华南理工大学
South China University of Technology

专业学位硕士学位论文

基于集体记忆延续的顺德泮浦村安置区社区空间设计

作　者　姓　名	陈思迈
学　位　类　别	建筑学硕士
指　导　教　师	导师组
所　在　学　院	建筑学院
论文提交日期	2026 年 4 月

Community Space Design for Collective Memory Continuity: The Case of the Resettlement Area of Shunde Panpu Village

A Dissertation Submitted for the Degree of Master

Candidate：Chen Simai

Supervisor：Mentor Group

South China University of Technology

Guangzhou, China

分类号：TU98 **学校代号：10561**

学　号：202321006197

华南理工大学硕士学位论文

基于集体记忆延续的顺德泮浦村安置区社区空间设计

作者姓名：陈思迈　　指导教师姓名、职称：导师组

申请学位级别：建筑学硕士　　学科专业名称：建筑学

研究方向：城市设计

论文提交日期：2026 年 4 月 17 日　　论文答辩日期：2026 年 5 月 21 日

学位授予单位：华南理工大学　　学位授予日期：　　年　　月　　日

答辩委员会成员：

主席：　林正豪副教授　

委员：　刘铮副教授、凌晓红副教授、李珏教授级高工、A.Prof.Emanuele Morezzi　

华南理工大学
学位论文原创性声明

本人郑重声明：所呈交的论文是本人在导师的指导下独立进行研究所取得的研究成果。除了文中特别加以标注引用的内容外，本论文不包含任何其他个人或集体已经发表或撰写的成果作品。对本文的研究做出重要贡献的个人和集体，均已在文中以明确方式标明。本人完全意识到本声明的法律后果由本人承担。

作者签名：陈思迈　　日期：2016年 5月 13日

学位论文版权使用授权书

本学位论文作者完全了解学校有关保留、使用学位论文的规定，即：研究生在校攻读学位期间论文工作的知识产权单位属华南理工大学。学校有权保存并向国家有关部门或机构送交论文的复印件和电子版，允许学位论文被查阅（除在保密期内的保密论文外）；学校可以公布学位论文的全部或部分内容，可以允许采用影印、缩印或其它复制手段保存、汇编学位论文。本人电子文档的内容和纸质论文的内容相一致。

本学位论文属于：

□保密（校保密委员会审定为涉密学位论文时间：___年__月__日），于___年__月__日解密后适用本授权书。

☑不保密，同意在校园网上发布，供校内师生和与学校有共享协议的单位浏览；同意将本人学位论文编入有关数据库进行检索，传播学位论文的全部或部分内容。

（请在以上相应方框内打“√”）

作者签名：陈思迈　　日期：2016.5.14

指导教师签名：　　日期：2016.5.14

作者联系电话：13729983344　　电子邮箱：739481590@qq.com

联系地址（含邮编）：广州市天河区五山路381号建筑学院（510640）

摘　要

随着我国城镇化进程的持续推进，大量传统村落因城市建设需要而经历整体搬迁，由此形成的异地安置区普遍面临集体记忆断裂、地方认同缺失等深层困境。与原址渐进式更新不同，整体异地搬迁使原有物质空间与社会关系同步消解，村落的记忆失去依附场所，逐渐在代际更替中消失。如何传承安置区集体记忆的问题，成为当前城乡更新领域的重要议题。

本文以集体记忆延续为核心理论视角，以广东省佛山市顺德区碧江泮浦村整体搬迁异地安置区及相关场地为研究对象，围绕集体记忆在整体搬迁型安置区中的延续问题展开研究。本文所讨论的社区空间，主要指安置社区中由居民共同使用、承载日常交往、礼俗活动与集体记忆延续的集体空间。第一章界定了研究的内容和对象，阐明研究的意义以及研究的方法。第二章对安置区、集体记忆与集体空间等相关概念进行界定，系统梳理集体记忆主体、记忆客体与时间维度的构成要素，并总结安置区集体记忆断裂性、地域性、重构性、重叠性的核心特征。第三章通过对相关实践案例的分析，分别从记忆识别、空间转译与持续激活三个层面提炼策略，提出集体筛选记忆、客体映射场地、记忆植入空间三阶段更新机制，为后续设计实践提供借鉴。

第四章结合实地调研、访谈与文献资料，对泮浦村搬迁前后的集体记忆与空间特征进行系统分析，归纳整体搬迁后集体空间体系残缺、公共功能不足与外部联系减弱等现实问题，并明确后续设计的选址依据。第五章在前述理论研究、案例分析与现状调研的基础上，将三阶段设计机制落实到泮浦村旧址、安置区及周边关联空间的设计实践中，形成面向门户与礼仪、日常交往与文化共享、滨水生态与记忆连接的集体空间系统。

研究结论表明，整体搬迁语境下的安置区集体记忆可在新的空间环境中得到延续，关键在于记忆内容梳理、场地条件分析与空间设计转化之间的关联。泮浦村的研究将村民记忆、场地特征与集体空间营建结合起来，形成了从记忆识别、场地承接到空间落实的设计过程，并说明集体记忆能够在新的安置区环境中通过日常交往、礼俗活动及周边空间联系继续延续。

关键词：集体记忆；安置区；集体空间；记忆延续

ABSTRACT

With the continued advancement of urbanisation in China, a large number of traditional villages have undergone integrated relocation in response to the needs of urban development. The integrated off-site resettlement areas created through this process commonly face profound challenges such as the rupture of collective memory and the loss of local identity. Unlike incremental renewal at the original site, integrated off-site resettlement leads to the simultaneous dissolution of original physical space and social relations. As a result, village memory loses its spatial anchor and gradually weakens through intergenerational change. How to sustain the collective memory of the resettlement area has therefore become an important issue in the field of urban and rural regeneration.

This study takes the continuity of collective memory as its core theoretical perspective and uses the integrated off-site resettlement area of Panpu Village in Bijiang, Shunde District, Foshan, Guangdong Province, together with its related sites, as the research object. It examines the continuity of collective memory in integrated relocation-type resettlement areas. The community space discussed in this study mainly refers to the collective space within resettlement communities that is shared by residents and supports daily interaction, ritual activities, and the continuity of collective memory. Chapter 1 defines the research content and object, and clarifies the significance and methods of the study. Chapter 2 defines related concepts such as resettlement area, collective memory, and collective space. It systematically reviews the constituent elements of Memory Subject, Memory Object, and the temporal dimension, and summarises the core characteristics of collective memory in the resettlement area as rupture, regionality, reconstructive nature, and overlap. Chapter 3 analyses relevant practical cases and extracts strategies from three dimensions: memory identification, spatial translation, and sustained activation. On this basis, it proposes a three-stage Renewal Mechanism consisting of collective memory selection, object mapping onto the site, and memory implantation into space, providing a basis for subsequent design practice.

Chapter 4 combines field investigation, interviews, and documentary materials to conduct a systematic analysis of the collective memory and spatial characteristics of Panpu Village before and after relocation. It identifies practical problems after integrated relocation, including the incompleteness of the collective space system, insufficient public functions, and weakened external connections, and clarifies the basis for subsequent site selection. Chapter 5 builds on the preceding theoretical study, case analysis, and investigation of existing

conditions, and applies the three-stage design mechanism to the design practice of the Panpu Former Site, the resettlement area, and its surrounding related spaces, thereby forming a collective space system oriented towards gateway and ritual, daily interaction and cultural sharing, and waterfront ecology and memory connection.

The research concludes that, under the condition of integrated relocation, the collective memory of the resettlement area can be sustained within a new spatial environment. The key lies in establishing effective connections among the organisation of memory content, the analysis of site conditions, and spatial design transformation. The study of Panpu Village integrates villagers' memories, site characteristics, and the making of collective space, forming a design process that moves from memory identification and site reception to spatial implementation. It also shows that collective memory can continue in the new resettlement area environment through daily interaction, ritual activities, and connections with surrounding spaces.

Keywords: Collective Memory; Resettlement Area; Collective Space; Memory Continuity

CONTENTS

摘　要 I

ABSTRACT II

CONTENTS IV

CHAPTER 1 INTRODUCTION 1

1.1 Research Background 1

1.1.1 Village Transformation in the Process of Urbanization 1

1.1.2 Damage to Village Integrity and the Decline of Collective Memory after Transformation 3

1.1.3 The Urgency of Continuity Collective Memory in Resettlement Areas 5

1.2 Research Objectives and Significance 6

1.3 Research Object and Research Scope 7

1.4 Research Contents and Innovations 8

1.4.1 Research Contents 8

1.4.2 Innovations 9

1.5 Research Methods and Framework 10

1.5.1 Research Methods 10

1.5.2 Research Framework 12

CHAPTER 2 BASIC RESEARCH ON COLLECTIVE MEMORY IN RESETTLEMENT AREAS 13

2.1 Definition of Related Concepts 13

2.1.1 Resettlement Area 13

2.1.2 Collective Memory 14

2.1.3 Collective Space 16

2.2 Review of Related Studies 18

2.2.1 Review of Domestic and International Reasearch on the Renewal of Resettlement Areas 18

2.2.2 Review of Domestic and International Research on Collective Memory 20

2.2.3 Review of Domestic Reasearch on Integrated Communities 24

2.3 Composition of Collective Memory 25

2.3.1 Memory Subject 25

2.3.2 Memory Object 29

2.3.3 Memory Time 31

2.3.4 The Interrelationship among the Composition of collective memory 32
2.4 Characteristics of collective memory in the resettlement area 34
2.4.1 Discontinuity 34
2.4.2 Regionality 35
2.4.3 Reconstructiveness 35
2.4.4 Overlap 36
2.5 Chapter Summary 37
CHAPTER 3 PRACTICAL CASES OF THE CONTINUITY OF COLLECTIVE MEMORY IN THE RESETTLEMENT AREA 38
3.1 Identification and Evaluation of Elements of Collective Memory 39
3.1.1 Identification and Participation of Memory Subject 39
3.1.2 Methods for Selecting Memory Elements 43
3.1.3 Grading and Establishment of the Memory List 46
3.2 Spatial Translation of Collective Memory 48
3.2.1 Topology and Mirroring of Spatial Structure 48
3.2.2 Spatial Embedding of Memory Nodes 55
3.2.3 Narrative Organisation of Memory Paths 57
3.2.4 Regional Expression of Place Interfaces 60
3.3 Sustained Activation of Collective Memory 62
3.3.1 Memory Translation at the Material Level 63
3.3.2 Activation of Memory in Daily Life 64
3.3.3 Memory Representation through Activities and Rituals 65
3.4 Renewal Mechanism of Collective Memory in Resettlement Area 67
3.4.1 Collective Memory Selection 68
3.4.2 Memory Object Mapping the Site 69
3.4.3 Memory Implantation into Space 70
3.5 Chapter Summary 71
CHAPTER 4 INVESTIGATION OF COLLECTIVE MEMORY AND SPACE IN PANPU VILLAGE 73
4.1 Definition of the Research Object and Spatial Scope 73
4.1.1 Historical Background and Regional Context of Bijiang Community 73
4.1.2 Formation and Evolution of Panpu Former Site and Panpu Resettlement Area 80
4.1.3 Definition of the Research Scope 83
4.2 Investigation of Space and Collective Memory at Panpu Former Site 85

4.2.1 Geographical Location and Spatial Pattern 85
4.2.2 Analysis of Spatial Types and Structure 86
4.2.3 Topological Relationships of Spatial Structure 91
4.2.4 Analysis of Memory Objects in the Panpu Former Site 93
4.2.5 The Relationship between Space and Collective Memory in the Panpu Former Site 107
4.3 Investigation of Space and collective memory in the Panpu Resettlement Area 107
4.3.1 Geographical Location and Spatial Pattern 108
4.3.2 Analysis of Spatial Types and Structure 109
4.3.3 Analysis of Memory Subjects in the Panpu Resettlement Area 114
4.3.4 Analysis of Memory Objects in the Panpu Resettlement Area 115
4.3.5 The Relationship between Space and Collective Memory in the Panpu Resettlement Area 118
4.4 Analysis of the Relationship between Gechong Village and the Surrounding Spaces 119
4.4.1 Historical Relationship between Gechong Village and Panpu 119
4.4.2 Locational Characteristics and Spatial Relationships of Gechong Village 120
4.4.3 Connection between the Surrounding Spaces and the Bijiang System 121
4.5 Research on the Problems in the Continuity of Collective Memory in Panpu Village 122
4.5.1 Memory Disembedding at Panpu Former Site 122
4.5.2 The Absence of Collective Space in the Panpu Resettlement Area 123
4.5.3 Insufficient Connection between Panpu Village and Surrounding Shared Spaces 124
4.6 Chapter Summary 124
CHAPTER 5 DESIGN PRACTICE OF THE PANPU VILLAGE UNDER THE CONTINUITY OF COLLECTIVE MEMORY 126
5.1 Design Objectives and Approach 127
5.1.1 Design Objectives 127
5.1.2 Design Principles 127
5.1.3 Overall Approach 128
5.2 Overall Design Strategy for the Panpu Village 129
5.2.1 Collective Memory Selection 129
5.2.2 Memory Object mapping Site 133
5.2.3 Memory implantation into space 136
5.3 General Plan Analysis 138
5.3.1 Area: Translation of Spatial Relationships 139

5.3.2 Paths: Organization of Spatial Narrative 140
5.3.3 Nodes: Three Types of Collective Space Systems 142
5.4 Design of Gateway and Ritual Space System 143
5.4.1 Design of the Village Entrance Square 143
5.4.2 Design of the Ancestral Hall Square 145
5.5 Design of Daily Interaction and Cultural Sharing System 150
5.5.1 Design of the Cultural Garden 150
5.5.2 Design of the Public Corridor 153
5.5.3 Design of the Public Vegetable Garden 155
5.5.4 Design of the Public Shared Library 157
5.6 Design of Waterfront Ecology and Memory Connection System 159
5.7 Chapter Summary 163
CONCLUSION 165
REFERENCES 168
APPENDIX 173

Chapter 1 Introduction

1.1 Research Background

1.1.1 Village Transformation in the Process of Urbanization

Since the reform and opening up, China's urbanization process has continued to accelerate. In 2011, the national urbanization rate exceeded 50% for the first time, marking China's formal entry into a development stage dominated by cities[1]. Since then, the level of urbanization has continued to rise, urban scale has kept expanding, and large numbers of rural residents have moved into cities. As a result, the demand for urban construction land has also increased rapidly.

Against this background, many city centers in China have gradually entered the stage of stock-based renewal, and existing built-up urban spaces can no longer fully meet the needs of continued urban development. Under such conditions, new town development has gradually become an important approach for the orderly expansion of urban space. In 2013, a research group from the Center for Urban and Small Town Reform and Development under the National Development and Reform Commission conducted a survey of 12 provinces and autonomous regions. The results showed that, among 12 provincial capital cities, each city was building an average of 4.6 new towns or new districts, while among 144 prefecture-level cities, each city was planning and constructing about 1.5 new towns or new districts on average.

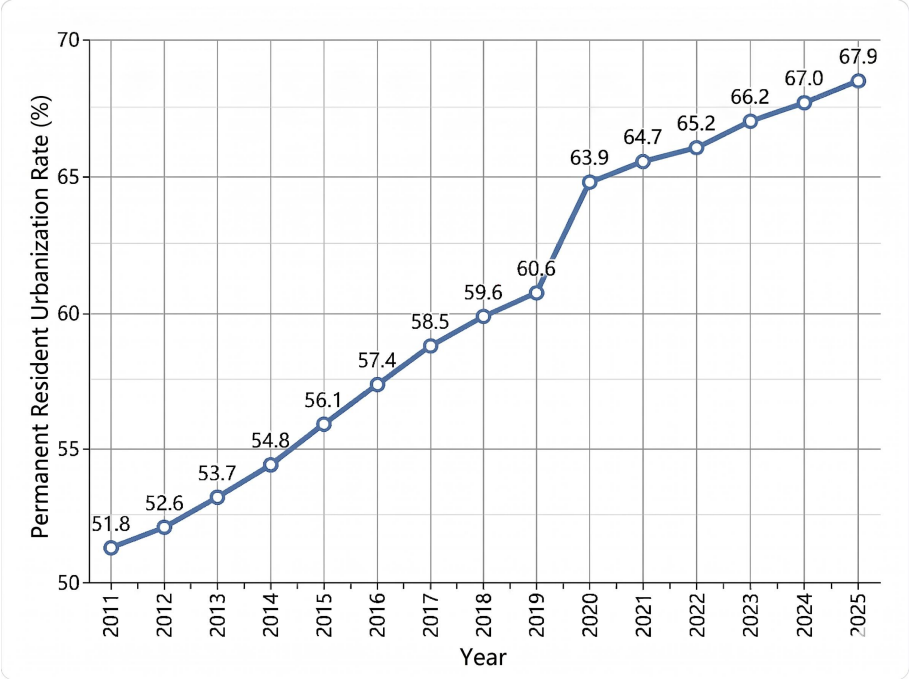


Figure 1- 1 China's urbanization level from 2011 to 2025 (Drawn by the Author)

As shown in Fig. 1-1, China's urbanization rate has continued to rise steadily since surpassing 50% in 2011, reaching nearly 68% by 2025. This trend directly reflects the continued advancement of urbanization in China and the ongoing outward expansion of urban space[2].

In this process, traditional villages originally located in urban-rural transitional areas have gradually been incorporated into the scope of urban construction. The spatial forms, social structures, and cultural customs of these villages were shaped through long-term evolution under specific natural environments and social relations. Their spatial patterns are, to a large extent, rooted in particular contexts and maintain strong connections with their original places. However, with the advancement of new town development and the continued implementation of major engineering projects, such villages located at the urban-rural interface have often been inevitably absorbed by urban expansion[3].

Against this background, the original spatial structures of traditional villages have frequently been demolished as a whole or relocated to new sites, while their original environmental settings have been reorganized or even fundamentally transformed. According to data from the *China Natural Resources Bulletin* published over the years by the Ministry of Natural Resources, as shown in Fig. 1-2, both the expansion of urban construction land and the area of cultivated land occupied continued to grow overall up to 2022. This indicates that, in the process of urbanization, the transformation of traditional village space from in-situ continuation to integrated relocation has become increasingly common, and spatial reorganization has become an important form of village change under the background of urbanization.

At the same time, it should also be noted that after reaching a peak in 2022, the proportion of cultivated land occupied began to decline continuously, falling to 23.85% in 2024. This change shows that China has achieved clear results in farmland protection and intensive land-use policies. The structure of newly added construction land has been continuously optimized, and the intensity of cultivated land occupation has been significantly reduced. Urban development is also shifting from previous outward expansion driven by incremental growth to a pattern that places greater emphasis on the revitalization of existing land resources and the use of non-cultivated land resources. This suggests that the spatial conditions for the survival of traditional villages are improving, the pressure of compulsory demolition and merger caused by urban expansion is gradually weakening, and more favorable institutional and spatial conditions are emerging for the overall protection and living inheritance of traditional villages.

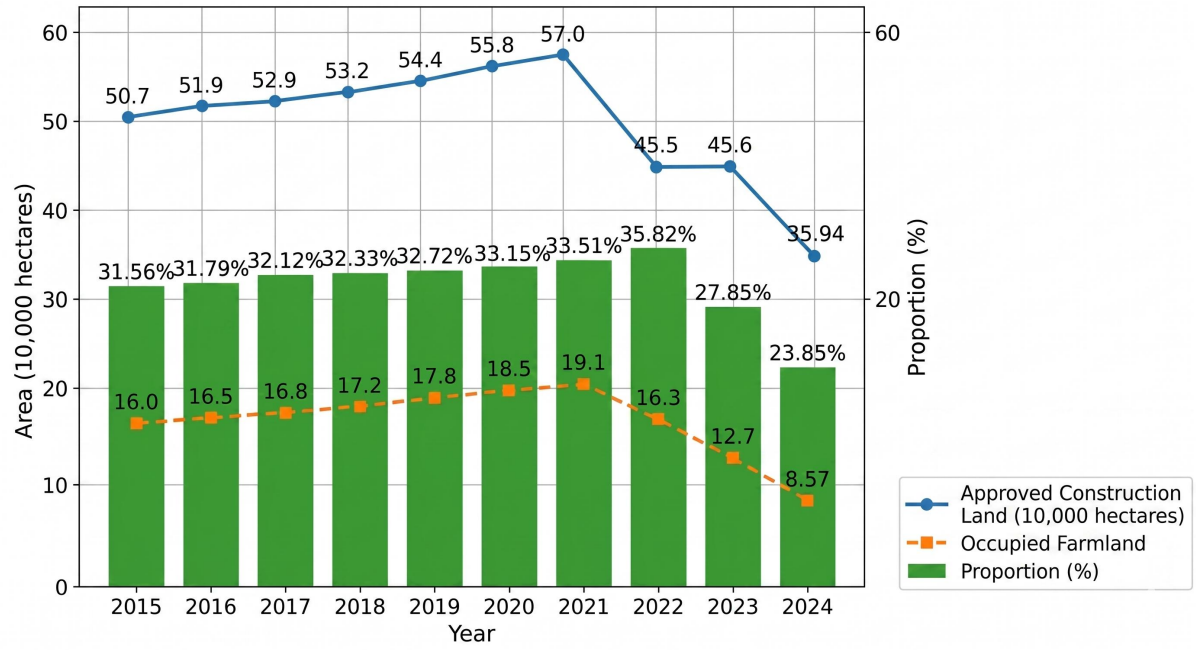


Figure 1- 2 Trends of Approved Construction Land, Arable Land Occupied and Their Proportions (Drawn by the Author)

1.1.2 Damage to Village Integrity and the Decline of Collective Memory after Transformation

For villages transformed by urbanization, the impact extends beyond the replacement of physical space. More fundamentally, it is reflected in the damage to the overall integrity of the village community, which further leads to the decline of collective memory. A traditional village is not simply a residential cluster, but an integrated community organism gradually formed through long-term historical development[4]. Its integrity is embodied in the coordinated operation of spatial structure, social relations, and cultural systems. Clan organization, belief activities, and production and daily life are intertwined, together forming a stable foundation for collective life. This integrity does not come from the accumulation of facilities, but from an overall structure formed through the interaction of multiple types of space and social relations, which sustains group identity and social ties.

However, under the influence of urbanization, original villages have been reorganized into resettlement areas dominated by residential functions. The former multi-layered spatial system has been compressed into a single residential structure, and community integrity has been weakened at the spatial level or even disintegrated[5]. As a result, the material basis and everyday life scenes that carried collective memory disappear at the same time, and memory loses its concrete environment of attachment and gradually becomes disembedded.

The concept of collective memory was first proposed by the French sociologist Maurice Halbwachs[6]. He argued that memory is not formed independently by individuals, but

constructed within the social framework of a group. The shared memory of a group depends on specific space, time, and social relations for its maintenance. As an important carrier of collective memory, the spatial environment is also a key foundation for sustaining group identity and social networks. When the spatial structure and social relations that support memory change drastically, collective memory faces the risk of disembedding and dissolution.

Relevant studies have pointed out that traditional villages are not static entities, but continue to undergo a dynamic process of "continuation and evolution" under external planning intervention and social transformation[7]. As urbanization continues, villages lose their integrity through wholesale redevelopment, demolition, and off-site resettlement, while their original spatial patterns are adjusted or even restructured, which further affects the social relations and ways of life they once carried. In recent years, related studies have further noted that the decline of collective memory has taken multiple forms, including Amnesia, Fake Memory, and Disconnection, revealing the crisis faced by village collective memory in the context of contemporary urbanization[8]. Amnesia mainly refers to the destruction of spatial carriers of memory in urban redevelopment or village demolition, the breakdown of social networks and emotional ties, the consumption-driven erosion of everyday life, and excessive attention to physical space while neglecting people as the subjects of memory. Fake Memory mainly results from homogenized urban development. In some urban renewal projects, historical symbols are simply copied and commercially packaged, and a false sense of history replaces the real transmission of memory, with insufficient attention to local context and urban collective memory. Disconnection refers to the neglect of the relationship between the city's past and future. For example, in the renewal of many characteristic streets, excessive imitation of the past or one-sided pursuit of modernity breaks the historical context through fragmented and collage-like methods, resulting in artificial memory breaks.

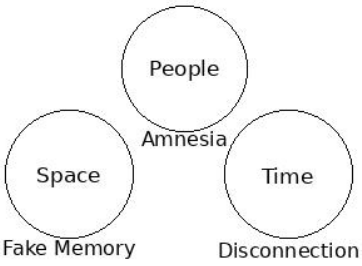


Figure 1- 3 Causes of Memory Decline
(Reference 8)

Under the continued overlap of these phenomena, the change in village collective memory does not simply lead to disappearance. Instead, it gradually shifts from a stable and continuous structure toward a loose, broken, and even reconstructed state. On the one hand, the spatial basis on which memory depends loses its integrity during restructuring, and the

stability of memory continues to decline. On the other hand, differences between generations in their understanding of space and history continue to expand, further intensifying the differentiation and displacement of memory. As a result, collective memory gradually shifts from a relatively continuous and stable structure toward a state of fragmentation, selectivity, and reconstruction.

1.1.3 The Urgency of Continuity Collective Memory in Resettlement Areas

Among the many forms of village transformation, those characterized by integrated relocation and centralized resettlement show more prominent features of spatial restructuring. Unlike in-situ incremental renewal, such resettlement areas are usually accompanied by the demolition of the original village as a whole and the reorganization of its spatial location. In this process, the original living environment, social relations, and everyday behavioral paths are all restructured as a whole. This dramatic change caused by overall spatial relocation places collective memory under stronger impact. Relevant studies have pointed out that large-scale demolition and spatial restructuring are often accompanied by the dissolution of urban memory and the reorganization of social structure[9]. Meanwhile, although the new urban residents formed in the process of urbanization have completed spatial relocation, their ways of life and social relations are still under continuous adjustment, and their collective memory shows a condition in which continuity and rupture coexist[10].

In this context, the memory problem faced by resettlement areas is not simply a matter of decline. Rather, it is a state of losing support that gradually appears in the process in which village integrity is damaged. Existing studies have shown that spatial relocation changes the basic conditions for the formation and continuation of memory, making it difficult for memory to return to its original place and forcing it to be reconstructed within a new spatial context[11]. If renewal only remains at the level of simply copying traditional symbols or adding symbolic elements to facades and landscapes, such a tendency toward Fake Memory can only create a superficial sense of familiarity and cannot truly carry original social memory into the new environment. If, in contrast, renewal practice lacks active reflection on the mechanism of memory transfer, the Disconnection between old and new spaces will gradually become fixed over time and continue to intensify through generational change, ultimately causing collective memory to shift from continuity toward fragmentation or even dissolution.

In addition, current research and practice on resettlement areas often treat them as relatively independent spatial units, placing more emphasis on the reconstruction of internal space and functions while neglecting their connections with the former village site and

surrounding historically related areas. In fact, many villages that have undergone integrated relocation still remain spatially close to their original sites and also maintain historical and cultural continuity. However, these potential links are often not effectively identified or utilized in actual renewal processes, further limiting memory continuity to localized spaces. As a result, collective memory is not only broken within its internal structure, but its connection with the larger historical environment is also weakened, further reducing the overall integrity and continuity of memory.

In summary, under the continued advancement of urbanization, resettlement areas formed through integrated relocation are increasing. Without an active response to the issue of memory continuity, this memory rupture caused by spatial restructuring will continue to appear in more areas and quickly accumulate into a widespread problem. Therefore, how to select, map, and implant original memories into a new environment in the process of spatial renewal, so that they can be re-established and continue to function under new place conditions, has become a practical issue that needs to be addressed in the development of resettlement areas.

1.2 Research Objectives and Significance

The core objective of this study is to construct a renewal model for resettlement areas within the framework of collective memory theory. Existing studies have mainly focused on original-site preservation or in-situ renewal. However, under the actual condition of whole-village off-site relocation and the complete disappearance of original space, the key issue addressed in this study is how to bring memories that carry historical experience and collective identity into a new spatial structure, so that they can grow again within the order of contemporary life and further support the reconstruction of an integrated community with internal connections.

In terms of research approach, this study does not regard the continuation of memory as a simple reproduction of the past, but as a process of re-production under new social and spatial conditions. Memory transfer is not a formal replication, but a process of reactivating spatial elements, living rituals, social relations, and historical events with core significance in the original village through design methods within a new collective space environment. On this basis, the study seeks to construct a transferable renewal model for resettlement areas guided by collective memory and to provide methodological reference for similar village renewal practice.

The significance of this study mainly lies in two aspects: theory and practice. At the

theoretical level, this study introduces collective memory theory into the study of resettlement area renewal, supplementing the limitation of existing research that mainly focuses on original-site preservation. It also discusses the mechanism of off-site memory transfer, thereby strengthening the connection between collective memory theory and spatial design practice and enriching related research. At the same time, the study proposes a strategic mechanism of memory selection, site mapping, and spatial implantation, which also promotes collective memory research from the conceptual level to design practice. At the practical level, with the continued advancement of urbanization, a large number of resettlement areas are facing problems such as memory rupture and identity loss. Taking Panpu Village as a case, this study proposes a targeted renewal scheme that can provide reference for similar projects. It also responds to the cultural goals of rural revitalization and the action of building integrated residential communities, helping promote rural development from physical renewal to cultural revitalization.

1.3 Research Object and Research Scope

This study takes Panpu Village in Bijiang Community, Shunde District, Foshan, Guangdong Province, as its core research object. Before relocation, Panpu Village was located in the southeastern corner of Bijiang and at the southern end of Longtoubao. It was a typical Lingnan waterside settlement. The village was built along the water, with streets and lanes extending along the river, and its spatial pattern remained closely coupled with the water system over a long period. In 2005, due to the construction of Beijiao New Town, Panpu Village underwent Integrated Relocation to the central area of the community, where a newly planned residential community was developed. The problems presented by Panpu Village in Bijiang, Shunde, are representative of many current resettlement areas. Therefore, selecting it as the research object has both practical significance and typical value.

On this basis, this study does not limit its scope to a single resettlement area site. Instead, it expands the research scope into an overall spatial framework composed of the former site, the resettlement area, and the surrounding area. The first is Panpu Former Site, namely the original location of Panpu Village. It has now been developed for real estate, and some parts are not open to the public. However, the original pier, banyan, and waterfront edge are still preserved, making it an important material carrier of the historical anchor points of collective memory. The second is the resettlement area of Panpu Village (hereinafter referred to as Panpu Resettlement Area), namely the current residential resettlement area after relocation. It is the core site for the reconstruction of collective space and daily public life, and it is also the

main site of the design practice in this study. The third is Gechong and its surrounding shared spaces. Gechong is a neighboring settlement historically formed as a branch of Panpu Village and shares the same origin as Panpu. Including Gechong within the research scope aims to draw on existing public resources in the surrounding area and activate the overall connections among existing collective spaces through acupuncture-like intervention, thereby addressing the lack of collective space in the resettlement area.

These three spatial levels are not isolated design objects. Instead, they are connected as a whole through shared routes, memory nodes, and public activity mechanisms, and together form the spatial network for the reconstruction of collective memory in Panpu Village.

1.4 Research Contents and Innovations

1.4.1 Research Contents

This study takes the perspective of collective memory, combines relevant theories, and selects the resettlement area as its research object to explore renewal issues of the resettlement area from the perspective of collective memory. By clarifying the composition and characteristics of collective memory in the resettlement area, and focusing on the memory problems faced by the resettlement area under spatial change, the study examines how collective memory can be sustained and re-embedded in the process of spatial relocation. At the same time, the study takes Panpu Village in Bijiang, Shunde District, as its specific field of practice, systematically sorts out the mechanism of memory transfer through theoretical construction and case analysis, and on this basis carries out an in-depth analysis of area renewal.

In terms of research scale, this study takes the community level as the main unit of analysis, rather than individual buildings. It mainly focuses on spaces with collective-use attributes within the community, and discusses the community collective space jointly participated in and used by villagers, which supports the continuity of collective memory. The formation and activation of collective memory often depend on the connections and networks among spatial elements rather than on isolated individual buildings. The significance of a temple lies not only in the building itself, but also in the overall field relationship formed with surrounding streets, water systems, and squares. Therefore, memory transfer should not remain at the level of individual reproduction, but needs to sort out spatial structure and living logic at the area level, and to build a spatial network with internal connections through the systematic organization of points, lines, and planes. In this process, the study not only focuses on the reshaping of spatial form, but also regards it as an important path for restoring the

operating structure of the community, thereby moving toward the reconstruction of an integrated community with composite functions and social connections, and thus sustaining the collective memory of the community.

Around these issues, the research contents of this study are as follows. Chapter 1 is the introduction. Starting from the common phenomenon of village integrated relocation under the background of urbanization, it reveals the core problem of the dual rupture of collective memory and collective space, clarifies the research background, research object, research scope, research contents, and innovations, and identifies the research methods and technical route. Chapter 2 presents the theoretical foundation. It systematically reviews core concepts such as resettlement area, collective memory, and collective space, and further explains the constituent elements of collective memory and its core characteristics in the context of integrated relocation, thus laying the theoretical foundation for the following chapters. Chapter 3 is the case study. Through the systematic analysis of domestic and international cases of memory reconstruction and cases of traditional village collective space construction, it summarizes an operable framework of spatial strategies, proposes a mechanism of memory continuity through memory selection, site mapping, and spatial implantation, and develops a structural framework for design from three dimensions: Memory Subject, Memory Object, and memory time. Chapter 4 is the current situation investigation. Taking Panpu Village in Shunde as the object, it investigates and analyzes the forms of collective space and the state of memory before and after relocation, and identifies rupture and continuity in the process of memory transfer. Chapter 5 is the design practice. Based on the previous research, it first establishes the overall structure of three related spatial systems and clarifies the design orientation and relationship logic of each level, and then develops specific design schemes in stages for the shared space support of Gechong, the reconstruction of collective space in the resettlement area, and memory anchor points at the former site, thereby transforming the mechanism framework into concrete spatial strategies. Chapter 6 is the conclusion and outlook, which summarizes the research results and design innovations, reflects on the research limitations, and proposes directions for future research.

1.4.2 Innovations

1. Innovation in Research Perspective

This study takes the off-site transfer of memory as its core research topic and directly responds to the issue of memory continuity that has long been neglected in the construction of resettlement areas. Different from previous studies of collective memory that mainly focused

on original-site preservation or in-situ renewal, this study takes the complete replacement of physical space as its premise and explores the possibility of memory regrowing within a new place structure. In this way, it supplements the research content of collective memory theory in the field of spatial design.

2. Innovation in Strategic Framework

Based on the framework of subject, object, and time in the constitution of collective memory, this study proposes a three-stage strategy of memory transfer: memory selection, site mapping, and spatial implantation. Memory selection focuses on the identification and value judgment of memory elements. Site mapping emphasizes the relational translation between the original spatial structure and the new place. Spatial implantation embeds memory into the new spatial environment through concrete design methods, so that it can be activated and sustained in contemporary life. This framework transforms the abstract theory of collective memory into operable design steps.

3. Innovation in Research Scope

This study moves beyond the limitation of previous resettlement area research that focused only on isolated plots. It brings the remains of the former site, the resettlement area, and the surrounding environment into the same design framework, forming a composite spatial relationship. Through shared routes and public activity mechanisms, it further builds an overall connection, shifting the design from single-point intervention to the organization of spatial relationships and the reconstruction of public life, and further strengthening the overall coherence and local responsiveness of the scheme.

1.5 Research Methods and Framework

1.5.1 Research Methods

1. Literature Review Method

Based on the selected research object of this thesis, this study systematically reviews literature, journals, and books in the fields of collective memory theory, resettlement area research, and community renewal practice, so as to clarify the theoretical position and research context of this study and to lay the foundation for the construction of the memory transfer mechanism.

2. Field Investigation Method

Through systematic field investigation of Panpu Former Site, Panpu resettlement area, and the surrounding environment, this study records basic information such as existing spatial characteristics, material remains, and patterns of use, and obtains the materials required for

the thesis through direct observation, image recording, and surveying.

3. Semi-structured Interview Method

Taking former villagers as the main interview subjects, this study obtains in-depth memory information through interviews, including specific historical events, personal emotional experiences, and descriptive recollections of the original space. After the interviews, the results are systematically organized to extract core memory themes and emotional structures.

4. Comparative Analysis Method

On the one hand, this study systematically compares the spatial form, social structure, and memory condition of Panpu Village before and after relocation, so as to identify memory loss and memory retention caused by relocation. On the other hand, through a comparative study of cases of memory preservation and spatial renewal in migrant resettlement areas in China and abroad, it draws lessons and experience that can be used as reference for the renewal scheme of Panpu Village.

1.5.2 Research Framework

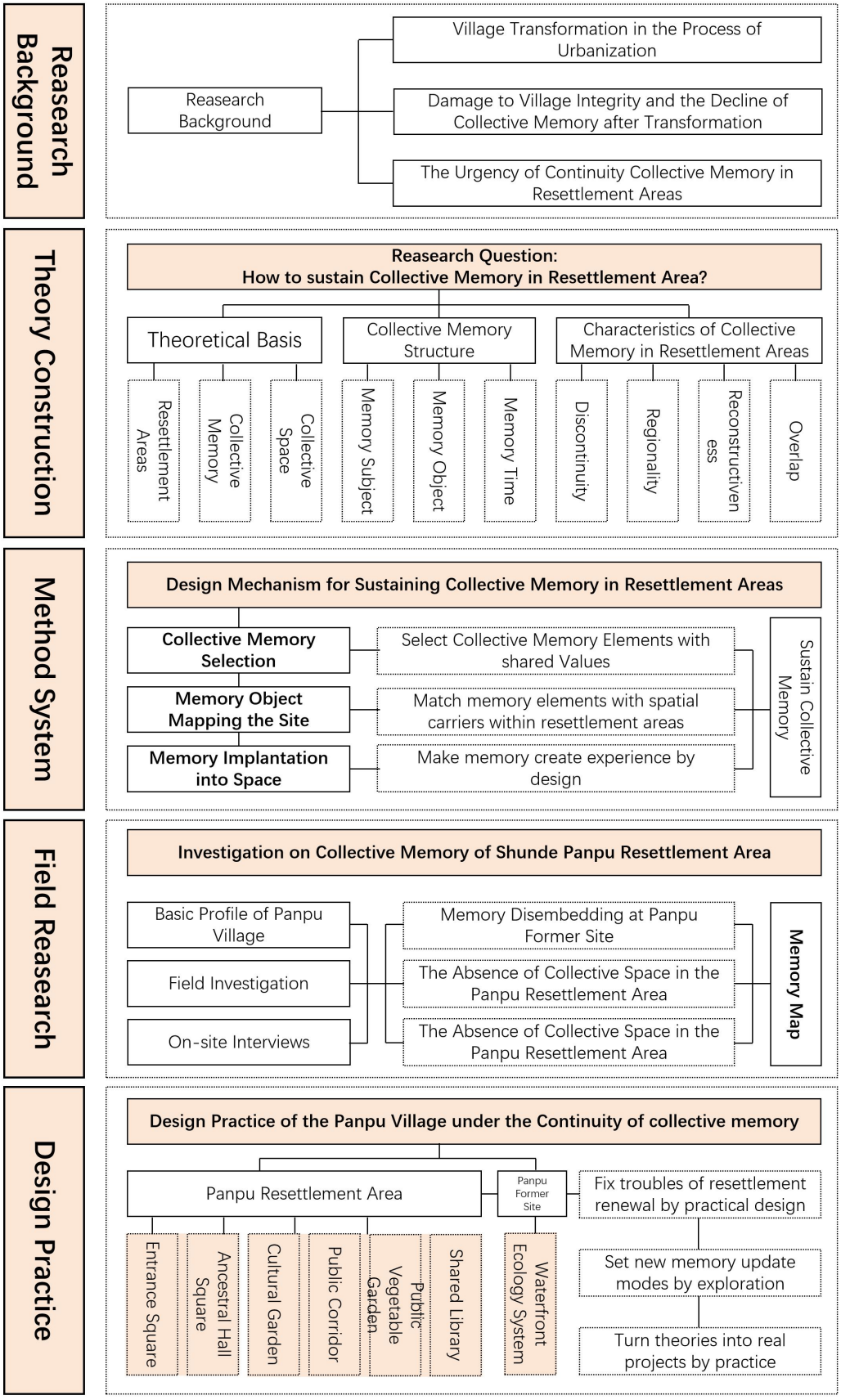


Figure 1- 4 Technical roafmap (Drawn by the Author)

Chapter 2 Basic Research on Collective Memory in Resettlement Areas

2.1 Definition of Related Concepts

This chapter takes the collective memory of the resettlement area of Panpu Village in Shunde as its research object. Before the formal discussion, it first defines and distinguishes three core concepts involved in this study, namely resettlement area, collective memory, and collective space. These three concepts form an interconnected structure: the resettlement area constitutes the practical premise of the research object, collective memory constitutes the core dimension of theoretical analysis, and collective space constitutes the spatial path for responding to the problem.

2.1.1 Resettlement Area

A resettlement area is a special type of space in the process of urbanization. It mainly refers to newly built residential areas formed after original residents are relocated because of urban renewal, land acquisition, or major engineering projects. In terms of function, a resettlement area is not only a physical space for solving housing problems, but also an important policy tool for the government to promote urban transformation and optimize land resource allocation.

Resettlement Scope	Resettlement Distance	Application Scenarios	Characteristics
Integrated	On-site Resettlement	Urban village renewal, shantytown reconstruction[12], post-disaster reconstruction[13]	Maximizes the continuity of residents' original location and social relations.
	Off-site Resettlement	Major infrastructure construction, land expropriation, poverty alleviation relocation, overall relocation of urban villages	Results in complete separation of residents from their original production and living spaces
Partial	On-site Renewal	Urban village renewal, old town renovation[14], block renewal	Can preserve historical and regional cultural characteristics
	Off-site Resettlement	Major project resettlement, regional poverty alleviation resettlement	The original site is not completely eliminated, but relocated residents are geographically distant from it.

Table 2- 1 Types of Resettlement Areas (Drawn by the Author)

According to the scope of the resettlement area and the distance between the resettlement location and the original site, resettlement areas can be divided into four main types. The first is the integrated on-site resettlement type, which refers to demolition and reconstruction

within the original land area, with residents returning to the original site or its surrounding area. The second is the integrated off-site resettlement type, which refers to the centralized resettlement of original residents in areas far from the original site, usually in newly built communities on the urban fringe or in suburban areas. The third is the partial on-site renewal type, which refers to a combination of partial retention and renewal within the original area, with residents being resettled at the original site or in nearby areas. This type is suitable for areas with certain historical value or spatial characteristics, as it retains some original elements while meeting renewal needs. The fourth is the partial off-site relocation type, which refers to relocating only part of the residents to areas far from the original site.

The resettlement area discussed in this study belongs to the integrated off-site Resettlement type. In this study, the use of the concept of resettlement area is not limited to a specific policy type. Instead, it focuses on the social context formed by shared characteristics such as involuntary collective relocation, centralized resettlement, and the replacement of original space, and takes this as the common starting point for theoretical discussion and design intervention.

The most prominent feature of this resettlement type is that, although villagers relocate as a group and thus retain the original social network structure to a certain extent, the complete replacement of physical space causes the places on which memory depends to disappear completely. This is the most fundamental difference between this type and other forms of resettlement, and it is also the starting point of the research problem in this study.

