system" of 26 red structures is a reference to the diverse urban attributes of modern Paris, pointing to the life of the present. A few of the structures have no practical function, while most of the rest have their own purposes - cafes, observation decks, sculpture studios, jazz clubs, etc. As part of the city, these two systems connect the park and the city through the collision and fusion of architectural vocabularies, juxtaposing historical sites and everyday life, allowing the experience to perceive the richness and possibilities of the city of Paris.

Figure 5-4 Historical remnants of La Villette Park
(Source: Tschumi, B., *Architecture Concepts: Red is Not a Color*.)
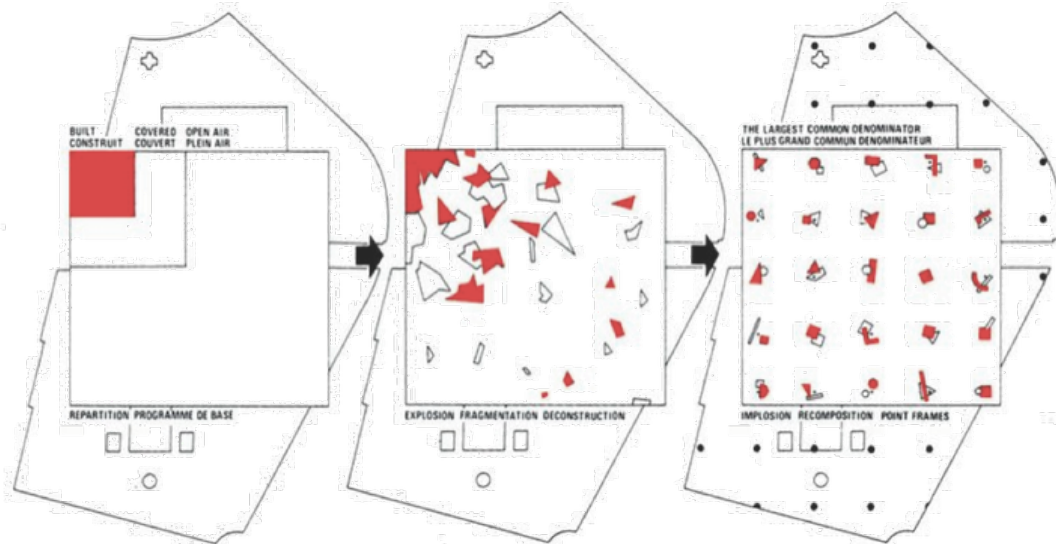
Figure 5-5 Integrating various functions covering behavioral activities into the historical legacy system
in the site in the form of dots
(Source: Tschumi, B., *Architecture Concepts: Red is Not a Color*.)

(3) Virtual Presentation

Virtual presentation technology can transform the virtual environment into a dynamic scene that people can hear and see by creating a virtual environment constructed from a 3D model, combined with various output devices, and realize the immersive space experience of people in the virtual environment. Through the nesting of the virtual environment in the real environment, the interaction between people and the "virtual + reality" environment is realized.

Virtual presentation technology can not only help people immerse themselves in previewing the future space, but also experience the historical space that existed in the past. The virtual representation project, jointly developed by the Roman government, the Italian Cooperative for Cultural Assets and Activities (Coop Culture) and the National Research Council's Institute of Cognitive Science and Technology, succeeded in bringing the archaeological site of the Baths of Caracalla to a virtual representation. People can wear headphones and virtual reality glasses to experience the space scene of the bathhouse. By restoring every architectural detail of the bath, people can accurately and intuitively understand the material and color of the original floor, walls, and columns of the bath, as well as the location of each statue. Virtual presentation technology reconstructs the scene seen by the naked eye in real time, establishes a visual connection between physical reality and virtual reality, and enables people to travel between

the prosperity of the past and the current archaeological site (Figure 5-6).
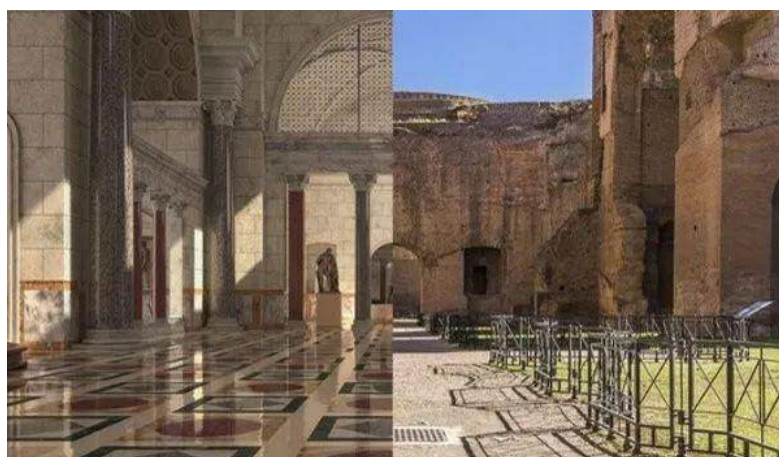
Figure 5-6 Caracalla Baths Ruins and historical scenes restored by virtual presentation technology
(Source: www.italy-museum.com/)

5.2.3 Sensing the Diachronic Development of the Block

" Sensing the diachronic development of the block" is the design principle for traditional blocks based on the narrative mode of " Spatial Variation and Narrative Process " in spatial narrative. The design should pay attention to the diachronic changes of the block, from which the experiencer can perceive the development of the block. Combined with the case study, the thesis proposes the following feasible approaches.

(1) Coordinating Old and New Architectural Forms

The diachronic change emphasized in the block does not emphasize the huge morphological difference between the old and new buildings, which will instead lead to blurred and unprominent historical information. When clarifying the relationship between the old and new buildings in the block, it should be placed under a unified morphological coordination , through the control of rules to control the integration of new buildings and historical buildings (Figure 5-7).
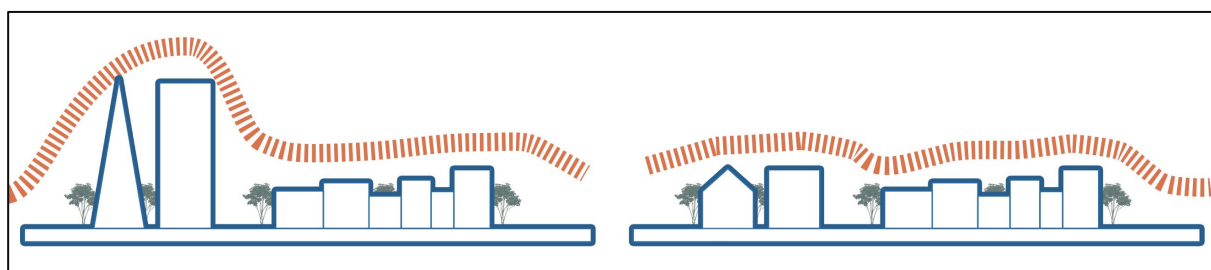
Figure 5-7 Harmonization of old and new building forms
(Source: Self-drawn)

A typical example is Amsterdam Central Station. The four roofs of the station consist of a 'South Roof' and a 'North Roof' designed by the engineer L. J. Eijmer in 1889, a third 'Middle Roof' added between the two roofs by the Dutch railway consultant J. Garvelink in 1996, and a fourth translucent roof designed by Benthem Crouwel Architects in 2014 (Figure 5-8). All four roofs are steel structures. In contrast to the first three roofs, the fourth translucent roof represents a revolutionary technological showpiece. Covering the bus platforms, tunnel exits and part of the wharf, this roof covers a large area and therefore spans approximately 60 meters, consisting of steel arch trusses spaced 12.5 meters apart. In order to maximize the use of natural light, the roof is almost entirely covered with glass. 4,500 glass panels measuring approximately 1 m $\times$ 3 m and 0.3 m thick. Cold bent glass, which has high curvature and strength, was processed on-site to minimize the weight of the overall structure, thus minimizing the amount of steel required for the roof and providing a light, transparent texture. The large amount of red and orange transparent film covering the glass panels that make up the word "AMSTERDAM" creates a special natural light effect for people under the roof (Figure 5-9). The morphological collage of the roof shows the chronological development of the Amsterdam Central Station.

Figure 5-8 Four roofs juxtaposed
(Source: pixabay.com)

Figure 5-9 "AMSTERDAM" in sunlight
(Source: pixabay.com)

(2) Symbolizing and Reproducing Cultural Characteristics

"Symbols" point to a reminiscent archetype through imitation and analogy, creating closeness and intimacy with the audience. Nikephoros, a connoisseur of painting and sculpture, believes that it should be called a relative, and that the associations people have when interacting with it are caused by certain formal similarities. Even if the kinship and the prototype it refers to are completely different in nature, they can be connected and unified by the similarity in form, and can be copied and spread infinitely.

The Cali Art Museum located in Nimes, France is a cultural urban building designed based on the Cali Temple on the east side of the site, according to the architectural functional requirements of the art museum and the surrounding environment of the site. The architect refined this well-preserved Roman temple into a symbol, responding to the column and porch-like form of the temple through the thin column columns on the facade and the overhanging sunshade on the top (Figure 5-10). At the same time, in response to the scale of the surrounding buildings, only half of the nine-story building stands above ground level (Figure 5-11). Unlike Roman temples, the glass-roofed atrium in the museum brings a lot of daylight into the interior. The architects also used a lot of light and transparent materials on the east facade facing the temple, allowing daylight to penetrate as much as possible to all floors. On the public level of the building, the art gallery pays homage to the nearby Roman temple. The platform on the east side of the museum, the platform on the west side of the temple and the road between the two

buildings are integrated into a new public square (Figure 5-12). The reception space on the top floor of the gallery opens onto a café terrace. People can overlook the entire public square on the terrace and feel the grandeur of the French city of Nîmes in the past and today.
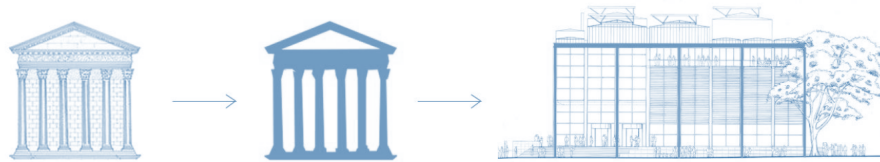
Figure 5-10 Responding to the temple columns through the thin column traverse on the east elevation of the gallery with the sunshade projecting out of the top
(Source: Foster+Partners)
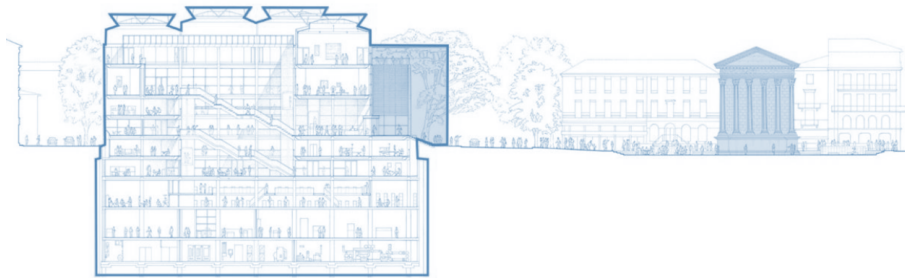
Figure 5-11 Responding to the scale of the Roman temple, half of the volume is buried underground, and the east facade is similar to the Roman temple in terms of the volume of the entrance, which is crossed by thin columns and topped by a projection.
(Source: Foster+Partners)

Figure 5-12 The platform on the east side of the Museum of Fine Arts and the platform on the west side of the Temple were integrated to form a new public square.
(Source: Redrawn from Google Map)

After the materialized forms with strong cultural orientation are abstracted into symbols, they can be presented as a new state of existence through modern design means, by endowing them with completely different materials, scales, and functions, and complete the action of symbolic reproduction. The reproduced symbols not only contain the conventional cultural meaning, but also point to the current realistic meaning, as well as the inheritance and contrast between the two.

5.2.4 Flexible Participation in the Block Space

" Flexible participation in the block space" is the design principle for traditional blocks based on the narrative mode of "Stream of Consciousness and Narrative Fulcrum" in spatial narrative. The design should focus on the understanding of block by experiencers, and the design of the block space should leave options for experiencers, which is the direction of narrative enhancement. Combined with the case study, the thesis proposes the following feasible approaches.

(1) Arranging White-Leaving Space along Main Streets

In block building, creative catalyst is widely used as an important tool. At the same time, the location of these catalysts is usually a key node in the urban space system, which should have a good radiation effect and enhance the atmosphere of the surrounding environment. If you use a fixed function, it often does not work as expected when it is put into use. However, the use of the site can be better secured if planners treat it as an open space and operate it carefully and orderly by citizens, allowing citizens to use it based on their own space needs. The spontaneity and organicity of urban development have unique vitality, and random intervention may bring unnecessary troubles. Therefore, it is necessary to arrange tactical blank space in the space system. Such white-leaving space is also a small open square, which can provide a friendly environment for people's leisure life, and is also a place for people to gather for activities.

Arranging blank space along the main street is to control the rhythm of the block experience on the one hand (Figure 5-13). As a place where people gather, the blank space has the potential to increase the diversity of activities.
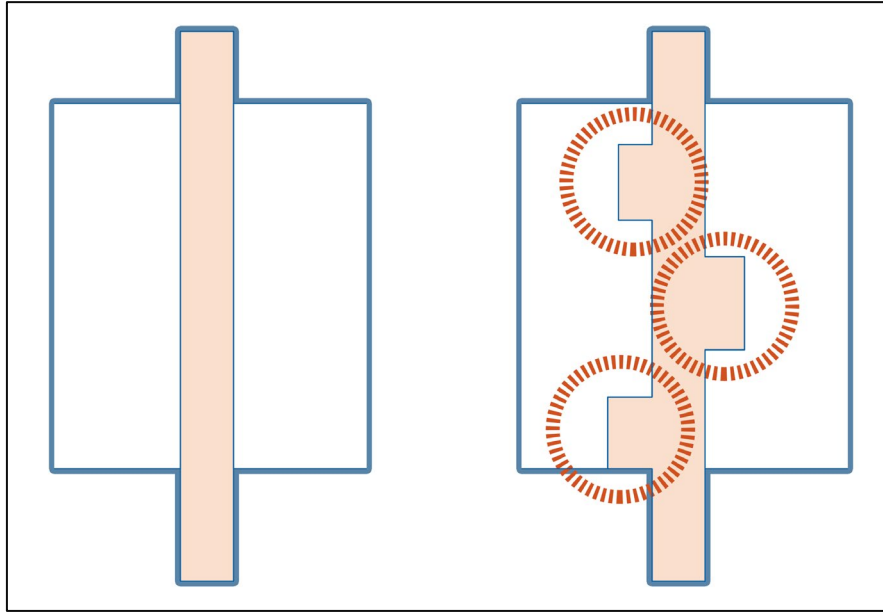
Figure 5-13 Placement of white-leaving-leaving space along main streets
(Source: Self-drawn)

(2) Increasing Connections to Streets within Blocks

The spatial experience should not be limited to the main streets. Increasing internal connections to the street will improve the options available to space experiencers through the addition of pathways (Figure 5-14). As space experiencers walk through the block, the abundance of internal streets will increase their desire to participate. Some activities can also be accomplished on these streets, which is an extension of the main street. At the same time, the increased number of alleys will link the inner space of the block to the main street, which will increase the possibility of participation and perception by space experiencers.
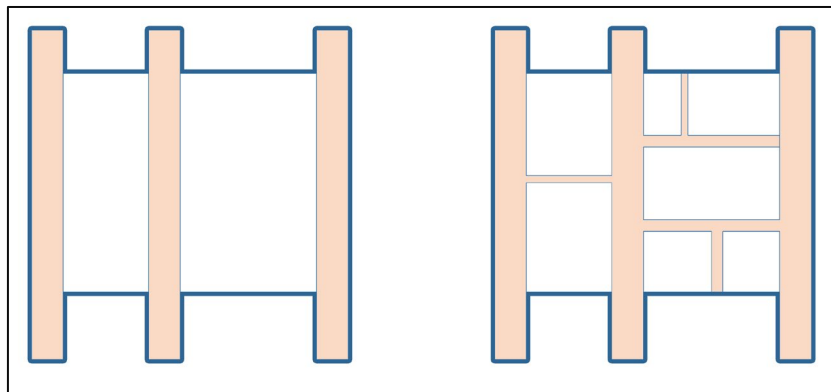
Figure 5-14 Increasing road links
(Source: Self-drawn)

5.3 Summary

This chapter clarifies the guidance of the four spatial narrative modes for enhancing narrativity, and establishes design principles and approaches for observing, analyzing, and constructing block narrativity.

Firstly, this chapter summaries the features of spatial narrative in traditional blocks: narrative interactivity, narrative diachronism, and narrative bidirectionality.

Then, this chapter specifies the design principles to enhance the effect of block narratives: perceiving historical events in space, engaging with the historical space, sensing the diachronic development of the block, flexible participation in the block space.

Finally, the following specific approaches are suggested for narrators to embody the narrative mode and increase narrative effectiveness, specifically including: (1) By combining historical events with the space and organizing activities with historical characteristics, the space experiencer can perceive the history that shaped the block. (2) By reconstructing the sight line relationship, arranging functions around the historical space, and virtual presentation, the engagement between the space experiencers and the historical space will be strengthened. (3) Through the coordination of new and old architectural forms and the symbolic reproduction of cultural characteristics, it will let the space experiencers perceive the historical development of the block. (4) By arranging white-leaving space along the main streets and increasing the connection between the interior streets of the block, the space experiencers can flexibly participate in the block.

Chapter 6 Narrativity Analysis and Design of Beijing Road Pedestrian Block

6.1 Overview of Beijing Road Pedestrian Block

(1) City Background - Guangzhou

Guangzhou is in the southern part of Guangdong Province, at the northern end of the Pearl River Delta, adjacent to Hong Kong and Macao. It has a superior geographical location and is known as the "South Gate" of China. The terrain of Guangzhou is high in the northeast and low in the southwest, where the Xijiang, Beijiang and Dongjiang waterways meet and it is the mouth of the Pearl River. The central urban area of the old city of Guangzhou is located on a hilly platform between mountains and seas, with good hydrological and geological conditions, forming an ecological landscape pattern with Baiyun Mountain in the north and Pearl River in the south.

Guangzhou has a long history of building a city and a profound cultural heritage. It is the center of politics, economy and culture in the south of the Five Ridges. Since the Neolithic period, Guangzhou has been an important part of Baiyue culture. During the nearly 400 years from the Three Kingdoms to the Wei, Jin, Southern and Northern Dynasties, there were frequent wars and warlords in the north, while Lingnan was relatively stable, and the level of economic and cultural development was greatly improved. During the heyday of the Tang Dynasty, the prosperity of the "Maritime Silk Road" led to the development of Guangzhou's foreign trade, and Guangzhou became one of the three major commercial cities in the country. The Qing Dynasty closed the country and closed the country. From the Qianlong period to the Opium War, the "one-port trade" was promoted. Guangzhou became the only port in China open to the outside world, monopolizing China's foreign trade, and business and foreign exchanges became more developed. Guangzhou is also the birthplace of China's modern times and modern revolution. It took the lead in accepting the infiltration of advanced ideology and culture. It is one of the cities in my country that took the pace of modernization earlier.
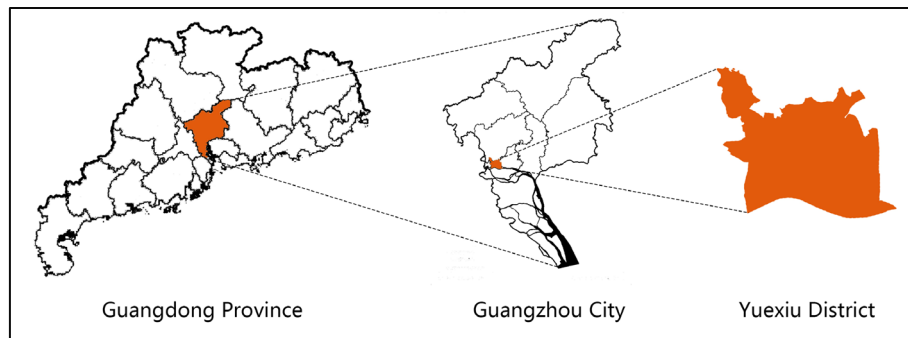
Figure 6-1 The overall location of the city
(Source: Self-drawn)

(2) Site Location

The Beijing Road block is located in the center of the historical urban area of Guangzhou City, Guangdong Province (Figure 6-2). Since the establishment of Guangzhou in 214 BC, the city of Guangzhou has continued to expand, but all of them started from Renxiao City near Beijing Road and continued to move toward the city. It is the political, commercial, and cultural center of Guangzhou. With its splendid historical and cultural resources, it stands as the core representative of Cantonese culture and becomes the concentrated embodiment of Lingnan culture.

Beijing Road Block is located at the core of Guangzhou and Foshan, the two major Cantonese cultural influence areas. It is close to the Pearl River and Haizhu District in the south, faces Yuexiu Mountain in the north, Liwan in the west, and Tianhe in the east. It has a superior geographical location. At the same time, the historical and cultural district of Beijing Road and its surroundings are the places where Guangzhou City was first built, forming the ancient central axis of Guangzhou, while the modern traditional central axis of Guangzhou is located on its west side.
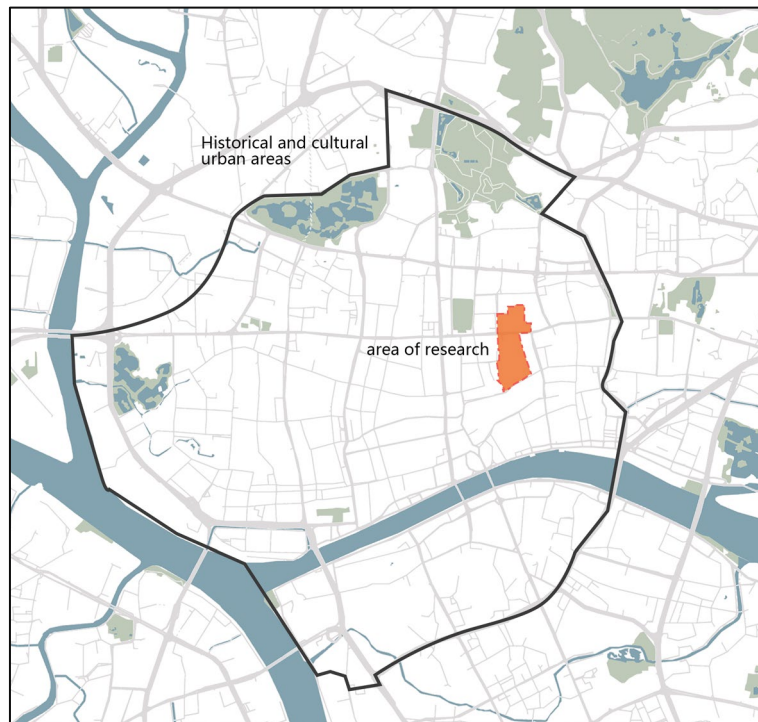
Figure 6-2 Site location
(Source: Self-drawn)

6.2 Site Analysis of the Beijing Road Block

6.2.1 History and Culture of the Block

6.2.1.1 Historical Development

The Beijing Road Block is part of the ancient central axis of Guangzhou, starting from the former site of the Guangdong Finance Department in the north and extending southward to the Tianzi Wharf, with a total length of 1.5 kilometers. It is one of the oldest urban central axes in China from ancient times, with a history of more than 1,000 years, and still retains many historical relics of great value.

The Beijing Road area is the location of the beginning of the construction of the city of Guangzhou. Since the Qin and Han Dynasties, all dynasties have expanded and built cities around the Beijing Road area as the origin, and the city site of Guangzhou has not been moved for more than 2,000 years (Figure 6-3). After more than 2,000 years of historical precipitation, the Beijing Road Historical and Cultural Block was formed under the interaction and accumulation of multiple factors such as society, economy, and culture in different historical stages. A large amount of historical information and cultural value are hidden in the historical

evolution.
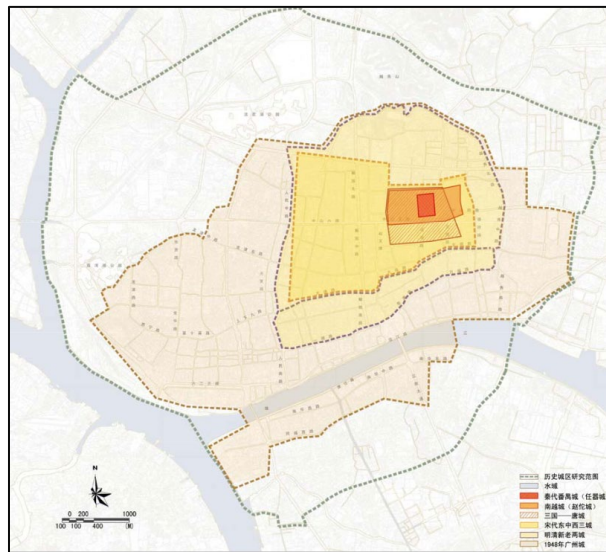
Figure 6-3 Changes of Guangzhou city site

(Source: *Guangzhou Famous Historic and Cultural City Protection Plan 2007*)

(1) Qin Dynasty

The palace government offices were the earliest function of the Beijing Road area. After Qin unified China, Nanhai County was established. Jun Wei Ren Xiao built Panyu City in 214 BC. It is located in the west of Cangbian Road in Guangzhou today, covering an area of about 0.07 square kilometers. It is shaped like a square and is commonly known as "Ren Xiao City". From 206 to 111 BC, Zhao Tuo established the Nanyue Kingdom in Guangzhou and expanded Renxiao City into a capital city with a circumference of 5 kilometers and an area of about 0.3 square kilometers, commonly known as "Zhao Tuo City". In the palace city of Renxiao City and Zhao Tuo City, "there are only royal palaces and mansions, but no civilian streets and alleys."

(2) Sui and Tang Dynasties

From the Tang Dynasty to the Southern Han Dynasty, Beijing Road was formed as the central axis of the city. There were many shops along the line, service facilities such as mansions and cabinets were also quite complete, and commercial service facilities were relatively concentrated.During the Sui and Tang Dynasties, Guangzhou has formed a pattern of "three cities and three cities", with an urban area of about 1 square kilometer. During the Tang Dynasty,

due to the commercial prosperity of the entire city, the Beijing Road area began to transform from a purely political function to a commercial one. In terms of scope, it also expanded southward to the line of Danan Road - Wenming Road. At the end of the Tang Dynasty, the Qing Navy Sectors Building was built on the south gate of the city, which was called "Double Que". At the same time, the road to the south of Shuang Que Building was extended to the Pearl River (near present-day Danan Road), and commerce was developed along the road.

(3) Song Dynasty

During the Song Dynasty, the Beijing Road area strengthened its central status and commerce was further developed. In 971 A.D., after the Song Dynasty destroyed the Southern Han Dynasty, the southern wall of Guangzhou was demolished, and the city expanded southward again to the Pearl River, expanding from the previous one city to three: the "Zicheng" (also known as the "Middle City"), the "Dongcheng" and the "Xicheng" (Figure 6-4). (also known as the "Middle City"), the "East City" and the "West City" stood side by side (Figure 6-4). The "Double Que" building became the tallest building standing in the city. Chunyou four years of the Southern Song Dynasty (AD 1244), "Double Que" again subject to large-scale alterations, the upper building, the lower two side-by-side gates, commonly known as the "Double Gate", that is, the middle section of Beijing Road is called the "double door bottom This is the origin of the middle part of Beijing Road called "Shuangmen Di". Since then, the area around Shuangmen has become more lively, and "Shuangmen Di" has become a famous commercial street, whose name has been passed down to contemporary times. During the Yuan, Ming and Qing dynasties, Shuangmen Tower was the authoritative time reporting building of Yangcheng and the landmark of the ancient city.

Figure 6-4 Song Dynasty "Three Cities Standing Together"
(Source: Guangzhou Urban Construction Archives)

(4) Ming and Qing Dynasties

During the Ming Dynasty, the Chief Secretary of Guangdong appeared, and the main axis on Beijing Road took shape. During the Ming and Qing Dynasties, the three cities were united, and the scope of Guangzhou City was extended to the north of Yuexiu Mountain, to the south of the Pearl River, to the east of Dadongmen, and to the west of Xihao, which basically formed the outline of the center of the old city of Guangzhou today (Figure 6-5).

Beijing Road was the main road leading from the south of the city to the Tianzi Wharf (for officials to land and enter the city), and it was the centralized area where the bureaucrats of the government offices, their entourage and their families lived at that time. In order to meet their consumption needs, a bustling commercial center of the city was gradually formed, with many century-old stores. In 1653, after the Qing Dynasty established its rule in Guangzhou, the government remodeled Shuangmenl Tower and named it " Gongbei Tower". The commerce in Shuangmen Di was even more lively, with the booksellers, antique market and flower market being the most famous.
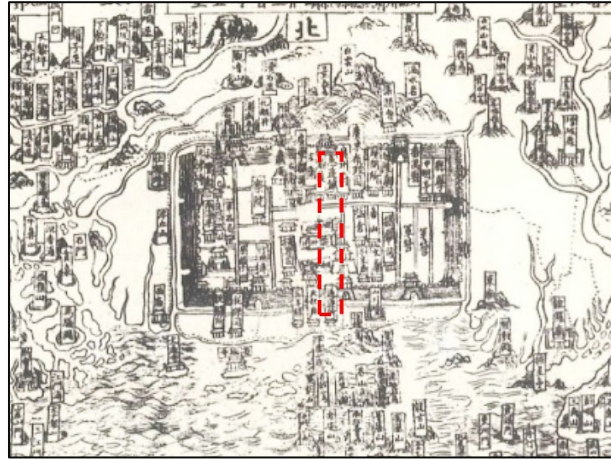
Figure 6-5 Location of Beijing Road in Guangzhou during the Ming Dynasty
(Source: *Guangzhou Urban Construction Archives*)

(5) Republic of China Period

After the establishment of the Republic of China, the significance of Beijing Road as the ancient political central axis gradually weakened, and its functional positioning was more inclined to the city's commercial and cultural center. The construction of the new administrative center did not continue the central axis on Beijing Road, but developed parallel to it, forming the modern city central axis.