2.1.2 Collective Memory

The foundational theorist of collective memory was the French sociologist Maurice Halbwachs. *In On Collective Memory*[6], Halbwachs systematically argued that memory is fundamentally a social phenomenon, and that the formation, maintenance, and recall of memory cannot be separated from the social framework of a group. He defined collective memory as "the process and result through which members of a specific social group share past experiences," emphasizing that memory is formed on the basis of collective consciousness rather than being independently completed by individual psychological functions alone. He further pointed out that individual memory can occur precisely because it is placed within the collective framework jointly maintained by the group to which the individual belongs. People acquire memory in society, and they also retrieve and reorganize memory in society. In this way, Halbwachs established a basic understanding of collective memory centered on social relations.

On this theoretical basis, the boundaries between collective memory and several related concepts still need further clarification. Compared with individual memory, collective memory is shared by a group, while individual memory depends on the collective, and the collective draws materials from individuals. The two are interdependent but distinct. Compared with cultural memory, collective memory changes dynamically with changes in the specific environment, whereas cultural memory is relatively stable and is established on a specific historical basis[15]. Compared with historical memory, collective memory is continuous and dynamic, whereas historical memory has a relatively clear temporal boundary and is a representation and reconstruction of a specific historical stage. From these comparisons, it can be seen that collective memory is a form of group memory that relies on social relations and is constantly reconstructed and sustained over time.

After the connotation of collective memory was clarified, its theoretical development gradually extended from the level of social relations to the level of space. The French historian Pierre Nora promoted an important spatial turn in the theory of collective memory. In *Between Memory and History: Les Lieux de Mémoire*[16], Nora pointed out that in the process of accelerated change in modern society, spontaneous collective memory is disappearing and is being replaced by lieux de mémoire that are artificially maintained through specific places, monuments, and rituals. He clearly distinguished memory from history: memory is living, carried by real social groups, and always open to evolution; history, by contrast, is a rational reconstruction of the past and a representation of what is completed. The proposal of lieux de mémoire gave new meaning to physical space. When people can no longer continue memory naturally in everyday life, place becomes an important support for the preservation and representation of memory.

On this basis, this study further focuses on the continuity of collective memory as a core concept. The continuity of collective memory is not a static preservation of the past or a formal replication, but refers to the continued growth and re-embedding of group memory in new contexts through active social practice and spatial intervention during temporal development and spatial relocation.

Based on the above discussion, it can be seen that collective memory is not simply the accumulation of individual experience, but a form of group cognition that gradually takes shape within specific social relations and is continuously strengthened and adjusted over time[17]. Its formation depends not only on individuals' perception and expression of past experience, but also on the social framework and meaning structure provided by the group. At the same time, in the context of modern society, collective memory often needs to be

sustained through specific spatial carriers, and is continuously recalled and reconstructed through the joint action of place, events, and everyday practice. Therefore, collective memory can be understood as a group memory structure that depends on social relations and spatial context and continues to evolve over time.

2.1.3 Collective Space

In the context of this study, community space does not refer to all spaces within a resettlement community. Rather, it refers to spatial elements closely related to residents' shared life, public activities, and social interaction in urban design research. Non-collective spaces, such as private dwellings and the interiors of homestead plots, mainly belong to the private domain and are usually not the primary focus of urban design research. On this basis, the community space discussed in this study mainly refers to the collective space within the resettlement community that is shared by residents and supports daily interaction, ritual activities, and the continuity of collective memory. To further clarify the research object, the following section defines the concept of collective space and examines its relationship with public space.

The concept of collective space was first proposed by the Spanish architectural scholar Manuel de Solà-Morales in the 1990s[18]. Different from traditional spatial types classified by ownership or openness, he understood collective space as a relatively independent spatial category. It neither fully belongs to public space nor is equivalent to private space. Rather, it is a composite place that accommodates collective life and social interaction. In terms of use, such spaces usually have a certain degree of openness, but in terms of ownership and rules, they are shaped by specific groups. As a result, they present an ambiguous condition between the public and the private.

On this basis, the Greek scholar Stavros Stavrides further explained collective space from the perspective of spatial production. He argued that collective space is not a single and static physical container, but is gradually formed in the process of connecting with surrounding spaces, and that its meaning comes from human use and social interaction[19]. For this reason, collective space often stimulates diverse social activities and becomes an important medium for connecting different spatial units and organizing social relations. Compared with spatial types classified by function or form, this concept places greater emphasis on the dynamic relationship between space and social practice.

It should be noted that although collective space was widely discussed in the late twentieth century, in contemporary urban studies it has largely been absorbed into the

research framework of public space, which to some extent has obscured its distinctiveness. Compared with public space, collective space places greater emphasis on the organizational character of social space, the place-based character of public activities, and the boundary features of system operation[20]. In the Chinese context, the distinction between collective space and public space is particularly necessary. Zhou Xinnian (2018) points out that collective space is a shared space formed around a specific group, within which common rules, behavioural norms, and relatively clear boundaries are usually established[21]. By contrast, public space emphasizes general accessibility and openness, serves the broader public, and has relatively weaker boundaries. In his research on urban and rural space in China, Sam Jacoby pointed out that many spaces regarded as "public" are in fact more often collectively used places centered on everyday life. Their main function is to accommodate specific activities and to strengthen the connections between individuals and between individuals and the collective through repeated use[22]. Therefore, compared with public space, which emphasizes institutional openness, collective space pays more attention to the clarity of its users and the social network formed on this basis.In actual spatial settings, the two often overlap. For example, community squares and ancestral halls may be open to the wider public, but their core users, activity basis, and memory significance still derive from the residents of the community. They can therefore be understood as collective space with public openness.

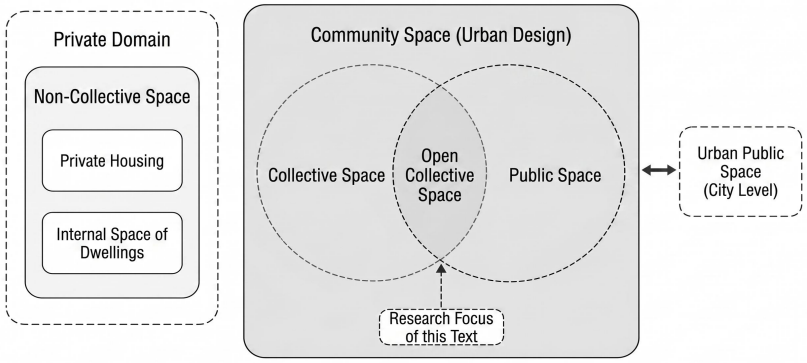


Figure 2- 1 Relationship Diagram: Community Space, Collective Space, and Public Space (Drawn by the Author)

In the context of the resettlement area, collective space has more prominent significance for memory reconstruction. Because integrated relocation causes the complete disappearance of the original physical environment, collective space in the new living environment is often one of the few places where emotional connection can be re-established. However, most current resettlement areas tend toward standardized spatial construction and relatively single functions. They are unable to respond to the original way of life of the village, and they also

struggle to carry multi-layered collective practices such as clan rituals, belief activities, and everyday interaction. On this basis, the community space discussed in this study mainly refers to the collective space within the resettlement community that is shared by residents, has a certain degree of public openness, and supports daily interaction, ritual activities, and the continuity of collective memory. Taking collective space as the core entry point, this study explores how spatial design can translate and reconstruct memory elements, enabling them to continue and regain their role in the new living environment.

2.2 Review of Related Studies

2.2.1 Review of Domestic and International Reasearch on the Renewal of Resettlement Areas

With the continued advancement of large-scale engineering construction and urbanization around the world, resettlement issues have gradually attracted wide attention from scholars at home and abroad. Research on resettlement areas has been carried out from the perspectives of sociology, economics, anthropology, planning, and other disciplines, and has formed a relatively rich body of scholarship.

1. Review of International Studies on Resettlement Areas

Systematic international research on resettlement issues began in the mid-twentieth century. Early studies mainly focused on involuntary displacement caused by engineering construction and the resulting problem of livelihood deprivation. Cernea (1997) summarized eight core impoverishment risks faced by involuntary migrants, including landlessness, joblessness, homelessness, marginalization, food insecurity, loss of access to common property resources, worsening health conditions, and community disarticulation[23]. Among these, the risk of community disarticulation is particularly critical. Even if group members are resettled together, the spiritual core of the community may still be eroded if there is no cultural space to sustain collective identity. On this basis, Cernea argued that livelihood reconstruction should cover both material and cultural dimensions, rather than focusing only on economic compensation.

At the level of spatial renewal research, Zheng Wang (2022) proposed that the renewal of resettlement areas can be understood as a dynamic process of "reterritorialization." In other words, after physical resettlement is completed, spatial construction and community building are still needed to help relocated residents rebuild a sense of belonging and social order in a new geographical setting[24]. The study pointed out that resettlement areas often face continuing tension between top-down spatial planning and bottom-up resident practice.

Whether reasonable spatial expression can be reserved for residents' daily habits and cultural practices during renewal is a key factor in the success or failure of resettlement area renewal.

2. Review of Domestic Studies on Resettlement Areas

Domestic research on resettlement areas is closely related to the historical process of large-scale infrastructure construction in China. Based on the China National Knowledge Infrastructure (CNKI) database, and using "resettlement area" as the search term for bibliometric analysis, existing studies mainly focus on topics such as "reservoir resettlement," "poverty alleviation relocation," and "migrant resettlement." Early studies mainly focused on the effects of resettlement policies, livelihood recovery, and economic compensation mechanisms, with engineering and policy evaluation as the main perspectives. For example, Qiu Zhengguang et al. (2000) analyzed the applicability and implementation issues of different resettlement models for rural migrants in reservoir areas, providing practical reference for optimizing migrant resettlement and ensuring stable relocation and settlement[25]. Hou Bulun (2004), in response to the development difficulties of concentrated migrant resettlement areas, proposed a path for improving migrant livelihoods through the development of small towns, which further shows that early resettlement research mainly focused on project implementation, policy execution, and economic development[26].

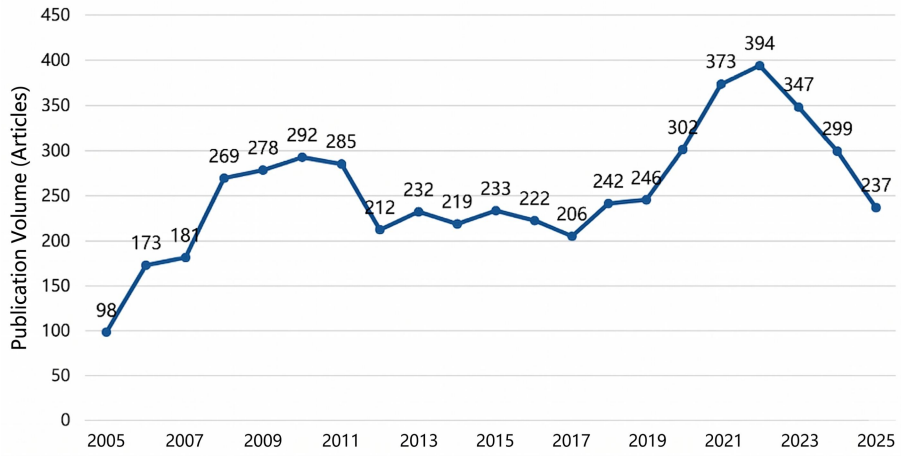


Figure 2- 2 Visual retrieval chart of publication volume of domestic literature on resettlement areas

(Drawn by the Author)

With the continued emergence of the long-term impacts of the Three Gorges resettlement, research perspectives gradually shifted toward social and cultural dimensions. In studies on cultural memory, a clear turn has also appeared in recent years in Chinese academia. Liu Zhijun and Sun Zejian (2012) systematically analyzed the process and difficulties of social integration among 13 migrant households in Village H, Jiashan, Zhejiang, more than ten years after relocation, from three dimensions: livelihood recovery, participation in public life, and

the reconstruction of social relations. They further argued that the "one-size-fits-all" resettlement policy needs to be reconsidered[27]. Shi Guoqing (2015) analyzed the impact and deconstruction of water conservancy and hydropower construction on migrant social systems, and explored reconstruction paths and practical strategies for these systems[28]. Ma Zhongcai and Wang Yuan (2026) identified the problem of "living without embedding" in the resettlement area, and explored the path from physical concentration to deep socio-cultural integration through dimensions such as cultural integration, community identity, and interest linkage, highlighting the importance of cultural memory and social integration in the study of resettlement area development[29].

Overall, it can be seen that research on the renewal of resettlement areas at home and abroad has gradually shifted from material-functional compensation to the activation of cultural identity, and from policy evaluation to resident-oriented spatial design, while its research dimensions have also become increasingly rich. However, existing studies mainly focus on reservoir migrant or poverty-relocation resettlement areas. There is still relatively little research on traditional village resettlement areas formed through Integrated Off-site Resettlement due to the construction of new urban districts, especially on how to reconstruct the spatial carriers of collective memory through area renewal under the condition that the original settlement fabric has completely disappeared. Relevant theoretical frameworks and design paths still need further exploration.

2.2.2 Review of Domestic and International Research on Collective Memory

1. Review of International Studies on Collective Memory

International research on collective memory began with the foundational work of Halbwachs. Its theoretical basis involves Henri Bergson and Émile Durkheim's discussions of the temporality, spatiality, and sociality of memory. Among them, Durkheim proposed the important concept of "Collective Effervescence" in The *Elementary Forms of Religious Life*[30], which had a profound influence on the later development of collective memory theory. In 1925, Halbwachs, through his systematic explanation of the "social frameworks of memory," expanded the understanding of memory from the level of individual psychology to a social phenomenon shared by groups, thereby promoting memory studies into an interdisciplinary field involving sociology, history, and other disciplines.

Collective Effervescence refers to a state in which, when group members gather together and participate in a ritual or activity, individual emotions are amplified and elevated through mutual contagion and resonance, thus forming a collective state of excitement and an

emotional community that goes beyond the individual. Durkheim argued that this collective emotional intensification generated through gathering is an important source of social cohesion and the fundamental driving force through which religion, ritual, and symbolic forms acquire collective meaning[31]. The symbolic forms and collective meanings shaped by Collective Effervescence also became the sacred and abstract core of memory in Halbwachs's understanding of collective memory, and were crucial for group memory to transcend specific changes in time and space and maintain long-term cohesion[32]. From the perspective of memory studies, events and scenes that occur under the condition of Collective Effervescence often leave deeper impressions in the memory of group members because their emotional intensity is far greater than that of everyday experience. They therefore become core contents of collective memory with a high degree of consensus and emotional intensity.

After Halbwachs, research on collective memory developed rapidly in the 1980s. Its scope continued to expand and gradually formed multiple branches. In the field of space and place, Pierre Nora introduced the concept of "lieux de mémoire"[16], distinguished the material and immaterial forms of memory, promoted the spatial turn in collective memory studies, and clarified the mediating role of physical space in the transmission of memory. In the field of social memory, Paul Connerton further refined the paths through which memory continues, pointing out that ritual, bodily practice, and cultural media are key carriers of memory transmission. At the same time, from a micro perspective, he identified the cognitive, emotional, and behavioral dimensions of collective memory, emphasizing that memory is rooted in people, institutions, and place[33]. Jan Assmann and his collaborators further proposed the distinction between cultural memory and communicative memory, enriching the theoretical layers of collective memory from the perspectives of temporal scale and transmission mechanism, and bringing the research closer to the core concerns of the humanities[34]. In addition, David Manier and William Hirst proposed a classification framework for collective memory from the perspective of cognitive psychology, dividing it into bottom-up and top-down paths[35]. The former focuses on how individual memories are brought together into group memory through social interaction, while the latter focuses on how macro factors such as public narratives and cultural products shape group memory. This classification revealed the psychological mechanism of the formation of collective memory and laid an important foundation for interdisciplinary research.

As the theory continued to develop, international research on collective memory also gradually extended from pure theoretical discussion to interdisciplinary application, among which its connection with architecture and urban-rural planning was particularly important. *In*

The Architecture of the City, Aldo Rossi was among the first to link collective memory with urban space, proposing that urban form and architectural space are important expressions of collective memory, and that the process of urban planning and architectural transformation is essentially also a process in which collective memory is reshaped[36]. Christine Boyer further deepened this view by proposing the idea of the architecture of collective memory, emphasizing that buildings carrying historical meaning are not simply physical structures, but material carriers of group memory and cultural identity[37].

In summary, early international research on collective memory began with the foundational work of Halbwachs and initially focused on its social function. It later turned toward the mechanisms of memory construction and, through multidimensional theoretical expansion, the addition of cognitive perspectives, and extension into the field of architecture, formed a relatively complete research trajectory. This provides theoretical and methodological reference for the study of the transmission of collective memory in resettlement areas.

2. Review of Domestic Studies on Collective Memory

Based on the China National Knowledge Infrastructure (CNKI) database, this study conducts a bibliometric analysis using "Collective Memory" as the search term. As shown by the annual publication trend in Fig. 2-2, domestic academic attention to collective memory started relatively late, but has increased year by year. In addition, the clustering analysis of high-frequency keywords in Fig. 2-3 shows that existing studies mainly focus on areas such as cultural memory, collective consciousness, national identity, and social memory.

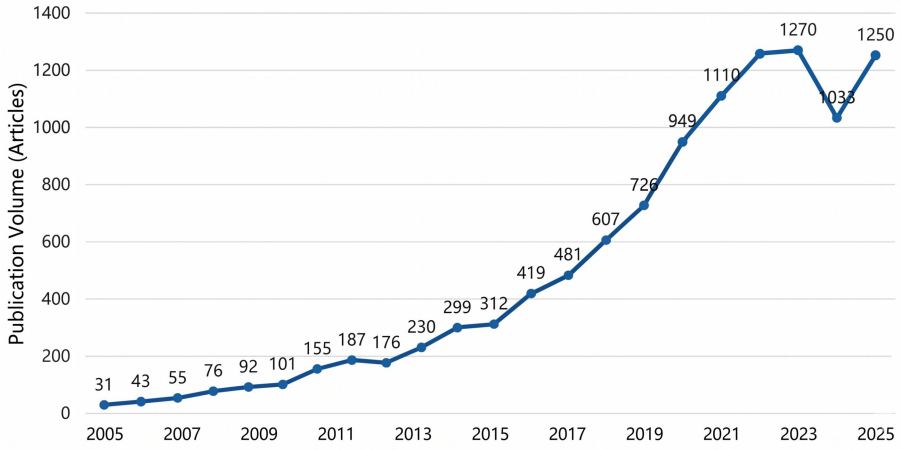


Figure 2- 3 Visual retrieval chart of publication volume of domestic literature related to collective memory (Drawn by the Author)

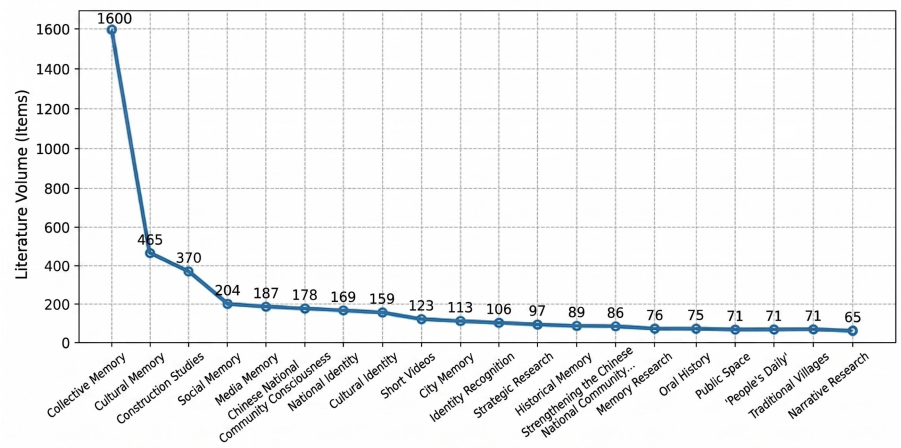


Figure 2- 4 Topic word figure of domestic literature related to collective memory (Drawn by the Author)

Domestic research on collective memory was initially developed mainly within the field of sociology, with primary attention given to the translation, introduction, and local interpretation of Western theories of collective memory. Wang Mingke (2001) was among the earlier scholars to discuss this issue from the perspectives of history and anthropology. She pointed out that memory is not a simple reproduction of objective history, but a process that is continuously constructed and restated within the framework of social structure and group identity[38]. Research at this stage mainly focused on issues such as memory and history, memory and ethnic identity, and memory and social structure, emphasising the social and constructed nature of memory and laying a theoretical foundation for later interdisciplinary expansion.

After that, research on collective memory gradually moved beyond pure theoretical discussion and extended into the fields of the city and space. Tao Haiyan (2001) was one of the earlier scholars in China to introduce collective memory into urban renewal research. She argued that material carriers such as buildings and lanes that bear urban collective memory are central to urban identity, and that urban renewal should balance development with the continuity of memory, advocating the transmission of historical context through layered transformation[39]. Zhu Rong (2006) systematically demonstrated the role of urban collective memory in shaping spatial form, arguing that urban space is not a neutral physical container, but a structured field carrying group memory and cultural meaning[40]. Tan Xia (2008) further proposed a path for the spatial preservation of memory, emphasising the continuation of urban historical context through spatial carriers[41]. Through a systematic study of collective memory in traditional villages, Wang Fang and Sun Ruimin (2015) identified three characteristics of collective memory in rural space: social selectivity, dynamic reconstruction, and media dependence, thus providing a theoretical basis for spatial design intervention[42]. Research at

this stage marked a clear shift in domestic studies of collective memory from social theory to urban spatial issues, and also provided important support for research on the relationship between memory and space.

In summary, domestic research on collective memory has formed a relatively clear line of development: from theoretical introduction to urban spatial issues, and then to embedded renewal practice, showing a clear trend of interdisciplinary integration. However, existing research still has two limitations. First, most studies focus on original-site preservation or the continuation of historic districts, while discussion of memory reconstruction under conditions of off-site relocation and the complete replacement of space remains relatively limited. Second, research on how memory can be translated into a systematic design mechanism within area renewal at the meso scale is still insufficient. Therefore, in the special context in which migrant resettlement areas shift from social continuity to spatial rupture, there is still room for further theoretical development in constructing a memory-oriented renewal framework with an operable path.

2.2.3 Review of Domestic Reasearch on Integrated Communities

The concept of the integrated community in the Chinese context emerged as a response to the problem of the functional simplification of communities in the process of urbanisation. In 2010, Wu Liangyong proposed the concept of the integrated community at the closing ceremony of the World Expo, emphasising that communities should be oriented towards residents' actual daily needs and should coordinate multiple elements such as housing, services, education, transport, and culture, so as to form a relatively complete living unit[43]. Since then, the integrated community has gradually become an important research direction in community planning and renewal in China.

Li Xun (2020), at the academic conference on innovative thinking in the refined governance of community space, pointed out that the integrated community is not simply a collection of facilities, but a living system centred on people. In essence, community is the result of the joint action of people, space, and social relations. Its core lies in forming an overall structure that can support everyday life and social interaction through the organisation of multiple actors and multiple spatial elements[44]. In 2021, the Ministry of Housing and Urban-Rural Development issued the *Standards for the Construction of Complete Residential Communities*, defining the integrated community as a residential unit that can meet residents' daily needs for basic public services, infrastructure, public activity space, and community management. The document emphasises the integration of supporting facilities, public space,

and community services within a limited spatial scale in order to achieve the relative self-sufficiency of residents' daily life[4].

It should be noted that the integrated communities discussed in the studies above mainly refer to the supplementary improvement of existing urban communities, and rarely involve the abrupt process in which a community shifts from completeness to incompleteness as a result of integrated off-site resettlement. In this study, the perspective of the integrated community is adopted not to compare facilities or service lists, but to use integrity as an analytical framework. Traditional natural villages, formed through historical development, were organic wholes composed of clan space, belief space, production space, and everyday interaction space, and were in themselves relatively complete community forms. However, after integrated relocation, this integrity is systematically damaged at the spatial level. Most resettlement areas retain only residential functions, while most other elements of collective space have disappeared, thereby producing the incomplete resettlement community discussed in this study. In this sense, the supplementation and reconstruction of collective space is a partial restoration of the integrated community under a new context, while the continuity of collective memory is the internal driving force and evaluative criterion of this restoration process.

2.3 Composition of Collective Memory

Existing studies generally hold that collective memory is composed of several core elements. According to the relationship between memory formation and participation, these elements can be summarised as subject, object, and carrier, while some studies further emphasise the role of the temporal dimension in the continuity of memory. On the basis of existing research, this study integrates the constituent elements of collective memory by incorporating the carrier element, which has been discussed separately in previous studies, into the category of memory object. Taking memory subject, memory object, and the temporal dimension as its core, the study constructs an analytical framework for collective memory. Within this framework, the study further discusses the modes of connection and the relationships among these elements, and also clarifies the main characteristics of collective memory in its formation and continuation, thereby laying the foundation for the construction of the renewal mechanism of collective memory in resettlement areas in the following sections.

2.3.1 Memory Subject

The so-called memory subject essentially answers the question of who remembers. It

refers to those social actors who share common historical experience, form emotional ties through long-term everyday practice, and are able to participate in the construction and transmission of memory. Halbwachs (1992) had already pointed out that memory is fundamentally a social phenomenon. Any memory, even if it appears to belong to individual experience, cannot be separated from the social framework provided by the collective. The reason why individuals are able to form and preserve memory is, to a large extent, that such memory is placed within the cognitive structure and emotional coordinates jointly maintained by the collective, where it is continuously recalled, revised, and sustained. Once separated from this social framework, memory loses the basis for its maintenance and often gradually fades over time.

It should also be noted that the collective is more a macro-level social framework used to define the overall scope of the memory subject. In concrete social life, however, those who actually participate in the formation and expression of memory are often individual actors living in cities and communities. They take part in the construction of memory through everyday practice, and the specific content of memory usually needs to be presented and transmitted through individual experience and narration. Therefore, in the context of the resettlement area discussed in this study, memory subject can be roughly divided into four categories:

1. Original Residents

An important part of the memory subject of collective memory in the resettlement area is the original residents, namely those who lived in the original village for a long time and personally experienced the whole relocation process. Through long-term residence and everyday practice in the original settlement, they continuously interacted with the village environment and accumulated experience in life situations such as clan rituals, labour in production space, and neighbourhood interaction. In this process, they formed deep memories of spatial pattern, local customs, and social relations. Such memory comes not only from personal experience, but is also continuously reinforced and shared through group interaction. It therefore has a high degree of authenticity and emotional depth, and is the most original and direct source of collective memory.

However, the memory of original residents also has certain limitations. On the one hand, such memory often carries clear features of individual experience and tends to be fragmented and private. On the other hand, with the disappearance of the original village space, the material places on which memory depends can no longer be directly perceived, so that much memory can only remain in verbal narration and individual recollection. At the same time, the

gradual ageing of the original residents further narrows this channel of memory transmission and intensifies the difficulty of sustaining memory.

2. Younger-Generation Residents

Compared with original residents, younger-generation residents refer to the young people who were born or grew up in the resettlement area and have never lived, or have rarely lived, in the original village. Between them and the original village there is a natural break in memory. For this generation, historical experience of the original village comes more from the accounts of parents, visual materials, or scattered social narratives, rather than from lived experience. Guo Qianlin and Guan Jian (2023) pointed out that intergenerational memory transmission often shows a clear tendency of attenuation. When historical experience cannot be transformed into a perceptible real-life context, what the younger generation receives is mostly knowledge at the level of information, and it is difficult for them to form deep emotional identification[45]. Hhowever, does not mean that younger-generation residents are completely disconnected from collective memory. On the contrary, their use and perception of present-day living space in the resettlement area is an important indicator for judging whether memory can continue. Only when historical narratives can be re-perceived through spatial scenes, everyday activities, or community public life can younger-generation residents build an emotional connection with local history in real life and participate in the reconstruction of collective memory within a new social context.

3. External Population

External population refer to tenants, workers, and other non-native residents who gradually moved into the resettlement area after relocation. Unlike original residents, they do not possess direct historical experience of the original village, yet they form an important part of the present community population. In terms of perception, they often observe the environment from a relatively unfamiliar perspective. Relevant studies have pointed out that local residents, through the accumulation of long-term lived experience, develop complex and deep emotional ties to the site, and their memory often carries a certain emotional filter. By contrast, outsiders rely more on direct observation and aesthetic judgement to understand space, and their evaluation of the environment is more easily expressed in a clear way. Therefore, compared with the place-based memory formed by original residents through lived experience, the spatial experience gained by outside migrants through short-term contact and everyday use can often provide a relatively objective perspective of observation. Although their understanding of local history may be incomplete, this cognitive mode makes it easier to identify the distinctiveness of the environment and also provides an important reference for

judging how memory space is expressed.

4. Administrators

Administrators mainly include village committees, community neighbourhood committees, and relevant government departments. Within the governance system of the resettlement area, these groups not only hold important power over spatial planning and resource allocation, but also greatly influence the formation and transmission of collective memory. The administrative forces in the resettlement area can roughly be divided into two categories. One consists of grassroots governance actors within the community, such as village committee members or community backbones. They participate in community affairs over a long period, are familiar with residents' living conditions and social relations, and their views can, to some extent, reflect the shared demands within the community. The other consists of institutional administrative actors represented by government departments and relevant implementing bodies. Through policy-making, planning implementation, and resource allocation, they exert a more direct influence on community space and development direction.

Studies have shown that power structure greatly affects the process through which collective memory is constructed, in that those who hold discursive power are often able to dominate the way collective memory is expressed. Official narratives are usually shaped through policy documents, publicity materials, and commemorative spaces or structures. Yu Feng (2010) also pointed out that powerful actors have a significant influence on the construction of collective memory. The key issue is whether they can incorporate the lived experience of ordinary residents, rather than covering diverse popular memory with a single official narrative[46]. Therefore, from the perspective of community-building practice, it is necessary to establish a balance between administrative power and residents' demands, so that the memory expressions of different actors can be reasonably represented in space.

In summary, the construction of the memory subject of collective memory in the resettlement area cannot be completed by a single actor. Rather, it is formed through the long-term joint participation of original residents, younger-generation residents, migrants from outside the community, and administrators in social practice. Among them, original residents provide the source of memory, younger-generation residents undertake transmission and transformation, migrants from outside the community test the public readability of memory space, and administrators influence the mode of memory expression at the institutional level. The interaction among these multiple actors jointly shapes the form of collective memory in the resettlement area.

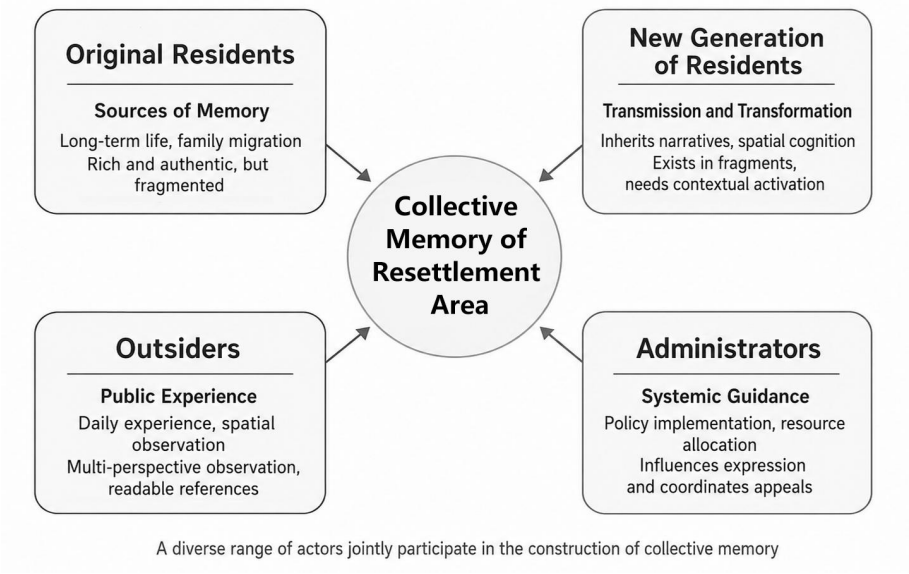


Figure 2- 5 Main Subjects of Collective Memory in Resettlement Area (Drawn by the Author)

2.3.2 Memory Object

The memory object of collective memory refers to the concrete objects that carry, trigger, or condense memory, and constitutes the content basis of collective memory. In discussing the duality of memory, Halbwachs pointed out that memory essentially contains two forms at the same time. One is the material object, such as statues, monuments, and specific places; the other is the symbolic form, such as images, rituals, and narratives with spiritual meaning. On this basis, memory object can be further divided into two types: material object and immaterial object.

Memory Object	Secondary Category	Specific Scenarios	Characteristics
Material Object	Natural Elements	Topography and geomorphology, water system texture, green landscape...	Foundational, highly stable, exists as the background of memory; perception is implicit but often subtle.
	Non-Natural Elements	Spaces, alleys, buildings, components, artifacts, books, photos...	Strong identifiability and symbolism; serves as a memory container carrying daily practices and historical events.
Non-material Object	Major Celebratory Events	Traditional festivals, rituals, ballads, folk crafts, dialects...	Clear time markers, strong emotional resonance, periodic and ritualized features.
	Daily Life	Dietary customs, production and labor patterns, neighborhood interactions, events, stories, oral narratives, emotions, values...	Deeper rooted in the collective subconscious; characterized by ordinariness, dispersion, and intergenerational transmission; forms the implicit foundation of memory.

Table 2- 2 Content of Memory Objects (Drawn by the Author)

Material objects are tangible and perceptible physical things. Through their physical

continuity, they anchor memory in specific coordinates of time and space, give abstract memory a visible and perceptible form, and establish a direct triggering relationship between people and space. Immaterial objects, by contrast, are intangible and mainly refer to spiritual forms such as collective emotion and value identification. They sustain the memory thread of the group through intergenerational transmission, bodily practice, and emotional resonance. Their vitality is often more lasting than material form, but they are also more fragile, because once people leave or rituals are interrupted, immaterial objects often disappear faster than material objects.

There is a relationship between material objects and memory carriers that needs to be clarified. A memory carrier is a medium that can carry, present, preserve, and transmit memory, with emphasis on its functional role. By contrast, the material object discussed in this study mainly refers to a physical element that has already been endowed with mnemonic meaning. Therefore, not every carrier can become a memory object. Only when a carrier is given specific meaning in the process of group use and recognition can it become a material memory object in the full sense.

From this, it can be seen that material objects and memory carriers are not two independent concepts, but are instead overlapping. On the one hand, a material object itself carries certain historical information and spatial experience, and therefore also belongs to the category of memory carrier. On the other hand, when a memory carrier is consciously transformed into part of a spatial narrative in a specific context, it also acquires the meaning of a memory object. Based on this understanding, this study does not make a strict distinction between the two in the following discussion, but instead incorporates memory carriers into the category of material objects, so as to form a relatively unified conceptual system in analysis and design.

For the resettlement area, a large number of original material objects disappear during relocation, while immaterial objects, although moving with the people, lose their original spatial context. This double loss constitutes the core dilemma faced by the continuity of collective memory. On the one hand, there is a lack of perceptible physical support; on the other hand, there is a lack of place environment capable of carrying everyday experience. As a result, memory can only remain within individual experience and is difficult to be continuously recalled in real space. With the passage of time and intergenerational change, collective memory will gradually weaken.

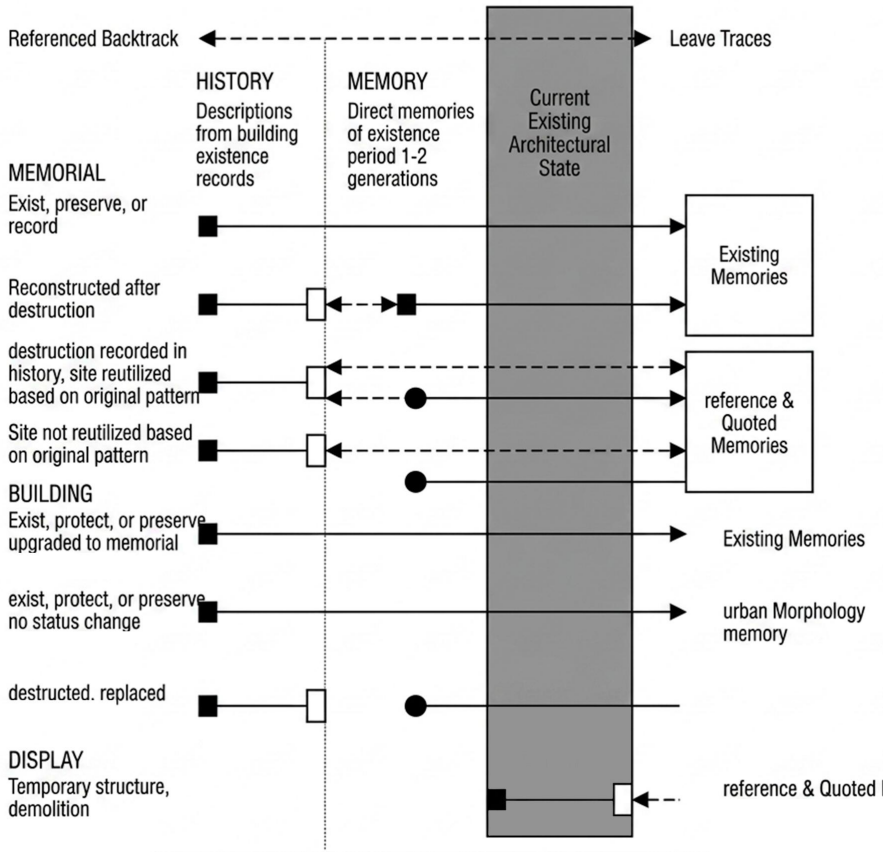


Figure 2- 6 Memory Duration of Different Building Types (Source: Reference 40)

2.3.3 Memory Time

The role of time in collective memory is not a single linear process, but one that is continuously reorganised and shaped through social selection. Zerubavel pointed out that when groups look back on the past, they do not record history evenly. Instead, through processes of strengthening and weakening, some key events are highlighted in memory while others gradually recede into the background, thereby forming a temporal structure with differentiated weights[47].

In terms of its concrete mechanism, collective memory first operates in a present-centred way. Although memory points to the past, the selection and activation of its content are always shaped by present circumstances. Constance and Obradović further argued that the past is not only an object of recollection, but also a resource that can be mobilised in the present. People extract and reorganise those parts of historical experience that are meaningful to their current situation, thereby influencing their understanding of reality and their imagination of the future[48]. In this process, the same history may be presented quite differently by different groups. In the context of the resettlement area, the older generation tends to maintain spatial experience and everyday practice related to former life, whereas the younger generation is more likely to form new understandings of the past from the

perspective of identity.

More specifically, collective memory also shows an interaction between diachronicity and synchronicity. Diachronicity is reflected in the accumulation and continuation of memory across time, and relates to historical origin and developmental process. Synchronicity, by contrast, is reflected in the continuous activation of memory in present life, and relates to everyday behaviour and patterns of spatial use. The two are not opposed, but continuously interact in shaping the present expression of memory. At the same time, the temporal perception of memory itself is non-linear. People often assign greater weight to certain key events or specific periods, so that memory takes on a fragmented and selective form.

In addition, forgetting is also an important mechanism of collective memory. Seroussi and Teeger pointed out that groups often deal with their own historical experience through selective silence. Those contents that are difficult to incorporate into the current structure of identity may be weakened or avoided in public narratives, but they do not disappear completely. Instead, they remain in latent form and may be reactivated in specific situations[49]. For the resettlement area, the relocation process is often accompanied by complex emotions, which makes some memories difficult to express directly. Therefore, in spatial design, the activation of memory should not be simply understood as total representation. Instead, memory should be gradually presented in more careful and selective ways within an acceptable range.

From the perspective of spatial design, the significance of the temporal dimension lies in providing a selective narrative path for renewal practice. It is not necessary to pursue a complete restoration of history. Rather, representative moments and key events can be selected for concentrated expression, so that limited spatial intervention may trigger broader associations of memory and continuously generate emotional identification in everyday life.

2.3.4 The Interrelationship among the Composition of collective memory

The above analysis shows that memory subject, memory object, and the temporal dimension do not exist independently. Rather, through continuous interaction in specific social contexts, they jointly participate in the formation and continuation of collective memory. A dynamic coupling relationship is formed among the three, through which collective memory is continuously constructed, adjusted, and transformed.

Memory subject occupies a relatively dominant position. Collective memory does not naturally attach itself to space or material objects. Instead, it requires the subject to continuously select and assign meaning in everyday life. Based on their own experience and

present needs, different groups screen and interpret spatial elements and social events in the environment, transforming originally neutral elements into objects with mnemonic meaning. This process gradually becomes stabilised through repeated use and cognition.

Memory object, by contrast, performs the functions of carrying and triggering memory. On the one hand, it serves as a concrete support that makes abstract historical experience perceptible and recognisable. On the other hand, in the process of contact and use by the subject, it continuously activates related memory and emotion, allowing memory to continue in real life. In this way, a relationship of sustained interaction is formed between subject and object.

The temporal dimension runs through the relationship between subject and object, and influences memory through processes of selection and reconstruction. On the one hand, with intergenerational change and changing contexts, different groups develop differentiated understandings of the same memory. On the other hand, time strengthens and preserves some memories while others gradually weaken or even disappear. As a result, collective memory shows selective and non-linear characteristics.

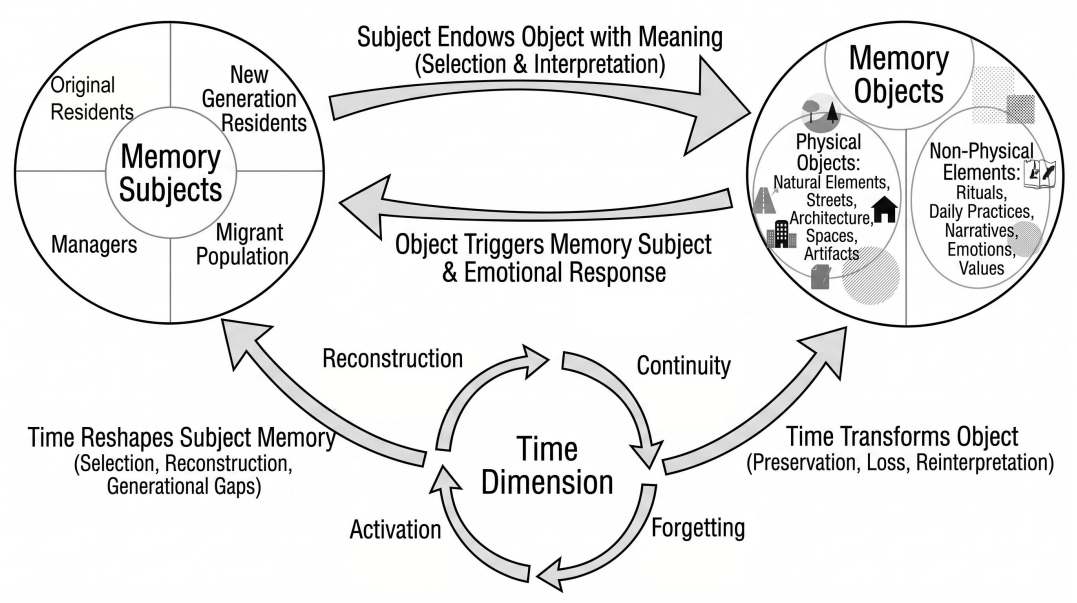


Figure 2- 7 Diagram of the Relationship Between Constituent Elements of Collective Memory

(Drawn by the Author)

In the context of the resettlement area, this relationship becomes even more evident. The disappearance of the original physical environment weakens the connection between subject and object, while the passage of time further intensifies the differentiation of memory, making it difficult for memory to continue naturally in the new space. For area renewal in the resettlement area, this means that the value of design intervention lies not only in preserving

history, but more importantly in consciously organising the subject, activating the object, and constructing temporal narratives. In this way, residents may gradually rebuild their understanding of their own origins and future direction within the new spatial environment, allowing collective memory to be transformed into an internal force that supports the sustained development of the community, rather than remaining at the level of superficial nostalgia.