After the renovation in 1920, the present Beijing Road was called "Wing Hon (Yonghan) Road" (Figure 6-6). Later, Wing Hon Road was extended to the front of the Finance Department, with a total length of 1,252 meters and a width of 16 meters, making it one of the commercial centers of Guangzhou.

Figure 6-6 South (left) and North (right) sections of Wing Hon Road during the Republican period
(Source: pic.sogou.com)

After the establishment of the Republic of China, Guangzhou's modern industry and commerce developed greatly, and Changxing Street, located within the Beijing Road Historical

and Cultural Street District, became the birthplace of modern China's small department store retailing, and was an important place for clothing production and sales at that time. Guangzhou is also the birthplace of modern and contemporary revolutions, with many famous historical stories of modern and contemporary revolutions. The Beijing Road Historical and Cultural District and its surroundings have left the historical footprints of many revolutionaries, leaving behind the activities of Moruo Guo, Dafu Yu, Fangwu Cheng and other gentlemen of the Creation Society, Xun Lu, Jingwen Zhong and other historical and cultural celebrities, and the area around Beijing Road became the historical stage for them during the Revolutionary period, and contributed to the dissemination of modern advanced ideas, the former sites of the famous publishing houses and bookstores such as the New Youth Society, Ding Bu Bookstore, and the Guangzhou Branch of China Book Store witnessed this period.

(6) Modern Period

Since the 1990s, Beijing Road Commercial Walking Street has been famous both at home and abroad, and gradually developed into a bustling commercial street. 1966, "Wing Hon Road" was renamed "Beijing Road", which is still in use today. In 1966, "Wing Hon Road" was renamed "Beijing Road" and has been in use ever since. The Beijing Road area has gradually gathered a number of large shopping malls, such as Xindaxin Company, Guangming Square, and other comprehensive department stores, more than 10 totally.

6.2.1.1 Material culture in the block

The Beijing Road Historical and Cultural Block concentrates the historical heritage and cultural qualities of Guangzhou for more than 2,000 years without any interruption or relocation, and is the millennium cultural vein of Guangzhou, with rich material and intangible cultural resources. Three typical representatives are now introduced:

(1) Beijing Road Arcade Street

As one of the oldest streets in Guangzhou, Beijing Road is characterized by the Republic of China's arcade building street, which is a typical representative of Guangzhou's traditional

streets that still maintain vitality, and is one of the most typical and complete arcade building streets in Guangzhou. Compared with the other arcade building streets in Guangzhou, the Beijing Road arcade building has a long history, large scale, fine craftsmanship, good preservation, and is rich in types, reflecting the authenticity and continuity of history, and is of research value.

Guangzhou's arcade buildings were formed during the Republican period. With the prosperous development of commerce in Guangzhou, the narrow and crowded streets could no longer cope with it. In order to widen the streets, the experience of building the Arcade Building in South China was borrowed. By cutting the lower part of the building into a colonnade or sidewalk, the building could shelter from the rain, shade the sun, and pass through the streets, which was compatible with the rainy and hot climate of Guangzhou.

The street formed by various styles of building forms the unique style of the street space in the old city of Guangzhou, represented by Beijing Road. Arcade buildings form a continuous vertical interface on both sides of the street, which makes people walking in the street a complete and coherent perspective[55]. Typical spatial features and special façade features can strengthen the image of the road. There are spatial hierarchy and spatial concavity and convexity effects in the street, which form a vivid and lively visual effect.

(2) Millennium Ancient Road Site

The Millennium Ancient Road Site is an important archaeological discovery on the Beijing Road, which has a certain reference value for the study of the central axis of the city of Guangzhou. The ancient road embodies 11 layers of pavement stacked on top of each other from the Tang Dynasty to the Republic of China, and belongs to five historical periods from top to bottom, including the Republic of China, the Ming Dynasty, the Song Dynasty, the Yuan Dynasty, the Southern Han Dynasty, the Tang Dynasty, etc. Currently, the pavement has been protected by covering it with tempered glass, showing the ancient road surface to the public.

(3) Great Buddha Temple

The Great Buddha Temple is one of the five major ancient jungle temples of Buddhism in

Guangzhou with a long history. It presents the complete appearance of the ancient temple in the Qing Dynasty and has very important historical value. It was first built during the Southern Han Dynasty, and was expanded during the Song, Yuan and Ming Dynasties. The existing Daxiong Hall is a historical building, and the rest of the halls were rebuilt in the 1980s. The temple is surrounded by stores, but inside temple is quiet and quiet, hidden in the city style, contrasting sharply with the bustling environment of the Beijing Road.

6.2.1.2 Intangible Culture in the Block

The Beijing Road block has gathered numerous intangible cultural heritages, and is the place where many of them originated and developed.

(1) Folk Crafts

Beijing Road has a national folk craft traditional Chinese medicine culture (Chan Li Chai traditional Chinese medicine culture): Chan Li Chai was founded in 1600 during the Wanli reign of the Ming Dynasty, and is by far the oldest existing Chinese patent medicine enterprise in China, known as "Tong Ren Tang in the north and Chan Li Chai in the south" (Figure 6-7).
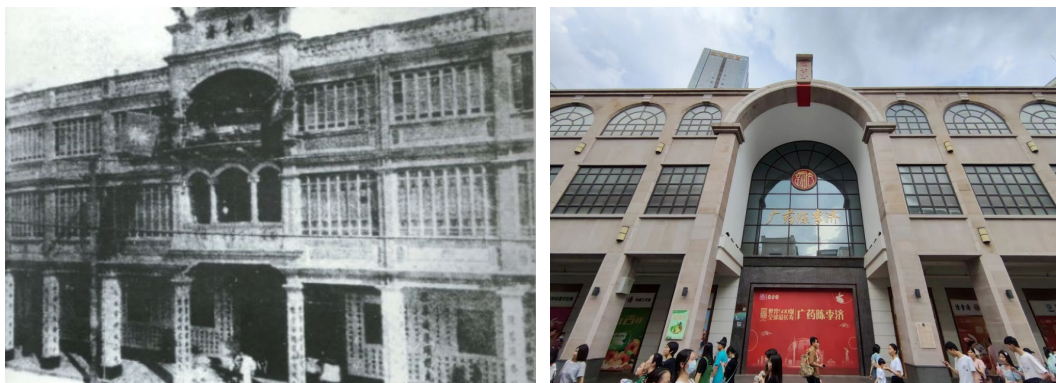
Figure 6-7 Chan Li Chai in its original (left) and current appearance (right)
(Source: szyyj.gd.gov.cn & photograph by author)

Herbal tea: Guangzhou's climate is hot and humid, so people in Guangzhou have the habit of drinking herbal tea. There are famous herbal tea stores such as Wang Lao Ji, etc. in the block.

Cantonese curing meat production techniques: introduced to Guangzhou during the Tang and Song dynasties, improved to become today's Cantonese curing meat. There are brand Huang Shang Huang.

Cantonese lotus seed paste cake production skills: originated in 1889, lotus seed paste filling

cake has been stereotyped as the current moon cake. There are brand Huang Shang Huang.

(2) Folklore and Festivals

Xihu Road Spring Flower Market: The Xihu Road Spring Flower Market, located in the Beijing Road Historical and Cultural Block, is the earliest spring flower market in Guangzhou. Visiting the Spring Flower Market, commonly known as "walking the flower street" in Guangzhou dialect, is an indispensable activity for Guangzhou people to celebrate the New Year. It is a way to get the scent of flowers and hope for a prosperous and safe new year. To this day, the "Flower Street" has become an important New Year's custom for the people of Guangzhou, and the "Flower Idea" has developed into a unique flower culture, and the Spring Flower Market in Guangzhou has become a folk culture brand known to all the people of China.

(3) Folk Art

Cantonese Opera is the largest local opera genre in Guangdong Province. In the alleys of this Block, you can often hear the ancient rhythms of the southern wind and the lingering sound.

The Guangdong Lion Dance, which is the Southern Lion of the Chinese Lion Dance, is an authentic folk dance of the Han Chinese in Guangdong Province and is one of the treasures of the Guangdong Dance Garden (Figure 6-8).

Cantonese storytelling is a linguistic art form in which artists recreate and tell novels or folktales in the Guangzhou dialect. This folkloric technique is derived from the ancient Han art of rapping (Figure 6-9).

Figure 6-8 Cantonese Speaking Ancient Chinese (left) and Guangdong Dance Garden (right)
(Source: static.nfapp.southcn.com)

(4) Time-Honoured Brands

Located in the northern section of Beijing Road, the "Guangzhou Time-Honoured Brand Street" has 16 old firms, 6 of which have never moved, including Taiping Pavilion, Baoshengyuan, University Shoes Store, Li Zhanki, Sanduo Xuan, and Chen Liji Pharmacy, which testify to the splendor of the old firms in the Beijing Road area in those years.

6.2.2 Narrative Medium Analysis

For spatial narrative theory, the media, i.e., the narrative elements chosen by the narrator to tell a story or convey a message, includes space scenes, Block functions, and behavioral activities. This subsection analyzes the Beijing Road Block under this classification.

6.2.2.1 Space Scene

(1) Block Architecture

Architectural preservation:

Immovable cultural relics and historical buildings have witnessed the changes of the block over the past thousand years, and are the material carriers carrying the cultural heritage of the block, representing the unique regional culture of the block, and are the spatial components most strongly perceived by people. Beijing Road has a long history, with 16 immovable cultural relics, 2 historical buildings, as well as traditional style buildings, recommended traditional style buildings and other traditional buildings (Figure 6-9). The immovable cultural relics follow the principle of not changing the original status of cultural relics, and the historical buildings and traditional style buildings should maintain their original height, volume, appearance and color, etc. The recommended traditional style building clues (including other traditional buildings) will not be demolished in principle, and will maintain the appearance of the style characteristics during the maintenance.

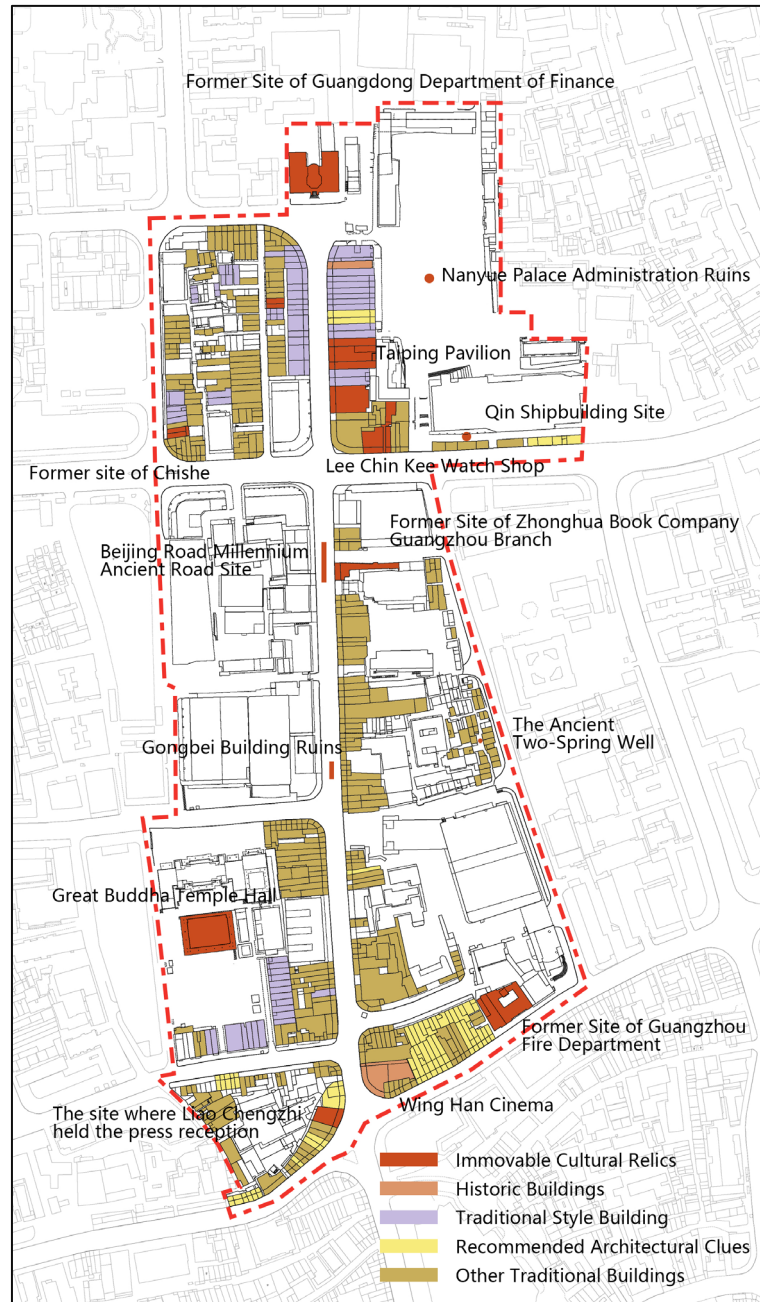Figure 6-9 Distribution of cultural relics and traditional buildings
(Source: Self-drawn)

This essay examines the landscape protection and architectural quality of immovable cultural relics and historical buildings through field research, and the criteria are as follows (Table 6-1 Evaluation of the Landscape Conservation and Architectural Quality of Immovable Cultural Relics and Historical Buildings).

Table 6-1 Evaluation of the Landscape Conservation and Architectural Quality of Immovable Cultural Relics and Historical Buildings

(Source: Made by author)

Conservation of landscape	Good	The building maintains its original height, massing, exterior detailing and color, with no amenities affecting the façade image
	Average	The building maintains its original height and volume, the exterior details and colors are damaged to a certain extent, and the facilities are covered and treated
	Bad	The building height, volume, exterior details and colors are seriously damaged, and facilities such as air-conditioning units, signboards, canopies, etc. affect the façade image
Building quality	Good	Structurally sound and fully equipped
	Average	Average structure and basic facilities
	Bad	Poorly constructed and poorly equipped

According to statistics, the overall appearance and architectural quality of immovable cultural relics and historical buildings are well protected, while the former site of the New Youth and the ancient well of "Shuangquan of the Municipal School" have a general appearance and are not distinctive. The specific research situation can be seen in Appendix 1.

In terms of landscape protection, the traditional architectural buildings along Beijing Road have enriched the spatial form of the block, but the original architectural landscape has been destroyed by a series of development and construction. As can be seen from the figure that follows (Figure 6-10), in the Beijing Road from Zhongshan Road to Daxan Road, the southern section is better preserved, while the northern section is relatively severely damaged. The construction of shopping centers and residential buildings fails to take into account the coordination of the historical features of the block.

In terms of building quality (Figure 6-11), the poorer quality buildings are mostly concentrated in the old residential areas, the overall preservation of the arcade buildings is good, and the building quality of the newly constructed large-scale public buildings are better.

Figure 6-10 Block Architectural Landscape
Figure 6-11 Block building quality
(Source: Self-drawn)

Building Height:

Buildings within the study area are predominantly under three stories, with a certain number of buildings over four stories distributed more centrally along Zhongshan 4th Road and Danan Road, as well as in the area around the Great Buddha Temple, while a small number of buildings of seven stories and above are also scattered in the area (Figure 6-12). Traditional buildings, mostly below three stories, are the dominant building heights in the area.

Some of the multi-story residential and industrial buildings constructed after the 1980s are small in number but large in scale, which does not blend with the traditional building scale and affects the traditional landscape of the block (Figure 6-13).

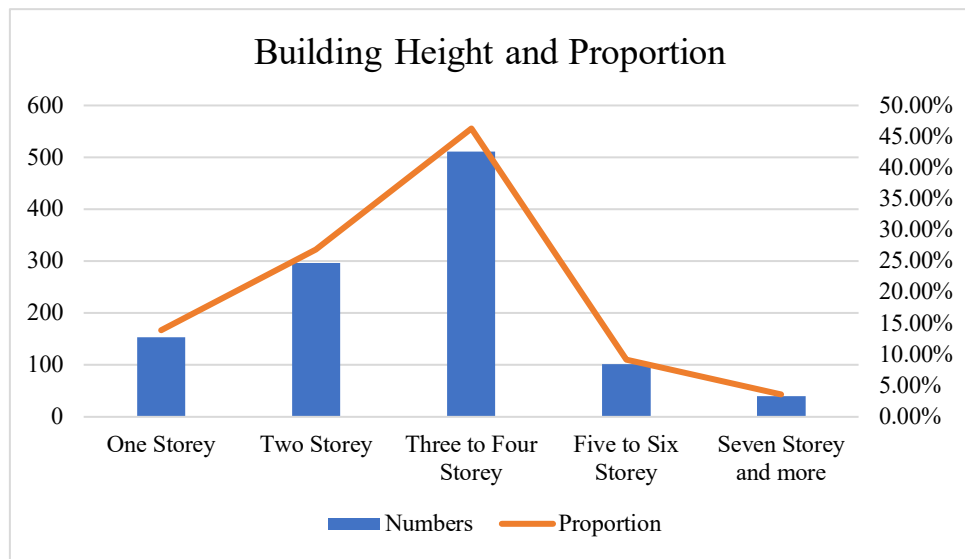Figure 6-12 Distribution of the number and proportion of buildings by storey
(Source: Self-drawn)

One Storey Buildings
Two Storey Buildings
Three to Four Storey Buildings
Five to Six Storey Buildings
Buildings with Seven Storey or More

Figure 6-13 Block building height

(Source: Self-drawn)

(3) Road Transportation

Traditional Streets and Alleys:

The traditional streets and alleys of Beijing Road Block are divided into the riding-store streets and other traditional streets and alleys, which are specifically divided into Class I Arcade Streets, Class II Arcade Streets, the proposed restoration of riding-store streets, Class I traditional streets and alleys, and other Class II traditional streets and alleys (Figure 6-14).

An arcade street should focus on the authenticity of the traditional arcade protection, focusing on the coordination of the old and new buildings in the same street, historical protection and functional expansion of the harmony of the new arcade forms and styles should be coordinated with the traditional arcade style, but should not be copied from it. Class I traditional streets and alleys should keep the scale, direction and name of the street unchanged, and protect the height of the buildings on both sides, the continuity of the façade and the traditional style. Class II traditional streets and alleys should be protected and remediation of which the style of the better section of the street, control the spatial scale of the streets and alleys, appropriate widening of the style of the poorer section of the street, to improve accessibility, the volume of new buildings along the street, color should be coordinated with the traditional style.
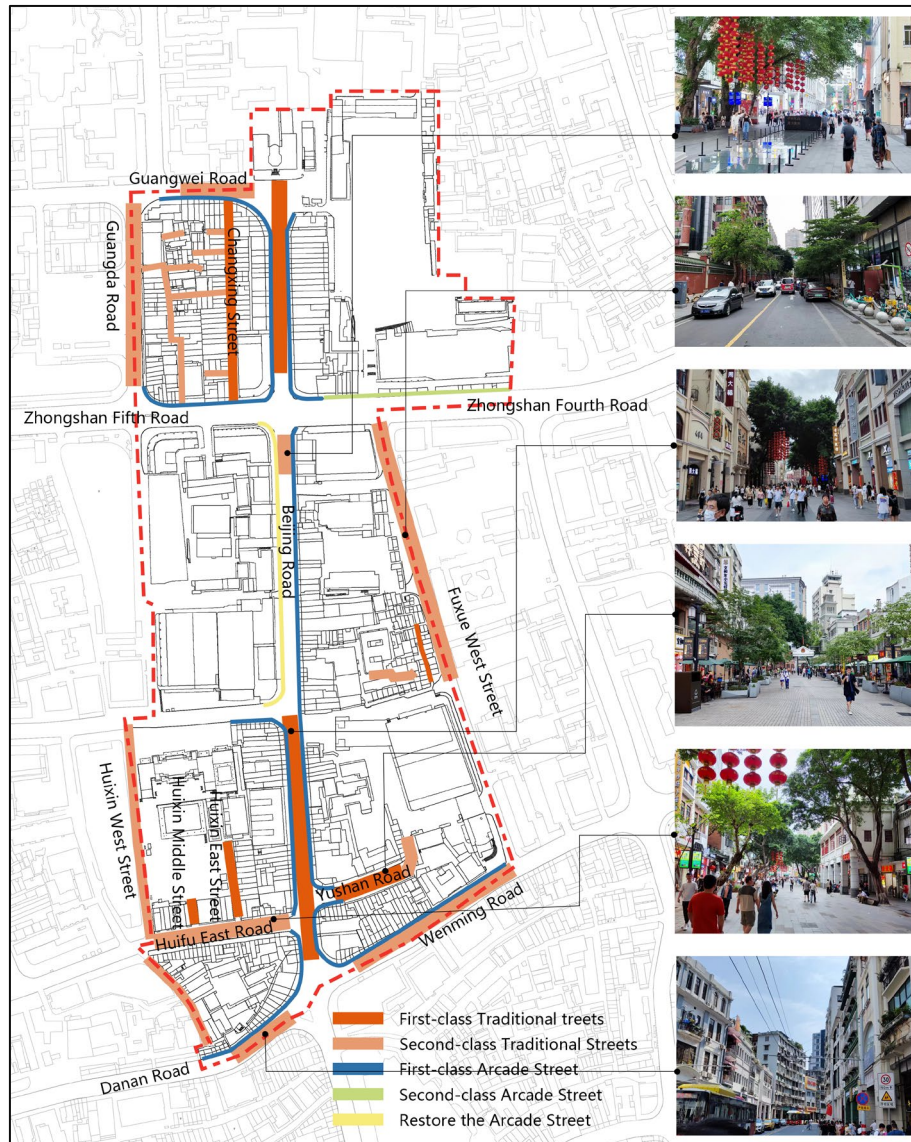
Figure 6-14 Distribution of traditional streets in the block
(Source: Self-drawn)

According to the field research, some of the traditional streets and alleys are currently remediated and upgraded, focusing on the main commercial streets such as Beijing Road, Yushan Road and Huifu East Road, and the internal alleys are not remediated for the time being. Class II traditional streets and alleys are mainly residential streets and alleys, such as Cheung Fat Fong and Wah Ning Lane, where the street façade is generally cluttered with three lines, air-conditioning units and canopies. Details are shown in Appendix 2.

Road Classification:

Beijing Road block is located in the middle of the historical city of Guangzhou, with six city roads passing through it on its north, west, east and south sides, namely, Guangwei Road,

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Guangdao Road, Jiaoyu Road, Fuxue West Road, Danan Road and Wenming Road, and the interior of the historical and cultural block is traversed by Zhongshan Fourth Road and Zhongshan Fifth Road, which are crossed by Xihu Road on the west side.

Since January 1, 2002, Beijing Road Pedestrian Street has officially implemented full-time walking. The pedestrian street section is a relatively enclosed area separated from vehicular traffic, while the rest of the section is open (Figure 6-15). However, the continuity of the Beiijng Road Pedestrian Way is poor, with multiple intersections along the entire section, but pedestrian flow remains relatively smooth due to the low volume of vehicular traffic.

Roadway Pattern:

In terms of roadway alignment, two different patterns are presented. The north-south oriented Beijing Road and east-west oriented Zhongshan Fifth Road intersect vertically, forming a very regular cross pattern in one direction, and the closer the road is to this center, the more regular the direction is. The other roads are inclined at a certain angle, reflecting the characteristics of a certain free-form road network, and this trend becomes more and more obvious the further south you go. The north-south oriented Education Road and Wende Road are inclined to the northwest, while the east-west oriented Huifu East Road-Yushan Road and Danan Road-Wenming Road are inclined to the southwest, i.e., the whole road network is rotated at a certain angle in a counterclockwise direction, but the angle of rotation of each road is slightly different (Figure 6-16).
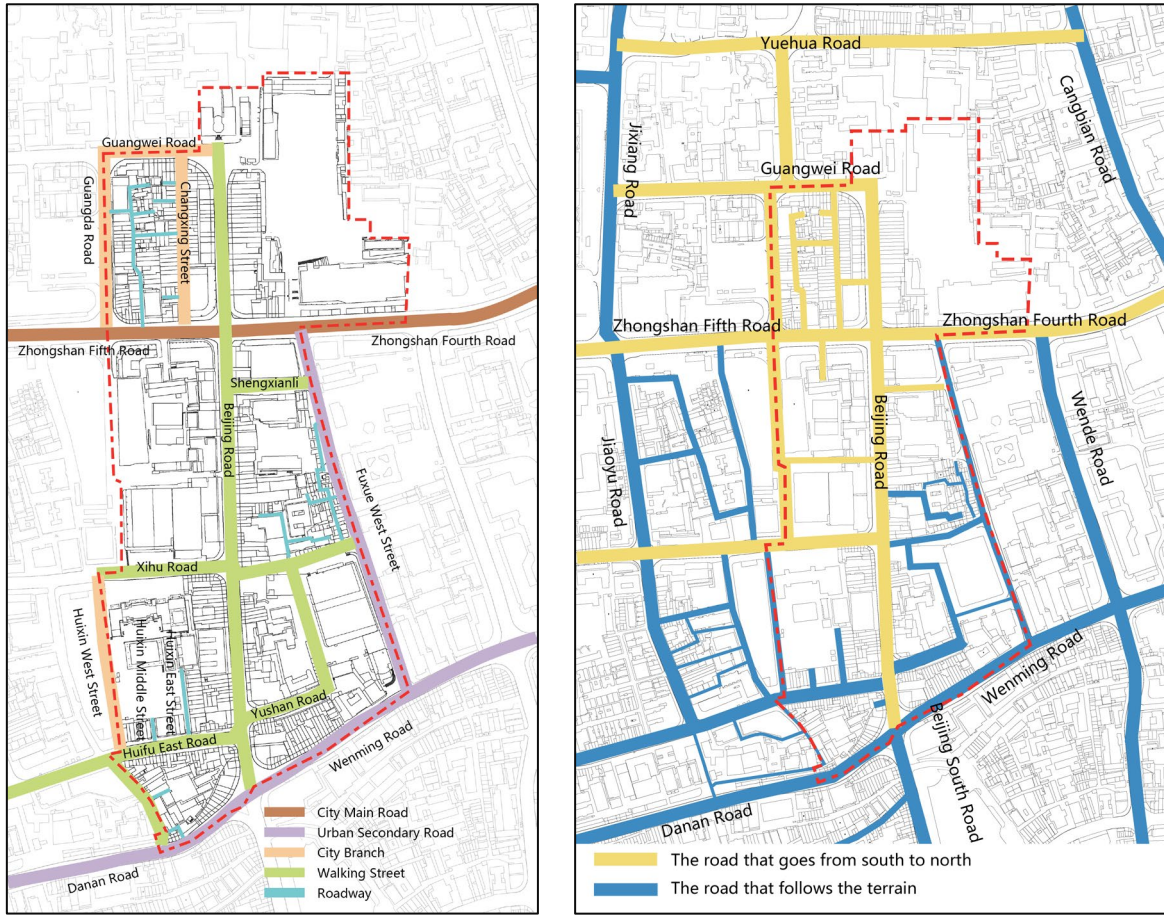
Figure 6-15 Block road type
Figure 6-16 Block road pattern
(Source: Self-drawn)

(3) Historic Landscape:

The preservation of the historic environment elements in the block consists of seven famous and historic trees, four landscaped streets and alleys, one ancient well, five pagodas, and the paving of four bluestone streets (Figure 6-17). The old and valuable trees are all Grade II old trees, including three large-leaved banyan trees, three small-leaved banyan trees and one cottonwood tree. In addition, there are many other important trees that are not included in the list of old and valuable trees, which together form the image of a green and evergreen landscape in the area. Green landscape streets and alleys are boulevards consisting of large trees arranged in landscape arrays are Beijing Road Pedestrian Street, Guangwei Road, Guangdao Road, Huifu East Road. Ancient wells for the Xueyuanli "FuXue double spring" ancient wells, a long history, because there are two wells, commonly known as "double wells", but also call it "double wells".
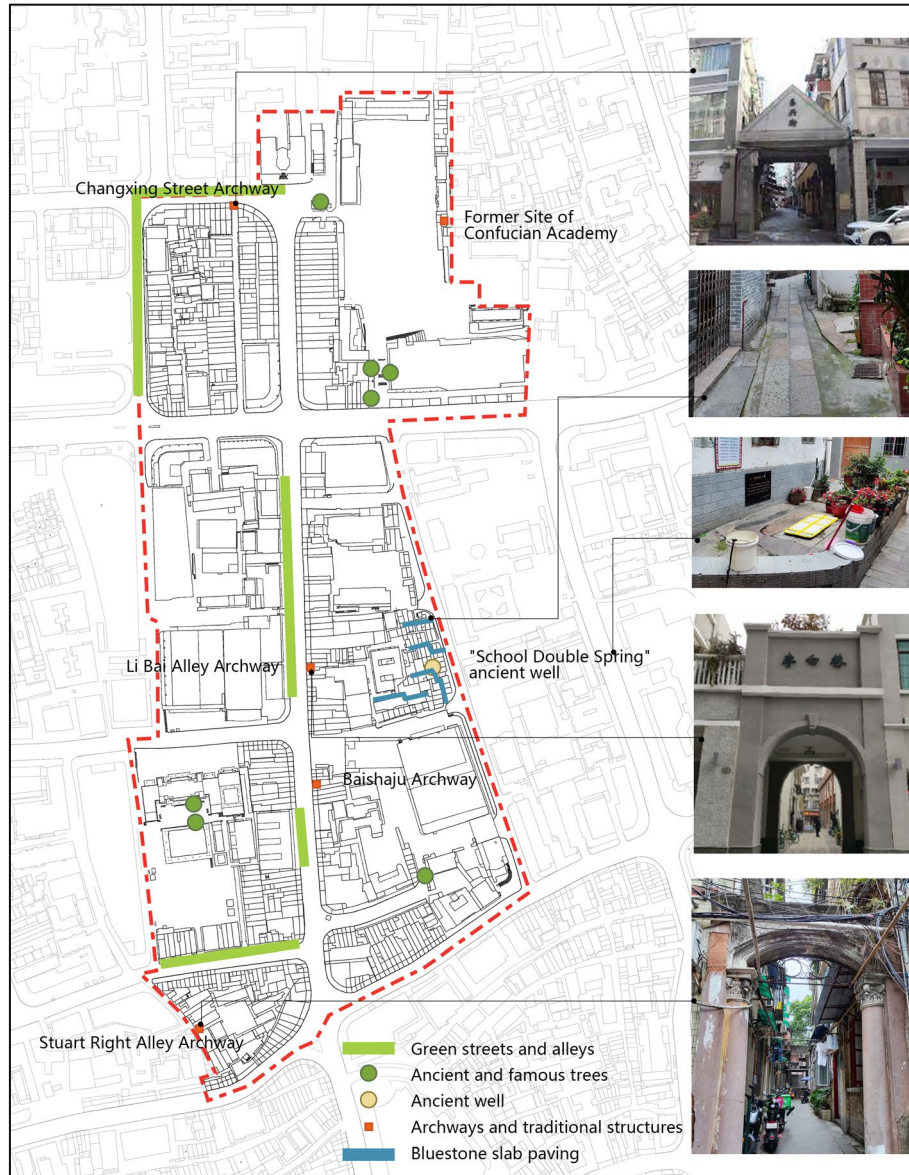
Figure 6-17 Block Historic Landscape Context
(Source: Self-drawn)

6.2.2.2 Block Functions

Nowadays, Beijing Road has been separated from the political attributes of the past and has become the business card of Guangzhou, and is one of the busiest commercial streets in the country. Beijing Road is a golden business district with dense stores, concentrated customer flow and high gold content. In the process of long-term operation, it has formed its own main features: first, many stores, large scale, complete business style; second, department stores, clothing industry is very developed, a complete range of domestic and imported goods; third, it is famous for dealing with books, cultural goods; fourth, it has a strong modern commercial

color.[56]

However, the overly complicated and messy storefronts, plaques, trademarks and huge-scale signboards and advertisements on Beijing Road have broken the continuity of the cultural form of the street and the empty river, and formed a strong contrast with the cultural form of the traditional arcade buildings, cutting off the historical lineage of the Guangfu culture and commercial culture that has been carried on since the Qin and Han dynasties on Beijing Road.

6.2.2.3 Activities

(1) Daily Activities

Tasting food: Beijing Road is full of delicious snacks, and food is a must-do activity when visiting Beijing Road. Huifu East Road is a food street with a wide variety of food on both sides of the street, including specialties from Guangfu and popular snacks from all over the country, covering a wide range of food and drink categories (Figure 6-18). However, many problems have arisen, such as the scarcity of seats, which makes it impossible for people to sit down and enjoy the food, and the dispersed spots, which make garbage everywhere.

Figure 6-18 People eating on Huifu East Road
(Source: Photograph by author)

Take a break: The chairs set up around the trees on Beijing Road are always filled with resting visitors. The distance of Beijing Road can be exhausting, but the outdoor seating is not enough to meet the needs of tourists under heavy traffic. Therefore many tourists have no choice but to go indoors, such as Starbucks, Hi-Tea, and McDonald's, detaching themselves from the historic and cultural space of the block (Figure 6-19).

Figure 6-19 People sitting and resting on Beijing Road
(Source: Photograph by author)

A new Instagram-Worthy Location: Checking in is a popular way of traveling nowadays. When you come to Beijing Road, you take photos to record your experience on Beijing Road and post them on social platforms (Figure 6-20). This lays a good foundation for spreading the history and culture of Beijing Road.

Figure 6-20 People taking pictures
(Source: Photograph by author)

Visiting the Great Buddha Temple: The Great Buddha Temple is a famous cultural relic on Beijing Road that attracts many tourists. However, most of the tourists come to seek psychological solace for its temple attributes and are not fully aware of its long history and rich cultural heritage (Figure 6-21).
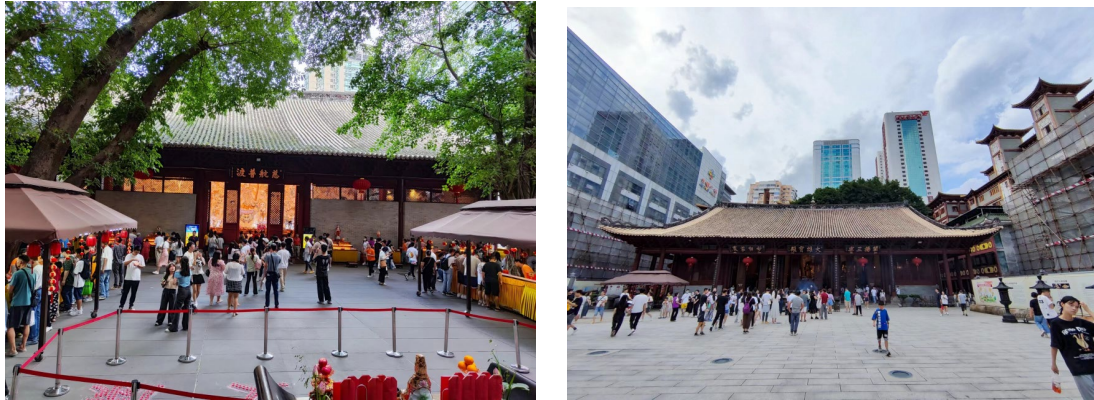
Figure 6-21 People visiting the Great Buddha Temple
(Source: Photograph by author)

Consumption in stores: Beijing Road as a commercial pedestrian street has a large number of stores for tourists to shop and select, but there is no significant difference in the setting of the industry with other pedestrian streets, tourists in the overall feeling is still dominated by chain brands, highlighting the characteristics of the stores and cultural activities in Guangzhou facilities are densely distributed by the chain brands covered (Figure 6-22).

Figure 6-22 Continuous branded stores and people shopping in them
(Source: Photograph by author)

(2) Periodic Activities

Xihu Road Spring Flower Market: Xihu Road Spring Flower Market is the earliest spring flower market in Guangzhou. On the eve of the Spring Festival, families come to the flower market with their children and elders to buy flowers for festive decoration, to "squeeze out the bad luck" through the crowded crowd, and to immerse themselves in the fragrance of the flowers in the hope that the new year will bring good fortune, happiness and peace. Guangzhou

people regard "walking on the flower street" as an important folklore activity, without "walking on the flower street" of the Spring Festival would be incomplete. Even in times of war, Guangzhou still held the Spring Flower Market at the request of its citizens. To this day, Guangzhou's Spring Flower Market has become a well-known folk culture brand (Figure 6-23).

Figure 6-23 Bustling Chinese New Year Flower Market
(Source: www.beijinglu.yuexiu.gov.cn)

Food and Shopping Days: During the holiday season, various food and shopping days are held along the main roads of the block to promote the goodies of Lingnan, or to create an immersive food experience by linking up with the specialties of other countries (Figure 6-24).

Figure 6-24 Gourmet shopping stores line the streets
(Source: Photograph by author)

6.2.3 Narrative Cognition Analysis

The narrator is the object of the narrative, and the feelings and perceptions of the narrator are an important reflection of the narrative effect. By investigating and analyzing the perception of Beijing Road tourists, it can be found the deficiencies in the current narrative effect of Beijing Road, so as to guide the narrative design.

The traditional questionnaire is limited by the observation place, time and the cognitive scope of the researcher. Therefore, the study adopt the real, large amount of data, dynamic and non-involved network review big data to analyze the "active" evaluation of the tourists' group in this essay. [57,58]Dianping.com is the leading local life information and consumer review website in China, with a large number of user groups, which provides more comprehensive and dynamic data for urban planners to analyze the urban space.

(1) Perception of Beijing Road Block

Beijing Road Block was officially opened after the renovation was completed on September 23, 2020. 2266 evaluation information of Beijing Road Pedestrian Street in Guangzhou from September 23, 2020 to June 5, 2023 was extracted from Dianping.com using Python language. Some duplicate reviews and very short reviews with less than 15 words were removed and a txt file was generated. Using the word frequency analysis software ROST CM6.0 platform, the evaluation information after the reopening of Beijing Road Pedestrian Street was subjected to word division and word frequency analysis, and the words with the top 100 word frequencies were extracted for visual expression (Figure 6-25). Details are shown in Appendix 3.

Figure 6-25 High-frequency word cloud of Beijing Road Pedestrian Street after renovation in 2020
(Source: Self-drawn)

According to the high-frequency word cloud diagram, it can be seen that compared with shopping and food, there is an obvious lack of tourists' perception of history and culture.

Analyzing the words related to history and culture (Figure 6-26), tourists' comments mainly cover " Great Buddha Temple ", "architecture", "ruins", "Beef miscellaneous", "flower market", "time-honored brand" and other words with the regional characteristics of Beijing Road, indicating that the display and inheritance of cultural heritage in the block is effective to a certain extent. The word frequency of " Great Buddha Temple" is higher than that of "ruins", which indicates that tourists do not perceive the ruins of the Millennium Ancient Road Site and Gongbei Tower strongly, probably because they do not have specific architectural manifestations like the Great Buddha Temple. In terms of behavioral activities, "carding" and "taking pictures" are the first choices of tourists on Beijing Road, while "strolling", "shopping" and "queuing" are the first choices of tourists. "Strolling", "shopping" and "queuing" reflect the pedestrian attributes and commercial atmosphere of the block, which is the same as the results of the previous observations of behavioral activities. In terms of business patterns, comments related to "nighttime" increased with the renovation of Block lighting and window displays, and the rise of the "nighttime economy".
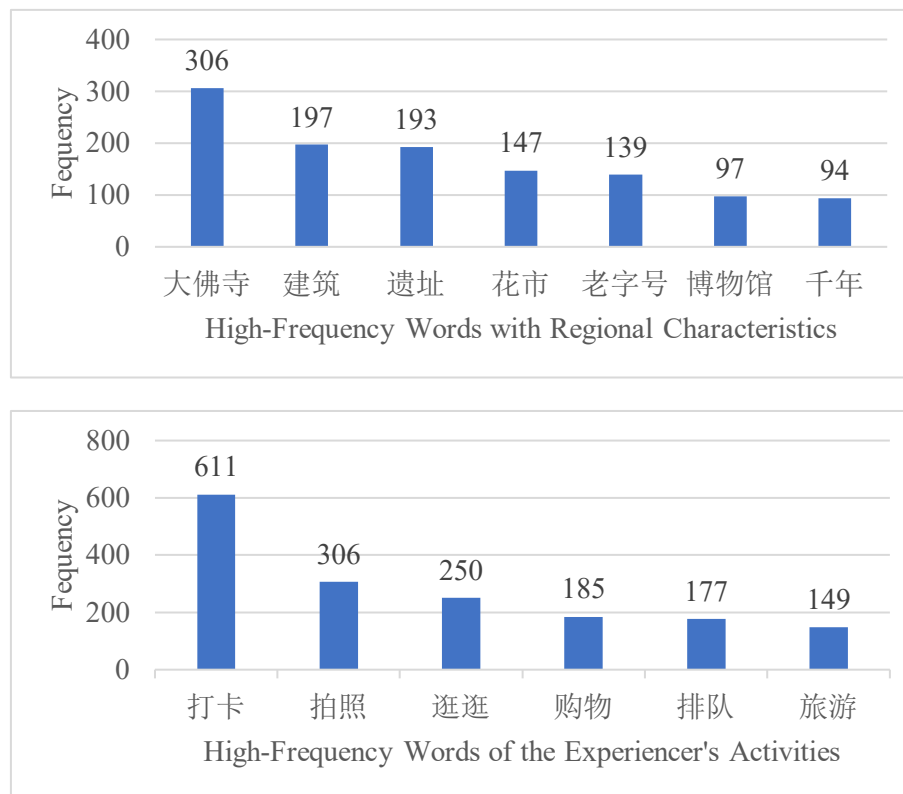

Figure 6-26 Ranking of high-frequency words related to historical and cultural heritage
(Source: Self-drawn)

The Net Draw tool embedded in ROST CM6.0 was used to visualize the reviews. The "Social Network and Semantic Analysis" entries were used to generate a co-occurrence graph of high-frequency words, reflecting the structural relationships of the text content. The squares represent the nodes of high-frequency words, and the larger the nodes are, the greater the role of the nodes in the network [59](Figure 6-27). The semantic network shows a radial mesh structure centered on three keywords: "Beijing Road", "Guangzhou" and "Pedestrian Street". The core circle of high-frequency co-occurring words is the most closely connected, which can reflect the primary perception of tourists on Beijing Road Pedestrian Street (Figure 6-28). Among the perceptions of tourists after the 2020 renovation, history, hit card and commerce are on par with each other. The outer circles further expand and enrich the core circles, reflecting stronger perceptions of special tourist attractions with revitalization potential, such as night, architecture, Great Buddha Temple, and sites, which may develop into universally perceived block imagery in the future.
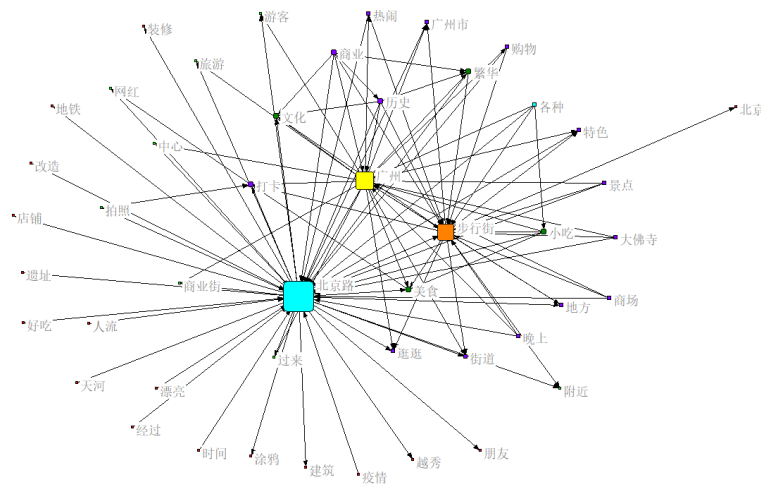

Figure 6-27 Co-occurrence mapping of high-frequency words of Beijing Road in *Dianping* since 2020
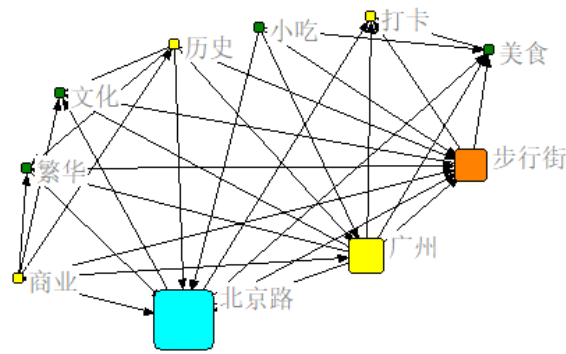(Source: Self-drawn)

Figure 6-28 Popular reviews of Beijing Road Pedestrian Street after the 2020 renovation High-frequency co-occurring words Core Circle
(Source: Self-drawn)

(2) Satisfaction Analysis

The online review text carries emotional tendencies. In order to further analyze the recognition of tourists and understand the changes of tourists' satisfaction with the block in different time periods after the reopening of the Beijing Road Block in 2020, the evaluation texts of the Beijing Road Pedestrian Street District from 2020 to 2023 in terms of years was extracted, of which there were 440 articles in 2020, 918 articles in 2021, 324 articles in 2022, 584 articles in 2023.

The quantitative scoring of the review texts involving emotional expressions and the graphical presentation of the results were carried out by ROST EA1.9.04 software, and the results are shown in the figure below. Positive emotions dominate in the emotions of online reviews of Beijing Road Pedestrian Street at different stages. However, regarding the development trend, positive emotions gradually declined and negative emotions gradually increased with the passage of time (Figure 6-29), which requires an analysis of its causes.
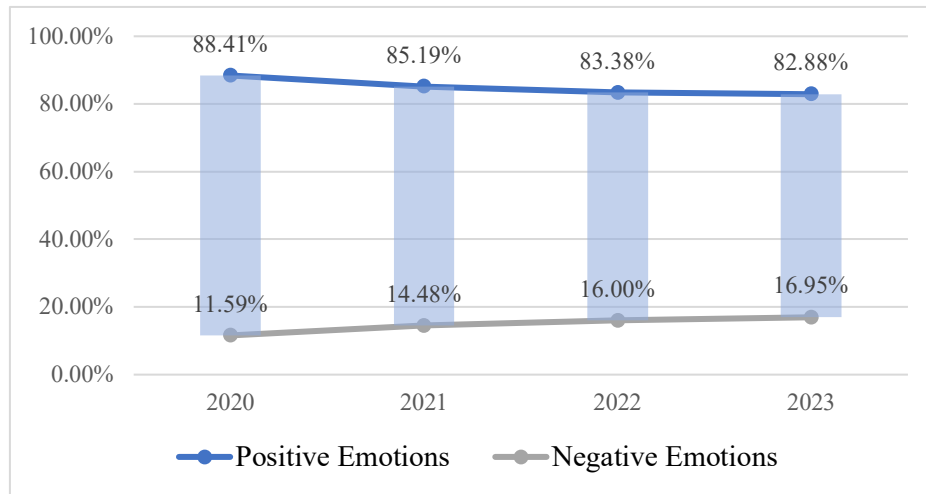
Figure 6-29 Emotional expressions of Beijing Road Pedestrian Street
(Source: Self-drawn)

Negative comments will help in guiding the next design of Beijing Road Pedestrian Street. By manually screening the comments with star ratings of "1-3", visitors' dissatisfaction can be divided into three directions, including cultural heritage, the overall environment of the block, and the commercial part of the block:

(1) Cultural heritage: visitors generally consider that the local characteristics of the block need to be improved, and the characteristic elements are scattered in the form of "points", which does not form a gathering effect, meanwhile, the street style tends to be neat and tidy. Cultural heritage guides and introductions are insufficient, and people without relevant background knowledge are unable to have an in-depth understanding of the block.

(2) Overall environment of the block: tidiness and regularity, but public services such as garbage cans, resting seats and toilets need to be further increased.

(3) Block business: serious commercialization, foreign food impacting traditional regional snacks, more chain brands and cottage goods than small creative stores with special characteristics. The price of goods is generally on the high side. Compared with foraging for food on Beijing Road, some people are more willing to go to the nearby alleys or Wenming Road, where prices are favorable, and flavors are authentic.

6.3 Analysis of Narrative Problems in Beijing Road Block

As a whole, although the traditional block of Beijing Road has its natural narrative attributes,

the current narrative effect is weak, the historical characteristics are blurred, and the space experiencers perceive more of its commercial entertainment attributes than its historical and cultural attributes. The four narrative modes of spatial narrative theory provide new ideas for observing, analyzing and understanding blocks. Combining the current situation of the site and the four narrative modes, the article analyzes the specific reasons for the weak narrative effect of Beijing Road, and provides design guidelines for enhancing the narrative effect of Beijing Road.

6.3.1 Insufficient Perception of Historical Events in the Block

From the perspective of "sacred space," the problem with the narrative of Beijing Road lies in the fact that it is difficult for the experiencer to perceive the impact of the block's historical events on the shaping of the space, and that it is impossible to perceive the block's long history and unique status.

One of the most important features that distinguishes the Beijing Road block from other blocks is the traditional central axis, which has been shaped by historical development. The changes of Guangzhou City through the dynasties are based on the cross spatial structure formed by Beijing Road and Zhongshan Road, forming a characteristic space that evolved from an administrative palace to a thousand-year-old commercial street. The change of dynasties and the expansion of the capital city all became major historical events that shaped the spatial form of the block, and the anecdotes of historical celebrities also left many historical stories on Beijing Road.

In the long history of the central axis, the Tianzi Wharf plays an important role. Tianzi Wharf is not only the starting point of the physical space axis, but also the meeting point of the historical events of Beijing Road, carrying the long history and cultural characteristics of Beijing Road.

On the spatial level, the traditional central axis, which starts from the Provincial Finance Department in the north and extends from Beijing Road to the Tianzi Wharf, has always been the traditional central axis of Guangzhou in ancient times (Figure 6-30). From a distance, the geographic location of Beijing Road is even more metaphysical, i.e., the north-south oriented

Beijing Road is shaped like a huge dragon that draws water, with the Tianzi Wharf in the south as the dragon's head, which draws water from the Pearl River. The Finance Department in the north is the tail of the dragon, gathering the wealth and fortune of southern Guangdong, which is the trigram of Guangzhou's prosperous economy and trade. Therefore, as the starting point of the space of the central axis, the Tianzi Wharf represents the important status of the central axis perfectly.
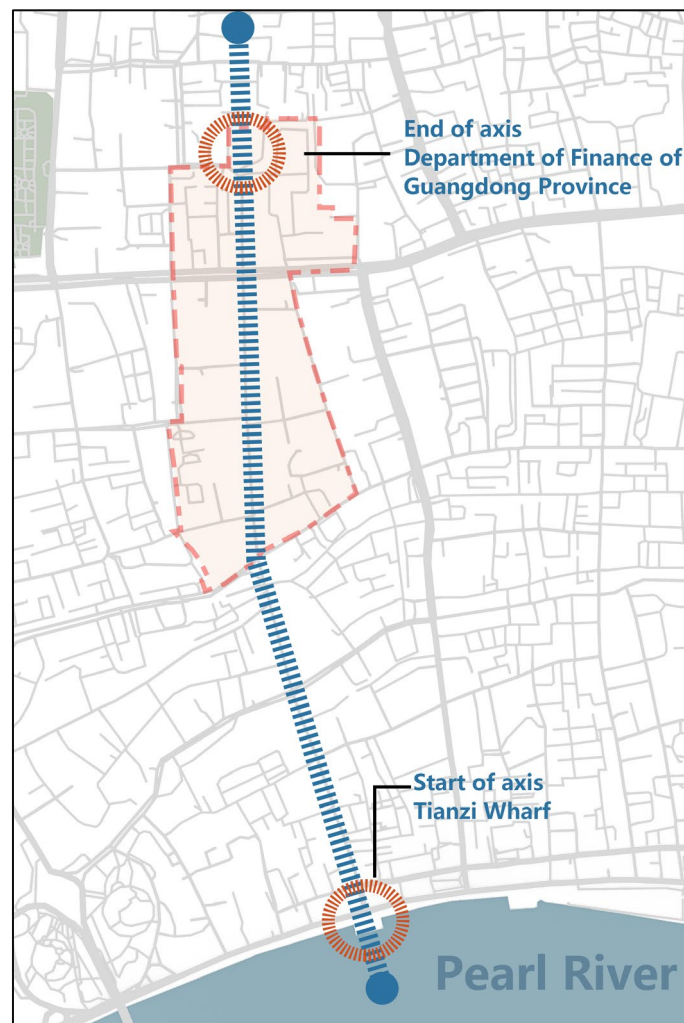

Figure 6-30 The Tianzi Wharf, the starting point of the axis
(Source: Self-drawn)

On the event level, the Tianzi Wharf has gone through the development process of civil use - official use - civil use. During the Ming and Qing Dynasties, a reception pavilion was set up in front of the wharf for welcoming and sending off officials. It was the first stop for officials

who came to Guangzhou by water. Many dignitaries disembarked here and entered Guangzhou, leaving many historical events. One of the most famous events is that in 1839, Zexu Lin, with the determination to ban opium, set foot on Guangzhou at the Tianzi Wharf and started the Humen Smoke Suppression Campaign. After being dismissed by the Daoguang Emperor to the Ili army, Zexu Lin is also the same here to leave Guangzhou to. It was a tragic scene for the people and officials to see him off. To the Republic of China period, Mr. Yat-sen Sun has also been many times through the Tianzi Wharf by boat to engage in revolutionary activities in various places. 1912 out of the Republic of China Provisional President, Mr. Sun returned to Guangzhou by boat from the Tianzi Wharf, and was warmly welcomed by the masses along the way. During the period of the first cooperation between the Kuomintang and the Communist Party, Zhou Enlai often took a boat from the Tianzi Wharf to the Whampoa Military Academy early in the morning, and rushed back to his residence in the evening.

Figure 6-31 Historical events related to the Tianzi Wharf
(Source: www.beijinglu.yuexiu.gov.cn)

However, nowadays the Tianzi Wharf is only used as an ordinary civil wharf (Figure 6-32), and people cannot feel the historical information contained in the current historical space. From the perspective of the space experiencer, Tianzi Wharf is just an ordinary wharf, and the many historical events and dynastic changes that took place around Tianzi Wharf can no longer be perceived, nor can they connect Tianzi Wharf with the traditional central axis of Beijing Road.

Figure 6-32 Current status of Tianzi Wharf
(Source: Self-drawn)

6.3.2 Insufficient Engagement with Historical Space

From the perspective of "space as a marker of time", the narrative problem of Beijing Road lies in the insufficient interaction between the experiencer and the historical space. There are many historical spaces in the block that have carried the development of Beijing Road for thousands of years.

According to the analysis of the data from Dianping, although the public's attention to the cultural heritage of Beijing Road Pedestrian Street is relative high for the Great Buddha Temple, the Nanyue Kingdom Palace, the Millennium Ancient Road Site and other point-like elements among cultural heritage, the public's overall perception of the Beijing Road Pedestrian Street is still that of a commercial pedestrian street, and the public has yet to form a sense of the overall historical spatial structure. The public's positioning of the historical space is more of a "hit-and-run" tourist attraction, with insufficient knowledge of its historical connotation and characteristics. The following is an example of several typical historical spaces with weak narratives to be analyzed and designed with emphasis, including: the arcade buildings, the central axis, the Millennium Ancient Road Site and the Great Buddha Temple.

(1) Insufficient interaction with the arcade and the central axis

Walking along Beijing Road, the space experiencer's perception of Beijing Road has the following two main elements (Figure 6-33): (1) Beijing Road itself as the bottom interface. (2) The buildings along the street as the side interface.
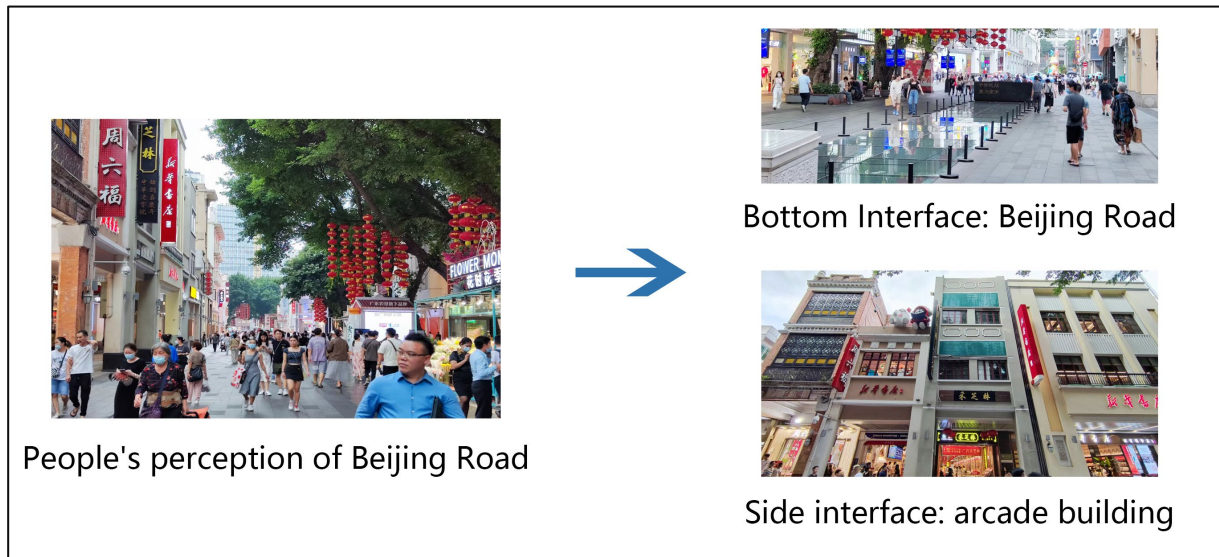

Figure 6-33 Space Experiencer's Perception of Beijing Road
(Source: Self-drawn)

The existing way of observing Beijing Road can only be walking on the road and observing the buildings on both sides by looking up. Due to the limitation of sightline, the space experiencer cannot fully perceive the diversified characteristics of the arcade buildings. Especially the rows of stores and large signboards obscure the arcades architectural details of the upper floors. For Beijing Road, the space experiencer cannot feel the difference between it and other blocks, not to mention the influence of its traditional central axis on the pattern of the block in the process of walking.