2.4 Characteristics of collective memory in the resettlement area

The collective memory of the resettlement area is a distinctive form of memory shaped under the special condition of Integrated Relocation. Based on existing studies on collective memory theory and research on the resettlement area, this section identifies four core dimensions—discontinuity, regionality, reconstructive nature, and overlap—as the analytical framework for understanding the particularity of collective memory in the resettlement area.

2.4.1 Discontinuity

Discontinuity is the most fundamental characteristic of collective memory in the resettlement area. Its core manifestation lies in the complete interruption between memory and the original space and life context. Unlike the gradual spatial evolution found in general urban renewal, the resettlement area is often formed through the off-site relocation of an entire village. This abrupt spatial transfer strips away the original living environment, social network, and cultural context as a whole, and directly interrupts the continuity of memory. This is also the key feature that distinguishes collective memory in the resettlement area from memory forms in other urban spaces.

This discontinuity is first reflected at the spatial level. The street pattern, building forms, and everyday activity places that once carried collective memory in the original village are often completely demolished during relocation, causing memory to lose the material carriers on which it depends. It is also reflected at the level of social relations. The interaction patterns of the original acquaintance-based society are reorganised in the new resettlement environment, residents from different backgrounds are reintegrated, and the original neighbourhood relations and social structure are difficult to continue in a complete way. In addition, the living habits and cultural practices formed by residents over a long period are also changed by the new spatial conditions and institutional environment, which further intensifies the sense of interruption in memory[50].

This discontinuity also means that the traditional natural village is transformed from a relatively complete community form into an incomplete resettlement community. Through

historical development, traditional villages formed an organic whole supported by clan space: temple, belief space: temples, production space: farmland and waterfronts, and daily communication space: streets, lanes, and well platforms. After Integrated Relocation, however, this spatial structure can hardly continue in an integral way. The resettlement area retains only homogenised residential functions, while the structural basis that once supported collective life is largely disintegrated. This shift from completeness to incompleteness causes the space on which collective memory depends to disappear. Therefore, the rupture of memory is not only psychological, but also a systematic rupture at the level of spatial structure.

However, this discontinuity does not mean the complete disappearance of memory. On the contrary, it may make residents more likely to recall and compare their former way of life, thereby strengthening their awareness of the past. In this sense, discontinuity is both a mechanism of dissolution and a mechanism of activation for collective memory, giving collective memory in the resettlement area a stronger reflective character.

2.4.2 Regionality

Regionality refers to the distinctive spatial characteristics and modes of group identity formed in a region under the combined influence of factors such as the natural environment and historical-cultural background. The regional character of collective memory is rooted in specific spatial environments and everyday practices, and thus becomes an important marker that distinguishes one group from those in other regions.

For the resettlement area, however, the expression of regionality faces clear difficulties. The regional characteristics once carried by the original village have disappeared with relocation, while the new resettlement area is often built through a standardised planning model and lacks local features. Therefore, the regionality of the resettlement area no longer depends entirely on the original environment, but is transformed into a process of reconstruction driven by memory. In other words, local identity is re-established in the new space through the extraction and translation of original spatial experience and cultural characteristics. This also means that the construction of regionality in the resettlement area is not a simple reproduction of original forms, but a selective continuation and reconstruction of original regional characteristics under new environmental conditions.

2.4.3 Reconstructiveness

On the basis of rupture, collective memory in the resettlement area does not continue naturally, but instead shows a clear reconstructive character. On the one hand, official forces play an important role in the construction of memory. Through the continuation of place

names, the setting of commemorative spaces, cultural display facilities, and ritual activities, administrators attempt to establish an integrated public memory in the new space, so as to strengthen community identity and governance order. On the other hand, residents also sustain and reproduce memory spontaneously in everyday life. For example, they embed past life experience into the present environment by preserving old objects, continuing festive customs, and imitating the original spatial layout in their new homes.

It should be noted that these two paths of memory construction are not entirely consistent. Memory constructed by official forces often has standardised and symbolic characteristics, whereas residents' memory is more fragmented and everyday in nature. A certain degree of tension may therefore exist between the two. Yet it is precisely through the interaction and negotiation among these multiple actors that collective memory in the resettlement area gradually takes shape. Therefore, reconstructive nature is not a negation of history, but a way in which memory, after rupture, gains the possibility of continuity in a new context through selection, translation, and reorganisation.

2.4.4 Overlap

Overlap is an important manifestation of collective memory in the resettlement area at both the spatial and perceptual levels. It refers to the superimposition and coexistence of memory elements from different sources and different temporal dimensions within the same space. From the perspective of the formation mechanism of collective memory, this superimposition is not accidental, but an external manifestation of the characteristics of memory itself. Schwartz pointed out that collective memory can be understood both as a cumulative construction of the past and as an interwoven construction of the past[51]. Coser used the metaphor of continuous film images to explain the dual nature of memory, emphasising that history is not made up of discontinuous snapshots, but is instead a coherent flow of images. Even though different periods present different scenes, their internal thread continues[52].

In concrete terms, the resettlement area often combines memory symbols from the original place with the standardised elements of modern urban construction. For example, the new community may continue to use the original village name, set up symbolic landmark spaces, or imitate traditional styles in architectural form. At the same time, however, its overall planning, construction technology, and way of life also show clear features of modernisation. This direct juxtaposition of the old and the new gives the space of the resettlement area a state of overlapping multiple images.

2.5 Chapter Summary

This chapter has systematically reviewed the core theoretical foundations for the renewal of the resettlement area from the perspective of collective memory, and has established a complete theoretical framework for the study as a whole.

At the level of concept definition, this chapter defined three core concepts: the resettlement area formed through integrated relocation, collective memory, and collective space. It clarified their conceptual boundaries and interrelationships, distinguished collective space from public space, and established the theoretical position of this study by taking collective space as the core field of spatial intervention. This also unified the key terms and conceptual foundation of the thesis.

At the level of literature review, this chapter reviewed domestic and international studies on resettlement area renewal, collective memory, and the integral community, and summarised both the achievements and limitations of existing research. Studies on resettlement areas have shifted from material compensation to cultural identity reconstruction, yet research on collective memory in traditional village resettlement areas formed through integrated relocation remains limited. Research on collective memory has progressed from theoretical exploration to spatial application, while design approaches under off-site relocation conditions still require further investigation. Research on the integral community provided a perspective for understanding the loss of integrity and revealed the deeper causes of the systematic absence of collective space in resettlement areas.

At the level of theoretical construction, this chapter analysed the constituent elements of collective memory from the dimensions of memory subject, memory object, and memory time. Combined with the context of integrated relocation, it identified four characteristics of collective memory in resettlement areas: discontinuity, regionality, reconstructive nature, and overlap. Among these, discontinuity is the most prominent, reflecting not only the loss of physical space but also the abrupt transformation of a relatively complete community into an incomplete resettlement community. This constitutes both the central concern of the study and the fundamental motivation for design intervention.

In summary, through a systematic theoretical review, this chapter has laid a solid theoretical foundation for the area renewal study of migrant resettlement villages in the thesis, and has also provided a core basis for the targeted design strategies proposed in the following chapters.

Chapter 3 Practical Cases of the Continuity of collective memory in the resettlement area

Chapter 2 examined, at the theoretical level, the constitutive mechanism of collective memory and analysed the core problems faced by the resettlement area in terms of spatial rupture and memory weakening. The theoretical discussion revealed the internal logic behind these problems, but its validity still needs to be tested and addressed through concrete practice. Therefore, this chapter turns to case studies. By reviewing and analysing relevant practices in different contexts, it summarises their specific approaches to spatial organisation and memory expression, and extracts spatial strategies and methodological paths that can be transformed and applied in the context of the resettlement area.

The cases selected in this chapter are not limited to the context of Integrated Off-site Resettlement, but are organised around the core question of how collective memory can be sustained and activated in space. Two types of practice are emphasised. The first includes projects that, despite significant changes in spatial structure, still attempt to sustain historical memory and social relations through design. The second includes cases that, within existing spatial environments, effectively activate collective memory and public life through participation mechanisms, spatial translation, or the organisation of everyday activities. Although these cases differ in background and scale, all of them offer instructive experience in the process of sustaining collective memory.

In terms of structure, this chapter follows three key stages in the reconstruction of collective memory. It first discusses methods for identifying and selecting memory elements, then analyses the paths of translation between spatial structure and memory elements, and finally examines the mechanism through which memory is continuously activated in everyday life. On this basis, Section 3.4 provides a comprehensive summary of the cases and forms three stages: collectively screening memory, mapping objects to sites, and implanting memory into space. Among them, collectively screening memory emphasises the identification of memory content worth continuing in the resettlement area through subject participation and value judgement; mapping objects to sites emphasises the correspondence between Material Object and Non-material Object and specific spatial conditions, so as to establish connections between memory content and the new site; implanting memory into space emphasises the continuous perception and use of memory in daily life through node-making, path organisation, interface expression, and activity organisation. This forms a practical strategic mechanism for the continuity of collective memory in the resettlement area,

providing support for the design application in Chapter 5.

3.1 Identification and Evaluation of Elements of Collective Memory

Chapter 2 has already pointed out that collective memory has a clear collective character. Its formation and continuation depend on the social relational structure of the group, rather than on the simple accumulation of individual experience. In the context of the resettlement area, Integrated Relocation causes the original spatial carriers to disappear, and memory gradually shifts towards individual experience and everyday behaviour as its main forms of support. This makes the content of memory diverse and dispersed. It is therefore necessary to sort, select, and integrate memory content systematically, so as to gradually form a list of memory elements with group consensus.

Accordingly, the identification of memory elements constitutes a basic stage in the development of spatial design. Its core lies in transforming dispersed individual experience into spatial content that carries group consensus. This process mainly unfolds around three aspects: first, identifying the subjects that carry memory and clarifying the roles and differences of different groups in the constitution of memory; second, sorting out the specific content of memory and distinguishing the types and characteristics of material and immaterial elements; third, selecting and integrating memory content in order to form an element system that can be used for spatial translation. On this basis, this section analyses three aspects—identification of memory subject, sorting of memory object, and selection methods—in order to construct a framework for the identification and evaluation of memory elements in the context of the resettlement area, and to support the subsequent spatial translation and activation of memory.

3.1.1 Identification and Participation of Memory Subject

The core carrier of collective memory lies in people. Memory subject refers to the bearers, transmitters, and beneficiaries of memory. As discussed in Chapter 2, memory subject can be broadly divided into four categories: original residents, younger-generation residents, migrants from outside the community, and administrators. In the context of the resettlement area, original residents remain central, while the range of memory subject also includes different generational groups (the elderly, the middle-aged, and the young), local worthies, clan elders, as well as migrants from outside the community and community administrators.

The memory subject in the resettlement area shows clear generational and identity differences. The elderly are the bearers of relatively complete memory, retaining a fuller

memory of homeland life, folk rituals, and clan culture. The middle-aged are an important force in the transmission of memory, carrying both homeland memory and the demands of modern life. The younger generation has grown up in the resettlement area, and their memory is more fragmented and has weaker emotional resonance. Local worthies and clan elders, by contrast, possess stronger influence and serve as important links in memory transmission. The different positions occupied by these actors within the memory system determine that their roles in memory identification and transmission also differ significantly.

On this basis, the identification of memory subject should not remain at the level of simply listing interviewees, but should further move towards identifying and integrating the memory demands of different subjects. The key lies not in collecting as many individual experiences as possible, but in extracting memory content with group consensus from dispersed expressions. On this basis, the construction of a participation mechanism becomes crucial. By organising the participation of multiple subjects, originally dispersed individual experience can gradually be transformed into shared understanding through communication and negotiation, thereby providing a foundation for subsequent memory selection and spatial translation.

In specific practice, effective participation usually begins at the early stage of design, allowing residents to become co-constructors of memory content rather than mere providers of information. This process not only helps improve the accuracy of memory identification, but also strengthens subjects' sense of participation in and identification with spatial renewal. The Fuyong project on Cunxin Street in Bijiang, Foshan (Fig. 3-1), provides a typical example in this regard. The project focused on the issue of "returning the road to the watercourse," a decision that directly affected the daily life of residents along the route. For this reason, a multi-subject participation mechanism was introduced from the initial stage, and "participatory" and "accompanying" community discussion was carried out. The project team organised six residents' meetings, four household surveys, and multiple rounds of on-site discussion, covering original residents, local worthies, shopkeepers, and other groups, and collected opinions from more than 150 people as well as 56 written suggestions. This process was not one-way information gathering, but a process through which consensus was gradually formed through repeated discussion. In the end, more than 70 per cent of villagers supported the watercourse restoration scheme. At the same time, villagers not only contributed memory content, but also took part in discussions on landscape design, node layout, and business planning. Forty per cent of villagers raised specific demands concerning water system restoration, landscape making, and traffic guidance, allowing memory identification and

spatial translation to proceed together. In addition, the restored Qing-dynasty waterside pattern of "five docks, seven bridges, pavilions, gates, and bays" was also reconstructed on the basis of villagers' oral accounts and historical visual materials. From this perspective, the significance of subject participation lies not only in making residents feel respected, but also in making it an important path for obtaining authentic memory content.



Figure 3- 1 Image of Community Deliberation at Bijiang River Restoration

(Source: Xiangcheng Architecture Official WeChat Account)

A similar logic of participation can also be seen in the reconstruction project of Choi Yuen Village in Hong Kong (Fig. 3-2). The project originated from villagers' collective action against land acquisition and was later transformed into a bottom-up practice of community co-construction. With the assistance of architects, more than 200 households participated throughout the process of village planning and housing design. Through the use of housing manuals and neighbourhood consultation mechanisms, they were able to adjust housing schemes within a unified framework, ultimately forming a residential pattern that combined

overall coordination with individual difference.

In the project, 35 per cent of the land was retained as collective farmland in order to continue the original agricultural production. This decision was not proposed unilaterally by the designers, but was gradually formed through multiple rounds of consultation. The practice shows that agricultural production is not only an economic activity, but also an important carrier for maintaining everyday interaction and collective life in the village. Its identification and retention were made possible precisely because subject participation was fully realised in the process.



Figure 3- 2 Image of Planning Process in Thoi Yuen Village, Hong Kong

（Source:https://www.arch.hku.hk/）

Taken together, the above cases show that the participation of memory subject mainly functions in two ways. First, a participation mechanism is an important means of obtaining authentic memory content, allowing design to be grounded in group consensus. Second, the process of participation itself constitutes the starting point of memory reconstruction. Through continuous communication and negotiation, individual experience is gradually transformed into collective understanding, thereby providing stable support for subsequent spatial translation.

3.1.2 Methods for Selecting Memory Elements

After the identification of memory subjects, the next question is how to determine which memory contents are worth entering the design process when faced with a large amount of dispersed, fragmented, and even contradictory material. Subject participation addresses the authenticity of memory sources, while memory selection further addresses the validity of memory content. Because individual memory is subjective and dispersed, the absence of an effective mechanism of selection and integration may easily result in redundant memory information and blurred value judgement, making it difficult to support subsequent spatial translation. Therefore, in the process of selection, on the one hand, priority should be given to those memories that can evoke broad resonance and are grounded in shared experience; on the other hand, the actual conditions of the resettlement area must also be considered, so that content lacking support from spatial carriers or difficult to translate into concrete design language can be appropriately excluded. In this way, the results of selection can effectively serve subsequent spatial expression and functional implantation.

In terms of specific methods, dispersed memory content embedded in individual experience may be systematically collected through field investigation, interview records, object collection, and the organisation of historical materials. On the basis of preliminary classification, a combination of expert evaluation and villager participation may then be introduced to conduct multiple rounds of selection and dynamic revision of memory elements. Through discussion meetings, questionnaire surveys, and negotiated consultation, the representativeness and feasibility of memory content can be continuously calibrated, eventually forming a list of memory elements with both consensual grounding and implementation potential[53]. This process is not only a technical path of information selection, but also a social process of reorganisation and reconfirmation of collective memory.

Because the resettlement area is often accompanied by the disintegration of the original spatial structure during relocation, memory tends to appear in a fragmented, incomplete, or even ruptured state. It is therefore necessary to re-integrate and structure it through systematic selection. In connection with the classification of Memory Object discussed in Section 2.3.2, the elements of collective memory can be divided into two major types: material memory and immaterial memory. The selection of material memory focuses on what is perceptible, repairable, and capable of physical implementation, with priority given to concrete carriers such as landmark buildings, natural landscapes, street patterns, and tools of production and daily life. These elements possess strong spatial dependence and form an important basis for later design translation. Immaterial memory, by contrast, focuses on what can be inherited,

activated, and experienced, and mainly includes folk rituals, dialect skills, oral history, and value concepts. Although these elements lack direct spatial form, they can still be represented and sustained through scene-making and the organisation of activities.

In the concrete process of selection, the principle of "retaining the essential and discarding the superficial, preserving the true and removing the false" should be followed. Fragmented private memories belonging only to individuals, memory content marked by negative emotion, and abstract memories that are difficult to translate into space should be removed, while priority should be given to core memory elements that carry group consensus, cultural recognisability, and spatial translatability. Through the above mechanism of selection, it is possible to transform a collection of memory materials into designable elements effectively (Fig. 3-3), thereby laying a clear and stable foundation for subsequent site mapping and memory implantation.

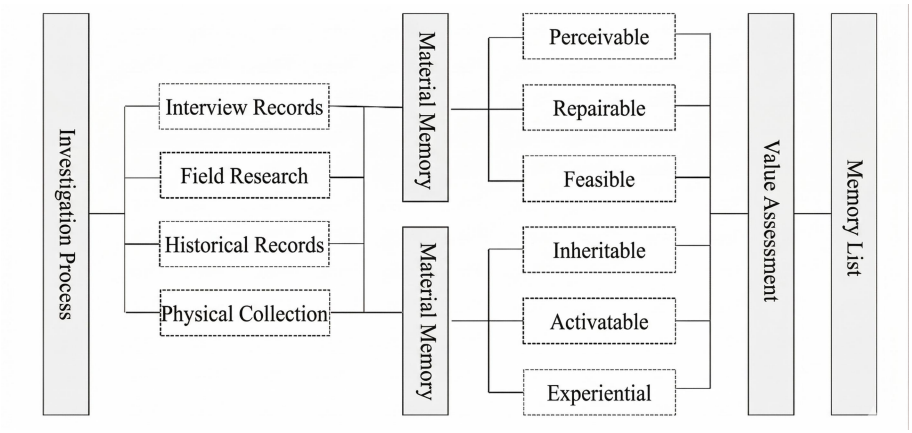


Figure 3- 3 Map of Memory Element Identification Strategy (Drawn by the Author)

The method of memory selection in the migrant resettlement area of Shuanghe Village in Dachaihu provides a relatively complete operational reference in this regard[54]. The project did not directly transform the collected memories into space. Instead, it first verified memory content through three methods: in-depth interviews, object collection, and villager voting. The interviews sorted out the main threads of migrant narratives, object collection supplemented identifiable material evidence, and villager voting further confirmed which contents truly carried group consensus.

Through this process, material memory was screened to identify carriers such as former migrant dwellings, land-reclamation tools, and old photographs of migration, which were then centrally displayed in a migrant memory museum. Immaterial memory, by contrast, was screened to identify migrant opera, land-reclamation chants, oral histories of migration, and Xichuan folk customs, which were then transmitted on a regular basis through festival performances and oral teaching. After the selection process, the team further produced an

emotional map (Fig. 3-4), marking the spatial locations of different memory elements in the original village. In this way, the memory list moved from the organisation of content to the organisation of space. This shows that selection is not a subsidiary step before design, but a prerequisite for making spatial translation possible.

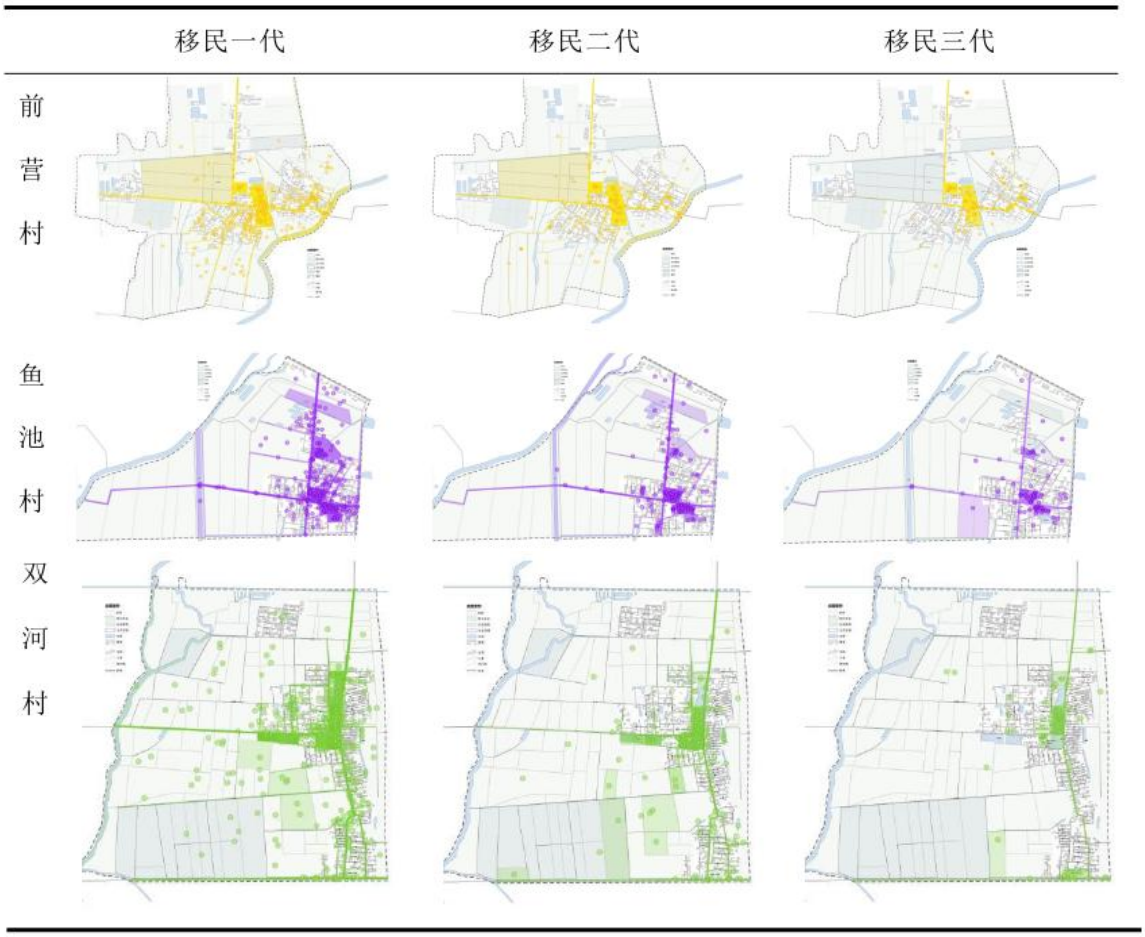


Figure 3- 4 Emotional Map of Shuanghe Village (Source: Reference 54)

If the Dachaihu case demonstrates how selection can establish the relationship between a memory list and spatial correspondence in the context of the resettlement area, then Lequn Road in Yantaishan, Fuzhou, Yongqing Fang in Guangzhou, and Tianzifang in Shanghai further illustrate the importance of selection from different perspectives. Lequn Road in Yantaishan (Fig. 3-4) distinguished historic buildings from later additions through character identification and layered selection, thereby ensuring the continuity of spatial form. Yongqing Fang in Guangzhou, at the level of immaterial memory, extracted representative Lingnan cultural content through intangible cultural heritage surveys and interviews with inheritors. Tianzifang in Shanghai, by contrast, carried out the selection of both material and immaterial memory at the same time. Material memory focused on shikumen buildings, lilong lanes, and old shopfronts, with the criteria centred on the recognisability and continuity of spatial form.

Immaterial memory, meanwhile, was preserved through the 2004 decision to suspend large-scale commercial development, thereby retaining the authenticity of district memory and the everyday life of residents[8].

Although the three cases differ in their specific background, they jointly show one point: selection is not a simple classification of memory, but a process of judging at different levels which content truly has the value of sustained translation. This is equally applicable to memory selection in the resettlement area.



Figure 3- 5 Lequn Road, Yantai Mountain, Fuzhou (Source: https://mooool.com/)

From this perspective, the selection of memory elements is essentially the establishment of a clear mechanism of judgement within a large and complex body of experiential material. It requires respect for the richness of memory, while also making the necessary choices. It must respond to group identity, while also taking into account the conditions of spatial implementation. It is not only a process of sorting memory content, but also a process of defining the boundaries of subsequent design. Only after this stage can originally scattered memory materials be transformed into a core system of elements with hierarchy, emphasis, and spatial orientation, and further develop into a memory list that can be used in design, thereby laying a stable foundation for subsequent spatial translation and memory implantation.

3.1.3 Grading and Establishment of the Memory List

After memory selection has been completed, differences still remain among memory elements in terms of importance and feasibility. It is therefore necessary to carry out further grading through value evaluation and, on this basis, to establish a systematic memory list in

order to guide later choices and allocation in design. This grading process can be judged comprehensively from such dimensions as historical value, emotional identification, and potential for use. Historical value concerns the temporal depth and cultural meaning of memory elements in the development of the village; emotional identification emphasises the degree of resonance they generate within the group; and potential for use refers to the possibility of translating them into contemporary space.

On this basis, memory elements may be divided into three levels: core, important, and general. Core elements usually possess a high level of consensus and clear spatial attachment. They are the key carriers of memory expression and should be prioritised as spatial nodes or core places. Important elements have a certain degree of representativeness and may be accommodated through supporting spaces or functional implantation. General elements, by contrast, serve more as supplementary content and may be sustained through display, narrative, or activities. In essence, this grading process establishes a hierarchy among diverse memories, so that limited spatial resources may be directed first towards the most representative collective memory.

Existing practice shows that the establishment of grading and listing is an important intermediate step in transforming memory content into spatial strategy. In Beijing Old City, a three-level control system of "core protection zone – construction control zone – environmental coordination zone" was established, together with lists such as the Beijing Historic Building List, and implemented through a "one building, one file" management method. The core zone strictly protects the historic pattern, the construction control zone regulates architectural character, and the coordination zone guides the environment. This system does not simply divide spatial scope, but clarifies the intensity of protection and the mode of renewal at different levels, thereby ensuring that core carriers of memory are not weakened. In the Hengshan Road – Fuxing Road Historic and Cultural Area in Shanghai, a three-level grading system of "excellent historic buildings, retained historic buildings, and general historic buildings" was established. Through list-based management, the value level of each building and its corresponding strategy were clarified: excellent historic buildings are protected in situ, retained historic buildings are in principle not to be demolished, and general historic buildings are allowed to be renewed on the condition of character coordination. Compared with the former case, this method not only distinguishes levels of value, but also directly links each level to specific design control measures, allowing the results of grading to be directly transformed into a basis for spatial operation. In Changde Laoximen, different

types of historic remains and buildings were treated through classification, achieving overall renewal while retaining the core remains[8]. The practice of these three cases shows that the graded list system both protects the core carriers of memory and avoids excessive protection, thus achieving a balance between conservation and renewal.

Taken together, these cases show that the value grading of memory elements is not a second round of classification of the selection results, but a key step in connecting memory content with the conditions of spatial implementation. Through the establishment of grading and listing, memory materials that originally remained at the same level are transformed into an element system with priority and spatial orientation, so that choices and allocation in the design process have a clear basis. In this way, the continuation of memory moves from the stage of content organisation to the stage of spatial implementation, providing a clear and operable framework for subsequent memory mapping and spatial implantation.

3.2 Spatial Translation of Collective Memory

The identification, selection, and grading of memory elements address the question of what memories should be retained; spatial translation addresses how these memories can be realised in space. For the resettlement area formed through integrated off-site resettlement, most of the material carriers of the original village have already disappeared, and collective memory has lost its place of attachment. If the response remains only at the level of the surface reproduction of traditional symbols, it is often difficult to truly sustain the original spatial meaning and public life. Therefore, the spatial translation of collective memory should not aim at the simple restoration of former forms. Instead, it should be based on the spatial organisational logic of the original village, extract the core relationships with value for continuity, and reconstruct them in the new site through new spatial carriers.

On this basis, this section takes topology and mirroring as methods of spatial translation, in order to identify the spatial structure of the original village and its corresponding relationships. It further develops concrete application from the three levels of nodes, paths, and interfaces, and constructs a framework of translation from the extraction of collective memory to spatial expression.

3.2.1 Topology and Mirroring of Spatial Structure

Spatial structure is the basis for carrying out spatial translation in the resettlement area formed through integrated off-site resettlement. The spatial order formed in the long process of village generation and evolution is reflected not only in the external forms of buildings, streets, lanes, and places, but also in the hierarchical relationships, modes of connection, and

organisational mechanisms among different spatial elements. Therefore, before moving to the specific design of nodes, paths, and interfaces, it is necessary to analyse the original village space first at the level of overall structure, so as to extract the relational prototypes with continuity value and further explore their modes of translation in the new site.

Accordingly, this section treats "topology" and "mirroring" as two key methods for the translation of spatial structure. The former focuses on the abstract extraction of the spatial relationships of the original village, revealing its internal order and structural characteristics. The latter focuses on transforming this structural prototype into actual spatial organisation in the new site, thereby establishing an intermediate path from the spatial logic of the original village to place-making in the resettlement area, and laying the foundation for the subsequent implementation of nodes, paths, and interfaces.

1. Topological Extraction of Spatial Structure

When discussing the spatial translation of the resettlement area formed through Integrated Off-site Resettlement, it is first necessary to identify which relationships in the spatial structure of the original village are worth retaining, and to take these as the basis for spatial translation in the new site. Relevant architectural theory and settlement studies offer an important insight: attention should shift from concrete form itself to the relational structure among spatial elements. In his discussion of architectural language, Norberg-Schulz (2000) argued that architectural language consists of three parts: constructed form, organised space, and building type, corresponding respectively to morphology, topology, and typology[55]. Among these, topology places greater emphasis on the organisational relationships and connective logic of space rather than on the geometric description of an object's outward form. Topology originates from graph theory's abstract expression of relational structure. Graph theory does not focus on the specific appearance of an object, but translates complex objects into a number of nodes and their connecting paths, thereby revealing the strength of connections, hierarchical order, and organisational mode among different parts.

When a topological perspective is introduced into the study of settlement space, the focus shifts from the external differences of spatial form to the internal relationships of spatial structure. In his discussion of the topological analysis of settlement form, Zhu Wei (2009) further pointed out that topology is concerned with the relational properties among non-isolated elements. He argued that "the transformational system of topology requires that organisational relationships such as connection and sequence among elements should still belong to the original system structure; in this way, even if form undergoes great change, the invariance of its internal structure maintains the characteristic of isomorphic difference"[56]".

This indicates that, for traditional settlements, what truly carries value for continuity is often the relatively stable organisational relationships among spatial elements, such as hierarchy, boundary, connection, and order.

At the same time, *Spatial Analysis of Towns: Spatial Structure and Form of Ancient Towns in the Taihu Basin*[57]also shows, from the perspective of analysing village spatial structure, that topological description can temporarily set aside differences in shape, scale, and decoration, and instead begin with relational concepts such as area, boundary, road, node, circuit, and network framework, so as to identify the connectivity, enclosure, centrality, and developmental direction of the spatial system.

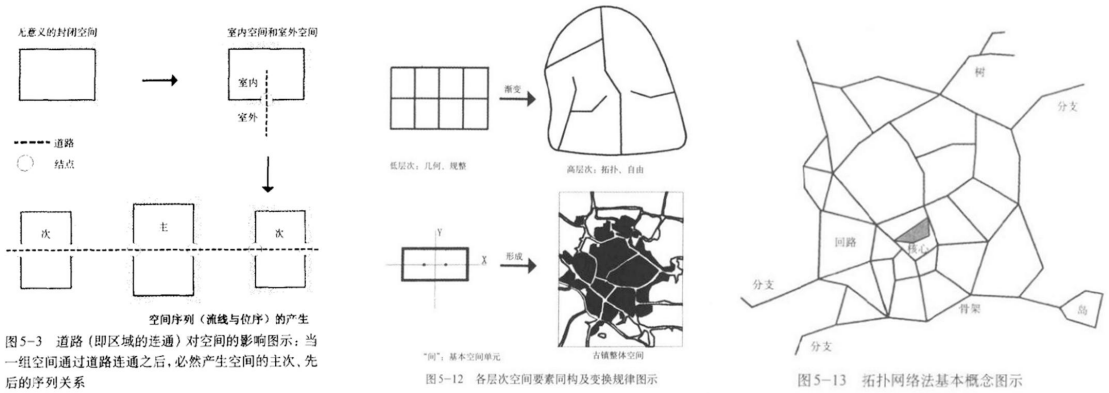


Figure 3- 6 Topological theory analysis diagram of spatial structure(Source: Reference 57)

Relevant practices of resettlement and return relocation also show that the value of topological extraction lies mainly in its response to the relational structure of the original settlement. After studying the local traditional settlement, the Yanmaidi resettlement housing area in Liangshan, Sichuan, extracted the cluster characteristics of "dispersed homogeneity, weak centralisation, and close inter-group connection", and transformed them into a three-level spatial system of "administrative village/natural village – villager group – cluster", reorganising settlement relationships through green corridors, neighbourhood courtyards, and pedestrian lanes.

The "Dragon Boat Households" rural resettlement settlement in Miluo, Hunan, did not simply restore the original residential style. Instead, it extracted spatial prototypes from the organisational modes of the traditional "large house" in northern Hunan, including the "feng-shaped axis, connected courtyards, lower division and upper integration, and multiple rows and multiple depths", and then rebuilt the order of neighbourhood interaction through shared eaves, paths between dwellings, and clustered combinations. Likewise, the Weilong New Residence return-relocation community in Longmen, Huizhou, did not remain at the

level of transplanting the formal symbols of the Hakka Weilong house. Rather, it started from relational characteristics such as centripetal enclosure, axial sequence, and public core, and translated the traditional sequence of "moon pond – drying ground – main hall – rear mound" into a community entrance, public centre, and community theatre.

These cases together show that spatial translation in the resettlement area should first grasp the relational prototypes and structural order of the original settlement, and then reorganise and sustain them in the new site.

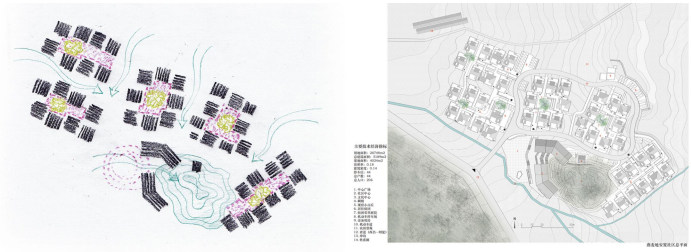
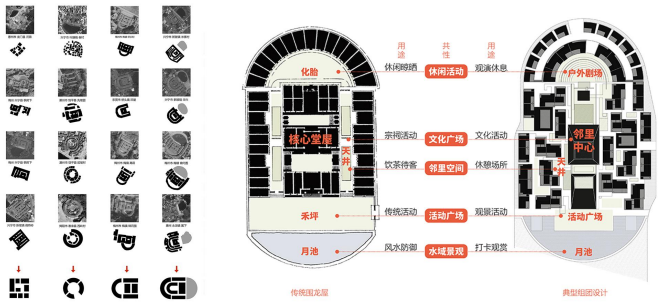
Case Study	**Images**	**Analysis**
Yanmaidi Resettlement Housing Area, Liangshan, Sichuan		It reconstructs the spatial framework of the resettlement area through topological relationships, addressing neighbourhood separation and spatial alienation in conventional row-type layouts, and helping relocated residents continue familiar living patterns and rebuild social relations.
Rural Resettlement Settlement in Miluo		The project extracts courtyard aggregation and axial topological relationships from villages in northern Hunan, and uses abstract structure to continue the traditional order of clustered settlement, providing a model for the transmission of spatial prototypes in relocation-based resettlement areas.
Weilong New Residence Return-relocation Community, Longmen, Huizhou		It uses topology to transmit the spatial genes of regional architecture, allowing return-relocated residents to continue familiar living logic in the new community and integrating cultural transmission with resettlement needs.

Table 3- 1 Collection of Three Cases (Source: YouFang、Archdaily)

From this, it can be seen that the fundamental insight of topology for settlement research

does not lie in providing a new method of formal classification, but in offering a structural path of analysis that moves from surface to depth. In other words, through the abstraction of spatial relationships, it becomes possible to identify the relatively stable structural prototypes formed in the process of settlement generation and evolution, and thus to grasp the organisational logic behind settlement space. This also means that when facing situations of relocation, renewal, or reconstruction, settlement research should not remain at the level of formal reproduction, but should first identify which relationships constitute the basic order of the original settlement space.

2. Mirroring Translation in the Site

Mirroring translation is a further spatial realisation based on topological extraction. Its core lies in transforming the structural relationships, spatial sequences, and modes of life organisation identified in the original settlement into actual spatial forms in the new site. Unlike topological extraction, which emphasises the abstraction of relational prototypes, mirroring translation places greater emphasis on the establishment of corresponding relationships and the reconstruction of spatial carriers. That is, under new locational, constructional, and living conditions, it seeks contemporary spatial expressions that can perform the same organisational role as the original settlement structure.

Relevant practices of resettlement and reconstruction provide relatively clear support for this method. Through field investigation, discussion, and surveying, the Dongziguan return-relocation rural housing project in Fuyang, Hangzhou, started from the basic courtyard unit in the texture of the traditional village. Following the growth logic of "unit – cluster – village", it developed two basic units into four types, and formed residential clusters with shared courtyards through front-back displacement and east-west mirroring, thereby sustaining the relational structure of the traditional settlement in the new site. The resettlement housing of Mugou Village in Yancheng, Jiangsu, also took the spatial prototype of the old village as its basis, translating the cluster growth logic, courtyard scale of interaction, and the basic organisational mode of "one main room and one side room" of the traditional waterside settlement into horizontal and vertical unit combinations in the new village. In this way, clear hierarchical relationships were re-established among the individual building, the courtyard, the cluster, and the settlement. The construction of the migrant resettlement area of Gongtan Ancient Town in Chongqing likewise sustained the overall pattern of the old town as one backed by mountains and facing the river, the street sequence unfolding along the slope, and the settlement image of stilted houses. In the new site, it reconstructed the original spatial hierarchy and regional character of the ancient town through

the selection of similar terrain, the treatment of mountain terraces, and the reorganisation of old street space. Together, these cases show that mirroring translation, through the reorganisation of the structural relationships of the original settlement, enables the spatial system in the new site to continue performing the original settlement's organisational functions in terms of identification, connection, interaction, and display.

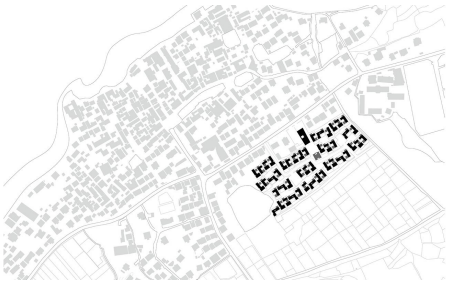
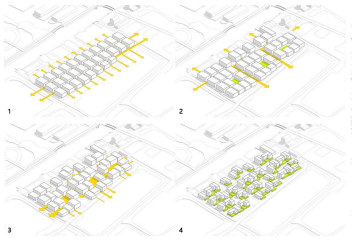
Case Study	**Images**	**Analysis**
Dongziguan Relocation Rural Housing, Fuyang, Hangzhou	 	It mirrors and translates the street-and-lane texture, courtyard-based neighbourhood relations, and public-life mechanism of Jiangnan villages into a modern residential space, sustaining the rural prototype through the equivalence of function and relationships rather than formal replication.
Resettlement Housing in Mugou Village, Yancheng, Jiangsu	 	It translates the growth logic, interaction scale, and organisational mode of the old village clusters into modern unit combinations, reconstructing the hierarchical relationship among individual buildings, courtyards, clusters, and the settlement, and thereby completing the mirrored translation of spatial order.
Migrant Relocation resettlement area of Gongtan Ancient Town, Chongqing		It sustains the old town's pattern of backing onto the mountains and facing the river, together with its street sequence, and rebuilds the spatial hierarchy of the ancient town in mirrored form through terrain adaptation and spatial reorganisation in the new site, thus achieving a corresponding continuation of the regional spatial structure.

Table 3- 2 Collection of Three Cases (Source: YouFang、Archdaily、Baidu)

For the resettlement area formed through integrated off-site resettlement, mirroring translation further constitutes the key link from prototype identification to spatial

implementation. Although the original settlement loses its material entity after relocation, its spatial relationships and logic of everyday life remain preserved in collective memory. Therefore, the renewal of the resettlement area should focus on structural reconstruction at the area level, taking spatial types such as entrances, clusters, streets and lanes, courtyards, and public cores as the main carriers for continuing the relationships of the original settlement, so as to re-establish in the new site a place system that is recognisable, interactive, and sustainable.

As discussed earlier, the fundamental characteristic of integrated off-site resettlement lies in the complete replacement of the original spatial relations of attachment. The focus of memory continuity therefore lies in the reconstruction of relational networks and lived fields rather than in the reproduction of individual buildings. It is under this premise that mirroring translation transforms the structural prototype extracted through topology into an actual spatial order in the resettlement area, thereby forming a mechanism through which collective memory can continue to grow in the new site.

Taken together, the above analysis shows that topological extraction and mirroring translation jointly constitute the methodological basis for the spatial translation of collective memory. Topological extraction reveals the relatively stable structural prototype within the settlement through the abstract identification of the spatial relationships of the original village. Mirroring translation then further realises this structural prototype as an actual spatial organisation in the new site, allowing the relational order of the original settlement to be sustained under new construction conditions. Together, the two complete the process of translation from the relational network of the original village to the spatial system of the resettlement area.

In terms of specific tools of spatial analysis, topology is concerned not with outward form itself, but with a relational system composed of such elements as areas, boundaries, roads, displacement, circuits, and nodes[57]. At the same time, the five elements proposed by Kevin Lynch in *The Image of the City*—paths, edges, districts, nodes, and landmarks[58] Also, from the perspective of perception and recognition, the importance of spatial relationships for environmental cognition and place-making. For the translation of collective memory in the resettlement area, areas and landmarks correspond more to overall recognition and area cognition, whereas the elements that directly affect spatial organisation and everyday experience are points, paths, and interfaces. Points correspond to places of concentrated events and public cores in the settlement; paths correspond to the continuation of everyday circulation and narrative clues in the original village; and interfaces correspond to spatial

boundaries, place recognition, and the outward expression of regional characteristics. On this basis, this study takes topology and mirroring as its method, and will further develop concrete application from the three levels of nodes, paths, and interfaces, so as to construct a translation framework through which collective memory moves from extraction to spatial expression.

3.2.2 Spatial Embedding of Memory Nodes

After completing the topological extraction of the spatial structure of the original village and the mirroring translation of the site, spatial translation still needs to be further realised in a number of specific places with clear carrying functions. Relevant practice shows that the importance of nodes lies not only in their role as local focal points in space, but also in the fact that they are the places where collective life is most likely to gather, be recognised, and be re-presented. A node is therefore a spatial carrier capable of receiving group memory, organising public activities, and continuously triggering place identity. The core of the spatial embedding of memory nodes lies in accurately connecting the selected core memory elements with the existing spaces of the resettlement area.



Figure 3- 7 Shenzhen Songyuanxia Diaolou Time Park (Source: Youfang)

Relevant cases show that the effective construction of memory nodes first depends on their locational choice within the overall spatial structure. The practice of the Diaolou Time Park in Songyuanxia, Shenzhen, is particularly instructive in this regard. Rather than marginalising the surviving historic diaolou as an isolated object of display heritage, the project relocated it to the central square of the urban-renewal resettlement area, and arranged activity grounds, resting facilities, and open landscape space around it. In this way, the individual structure with historical commemorative significance was transformed once again into a public core within the everyday life of the community. The key lies not in whether the

diaolou itself was preserved in complete formal terms, but in the fact that the project, through a centralised layout strategy, re-embedded this historical object into the everyday circulation of passing, staying, and gathering by residents. In other words, what truly carries memory is not simply the object of the "diaolou" itself, but the nodal place jointly formed by the diaolou, the square, and public activities.

Similarly, the Fengwu Rural Memory Museum presents another, more everyday way of constructing a node. Rather than pursuing a grand commemorative expression, the project rebuilt a public building on the site of the original old house, and created a semi-outdoor space for staying and interaction through a raised ground floor, while the upper exhibition hall was used to collect and display old objects, photographs, and oral materials provided by villagers. In this way, the memory node no longer functions merely as a container for the static display of memory content, but becomes a composite place that combines exhibition, staying, and interaction.

The importance of this approach lies in the fact that it does not seal memory within display cases. Instead, through spatial organisation, it allows individual memory and collective interaction to overlap within the same node, so that memory shifts from being watched to being jointly used. This case shows that the effectiveness of a node does not depend on its scale, but on whether it is able to carry both memory and everyday public life at the same time.



Figure 3- 8 Rural Memory Museum, Fengwu Village(Source: https://www.gooood.cn/)



Figure 3- 9 Rural Memory Museum, Fengwu Village(Source: https://www.gooood.cn/)

Taken together, the above cases show that the construction of memory nodes is not a matter of formal revivalism, but a progressively clarified logic of spatial translation. First, nodes should preferably be embedded in places that residents use frequently or where gathering is likely to occur, so that memory content can be continuously triggered in everyday life. Second, nodes should have composite functions. They should not only serve display and commemorative purposes, but should also accommodate practical needs such as staying,

interaction, rest, and activities. Third, the construction of nodes should respond as far as possible to the most recognisable public relationships in the original settlement, such as temple and square, temple front and old tree, dock and waterfront, or street corner and open space, and should restore the organisational role of the original nodes in collective life through relational reorganisation.

Therefore, for the resettlement area formed through integrated off-site resettlement, the spatial embedding of memory nodes is essentially a process of translating into a nodal system in the new site those place relationships in the original settlement that most strongly condensed group identity, carried public events, and triggered emotional resonance. This system is not only the concrete implementation of the overall spatial structure at the local level, but also an important medium through which collective memory moves from abstract relationships to perceptible places. Only when these nodes re-enter residents' everyday networks of use and continue to perform the functions of interaction, activity, and recognition can memory be transformed from a commemorated past into a present continuously activated through everyday life.

3.2.3 Narrative Organisation of Memory Paths

If memory nodes are the concentrated carriers of collective memory in space, then memory paths are the key medium through which these dispersed nodes are organised into a continuous experience of place. In many villages and communities, memory does not attach only to a single building or square, but exists in the everyday movement between one point and another. Spatial experience is not made up of isolated points, but gradually unfolds through movement, pause, turning, and looking back. It is precisely in this process that dispersed places are organised into a continuous narrative with sequence, rhythm, and situational change, and collective memory thereby acquires a temporal dimension. For this reason, the significance of paths lies not only in connection at the level of circulation, but also in their ability to link a number of nodes and activity fragments into an integral whole that can be perceived, read, and repeatedly experienced, thus extending memory from the static carrying of place to the dynamic generation of experience.

Existing practice shows that the significance of paths lies not merely in transport organisation, but more importantly in their ability to transform dispersed memory content into place-based narratives with temporality and situational depth through continuous spatial arrangement. The restoration project of Cunxin Yong in Bijiang, Foshan, is a typical example of this. The memory path of Cunxin Yong is based on the character of the Lingnan waterside

settlement and reorganises trajectories of everyday life through waterfront space. With the restored 719-metre watercourse as its core line, the project reorganises surrounding historical elements and scenes of life. The restored channel follows the historical alignment of the watercourse and the form of its banks, linking along the route several historical nodes, including Bijiang Jinlou, Mutang Sugong Temple, and the brick-carved screen wall. Through the arrangement of granite paving, native plants, and waterfront stopping spaces, it reconstructs villagers' continuous perception of former water transport, movement, gathering, and waterside life.

In other words, the value of Cunxin Yong lies not only in restoring the watercourse itself, but in taking the watercourse as the narrative thread through which originally scattered historical nodes are reintroduced into the same spatial experience, allowing memory to be continuously activated through walking, staying, and looking back. For Lingnan villages whose character is closely tied to waterside spatial texture, this path-based mode of organisation is especially instructive, because what it restores is not only landscape character, but also the logic of life that originally unfolded around the water system.

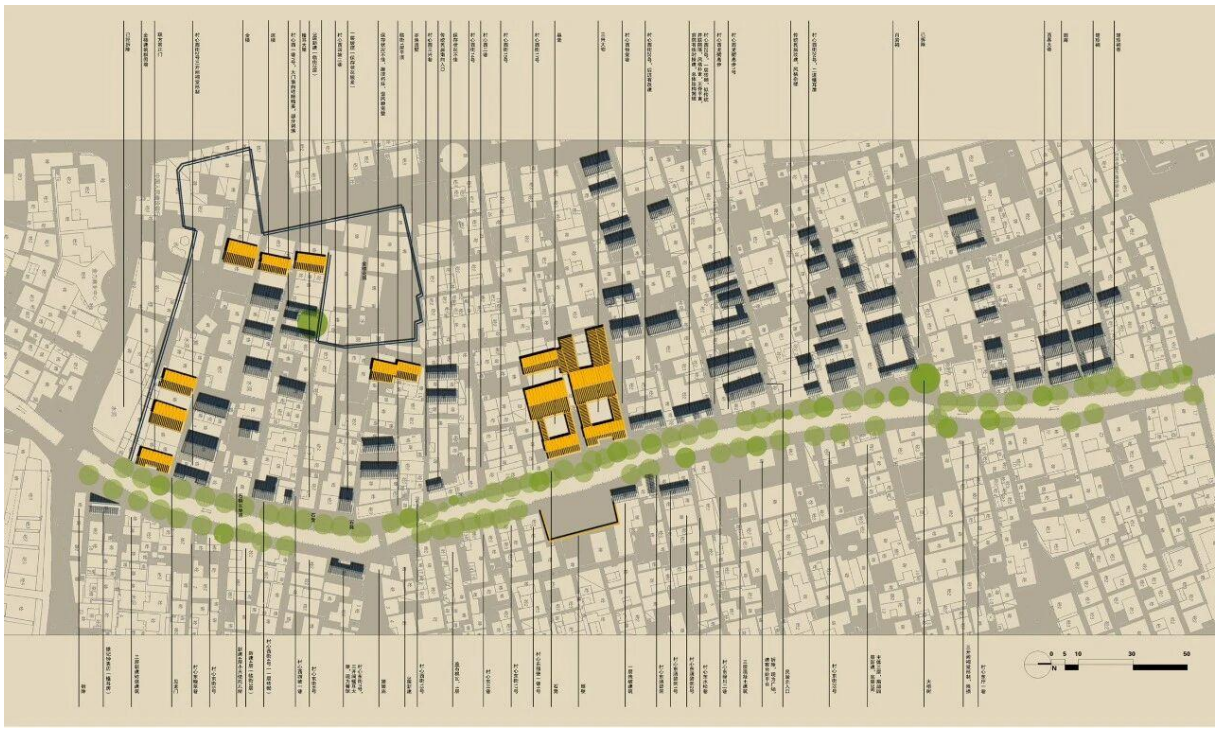


Figure 3- 10 Bijiang Village River Memory Path (Source: URBAN ELEPHANT)

A similar mechanism of path-based narrative can also be seen in the renewal practice of Nantou Ancient City. Nantou Ancient City did not place the main focus of renewal on the prominent display of a single landmark building, but instead placed greater emphasis on the overall reorganisation of the street and lane network and the reconstruction of the public

pedestrian system. By integrating the main street space, street-facing interfaces, and public nodes, the project linked different core nodes — including Nanmen Park, Shuyuan Square, Baode Square, Nantou Discussion Hall, the Creative Factory, and Market Square — into a narrative system that can be read continuously.

Here, the path is not merely the intermediate part connecting several historical nodes, but itself becomes an important place where memory is activated. As people move, pause, and turn within the streets, they gradually form an overall understanding of the layered history of the ancient city. Compared with approaches that rely only on the display of nodes, this kind of path organisation is closer to real spatial experience in everyday life, and is also more likely to transform historical memory from specialised display into everyday perception.



Figure 3- 11 Drawing of Design Concept for Nantou Ancient City (Source: YouFang)

The renewal of the historic district of Aabenraa in Denmark demonstrates the effectiveness of path-based narrative in a different context. The project did not attempt to return to a specific historical period in order to restore the original appearance of the buildings. Instead, through integrated street paving, public furniture, and a lighting system, it reconnected historic squares, harbour remains, and street-front buildings into a continuous and legible public path. Its effectiveness does not lie in how many concrete historical symbols were installed, but in the way the path system reorganises spatial fragments from different periods into an integral whole that can be continuously perceived.



Figure 3- 12 Aabenraa, Denmark
(Source: https://mooool.com/)

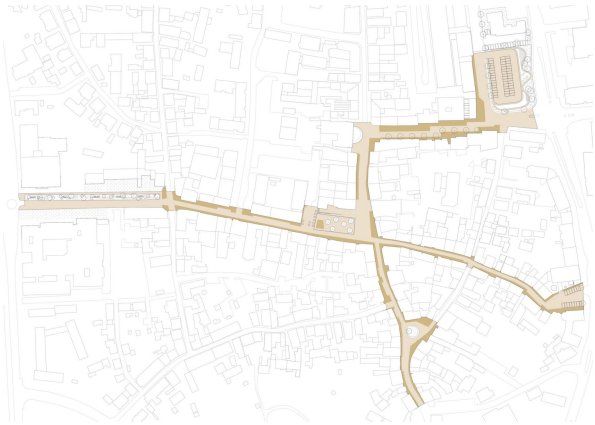


Figure 3- 13 Site Plan
(Source: https://mooool.com/)

Taken together, the above cases show that the formation of memory paths is a process of restoring life narratives through the reorganisation of spatial sequences. Therefore, for the resettlement area formed through integrated off-site resettlement, the narrative organisation of memory paths is essentially the reconstruction, in the new site, of a linear place system capable of carrying the life order and collective experience of the original village. It not only connects nodes, but also organises everyday behaviour; it not only responds to spatial relationships, but also shapes temporal experience.

Compared with the direct imitation of the original road form, what is more important is to extract the logic of life and the narrative sequence carried by the paths of the original village, and to translate them in the new resettlement area through the pedestrian system, public corridors, nodes along the route, and scene transitions. In this way, originally dispersed memory elements can be organised into a continuous system of places, and residents are able to re-establish their perception of the spatial order of the original settlement in the course of everyday movement.

3.2.4 Regional Expression of Place Interfaces

Place interfaces are the most direct visible part of space. In the process of memory translation, they mainly undertake visual expression, while also making local culture and ways of life outwardly visible. Architectural façades, street and lane interfaces, landscape interfaces, and facility interfaces all serve as visual carriers of collective memory. Place interfaces can express the regional character of the resettlement area by extracting architectural symbols, material textures, colour systems, and vernacular elements from the original village and incorporating them into the design of place interfaces in the resettlement area. In this way, spatial recognisability and a sense of belonging can be strengthened, the resettlement area can move beyond a standardised appearance, and the visual characteristics

of homeland memory can be re-presented. In specific design practice, the emphasis is not on directly copying the original architectural form, but on extracting typical elements and transforming them into forms of expression suitable for the new environment, so that space can retain regional characteristics while meeting modern conditions of use.

Relevant cases show that the formation of regional interfaces first depends on the extraction of local characteristics. Guozijian Hutong in Beijing mainly adopted an interface repair approach. By retaining traditional elements such as grey bricks, grey tiles, gateways, and screen walls, and by incorporating traces of residents' everyday life into the street interface, the renewed space still preserves a strong Beijing character. Zhangyuan in Shanghai adopted a strategy of interface activation. On the basis of retaining historic elements such as shikumen gable walls and stone door frames, the project moderately opened up the ground-floor space and introduced new uses such as teahouses and bookshops, allowing the place interface to regain contemporary vitality while continuing regional memory. The micro-renewal of Pantang Wuyue in Guangzhou placed greater emphasis on minimal intervention and careful repair. By maintaining the overall street texture and the continuity of interfaces, it strengthened the regional identity of the Lingnan waterside district while also preserving the continuity of the original atmosphere of everyday life[59, 60].



Figure 3- 14 Renderings Before and After the Renovation of Pantang, Guangzhou

(Source: URBAN ELEPHANT)

In rural renewal and resettlement practice, interface translation is more directly reflected

in the coordination between traditional construction characteristics and modern living conditions. The Songyang project retained traditional elements such as rammed-earth walls, timber frames, and small grey tiles, while selectively introducing glass and steel to form an interface relationship in which the old and the new coexist. The paving of streets and lanes used local stone materials and, together with bamboo landscape facilities, continued the original natural texture and local character of the village. The Jintai Village project[61], by contrast, extracted regional symbols such as the chuandou timber structure and wooden lattice from vernacular dwellings in western Sichuan, and translated them into the interfaces of newly built housing. At the same time, it incorporated modern elements such as green roofs and vertical courtyards, allowing the new space both to retain local recognisable characteristics and to respond to the practical needs of contemporary rural life.



Figure 3- 15 Songyang Village
(Source: https://www.arch.hku.hk/)



Figure 3- 16 Jintai Village
(Source: https://www.arch.hku.hk/)

Taken together, the above cases show that the regional expression of place interfaces is not a simple reproduction of traditional forms, but a process of extracting, translating, and reorganising local characteristics. In residents' everyday movement and visual perception, it can continuously trigger recognition of and association with former life scenes. For the resettlement area formed through integrated off-site resettlement, memory translation should not only be realised through the organisation of nodes and paths, but should also, through the treatment of architectural boundaries, grey space, and interfaces, enable the local character of the original settlement to achieve a recognisable continuation in the new environment, thereby strengthening residents' familiarity with and sense of belonging to the new place.

3.3 Sustained Activation of Collective Memory

The continuity of collective memory in the resettlement area does not occur automatically once space has been built. Spatial translation only completes the physical realisation of memory. If a long-term activation mechanism is lacking, memory carriers may

easily become empty architectural shells, and memory will gradually fade again. Therefore, after space has been built, memory still needs to be continuously triggered through ongoing use and activities. The core of a sustained activation mechanism lies in integrating collective memory into the everyday life, public activities, and folk rituals of the original residents.

This section will discuss three aspects: translation at the material level, the permeation of everyday life scenes, and public activities and rituals. It examines how the design of everyday life scenes can support the continuous occurrence of memory-related behaviour, so as to construct a long-term activation system of collective memory in the resettlement area, enabling memory to re-enter present life and to be continuously renewed through ongoing use.

3.3.1 Memory Translation at the Material Level

Formal translation at the material level refers to the process of abstracting representative spatial elements from the original village, including architectural components, material texture, spatial scale, and landscape form, and then reinterpreting them through modern materials and construction logic. These elements are incorporated into the architectural façades, landscape paving, public facilities, and planting design of the resettlement area, so as to establish, at the perceptual level, a connection with former memory through material texture, spatial rhythm, and proportional form.

Relevant cases show that the key to material translation lies in extraction rather than replication. The heritage conservation practice of the historic town of Provins in France provides an international reference for authentic translation at the material level. By continuing historic materials and modes of construction, the town enables users to directly perceive the historical traces of the place, showing that the activation of memory at the material level first depends on a material language that is both authentic and continuous. The renewal of Enning Road in Guangzhou, by contrast, did not copy old architectural forms directly. Instead, it extracted representative material clues from Lingnan spatial elements such as qilou arcades, tanglong doors, Manzhou windows, granite paving, and grey and blue bricks, and re-established the perceptual connection between the old street and former life scenes through a continuous language of interfaces. For example, architectural façades retain the qilou arcade and continue traditional elements such as blue-brick roof slopes and carved doors and windows; streets and lanes use granite paving to restore the texture of the homeland; details such as repaired lanes, restored bricks and tiles, and reconstructed traditional doors and windows are preserved; and landscape facilities incorporate Lingnan floral and bird patterns

as well as folk elements.

This shows that memory translation at the material level works by selecting representative material textures, spatial proportions, and detailed elements, and by reweaving the material clues of memory in the new space, so that people may gradually recover their familiarity with the former environment in the course of everyday use.

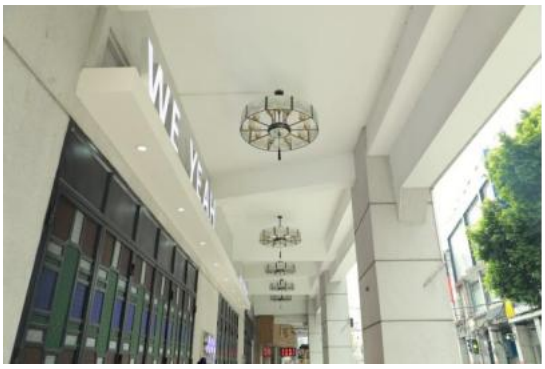


Figure 3- 17 Arcade Building
(Source: https://www.cscec.com.cn/)



Figure 3- 18 Details
(Source: https://www.cscec.com.cn/)

For the resettlement area, memory translation at the material level should be based on the most recognisable spatial elements of the original village and should reconstruct them through contemporary means, so that they may become perceptual media for the activation of memory. Only when material, scale, and spatial texture can continuously evoke residents' associations with former life scenes can memory move beyond abstract narration and achieve a stable and everyday continuity within the new spatial environment.

3.3.2 Activation of Memory in Daily Life

Everyday life belongs to the immaterial elements of Memory Object in collective memory. In activities such as buying vegetables, walking, chatting, and simple labour, residents constantly come into contact with various elements in the spatial environment, and this process itself constitutes the repetition and reinforcement of memory. Therefore, when activating memory in the resettlement area, it is more effective to embed relevant content into everyday scenes of use than to rely on concentrated display, so that it can continue to function without being deliberately perceived.

The practice of Langtou Chunyangtai Arts and Cultural Centre shows that the continuation of traditional culture can be integrated into new public life scenarios through composite functions such as exhibitions, reading, study tours, and public activities. The article points out that the role of architecture lies not only in reproducing tradition, but also in learning from tradition to continue local spirit, spatial principles, and construction methods. In this way, it establishes a new tradition that engages in dialogue with tradition, creates a

vibrant space serving villagers' daily life and the public spiritual world, and ultimately realises the reconstruction of local culture and place.[62]

Relevant cases show that the key to activating memory in everyday life lies not in how many display facilities are installed, but in allowing behaviours related to the original way of life to continue. Both Shuanghe Village in Dachaihu and Choi Yuen Village in Hong Kong sustained collective memory by continuing everyday agricultural life. In the planning of the resettlement area, Choi Yuen Village reserved 35 per cent of its land as collective farmland[63], preserving the original fishponds and orchards so that villagers could continue agricultural production and sustain their traditional way of life. Collective farmland is not only a production space, but also a platform for neighbourhood interaction and the transmission of memory. In the processes of cultivation, irrigation, and harvest, villagers continue the rhythm of former life, allowing production memory to be naturally sustained through everyday labour and to become a bond maintaining the community. In Xiguan Community in Guangzhou, traditional customs such as morning tea, listening to Cantonese music, and casual neighbourhood conversation were retained by introducing tea tables, chess tables, and Cantonese music corners into public space, allowing local culture to permeate everyday leisure rather than depending on specialised display. This shows that only when memory-related behaviours remain continuously embedded in residents' everyday life can collective memory be transformed from one-off recollection into long-term lived experience.

For the resettlement area, memory activation should not remain only at the level of setting commemorative spaces or display installations. Instead, it should create conditions in the new environment for the renewed occurrence of the original way of life through the continuation of everyday scenes such as farming, leisure, and interaction. Only when residents are able to continuously encounter and participate in these behaviours through daily use can collective memory be truly activated and sustained within new community life.

3.3.3 Memory Representation through Activities and Rituals

The activation of memory in everyday life is a gradual process of permeation, whereas public activities and folk rituals have a concentrated and intensifying effect. Within a specific period of time, they can reorganise dispersed individuals into a collectively participating group, so that memories originally latent in everyday life are brought forth in a concentrated way and deepened through repeated participation. Therefore, memory representation is not simply the restoration of a traditional activity, but the re-establishment, under new spatial conditions, of the places and mechanisms through which collective behaviours such as

festivals, rituals, and public performances can take place.

Relevant cases show that the reason why activities and rituals can strengthen collective memory lies in their ability to bring together space, behaviour, and emotion at the same moment. The Lujiang Old Theatre Park in Xiamen retained the theatre's remaining concrete walls and foundation components, and transformed the abandoned site into an open public space carrying urban collective memory through the form of a park embedded in the ruins. At the same time, by hanging a screen on the external wall of the building, the project shows two open-air films every Wednesday and Friday evening, while the small stage in the park regularly hosts performances such as puppet theatre and Nanyin with southern Fujian characteristics. In this way, the formerly silent historic site has once again been transformed into an open space carrying urban memory.



Figure 3- 19 Performances at Lujiang Park
(Source: Baidu)



Figure 3- 20 Activity at Lujiang Park
(Source: Baidu)

The value of this case lies in showing that the significance of a memory node does not rest on preserving every historical trace in full, but on retaining the core elements capable of evoking memory associations and integrating them into public space available for everyday use, so that historic remains are transformed from static display into living participation.

Some activities based on clan relations or traditional rituals often unfold within collective space, for example around diaolou or temple. After renovation, the temple in Liede Village, Guangzhou[64], took on functions such as clan gatherings, life-cycle rituals, festive meals, leisure and entertainment, and traditional ceremonies. This shows that the key to ritual representation lies not only in preserving the content of the activity itself, but also in providing it with a stable spatial support so that collective gathering can continue to take place.

The BAITA Theatre project in the Baita Temple district of Beijing likewise shows that, by inserting a flexible platform for public activities into a traditional courtyard, collective behaviours such as community gatherings, film screenings, and discussions can occur again.

After the restoration of Cunxin Yong in Bijiang, Foshan, traditional folk activities such as dragon-boat parades, racing, and eye-dotting were revived along the waterfront memory path, with the joint participation of surrounding original residents. This further shows that activities and rituals can not only re-present local traditions, but can also reconnect group relationships that have been dispersed by spatial relocation.



Figure 3- 21 Banquet Liede Village, Guangzhou

(Source: Baidu)



Figure 3- 22 community gathering at BAITA Theater

(Source: ArchDaily)



Figure 3- 23 Collective Activities at Bijiang Village Stream

(Source: Reference 69)

For the resettlement area, the continuity of collective memory depends not only on the accumulation of material space and everyday behaviour, but can also be strengthened through periodic events such as festivals, clan rituals, folk performances, and nostalgia-related commemorations. The key does not lie in restoring former rituals exactly as they once were, but in reorganising the paths, nodes, and gathering places of activities in accordance with new spatial conditions, so that residents may continuously reaffirm their shared historical experience and identity through collective participation. Only when these activities can continue to take place in a sustained and stable way can memory truly be carried forward through intergenerational transmission.

3.4 Renewal Mechanism of Collective Memory in Resettlement Area

The preceding discussion identified four characteristics of collective memory in the resettlement area: discontinuity, reconstructive nature, regionality, and overlap. These characteristics do not exist in isolation, but are intertwined in the process of spatial change, together reflecting the practical difficulties faced by memory continuity under conditions of physical environmental reconstruction. As the original spatial form disappears, historical memory gradually becomes dispersed. How to integrate and sustain it within a new spatial system has therefore become a key issue that renewal must address.

Through the case analysis in this chapter, this study has discussed the specific paths of collective memory in renewal practice from three aspects: the identification of memory elements, spatial translation, and the sustained activation of memory. It can thus be seen that the continuity of memory in the resettlement area is a process that moves progressively from

content selection, to spatial correspondence, and then to place implantation, ultimately pointing towards the reconstruction of an integrated community. Its core does not lie in the simple restoration of the original village, but in re-establishing the connection between memory and the new environment under the real conditions of broken memory carriers, reorganised spatial relationships, and transformed life scenes after integrated relocation.

On this basis, the renewal of the resettlement area guided by collective memory can be summarised into three interrelated stages of operation. First, at the group level, core memories with a shared basis and identity value are selected. Second, at the spatial level, a structural correspondence is established between memory content and the new site. Third, memory is embedded into everyday space through concrete design methods. Moving step by step from content to space and then to experience, these three stages together constitute the basic mechanism for the continuity of collective memory in the resettlement area.

3.4.1 Collective Memory Selection

In the renewal of the resettlement area, the first issue in memory work is whose memory should be represented and which memories should be represented. This question directly corresponds to the collective character of collective memory, in which the value of memory lies in sharedness rather than in private recollection by individuals.

The historical memories of residents in the resettlement area are complex and layered. They include private life experiences of individuals, former spatial memories shaped by the limitations of their time, and core collective memory grounded in group consensus. These three types of memory differ clearly in emotional intensity and consensual basis. The transmission of collective memory therefore does not mean preserving everything in full, but selecting key elements according to group interests and social needs while discarding secondary content.

For this reason, the early stage of renewal in the resettlement area requires the work of collective selection of memory. Different kinds of memory content can be collected through participatory investigation, oral interviews, memory mapping, and similar tools, and then selected according to two core criteria: the degree of group consensus and the value of identity construction. In this process, fragmented individual memories, former spatial memories marked by strong negative emotion, and vague impressions disconnected from present community life and difficult to translate into design language should be filtered out, while those core elements that can strengthen group identity and correspond to present values should be retained.

After selection, a memory material list with a clear hierarchy should be established. The memories retained after selection form the content basis for subsequent spatial design and memory activation. Memory selection should not be led unilaterally by designers. Instead, residents should remain the main actors, so that the group can complete a renewed understanding of its own history and a reordering of values through discussion and negotiation. This process itself can also promote the reconstruction of community identity.

3.4.2 Memory Object Mapping the Site

After memory selection has been completed, the question moves to concrete space: how to connect the selected memory content with the existing space of the resettlement area. This process involves both regionality and the constraints of present spatial conditions. It is therefore not possible to simply transplant original forms directly, but necessary to relocate them within the new environment. The mapping of memory object onto the site means establishing corresponding relationships between the selected memory object and the physical space of the resettlement area.

Combined with the analysis in Section 3.2, it can be seen that the key to this process lies first in using topological extraction to identify the relational prototypes in the original village that truly carry continuity value, such as public cores, primary and secondary paths, spatial boundaries, cluster hierarchies, and nodal connections, and then in using mirroring translation to transform these relational prototypes into an actual spatial order in the new site. In other words, different memory contents in the original village were often supported respectively by public nodes, everyday paths, and spatial interfaces. In the new environment, corresponding spatial carriers therefore need to be re-matched so that they can perform equivalent organisational functions.

In practical terms, this process may be developed from three aspects. The first is functional correspondence, which means placing the modes of use associated with original memory as far as possible into spaces of similar function in the resettlement area, so that memory can be supported by actual use. The second is correspondence of spatial hierarchy, which means assigning memory content to spatial nodes, paths, or interfaces of different levels according to its importance and degree of publicness, so that the overall distribution becomes more ordered. The third is scale translation, which means adjusting the scale of the original space according to existing site conditions, avoiding mechanical copying, and instead sustaining a spatial experience similar to that of the original village through changes in proportion, enclosure, and openness. Through this kind of corresponding translation,

originally abstract memory content can be transformed into design issues with clear spatial orientation. In essence, the mapping of memory object onto the site is the conversion of memory object from a content list into site structure.

3.4.3 Memory Implantation into Space

After site correspondence has been completed, memory still needs to be truly brought into everyday space through concrete design methods, so that it may be transformed from static information into an experience that can be perceived and participated in. This process corresponds to the requirements of continuity and temporality in collective memory. The emphasis does not lie in restoring the past, but in enabling memory to continue to develop in the present context. Relevant studies have pointed out that, from a scenographic perspective, space should not be understood merely as a single material carrier, but as a composite system combining space, behaviour, and perception. Only through the creation of concrete life situations can culture and memory be experienced and activated[65].

The case analysis above shows that collective memory can only be truly experienced and activated when it enters concrete life situations. On this basis, memory implantation may be developed from three levels: material, behavioural, and narrative. The first is formal translation at the material level, that is, extracting representative spatial elements from the original village and incorporating them into architecture, landscape, and environmental details, so as to establish perceptual links with former scenes through material, scale, texture, and construction. The second is place-making at the behavioural level, that is, reserving and shaping space for activities carrying collective memory, so that original ways of life and collective activities may regain the necessary spatial conditions. In this way, familiar behaviours of interaction, leisure, labour, and festival celebration can occur again in the new environment, and memory can be continuously reinforced through repeated use. The third is the construction of meaning at the narrative level. Relevant studies have pointed out that collective memory is gradually formed through memory dialogue and group identity[45]. It is therefore necessary to organise the meanings behind space and behaviour through signs, exhibitions, and oral records, so that these meanings can be understood, transmitted, and continuously carried forward across generations.

These three levels overlap and work together in the process of memory reconstruction: material translation evokes perception, behavioural place-making sustains use, and narrative construction strengthens identity. Through their combined effect, collective memory in the resettlement area gradually shifts from its ruptured condition after relocation towards renewed

generation, and continues to function in everyday life.

3.5 Chapter Summary

Building on the theoretical research in Chapter 2, this chapter turned to the analysis of practical cases. Focusing on the continuity of collective memory in the resettlement area, it examined representative approaches in different cases from three aspects: the identification of memory elements, spatial translation, and sustained activation. Through comparison, it further extracted an operational Renewal Mechanism applicable to the renewal of the resettlement area. The case analysis shows that the continuity of collective memory cannot be achieved through a single spatial form or isolated symbol. Rather, it is a systematic process that moves progressively from content selection, to structural correspondence, and then to place implantation.

At the level of identifying memory elements, this chapter points out that the memory content in the resettlement area is dispersed and layered. It therefore needs to be transformed from scattered individual experience into a core memory list with group consensus through the identification of Memory Subject, the selection of elements, and value grading, thus providing the content basis for subsequent design. At the level of spatial translation, this chapter proposes that the process should begin with the spatial relationships of the original village, identify its stable structural prototypes through topological extraction, and then, with the help of mirroring translation, realise them in the new site. It further develops concrete expression from the three levels of nodes, paths, and interfaces, allowing collective memory to be transformed from abstract content into a spatial system that can be recognised and perceived. At the level of sustained activation, this chapter further shows that memory does not continue automatically once space has been built. It still requires perceptual evocation at the material level, the continuation of behaviour in everyday life, and periodic representation in festivals and rituals, so that memory may continuously enter real life and be strengthened through use.

Taken together, this chapter ultimately forms a three-stage Renewal Mechanism for the continuity of collective memory in the resettlement area, namely collective selection of memory, mapping of Memory Object onto the site, and memory implantation into space. Moving progressively from content, to space, and then to experience, these three stages not only respond to the problems of memory rupture and place estrangement under the condition of integrated relocation, but also provide methodological support for enabling the resettlement area to move beyond a purely residential space towards an integrated community with

stronger publicness, belonging, and everyday life. These conclusions will further serve as the basis and operational framework for the design practice of the resettlement area of Panpu Village in Chapter 5.

Chapter 4 Investigation of collective memory and Space in Panpu Village

Building on the theoretical foundation established in the previous two chapters, which constructed a design Renewal Mechanism for the resettlement area from the perspective of collective memory, this chapter turns to empirical research. Taking Panpu Village in Bijiang, Shunde, as the specific object of study, it systematically examines the evolution of spatial structure and the condition of collective memory before and after relocation, so as to provide an authentic memory basis and diagnostic understanding of problems for the subsequent design practice.

The research is mainly carried out in three parts. First, it defines the overall conditions of Panpu Village and its affiliated Bijiang community, together with the research scope. Second, it focuses on reconstructing the complete spatial structure of Panpu Former Site, identifying its constituent elements and organisational logic as a relatively complete natural village, and on this basis sorting out the Memory Subject and Memory Object of Panpu Village. Third, it analyses the spatial reorganisation of Panpu Resettlement Area after relocation and the present condition of memory continuity. Finally, together with Gechong and the surrounding shared spaces, it summarises the core problems faced in the reconstruction of collective memory in Panpu Village.

This chapter adopts field investigation to study the site and uses semi-structured interviews to identify the elements of collective memory. The fieldwork was conducted in September 2024 and February 2026. Interview locations included the dock at Panpu Former Site, the park in Panpu Resettlement Area, and self-built houses of original residents, among other places. A total of six interviewees were selected, including original residents of Panpu Village, local worthies, and younger-generation villagers. All interview content was recorded and organised with the consent of the interviewees, and was cross-checked against historical sources such as *Bijiang Gazetteer*[66], *Historic and Cultural Village of Bijiang*[67], and *Shunde County Gazetteer*[68].

4.1 Definition of the Research Object and Spatial Scope

4.1.1 Historical Background and Regional Context of Bijiang Community

4.1.1.1Geographical Location

Bijiang Community is located in the eastern part of Beijiao Town, Shunde District, Foshan, and belongs to a suburban town in the fourth ring of the Guangzhou – Foshan metropolitan area. It lies in the heart of the Pearl River Delta. It is separated from Chencun by

a watercourse, faces Panyu across the river to the east, and is backed by the Duning to the west. It was situated at the junction of Nanhai, Panyu, and Shunde, and is also one of the representative Lingnan waterside settlements within the core area of Guangfu culture.

Bijiang was once one of the four major market villages in Shunde. As a traditional village area in the north-eastern part of Shunde that was developed relatively early and reached a relatively mature stage of development, Bijiang is not a settlement point in the sense of a single village. Rather, it is a composite local social space composed of ancient villages, water systems, streets and lanes, temple, gardens, and surrounding natural villages.



Figure 4- 1 Geographic Location Analysis Chart (Drawn by the Author)

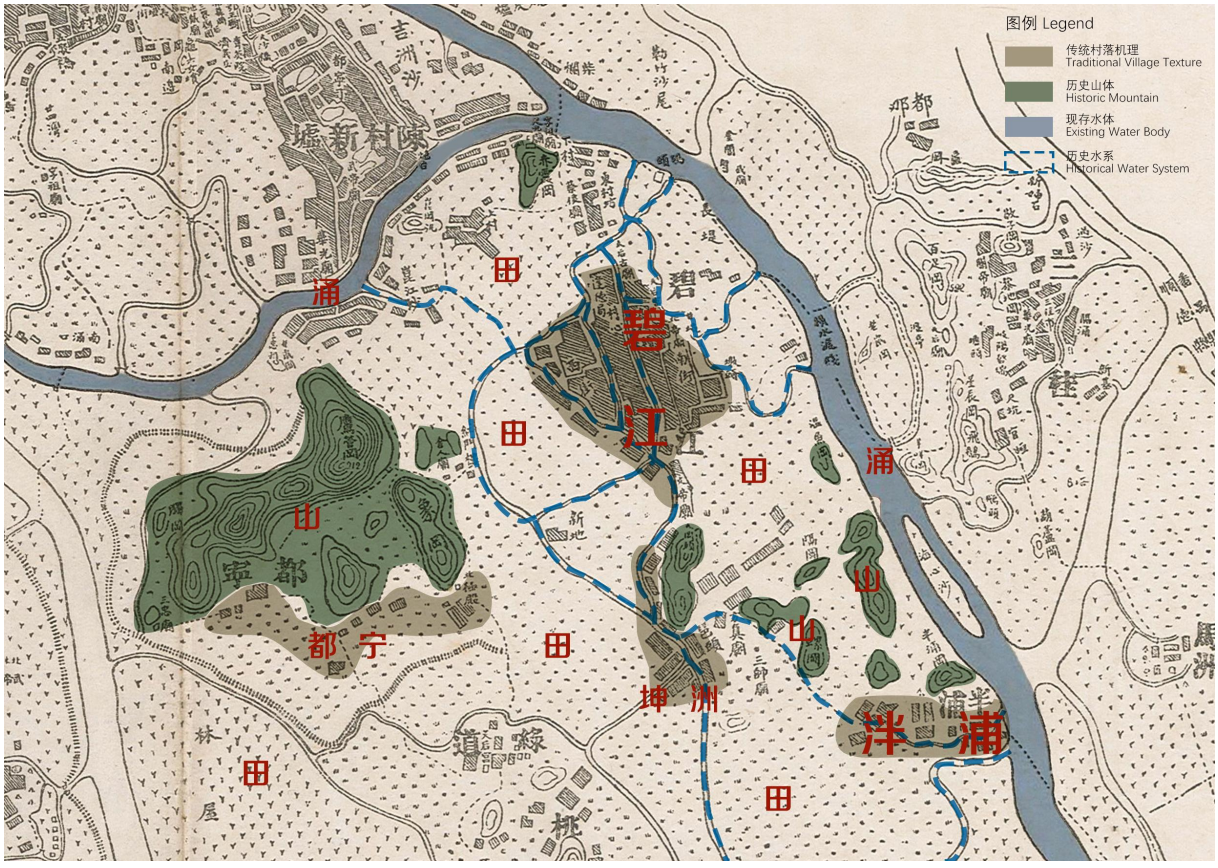


Figure 4- 2 Landscape of Bijiang Water Town in the Late Qing Dynasty (Source: Shunde County Annals)

4.1.1.2Historical and Cultural Background

Since the Song dynasty, residents of the five surnames Gan, Ding, Ma, Liu, and Chou settled in Bijiang, after which clans of the surnames Su, Zhao, and Liang successively migrated and became prominent lineages. As residents of various surnames built dikes, developed water and farmland agriculture, and constructed dwellings along the river channels, Bijiang gradually evolved into a water-town village in the common "comb-style" layout of the Cantonese region and developed a local society interwoven with water systems, clan networks, commerce, and folk beliefs.[69]

Bijiang has a deep cultural foundation and a strong regional influence. In 2005, Bijiang was recognised as a "Chinese Famous Historical and Cultural Village". In 2012, it was listed as a "Chinese Traditional Village". In 2020, Cunxin Street and Taixing Street within the village were designated as historic and cultural streets in Guangdong Province.

Relevant studies point out that Bijiang historically gave equal importance to literary culture and commerce. It was the hometown of 26 metropolitan graduate and 145 provincial graduate, and was long known for its reputation as a place of literary elegance. *The Twenty-Four Odes of Bijiang* records that "*green hills enclose the fields, spring canals circle the door; the sound of reading answers one another, and before dawn it fills the moonlit village*", showing that Bijiang still retained a strong scholarly atmosphere even in the late Qing period[70]。

Bijiang Gazetteer also records that, since the village was first established in the Song dynasty, Bijiang gradually developed into a land of fish, grain, flowers, and fruit by relying on the water-network environment and locational conditions of the Pearl River Delta. It also successively developed multiple local functions, including a handmade paper-making base and a grain-processing and storage centre. At the same time, temple, academies, historic buildings, and the tradition of combining farming with study coexisted in the village. Over generations, officials, scholars, and Confucian merchants built a continuous and carefully crafted group of historic buildings, shaping the distinctive cultural character of a Guangfu waterside settlement.

The local culture of Bijiang is reflected not only in its farming-and-study tradition and commercial development, but also in its strong atmosphere of folk ritual practice. Influenced by the Lingnan waterside environment and traditions of popular belief, Bijiang long maintained active rituals of deity worship, festivals, and ceremonial activities. Temples, the worship of water deities, and related folk customs together formed an important part of local social life.

4.1.1.3Study of Spatial Structure and Form

As shown in Fig. 4-3, the historic landscape of the central area of Bijiang presents a spatial structure in which points, lines, and planes overlap with one another. Markets, village entrances, ancient banyan trees, temples, temple, gardens, residences, stone bridges, and landing points form point-like nodes; stream and streets and lanes form the linear framework; and dike-pond landscapes together with coastal remnant hills form the areal landscape base[69]. Wang Nana (2018) pointed out that the formation of the settlement form of Bijiang was closely related to the natural geographical environment, the process of regional development, and the local social structure[70]. This shows that the spatial form of Bijiang was not produced randomly, but was an organic system formed through long-term evolution.



Figure 4- 3 Morphological Structure and Landscape Elements of Bijiang from the Late Qing Dynasty to the Republic of China (Source: Reference 69)

In terms of concrete spatial organisation, local documents and existing renewal materials show that Bijiang has long been understood through the local spatial idea of "*five beasts guarding the entrances, nine dragons flowing into the water cave*".refers to nine streams interwoven through the village space. These streams not only served such functions as water supply, drainage, and transport, but also formed the organisational framework of the settlement pattern. Cunxin Street and its surrounding area, as a historically typical waterfront street-and-lane zone, still retain a distinct traditional street texture and the distribution of historic buildings. This indicates that the ancient village of Bijiang long developed a spatial system structured by the water network, textured through streets and lanes, and articulated by temple and other important public buildings as nodes.

This shows that Bijiang not only displays a waterside settlement pattern composed of streams, streets and lanes, temple, and historic buildings, but also developed a public-space system represented by waterfront streets, forecourts of ancestral buildings, and temple-dock nodes. Traffic connection, everyday interaction, and ritual activities were not separated from one another, but were intertwined over a long period within this spatial network, together shaping the overall character of Bijiang as a matrix of local social space. For panpu Village, this upper-level spatial structure formed an important background for the generation and continuation of collective memory, and also provided the basis for the later analysis of the

relationships among Panpu Former Site, Panpu Resettlement Area, and the surrounding spaces.

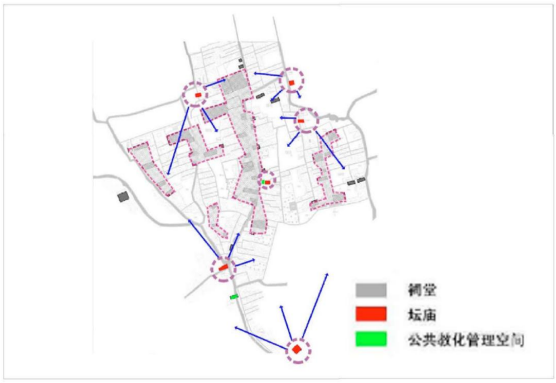


Figure 4- 4 Spatial Structure of Public Space in Bijiang (Source: Reference 70)



Figure 4- 5 Bijiang Transportation System (Source: Reference 70)

4.1.1.4Local Society and collective space

The formation of Bijiang did not depend on a single core building or a single function. Rather, through long-term evolution, it gradually developed a system of collective space in which production space, living space, and ecological space were intertwined. Research by Zhou Xinnian (2018) and others on collective space in rural settlements in Shunde points out that the development of rural settlements in Shunde was shaped jointly by multiple factors, including agricultural water management, economic trade, political institutions, and social culture. Their spatial evolution went through a process from scattered distribution, to functional concentration, and then to cross-regional integration, while also showing regional and social characteristics rooted in folk belief and local society[71]. On this basis, elements such as water management, belief, market activity, and clan organisation in local society did not exist in isolation, but together formed the foundation of collective space in local society through long-term interaction.