(2) Insufficient Interaction with Millennium Ancient Road Site

The site of the Millennium Ancient Road Site is the most direct material proof of the traditional central axis of Beijing Road, which is layered with 11 layers of pavements that belong to five historical periods from top to bottom, including the Republican, Ming and Qing Dynasties, Song and Yuan Dynasties, the Southern Han Dynasty, and the Tang Dynasty. Next to the site is the former site of the Guangzhou Branch of Zhonghua Book Company, whose

unique architectural form demonstrates the unique street style of Beijing Road during the Republican period (Figure 6-34).

According to the investigation results in the previous section, people's perception of "Millennium" and "site" is relatively weak at present. Currently, the site is covered with a glass roof, so people can only perceive it by looking down on the site (Figure 6-35). The shortcoming of the existing approach is that the site is displayed in a static manner and people are passively receiving historical information from the site.
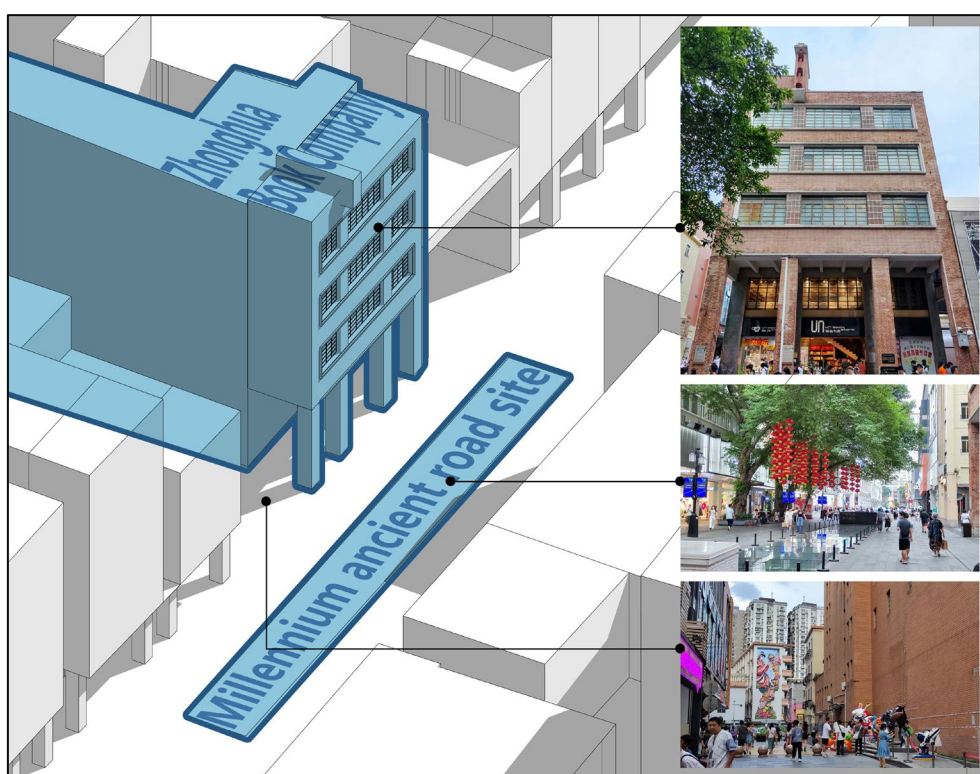

Figure 6-34 Current Status of Millennium Ancient Road Site
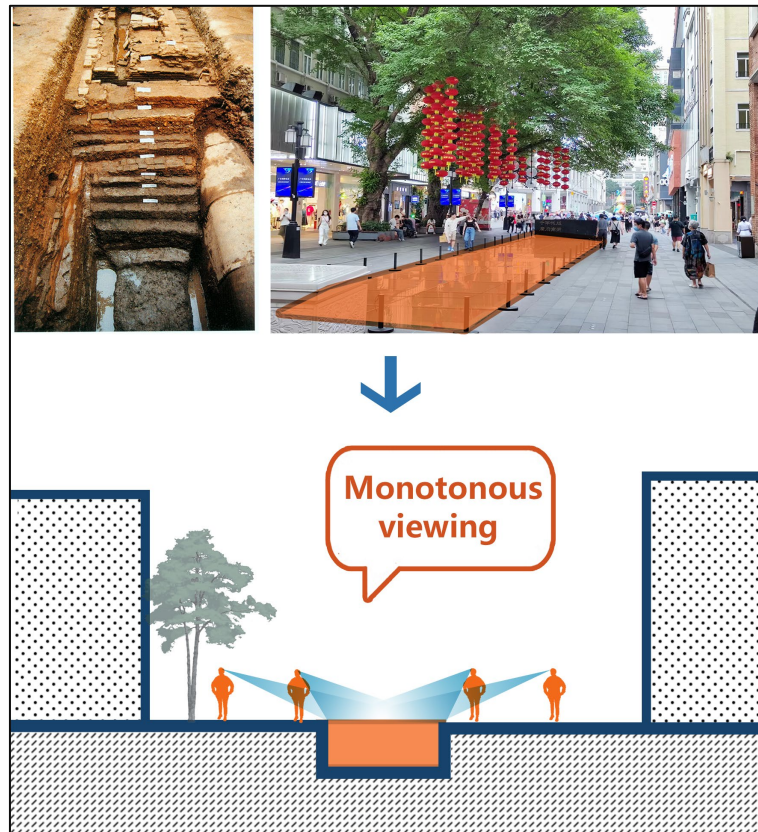(Source: self-drawn)

Figure 6-35 Monotonous perceptual pathways
(Source: self-drawn)

(3) Insufficient Interaction with the Great Buddha Temple

The Great Buddha Temple is an important historic and cultural building preserved in the block, vividly demonstrating the long history of the block and its distinctive historical and cultural atmosphere. As can be seen in the figure below (Figure 6-36), the series of buildings built around the Great Buddha Temple have weakened its cultural attributes. and people's perception of it. The fact that people can only access it from a certain path in the block, and not from all directions, is somewhat detrimental to the block's experiencers' ability to interact with the historic space.
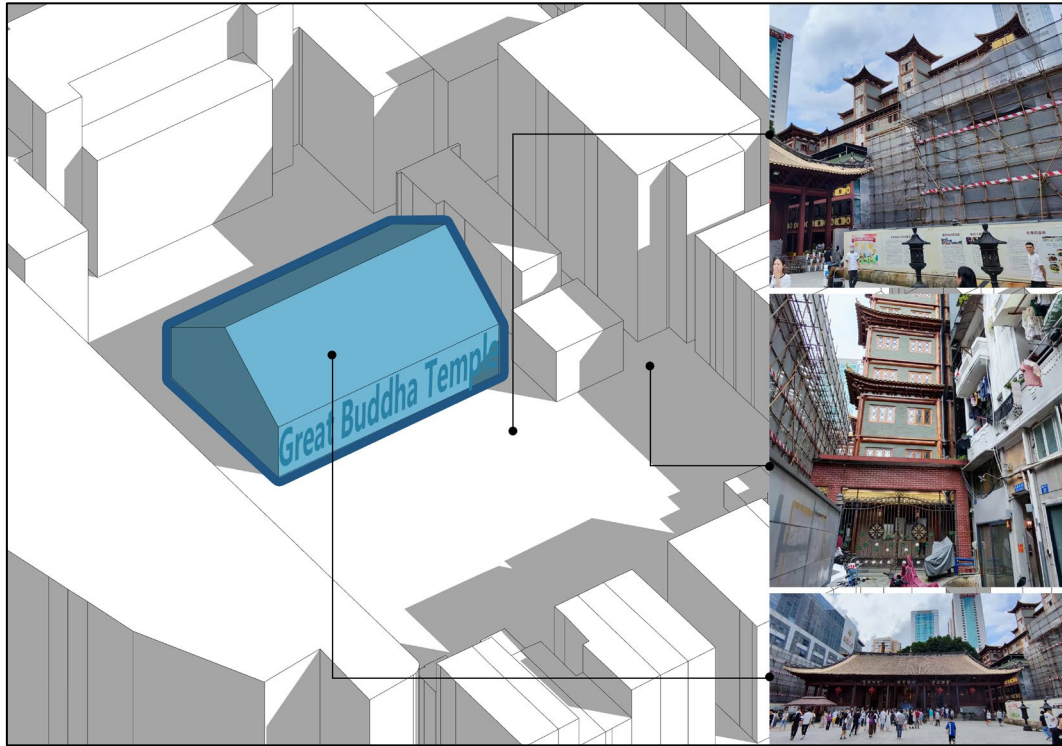
Figure 6-36 Great Buddha Temple surrounded by buildings
(Source: self-drawn)

6.3.3 Destruction of Spatial Pattern

From the perspective of " Spatial Variation and Narrative Process", the narrative problem of Beijing Road is that a series of construction destroys the spatial continuity of the block, leading to the weakening of the perception of historical characteristics by the experiencers.

The process of construction and development of Beijing Road has been the erosion of the historic environment and destruction of the historic scale. At the end of the last century, the ancient commercial attributes of the Beijing Road Block were strengthened to the maximum extent in order to meet the trend of the times. 1985, the former Xihu Shopping Mall was demolished and a 30-story mega-department store, Guangzhou Department Store, was built on the same site. Since then, there has been a steady increase in the number of large-scale shopping malls.

As can be seen from the satellite map of 2000, the New Daxin Building and the Guangzhou Department Store Building opened the prelude to the large-scale construction of the Beijing Road Axis, at which time the construction of Mingsheng Plaza had not yet begun, but the

demolition of the original block had already caused environmental damage.

The satellite map of 2006 shows that the construction of Beijing Road has entered a phase of rapid development. The Zhongshan Road Riding Streets were demolished, and the expansion of Mingsheng Plaza along Beijing Road resulted in the demolition of some of the Beijing Road Riding Streets. This series of initiatives not only resulted in the permanent loss of the original historic environment, but also further exacerbated the incongruity of the overall scale of Beijing Road.

As can be seen from the 2014 satellite map, large-scale construction has also begun in the Great Buddha area. The new buildings in the Great Buddha Temple have caused damage to the original heritage buildings. Meanwhile, the cavalcade giving way to the temple and the expansion of the temple have caused damage to the pattern of the Great Buddha Temple itself (Figure 6-37). This has destroyed the living atmosphere of Xihu Road, and together with the Guangzhou Department Store to the north, has exacerbated the loss of the sense of scale of the block.

The Lack of Architectural Texture
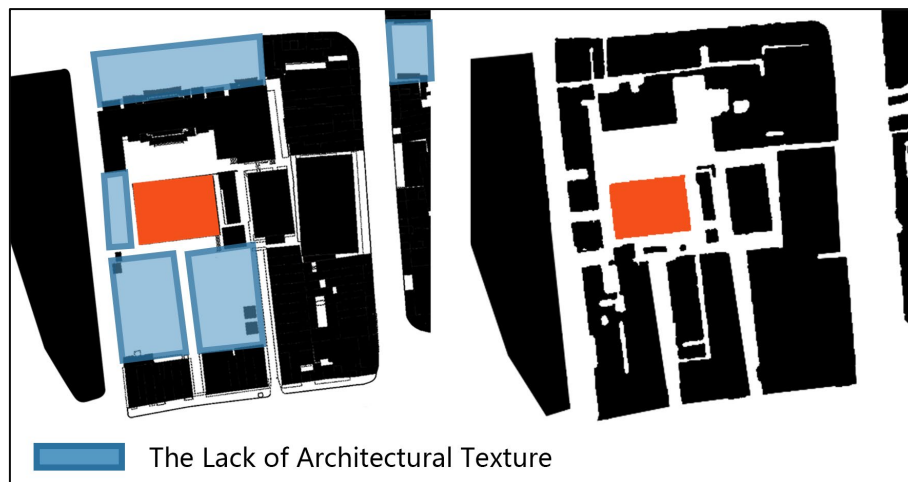
Figure 6-37 The construction of the Great Buddha Temple destroys the original sense of scale and enclosure
(Source: Self-drawn)

By now, the basic pattern of Beijing Road has been finalized, and a series of constructions have greatly damaged the original sense of enclosure and pleasant scale of Beijing Road, causing the overall historical and cultural atmosphere of Beijing Road to diminish and give way to modern commercial constructions (Figure 6-37).

The series of constructions in the Beijing Road area have destroyed the original sense of enclosure and scale of the block, and also broken the continuity of the block. At the architectural level, the high-rise building has a big gap with the original building in the block in terms of building height, form, style, building spacing and setback distance. Moreover, in the setting of the façade, it is difficult to form a unity between the high-rise building and the arcade building, and there is also a significant difference in style between the high-rise buildings. The construction of high-rise buildings breaks the repetitive setup of the arcade building along the street and destroys the continuity of the block.

Figure 6-38 The process of building Beijing Road was a destruction of scale
(Source: Redrawn by author)

On the other hand, strongly modernized commercial attributes have led to Beijing Road's regional characteristics are not obvious. The Beijing Road area is a collection of Wenheyou crayfish, Hong Kong's little yellow duck, hi tea and other "new instagram-worthy locations", the rise of consumer concepts such as store hunting dominated the block's business structure, making it change from a "local" to a "uniform".

Visitors coming to the street will no longer see the distinctive architectural buildings, ancient paths, and old stores, but rather the same chain brands everywhere, which makes them lose the sense of the block's locality and fails to achieve the narrative effect of the block as a whole. Globalized chain brands can be found everywhere in the street (Figure 6-39), and the traditional living functions that truly represent Beijing Road are gradually disappearing, . Meanwhile, the signboards of these chain brands (Figure 6-40) tend to use prominent publicity to attract customers, as well as bright and colorful colors to represent the characteristics of the brands. This is incompatible with the overall architectural style of the Beijing Road Block, which makes the regional characteristics of the arcade buildings gradually reduced to the background of the chain brands.

Figure 6-39 The erosion of the regional character of the block itself by chain brands
(Source: Redrawn by author)

Figure 6-40 The large scale of the signage setup belies the regional nature of the building
(Source: Redrawn by author)

6.3.4 Monotonous Spatial Activities and Lack of Public Squares

From the perspective of "Stream of Consciousness and Narrative Fulcrum", Beijing Road still suffers from the problems of monotonous spatial activities and few public squares in the narrative. The block is full of cultural heritage and humanistic spirit, but the erosion of over-commercialization has led to a single way of people's activities. Beijing Road is lined with a variety of commercial stores, which makes the experience of the block inevitably aesthetically fatiguing. It is not beneficial to experience the historical and cultural information of Beijing Road.

According to the findings of the previous section, there are no resting seats on the road, which leads to fatigue. The space of the block is tightly packed, and there is a lack of squares suitable for public gatherings. The square in front of the Great Buddha Temple and the Ming Sheng Square in the middle section of Beijing Road are the only squares. However, the lack of public facilities leads to a single activity, which is not suitable for attracting crowds to stop and linger and leads to the experience of people flowing through the street.

6.4 The Design Exploration of Beijing Road Block from the Perspective of Spatial Narrative

Through the analysis of the spatial narrativity of the Beijing Road block, the deficiencies of narrative effect in the Beijing Road block are clarified. Based on the guidance of four spatial narrative modes for the narrative design, the chapter provides design ideas to strengthen the

narrative of the block.

6.4.1 Overview of the Design

(1) Strengthening the shaping of space by historical events

Establishing the traditional central axis of the Beijing Road block as a space that carries various historical events, the Tianzi Wharf, which is the starting point of the central axis and a witness to major historical events, is selected for design, restoring the historical scene and narrating the historical story.

(2) Enhancing the engagement with historical space

By designing the sight relationship and interactive experience of the historical spaces such as the arcade buildings, the central axis, the Millennium Ancient Road Site, and the Great Buddha Temple, the space experiencers can enhance their interaction with the historical spaces and have a better perception of the historical information in the block.

(3) Organizing diachronic spatial forms

The Guangzhou Department Store is selected for the design, and its form is adjusted, aiming to achieve the narrative effect of showing the diachronic spatial form of the block.

(4) Enriching the activities for experiencers

Four thematic squares reflecting the cultural connotation of the block are set up along Beijing Road, and the arrangement of activities provides guidance for the flexible participation of space experiencers.
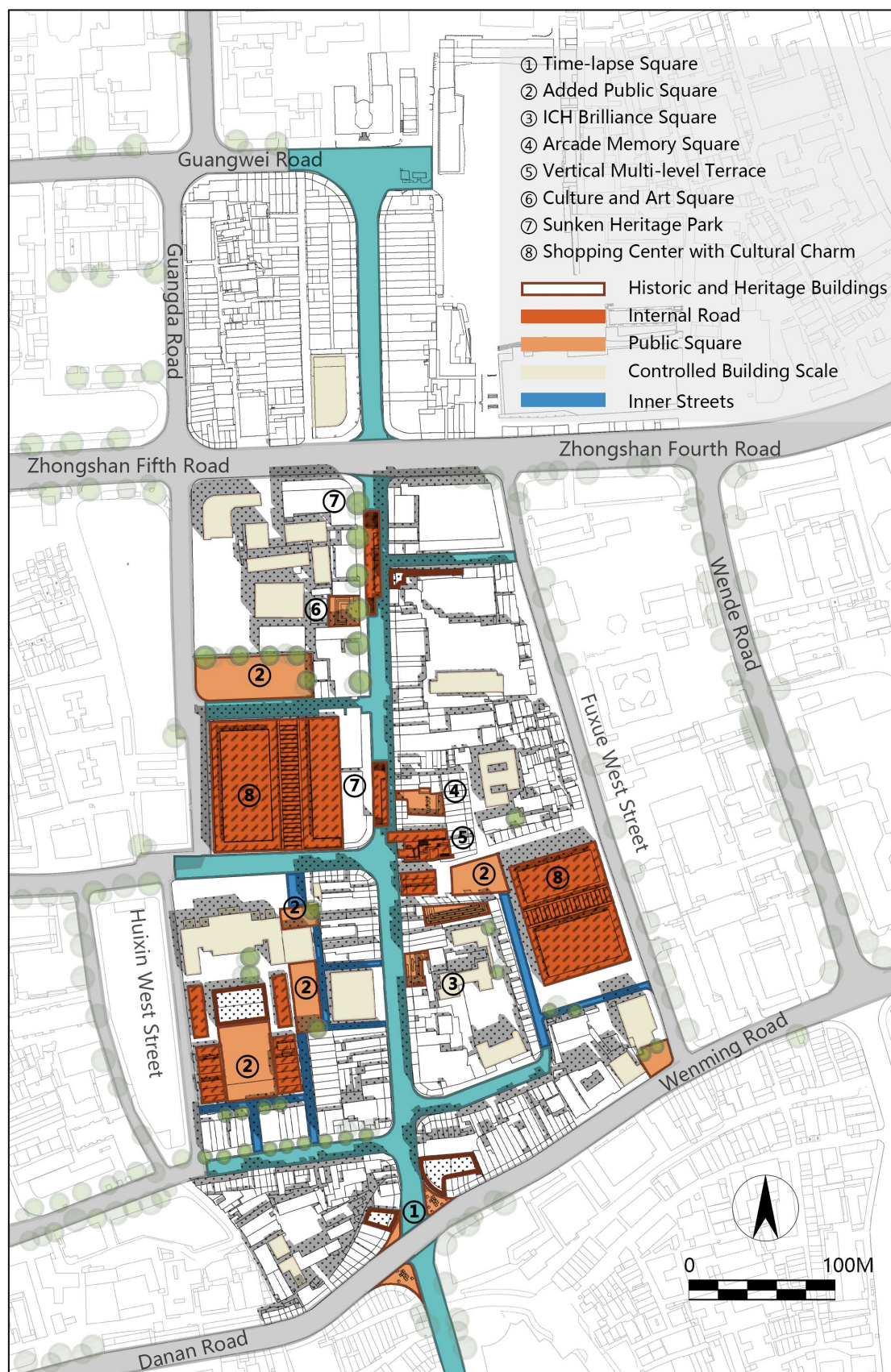
Figure 6-41 Master plan
(Source: Self-drawn)

6.4.2 Strengthening the Shaping of Space by Historical Events

Since the Qin Dynasty, the development history of the block has been centered around the central axis, forming a characteristic space that evolved from an administrative palace to a thousand-year-old commercial street.

The design firstly clarifies the narrative effect: to let the Tianzi Wharf convey the historical information of the central axis and highlight its important status. The design consists of the following two approaches: 1) to restore the historical appearance of the Tianzi Wharf; 2) to show the historical events of the Tianzi Wharf.

The Map of Guangzhou Prefecture, drawn during the Kangxi period (1662-1722) of the Qing Dynasty, clearly shows the location of the Tianzi Wharf (Figure 6-42). The Qing Daoguang's Guangdong Tongzhi also reads, "The Tianzi Horse Head Bridge is outside the Zhengnan Gate." From this, it can be seen that during the Qing Dynasty, the Tianzi Wharf was constructed in the form of a wharf sticking out of the river to the south, with a drawbridge to the riverbank to the north, which was called the Tianzi Bridge or Tianzi Horsehead Bridge. The design is based on historical materials and maps of the Ming and Qing Dynasties, and recreates the historical appearance of the wharf, which is not completely restored in consideration of its utility. On the one hand, the design conveys the long history of Tianzi Wharf to the space experiencer, and on the other hand, the nodes of the wharf, which are rich in historical and cultural ambience, highlight the recognizability of the central axis on Beijing Road.
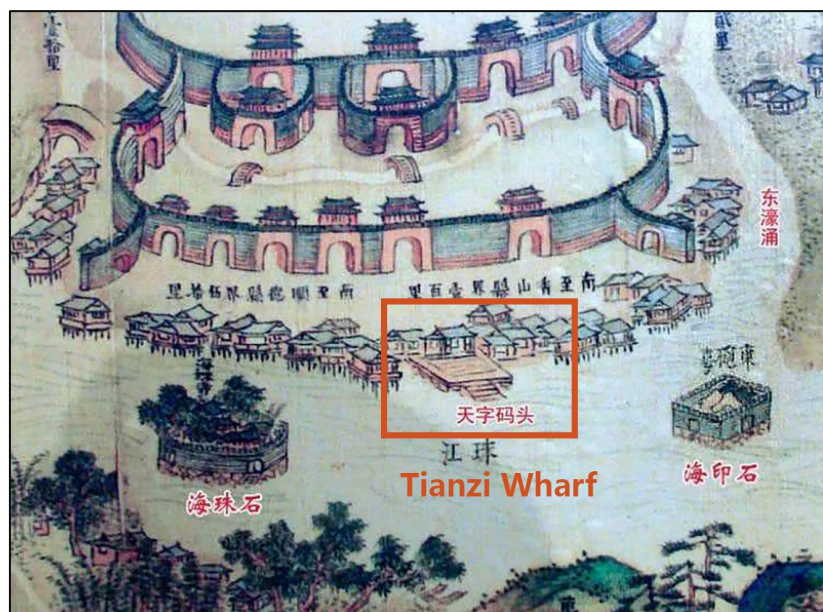
Figure 6-42 Tianzi Wharf in *Map of Guangzhou Prefecture.*
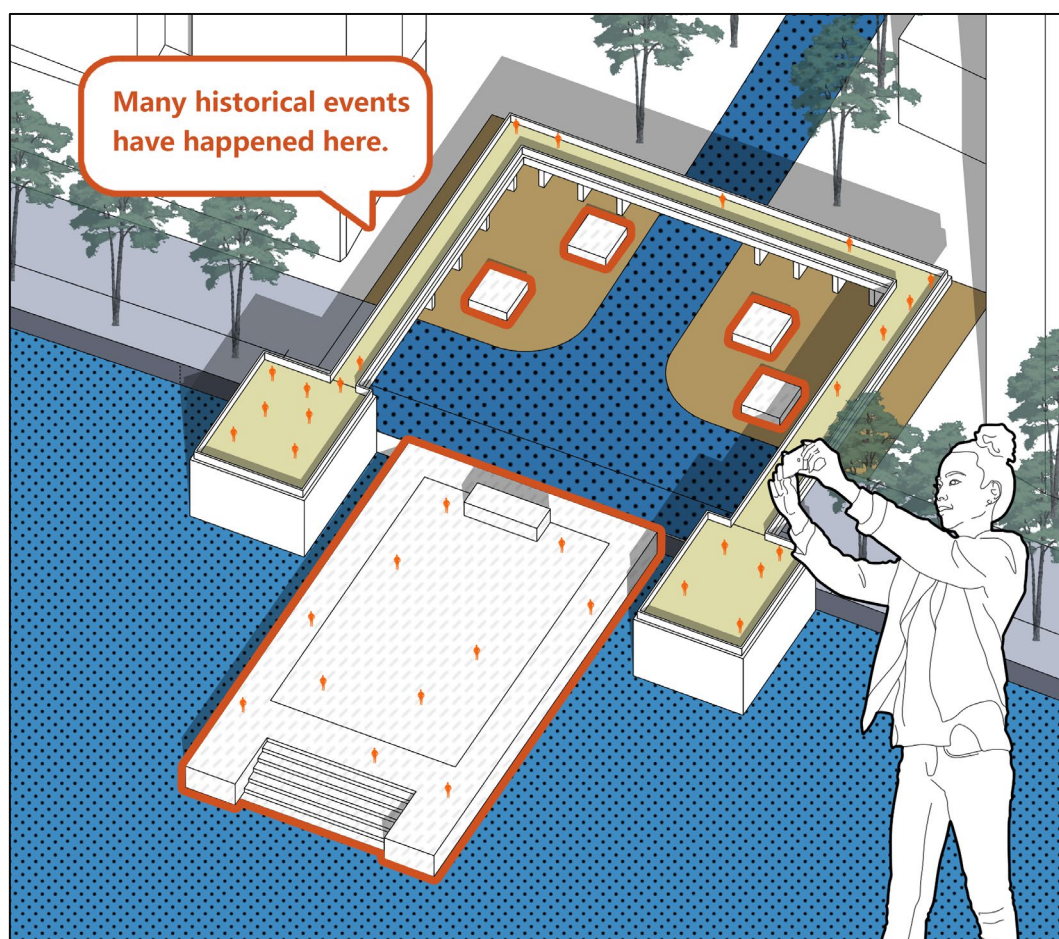(Source: Redrawn by author)

Figure 6-43 Tianzi Wharf, a place where historical events have taken place
(Source: Self-drawn)

The design firstly restores the style of the wharf in the Ming and Qing Dynasties and opens the wharf as a heritage park for the public to use. This can guarantee the normal use of the wharf, and also show the characteristics of the wharf in the Ming and Qing Dynasties to the experiencers.

At the same time, the design of the north side of the celebrity event square is a witness to many historical events. Only one of these events cannot be restored to reflect its long history, so the celebrity event square will be a sculptural display of the historical scene, where the experience of a variety of major events that have occurred around the Tianzi Wharf (Figure 6-44).

The design provides a high line landscape sightseeing belt around the site park (Figure 6-45), where the experiencer can have a glimpse of the magnificent view of the Pearl River and also feel the existence of the central axis.