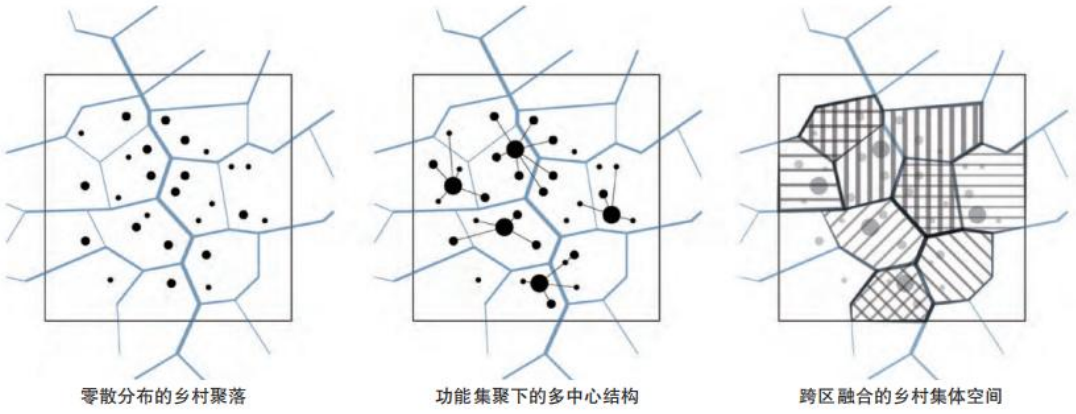


Figure 4- 6 Formation of Collective Space in Rural Settlements (Source: Reference 71)

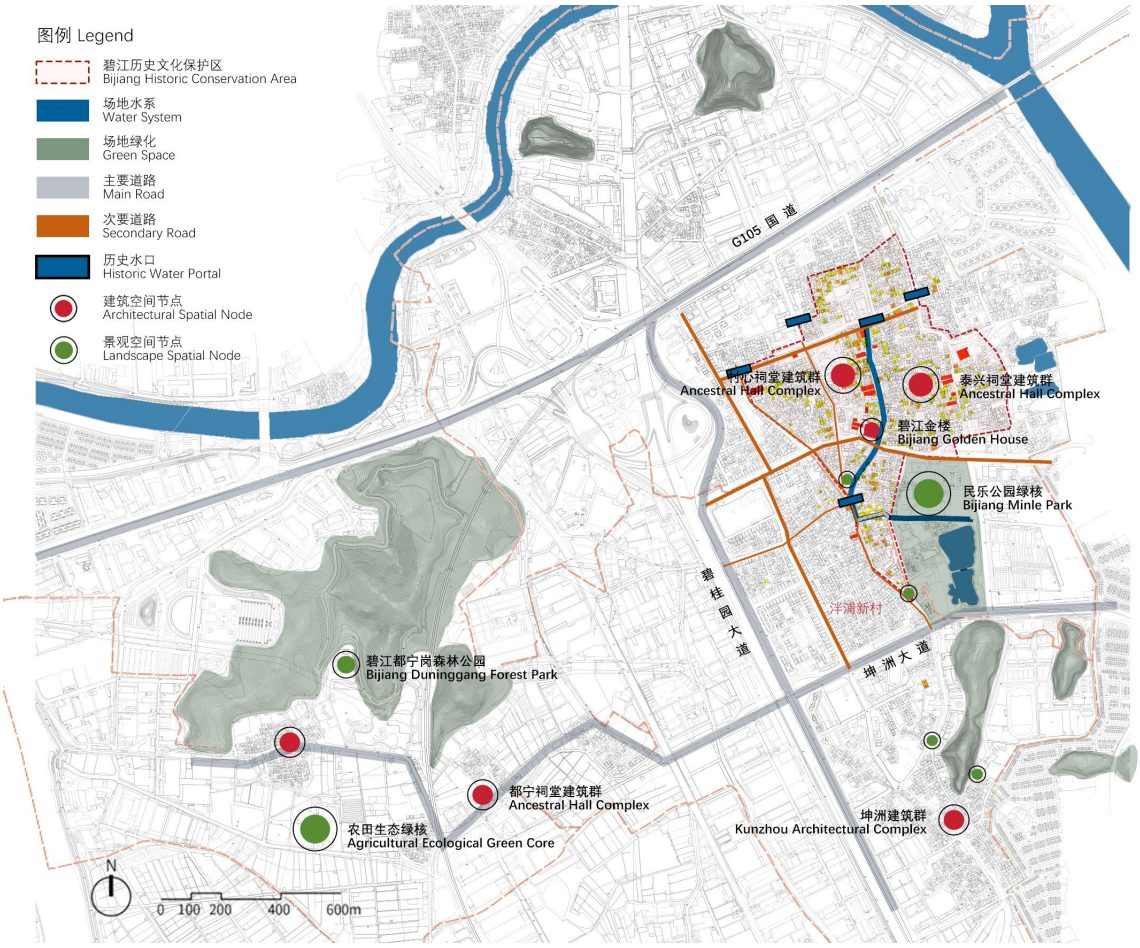


Figure 4- 7 Analysis of Collective Space in Bijiang (Drawn by the Author)

4.1.1.5 Conservation, Activation, and Community Building

Feng Jiang and Zhang Jianing summarised the conservation and regeneration practices of Bijiang since the beginning of the new millennium as a four-stage transformation, moving from “memory preservation” to “memory representation”, then to “memory access”, and finally to “memory integration” [69]. Early practice focused mainly on the conservation of individual buildings such as Jinlou and Zunming Shrine. It later gradually shifted towards the re-presentation of waterside scenes at Deyun Residence, the exhibition-based activation of old temple houses, and the renewal of spaces along the Stream after the reopening of Cunxin Yong. This process shows that conservation and activation in Bijiang have moved from the static preservation of heritage to the continued making of an open historical landscape.

At the same time, Bijiang has continued to promote the repair of historic buildings, the display of village history, cultural exhibitions, and the activation of the ancient village, and has gradually established new connections between the transmission of traditional culture and contemporary community construction. Li Zeru et al. (2024) pointed out that, in recent years, Bijiang has adopted a model of "government leadership plus participation by social forces"[72]. Taking the repair and activation of historic buildings as an opportunity, these practices have

relied not only on government and professional institutions, but have also involved local residents, village communities, shopkeepers, and public welfare organisations. Through deliberative consultation, community participation, and diversified co-construction mechanisms[73], they have jointly promoted the construction of public buildings and cultural spaces, and have already completed the repair and activation of a number of historic buildings. At the same time, local cultural life has been further activated through the village history museum, academies, and intangible cultural heritage activities. This participation mechanism has ensured that the restoration of the historic landscape remains closely connected with everyday life, livelihood needs, and community identity, enabling collective memory to be continuously sustained and activated in the daily activities of the community.

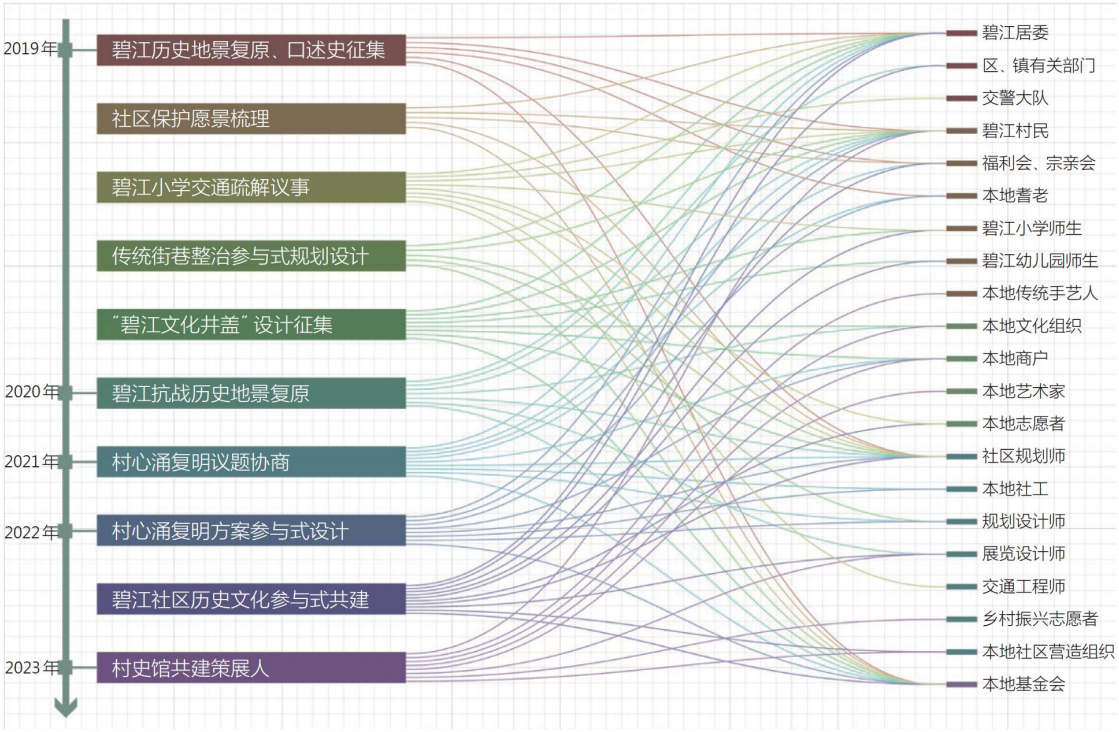


Figure 4- 8 The Development of Place Making and Participation Mechanism Construction in Bijiang (Source: Reference 69)

This shows that the conservation and activation of Bijiang have gradually shifted from the repair of individual heritage buildings to a more integrated process combining historical landscape restoration, the operation of cultural spaces, and community participation. For panpu Village, Bijiang is not only the higher-level community to which it belongs, but also an important spatial support for the continuity of collective memory. It can provide a wide range of resources for subsequent design, including historical landscapes, cultural facilities, Stream networks, and public activities. These resources can not only compensate for the shortage of collective space within Panpu Resettlement Area, but also reconnect the memory of panpu with the wider local culture of Bijiang. Therefore, the construction of collective space in

Panpu Resettlement Area should not be confined to the interior of the resettlement area, but should extend into the broader spatial relationships of the Bijiang community, while drawing on existing historical landscapes and public cultural resources to form a more complete support system for memory continuity.

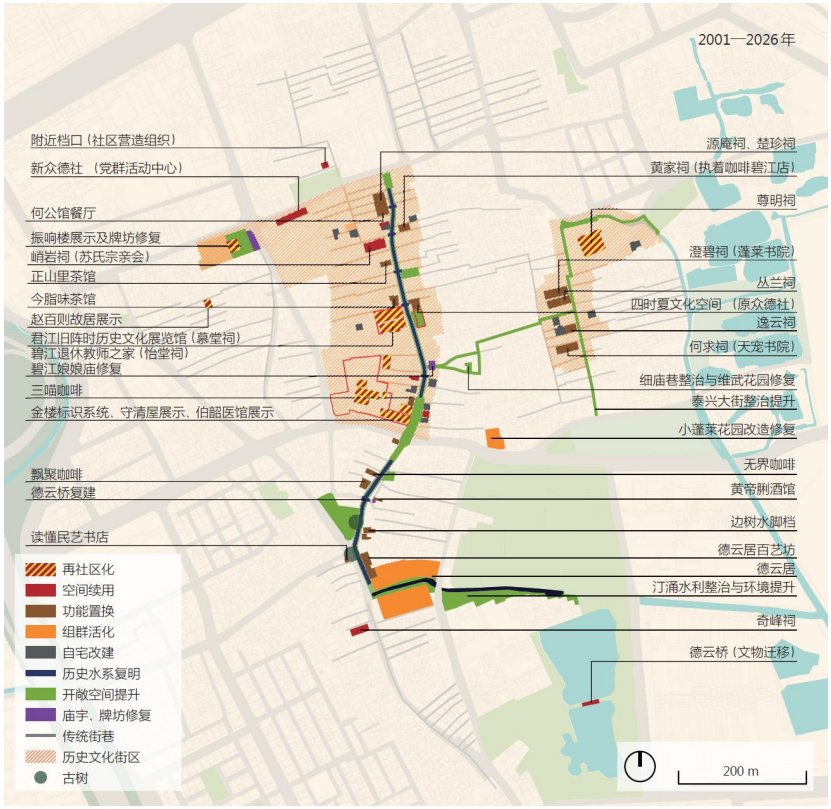


Figure 4- 9 Restoration and Regeneration of Historic Landscapes in Bijiang in Recent Years (Source: Reference 69)

表1　碧江实践的历程及具体行动

年份/年	名称	类型	实施主体
2001	金楼及古建筑群抢救修复	保护修缮	政府
	德云桥迁移	保护修缮	政府
2003	峭岩苏公祠修缮	保护修缮	政府
2004	尊明苏公祠修缮	保护修缮	政府
2009	逸云苏公祠、何求苏公祠、赵氏宗祠修缮	保护修缮	政府
2010	怡堂苏公祠利用	保护修缮	政府
2012至今	德云居酒家	组群活化	商户
2013	小蓬莱艺术馆	组群活化	个人
2015	蓬莱书院（丛兰祠、澄碧祠）	功能置换	个人
2016	金楼景区提升	再社区化	政府
2018	试点公房改造（众德社）	再社区化	政府
2019	振响楼展示工程	再社区化	政府
	金楼景区标识系统	再社区化	政府
2020	伯韶医馆、守清屋展示	再社区化	政府
	泰兴大街一细庙巷整治、维武花园修复	开敞空间修复	政府
	碧江娘娘庙修复	保护修缮	政府
	振响楼牌坊修复	保护修缮	政府
2021至今	历史文化街区内民宅改建	自宅改建	个人
2022	碧江村史馆（慕堂苏公祠）	再社区化	政府
	附近档口	空间续用	组织
	三喵咖啡	功能置换	商户
2023	无界咖啡	功能置换	商户
2024	天宠书院（何求苏公祠）	功能置换	商户
	何公馆餐厅	功能置换	商户
2023—2025	村心涌复明与汀涌整治	水系复明、开敞空间修复	政府
2025	赵百则纪念馆	再社区化	政府
	种德书院	再社区化	组织
	地方实践研究所	再社区化	组织
	执着咖啡（黄家祠）	功能置换	商户
	边树水脚档	功能置换	商户
	飘聚咖啡	功能置换	商户
	德云居百艺坊	功能置换	商户
	读懂民艺书店	功能置换	商户
2026	四时夏文化空间	功能置换	商户
	黄帝荆酒馆	功能置换	商户

Table 4- 1　Development and Specific Practices of Projects in Bijiang (Source: Reference 69)

4.1.2 Formation and Evolution of Panpu Former Site and Panpu Resettlement Area

4.1.2.1 Evolution of Panpu Village

Panpu Village belongs to Bijiang Community, Beijiao Town, Shunde District, Foshan, and is a natural village with deep historical foundations in the Bijiang area. Its development extends across nearly a thousand years. Bijiang witnessing the full transformation of the Lingnan waterside settlement from farming and fishery-based life, to industrial development, and then to resettlement after integrated relocation. The original Panpu Village was located in the south-eastern corner of Bijiang, adjacent to the Chencun waterway and at the southern end of Longtoubao, and was a typical Lingnan waterside settlement. From 2005 onwards, in response to urban-rural planning and local development needs, Panpu Village began the process of integratedr elocation, and villagers were moved to the resettlement area of Panpu Resettlement Area. This resettlement area also belongs to Bijiang Community, but is located

closer to the community centre, near major streets such as Deyun Street and Gechong Avenue.

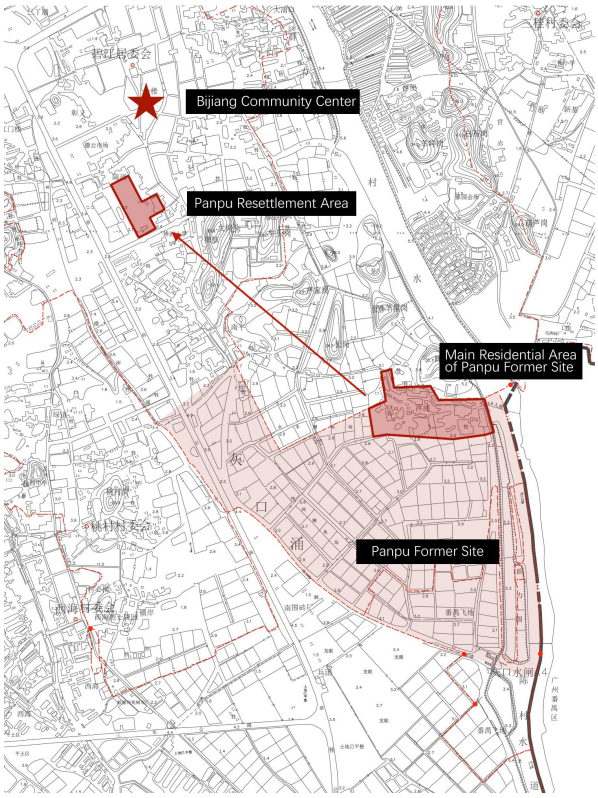


Figure 4- 10 Plan of Panpu Village Relocation (Drawn by the Author)

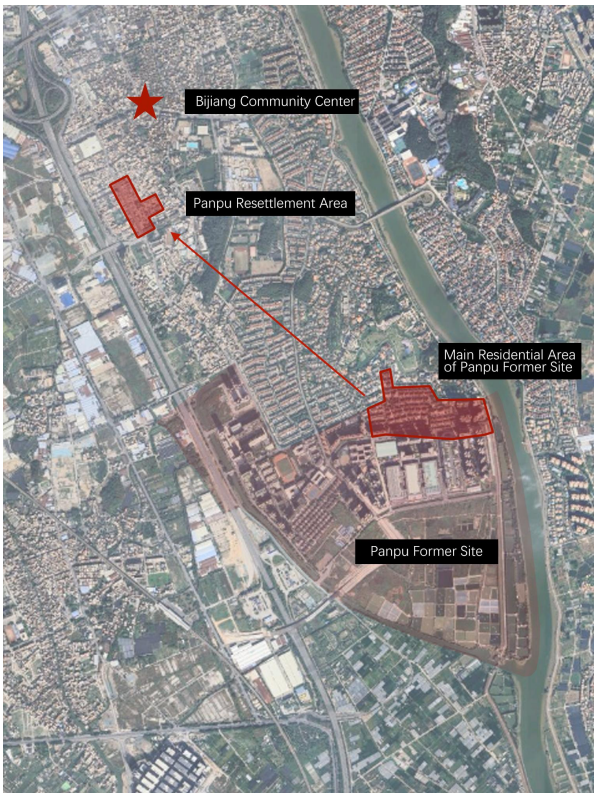


Figure 4- 11 Image Map of Panpu Village Relocation (Drawn by the Author)

4.1.2.2 Historical Development of Panpu Village

From the perspective of historical development, the transformation of Panpu Village can be divided into four core periods. These four periods also form the basic framework for the later phased organisation of memory object.

During the Chunxi reign of the Southern Song dynasty (1174-1189), the Liang clan migrated from Nanxiong in Guangdong to Panpu, settled along the river, and renamed the village "Panpu", thereby laying the basic pattern of clan-based settlement. After that, families with other surnames, such as Su, Huang, and Guo, gradually moved in, forming a stable settlement dominated by the Liang clan but inhabited by multiple surnames.

The Ming and Qing dynasties marked the most prosperous stage of Panpu. Relying on the abundant surrounding bamboo and timber resources as well as convenient water transport, the handmade paper industry rose rapidly and became the pillar industry of the village. Almost every household operated a paper workshop. The Yukou paper and ftinsel produced in the village were sold to Guangzhou, Hong Kong and Macao, and Southeast Asia, creating a prosperous scene in which "every household made paper and merchants gathered in large

numbers". At the same time, the village developed a strong tradition of valuing education. In the early Wanli period of the Ming dynasty, the local gentry Liang Weiping funded the construction of the Panpu Academy and invited retired jinshi scholars to teach there. The Nanhai zhuangyuan Lun Wenshu had also studied there in his youth, making it an important place in the educational history of Shunde. According to the Selection Volume of Shunde County Gazetteer and the imperial examination records of Bijiang, the Liang clan of Panpu produced two metropolitan graduates during the Ming and Qing dynasties, namely Liang Xixue and Liang Ruoheng, as well as sixteen provincial graduates. The village once had an "Eighteen Scholars" Archway, reflecting its cultural tradition of combining farming and study. Local officials such as Liang Tingbiao, Liang Donglong, and Liang Ren were also recorded in local history for their integrity in office and notable achievements.

From the late Qing to the Republican period, frequent warfare disrupted water transport and led to the decline of the paper industry. Panpu Village gradually returned to a traditional agrarian mode of life, relying mainly on mulberry cultivation and sericulture, rice and sugarcane planting, and fishpond-based aquaculture. Handmade paper-making was reduced to a secondary occupation, and the village formed a rural pattern centred on agriculture while continuing the tradition of farming and study.

After the founding of the People's Republic of China, Panpu Village was incorporated into the production brigade of Bijiang, and agricultural production gradually became collectivised and scaled up. In 1987, the village took the lead in establishing the Kunzhou collective breeding farm and introduced a three-dimensional dike-pond breeding model described as "raising chickens and pigs above, and high-quality fish below". By 1997, the breeding area had exceeded 735 mu and had become an important source of income for villagers. In the modern period, the local worthies of Panpu continued the tradition of giving back to their native place. Represented by Liang Weiming, they were successively recognised as honorary citizens of Shunde and Foshan, and donated funds to support road building, school construction, and public welfare undertakings in their hometown, thereby continuing the sense of clan responsibility.

In 2005, in response to the needs of integrated urban-rural planning in Shunde, Panpu Village launched the resettlement programme of integrated relocation. Villagers were moved to the resettlement area of Panpu Resettlement Area, adjacent to Bijiang Community, while the former village site was redeveloped into the residential estates of Country Garden Yongcuiwan, Country Garden Yangjia Village, and Country Garden Panpuwan. In this way, this historic Lingnan ancient village completed its spatial transformation from an original

waterside settlement into a modern resettlement area.

Historical Period	Stage	Economic / Production Mode	Social Culture	Spatial Form
Song Dynasty	Village Founding	\	The migration of the Liang clan laid the foundation for a clan-based settlement pattern.	The village was established along the river.
Ming and Qing Dynasties	Peak Period	Handmade paper industry	Valued education, established Panpu Academy	Prosperous village, paper-making in every household, gathering of merchants
Late Qing to Republican Period	Decline due to war	Traditional Farming, mainly mulberry silkworm breeding, rice and sugarcane cultivation, and pond-based aquaculture	Centered on agriculture, combining farming and study	Traditional water town
After the founding of the PRC to before relocation	Collectivisation period	Collective and large-scale agricultural production	Local elites contributed to their hometown	Traditional village
2005 to Present	Integrated Relocation	Overall relocation and resettlement, residents make their own living	Weakening of clan culture	Completed spatial transformation from original water town settlement to modern resettlement area

Table 4- 2 Historical Development of Panpu Village (Drawn by the author)

4.1.3 Definition of the Research Scope

Although this study takes Panpu Village as its core research object, its scope is not limited to the interior of Panpu resettlement area. Instead, it extends spatially to three interconnected levels: Panpu Former Site, Panpu resettlement area, and Gechong Village in Bijiang together with its surrounding spaces. The inclusion of the Gechong area of Bijiang is mainly based on the close historical and spatial relationship between Panpu and Gechong. In the early Kangxi period of the Qing dynasty, Gechong was also established by a branch of the Liang clan from Panpu. Because a river to the north of the village separated it from Bijiang, and in Shunde local usage a river was commonly called a "yong", the village was named Gechong. The two villages share the same clan origin, and over the course of long-term development they formed strong connections in both social structure and spatial form. On this basis, including the Gechong area within the research scope helps to understand the overall

regional pattern at a more complete spatial scale.

Among these spaces, Panpu Former Site is the real place where the original village was formed and where collective memory accumulated. It is also the real anchor point for identifying the original waterside settlement pattern and historical memory. Panpu resettlement area, by contrast, is the main place where villagers' everyday life has unfolded after integrated relocation, and it is also the core site for the supplementation of collective space and the reconstruction of public life. Gechong, together with the surrounding Streams, temple nodes, and the recent practice of public-space activation in Bijiang, also provides external resources that can be drawn upon by Panpu resettlement area.

These three interconnected spaces together constitute the research scope of this study. Taken together, they make it possible to re-establish, at a more complete spatial scale, the connections among the former site, the new settlement, and the surrounding environment. In this way, the subsequent design will no longer remain at the level of isolated supplementation within the resettlement area, but can instead form an overall spatial network jointly supported by historical anchor points, present-day living space, and shared spaces.

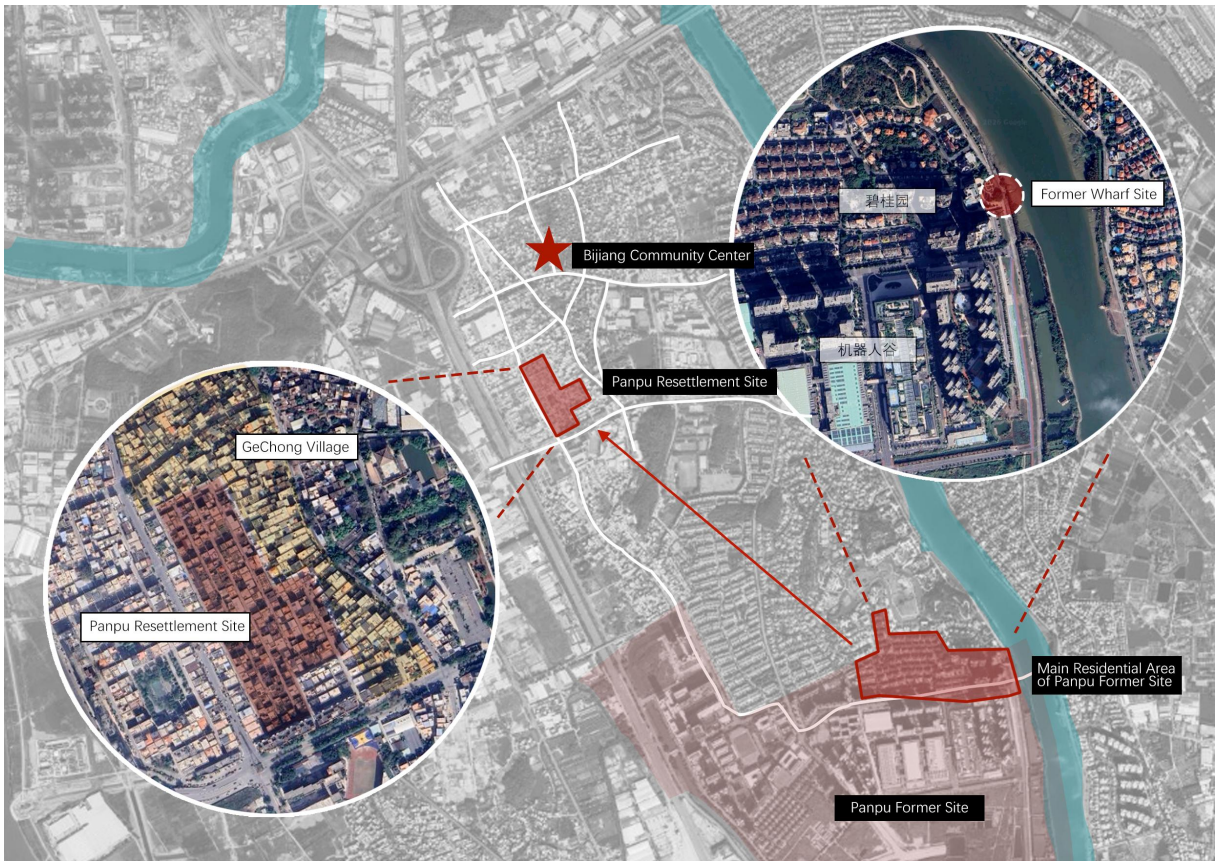


Figure 4- 12 Analysis Map of Research Scope (Drawn by the Author)

4.2 Investigation of Space and Collective Memory at Panpu Former Site

Collective memory depends on specific spatial elements and their combined relationships. To examine the reasons for the disappearance of collective memory in Panpu Village, it is necessary to reconstruct the spatial structure of Panpu Village before relocation as a relatively complete natural settlement. This section analyses the site from two aspects, namely spatial structure and the constituent elements of memory, so as to provide a structural basis for the later sorting of memory object and the design of the renewal mechanism.

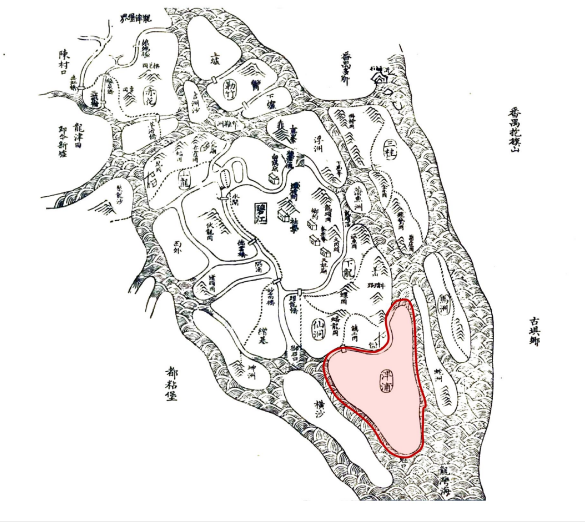


Figure 4- 13 Map of Panpu Village during the Xianfeng Period (Source: Redrawn from Shunde County Annals)

4.2.1 Geographical Location and Spatial Pattern

Panpu Former Site is located at the southernmost end of Longtoubao in Bijiang, Shunde. It faces the Shawan waterway to the east and is backed by the two small hills of Niugang and Yangxinggang to the north, giving it a typical waterside geographical setting. According to Bijiang Gazetteer, Panpu was first established during the Chunxi reign of the Southern Song dynasty and gradually developed into a village through the settlement of Liang clan families. Because it was located by the river and lived in close relation to the water, it was given the name "Panpu".

The traditional spatial pattern of Panpu Village was gradually formed over a long period of development, and its overall form was closely related to the conditions of the water system. Historical materials show that the village extended along both sides of the stream, forming a relatively typical banded structure. Buildings were distributed along the water, and the spatial organisation displayed a clear linear character. Water was not only part of the natural environment, but also greatly influenced the residential layout and the mode of spatial organisation, shaping the basic pattern of settlement built along the water. Under the organisation of the water system, the village developed a spatial network with the stream as its main axis and streets and lanes as its supplement. The main lanes mostly extended along the water and were connected through bridges. Although the scale of the streets and lanes was

relatively small, they showed strong continuity, and the overall spatial texture was compact and orderly.



Figure 4- 14 1983 Image Map of Panpu Village (Source: Internet)

4.2.2 Analysis of Spatial Types and Structure

From the perspective of identifying spatial prototypes, Panpu Former Site was not a simple assemblage of individual buildings or landscape elements, but a composite village structure formed by multiple spatial types. As discussed earlier, the focus of topological analysis lies not in the geometric differences of specific forms, but in the modes of connection, hierarchical order, and organisational relationships among different spatial elements. Therefore, the spatial investigation of Panpu Former Site should identify the basic spatial prototypes that supported collective life. Based on field investigation, documentary sources, and villagers' oral accounts, the space of Panpu Former Site can be summarised into four basic types: residential space, public cultural space, traffic space, and production space together with natural space.

4.2.2.1 Residential Space

Residential space formed the basic carrier of everyday life in Panpu Former Site. Influenced by the spatial form of Lingnan waterside settlements, the residential space of Panpu Village was mostly distributed in accordance with the direction of the watercourse, mainly in the form of linear residential clusters extending along the stream, thus forming the basic residential framework of the village. At the same time, in some relatively open local areas, more concentrated block-like residential clusters were also formed.

Within these block-like clusters, relatively compact spatial units were usually organised through streets and lanes, and displayed a certain "comb-like" layout characteristic. This

means that the main lane extended along the principal direction, while branch lanes inserted vertically or diagonally, and houses were arranged along both sides of the branch lanes, forming a residential structure that combined a linear framework with a comb-like texture. This shows that the residential space of Panpu Village was not a simple aggregation of isolated houses, but an everyday living field formed through the mutual embedding of the stream, streets and lanes, and dwellings.

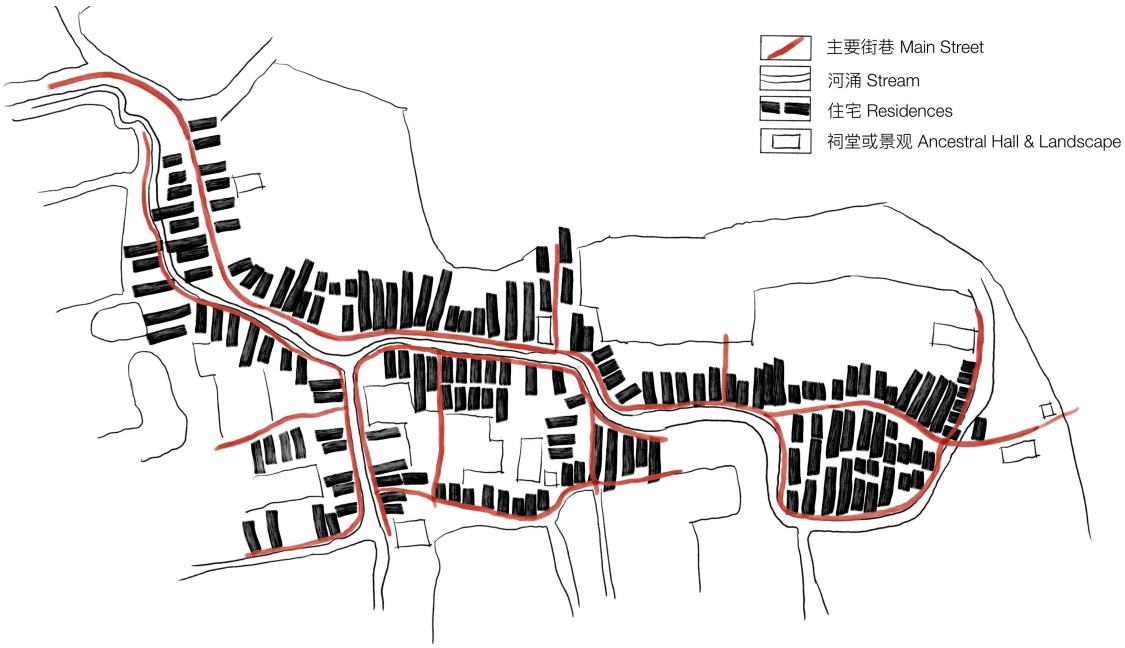


Figure 4- 15 Linear Residential Cluster in Former Panpu Village (Drawn by the Author)

4.2.2.2 Public Cultural Space

Public cultural space is the most collective and symbolic type of space in the Panpu Former Site. It mainly includes two categories: ancestral ritual space and deity worship space. Ancestral ritual space can generally be divided into three types, namely altars and shrines, temple, and study rooms, while deity worship space usually includes temples for gods and community altars[70].. Relevant studies have pointed out that the construction of temple in the Guangfu region was particularly prosperous in Shunde. As one historical description states, ancestral halls were regarded as extremely important, and the most magnificent examples were found in Bijiang, which indicates the crucial role of ancestral halls and related ritual spaces in local social life in the Bijiang area[74].

In the Panpu Former Site, the ancestral ritual spaces include Zhongyi Temple, Liang Clan Temple, and Panpu Academy. Among them, Zhongyi Temple served the functions of commemorating local worthies and promoting local moral education; Liang Clan Temple functioned as the core place for clan worship, collective deliberation, and public welfare activities; and Panpu Academy, together with the ancestral hall, constituted the institutional

space of the village's tradition of farming and reading. The deity worship spaces include Northern Emperor Temple and Sheji altars.

Relevant research have also shown that, in the Ming and Qing periods, clan ancestral halls in Guangzhou Prefecture were often located along the waterfront edge at the front of the village and faced the largest open space. Their spatial layout directly influenced and shaped the comb-like pattern of Guangfu villages. Some ancestral halls were located at the village centre and along the main axial core, forming the spatial focus of a centripetal layout, while a small number were placed at key locations such as the village entrance and the water entrance[75]. In addition, temples and community altars were mostly distributed at sensitive edge locations such as the village entrance and water entrance, where they served to protect the village, guard routes of entry and exit, and organise rituals. In Panpu Village, Liang Clan Temple and Panpu Academy were arranged along the waterfront at the front of the village and occupied relatively central positions within the settlement. As a public cultural node commemorating local worthies, Zhongyi Temple should be connected with the village's main public activity spaces. The Sheji altar was located at the village entrance, while Northern Emperor Temple was situated near the pier.

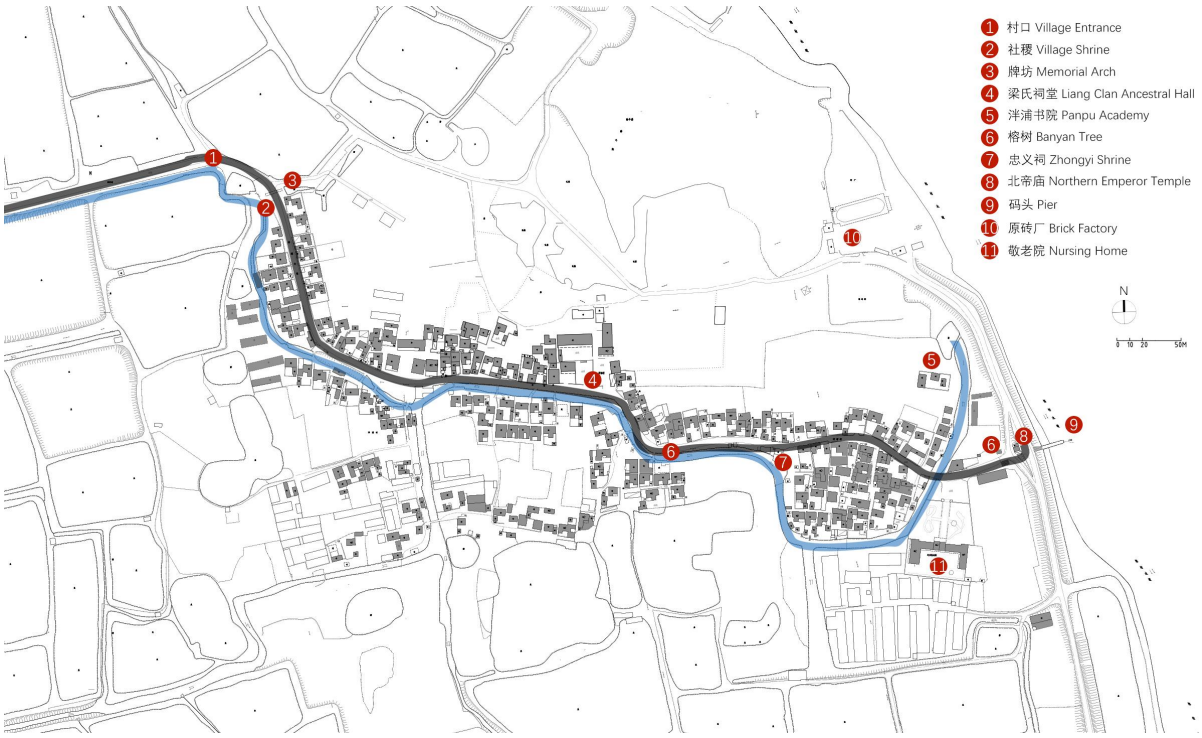


Figure 4- 16 1995 Analysis of Cultural space at the Panpu Former Site (Drawn by the Author)

At the same time, spaces such as the village memorial arch, the banyan square, and the pier, which combined commemorative, identificatory, and gathering functions, should also be included within the broader category of public cultural space. This is because they likewise

played an important role in strengthening local identity and organising collective activities in villagers' shared daily life. It can therefore be seen that the public cultural space of the Panpu Former Site was not a simple juxtaposition of several ritual buildings. Rather, it formed a hierarchical structure along the Stream within the village, jointly composed of central ritual space and marginal belief space.

4.2.2.3 Transport Space

Traffic space formed the circulation system of internal organisation and external connection in Panpu Former Site. In Lingnan waterside settlements, traffic space includes not only roads themselves, but also a composite network made up of pier, waterways, stream, streets and lanes, and related crossing facilities. The traffic space of Panpu Former Site can mainly be divided into two types: water-based streets and lanes, and land-based streets and lanes, together with traffic-related facilities such as pier, memorial arch, village gates, and bridge landings.

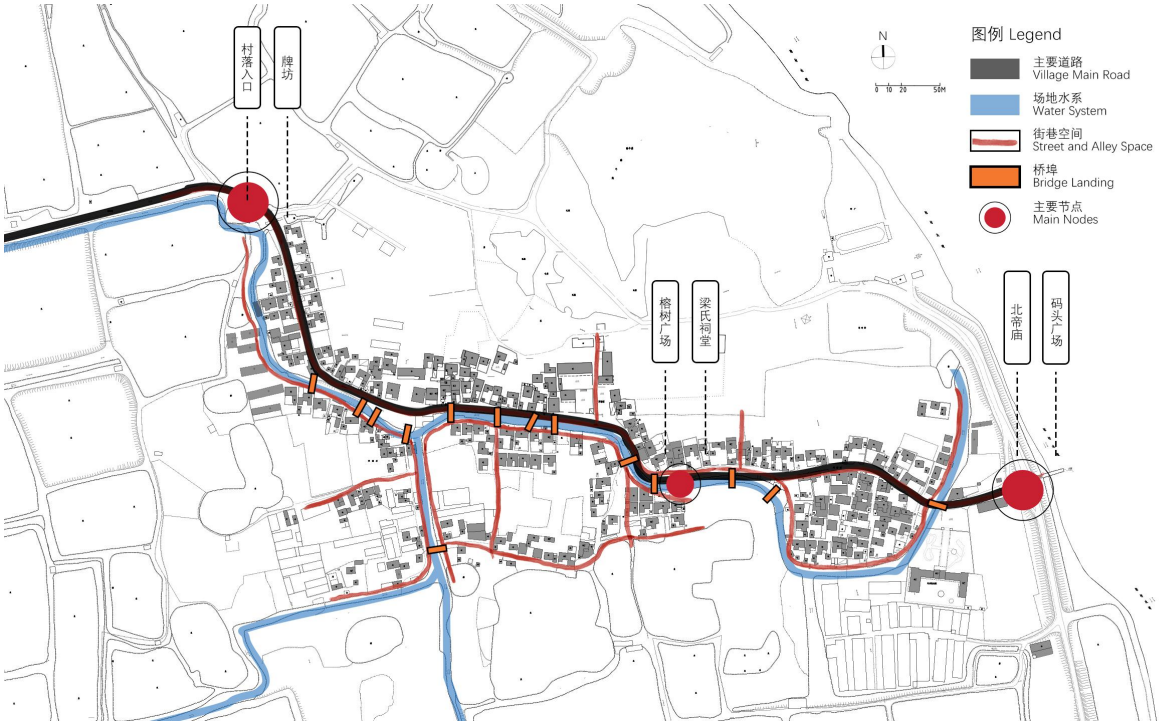


Figure 4- 17 Traffic Space Analysis of Panpu former village (Drawn by the Author)

First, the water-based streets and lanes were organised around the stream running through Panpu Village. The stream not only served functions such as boat transport, water access, and drainage, but also formed a continuous waterfront interface through embankments, landing points, and waterside streets, into which villagers' movement, stopping, washing, and interaction were embedded. Second, the land-based streets and lanes unfolded in relation to residential clusters, forming an internal pedestrian network composed of main streets, branch

lanes, and lane entrances, and linking dwellings, temple, shrines, and public nodes.

Facilities such as pier, memorial arch, village gates, and bridge landings further reinforced the hierarchy of traffic space. The pier was the main external gateway of the village, the memorial arch and village gate marked its entrance and boundary, and the bridge landing performed the important function of crossing the stream and connecting streets and lanes on both sides. This shows that the traffic space of Panpu Former Site was not simply a circulation system, but a traffic structure organised around the principle of "the river as primary and the streets as secondary". In other words, the stream and the pier formed the main axis of external connection, while the main streets and branch lanes organised internal circulation, and nodes such as bridge landings and village gates created a layered order of movement progressing from outside to inside.

4.2.2.4 Production space and Natural Space

Production space and natural space formed the outer foundation that sustained material life and ecological perception in the Panpu Former Site. Zhou Xinnian et al. (2018) pointed out that the collective space of rural settlements in Shunde was not composed solely of residential and ritual places, but was instead an integrated spatial system shaped by water conservancy, production, belief, markets, daily life, and ecology[21]. In the Panpu Former Site, production space mainly consisted of farmland and fishponds. Supported by the relatively open land and water network surrounding the village, it was the main setting for traditional farming, aquaculture, and mutual labour among neighbours. The threshing ground undertook functions such as grain drying and temporary gathering, and served as an important node through which productive activities were connected to public life. Natural space mainly included the bamboo grove at the village entrance, the banyan tree by the pier, and the large banyan trees within the village. These elements not only provided ecological functions such as shade and cooling, but also carried social functions including spatial identification, local symbolism, and public staying. The banyan tree in particular was not an ordinary landscape element. In Lingnan villages, it was often associated with key nodes such as temples, the pier, and the village entrance, and became an important symbol of village public life and spiritual identity.

Compared with residential space and public cultural space, production space and natural space were more often distributed along the outer or marginal areas of the village. They were an inseparable part of the spatial structure of the Panpu Former Site. Through the basic structure of "outer production – marginal nature – nodal markers", they formed the material

basis on which the village depended for survival and also provided the everyday settings in which collective memory could continuously take shape.



Figure 4- 18 Production and Natural Space Analysis of Former Panpu Village (Drawn by the Author)

4.2.3 Topological Relationships of Spatial Structure

As discussed above, topological analysis focuses on the organisational relationships and connective logic among spatial elements, with emphasis on hierarchy, boundary, connection, and order. The spatial structure of the Panpu Former Site can be identified from four aspects: zones, paths, boundaries, and nodes.

In terms of zonal relationships, the Panpu Former Site can be divided into four levels: the outer identification zone, the inner core zone, the everyday residential zone, and the outer productive zone. The outer identification zone mainly includes elements such as the village entrance, the pier, and temples, and forms the most direct spatial interface through which the village connects to the outside. The inner core zone consists of ancestral temple, academies, and their forecourts, and accommodates clan ritual and educational activities. The everyday residential zone extends along the stream and streets, forming a continuous living fabric. The outer productive zone is composed of farmland, fish ponds, sugarcane fields, bamboo groves, and the barnyard, and provides the material basis for village livelihood. This zonal division is not a functional separation in the conventional sense, but a relatively stable spatial order formed through long-term use.

The path system of the Panpu Former Site is centred on the stream and streets. The stream determined the direction of village growth and functioned as the main axis of external

transport, productive movement, and daily life. The streets extended along the stream and connected dwellings, ancestral temples, academies, temples, and the pier. In the Panpu Former Site, the overall structure can be summarised as "the river as primary and the streets as secondary": the stream forms the main framework, the main streets connect the principal spaces, and the side lanes extend into different residential clusters and public nodes.

The Panpu Former Site did not have an absolutely enclosed artificial boundary. Its boundaries were more often expressed through the joint presence of nodes and the surrounding environment. The village entrance, village gate, and memorial arch formed the recognisable interface of land-based entry into the village, while the pier, the water entrance, and banyan trees defined the order of entry from the water. At the same time, temples were often located at sensitive positions such as the village entrance and the water entrance, and large trees were also commonly found near the village entrance. Together, these elements served the functions of boundary recognition, spiritual protection, and spatial transition. Therefore, the boundary of the Panpu Former Site was not a single physical line, but a flexible interface jointly formed by composite nodes such as the village entrance, the pier, temples, and banyan trees.

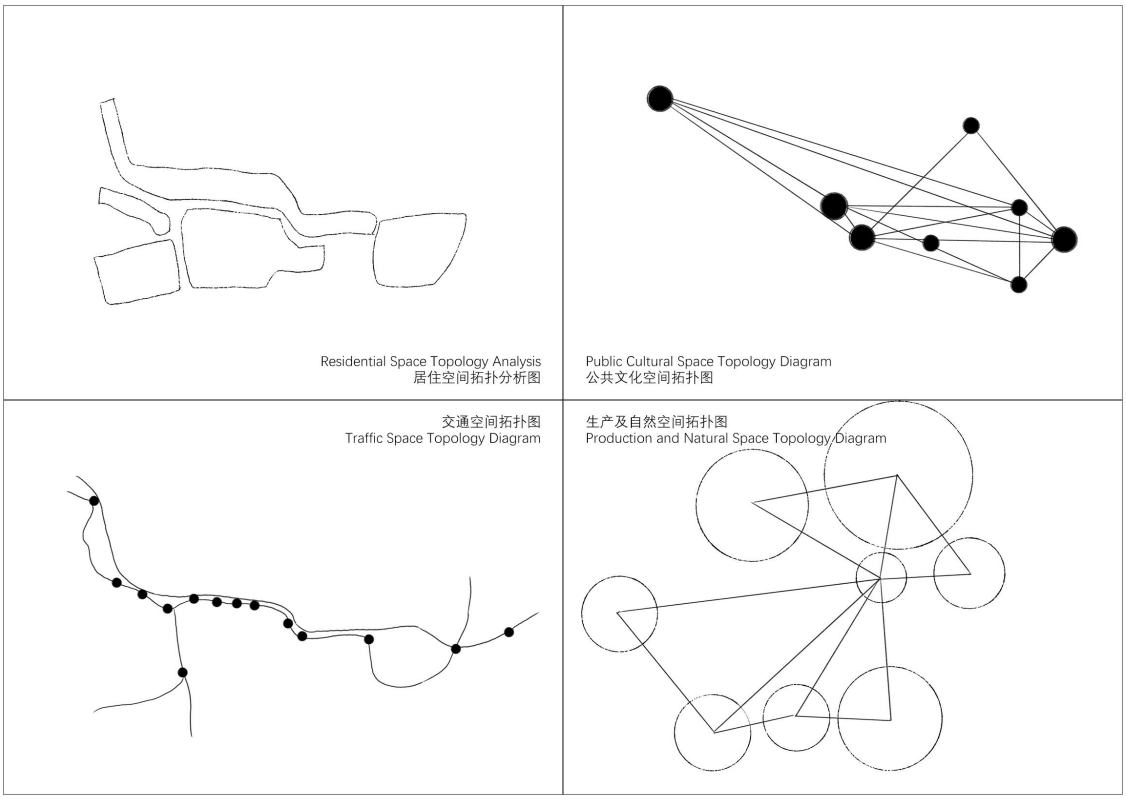


Figure 4- 19 Topological Relationship Diagram of Former Panpu Village (Drawn by the Author)

The nodes of the Panpu Former Site had a clear hierarchy. The pier was the most

important node for external transport. Temples and Sheji altars were nodes of boundary and belief. Ancestral temples and academies were internal nodes of ritual order and education. Banyan squares, bridge landings, and piers were nodes of everyday gathering. These different nodes were not distributed in isolation. Instead, they showed combined relationships, such as the adjacency of the pier and temples, the correspondence between the village entrance and banyan trees, and the integration of ancestral temples with open waterfront spaces. Arranged along the stream and the street framework, they formed a spatial sequence moving from the outer edge to the interior, from transport to ritual order, and from the sacred to the everyday.

The topological relationships of the Panpu Former Site were jointly formed by zones, boundaries, paths, and nodes. These four aspects worked together to create an integrated structure with clear hierarchy and continuous connections. Zones accommodated different levels of life and activity, boundaries organised transitions between inside and outside, paths maintained spatial connectivity, and nodes reinforced recognition and gathering. The spatial order thus formed constituted the structural basis of the Panpu Former Site as a complete natural village.

4.2.4 Analysis of Memory Objects in the Panpu Former Site

Memory objects are the carriers through which collective memory is attached. They can be divided into two main categories: Non-material objects and material objects. They are memory symbols that villagers can perceive, participate in, and physically engage with. The object elements of the Panpu Former Site are rich and relatively complete, covering multiple dimensions such as folk customs, everyday life, nature, and architecture. Together, they form a layered system of local memory. Based on the analytical framework for the composition of memory objects established in the previous section, and in combination with interviews with Panpu villagers and relevant historical materials, this section organises the elements of memory objects in the Panpu Former Site.

Among these materials, the villagers' hand-drawn map serves as an important supplement to oral history and directly presents their reconstructed memory of the spatial pattern, important nodes, and life scenes of the old village. The Stream, wharf, temple, temples, farmland, fish pond, and everyday activity spaces marked on the map do not constitute a spatial reconstruction in the sense of precise surveying. Rather, they form a cognitive map shaped by villagers' long-term lived experience, and can provide a reference for the subsequent identification of Memory Object and spatial translation.

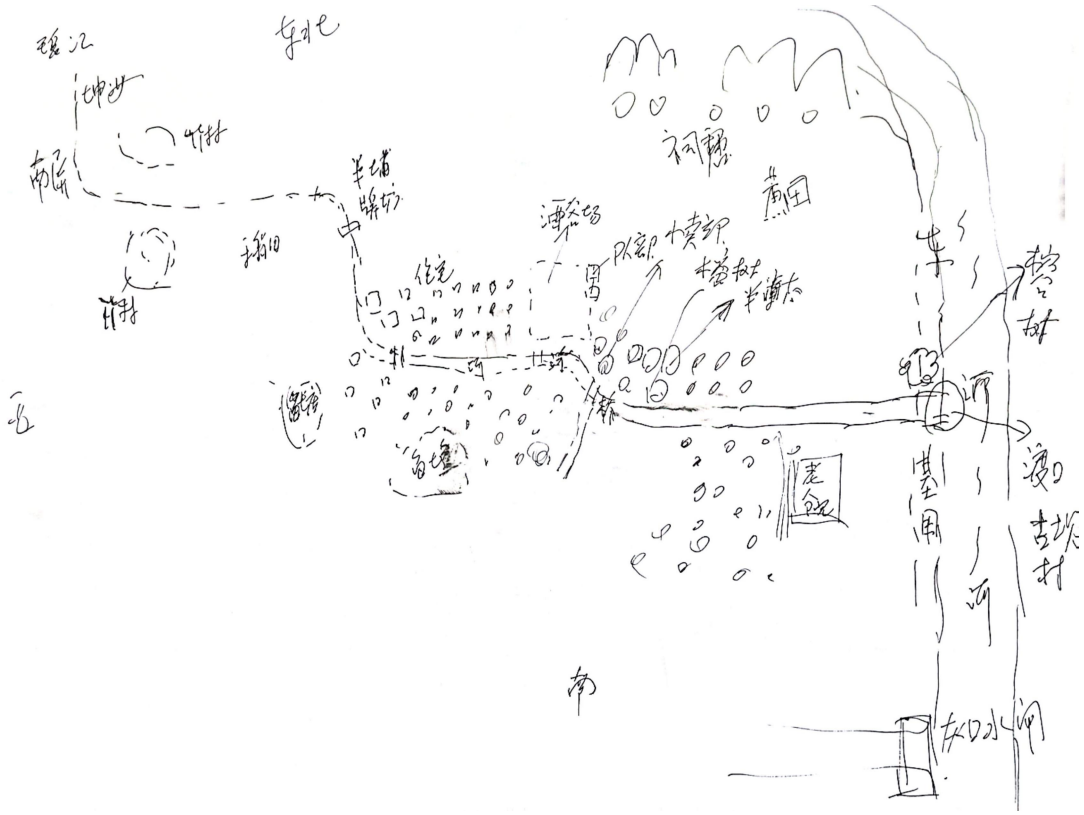


Figure 4- 20 Hand-drawn Map by Villager (Source: Mr. Chen)

4.2.4.1 Material Objects

1. Traditional Construction Period (Song Dynasty-Ming and Qing periods)

（1）Liang Clan Ancestral Hall

Liang Clan Ancestral Hall was the core carrier of Panpu's clan culture and the founding ancestral hall of the Liang clan in Panpu Village. It had a three-courtyard layout and adopted the typical Guangfu architectural form of wok-ear gables, grey brick walls, and grey tiled roofs. It was the dedicated space for clan worship, collective deliberation, respect for the elderly, and banquets. Inside the ancestral hall were ancestral tablets and clan plaques. The ancestral worship rituals held on the first and fifteenth day of each lunar month, as well as meetings of the whole clan, all took place here. It was an important spiritual place for maintaining the cohesion of the Liang clan. Unfortunately, Liang Clan Ancestral Hall has already been destroyed. Since the Liang clan migrated from Nanxiong in Guangdong to Panpu to establish the village and settle there, this study uses the Liang Clan Grand Ancestral Hall in Zhuji Lane, Nanxiong, Shaoguan, Guangdong Province, as a reference for the representation of Liang Clan Ancestral Hall.



Figure 4- 21 Liang Ancestral Hall, Zhuji Alley (Source: Baidu)



Figure 4- 22 Liang Ancestral Hall, Zhuji Alley (Source: Baidu)

Interview excerpt:

"In the past, the elderly in the village ate vegetarian meals in Liang Clan Ancestral Hall. Weddings, funerals, ancestor worship, and meetings were all held there. Unfortunately, when the Japanese attacked Panpu, the ancestral hall was destroyed. Later, when banditry became rampant in modern times, many fragments of the ancestral hall were stolen by villagers from what is now Xihai Village and used for building houses."

（2）Zhongyi Temple

Zhongyi Temple was located at the entrance of the Panpu Former Site and was built to commemorate Liang Zengfu, a local worthy of the late Yuan period. It was a temple building that carried local collective memory. According to the *Bijiang Gazetteer*, piracy was rampant in the Pearl River estuary during the Zhizheng period of the Yuan dynasty, and Panpu was directly affected. Liang Zengfu, a provincial graduate who had returned home after serving as a county assistant magistrate in Jiangxi, was recommended by the villagers to lead the resistance against pirates. He raised funds, built a stockade, organised village militia, and was killed in 1359. After his death, the villagers built a temple in his honour. This temple was not only a material carrier of the loyal and righteous spirit associated with Lingnan local worthies, but also a place that taught later generations to uphold loyalty and protect their homeland. It became an important place for the continuation of Panpu's clan spirit.

（3）Shu an Chan Temple

Shu an Chan Temple was the Buddhist religious site of Panpu Village. It was first built in the Ming dynasty and was named for its quiet setting among ancient trees. It served as a place where villagers prayed for blessings, practised Buddhism, and held Buddhist rituals. The temple enjoyed strong incense offerings throughout the year. Not only did villagers from Panpu worship there, but believers from nearby villages also came to visit, making it an important part of Panpu's diverse religious culture.

（4）Panpu Academy

According to the *Shunde County Gazetteer: Examination Records*, Panpu Academy was funded and established by the local gentry Liang Weiping in the early Wanli period of the Ming dynasty. It was a representative example of an early privately funded academy in north-eastern Shunde. The academy invited retired metropolitan graduates to lecture there, and Lun Wenshu, the top scholar from Nanhai, studied there in his youth. With its orderly layout, the academy included lecture halls, study rooms, and a library. It not only taught knowledge for the imperial examinations, but also placed importance on moral education. It nurtured examination figures such as Liang Xixue and Liang Ruoheng, and became an important symbol of Panpu's flourishing literary tradition.

Interview excerpt:

"Panpu Academy was very famous in those days, and students from nearby villages all came here to study. Unfortunately, it was later destroyed by war, and the scholarly atmosphere of the past can no longer be seen."

2. Modern Transformation Period (Late Qing and Republican period-2005)

（5）Northern Emperor Temple

Northern Emperor Temple was the core site of folk belief in Panpu Village. It enshrined the Northern Perfected Warrior Emperor and followed the typical temple form of the Guangfu water villages. Incense offerings remained strong throughout the year. On the first and fifteenth day of each lunar month, at the beginning of spring, and during thanksgiving rituals after good harvests, villagers went there to burn incense and worship, praying for favourable weather, safe travel, and the prosperity of the clan. It was an important spiritual support for the villagers.

Interview excerpt:

"A long time ago, the village celebrated the birthday of the Northern Emperor on the third day of the third lunar month every year. People carried the deity's statue in procession. There was an honour guard in front and lion dances behind, and the procession moved through the streets and lanes. The scene was very grand. Unfortunately, it was later destroyed by war, and this folk activity never appeared again."

"In the past, before the New Year or before travelling far, people always went to Northern Emperor Temple to burn incense. The safety of the whole village depended on the protection of the Northern Emperor."

（7）Nunnery

In addition to Shu'an Chan Temple, Panpu Village also had a nunnery, which was likewise a Buddhist religious building. Several nuns resided there permanently for Buddhist practice and worship, and the village's self-combed women also lived there.

Interview excerpt:

"At that time, at the foot of Longtou Fort Hill in the north-eastern corner of the village, there was a nunnery. Many self-combed women lived there, eating vegetarian food and worshipping Buddha. During the Cultural Revolution, the maid of a young lady remained unmarried and later moved into the nunnery."

（8）Memorial Arch

At the entrance of Panpu Village stood the Eighteen Scholars memorial arch, a landmark cultural structure of the village. It was built to commemorate the 2 metropolitan graduates and 16 provincial graduates produced by the Liang clan of Panpu during the Ming and Qing dynasties, and it embodied the cultural tradition of combining farming and study. The memorial arch was a stone structure with fine carvings and a solemn appearance. It was both a physical symbol of Panpu's prosperity in the imperial examinations and an important visual marker for villagers entering and leaving the settlement.

Interview excerpt:

"In the past, the first thing you saw when entering the village was that stone memorial arch, with the names of many ancestors carved on it. Since childhood, we all knew that Panpu was a place that produced scholars and talented people."

（9）Nursing Home

The Panpu Nursing Home was funded by the local worthy Liang Weiming and was a representative example of the village's modern public welfare facilities. It provided care and resting space for elderly villagers without family support and for senior residents. It was located beside the pier. During the Double Ninth Festival and the Spring Festival, local worthies and villagers visited the elderly there, continuing the village custom of respecting and caring for older people.

3. Whole Process (Song dynasty-2005）

（10）pier

The pier of Panpu was located at the junction of the village's main stream and Chencun stream at the rear of the village. It was a typical Lingnan water-village pier with a blue-stone embankment, combining the functions of water transport, goods distribution, and water collection for daily use. The pier was the gateway through which Panpu connected with the

outside. Bamboo rafts and timber rafts stopped there, and products such as rice, sugarcane, and paper were transported out from this point, while groceries, grain, and oil were brought in. At the same time, there was a large banyan tree beside the pier, which formed a public space where villagers washed clothes, played in the water, and rested in the shade.

（11）Street and Lane Space

The streets and lanes of Panpu extended in a winding linear pattern along the stream. Main roads and side lanes intersected with one another, and all were paved with blue stone slabs. Their width allowed only two or three people to walk side by side, forming a typical street-and-lane pattern of Lingnan water villages. These streets and lanes connected dwellings, ancestral halls, academies, the pier, and banyan trees, linking all major spaces in the village. On both sides stood grey-brick and tiled houses in irregular rows, with flowers and plants set at the corners of the walls. This arrangement not only supported villagers' daily movement, but also created a quiet and simple local atmosphere.



Figure 4- 23 Village Main Road
(Source: Provided by Villagers)



Figure 4- 24 Street and Alley Space of the Village
(Source: Provided by Villagers)

（12）Banyan Square

Banyan Square was formed around the century-old banyan tree at the centre of the village. It was the largest and most frequently used core public space in the Panpu Former Site, and functioned as a public supporting space created through the combination of artificial improvement and natural landscape. Centred on the large banyan tree, the square had a flat and open surface paved with a mixture of blue stone and rammed earth, and could accommodate collective activities for the whole village. It was the core place for social interaction, information exchange, folk gathering, and leisure activities in the village. In everyday life, villagers set up stalls there to sell home-grown vegetables, fruit, eggs, and handmade paper products. In their spare time, they gathered under the tree to play cards, play chess, and chat, while children ran and played in the square. It was a key space for

maintaining the cohesion of the village community.



Figure 4- 25 Banquet Under the Banyan Tree
(Source: Provided by Villagers)



Figure 4- 26 Banquet Under the Banyan Tree
(Source: Provided by Villagers)

Interview excerpt:

"The square beneath the large banyan tree at the centre of the village was the main gathering place for the whole village. Whether for daily conversation, dealing with affairs, or festival activities, everyone would come there. When many people gathered, the place became completely crowded and full of everyday local life."

（13）Stream



泮浦旧址涌道
Stream in Panpu Former Site

汀涌街涌道（现德云居位置）
Stream in Tingchong Street

隔涌大街涌道
Stream in Gechong Street

Figure 4- 27 Historical Photos of Bijiang Inner Streams (Source: Provided by Villagers)

The water system within the village had a clear spatial texture. A main stream, several metres wide, ran through the whole village from west to east and eventually flowed into Chencun river on the eastern side. It was the central lifeline of water-village life. Throughout the year, the Stream had gentle flow and clear water, and performed multiple functions. It served not only as the main water source for farmland irrigation and replenishing fish ponds,

but also as the source of domestic water for villagers' daily washing and water collection. At the same time, it was the principal route for water transport within the village. Both sides of the stream were lined with blue-stone revetments about two metres wide, creating an original water-village landscape. The stream carried villagers' everyday memories of washing clothes, playing in the water, and irrigation, and was an important part of Panpu's water-village spatial texture.

（14）Bamboo Grove

At the entrance of the Panpu Former Site stood a dense bamboo grove, which was one of the most striking natural markers of the village and also a highly recognisable waterfront scene in villagers' memory. The bamboo grove grew vigorously, with tall and slender stalks and dense green leaves. When the wind blew, it produced a rustling sound, and together with the nearby stream and pier, it formed a typical entrance landscape of a Lingnan water village.

Interview excerpt:

"There was a large area of bamboo at the village entrance, and when the wind blew, it made a rustling sound. We often played in the bamboo grove when we were children. I do not really know why there was such a bamboo grove at the village entrance. Perhaps it was there as a marker of the village."

For the villagers, the bamboo grove at the entrance was not only a natural place where children played and where villagers enjoyed the shade in summer, but also an important source of raw material for Panpu's traditional handmade paper industry. Most of the high-quality bamboo needed by the paper workshops in the village came from this grove, forming a local production chain of "bamboo grown at the village entrance, paper made in the workshops, and products transported out by water". The bamboo grove therefore became a natural carrier of both productive and everyday memory, and remained deeply embedded in the villagers' impression of their homeland.

（15）Banyan

The most iconic natural landscape in the Panpu Former Site was a pair of century-old banyan. One stood in the central core of the village, and the other stood beside the pier. Both were key nodes within the settlement. The two trees were both Chinese banyans with luxuriant branches and broad canopies, and they had remained vigorous after centuries of wind and rain. Their dense crowns not only provided natural places for villagers to escape the summer heat and rest in their spare time, but also became important public spaces for social interaction and the exchange of information. More importantly, they were irreplaceable

natural landmarks and spiritual symbols of Panpu Village.



Figure 4- 28 Old Photo of the Banyan Tree in the Village Center (Source: Provided by Villagers)



Figure 4- 29 Original Pier Banyan Tree (Source: WeChat Official Account)

Interview excerpt:

"In the past, whenever we had free time, we gathered under the big banyan tree at the village entrance to play cards, play chess, and chat. We talked about family matters and things in the fields there. Both adults and children liked gathering under that tree, and it was always lively."

"The big banyan tree in the centre of the village was our gathering place. People exchanged things and sold vegetables there, and if anything happened in someone's family, everyone would know as soon as it was called out. These two trees were the roots of Panpu."

（16）Farmland, Fish Ponds, and Barnyard



Figure 4- 30 Farmland at the Panpu Former Site (Source: WeChat Official Account)

On the outer edge of the Panpu Former Site, contiguous areas of farmland, fish ponds, and sugarcane fields were distributed together, forming a Lingnan dike-pond agricultural landscape characterised by the interweaving of fields and ponds and the integration of planting and breeding. The orderly rice fields changed with the seasons, appearing green in

spring and summer and golden in autumn and winter. The sugarcane fields stretched continuously across the site, and the harvest season in autumn and winter was especially busy. Scattered among them, the fish ponds had calm water surfaces and supported the cultivation of various freshwater fish. Arranged in an interlaced pattern, the farmland and fish ponds together formed a self-sufficient productive texture. Along with the banyan trees, the stream, and the bamboo groves, they outlined the complete water-village landscape of Panpu, with its lush greenery and close relationship to water. These natural and productive elements remained deeply embedded in the memory of the villagers and became enduring symbols of their homeland.

4.2.4.2 Non-Material Objects

1. Traditional Construction Period (Song Dynasty-Ming and Qing periods)

（1）Handmade Papermaking Craft

The handmade papermaking craft was the most representative productive memory of this period. The techniques for making Yukou paper and gold paper ingots were transmitted within the village over a long period and formed an important part of Panpu Village's traditional handicraft production. Relying on the local water system, villagers gradually developed a complete process from pulping and sheet forming to drying. This craft not only served the needs of everyday life and ritual activities, but also had a certain economic function. Over time, papermaking gradually became embedded in villagers' daily lives, and the related workshops and paper-drying spaces also became important places of production and social interaction, carrying memories of cooperative labour and the transmission of experience.

（2）Oral Narratives

Clan-based oral narratives were an important part of Panpu Village's non-material memory. They were mainly passed down across generations through elders' storytelling and clan gatherings, and included stories of local worthies such as Liang Zengfu resistance against bandits and Liang Ruoheng loyalty and sacrifice. These narratives not only recorded historical events in the village, but also carried values such as loyalty, righteousness, and attachment to family and homeland. In daily communication and festival activities, they were repeatedly retold and reinforced, forming an important bond that sustained clan identity and spiritual inheritance.

（3）Twenty-Four Odes of Bijiang

As an important historic village in the Bijiang area, Panpu's water-village scenery and

everyday market life were also recorded in *Twenty-Four Odes of Bijiang*, a local classic of Bijiang poetry. This group of poems was written by the Bijiang scholar Su He during the Daoguang period of the Qing dynasty. Through twenty-four seven-character quatrains, it presents an overall depiction of the water-village texture, agricultural and commercial activities, and local cultural life of the Bijiang area. Several of the poems describe scenes such as Stream transport, everyday street life, and rural farming, all of which closely correspond to the productive and everyday life of Panpu Village. It may be regarded as a Bijiang version of Along the *Riverside Scene at QingMing Festival*. In later generations, scroll paintings and cast-bronze wall reliefs were created on the basis of these poems, making them an important documentary carrier of regional collective memory.



Figure 4- 31 Twenty-Four Odes of Bijiang in Bijiang Golden Building

2. Modern Transformation Period (Late Qing and Republican period-2005)

（4）Northern Emperor Temple Procession

The procession for the Northern Emperor Temple was one of the important annual folk activities in Panpu Village and was usually organised around the belief associated with the Northern Emperor Temple. Through carrying the deity in procession, moving through the village, and offering blessings along the route, this activity combined religious ritual with public space. The procession route usually linked the main streets, lanes, and nodal spaces within the village, forming a ritualised path of movement. It was not only a process of re-recognising village space, but also an important means of strengthening group identity and public participation.

（5）Double Ninth Festival Banquet for the Elderly

The Double Ninth Festival was a stable and continuing festival activity centred on respecting the elderly in the village. It was organised under the leadership of the local worthy Liang Weiming and expressed respect and care for senior villagers through communal

banquets and the distribution of gifts. This activity had a strong organisational structure and high level of participation, and could gather a large number of villagers within a short period of time. In doing so, it strengthened emotional ties between generations and became an important ritual carrier for maintaining village ethical order and community cohesion.

（6）Vegetarian Meals in the Ancestral Hall

The vegetarian meals and ancestral rituals held in the ancestral hall on the first and fifteenth day of each lunar month were among the most everyday and continuous clan rituals in Panpu Village. Centred on belief and ritual culture, this activity repeatedly reinforced and transmitted clan norms and values through communal dining and repeated ritual practice, and thus became an important mechanism for maintaining clan identity.

Interview excerpt:

"On the first and fifteenth day of every lunar month, we would eat vegetarian meals in the ancestral hall and worship our ancestors. This was a rule passed down from our forebears. Liang Weiming was very kind, and he paid for the vegetarian meals every time."

（7）Piaose Performances during the Spring Festival

Major festivals and folk rituals were the most vivid carriers of collective memory in Panpu Village. They combined the characteristics of Guangfu water villages with the distinctive marks of clan culture, and were collective activities in which the whole village participated. The Spring Festival was the most important festival in the village, with a complex ritual process and a strong festive atmosphere. The piaose performance during the Spring Festival referred to the annual invitation of a piaose troupe from Zhanjiang to perform in the village on the first day of the lunar new year. Villagers of all ages gathered to watch, making it the annual festival activity with the strongest sense of collective excitement.

Interview excerpt:

"Early on the morning of the first day of the new year, the whole village went to the Northern Emperor Temple to burn incense and compete to set off the first firecrackers, praying for a smooth and fortunate year. In addition to incense burning and prayers, the village also held large-scale entertainment activities."

"On the first day of the new year, they would invite a piaose troupe from Zhanjiang, and there would also be opera performances. Everyone in the village gathered to watch. It was even livelier than a market fair."

（8）Pilgrimage to the Dragon Mother Temple

Praying at the Dragon Mother Temple was a regionally distinctive outward-going folk

activity of Panpu Village. Villagers usually travelled together to the Dragon Mother Temple in Zhaoqing to pray for peace and good fortune. This activity depended on the early conditions of water transport. Villagers usually departed by boat from the pier and travelled along the Xijiang River, forming a composite experience that combined religious belief with memories of water-village mobility.

Interview excerpt:

"In the past, we would take a boat from the pier and travel along the Xijiang River to the Dragon Mother Temple in Zhaoqing to pray for blessings. Usually several people went together, and the round trip by water took most of the day."

At key moments such as the beginning of spring and the end of the year, villagers would set out together of their own accord. They brought incense, offerings, and dry food on board, and travelled along the Xijiang waterway while chatting about everyday matters and speaking of their wishes. After returning, they would share their experiences of the pilgrimage, which became a common topic of conversation among neighbours. This experience of travelling by water to pray for blessings not only formed a distinctive memory of long-distance travel for the older generation of villagers, but also recorded the historical connection between Panpu Village and the wider regional water network.

（9）Mutual Assistance in Farming

Panpu Village relied mainly on traditional farming and aquaculture as its livelihood. The village land was regular and contiguous, and each household was allocated farmland and fish ponds, forming a self-sufficient system that combined planting and breeding and largely met the villagers' needs for food and daily materials through their own production. In the late Qing period, villagers generally did not need to purchase daily necessities from outside the village. Later, agricultural production gradually became collectivised, and grain was supplied by the production brigade. The farmland mainly produced rice, sugarcane, and various seasonal vegetables, while the fish ponds near the village entrance were used to raise common Lingnan freshwater fish such as mud carp, grass carp, and bighead carp. Households also built sheds in front of and behind their houses to raise native chickens, ducks, and geese, so that eggs, meat, aquatic products, and vegetables were mostly produced by the families themselves.

This combined mode of planting and breeding not only supported villagers' basic livelihood, but also became an important means of strengthening neighbourly relations and community interaction. During the busy farming seasons, the whole village developed a tradition of mutual labour assistance. Heavy tasks such as rice transplanting, harvesting, grain drying, and clearing silt from the fish ponds were usually completed through reciprocal help

and labour exchange between neighbours, without additional payment. Along the ridges between fields and beside the fish ponds, villagers could often be seen working together and chatting about everyday matters. While carrying out agricultural work, they also talked about family affairs and village matters, and local social bonds were continuously deepened through shared labour.

Interview excerpt:

"In the past, every household had land, so we could grow our own vegetables, rice, and sugarcane. Everything we ate was produced by ourselves, fresh and reliable. Now we can only buy things from the market, but fortunately Kunzhou Market is very close, and we can walk there every day to buy vegetables."

"In the past, the whole village lived by farming. There was a special barnyard, as well as large areas of rice fields, sugarcane fields, and fish ponds. During the busy farming season, the whole village helped each other. You helped me harvest rice, and I helped you dry grain. By the pier, there were bamboo rafts and timber rafts transporting grain and sugarcane everywhere. It was very lively."

（10）Floral Fragrance in Olfactory Memory

The village's olfactory memory was especially vivid. The fresh scent of rice fields in spring, the fishy smell of the fish ponds in summer, the salty aroma of preserved meat in autumn and winter, and the fragrance of flowers and plants together formed a distinctive olfactory memory of the homeland.

Interview excerpt:

"In the past, many frangipani trees were planted near the large banyan tree in the middle of the village, and when they flowered, the whole village was filled with fragrance. There were also wintersweet flowers along the village paths, and the smell was very pleasant."

3. Entire Process (Song dynasty-2005）

（11）Dialect

Dialect was an important medium of everyday communication and emotional expression in Panpu Village. Villagers mainly communicated in Cantonese, which was the most basic and also the only language used in daily communication within the village. The dialect not only carried rich everyday experience and local cultural information, but was also continuously used and transmitted through neighbourly interaction, oral narratives, and folk activities, becoming an important bond that sustained community identity and emotional

connection.

（12）Neighbourly Exchange

Neighbourly exchange ran through everyday life. In addition to mutual help in farming, it was common for villagers to visit one another, borrow things, look after children, and share food ingredients. If one household made a special kind of food or harvested fresh vegetables and fruit, these would often be shared with neighbours, reflecting the strong atmosphere of everyday human warmth in the village.

Interview excerpt:

"I do not remember very much from my childhood, but I do remember the large banyan tree in the centre of the village. I played there every day. Many adults also gathered there to chat, and sometimes they brought vegetables they had grown or chickens and ducks they had raised to exchange things under the tree."

4.2.5 The Relationship between Space and Collective Memory in the Panpu Former Site

The above analysis shows that the collective memory of the Panpu Former Site was embedded in a complete village spatial structure and was sustained through multiple spatial carriers. The stream, streets and lanes, and dwellings formed the basic framework of everyday life. Public cultural spaces such as ancestral halls, academies, temples, and Banyan Tree Square carried ritual activities, collective deliberation, moral education, and festival events. Meanwhile, productive and natural spaces such as farmland, fish ponds, bamboo groves, and the barnyard provided the basis for village production and everyday operation. Different types of memory content were gradually accumulated through the long-term use of these spaces and were transformed into stable collective experience through repeated bodily practice.

It can therefore be seen that the stability of collective memory in the Panpu Former Site was built upon the combined effect of a complete collective space system and repeated collective life. Space provided the conditions in which memory could occur and be transmitted, while memory, through long-term activity, continuously endowed space with enduring social meaning. Therefore, what was first weakened after integrated relocation was precisely this relational structure jointly maintained by complete collective space, repeated everyday practice, and public ritual. The spatial integrity of the Panpu Former Site also provides a reference for the later analysis of spatial fragmentation in the new village after relocation.

4.3 Investigation of Space and collective memory in the Panpu

Resettlement Area

4.3.1 Geographical Location and Spatial Pattern

From 2005 onwards, in response to the needs of urban-rural planning and village development, Panpu Village began the process of integrated relocation, and the villagers moved into the Panpu Village resettlement area (now known as the Panpu Resettlement Area). The Panpu Resettlement Area is located to the east of the intersection of Kunzhou Middle Road and Kunzhou Avenue, and is closely connected to surrounding roads such as Deyun Street and Gechong Street. It is administered and served under the unified system of the Bijiang community and functions as a resettlement residential area under the jurisdiction of the Bijiang community. This area is spatially connected with the Bijiang centre and the Kunzhou area, and shares community public facilities such as Deyun Market, Kunzhou Primary School, and Minle Park.

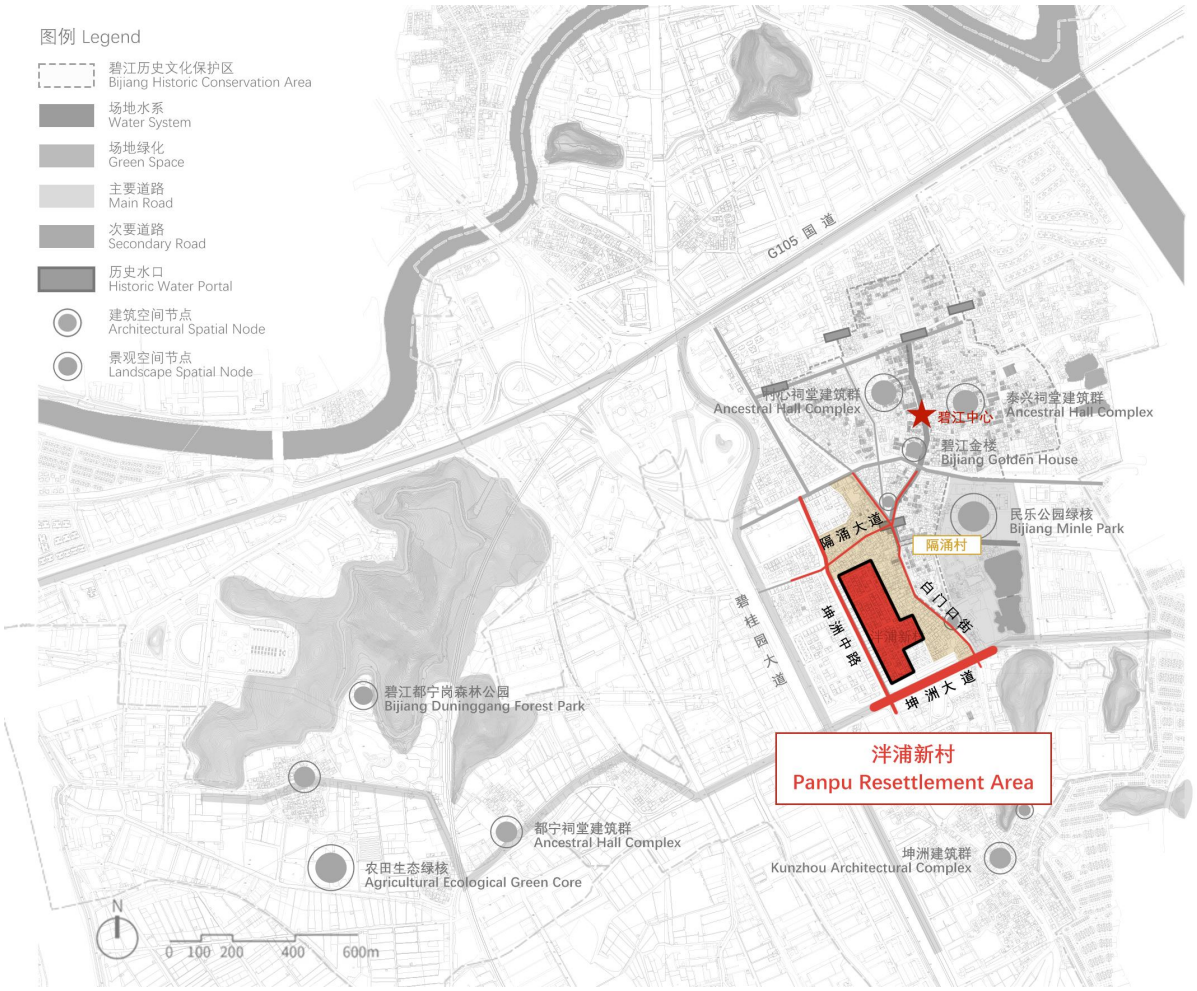


Figure 4- 32 Location of Panpu Resettlement Area (Drawn by the Author)

The Panpu Resettlement Area as a whole presents a spatial condition of being "surrounded". To its north is Bijiang Market, to its south is Kunzhou Middle School, to its east is a Country Garden residential development, and to its west is the commercial frontage

of Kunzhou Middle Road. Under the compression of these surrounding external edges, the land available to the Panpu Resettlement Area has been reduced to a minimum, and usable collective public space is extremely scarce. This spatial pattern may be described as "valuable corners and edges, but a low-value interior", meaning that the Panpu Resettlement Area was placed in the least valuable inner part of the site. It has neither the advantage of a waterfront location nor effective connections with urban public space.

4.3.2 Analysis of Spatial Types and Structure

4.3.2.1 Residential Space

The residential space of the Panpu Resettlement Area was formed during the resettlement process after integrated relocation, and its basic pattern differs significantly from the water-oriented village texture of the original site. According to the interview materials, during the relocation process the government mainly compensated villagers through a "land plus cash" approach, and the basis of compensation was related to the building footprint area in the Panpu Former Site. As a result, after obtaining residential plots in the Panpu Resettlement Area, most villagers built their houses independently with demolition compensation funds. The resulting residential space of the new village is overwhelmingly composed of self-built houses. Its overall land-use character is relatively singular, showing a pattern of large-scale concentration dominated by residential use.



Figure 4- 33 Photos of Some Ground-Floor Shops (Photographed by the Author)

In terms of actual use, the self-built houses in the Panpu Resettlement Area did not serve a purely residential function. The ground floors generally showed a strong degree of mixed use. Some ground-floor spaces were used as garages or storage areas, while others were converted into rental shops, small companies, or other commercial premises, creating a mixed condition of street-facing retail and residential use. This extension of residential space into business space reflects changes in villagers' livelihood strategies. According to the *Bijiang Gazetteer*, by the end of 2016, around seventy households were earning additional income through renting out self-built houses, and the village economy had gradually shifted from traditional farming to a model based on "rental income plus wage labour".

4.3.2.2 Public Space

The surrounding facilities of the Panpu Village resettlement area are relatively complete, showing the characteristics of a diverse and composite urban fringe. To the north of the site is Bijiang Market, which functions as a regional centre for everyday services and contains a relatively rich range of commercial activities. To the south are Kunzhou Middle School and related educational facilities, which provide stable educational services. Along the river on the eastern side are Bijiang Hospital, restaurants, and community service facilities, making the medical and everyday service provision relatively complete. At the same time, the waterfront space offers a certain amount of open activity space. The northern and north-eastern sides are mainly occupied by residential uses and scattered commercial functions, and are relatively uniform in character. Overall, the external area has already formed a spatial pattern in which different functions work together. However, the relationship between internal and external functions still depends mainly on transport access, and the degree of spatial penetration and sharing remains limited.