The design considers the roadway connection between the Tianzi Wharf and Beijing Road by changing the existing paving (Figure 6-46). The paving of Beijing Road is differentiated from the middle road along the river, and the paving of Beijing Road is continued to the front of the Tianzi Wharf, so that the experience can create an impression of the correlation between Beijing Road and the Tianzi Wharf.
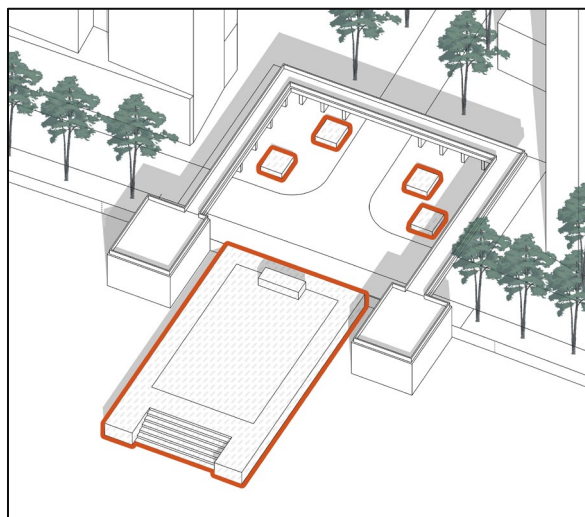

Figure 6-44 Restoring the historical wharf and presenting historical stories
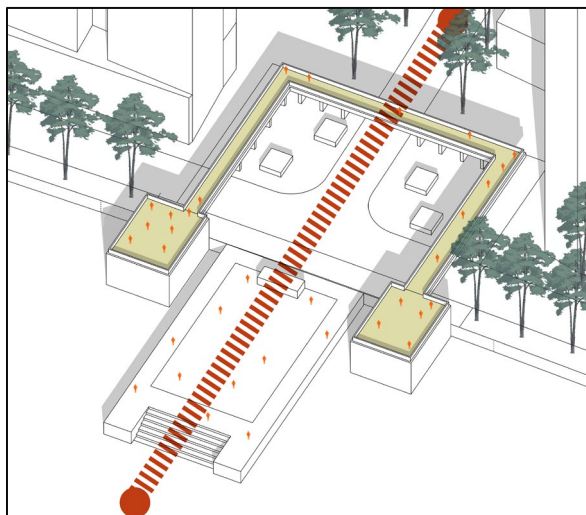(Source: Self-drawn)

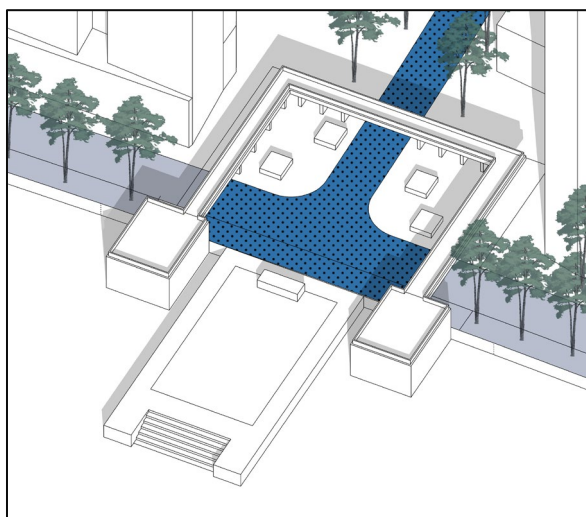Figure 6-45 Emphasizing axial status

(Source: Self-drawn)

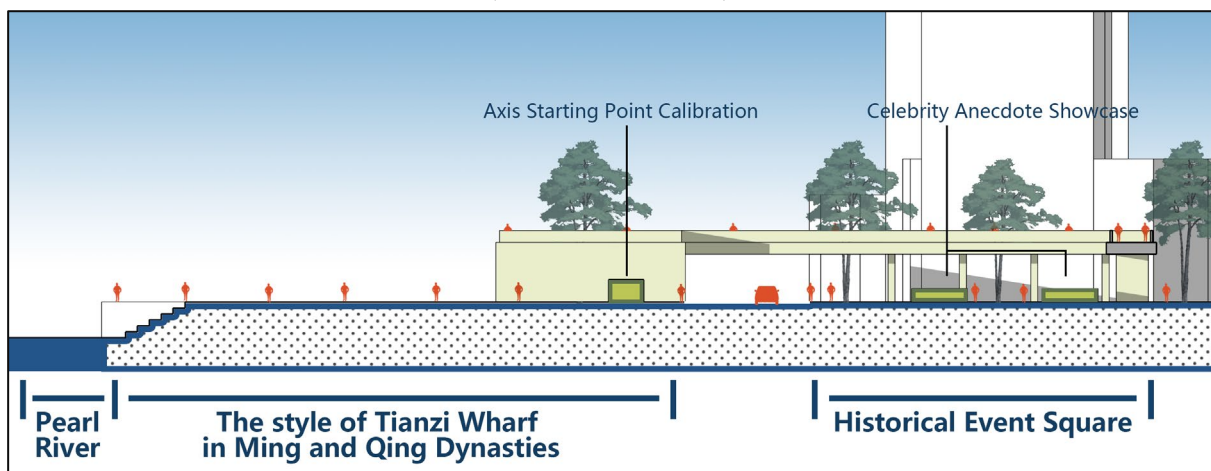Figure 6-46 Road paving connections

(Source: Self-drawn)

Figure 6-47 Tianzi Wharf carrying historical events

(Source: Self-drawn)

6.4.3 Enhancing the Engagement with Historical Space

Enhancing the engagement with historical space points to the way of interaction between the space experiencer and the historical space, which, as mentioned before, is suggested by three specific design approaches, i.e., reconfiguration of the sightline relationship, arranging the functions around the historical space, and virtual presentation. In this section, three nodes, Mingsheng Plaza, Millennium Ancient Road Site, and Great Buddha Temple, are selected for design, which ultimately achieve the narrative effect of conveying the historical and cultural information of the block and highlighting the temporalized block space.

Increasing the Perception of Arcade Building and Beijing Road

In order to enhance people's perception of Cavalcade and the axis of Beijing Road, the design firstly breaks the traditional way of observation and introduces a multi-level visual relationship, which allows the space experiencer to have a more comprehensive way of perception (Figure 6-48).

A single way of perceiving information

Multiple ways of perceiving information

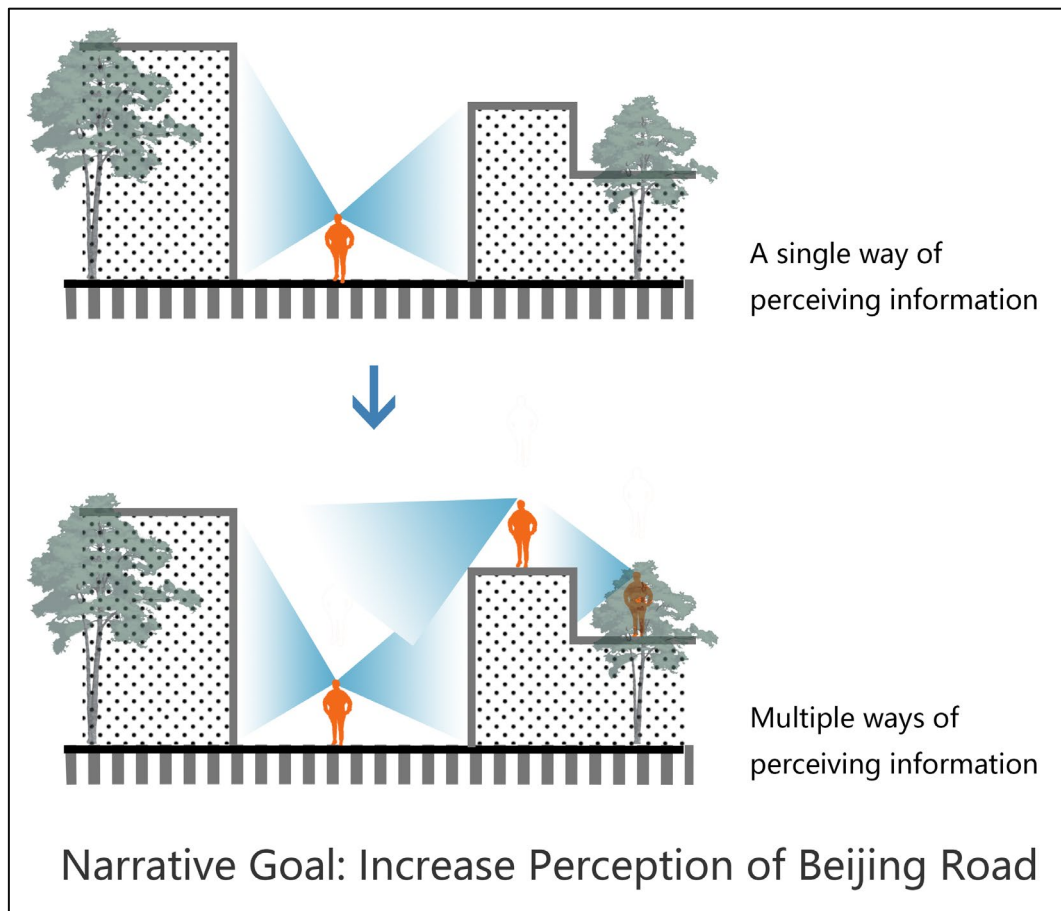Narrative Goal: Increase Perception of Beijing Road

Figure 6-48 Multiple Pathways of Perception
(Source: Self-drawn)

Mingsheng Plaza is selected as the node of arcade buildings to display the architectural characteristics of the arcades and the status of Beijing Road as the central axis of the city (Figure 6-49, Figure 6-50). It also demonstrates a possibility of utilizing the full use of the traditional arcade buildings. For one reason, it is the junction of Beijing Road and Xihu Road, which has a high flow of people, and for another, it is in the center of Beijing Road, so that the space experiencer can have a more holistic understanding of the streets and buildings on both sides of the road.
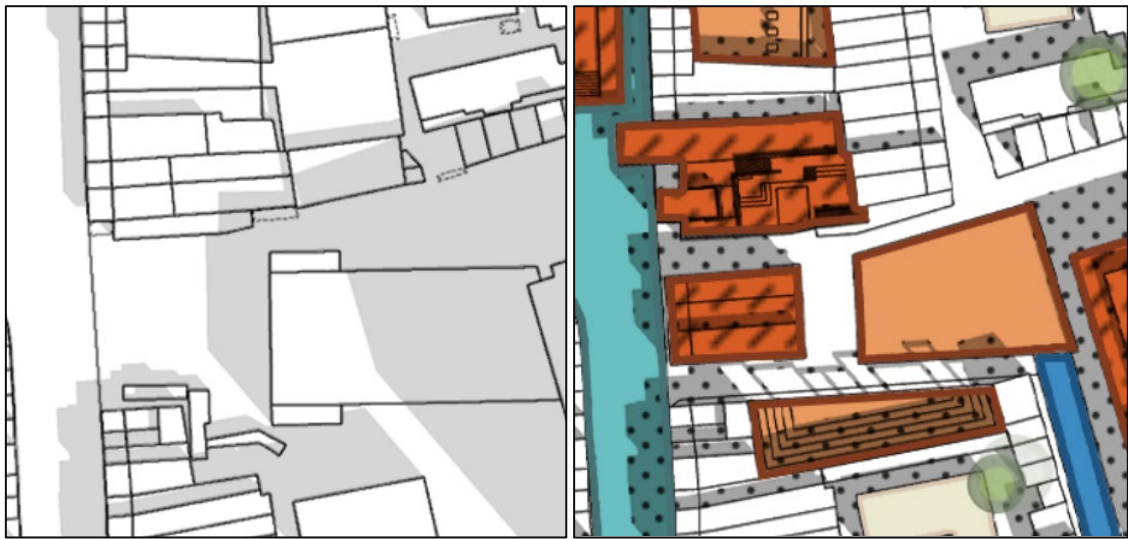

Figure 6-49 Comparison of the site before and after design
(Source: Self-drawn)
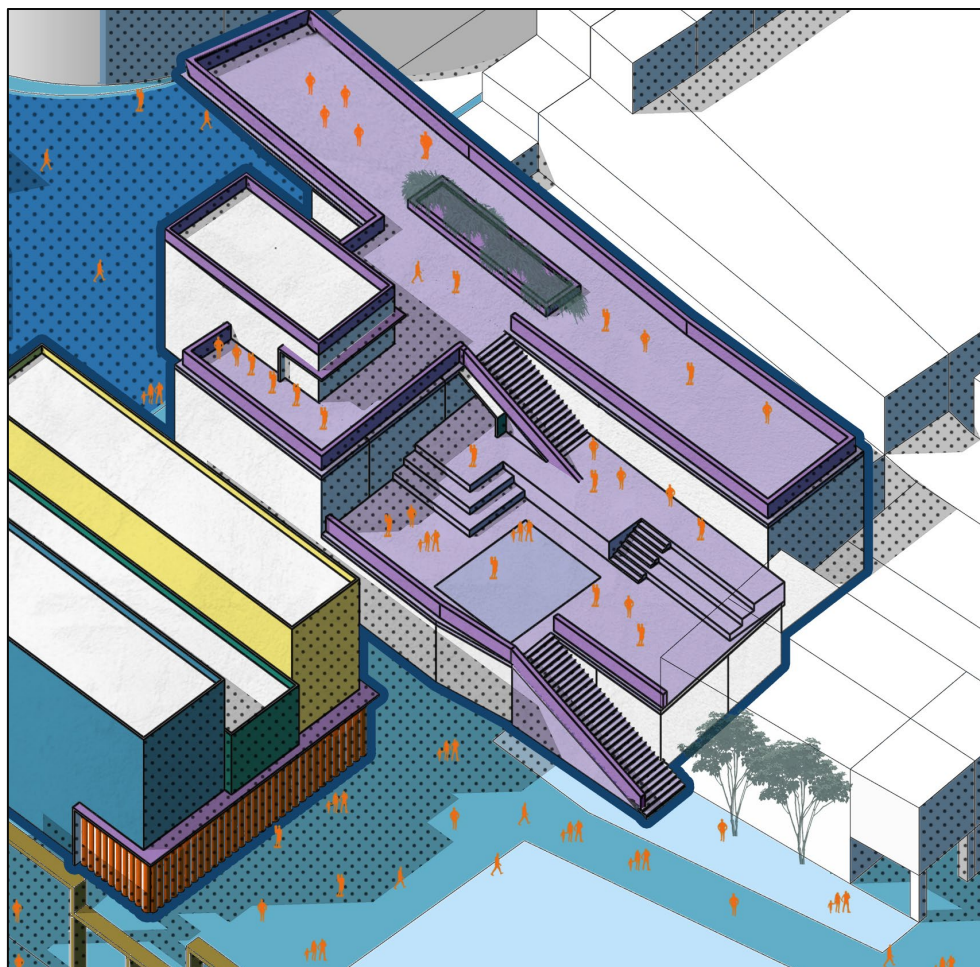
Figure 6-50 Mingsheng Plaza node design
(Source: Self-drawn)

The design utilizes the height difference of the buildings to provide a vertical touring experience. The process of the space experiencer's upward tour is the process of perceiving the block in a new way. At the highest point of the riding tower, the design utilizes a viewing terrace that extends out of the roof (Figure 6-51). The protruding terrace breaks the limitation of observing only one side of the street, enabling the space experiencers to have a clear perception of both sides of the street. In such a new perspective, the experiencers can not only feel the special existence of the central axis, but also have a more holistical perception of the arcade buildings (Figure 6-52).
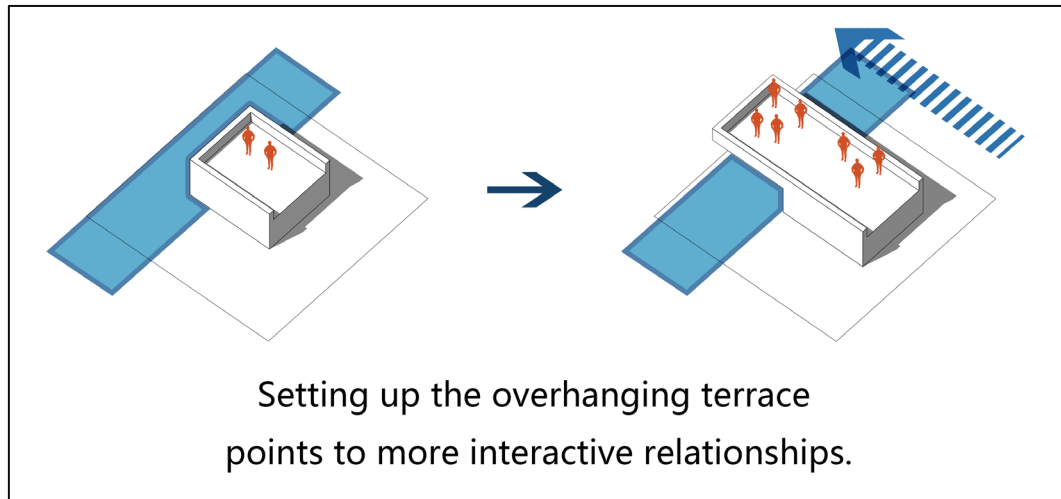
Figure 6-51 Extended terrace
(Source: Self-drawn)
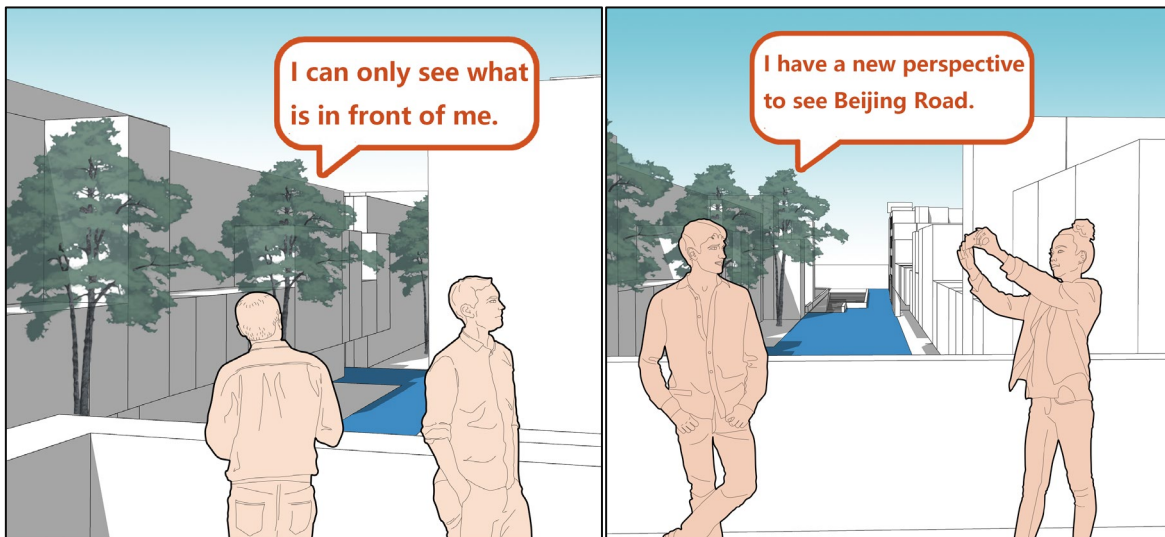
Figure 6-52 Terraces bring about a change in the way of perception
(Source: Self-drawn)

Functionally, the design not only serves as a platform for people to climb and rest (Figure 6-53), but also combines the height difference to provide diversified settings for the behavioral activities of people in the block (Figure 6-54). This will increase the degree of interaction and participation between people and the building and strengthen their perception of the building. The following figures show a series of activities that can be organized (Figure 6-55), such as an academic salon on the architecture of the Riding House, an exhibition of historical photographs of Beijing Road, interactive installations for people's entertainment, and a small sales bazaar. When participating in these functions, people can have a more comprehensive perception of the historical space of Beijing Road.
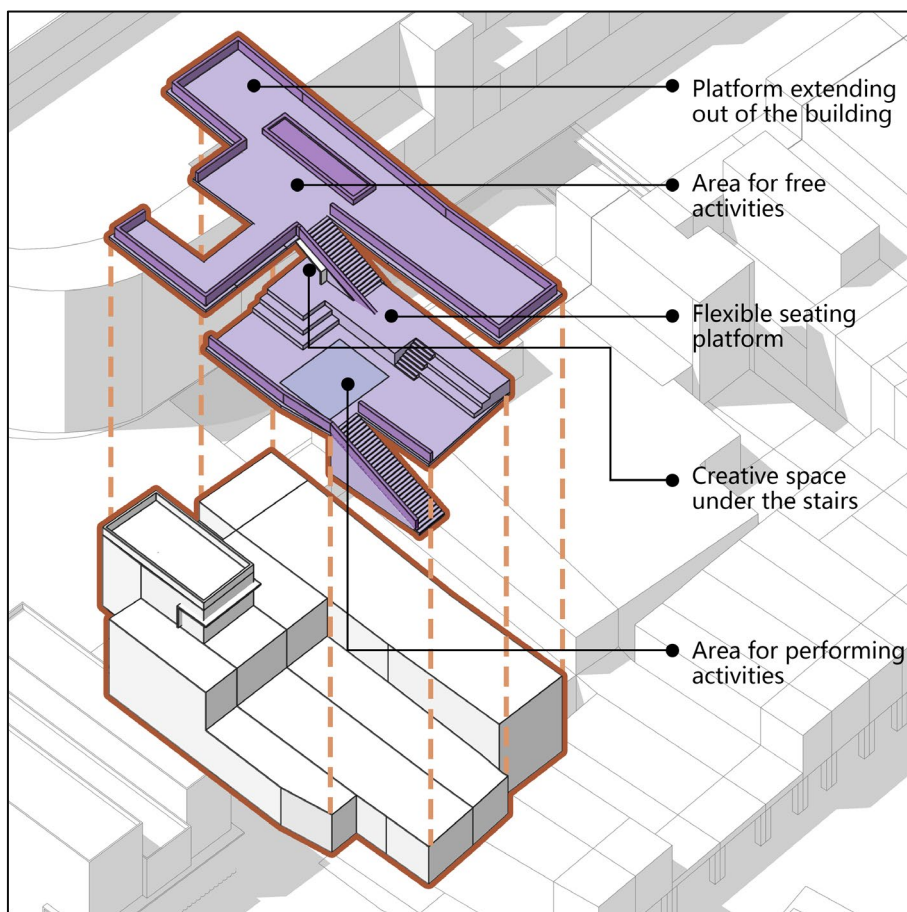
Figure 6-53 Axonometric decomposition of "Climbing the Riding Floor"

(Source: Self-drawn)
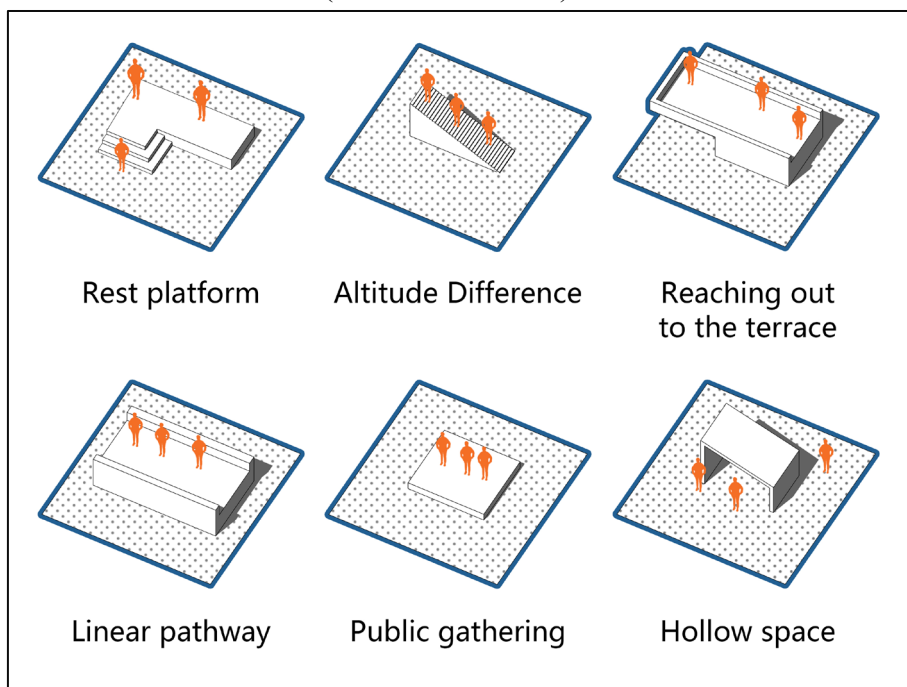
Figure 6-54 Perception of Beijing Road by Space experiencers

(Source: Self-drawn)

An academic lecture on the history of arcade buildings

A photo exhibition showing the history of Beijing Road

a temporary installation for all ages to play

A small market selling special souvenirs on Beijing Road

Figure 6-55 Diverse activities
(Source: Self-drawn)

Increasing the Perception of the Millennium Ancient Road Site

The design changes the way in which the experiencer interacts with the site, conveying the narrative effect of the "Millennium Axis" in a more direct relationship (Figure 6-56, Figure 6-57).

Figure 6-56 Comparison of the site before and after design
(Source: Self-drawn)
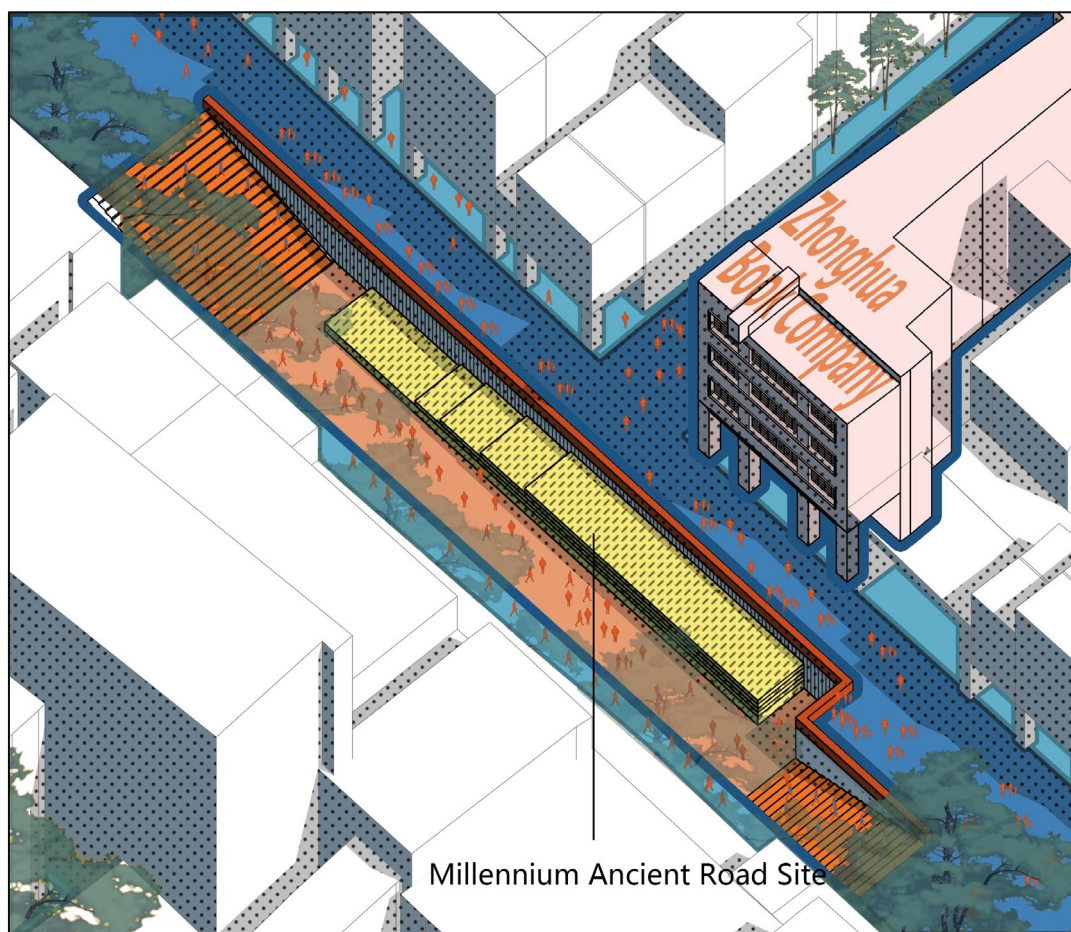
Figure 6-57 Design of Millennium Ancient Road Site
(Source: Self-drawn)

The design changes the lack of detail associated with overlooking the site. Through the sunken square, Millennium Ancient Road Site is comprehensively displayed to the experience (Figure 6-58). Experiencers can walk in front of the site and carefully watch the details of each layer of material, thus deepening their perception of different historical eras and memorizing the thousand-year historical development of Beijing Road more deeply.