Inside the Panpu Village resettlement area, residential use is dominant, and housing buildings occupy the overwhelming majority of the site. The overall pattern is one of high density and continuous distribution. Commercial functions are clearly distributed along the edges of the site, especially along the street frontages on the western and southern sides, where they form a continuous strip of ground-floor shops serving the everyday needs of surrounding residents. Public service facilities are relatively limited. Only a small number of public spaces are provided within the site, such as the central park square and the basketball court on the south-eastern side, both of which are small in scale and scattered in distribution. On the northern side of the site, historical remains such as Sanyuan Palace have been preserved as some of the few spatial nodes with cultural significance. Overall, the functional

structure shows the spatial characteristics of residential dominance, edge-based commercial distribution, and insufficient public space, while the internal functional hierarchy remains relatively simple.



Figure 4- 34 Functional Analysis Outside the Panpu Resettlement Area

(Drawn by the author)

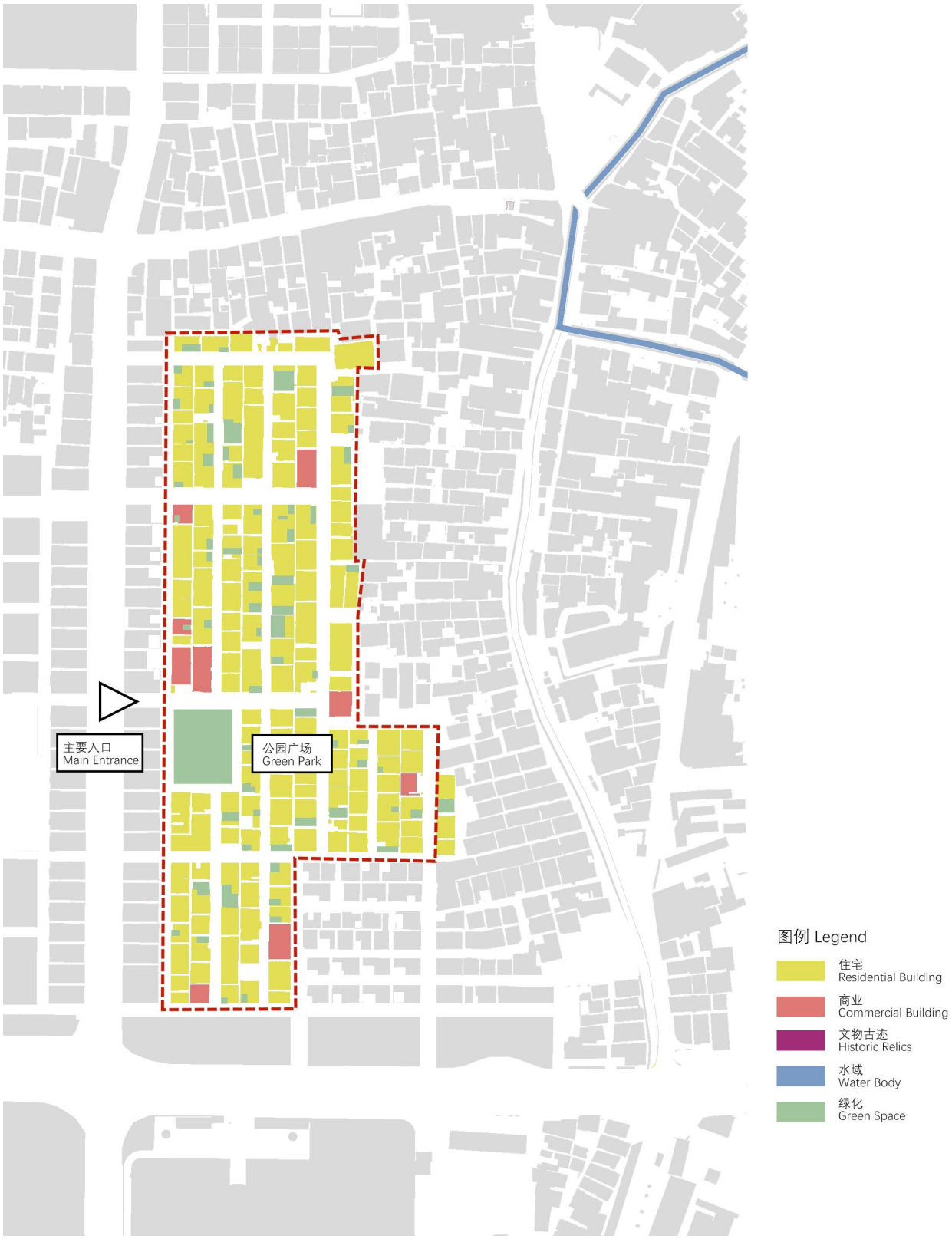


Figure 4- 35 Functional Analysis Inside the Panpu Resettlement Area

(Drawn by the author)

4.3.2.3 Transport Space

The overall transport system of the Panpu Resettlement Area shows a structural pattern of external accessibility and internal penetration. External transport mainly relies on urban

roads such as Kunzhou Avenue, Gechong Street, and Shengping Road, which form a surrounding connection network and undertake regional traffic functions, giving the area relatively strong vehicular accessibility. Inside the site, the road system is mainly laid out in a grid pattern, forming a relatively regular network of streets and lanes. Within the resettlement area, the main roads are about 10 metres wide and the secondary roads about 6 metres wide, allowing for two-way vehicular movement, while narrow pedestrian passages are formed between the houses. The main entrance is located on the western side, where it connects directly with the external main road and serves as the principal point for the movement and distribution of people and vehicles.

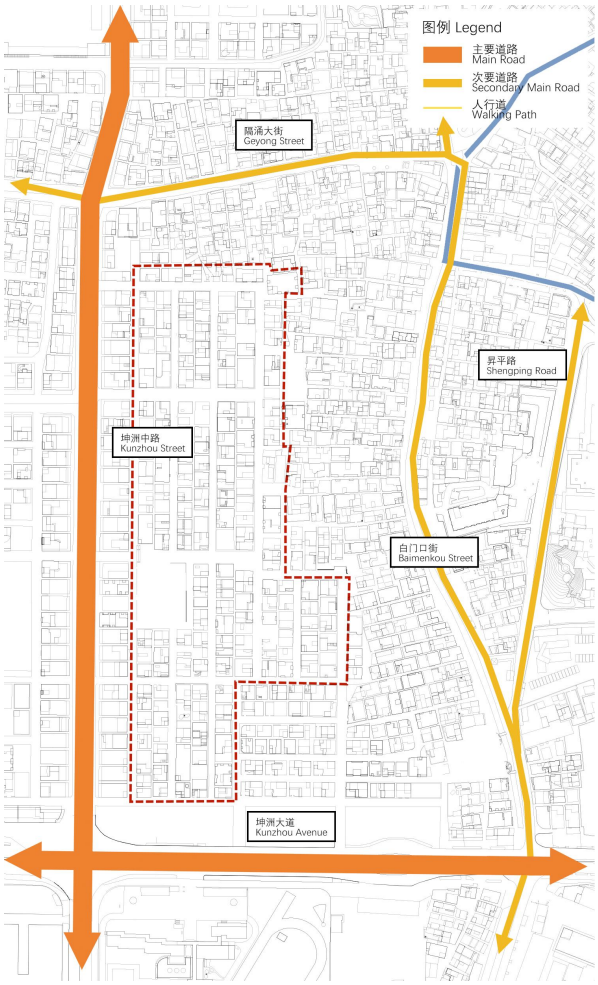


Figure 4- 36 External Traffic of the Site
(Drawn by the Author)



Figure 4- 37 Internal Traffic of the Site
(Drawn by the Author)

The Panpu Village resettlement area remains relatively weakly connected to external public spaces and waterfront areas, and it is also some distance from the restored watercourse along Cunxin Street. Overall, the transport system provides basic accessibility, but there are still problems such as an underdeveloped slow-mobility system and insufficient connection with external spaces.

4.3.3 Analysis of Memory Subjects in the Panpu Resettlement Area

Memory subjects are the carriers and transmitters of memory. After the integrated relocation of Panpu Village, the subject structure of the Panpu Resettlement Area shifted from a familiar social network in which kinship and locality were highly overlapping to a residential pattern in which multiple groups coexist. According to the *Bijiang Gazetteer*, by the end of 2016, the registered population of Panpu Village was 716, while the non-registered temporary migrant population had reached 687, a figure close to that of the registered villagers. The continuity of memory discussed in this study mainly refers to the collective memory of the Panpu Former Site, which has faced the risk of rupture after integrated relocation. Everyday memories in the Panpu Resettlement Area have continued to emerge since its establishment, but in this research the new village is understood mainly as the spatial carrier of present-day life, through which the memory of the former site is received and translated. Therefore, under the current condition of multiple coexisting groups, the core carriers of the former site's memory remain the original villagers.

Most of the original villagers are middle-aged and elderly residents. They retain direct experience of the former site's spatial pattern, modes of production, clan activities, and local customs, and are the primary source of Panpu's collective memory. After relocation, the former clustered settlement pattern was replaced by a layout of detached self-built houses, neighbourly ties were dispersed, and the frequency of everyday interaction declined markedly. In the interviews, several original villagers mentioned that people now only gather occasionally in limited spaces such as the small park near the village entrance, while the high-frequency interactions that once depended on streets and lanes, banyan trees, and the pier are no longer easy to sustain.

The younger generation of villagers are important recipients of the memory of the former site. Most of them grew up in the Panpu Resettlement Area and lack direct experience of life in the former village. Their understanding of Panpu's history mainly comes from oral accounts given by elders, and their memory content therefore shows indirect and fragmented characteristics. Compared with the middle-aged and elderly original villagers, this group has a weaker emotional connection with the former site's spaces, traditional festivals, and clan activities, yet they are also crucial to whether memory can continue to be transmitted.

Migrant residents and community managers are related subjects in the continuity of memory. A large number of migrant residents live in rented self-built houses owned by villagers and have become an important part of everyday life in the new village. However, they lack sufficient cultural ties and social interaction with the original villagers, and overall

the area shows a condition of "spatial coexistence but social separation". Community managers mainly undertake everyday maintenance and basic governance functions. Their role in cultural guidance and memory construction remains relatively weak, and they have not effectively organised public activities or integrated local cultural resources. As a result, contents such as clan culture, the deeds of local worthies, and intangible heritage skills lack stable carriers and mechanisms for continued transmission.

Within a structure in which multiple groups coexist but remain separated from one another, collective memory no longer retains its former stable path of transmission. Instead of being spontaneously sustained within the clan community, it has shifted into a weakly connected state lacking organisational support and meaningful interaction. The experiential gaps and emotional disconnection between different subjects make it difficult for memory to be continuously activated and transmitted in everyday life, thereby further intensifying the decline of collective memory in the Panpu Resettlement Area.

4.3.4 Analysis of Memory Objects in the Panpu Resettlement Area

4.3.4.1 Material Objects

In the Panpu Resettlement Area formed after relocation, material carriers of memory are extremely scarce. Almost all original historical remains have disappeared, and only a small number of replicated elements and simple newly built landscape features remain. These are insufficient to support the embodiment and transmission of collective memory.

1. Replicated Memorial Arch



Figure 4- 38 Memorial Arch of Panpu Resettlement Area (Photographed by the Author)



Figure 4- 39 Memorial Arch of Panpu Resettlement Area (Photographed by the Author)

The government only reproduced the "Eighteen Scholars" memorial arch of Panpu at a 1:1 scale from the original site and placed it at the entrance of the resettlement area as one of the few visible historical symbols. However, this memorial arch lacks supporting cultural interpretation and scene-making, and mainly functions only as a visual marker. Apart from

this, ritual and cultural buildings from the original site, such as the Liang Clan Ancestral Hall, academies, temples, and old streets and lanes, have completely disappeared, with neither reconstruction nor display of remaining traces.

2. Banyan Park

Within the Panpu Resettlement Area, only one small and simple park was provided as the sole public activity space for villagers. The park is limited in size and modest in facilities. A landscape banyan tree was planted within it, and after twenty years of growth, it has now formed a substantial canopy. In terms of spatial making, this park appears to attempt a simplified reconstruction of homeland memory associated with the banyan tree by using it as a symbolic element. However, it retains only the banyan tree itself and fails to recreate the spatial scale, local atmosphere, and social functions of the original Banyan Tree Square. Compared with the gathering role of the original Banyan Tree Square as the core place for neighbourly interaction and folk activities, this park shows a clear gap in both spatial capacity and cultural meaning, and is therefore unable to carry villagers' everyday social interaction and festival memory.



Figure 4- 40 Banyan Tree Square
(Photographed by the Author)



Figure 4- 41 Public Facilities in the Square
(Photographed by the Author)

3. Street and Lane Space

The Panpu Resettlement Area no longer follows the original linear spatial pattern of a Lingnan water village developed along the river. Instead, it adopts the row-based and standardised layout of detached self-built houses commonly found in modern rural resettlement areas. The streets and lanes are generally straight and wide, the road network is relatively regular, and the surfaces are mainly paved in concrete. As a result, the winding spatial character of the blue-stone alleys in the former site has largely disappeared. The composite functions once carried by the original streets and lanes, which linked ancestral halls, academies, Banyan Tree Square, and the pier, no longer exist in the new village. In the Panpu

Resettlement Area, streets and lanes mainly serve only basic functions such as circulation and parking. Both sides are lined with modern self-built houses, with no traditional residential elements, no historical symbols, and no visible scenes of neighbourly interaction.



Figure 4- 42 Street and Alley Space
(Photographed by the Author)



Figure 4- 43 Street and Alley Space
(Photographed by the Author)

4. Cultural and Productive Artefacts

Cultural and productive artefacts are almost entirely absent in the resettlement area, and memory therefore lacks concrete points of attachment. Within the resettlement area, there are no surviving local artefacts such as farming tools, papermaking tools, clan genealogies, or old photographs. Nor are there any carriers such as a village history display wall, a memory exhibition space, or a cultural corner through which villagers might perceive the history of Panpu in everyday life. Because the material carriers are so weak, collective memory has lost its tangible basis of attachment and remains only in the fragmented recollections of middle-aged and elderly villagers.

Interview excerpt:

"After the relocation, we would not go to the ancestral halls in Bijiang either. It always felt that they were not our own roots."

4.3.4.2 Non-material Objects

After relocation, the non-material memory of Panpu Village faded significantly and survived only in fragmented form. Most folk rituals, crafts, and oral narratives gradually disappeared, and only a very small number of simplified folk activities were retained. During the Spring Festival, villagers would perform lion dances and set off firecrackers in the public space near the village entrance, thereby continuing the festive atmosphere of the new year. A simple altar to the Sheji deity was also set up near the village entrance, and some middle-aged and elderly villagers would still come to worship there on the first and fifteenth day of each

lunar month, preserving the most basic ritual practices. Apart from this, traditional non-material memory such as piaose performance, the Double Ninth Festival banquet for the elderly, vegetarian meals in the ancestral hall, and handmade papermaking craft have almost completely disappeared because of the loss of supporting settings and the break in transmission between generations. Stories of local worthies such as Liang Zengfu and Liang Ruoheng, as well as legends of the water village, are now rarely mentioned, placing non-material memory at risk of generational rupture.



Figure 4- 44 Stone Inscription
(Photographed by the Author)



Figure 4- 45 God of the Land and Society
(Photographed by the Author)

4.3.5 The Relationship between Space and Collective Memory in the Panpu Resettlement Area

The above analysis shows that the Panpu Resettlement Area has taken on the function of concentrated resettlement and present-day living for the villagers of the original settlement, but the spatial relationships of the former site have not been continued. Before relocation, the collective life of Panpu Village was built upon a complete system composed of multiple spaces, including the Stream, streets and lanes, the pier, temples, and farmland. After relocation, this system was compressed into a residential pattern dominated by detached self-built houses, and the original river-oriented street texture, comb-like layout, and the corresponding relationships of public life were interrupted accordingly.

This change in spatial relationships directly affected the continuity of collective memory. In the former site, memory relied on a complete collective space system and was continuously activated through everyday interaction, productive labour, and periodic ritual activities. After entering the new village, memory has been retained mainly in the individual experience of original villagers, a small number of symbolic objects, and scattered public activities, without stable and continuous spatial support. High-frequency interaction among original villagers has

weakened, and the younger generation's understanding of life in the former site has become more indirect. As a result, the memory of the former site has shifted from a form of natural continuation within the original community to a weakly connected condition maintained only by a limited number of subjects.

From the perspective of the relationship between space and collective memory, the Panpu Resettlement Area has changed from a village space with complete relationships and compound functions in the former site period into a spatial carrier dominated by residential use, characterised by insufficient publicness and weak connections. Its collective space system therefore shows clear incompleteness. From the perspective of a "complete community", the Panpu Resettlement Area currently retains only the basic function of concentrated living, while collective space has been greatly reduced and the overall integrity of the community has declined significantly. The memory of the former site still exists in the new village, but its continuity can no longer depend on the natural maintenance of the original spatial relationships. Instead, it requires subsequent spatial transformation to rebuild the places, connections, and activity mechanisms that can carry memory.

4.4 Analysis of the Relationship between Gechong Village and the Surrounding Spaces

4.4.1 Historical Relationship between Gechong Village and Panpu

Gechong Village was not a neighbouring settlement that existed independently from Panpu. Rather, it was a spatial unit that maintained close ties with Panpu throughout its historical development. According to local records, Gechong Village was established in the early Kangxi period of the Qing dynasty by a branch of the Liang clan. Because a Stream to the north of the village separated it from Bijiang, and because in local Shunde usage a river was commonly referred to as a "yong", the village came to be known as "Gechong". Its founding process belonged to the same historical lineage of Liang clan settlement as Panpu Village, and the two villages clearly shared the same clan origin. In



Figure 4- 46 Location Map of Gechong Village
(Redrawn from Reference 70)

this context, the relationship between Gechong Village and the Panpu Resettlement Area is not merely one of geographical adjacency. It is also a historical connection formed through clan migration and spatial expansion within the broader evolution of local society.

From the perspective of settlement evolution, Panpu and Gechong shared the same water-village environment and local cultural context. Both developed within the overall river network, waterways, and clan-based social system of Bijiang, and they showed strong continuity in their modes of spatial formation, everyday habits, and collective activities. Research on local society and collective space in Shunde has pointed out that the formation and evolution of rural settlements in Shunde were always closely related to water conservancy, clan organisation, belief systems, and local social structures. The relationships between settlements were often not limited by a single administrative boundary, but instead formed a larger regional community through long-term interaction [76]. Therefore, the inclusion of Gechong Village within the scope of the Panpu study is not simply for the convenience of borrowing surrounding space, but is grounded in the historical and social connections that already existed between the two places.

4.4.2 Locational Characteristics and Spatial Relationships of Gechong Village

In terms of location, Gechong is situated within the Bijiang community and is closely connected with the Panpu Resettlement Area, Baimenkou Street, and the Bijiang Historic and Cultural District. To its north lies Gechong Street, which connects directly with the Bijiang Historic and Cultural District, while to its east it adjoins Baimenkou Street. It therefore occupies an important transitional position between the Panpu area and the wider water-village environment of Bijiang. Spatially, Gechong is not an independent and enclosed settlement unit. Rather, it is embedded within the overall river network, street system, and historic district structure of Bijiang, and thus shows a relatively strong degree of openness and spatial connectivity.

In terms of spatial types, Gechong has retained a relatively complete settlement structure. With regard to residential space, by the late Qing period Gechong neighbourhood had already formed comb-like residential clusters, distributed along Gechong West Street and Gechong Street, and showing a residential pattern organised along waterways and streets. In terms of public cultural space, collective nodes such as Qifeng Shrine and Sanyuan Palace still remain, undertaking functions related to clan worship, local belief, and public interaction. In terms of transport space, Gechong is located at the water entrance of the village, where multiple Stream Channels converge within Bijiang. According to the interviews, by the late Qing

period this water-entry space had already developed into a composite place consisting of a market, small shops, banyan vegetation, and Deyun Bridge. After the implementation of the stream restoration project in Bijiang, it was transformed into a park-like space composed of banyan trees, a Rest corridor, and pavilions, while continuing over the long term to serve the combined functions of transport transition, public stopping, and everyday social interaction. Taken together, these spatial features indicate that Gechong is not merely a neighbouring settlement, but a related space that still retains a relatively complete spatial structure and a collective foundation.



Figure 4- 47 Schematic Diagram of Residential Groups in Gechongfang (Source: Reference 70)



Figure 4- 48 Confluence Point of Gechong
(Photographed by the Author)



Figure 4- 49 Street Space of Gechong
(Photographed by the Author)

4.4.3 Connection between the Surrounding Spaces and the Bijiang System

At a broader scale, the Panpu Resettlement Area, Gechong, and their surrounding spaces are not isolated local fragments, but related spaces embedded within the overall water-village system of Bijiang. The ancient village of Bijiang and its surrounding environment together form an integrated regional space. This space developed gradually as a continuous network under the combined influence of water conservancy, belief systems, markets, and clan organisation, rather than as a series of disconnected point-like units.

In the Panpu area, the present location of Baimenkou Street was originally the site of a historical Stream of Panpu Village, and it was historically connected to the water system of Cunxin Street in Bijiang. In recent years, Bijiang has continued to promote stream restoration, which has to some extent restored the characteristics of the historical water system and waterfront space. This indicates that the water-village pattern of this area has not completely disappeared, but still retains a spatial foundation that can be clearly recognised. Gechong is connected to Gechong Street and the Bijiang Historic and Cultural District to the north, and adjoins Baimenkou Street to the east. It also retains composite spatial nodes such as temples, the water entrance, and bridge-market spaces. It therefore occupies, by its very location, a connecting position between the Panpu Resettlement Area, Baimenkou Street, and the historic district of Bijiang.

It can therefore be seen that Gechong and its surrounding shared spaces possess a practical basis for connecting with the overall water-village system of Bijiang. This potential is first reflected in the fact that the relationships between the historical water system and the street network remain recognisable. It is also reflected in the continued existence of public nodes such as temples, the water entrance, and bridge landings. In addition, the surrounding historic district and restored stream areas have already formed a certain cultural environment and spatial atmosphere. For the Panpu Resettlement Area, this connective potential means that the continuity of memory does not need to be confined to the limited land within the new village itself, but can instead be understood within the broader spatial context of the Bijiang water village. This analysis also provides a practical basis for the later discussion of how the Panpu Resettlement Area may rely on external shared spaces to compensate for its lack of collective space.

4.5 Research on the Problems in the Continuity of Collective Memory in Panpu Village

Based on field visits, in-depth interviews, and the comparison of historical materials, it can be seen that, compared with the complete village spatial system and the rich content of collective memory before relocation, the present resettlement area faces three core difficulties in sustaining collective memory. This chapter will further analyse the specific problems involved in memory reconstruction.

4.5.1 Memory Disembedding at Panpu Former Site

The Panpu Former Site did not disappear completely because of integrated relocation, and the actual distance between it and the Panpu Resettlement Area is not far. However, the

former site has largely withdrawn from the everyday life of villagers. The surviving pier, blue-stone revetments, and old banyan trees still preserve some traces of the old village space, yet they have not been transformed into cultural places capable of carrying the historical memory of Panpu. These remains exist more as "old objects" and lack clear reference to the history of Panpu Village, its clan activities, and its local way of life. They also lack a spatial organisation that could support staying, gathering, and renewed recognition. For the original villagers, the former site can still evoke personal experience, but it can no longer easily become a place where collective life takes place again. For the younger generation and migrant residents, it is even more difficult for the former site to produce a clear sense of place. Although the memory objects still remain, the relationship between memory and place has already weakened significantly. As a result, the former site has shifted from being an important part of collective life to becoming a historical fragment detached from present-day life.

4.5.2 The Absence of Collective Space in the Panpu Resettlement Area

The Panpu Resettlement Area has taken on the function of concentrated resettlement and present-day living for the villagers of the original settlement, but the former spatial organisation of the old site has not been continued. Before relocation, the collective life of Panpu Village was built upon a complete system composed of multiple spaces, including the stream, streets and lanes, the pier, temples, and farmland. After relocation, this system was compressed into a residential pattern dominated by rows of detached self-built houses, and the original river-oriented street texture, comb-like layout, and the public life relationships supported by it were interrupted accordingly.

At the level of subjects, the original villagers still retain a relatively complete memory of the former site, but the high-frequency interaction between neighbours has clearly weakened. The younger generation's understanding of life in the former site depends mainly on oral transmission. After the large-scale arrival of migrant residents, the use of space has become more complex, yet no shared basis of memory has been formed. At the level of objects, the memory of the former site is represented in the new village mainly through a small number of names, symbols, and scattered activities, lacking continuous and stable spatial carriers.

From the perspective of a "Integral Community", the Panpu Resettlement Area currently retains only the basic function of concentrated living. collective space has been sharply reduced, the overall integrity of the community has clearly declined, and the area shows a fragmented condition characterised by residential dominance, insufficient publicness, and

weak connections.

4.5.3 Insufficient Connection between Panpu Village and Surrounding Shared Spaces

In addition to the problems within the former site and the new village itself, Panpu Village also faces the difficulty of insufficient outward connection in the continuity of collective memory. As discussed above, Gechong Village and its surrounding spaces, streets, and restored stream areas still retain strong historical continuity and spatial potential. Spatial elements such as Qifeng Shrine, Sanyuan Palace, Deyun Bridge, and Baimenkou Street together form external resources that could be drawn upon. However, from the present situation, no stable relationship has yet been established between the Panpu Resettlement Area and these surrounding shared spaces.

At the level of subjects, there is a lack of sustained interaction centred on shared memory among Panpu's original villagers, Gechong residents, and users of the surrounding spaces. At the level of objects, although the surrounding temples and restored stream landscapes possess a strong local character, they have not yet been incorporated into the overall system of memory continuity for Panpu. At the spatial level, there is still a lack of clear path organisation and continuous public nodes between the Panpu Resettlement Area, Gechong, Baimenkou Street, and the historic district of Bijiang. External resources therefore remain scattered and have not formed an effective supplement to the collective space of the new village. The problem, therefore, is not that there is a lack of usable surrounding space, but that Panpu Village has not yet established an integrated relationship with these shared spaces.

4.6 Chapter Summary

This chapter investigated the relationship between space and collective memory in Panpu Village before and after integrated relocation. It found that the collective memory of Panpu Village was not attached to a single building or a number of scattered symbols, but was instead grounded in a complete collective space system. Before relocation, the stream, streets and lanes, dwellings, temples, the pier, banyan trees, and the outer productive landscape together formed the spatial basis that supported everyday life, public activities, and periodic rituals. Memory was continuously produced, reinforced, and transmitted through these repeated spatial practices. Space was not only the condition in which memory took place, but also the structural basis through which the community was maintained.

Based on the investigation, this chapter identifies three main problems in the continuity of collective memory in Panpu Village. First, although the Panpu Former Site still retains

some historical remains, it has become detached from present-day life, and its memory objects have not yet been transformed into places that can continuously activate memory. Second, the Panpu Resettlement Area has only taken on the basic function of concentrated living and has not continued the former spatial organisation of the old site. As a result, collective space is insufficient, the integrity of the integral community has clearly declined, and the memory of the former site remains mainly in the individual experiences of original villagers, a small number of symbolic objects, and scattered activities. Third, Panpu Village has not yet established effective connections with surrounding spaces, and external resources have not been transformed into an effective supplement to the collective space of the new village. This shows that what was weakened by integrated relocation was not a single category of memory object, but the mechanism of memory production jointly sustained by spatial relationships, everyday life, and public activities.

On this basis, the focus of the subsequent design should not remain at the level of replicating a few historical symbols, but should turn instead towards the reconstruction of collective space relationships. On the one hand, it is necessary to re-establish, within real-life settings, the places, connections, and activity mechanisms that can carry memory. On the other hand, Panpu Village should also be understood again within the broader water-village spatial network of Bijiang, so that by integrating the Panpu Former Site, the Panpu Resettlement Area, and surrounding shared spaces, a relatively complete structure of collective life can be restored. This also forms the basic basis for the design practice developed in Chapter 5.

Chapter 5 Design Practice of the Panpu Village under the Continuity of collective memory

The previous chapters have gradually established an analytical foundation for the reconstruction of collective memory in the Panpu Resettlement Area through theoretical review, case study, and field investigation. This chapter takes the continuity of collective memory as its objective and develops the design practice around the reorganisation of the relationship between space and memory. Based on memory selection, the identification of subject needs, and site evaluation, the design reorganises the collective space system of the Panpu Resettlement Area, enabling it to become a network of public places that carries memory, supports everyday life, and connects the former site with the new settlement. To achieve this goal, this chapter first sets out the design objectives, design principles, and overall approach. It then explains the design basis in terms of collective memory selection, object mapping onto the site, and the implantation of memory into space. On this basis, it further develops the specific design of the gateway and ceremonial space system, the daily interaction and cultural sharing system, and the waterfront ecology and memory connection system. Finally, it summarises the spatial network of the overall design, the ways in which memory is carried forward, and the outcomes of reconstructing public life.

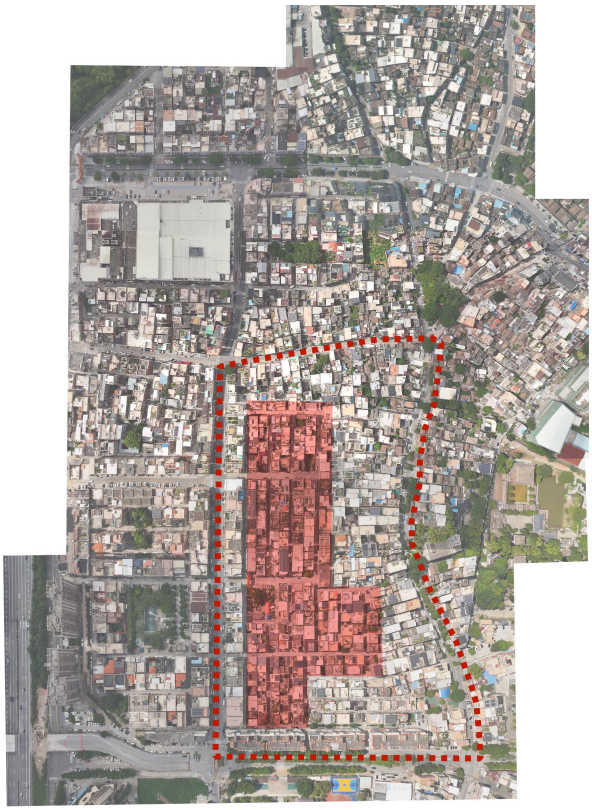


Figure 5- 1 Site Red Line (Drawn by the author)

5.1 Design Objectives and Approach

5.1.1 Design Objectives

The integrated relocation of Panpu Village was not only a shift in residential location, but also a comprehensive reorganisation of the original spatial order, scenes of public life, and carriers of local identity. The investigation in Chapter 4 shows that, although the Panpu Resettlement Area has basically restored its residential function, it still shows clear limitations in carrying collective memory. Therefore, the aim of this design is to rebuild an effective relationship between space and memory within the new living environment, so that collective space can once again become the perceptual carrier, activity setting, and relational medium of collective memory.

This objective can be understood on three levels. First, it seeks to reconstruct a public space system capable of carrying collective memory, so that previously scattered and abstract memories can obtain concrete spatial anchors. Second, it aims to repair the broken relationship between space and memory in the new settlement after relocation, and to continue the spatial logic of public life in the original village through the reorganisation of nodes, paths, and places. Third, through the systematic construction of collective space, it seeks to rebuild the mechanisms through which residents' daily interaction, public activities, and collective identity are formed, while establishing more continuous connections among the new settlement, the former site, and the surrounding environment. In this way, the design responds not only to spatial renewal itself, but also to the question of how collective memory can be regenerated and continuously activated in a new place under the condition of integrated relocation.

5.1.2 Design Principles

Based on the research framework established in the previous chapters, the design in this chapter follows the basic sequence of collective memory selection, object mapping onto the site, and memory implantation into space. This sequence is taken as the core principle for the design of collective space in the Panpu Resettlement Area. The design first screens and classifies the memory content of the former site in order to identify which memory elements possess strong collectivity, representativeness, and continuity value, and can therefore serve as the main basis for the spatial design of the new settlement.

Under the condition of integrated relocation, the original spatial environment has changed fundamentally, and the spatial relationships of the former site cannot be directly transplanted into the new settlement. For this reason, the design emphasises the translation of

the original spatial logic. It extracts spatial prototypes from the organisational relationships among elements such as the river Stream, pier, temples, banyan trees, the village entrance, streets and lanes, dwellings, and ancestral halls at the former site, and transforms them into spatial layouts and place order that respond to the conditions of the new site.

Finally, the continuity of memory should enter the everyday spaces that residents can perceive, use, and participate in. The design therefore stresses the implantation of memory into specific places. Through the creation of different types of collective space, including ceremonial space, interaction space, cultural space, and waterfront space, memory can be continuously activated through staying, activity, conversation, observation, and participation.

In addition, considering the relatively limited public functions within the existing spatial structure of the Panpu Resettlement Area, the design also introduces moderate supplementation to the collective space system from the perspective of the integral community. In this way, the system can not only carry historical memory, but also support the continued development of contemporary community life. As a result, memory reconstruction is no longer only a cultural representation, but also a comprehensive process involving spatial organisation, the formation of behaviour, and the reconstruction of public life.

5.1.3 Overall Approach

On the basis of the objectives and principles outlined above, this chapter proposes a "space – memory" network as the overall concept for the design of collective space in the Panpu Resettlement Area. This space – memory network refers to the overall organisation of the collective space system, through which different types of memory content are arranged into a place structure that is interconnected, clearly layered, and capable of supporting everyday use. Although this chapter develops several design nodes, these nodes are not isolated from one another. Instead, they jointly form an integrated network composed of multiple types of space, including gateway, ceremonial, interactional, cultural, and waterfront spaces.

From the perspective of spatial structure, this network includes gateway nodes that undertake entrance recognition and spatial transition, as well as core public spaces that carry ritual activities and collective identity. It also includes small-scale places embedded in everyday life that support neighbourhood interaction and cultural sharing, together with waterfront interfaces that connect the former site and the new settlement and carry regional water-town memory. Each node has its own emphasis in terms of location, scale, and function, yet their shared role is to reconstruct the overall order of public space in the Panpu

Resettlement Area, so that residents can once again perceive and understand place memory related to Panpu through a continuous spatial experience.

In terms of the ways memory is carried forward, this network corresponds to different levels of memory, including ritual memory, everyday-life memory, cultural memory, and regional memory. Ritual memory is expressed in a concentrated way through spaces such as the ancestral hall square. Everyday-life memory is continuously sustained through gardens and small daily interaction nodes. Cultural memory is displayed, transmitted, and shared through places such as the shared library. Regional memory is re-perceived through the waterfront landscape belt and its connection with the former site. In this way, the collective space of the Panpu Resettlement Area is no longer simply a combination of several functional plots, but becomes a spatial medium that connects past experience with present life and organises public activities and place identity. The specific node designs discussed in the following sections are developed under this overall concept.

5.2 Overall Design Strategy for the Panpu Village

The key to the design of collective space in the Panpu Resettlement Area lies in how to respond to the spatial rupture caused by the disappearance of the original living environment after relocation, under the conditions that the existing spatial structure has basically taken shape and the construction conditions are relatively limited. In the original village, the living scenes formed around the stream, pier, temples, ancestral halls, streets and lanes, and farmland together constituted the spatial foundation for the generation and continuity of collective memory. After relocation, however, this "space – memory" relationship has not yet been effectively rebuilt in the new settlement. Therefore, the design introduces the logic of collective memory selection, object mapping onto the site, and memory implantation into space. Combined with villagers' needs and the actual conditions of the site, it makes an overall judgement on memory content, spatial carriers, and node layout, so that collective memory can be specifically accommodated within the new collective space system and gradually form a space – memory network with recognisability, participation, and continuity.

5.2.1 Collective Memory Selection

Memory selection is the starting point for establishing the correspondence between space and memory. This process of memory selection was carried out with the original residents of Panpu Village as its main subjects, allowing villagers to act as evaluators, selectors, and decision-makers of memory, so as to ensure that the results correspond closely to the historical context and emotional needs of Panpu Village.

At the level of participation by Memory Subject, the study collected memory narratives from elderly original residents, younger original residents, and respected local figures in Panpu Village through in-depth interviews, memory mapping, and other methods. These narratives covered multiple aspects, including spatial images, place-based activities, everyday customs, folk rituals, and personal stories, and formed an initial archive of memory materials. The interviews covered six former residents of Panpu Village from different age groups. Through open-ended narration without a predetermined framework, they presented a relatively authentic picture of the collective memory of Panpu Village.

On the basis of interviews and the review of historical materials, the study further integrated documentary sources such as *Bijiang Gazetteer*, the Liang clan genealogy, oral historical materials, and old photographs. In this way, it organised an archive of collective memory materials for Panpu Village and produced a preliminary list for memory selection.

	Memory Historical Period	**Material Objects**	**Non-material Objects**
Traditional Construction Period	Song Dynasty – Peak in Ming and Qing Dynasties	Handmade Papermaking Craft、Liang Zengfu's resistance against bandits、Liang Ruoheng's loyal sacrifice、Twenty-Four Odes of Bijiang	Liang Clan Ancestral Hall (Song), Zhongyi Temple (Yuan), Shu an Chan Temple (Ming), Panpu Academy (Ming)
Modern Transformation Period	Late Qing – Before relocation	Northern Emperor Temple procession、mutual assistance in farming、Double Ninth Festival banquet for the elderly、vegetarian meals in the ancestral hall、Piaose performance、Pilgrimage to the Dragon Mother Temple、Olfactory Memory	Northern Emperor Temple、nunnery、Memorial Arch、Nursing Home、Dish Pond、Barnyard、Sugarcane Field
Entire Process	\	dialect...	Banyan、Stream、Pier、Bamboo Grove、Bamboo grove...

Table 5- 1 Collective Memory Inventory of Panpu Village (Drawn by the author)

Table 5-1 presents a memory list that summarises the material and non-material memory objects of Panpu Village across different historical periods. Together, these contents constitute the basic genealogy of the collective memory of Panpu Village and provide a basis for judging which memories can be carried forward within the collective space of the new settlement.

At the stage of memory selection, the study established screening principles centred on

consensus, symbolic significance, and feasibility. Fragmented individual memories, negative emotional memories, and abstract contents that are difficult to implement were excluded, while core memory elements that can represent the shared cognition of the village were retained. First, the principle of collective consensus gives priority to memory contents that extend across different generations, cover the main groups of villagers, and carry broad emotional recognition, while avoiding private memories that reflect only individual experience. Second, the principle of cultural significance focuses on key elements that embody the historical context and regional characteristics of Panpu Village, highlighting the spatial pattern of the Lingnan water town and the characteristics of clan culture. Third, the principle of spatial suitability, in combination with the existing site conditions and patterns of use in the resettlement area, selects memory contents that can correspond to specific spaces and have practical potential for implementation.

On the basis of these principles, whether a memory content should enter the subsequent design stage still needs to be judged in relation to villagers' present needs and behavioural characteristics. The investigation and interviews show that villagers' expectations for the continuity of collective memory are not only expressed as nostalgic recollections of the old village space, but also as a concrete expectation that certain life scenes, public activities, and modes of interaction can take place again.

At present, the main needs of the subjects are concentrated in ritual identity, everyday interaction, cultural sharing, the continuation of farming practices, and waterfront memory. On the one hand, elderly and middle-aged original residents generally retain strong memories of life scenes such as ancestral worship gatherings, conversations under banyan trees, mutual help in vegetable growing, and festival blessings. On the other hand, younger residents and ordinary families also have practical needs for children's activities, cultural learning, and neighbourhood communication. This shows that what truly needs to be preserved is not only a number of historical symbols themselves, but also the behavioural patterns, spatial relationships, and collective ways of life behind them that still possess practical continuity. For this reason, memory selection is not only a process of sorting the past, but also a response to present needs.

Types of Memory/Life Needs	Observed Behavioural Characteristics from Interviews and Field Observation	Current Problems	Corresponding collective space Response
Ritual and identity	Villagers see ancestor worship, festivals, gatherings, and collective deliberation as key to village belonging and identity.	The new village lacks recognisable, ritualised public space and cannot support clan ritual or collective activities.	Entrance Square, Ancestral Hall
Daily interaction	Villagers need spaces for chatting, staying, watching children, and neighbourly exchange, and prefer shaded, stayable places.	Existing spaces mainly serve circulation and lack places for staying and small-scale neighbourly interaction.	Cultural Park, Small Public Space, Public Rest Corridor
Cultural sharing	Villagers need spaces for historical display, calligraphy learning, cultural activities, children's reading, and emotional exchange, especially spaces combining education and display.	The new village lacks stable cultural carriers and participatory places, so local culture struggles to enter daily life.	Shared Library, Cultural Perk, Memory Exhibition
Agricultural continuity	Some original villagers still maintain vegetable growing, plant cultivation, and mutual labour habits, and identify with participatory productive space.	Vacant plots remain underused, production has been interrupted, and farming memory lacks a real place of continuation.	Public Vegetable Garden
Waterfront memory	Villagers still identify strongly with the Stream, the pier, water-based life, and related folk activities. The waterfront remains key to local identity.	The original water system has been filled in or fragmented, the old village is detached from daily life, and the water-village character is no longer clear in the new village.	Stream restoration along Baimenkou Street, Riverside Landscape Belt

Table 5- 2 Analysis of Memory Demand Survey (Drawn by the Author)

On the basis of the interview results, a memory map of Panpu Village was produced. Through systematic review and selection, this renewal process finally identified eight core memory objects and grouped them into four categories as the main objects of design intervention. The first category is the Clan Memory, including the Liang Clan Ancestral Hall and the Memorial Arch, which reflect the clan order and ritual symbolism of the original village. The second category is Belief Memory, represented by the Northern Emperor Temple, which carries villagers' local beliefs and spiritual attachment. The third category is Water-Town Memory, including the pier square, cultivated farmland, the Stream, and banyan trees, corresponding to Panpu's water-based modes of production and everyday life, as well as its scenes of public interaction. The fourth category is the memory of Educational Inheritance,

represented by Panpu Academy, which reflects the village's cultural tradition of valuing both farming and scholarship.

At the same time, villagers' needs for everyday interaction spaces for staying, talking, and gathering run through all of the categories above. This shows that the continuity of collective memory refers not only to the preservation of historical content, but also to the reconstruction of everyday life scenes.