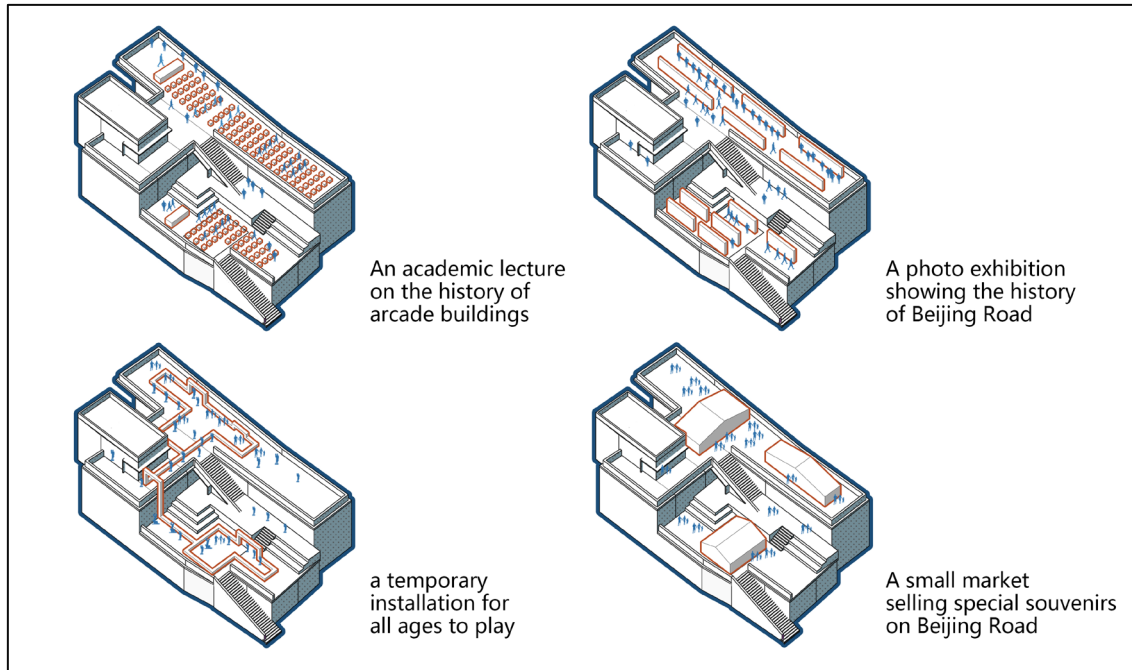The descending steps are both a spatial guide for people and also respond to the need for rest (Figure 6-59). At the same time, the sunken square brings about a visual interaction amongst experiencers. People at different levels show the layers and layers of development behind Beijing Road, and space experiencers are able to perceive the "thousand years" of historical characteristics of Beijing Road in this visual relationship. The design, in turn, is able to achieve a narrative effect that conveys information about the history and culture of the block.
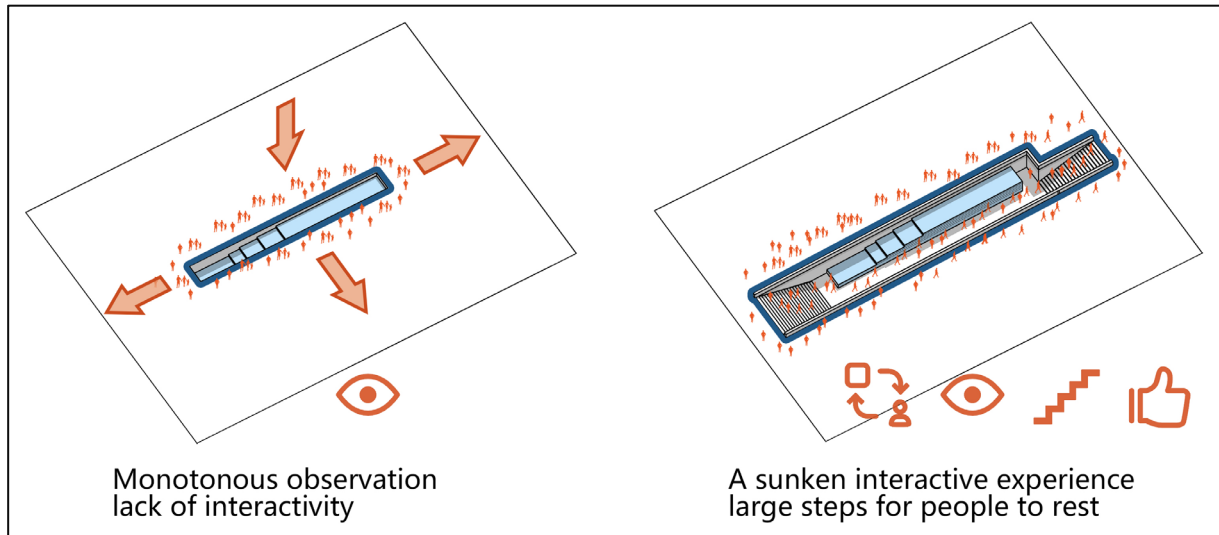
Figure 6-58 Improved interaction between the experiencer and the site

(Source: Self-drawn)
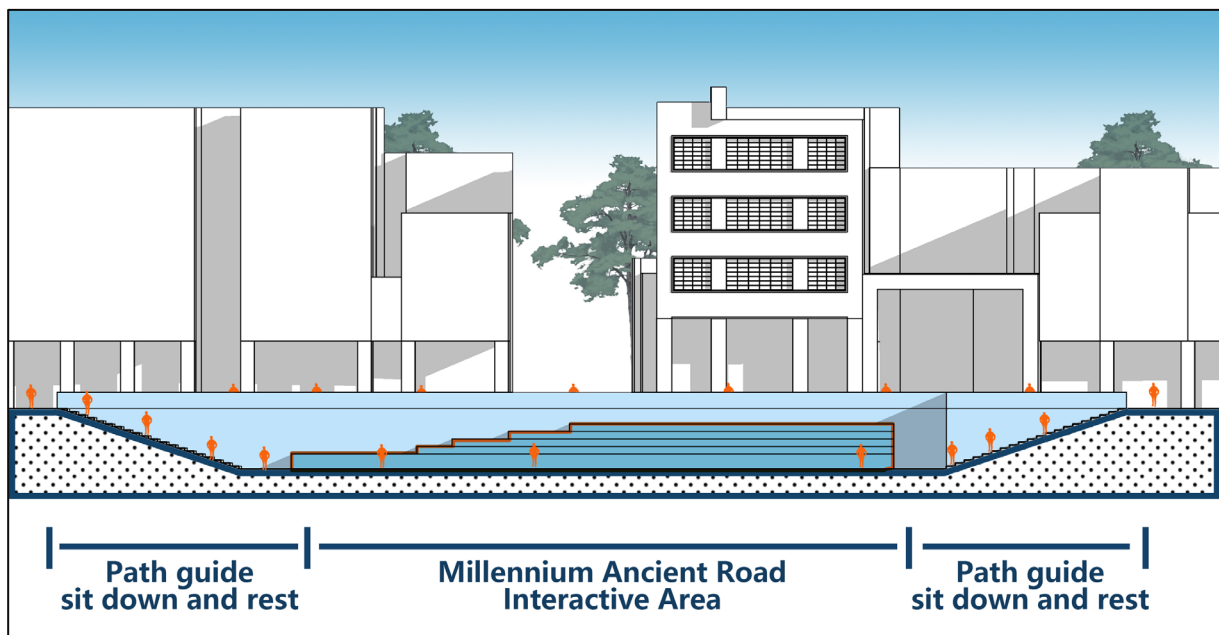
Figure 6-59 Functional distribution of the sunken plaza

(Source: Self-drawn)

Virtual presentation can break the limitations of time and space, by using the equipment, the experience can intuitively perceive the space scenes of different historical levels (Figure 6-60).

In order to enhance the experience of the Millennium Ancient Road Site, the design uses virtual presentation to vividly and intuitively show the pavement corresponding to different ages of the road. With the assistance of the equipment, the experiencer can simulate the feeling of walking on the pavement of different eras, experience the historical space that once existed

in the past, and traverse between the prosperous situation of the past and the archaeological site of the present, realizing the interaction of the "virtual + reality" environment (Figure 6-61).
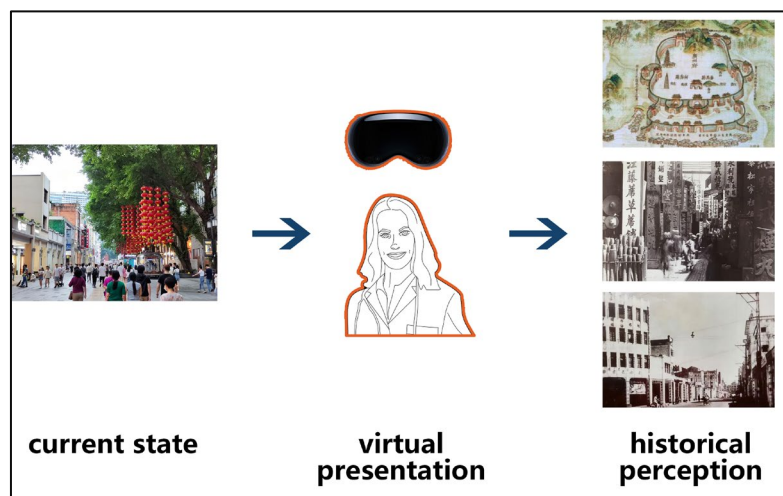
Figure 6-60 Schematic of the virtual presentation of the sunken plaza
(Source: Self-drawn)
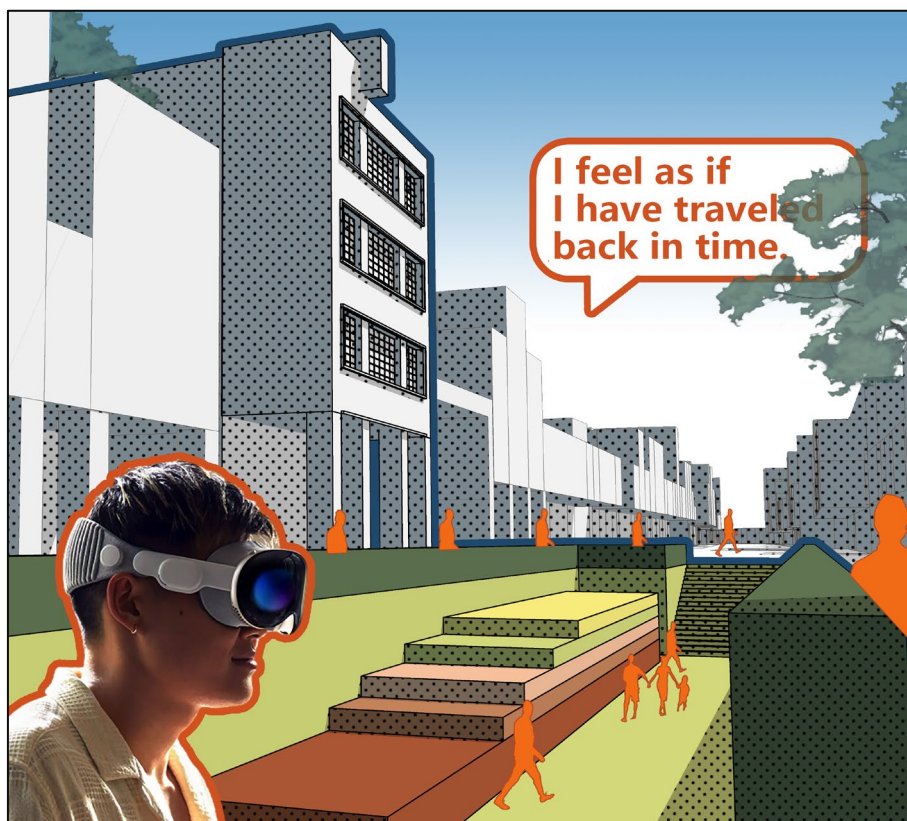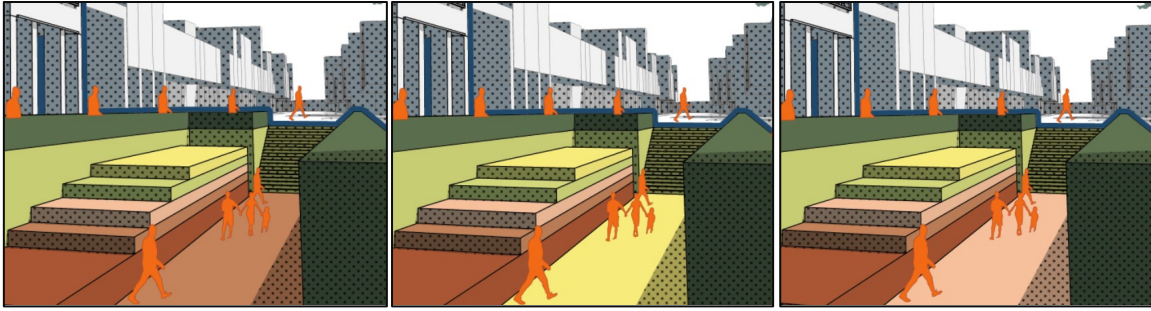
Figure 6-61 Virtual presentation of ancient road surfaces at different time periods
(Source: Self-drawn)

Increasing the interaction between the Great Buddha Temple and Beijing Road

The weak connectivity of the current Great Buddha Temple to Beijing Road is largely reflected in the fact that the experiencers walking on Beijing Road cannot perceive the Great Buddha Temple, which is hidden within the block. It can only be accessed from both sides of the street located at Huifu East Street and Xihu Road. As can be seen in the figure below (Figure 6-61), there is no spatial connection between the Great Buddha Temple and the main road, Beijing Road, and only half of Huixin East Street can be utilized due to the enclosure of the Great Buddha Temple. In other words, there is only a single path for the experiencer to access the Great Buddha Temple.
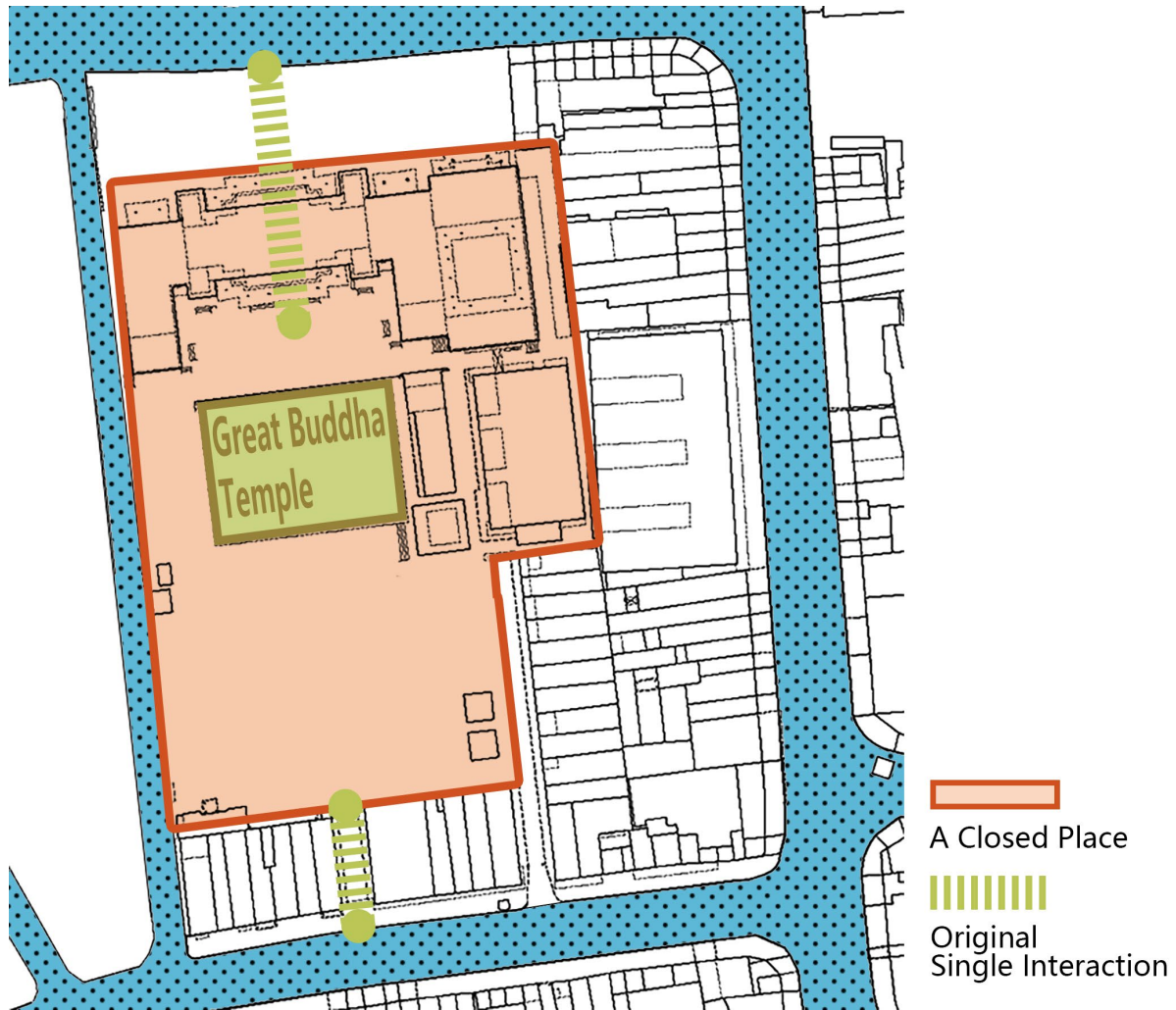
Figure 6-62 Weak connection between the original Great Buddha Temple and Beijing Road
(Source: Self-drawn)

In order to change this situation and improve the overall spatial structure of the block, the design made the following changes. The design uses two alleys to connect the Great Buddha Temple to the Millennium Axis of Beijing Road. For Huixin East Street, the design opens up the road so that Huifu East Road is connected to Xihu Road (Figure 6-62). The space experiencer can choose to enter into the node of the Great Buddha Temple by more diverse ways. In the process of breaking up the road, the design removes the original sheltering building to form a public activity square and connects the square with the alley to ensure the public activities of the experiencers.

The design introduces the Great Buddha Temple into Beijing Road, improving the historical spatial structure of the block, and giving the experiencers more choices of paths. This kind of optional participation conveys to the space experiencers more possibilities of the block

experience.

Figure 6-63 Linking the Great Buddha Temple to Beijing Road

(Source: Self-drawn)

6.4.4 Organize Diachronism of Spatial Form

Organizing the diachronism of spatial forms emphasizes the integration of old and new buildings, and the development of the block is not to emphasize the contrast between the new buildings and the block environment. The design balances change and constancy in a way that allows the space experiencer to read the history of the block, and thus achieves the narrative effect of presenting the historical character of the block.

There are a large number of exaggerated buildings in the block. These buildings do not respect the original environmental characteristics of the block and create a great conflict with the historical environment of the block, thus affecting the harmony of the overall environment of the block. In order to highlight the historical characteristics of the Beijing Road Block, the

scale of the buildings in the block should be limited to ensure the harmony of the overall environment of the block (Figure 6-64).
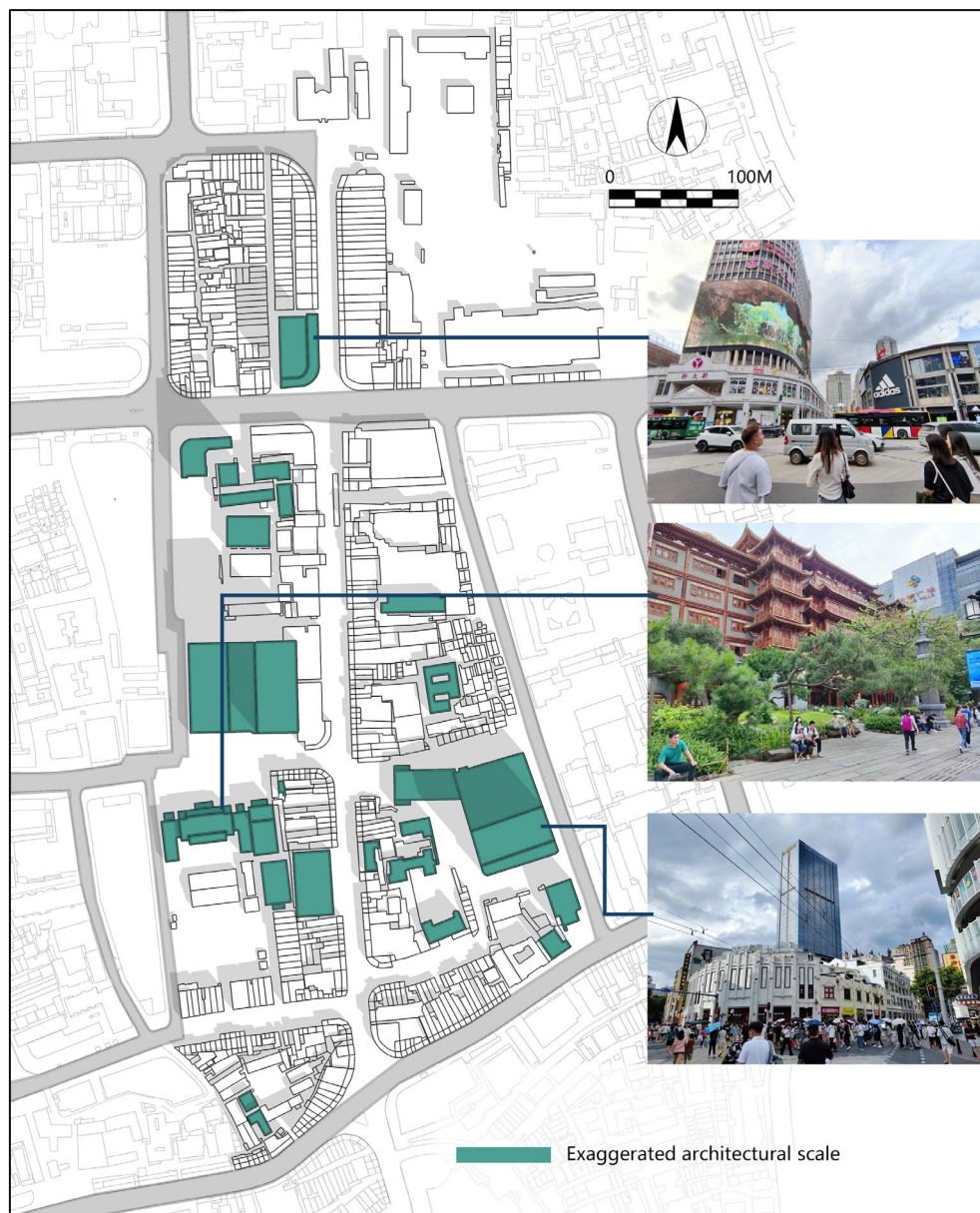
Figure 6-64 Adjusting the scale of block buildings
(Source: Self-drawn)

The Diachronism Design of Guangzhou Department Store

Guangzhou Department Store was launched in the 1990s and became a notorious shopping center[60]. As can be seen in Figure 6-65, when people come to its front square, they are struck by its exaggerated scale. Its design statement is not in harmony with the overall ambience of Beijing Road, which is a great damage to the overall historical environment. Moreover, it can

be noted that the north façade area of the building has no matter of planning and design and is used for parking randomly, which should be paid attention to in the design.

Figure 6-65 Current status of the Guangzhou Department Store
(Source: Self-drawn)

The effect of the design is shown in the following figures (Figure 6-66, Figure 6-67). The following will expand on the analysis of how it shows the historical character of the block through the development of the diachronism.
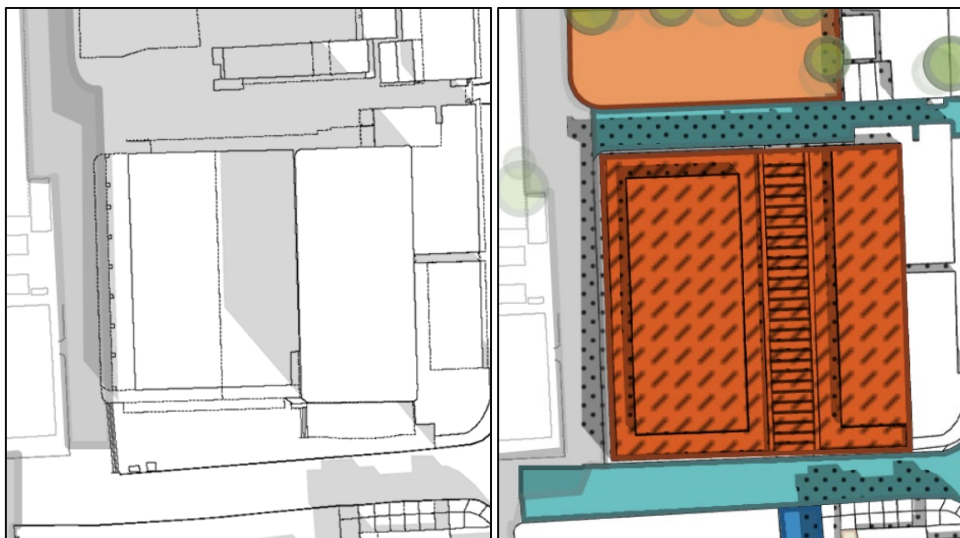
Figure 6-66 Comparison of the site before and after design
(Source: Self-drawn)
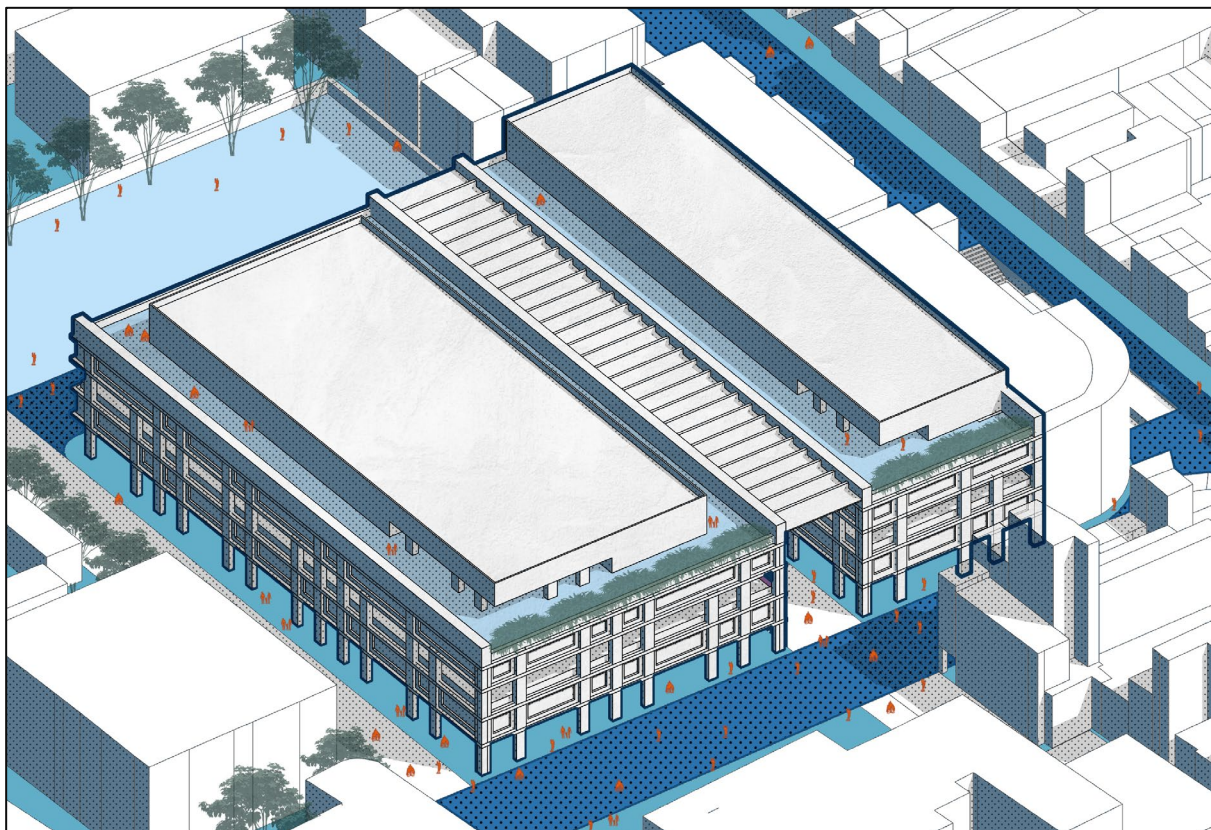
Figure 6-67 Axonometric Figure of the new building
(Source: Self-drawn)

Firstly, the design clarifies that the large volume of the Guangzhou Department Store exerts great pressure on the block environment.

At the vertical level, the height of the building was adapted to harmonize with the scale of the neighboring buildings. Considering its utility, the design places half of its volume underground, which is contrary to the huge vertical volume of the Guangzhou Department Store and ensures a pleasant sense of scale in the block (Figure 6-68).

At the horizontal level, the form coordination is reflected in the way of interspersing streets to break the continuous and homogeneous volume of the building, which echoes the small scale and dense road network of the block. In turn, the building form can be well harmonized with the surrounding environment (Figure 6-69).

The sheer mass of the building is oppressive to the block

Placed underground to ensure scale and functionality needs

Add streets to break the mean volume.
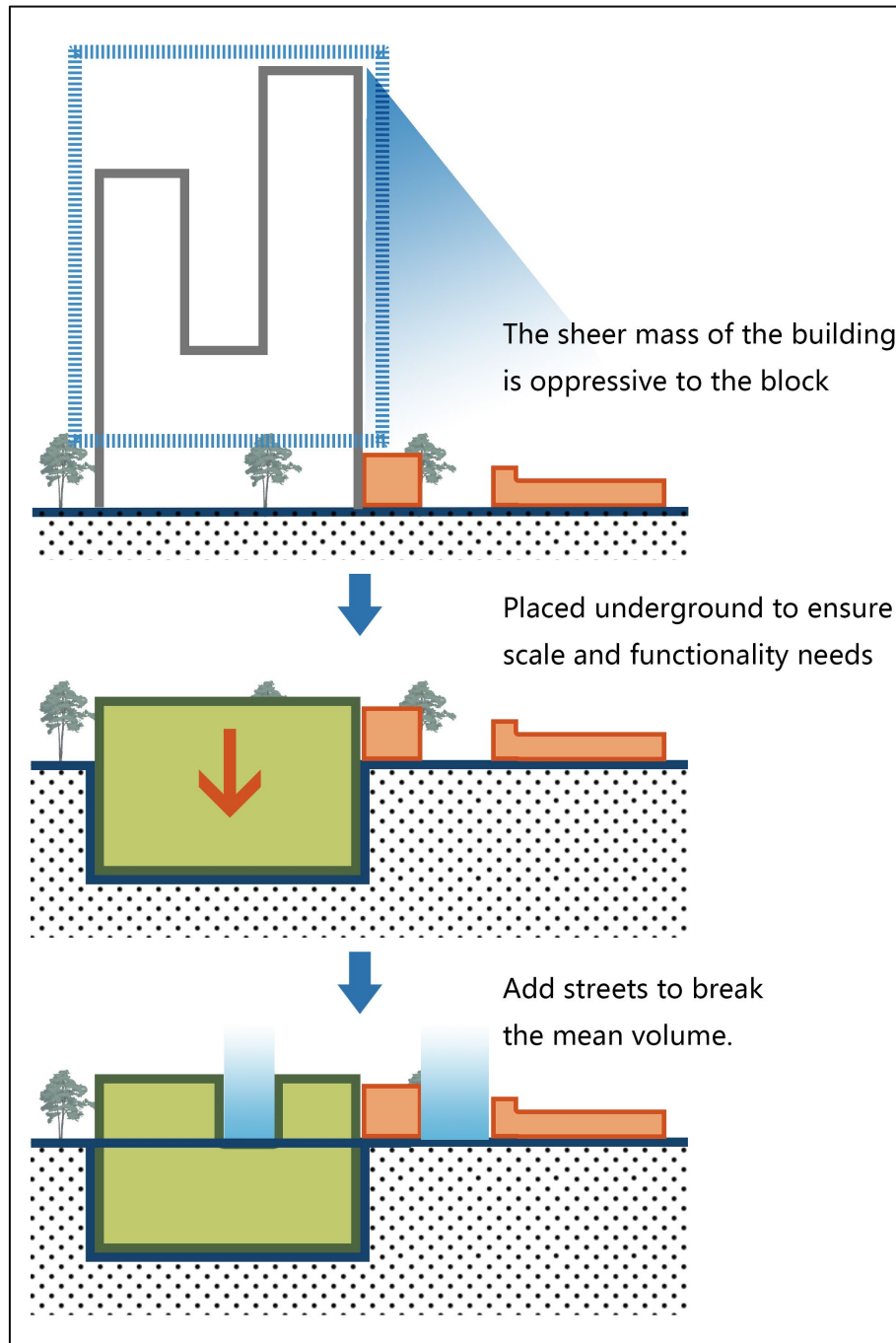
Figure 6-68 Ways to harmonize new buildings with the block environment
(Source: Self-drawn)
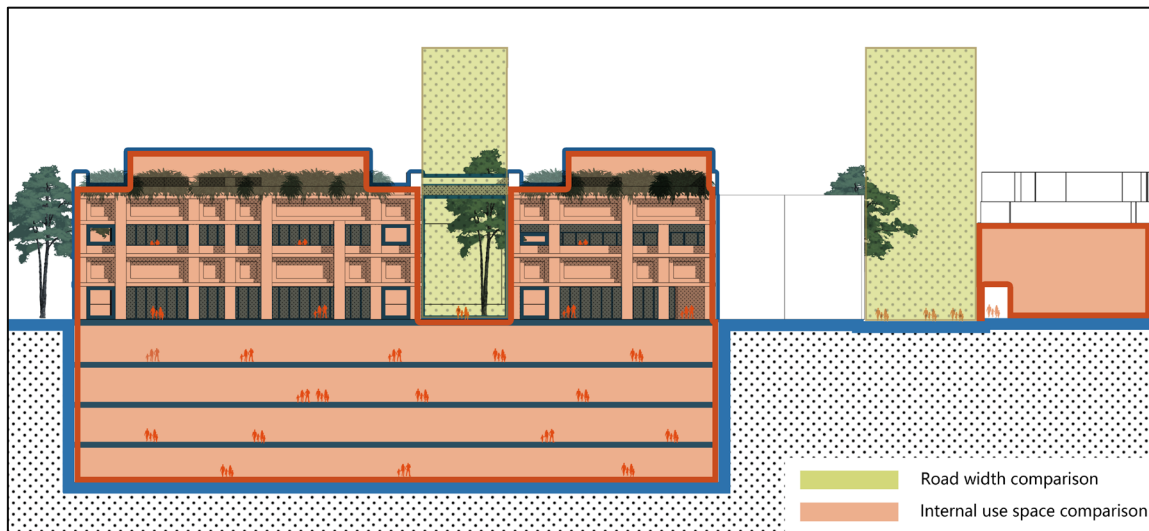
Figure 6-69 Comparison of the new building with its surroundings
(Source: Self-drawn)

As the characteristic architectural form of Lingnan, the arcade on the traditional central axis plays an important role in transmitting the culture of Guangzhou. As the Guangzhou Department Store adjacent to the central axis, its design language should respect and respond to the spatial morphology of the arcade buildings in the block.

There are many types of arcade buildings in the block, but they generally follow certain aspect ratios, storey heights, window sizes, and so on. The design selects the characteristic buildings in the block, symbolizes and extracts their cultural characteristics, and responds to the special elongated form of the buildings through the columns of the façade with similar spacing and the horizontal openings with similar storey heights (Figure 6-70).

Unlike the window openings of the arcade buildings, the new building emphasizes its modernity through contemporary building materials and large floor-to-ceiling windows. However, there are openings on the façade of similar size to the windows of the arcade buildings. By comparing the new building with the surrounding arcade buildings, the space experiencer can perceive the "symbolic" nature of the openings, and the characteristics of the new building that makes changes in coordination. The space experiencer perceives the "symbolic" nature of the openings and the new building's characteristic of change in coordination by comparing them with the surrounding buildings (Figure 6-71).

This kind of coordination in form and changes in details shows the characteristics of the

block's development over time and achieves the narrative effect of transmitting the block's cultural information and showing the historical development of the block.

Figure 6-70 The process of symbolic reproduction of arcade buildings
(Source: Self-drawn)
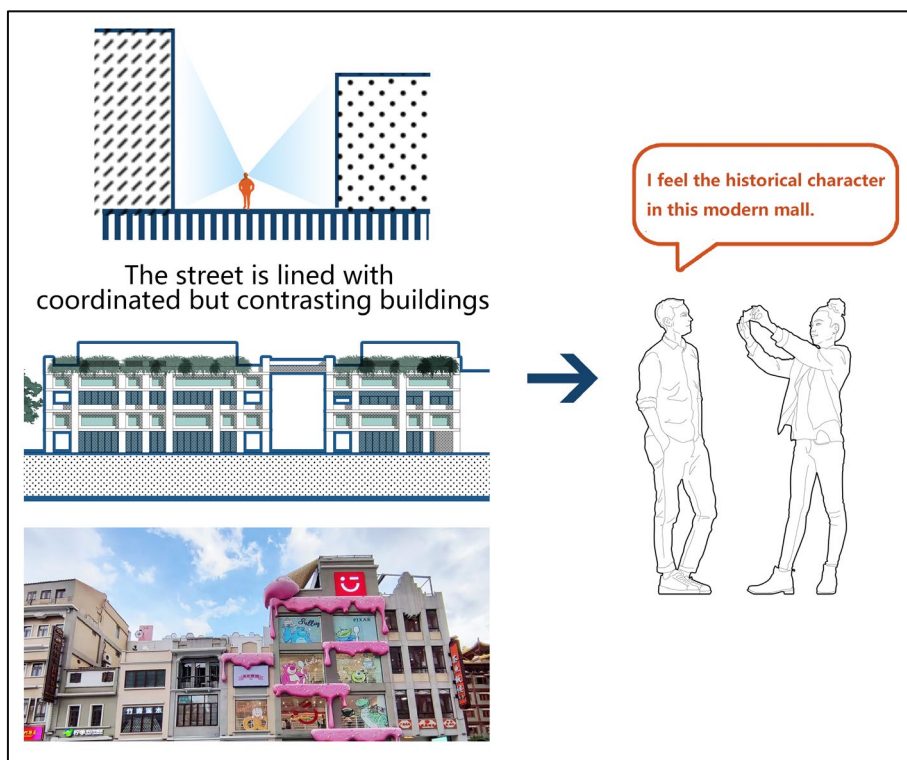
Figure 6-71 Perceived harmonization and change in contrast

(Source: Self-drawn)

Figure 6-72 Appearance of Guangzhou Department Store after design

(Source: Self-drawn)

6.4.5 Enriching the Form of Activities for Experiencers

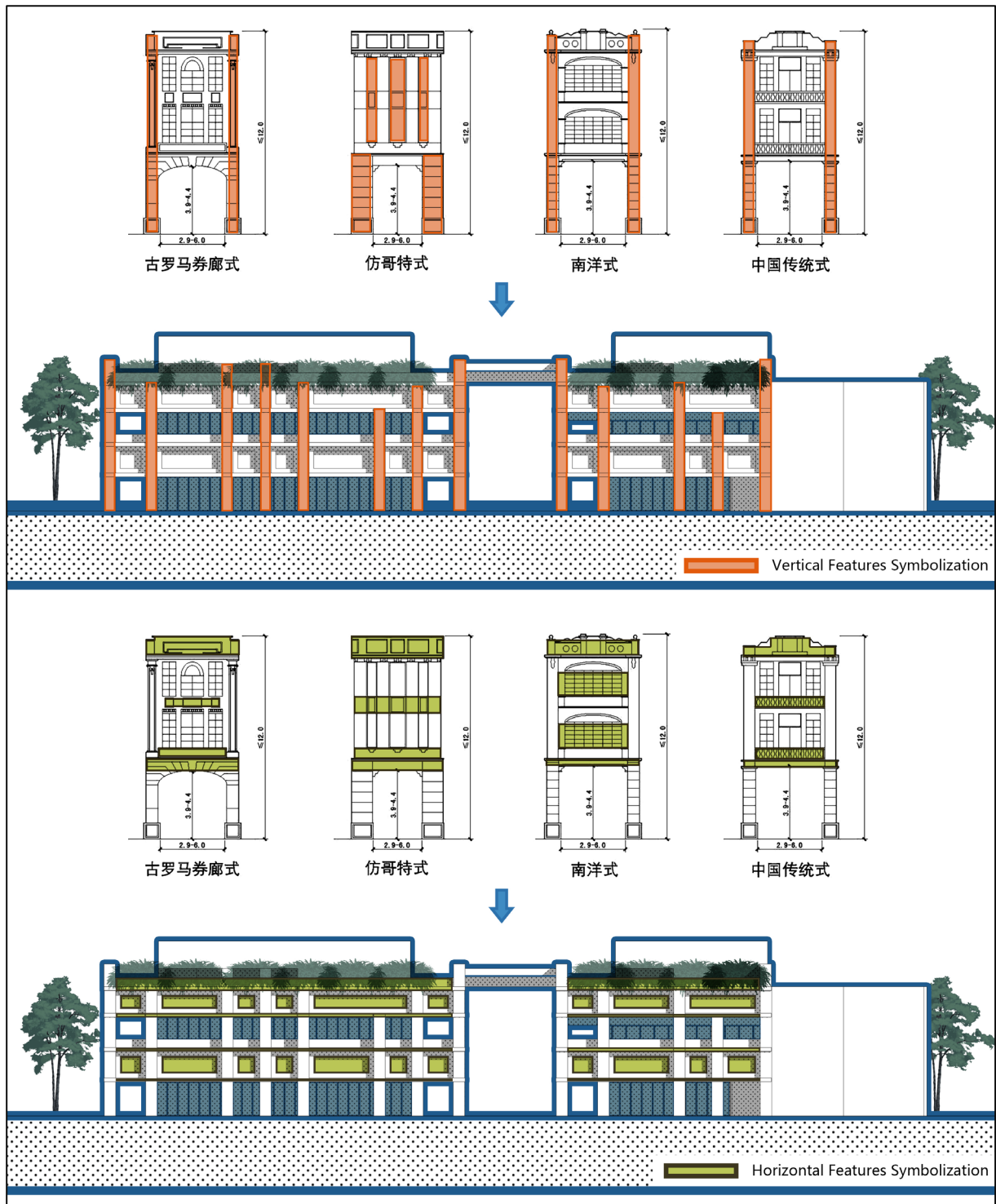" Enriching the form of activities for experiencers" emphasizes the user's understanding of the block. It is important to provide places where space experiencers can take place and to guide their behaviors. There are two approaches: 1) arranging white-leaving space along the main streets, 2) increasing the connection between the interior of the block and the streets. Through the two methods, the narrative effect of "Stream of Consciousness and Narrative Fulcrum" is achieved, conveying the rich history and culture of the block.

Installation of White-Leaving Space with Cultural Orientation

As a commercial pedestrian street with rich history and culture, Beijing Road has a variety of things to convey. However, people perceive commercial properties most strongly. In particular, globalized modern brands have impacted the block environment and overshadowed the rich cultural character of the block itself. The experience of the block lacks access to historical and cultural information due to the singularity of the activities. In response to the approach of white-leaving space along the main streets, the design selects four nodes that can convey the history and culture of the block (Figure 6-73), sets up thematic squares, and creates an interactive experience, emphasizing the flexible participation of the space experiencers in the use of the space. Through the flexible participation of the space experiencer, it triggers their multiple imaginations and thought dispersion, thus generating a unique spatial cognition of their own.

The four node squares connected by Beijing Road not only show various forms of participation, but also reflect the rich cultural connotation and characteristics of the block. The location of the node squares reflects the control of the narrative rhythm. It breaks the linear spatial experience of Beijing Road and allows the space experiencer to understand the cultural characteristics of the block comprehensively while walking and stopping, thus generating a unique spatial cognition of the block.
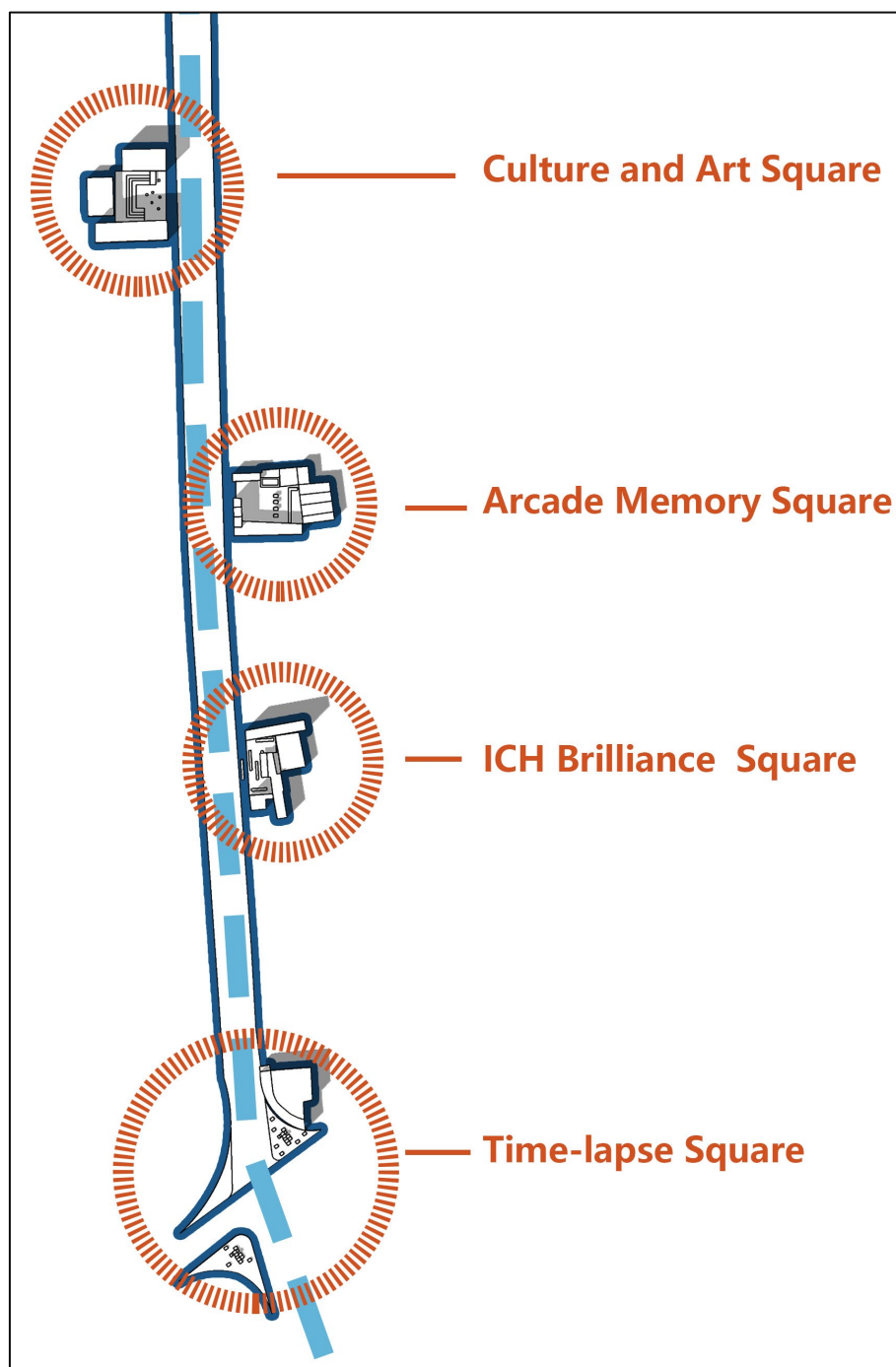
Figure 6-73 The four nodes are complementary to Beijing's linear space
(Source: Self-drawn)

(1) Time-Lapse Square

Wing Hon Theatre is located at the entrance of Beijing Road pedestrian street, which is highly recognizable and of historical and cultural value. Wing Hon Theatre was established in the Qing Dynasty, and is a material example of Guangzhou's flourishing culture and art. The name "Wing Hon" originates from the previous name of Beijing Road, "Wing Hon Road", reflecting the

historical characteristics of the Republican period (Figure 6-74). The design sets up a white-leaving space under the Wing Hon Theatre, emphasizing the cultural display of light and shadow memories (Figure 6-75).
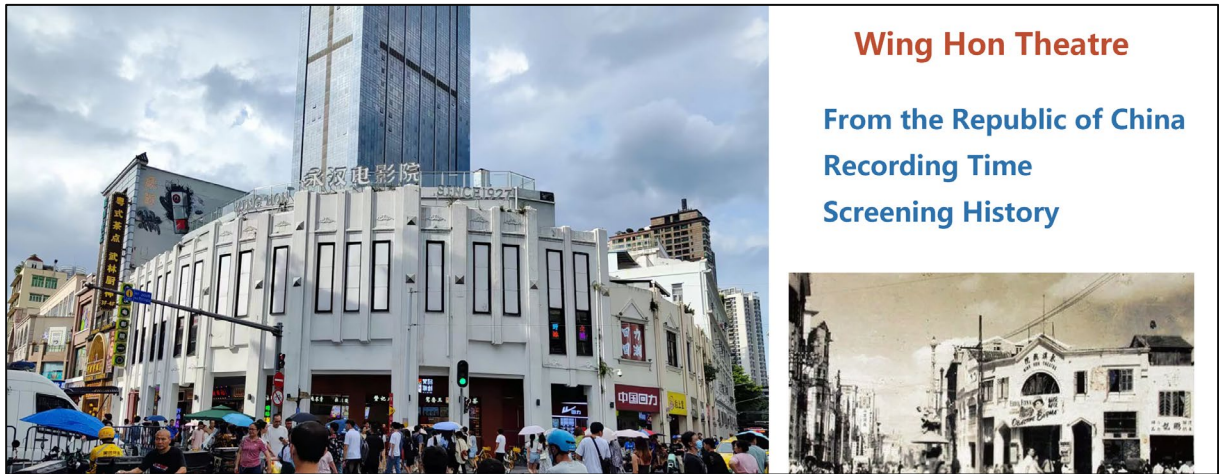
Figure 6-74 Wing Hon Theatre and the historical features behind it
(Source: Self-drawn)
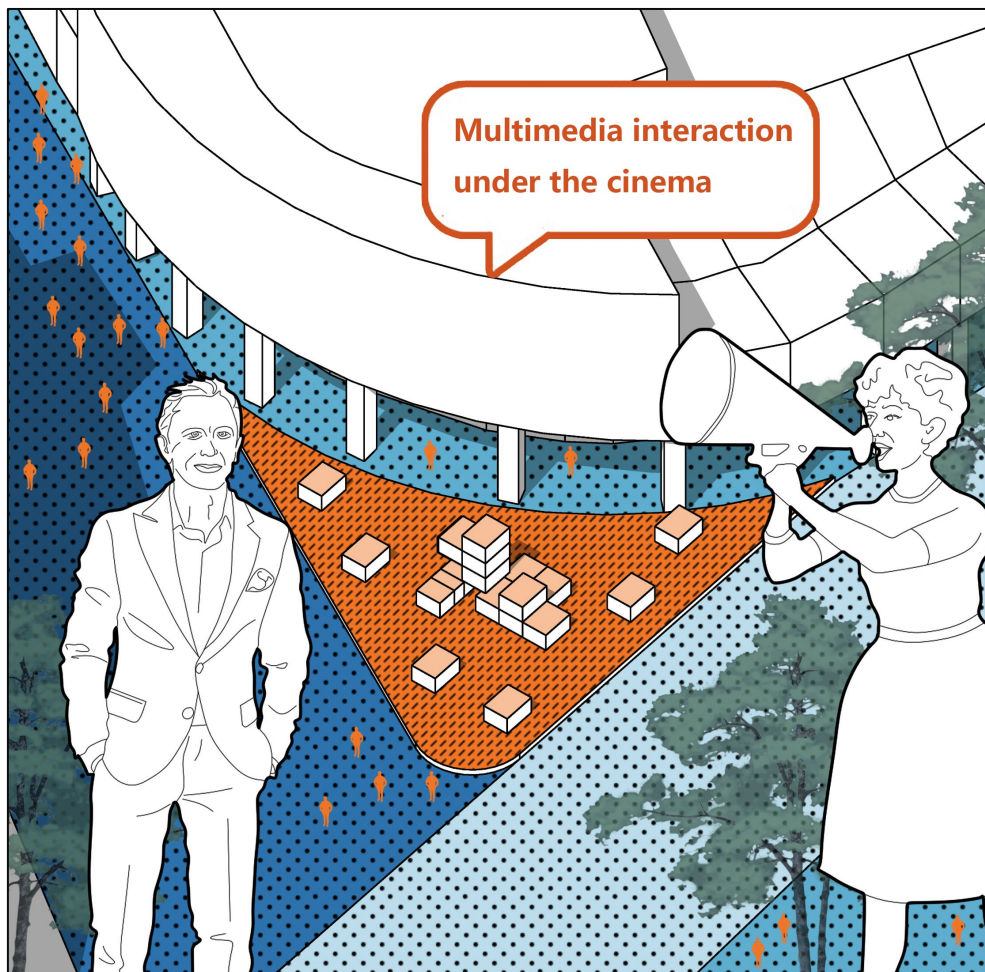
Figure 6-75 A device that can be moved at will in the plaza
(Source: Self-drawn)

The setting of the white-leaving space emphasizes the free use and flexible participation of the space by those who experience the space, and deepens their thinking about the behavior itself in this interaction. Under the theme of "Light and Shadow Years", the square creates a variety of activities that allow for interactive participation, such as "urban furniture that can be assembled at will", "people sitting around watching a movie screening", "multimedia labyrinths that can be interacted with", and "an information wall that tells the history of the city" (Figure 6-76).

The node connects the Wing Hon Theatre with modern new media, and the experiencers are able to feel the great role played by the Wing Hon Theatre in the history of spreading influential information when engaging in multimedia interactions. Different activities will deepen their understanding, and also trigger a variety of thinking and imagination, thus deepening the knowledge of the history and culture of the block in the mind of the space experiencers and achieving the narrative effect.
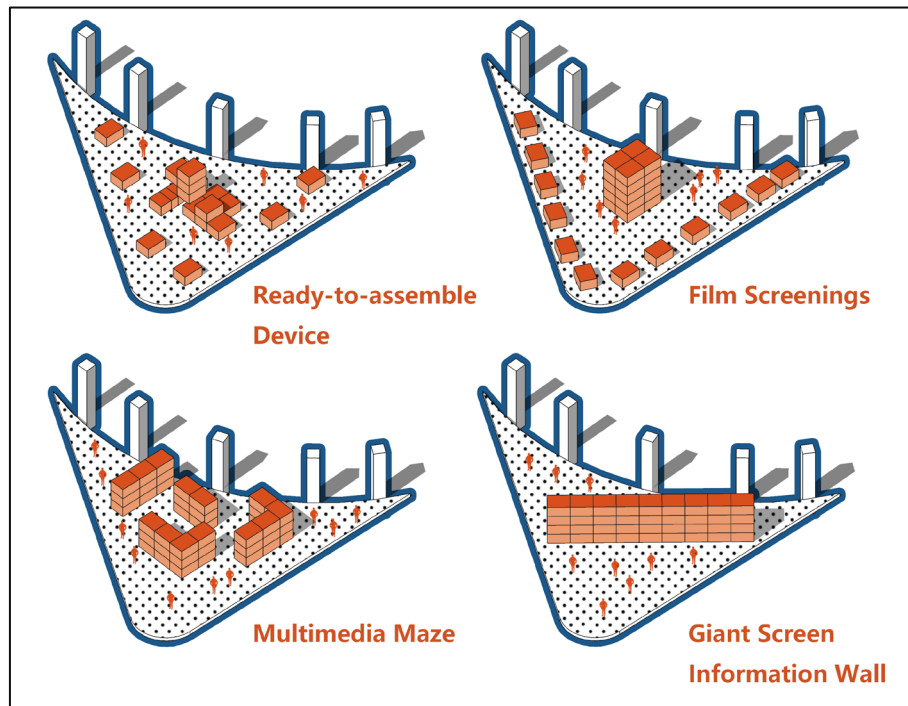
Figure 6-76 White-leaving-leaving space for multimedia interaction
(Source: Self-drawn)

(2) ICH Brilliance Square

The long history and culture of the block is not only reflected in the material carriers such as

the arcade buidings, the Great Buddha Temple and Beijing Road, but also in the rich intangible cultural heritage of the block. As mentioned earlier, there are many time-honored brands, ICH crafts, and folk activities in the block (Figure 6-77). The design establishes an ICH Brilliance Square between Changxing and Chen Lijie Pharmaceutical Factory, so that the space experiencer can better participate in perceiving the intangible cultural heritage of the block (Figure 6-78).

Figure 6-77 Time-honored brands that reflect the development of the block
(Source: Self-drawn)
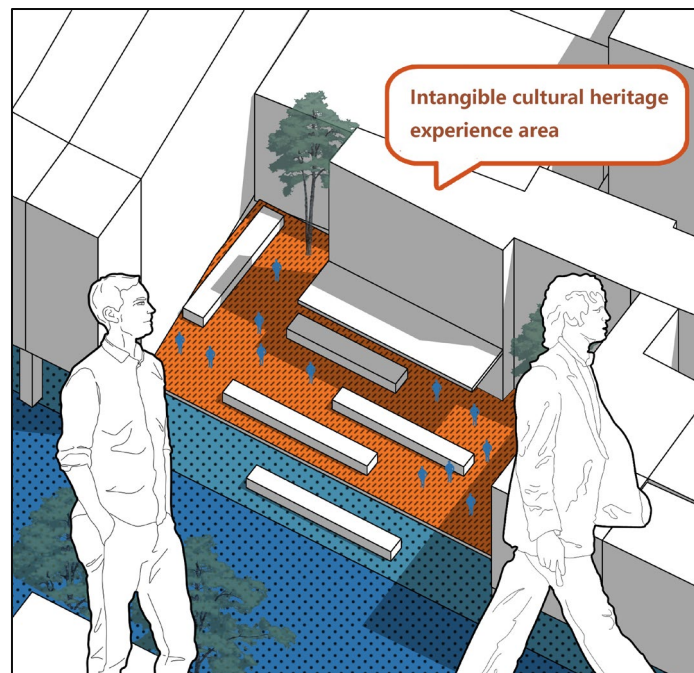
Figure 6-78 ICH Brilliance Square
(Source: Self-drawn)

It is not only a space for experiencers to enjoy free activities, but also for builders to set up a series of activities around the ICH to guide people to participate in the intangible culture. The

interaction between the space experiencers and the intangible culture can be realized in the following ways: 1) flexible and changeable ICH product sales booths. 2) ICH production, on-site teaching and demonstration by ICH inheritors. This allows the space experiencers to experience the intangible culture in a more in-depth way. The ICH commodities are not only sold as commodities, but also the cultural charms behind them are felt during the process. 3) ICH Achievement Exhibition, which focuses on displaying the existing ICH achievements of the block, allowing the experiencers to experience the richness of the intangible culture in the block (Figure 6-79).

The design conveys the rich historical and cultural connotations of the block through the square. The interaction with the ICH triggers their own cognition and thinking, which in turn achieves the narrative effect conveyed by the design.
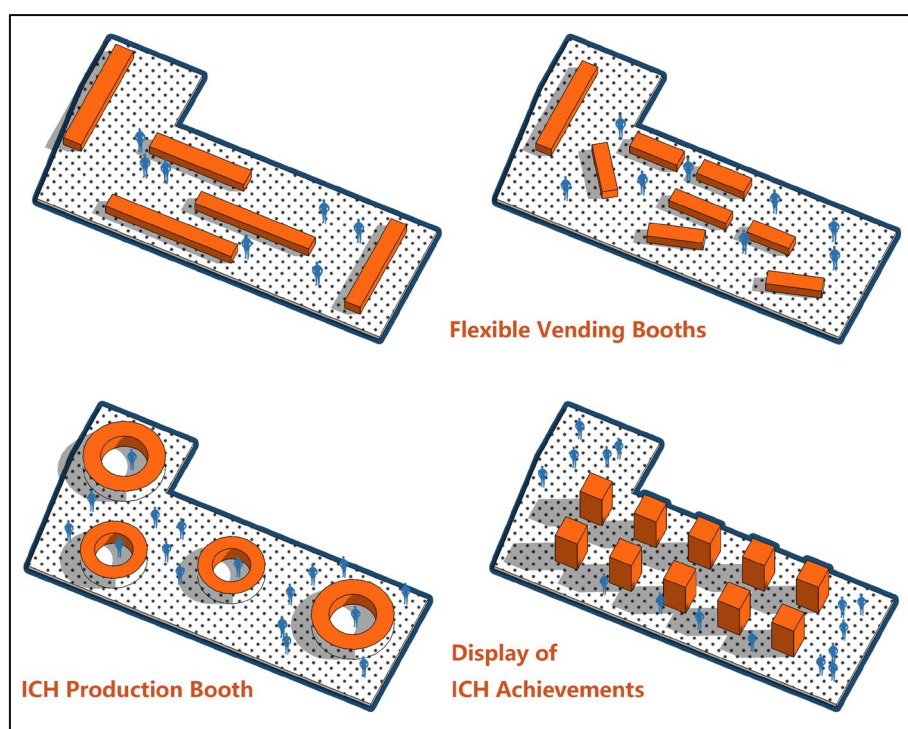
Figure 6-79 Ways of interaction related to ICH
(Source: Self-drawn)

(3) Arcade Memory Square

There are various forms of arcade buildings in the block, reflecting the unique historical characteristics of the Republican period (Figure 6-80). However, the space experiencers do not have a comprehensive understanding of the historical information behind the arcade buildings.

The change of perception mentioned in the previous section also gives an overall impression of the arcade buildings, and the historical causes and cultural stories behind them are yet to be presented to the space experiencers.

The design of the " Arcade Memory Square" (Figure 6-81) increases the comprehensive understanding of the information about the arcades, and the design increases the form of participation through a variety of interactive ways. In the process of interaction and participation, the experience has a better understanding of the knowledge of the arcade buildings, and produces their own understanding, which achieves the narrative effect of narrating the historical and cultural information of the block.

Rich form of arcade

Building style
History development
Cultural connotation

Figure 6-80 Abundant arcade forms in the block
(Source: Self-drawn)
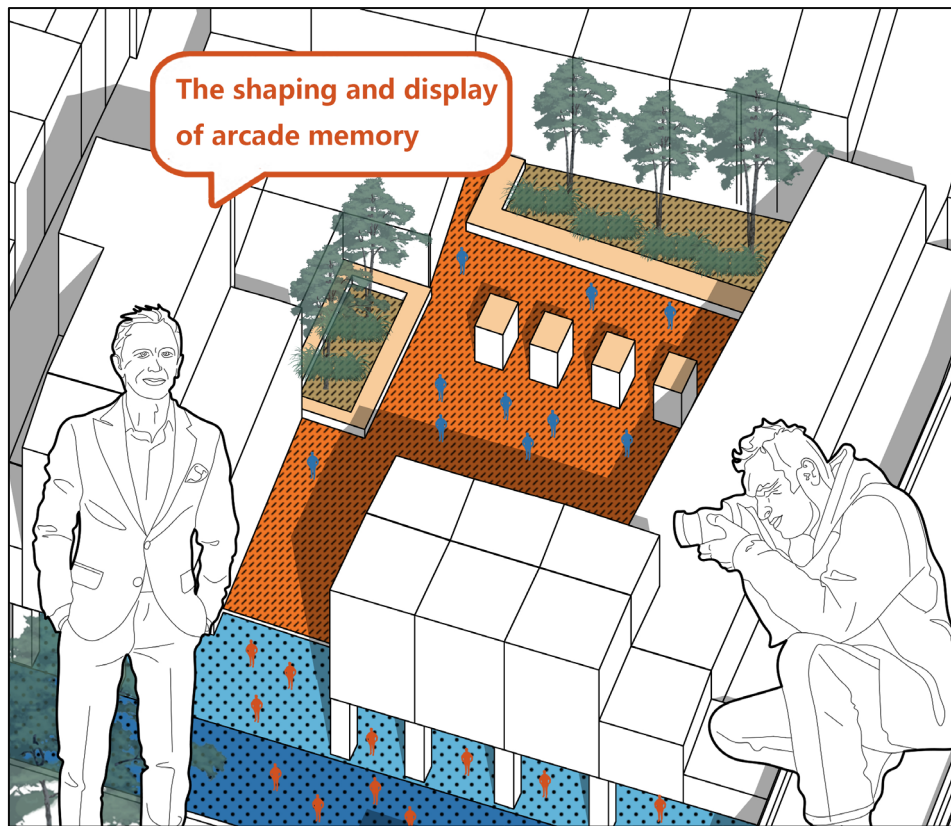
Figure 6-81 Arcade Memory Square

(Source: Self-drawn)

There are many different forms of arcade buildings in the block, and the design provides a miniature model of a arcade building in the square so that visitors can interact with the arcade building up close and personal. The design also sets up an interactive display screen, in which the experience can touch the screen to learn a little bit of information about the history of the arcade building. The design can also set up booths about the characteristic construction of the arcades to vividly convey the architectural details of the arcades to the visitors. The design can also show historical documentaries, allowing the experience to return to the historical space of the Republic of China, and feel the background and development of the era in which the arcade was created (Figure 6-82).

The interaction process between the space experiencer and the arcade building is the process of perceiving the historical information of the block, and the various ways of interaction point to the diversified ways for the space experiencer to perceive the historical information.

Arcade Model Exhibition

Touch Display Screen

Arcade Component Booth

Historical Documentary
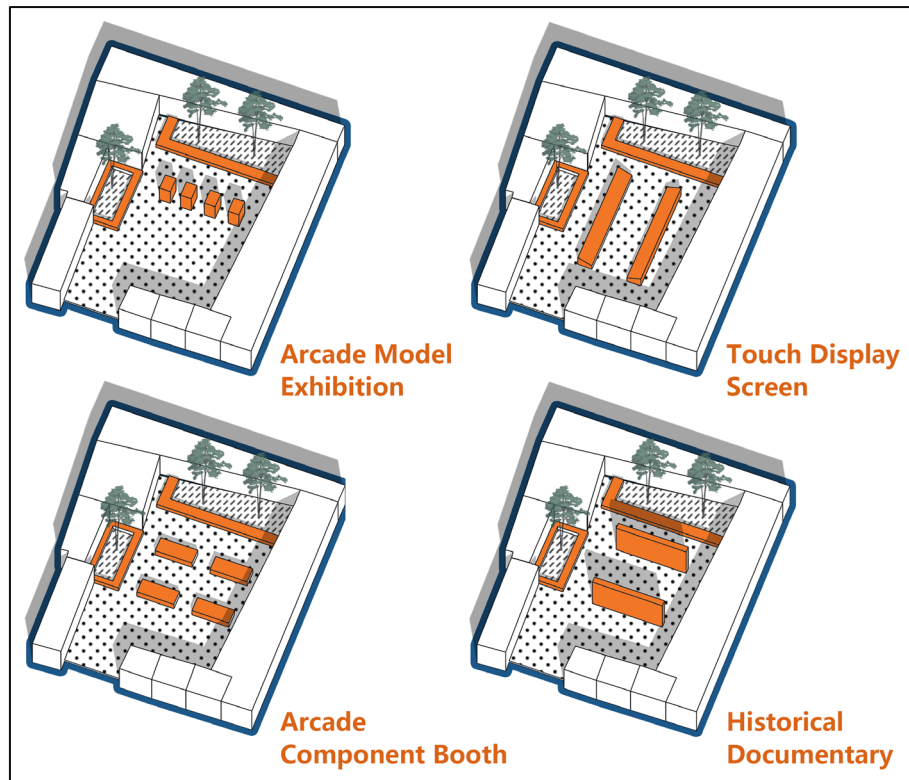
Figure 6-82 Ways to interact with the arcade
(Source: Self-drawn)

(4) Culture and Art Square

The Block is also rich in cultural venues: the Guangzhou branch of the Zhonghua Book Company is now available for use as a cultural and creative bookstore, and the Guangzhou Youth Cultural Palace has a long history and is still in full use. All of these places are part of the rich cultural and artistic atmosphere of the block (Figure 6-83).

The design of the "Culture and Art Square" (Figure 6-84) next to the Guangzhou Branch of the Zhonghua Book Company and the Guangzhou Youth Cultural Palace provides a place for activities to take place in a rich cultural life, and also provides an interactive way for space experiencers to perceive the culture of the block.

Figure 6-83 The block have a strong arts and culture atmosphere
(Source: Self-drawn)
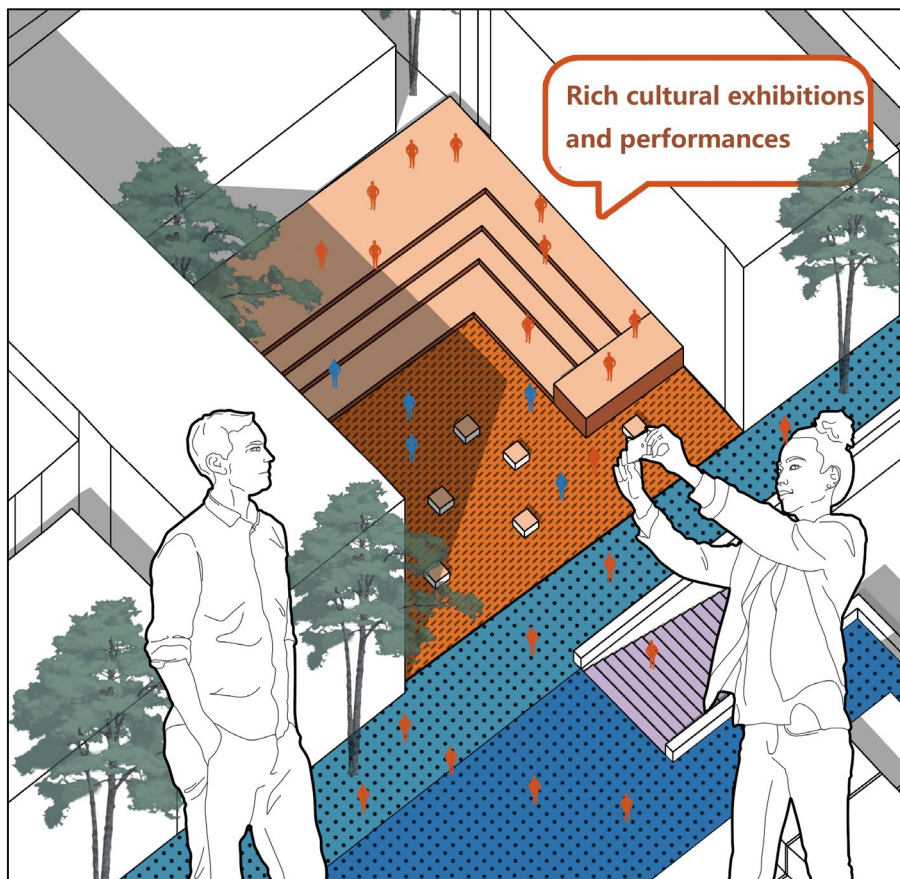
Figure 6-84 The square is where culture and art happen
(Source: Self-drawn)

The square is organized with a focus on arts and culture. Large steps are placed around the square and space is reserved in front for events. Here people can organize a variety of cultural and artistic activities, such as literary salons, book displays, stages for cultural performances,

and gatherings for public events (Figure 6-85). Through the flexible and changeable function settings, the space experiencer can feel the strong cultural and artistic heritage of the block, and achieve the narrative effect of conveying the culture of the block.
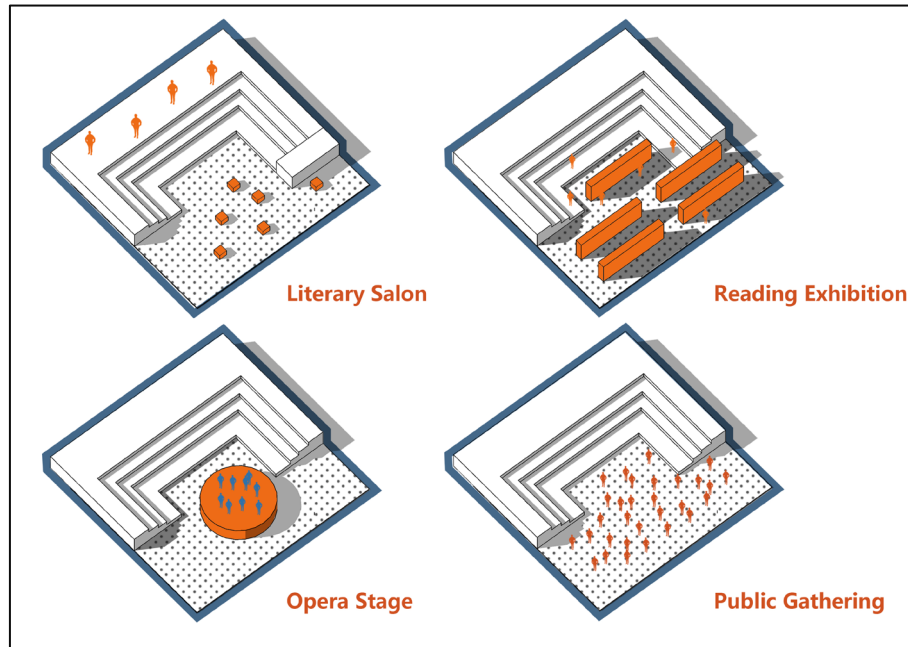
Figure 6-85 Various cultural and artistic activities
(Source: Self-drawn)

Flexible Choices of Activity Paths

The design takes into account the uncertainty of the spatial experiencers' activities in the block. The four cultural theme squares and the other added squares around Beijing Road together form a flexible pedestrian system in the block (Figure 6-86). These squares are accessible to each other. Thus the space experiencer can choose their own paths, and is no longer confined to a one-way passive experience. This realizes the transformation of Beijing Road from a pedestrian street to a pedestrian zone. Different squares can catalyze different forms of activities in combination with the space where they are located. For example, the Dafo Temple Plaza can organize regular religious and cultural activities, while the square around Guangzhou Department Store can be an outdoor exhibition and sales venue. The design extends the activities to the interior of the block, fully exploiting the narrative potential of Beijing Road and solving the problem of monopolistic activities in the block space.

Figure 6-86 Flexible pedestrian system of the block
(Source: Self-drawn)

6.5 Summary

This chapter is a design exploration of traditional block environmental enhancement under the perspective of spatial narrative. This study selects Beijing Road Pedestrian Block for analysis and design. Firstly, the history and culture of the block are sorted out, and then the narrative medium and narrative cognition are analyzed. From the perspective of the four modes of spatial narrative, an in-depth analysis of the problem of insufficient narrativity in the Beijing Road block is carried out, which provides a direction guide for the subsequent design.

The article combines four spatial narrative modes and specific approaches to provide design

ideas for the existing narrative problems, and points out the design direction for strengthening the narrativity of the Beijing Road block.

(1) "Highlighting the shaping of the space by historical events": Through the perception of historical events in the space, the narrative effect of the block is strengthened. The design selects the starting point of the central axis, the Tianzi Wharf, for the design. By restoring the style of the wharf in the Ming and Qing Dynasties, the historical scene is shown, reflecting the long history of the wharf. A celebrity plaza is set up to tell the historical stories around the wharf, reflecting the unique status of the wharf as the intersection of many historical events on Beijing Road. The pavement of Beijing Road is extended to the Tianzi Wharf, which enhances the correlation between Beijing Road and Tianzi Wharf and strengthens the historical characteristics of the traditional central axis of Beijing Road.

(2) "Enhancing the engagement with the historical space": Enhance the narrative effect of the block through interaction with historical spaces. The design reinforces the ways in which important historical spaces such as the arcades, the Central Axis, the Millennium Ancient Road Site, the Great Buddha Temple, etc. interact with the experiencer. Through the multi-level visual relationship between the experiencer and the historical space, the perception is enhanced: the vertical tour experience is provided by utilizing the height difference of the arcade buildings, and a viewing terrace is set up at the high place of the arcade, which extends out of the roof, overlooking the arcades and the whole of the Central Axis, and enhancing the overall cognition of the two; and a sunken plaza is set up in the Millennium Ancient Road Site, which provides a chance for close observation, and enhances the experiencer's cognition of the details of the ancient road. The interactive experience is enhanced by the diversified functional scenarios of the terrace and the virtual presentation of the ancient road. The visual relationship and interactive experience together enhance the perception of the historical characteristics of the space experiencers. By increasing the connection between the internal road and Beijing Road, the Great Buddha Temple is re-linking to the block, which enriches the experience of the Great Buddha Temple.

(3) "Organizing the diachronic spatial form": The narrative effect of the block is

strengthened by emphasizing its development over time. The design selects the exaggerated scale of Guangzhou Department Store as the design object. As a whole, the height of the building is reduced to increase the vertical coordination, which is compatible with the scale of the surrounding arcade buildings; the streets are interspersed to increase the horizontal coordination, which echoes the small scale and dense road network of the block. In terms of details, while retaining the large floor-to-ceiling windows with a modern sense of style, the setup of openings with similar columns spacing and floor heights highlights the characteristics of the slender form of the arcades. The design makes the modern buildings represented by the Guangzhou Department Store integrated into the block environment, highlighting the characteristics of the block's arcades buildings, thus showing the narrative effect of the block's diachronism.

(4) "Enriching the activities for experiencers": Through the diversification of spatial experience and activity participation, the narrative effect of the block is strengthened. The design enhances the flexibility of space experiencers by adding white -leaving squares. Four thematic squares reflecting the cultural connotation of the block are set up along Beijing Road: The Time-lapse Square at the entrance of the pedestrian street shows the history of Wing Hon Theatre and Beijing Road; the ICH Brilliance Square near the time-honored brands provide an opportunity to participate in intangible cultural and folklore activities; the Arcade Memory Square in the middle section of the block draws the experiencers closer to the arcades; and the Culture and Art Square at the end of the pedestrian street is centered on the Pedestrian Block and Guangzhou Youth Cultural Palace, reflecting the cultural and artistic atmosphere of Beijing Road.

The above design responds well to the existing narrative problem of the block, and enhances the narrative effect perceived by the experiencer under the spatial narrative perspective. This chapter completes the transformation from theoretical research to practical application.

Conclusion and Prospect

Conclusions

As China's urbanization speeds up, the tendency of urban homogenization is deepening, and the problems of the lack of urban characteristics and the destruction of urban memory are becoming more and more prominent. This thesis introduces the spatial narrative theory into the space design of traditional blocks, provides an effective idea to solve the problem of block homogenization, and draws the following conclusions.

(1) The study clarifies the ways in which spatial narratology can be applied to blocks

The article focuses on the narrative attributes of the space itself and the way it is perceived and experienced by space experiencers The thesis applies the four narrative modes proposed by spatial narratology to blocks, strengthening the spatial narrativity of blocks. These four modes are: Sacred Space, Space as a Marker of Time, Spatial Variation and Narrative Process, and Stream of Consciousness and Narrative Fulcrum, providing directions for the enhancement of narratives in blocks.

(2) The study derives the principles and approaches for environmental enhancement of traditional blocks from a spatial narrative perspective

The article argues for the effectiveness of the four narrative modes from the point of view of the narratees. It clarifies the translatability of the four spatial narrative modes in blocks as well as the important role these narrative modes play in enhancing the narrativity of blocks. The four mode clarifies four design principles to strengthen the narrative effect of blocks, which are: perceiving historical events in space, engaging with the historical space, sensing the diachronic development of the block, flexible participation in the block space.

Combining theoretical research and case studies, the article offers the following approaches to enhance narrativity:

1) Perceiving historical events in space by combining them with space and organizing activities with historical characteristics;

2) Interacting with the historical space by reconstructing the relationship of sight lines,

arranging functions around the historical space, and virtual presentation;

3) Perceiving the historical development of the block through the coordination of old and new architectural forms and the symbolic reproduction of cultural characteristics;

4) Making the space experiencers participate in the block flexibly by arranging the white-leaving space along the main streets and increasing the connection between the interior of the block and the streets.

(3) The study clarifies the narrative problems of the Beijing Road block and provides design ideas to strengthen the narrativity of the block from the perspective of spatial narrative.

The article combines four spatial narrative modes to analyze and organize the existing narrative problems of Beijing Road in a targeted manner, which are: insufficient perception of historical events in the block, insufficient engagement with historical space, destruction of spatial pattern, monotonous spatial activities and lack of public squares.

The chapter combines the design principles and approaches from the four spatial narrative modes to provide design ideas for the existing narrative problems, and points out the design direction for the narrative design of the Beijing Road block. The design highlights historical characteristics, shows cultural information and improves the spatial environment. The thesis completes the transformation from theoretical research to methodological enhancement to practical application.

Innovation

(1) The thesis expands the application of spatial narrative to blocks. The article identifies four narrative modes to enhance spatial narrativity from the perspective of spatial narrative, and combined with case studies, it demonstrates the important role of narrative modes in enhancing the narrative expression of blocks, and then identifies four design directions for constructing narrative spaces in blocks. It provides a new entry point and observation method for highlighting the cultural characteristics of the block and conveying the historical information of the block.

(2) Based on the four spatial narrative modes, the article analyzes the existing narrative problems of Beijing Road, discusses the ways to convey the historical information and avoid the homogenization of the block. It clarifies the guiding significance of the spatial narrative for the narrative environmental enhancement of the block.

limitation and Prospect

(1) Based on the four narrative modes of spatial narrative, this thesis selects four typical cases for study. One of the cases selected in this thesis is located at home and three are located abroad. The importance of the domestic cases is not enough. At the same time, there are still deficiencies in the excavation depth of the cases, and the comprehensiveness of the suggested approaches of the narrative modes needs to be enriched.

(2) The design of the block is a grand and complex process. The design of the Beijing Road block in this thesis is a kind of design exploration under the perspective of spatial narrative, which provides a direction for narrative enhancement. The study doesn't consider a series of problems such as policy and funding in a comprehensive way. The integration of the block and the city should be the next step of research.

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Appendix

Appendix 1 Current Status of Immovable Cultural Relics and Historic Buildings

Annexed Table 1 Research form of the current status of immovable cultural relics

No.	Name	Period	Protection Levels	Feature Protection	Construction Quality	Current Function
1	Shipyard Relics of Qin Dynasty	Qin Dynasty	National Key	Good	/	Site Museum
2	Museum of Nanyue Kingdom Palace	Western Han	National Key	Good	/	Site Museum
3	Former Site of Department of Finance of Guangdong Province	1919	Province Level	Good	Good	Department of Finance
4	Great Buddha Temple Hall	1664	Province Level	Good	Good	Buddhist Temple
5	Millennium Ancient Road Site	Tang - Qing Dynasty	City Level	Good	/	Site in Pedestrian Street
6	Gongbei Tower Relics	Five Dynasties, Southern	City Level	Good	/	Site in Pedestrian Street

		Han				
7	Former Site of Fire Brigade	Late 1920s	City Level	Good	Good	Fire Brigade
8	Former Site of Zhonghua Book Company	1912	District Level	Good	Good	Bookshops
9	Commercial Press Guangzhou Branch	Early 20th Century	District Level	Good	Good	Bookshops
10	Former Site of New Youths Press	1921	Municipal Registration and Protection	Average	Average	Barber Store, Residence
11	Lee Jim Kee Clock & Watch Co., Ltd.	1915	District Registration and Protection	Good	Good	Clock Store
12	Former Site of the Dongjiang Column's Transportation Station	1942	District Registration and Protection	Good	Good	Eyeglass Store
13	Former Site of Liao Chengzhi's Press Briefing	1938	District Registration and Protection	Good	Good	Restaurant

No.	Name	Period	Type of Heritage	Feature Protection	Construction Quality	Current Function
14	Taiping Guan Restaurant	1885	District Registration and Protection	Good	Good	Restaurant
15	Former Site of the Red Society	1930	District Registration and Protection	Good	Average	Restaurant, Clothing Store, Residence
16	Ancient Double-spring Well	Qing Dynasty	District Registration and Protection	Average	/	Ancient Well

Annexed Table 2 Research form of the current status of historic buildings

No.	Name	Period	Type of Heritage	Feature Protec-tion	Constru-ction Quality	Current Function
1	Wing Hon Theatre	1927	Typical style buildings or structures	Good	Good	Clothing Stores, Restaurants, Theaters
2	The Arcade, 370 Beijing Road	Republic of China	Traditional Residence	Good	Good	Children's Bookstore

Appendix 2 Current Status of Traditional Streets and Alleys

Annexed Table 3 Research form on the current status of traditional streets and alleys

No.	Name	Type of Street	Width (m)	Pavement Material
1	Beijing Road	Class I Arcade Streets, Class I Traditional Streets	16	Brick / Cement
2	Changxing Street	Class I Traditional Streets	6	Cement
3	Yushan Road	Class I Traditional Streets	12-20	Brick
4	XueYuanLi Lane	Class I Traditional Streets	2-5	Granite
5	Huixin Middle Street	Class I Traditional Streets	7	Brick
6	Huixin East Street	Class I Traditional Streets	7	Brick
7	Zhongshan 5th Road	Class I Arcade Streets	20-23	Pitch
8	Huaning Lane	Class II Traditional Streets	3	Granite
9	Guangda Road	Class II Traditional Streets	12	Pitch
10	Ren Gui Fang	Class II Traditional Streets	1.5-5	Large-scale Brick
11	Ren Gui 1st Lane	Class II Traditional Streets	2.5	Large-scale Brick
12	Ren Gui 2st Lane	Class II Traditional Streets	2.5	Large-scale Brick
13	Xiang Fa Fang	Class II Traditional Streets	2.5-6	Large-scale Brick
14	Huifu East Road	Class II Traditional Streets	12	Brick
15	Libai Lane	Class II Traditional Streets	3-7	Granite
16	Huixin West Street	Class II Traditional Streets	12	Cement
17	Qingyuan Lane	Class II Traditional Streets	4-7	Brick
18	Shichang New Street	Class II Traditional Streets	9	Brick
19	Guangwei Road	Class II Traditional Streets	16	Pitch
20	Fuxue West Street	Class II Traditional Streets	8	Brick / Pitch
21	Danan Road	Class II Traditional Streets	16	Pitch
22	Wenming Road	Class II Traditional Streets	16	Pitch

23	Zhongshan 4th Road	Class II Arcade Streets	24	Pitch
24	Xianghe Fang	Class II Traditional Streets	2.7	Brick

Appendix 3 Top 50 High-frequency Words for Beijing Road Pedestrian Street in Dianping since 2020

Annexed Table 4 Statistical table of top 50 high-frequency words for beijing road pedestrian street in *Dianping* since 2020

Ranking	High-frequency Words	Frequency	Ranking	High-frequency Words	Frequency
1	北京路	2922	26	商场	207
2	广州	1832	27	游客	201
3	步行街	1669	28	建筑	197
4	美食	688	29	遗址	193
5	打卡	611	30	网红	187
6	小吃	434	31	涂鸦	185
7	地方	431	32	购物	185
8	历史	430	33	时间	177
9	晚上	424	34	排队	177
10	文化	395	35	装修	172
11	热闹	378	36	商业街	170
12	特色	366	37	地铁	168
13	大佛寺	306	38	北京	160
14	拍照	306	39	朋友	156
15	商业	298	40	改造	156
16	值得	284	41	好看	154
17	好吃	279	42	味道	154
18	繁华	256	43	越秀	153
19	附近	251	44	旅游	149
20	逛逛	250	45	方便	148
21	店铺	217	46	天河	148

22	景点	217	47	适合	148
23	广州市	215	48	花市	147
24	疫情	209	49	牛杂	143
25	街道	208	50	老字号	139

攻读硕士学位期间取得的研究成果

一、已发表（包括已接受待发表）的论文，以及已投稿、或已成文打算投稿、或拟成文投稿的论文情况（只填写与学位论文内容相关的部分）：

序号	作者（全体作者，按顺序排列）	题 目	发表或投稿刊物名称、级别	发表的卷期、年月、页码	与学位论文哪一部分（章、节）相关	被索引收录情况

注：在"发表的卷期、年月、页码"栏：
1 如果论文已发表，请填写发表的卷期、年月、页码；
2 如果论文已被接受，填写将要发表的卷期、年月；
3 以上都不是，请据实填写"已投稿"，"拟投稿"。
不够请另加页。

二、与学位内容相关的其它成果（包括专利、著作、获奖项目等）

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3.答辩委员会对论文的评语

（主要内容包括：1.对论文的综合评价；2.对论文主要工作和创造性成果的简要介绍；3.对作者掌握基础理论、专业知识程度、独立从事科研工作能力以及在答辩中表现的评价；4.存在的不足之处和建议；5.答辩委员会结论意见等）

　　硕士研究生田一农所完成的题为《空间叙事视角下的传统街区环境营造研究——以北京路步行街区为例》的学位论文，选题具有一定的理论意义和较好的的实用价值。

　　作者较全面的归纳和评述了一定量的有关文献，较好的掌握了该领域国内外的研究现状和发展方向。论文研究内容较深入，研究方法较正确，完成了下列研究成果：1、梳理了空间叙事的相关理论，明确了空间叙事与传统街区环境营造的适应性；2、论述了四种强化空间叙事性的模式及其在街区环境营造中的体现，并通过对国内外相关案例的分析，总结了强化街区叙事性的空间设计策略；3、对北京路的空间叙事现状进行了分析整理，将上述策略应用于该街区并提出了设计建议。研究成果具有一定的理论价值和实用价值。

　　论文概念较清晰，结构较完整，叙述适当，分析较充分。答辩中作者较好的回答了提出的问题。

　　答辩委员会同意通过硕士学位论文答辩，同意毕业，并建议授予硕士学位

论文答辩日期：__2023__年_9_月_4_日　　　答辩委员会委员__6__人

表决票数：同意毕业及授予学位（_6_）票
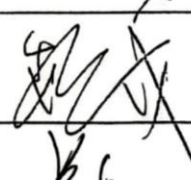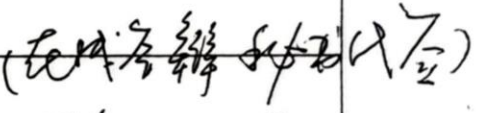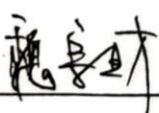
　　　　　同意毕业，但不同意授予学位（　）票

　　　　　不同意毕业（　）票

表决结果（打"√"）：同意毕业及授予学位（√）

　　　　　　　　　同意毕业，但不同意授予学位（　）

　　　　　　　　　不同意毕业（　）

答辩成员签名	（主席） Filippo de Pieri （在线答辩 补签八会）
答辩秘书签名	