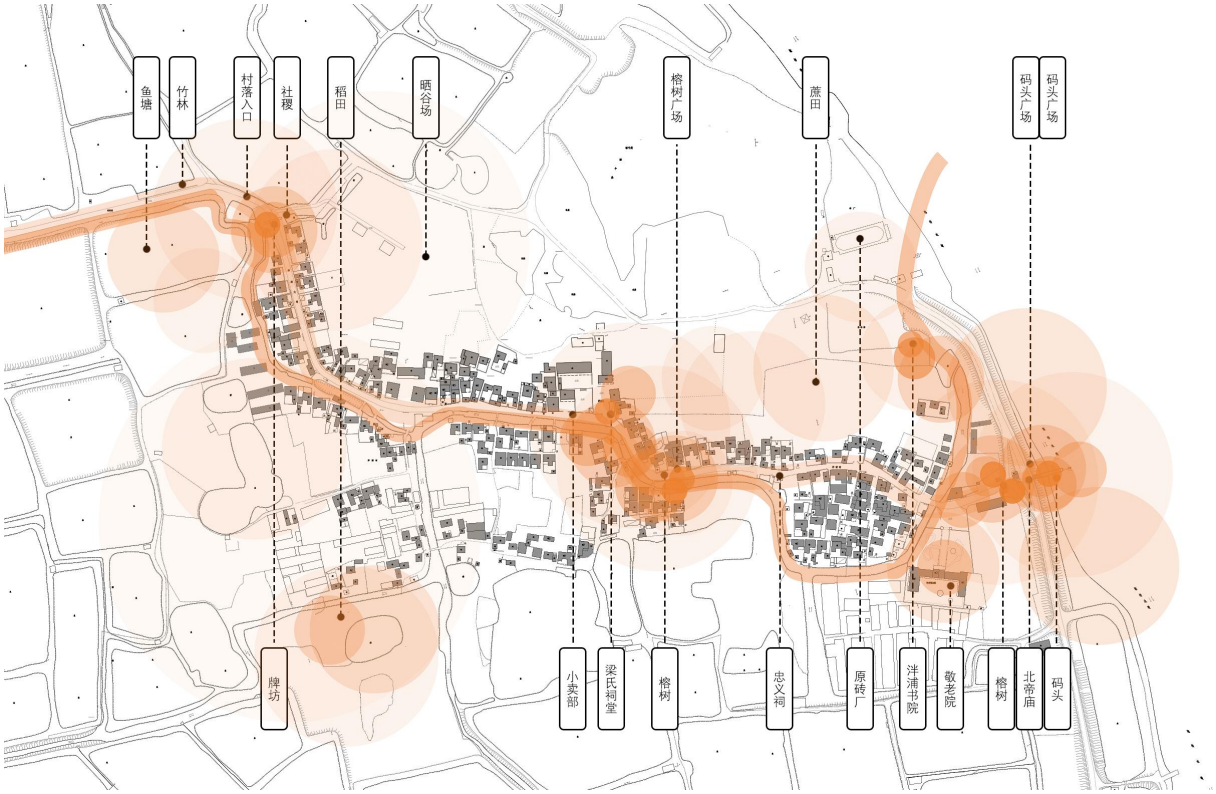


Figure 5- 2 Collective Memory Map of the Original Site of Panpu Village (Drawn by the Author)

The eight core memory objects identified above correspond to four key cultural lineages: clan ritual order, water-town character, folk belief, and educational inheritance. Together, they cover multiple needs, including villagers' spiritual attachment, everyday life scenes, and cultural aspirations, and all of them show clear spatial feasibility for implementation. They therefore constitute not only the core memory content of this design, but also the basis for the subsequent mapping of Memory Objects onto the site and the organisation of the collective space layout.

5.2.2 Memory Object mapping Site

After the completion of memory selection, the renewal mechanism enters its second stage: establishing corresponding relationships between the selected core memory objects and the existing physical spaces of the resettlement area. This is the stage of object-to-site mapping. Its core task is to build a design logic bridge between memory content and the real

site. Through functional correspondence, hierarchical correspondence, and scalar translation, the spatial relationships that once supported collective life at the former site are brought into the collective space system of the Panpu Resettlement Area by means of structural translation. Based on the mirrored translation of topological relationships, object-to-site mapping explores how these memories can be re-accommodated through different types of collective space under the existing conditions of the new settlement and its surrounding area.

From the perspective of the spatial relationships at the Panpu Former Site, the stream was the decisive clue in the growth of the village, while the pier undertook external connection and transport functions. Temples and large trees together formed the village entrance and the boundary of local belief. Ancestral halls were the core spaces of clan welfare, ancestor worship, and publicity, while dwellings and streets and lanes formed the basic framework of everyday life. In correspondence with the Panpu Resettlement Area, a comprehensive survey of the new settlement and its surrounding linked spaces identified the following existing spaces as potential intervention sites: Baimenkou Street, Deyunqiao Park, Deyunju, Qifeng Shrine, the current entrance to the new settlement, two vacant plots currently used as car parks, one basketball court and its surrounding public space, the street interface along Kunzhou Avenue, and the former pier site.

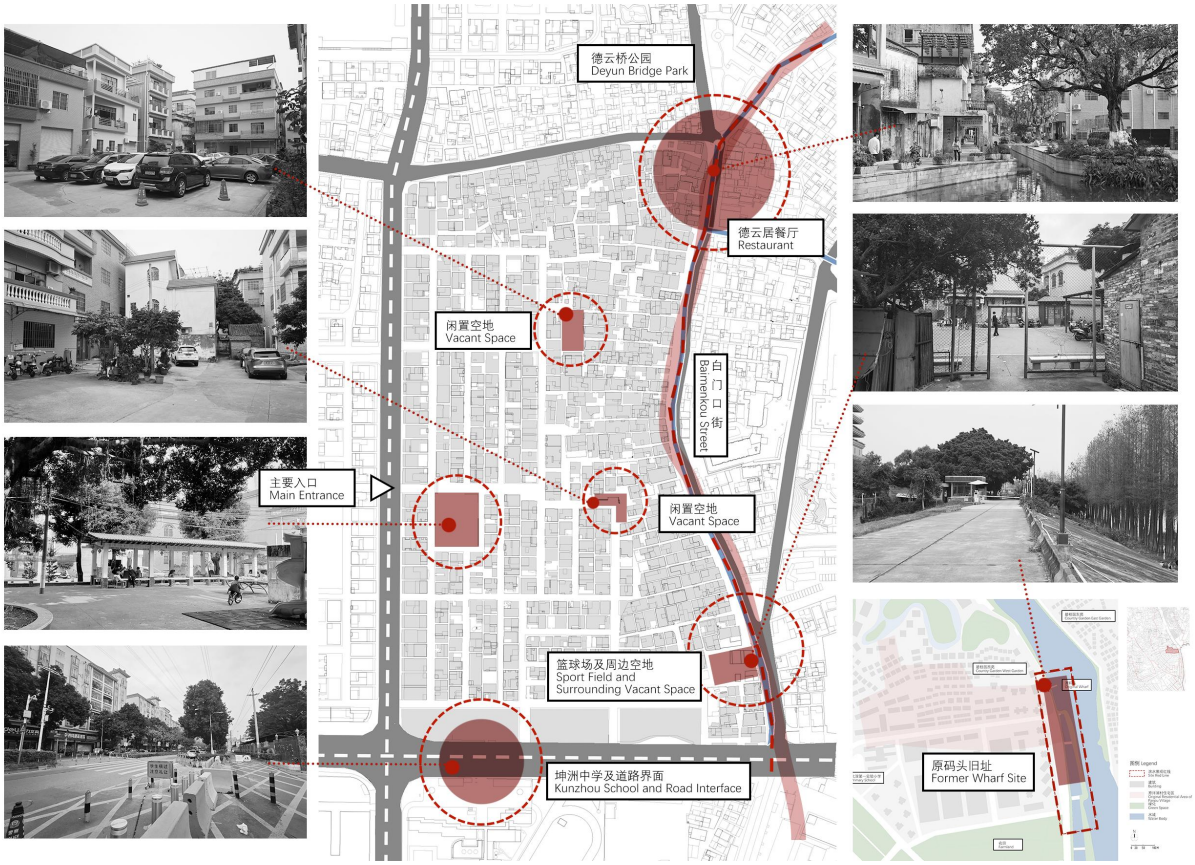


Figure 5- 3 Analysis Map of Existing Site Space (Drawn by the Author)

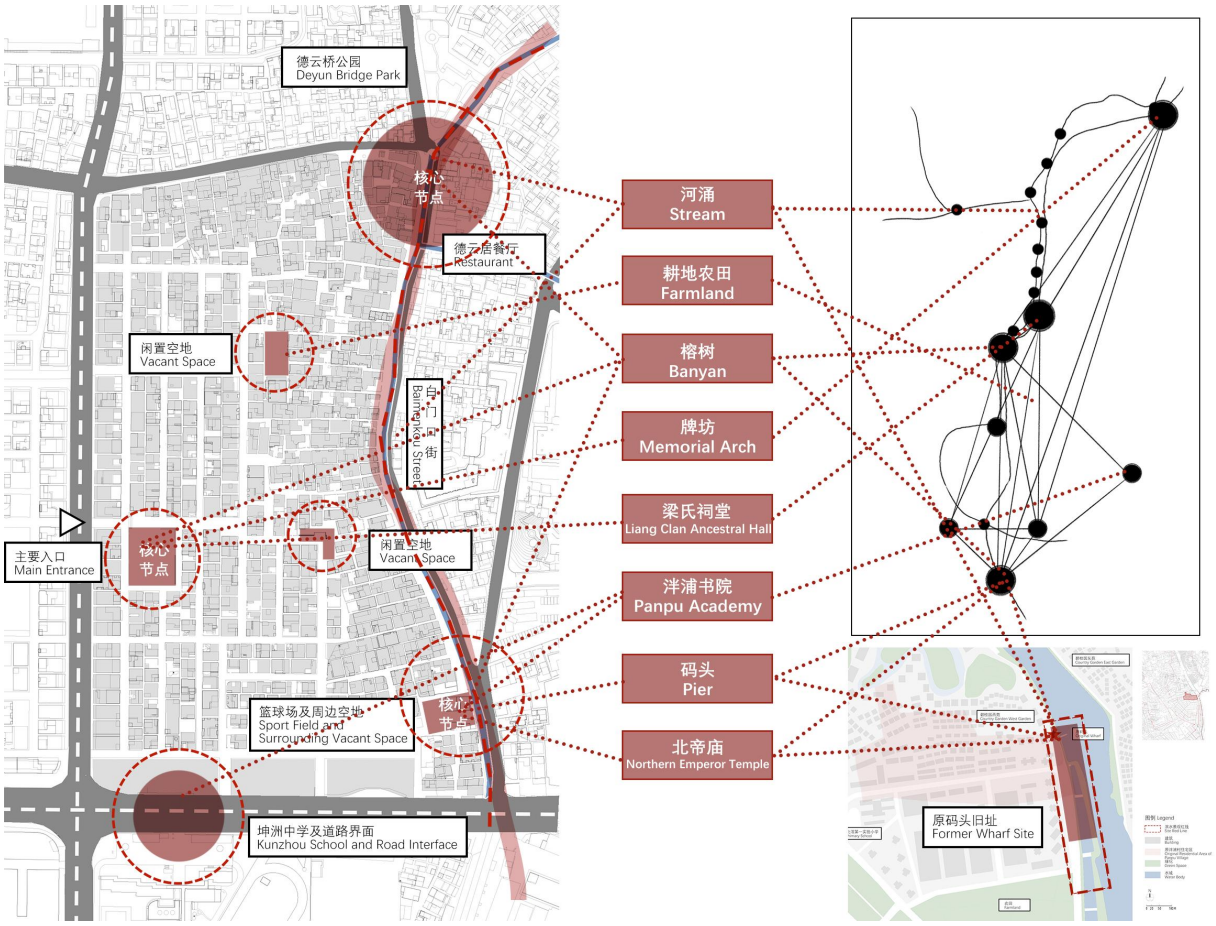


Figure 5- 4 Topological Relationship of Memory Objects (Drawn by the Author)

By considering the location, scale, and patterns of use of different sites in the Panpu Resettlement Area, the design mirrors the spatial topological relationships of the Panpu Former Site within the existing spaces of the new settlement. On this basis, it establishes one-to-one correspondences with the eight core memory objects, thereby forming a clear space–memory relationship.

In terms of the specific logic of mapping, this renewal mainly follows the three core principles proposed in Section 2.5. First, functional correspondence seeks to place the original memory-related modes of use within spaces in the resettlement area that have similar functional attributes, so that memory content can be supported by actual patterns of use. For example, the gathering, discussion, and banquet functions associated with the Liang Clan Ancestral Hall correspond closely to the core public character of the current park in the new settlement. The memory of the ancestral hall is therefore mapped onto the present village park. Second, hierarchical correspondence assigns memory content to spatial nodes of different levels within the resettlement area according to its degree of importance and the strength of collective consensus, so that the overall layout can develop a clear spatial hierarchy. Third, scalar translation adapts original spatial memory to existing site conditions. Through

proportional adjustment and the reorganisation of spatial rhythm, it seeks to evoke bodily sensations and emotional experiences similar to those of the original spaces in the new environment.

Accordingly, different types of memory content are embedded into collective spaces of different levels and attributes. Ritual and identity-related memory is primarily embedded in core nodes, everyday interaction memory in small-scale living places, cultural and belief memory in public buildings and shared interfaces with composite functions, and waterfront memory along linear spaces and the interface with the former site. In this way, memory enters the new settlement not simply through point-to-point correspondence, but through differentiated embedding based on spatial type and the mechanisms of public life.

Through systematic mapping, the eight Memory Objects have established corresponding relationships with the sites of the resettlement area. Different types of Memory Objects intersect and overlap across different sites and spatial systems, together forming an integrated memory–space whole. In this way, the collective memory of Panpu Village is no longer divided into separate and isolated fragments, but is re-integrated within the overall layout through spatial connections, path organisation, and scene-making. This further forms a space–memory network with clear hierarchy and close interconnection, laying the foundation for the detailed design of each subsequent spatial system.

5.2.3 Memory implantation into space

After completing memory selection and object mapping, the design moves further into the stage of memory implantation into space. Through the overall layout and specific design methods, memory is brought into the collective space system of the Panpu Resettlement Area and can be continuously activated in contemporary life. Memory implantation does not mean the restoration of former scenes. Rather, it aims to allow memory to continue playing a positive role in bringing residents together and building identity in present-day community life. In response to the characteristics of the eight memory objects and their corresponding sites, targeted implantation strategies are developed so that each space can become a concrete carrier of Panpu memory.

The memory implantation strategy of this renewal is developed on three levels. The first is formal translation at the material level. Representative spatial elements of the original village, such as grey brick and grey tile, wok-ear gables, stone paving, waterside embankments, bamboo shading structures, and cultivation textures, are abstracted and refined, then reinterpreted through modern materials and construction logic. They are incorporated

into building façades, landscape paving, public facilities, and planting design, so as to establish perceptual links with former memory through material texture, spatial rhythm, and formal proportion. The second is place-making at the behavioural level. Appropriate spatial conditions are reserved and shaped for activities associated with collective memory, so that ways of life such as clan gatherings, festival rituals, neighbourhood mutual support, and farming and planting practices can find new carriers in the new spatial environment. In this way, the re-enactment of behaviour helps sustain the ongoing activation of the relationship between space and memory. The third is meaning-making at the narrative level. On the basis of material space and behavioural settings, narrative design methods such as inscribed texts, historical image displays, public memory installations, and village history exhibitions are used to implant a memory framework that can be collectively understood and narrated by residents, allowing the historical context of Panpu to be embedded into everyday life scenes in ways that are readable, perceptible, and participatory.

On this basis, the following sections will develop the design from three aspects: the gateway and ceremonial space system, the daily interaction and cultural sharing system, and the waterfront ecology and memory connection system. This will further explain how memory content can achieve spatial expression and everyday continuity within the collective space of the Panpu Resettlement Area.

5.3 General Plan Analysis

Based on the retranslation and reorganisation of the spatial topological relationships of the Panpu Former Site, the design continues the space–memory relationship of "village entrance–core–everyday life–waterfront" under the existing conditions of the new settlement and its surrounding area, and transforms it into a new network of collective space.



Figure 5- 5 General Layout Plan of Panpu Resettlement Area (Drawn by the Author)

5.3.1 Area: Translation of Spatial Relationships

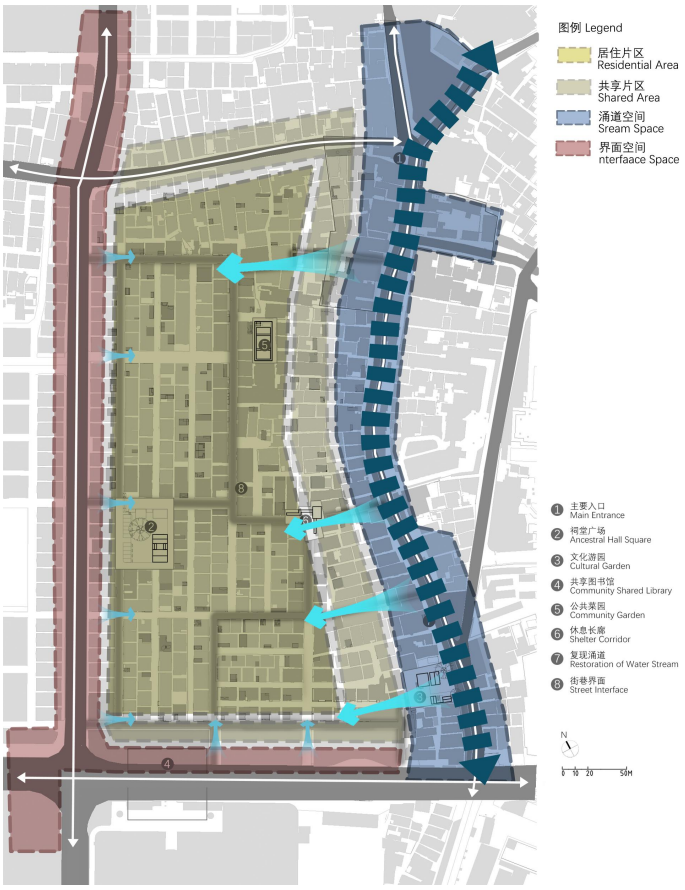


Figure 5- 6 Site Area Analysis (Drawn by the Author)

The revised overall layout retains the basic structure of the original residential units in the Panpu Resettlement Area and preserves them as the main spaces for the continuation of villagers' everyday life. On this basis, the design does not confine the study area to the interior of the Panpu Resettlement Area, but incorporates the area across the stream and its surrounding related spaces into the overall consideration. By drawing on the existing public space resources across the stream, it supplements the carriers of collective activities that are lacking in the Panpu Resettlement Area, allowing the reconstruction of collective memory to extend beyond the original boundary of the resettlement area and form an integrated spatial structure connected with the old urban area of Bijiang.

The general plan can be divided into four interrelated areas: the residential area of the Panpu Resettlement Area, the residential area across the stream, Baimenkou Street and its related stream channel spaces, and the street interfaces along the western and southern edges. The residential area of the Panpu Resettlement Area is the main living space for the original villagers after relocation. It undertakes the functions of everyday dwelling and neighbourhood interaction and provides the practical basis for the continuity of collective memory. The residential area across the stream and its surrounding public spaces have a stronger degree of openness and shared use, and can supplement the functions of collective space related to ritual, culture, and interaction for the Panpu Resettlement Area. Baimenkou Street and its related stream channel spaces serve as the core connective framework of the overall layout. Through the restoration of the stream, they reconstruct the spatial clues of the water town and reintroduce the memory of the former site into the environment of the new settlement. The

street interfaces along the western and southern edges undertake the role of transition and connection between Panpu and the street, shifting the overall spatial relationship from a closed internal organisation to a more open regional linkage.

In this way, the revised regional organisation no longer remains at the level of partial adjustment within the resettlement area, but, while retaining the residential character of the Panpu Resettlement Area, re-establishes the connection structure between Panpu and Bijiang through the integration of public spaces across the stream, the restoration of the stream at Baimenkou Street, and the reorganisation of the street interfaces. It further forms a complete space – memory network composed of residential areas, shared areas, stream channel spaces, and interface spaces.

5.3.2 Paths: Organization of Spatial Narrative

The spatial structure of the Panpu Former Site unfolded along the stream and the streets and lanes, forming a continuous spatial sequence. In the original village, the village entrance, waterside landing, temples, ancestral halls, streets and lanes, and dwellings together created a spatial experience that moved from outside to inside, from public to everyday, and from movement to daily life. This path relationship was itself an important part of collective memory. Therefore, the path design in the overall layout of the new settlement is not only a matter of traffic organisation, but also a process of reconstructing spatial narrative.

At present, the entrance to the Panpu Resettlement Area faces Kunzhou Avenue and functions mainly as an access interface towards an urban road. Its spatial organisation primarily serves circulation and residential access, and its sense of place is relatively weak. It is therefore unable to carry the functions of recognition, staying, transition, and public interaction once associated with the entrance of the original village. On this basis, the design redefines the position of the village entrance and designates the area around Deyunqiao Park, Qifeng Shrine, and Sanyuan Palace as the

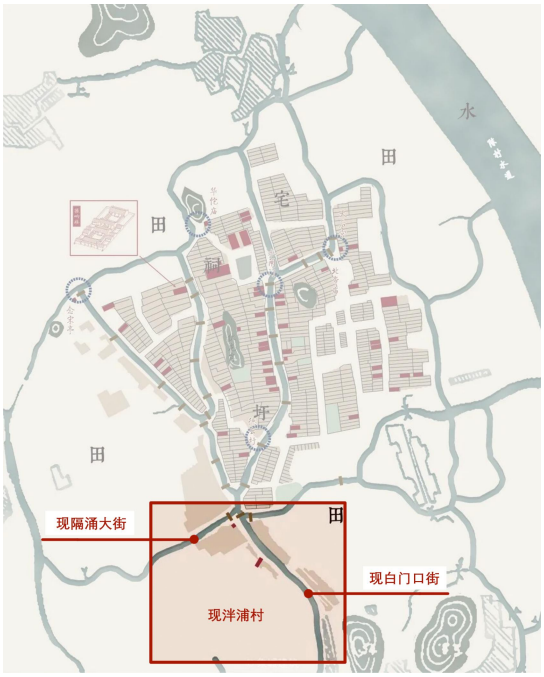


Figure 5- 7 Analysis Diagram of the Original River Channel
(Source: Redrawn from URBAN ELEPHANT)

new "village entrance" of the Panpu Resettlement Area, corresponding to the spatial position of the former village's waterside entrance. This area was originally the meeting point of Cunxin Stream, Gechong Stream, and Deyun Stream. It was an important waterfront interface in the old urban area of Bijiang, close to the historic and cultural district of Bijiang, and it remains the area most closely connected to the old urban area of Bijiang. At the same time, it is now the terminal section of the restoration project for Cunxin Main Street in the Bijiang area, directly connecting to Baimenkou Street. As the restoration project advances, the continuous restoration of the watercourse along Baimenkou Street follows the spatial logic of upstream and downstream water continuity, making it possible to form a waterfront public entrance space and a community narrative path with a continuous water-town image. This area therefore has realistic conditions for water restoration and spatial integration. By relying on the space across the stream and the surrounding waterfront interface, it can form a more recognisable and place-specific entrance space, capable of carrying the combined functions of entrance recognition, spatial transition, and the introduction of local memory.

Through the design of water restoration and the village entrance, it becomes possible to reconstruct the spatial narrative of "entering from the village entrance, moving along the water, reaching the public core, and extending into everyday living space". With the recovery of this linear interface, the village memory once developed along the water at the Panpu Former Site can be perceived again in the new environment. The overall path organisation is further structured into four types of routes. The first is the Villagers’Daily Route , which mainly serves residents' daily needs for movement, staying, communication, and use, and links spaces of everyday interaction such as the cultural garden, small public nodes, and the shared library. The second is the Ritual Activities Route, which mainly connects the entrance square, the ancestral hall square, the Northern Emperor Temple, and related ceremonial spaces, serving collective activities such as worship, gatherings, and festivals. The third is the Waterfront Leisure Route, which organises a continuous walking experience through the restored watercourse of Baimenkou Street, the waterfront interface of the former site, and the landscape belt, thereby strengthening residents' renewed perception of Panpu's water-town memory. The fourth is the external connection route, which, through Kunzhou Road, Nanping Road, and the interfaces linking to the old urban area of Bijiang, incorporates the Panpu Resettlement Area into a larger regional public space network. In this way, the paths not only serve everyday movement, but also become an important medium for linking different memory scenes and organising the sequence of spatial narrative.

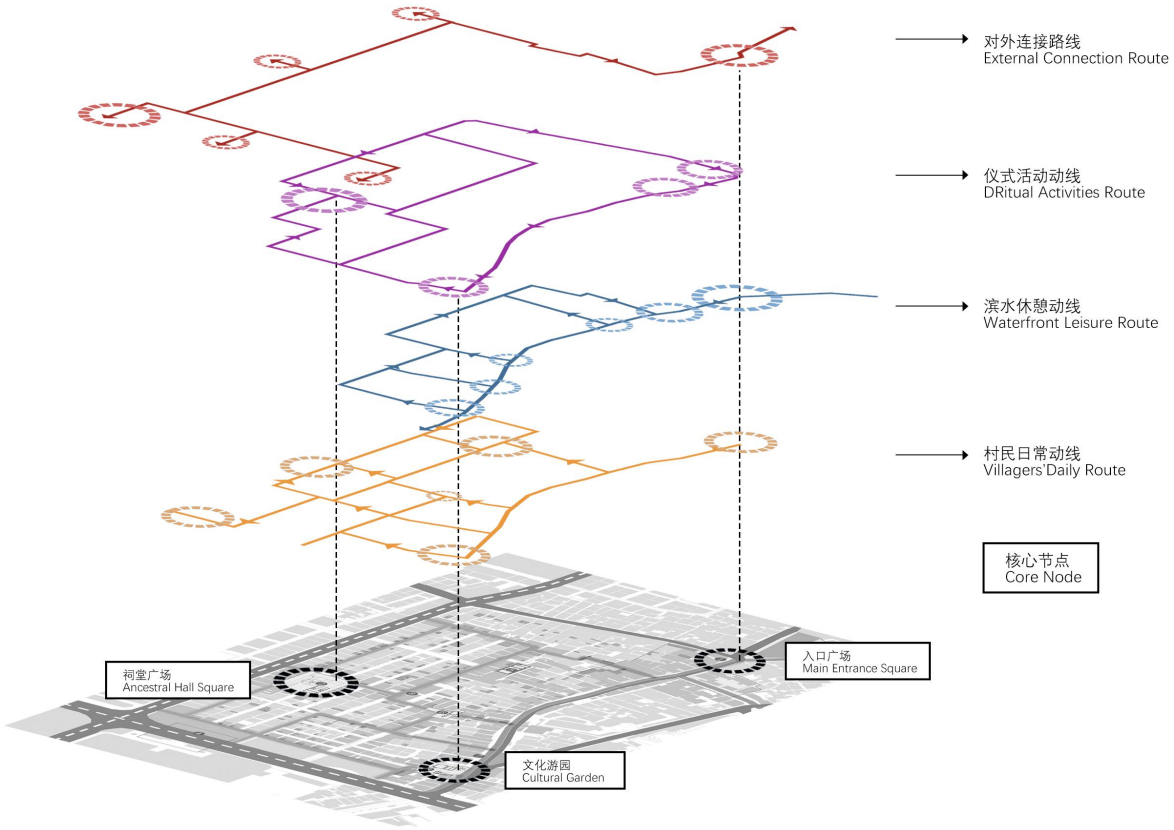


Figure 5- 8 Site Circulation Analysis (Drawn by the Author)

5.3.3 Nodes: Three Types of Collective Space Systems

On the basis of regional relationships and path organisation, the overall layout is ultimately structured into three interconnected collective space systems: the gateway and ceremonial space system, the daily interaction and cultural sharing system, and the waterfront ecology and memory connection system.

The gateway and ceremonial space system takes the entrance square, the ancestral hall square, and related spaces as its core. It mainly accommodates functions such as village entrance recognition, clan ritual order, public ceremony, and collective identity, and serves as the spiritual core within the collective space network of the Panpu Resettlement Area. The daily interaction and cultural sharing system consists of the cultural garden, two small public nodes, the shared library, and related spaces. It mainly responds to residents' practical needs for everyday staying, neighbourhood communication, children's activities, cultural learning, and public sharing. Compared with the ceremonial core, this system places greater emphasis on continuity and participation within everyday life, and serves as the main carrier through which everyday-life memory and cultural memory continue to develop. The waterfront ecology and memory connection system is based on the restoration of the stream at Baimenkou Street, the waterfront spaces of the former site, and related connecting paths. It

undertakes the continuation of regional water-town memory, the shaping of the ecological interface, and the connection between the new settlement and the former site. It is not only an extension of the spatial structure of the Panpu Former Site into the new environment, but also an important interface through which the overall space–memory network can expand into a wider area.

In summary, the overall layout of the Panpu Resettlement Area is based on the translation of the topological relationships of the Panpu Former Site. Through regional correspondence, path organisation, and the construction of node systems, it forms a collective space network composed of Gateway and Ritual Space System, Daily Interaction and Cultural Sharing spaces System, and Waterfront Ecology and Memory Connection spaces System. The following sections will discuss the specific design of these three systems in turn.

5.4 Design of Gateway and Ritual Space System

The gateway and ritual space system is the most recognisable and symbolic component within the collective space network of the Panpu Resettlement Area. It mainly responds to problems such as the blurred image of the village entrance after relocation, the lack of ritual space, and the weakening of collective identity. This system is composed of the entrance square and the ancestral hall square. The former undertakes the functions of spatial transition and gateway recognition when entering the Panpu Resettlement Area from outside, while the latter accommodates activities related to clan ritual order, public ceremony, and collective gathering. Together, they form a public order that progresses from outside to inside.

Through the construction of this system, the space-memory relationship corresponding to the sequence of "village entrance-temple-tree-ancestral hall core" at the Panpu Former Site is re-established in the new environment. This enables the Panpu Resettlement Area to retain a clear historical identity and community cohesion while being integrated into the overall urban structure of the old area of Bijiang.

5.4.1 Design of the Village Entrance Square

In terms of its existing condition, this area was originally the open space around Deyun Bridge. According to villagers' interviews, it once accommodated public activities such as a small shop and a local market, and served as an important place for everyday interaction and daily services for surrounding residents. It therefore possessed a continuing public-space character. With the advancement of the water restoration project in Bijiang, the area has now been integrated into Deyunqiao Park, forming a relatively mature waterfront open space.

On this basis, the present design takes this area as the main site for the village entrance

square of the Panpu Resettlement Area. While respecting the existing spatial foundation, it strengthens the functions of entrance recognition, public staying, and local connection through memory translation and scene-making.



Figure 5- 9 Entrance Square Current Situation Photo (Photographed by the Author)

The redesigned village entrance square of the Panpu Resettlement Area is located at the interface where the Panpu Resettlement Area is most closely connected with the old urban area of Bijiang. It serves as the front node within the gateway and ritual space system, undertaking the functions of entrance recognition, spatial transition, and public staying. The site is organised around Deyun Bridge Park, Sanyuan Palace, Qifeng Shrine, Deyunju Restaurant, and the surrounding spaces of Baimenkou Street. Drawing on the existing public space conditions across the stream and the waterfront interface formed by the restored stream along Baimenkou Street, the design creates a new village entrance area.

The overall layout does not alter the basic structure of the original residential units in the Panpu Resettlement Area. Instead, it adds a public, recognisable, and transitional entrance space along its outer edge, so that when residents enter the Panpu Resettlement Area from the old urban area of Bijiang, they experience a clear sequence of transition from the external street block, to the waterfront interface, and then to the internal residential area.



Figure 5- 10 Village Entrance Square Plan (Drawn by the Author)

The translation of memory in the village entrance square mainly centres on the topological relationship of "pier–temple–banyan tree–sluice gate–village interior" at the original Panpu Former Site. The entrance of the original village was not only the starting point of the transition between water and land, but also an interface where spiritual protection, public staying, and place recognition overlapped. In the new settlement, Sanyuan Palace continues the functions of local belief and spiritual attachment once carried by the temple at the village entrance. Deyunju and the surrounding open spaces accommodate residents' activities of staying, conversation, and shared use, while Qifeng Shrine and the surrounding historic buildings together strengthen the historical atmosphere and place recognition of the village entrance interface. With the advancement of the water restoration along Baimenkou Street, the village entrance square is further connected to a continuous waterfront interface, so that the process of entering the Panpu Resettlement Area also becomes a process of perceiving Water-Town Memory, local historical context, and collective life.

5.4.2 Design of the Ancestral Hall Square

The park of the Panpu Resettlement Area is the only existing public open space of a certain scale within the settlement. It is located at the site of the former main entrance of the resettlement area, with Kunzhou Middle Road immediately to the west and the internal

network of streets and lanes of the resettlement area connected to its eastern side. It is therefore the core node where pedestrian flows converge and spatial perception is most concentrated. In its current condition, the site is mainly paved with hard surfaces and contains an ancestral hall, an equipment room, a limited amount of landscape planting, and leisure seating. However, its overall spatial layout is relatively loose, its functions are rather limited, and it lacks any connection with the local culture of Panpu. For this reason, after the main village entrance was redefined, the design transforms the park of the Panpu Resettlement Area into an ancestral hall square.



Figure 5- 11 Current Photos of Panpu Resettlement Area (Photographed by the Author)

Within the Design of Gateway and Ritual Space System, the ancestral hall square is no longer understood as an ordinary node, but as a key place that undertakes the dual functions of a ritual core and a spiritual centre. Taking the Liang Clan Ancestral Hall as its core memory prototype, this node transforms an ordinary public space into a collective space with both ritual character and everyday vitality through spatial reorganisation, formal translation, and narrative implantation.

The ancestral hall square covers an area of about 800 square metres. The design removes the original equipment room on the site, retains existing elements such as the banyan and the

memorial arch, and introduces the Liang Clan Ancestral Hall as the core space. In this way, it forms an overall layout composed of the main ancestral hall building, a forecourt gathering area, a banyan public space, and a rear courtyard, while also providing supporting parking space in response to surrounding needs. The functional areas present a spatial sequence that progresses from outside to inside. The forecourt remains open and serves gathering and staying functions; the main ancestral hall forms the ritual core; and the banyan in the courtyard, together with the children's play facilities and fitness facilities in the rear space, softens the solemn atmosphere of the ancestral hall through a more everyday spatial character and enhances the composite use of the space.



Figure 5- 12 Rendering of Ancestral Hall Square (Drawn by the Author)

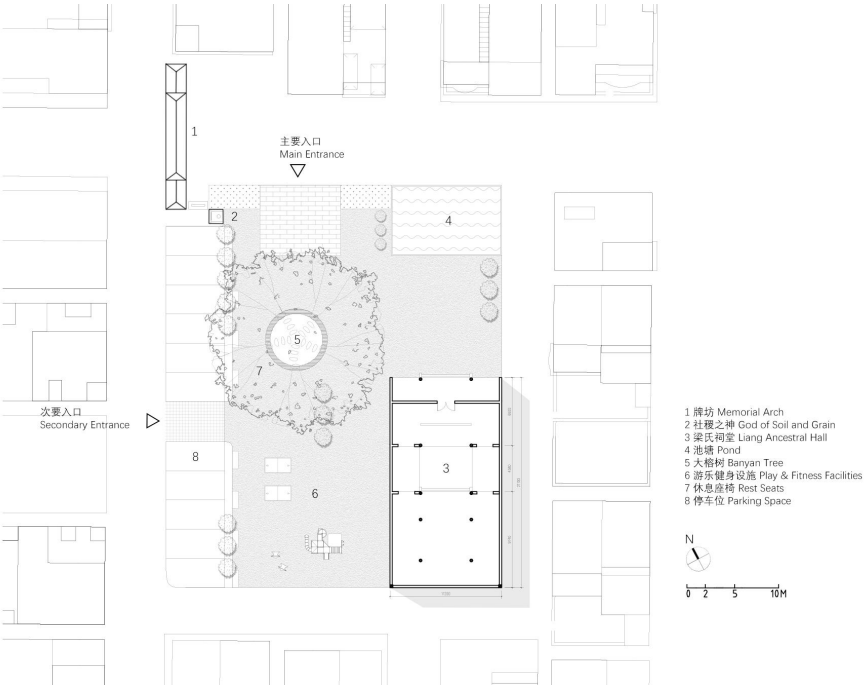


Figure 5- 13 Plan of Ancestral Hall Square (Drawn by the Author)

The ancestral hall building has a total floor area of about 250 square metres. As the Liang Clan Ancestral Hall at the Panpu Former Site has already been destroyed and no complete visual records are available, it is difficult to reconstruct it through direct restoration of the original building. For this reason, the present design adopts a method that combines prototype reference with local translation. Taking the Liang Clan Ancestral Hall in Zhuji Lane, Nanxiong, Shaoguan as the reference prototype, it refines and reconstructs its spatial layout and architectural form. On the basis of continuing the basic ritual order of Lingnan ancestral halls, the design also makes moderate adjustments and functional integration in response to the actual needs of Panpu Village.

The Liang Clan Ancestral Hall continues the typical features of Guangfu ancestral halls as a whole, using traditional elements such as grey brick and grey tile, wok-ear gables, and carved wooden lattice windows in order to strengthen the cultural recognisability of the place. A pond and an open forecourt are arranged in front of the ancestral hall in response to the environmental characteristics of the Lingnan water town. Inside the building, spaces such as the front hall and the main hall accommodate ancestral worship, discussion, and exhibition functions. Through ancestral tablets, offering tables, and exhibition displays, the history of the Liang clan and the memory of local worthies are embedded into the space, so that the ancestral hall square becomes not only a spatial carrier for ritual activities, but also an important place where the collective memory of Panpu Village is re-consolidated in the new settlement.

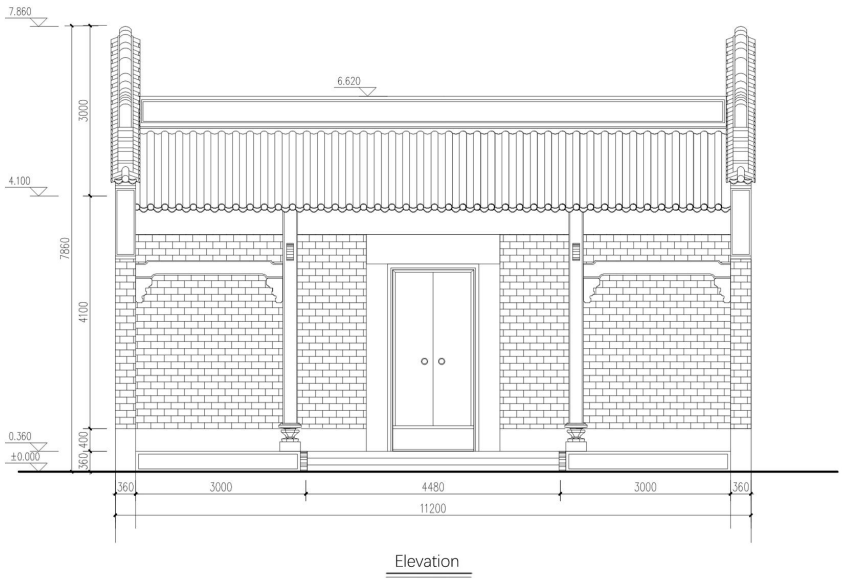


Figure 5- 14 Elevation of Ancestral Hall Square (Drawn by the Author)

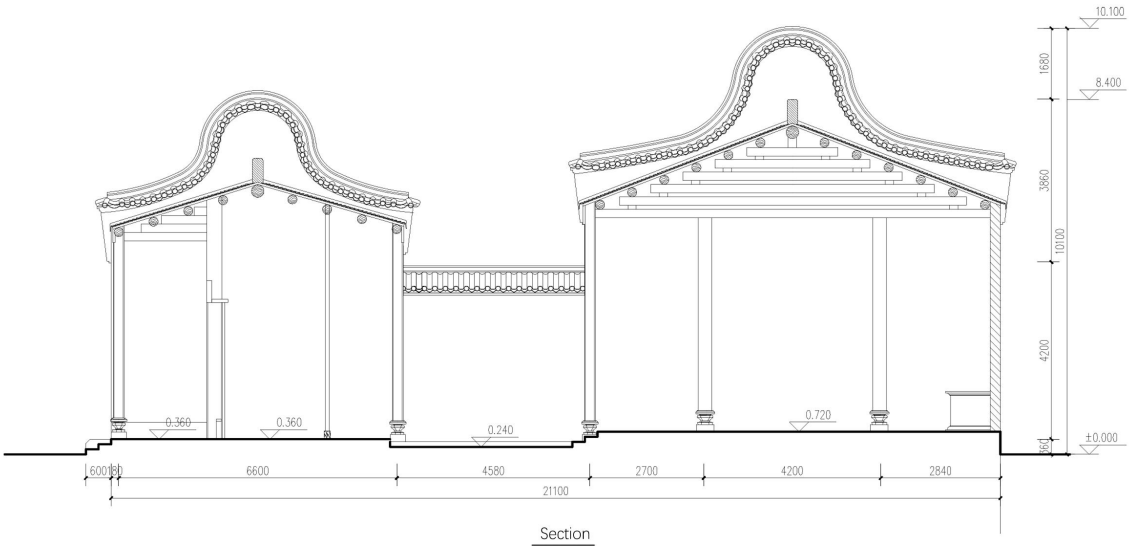


Figure 5- 15 Section of Ancestral Hall Square (Drawn by the Author)

The translation of memory in the ancestral hall square is mainly reflected in the coordinated shaping of site texture, everyday scenes, and ritual functions. The forecourt is paved with bluestone slabs, continuing the spatial texture of traditional Lingnan streets and ancestral hall squares. Through the combination of dark and light grey stone materials, it abstractly outlines the former spatial pattern of Panpu Village and transforms the texture of the old village into a perceptible contemporary spatial language, thereby strengthening the recognisability and historical continuity of the place. The original large banyan is retained at the centre of the site, and, together with curved seating, a stone round table, and enclosed benches, creates a small-scale public space suitable for staying and conversation, in response to the everyday-life memory of people gathering beneath the banyan in the original village.



Figure 5- 16 Perspective of Banquet at Ancestral Hall Square (Drawn by the Author)

In terms of use, the square provides residents with a place for rest, communication, and activities in everyday life, while during festivals it can be transformed into a ritual space for worship, gatherings, and folk activities. It also works in coordination with surrounding nodes, allowing collective memory to be continuously activated through both daily use and public ritual.

5.5 Design of Daily Interaction and Cultural Sharing System

5.5.1 Design of the Cultural Garden

The Cultural Garden is located in an vacant public space outside the resettlement area, adjacent to the historic former watercourse of Baimenkou Street. It is close to residential areas and public activity spaces and therefore has a sound basis for community use. In its current condition, the site is mainly a semi-open space, containing half of a basketball court, two restaurants, several retained buildings, and vacant hard-paved ground. Its present use is rather mixed, and its public character is insufficient.

Guided by the revival of the water-town context, the design combines the water restoration of Baimenkou Street with site integration and transforms the area into a composite collective space that brings together leisure and recreation, folk belief, cultural education, and memory display. The node covers a total area of about 600 square metres. Arranged as a waterfront layout along the restored watercourse, it is divided into four parts: a religious belief area, a cultural building area, a central square area, and a waterside play area. While ensuring the function of public gathering and distribution, it also forms a continuous waterfront activity interface.The water restoration of Baimenkou Street provides the basis for the spatial reconstruction of this node. Drawing on the existing restoration works along Cunxin Main Street, the design optimises the section of the watercourse, the form of the embankment, and the waterside interface, while introducing facilities such as walkways and waterside platforms. In this way, water once again becomes part of residents' everyday activities and forms a continuous waterfront public space.

Three existing buildings on the site are retained and adaptively reused to create a composite cultural building system that integrates belief, display, and education. Among them, one larger retained building is transformed into the Northern Emperor Temple, continuing the folk belief tradition in the Lingnan water town associated with water safety and favourable weather, and meeting villagers' needs for daily worship and festival rituals. The other two smaller buildings are linked by a corridor and combined into a memory display space for presenting the historical development of Panpu Village, local production, and ways of life. At

the same time, a new Panpu calligraphy and painting studio is introduced in response to the village's educational and cultural tradition. The studio adopts a two-storey layout, with the ground floor used for calligraphy and cultural activities and the upper floor arranged as a reading space, thereby supporting community cultural education and shared learning.



Figure 5- 17 Site Current Condition Photos (Taken by the Author)



Figure 5- 18 View of Cultural Garden (Drawn by the Author)

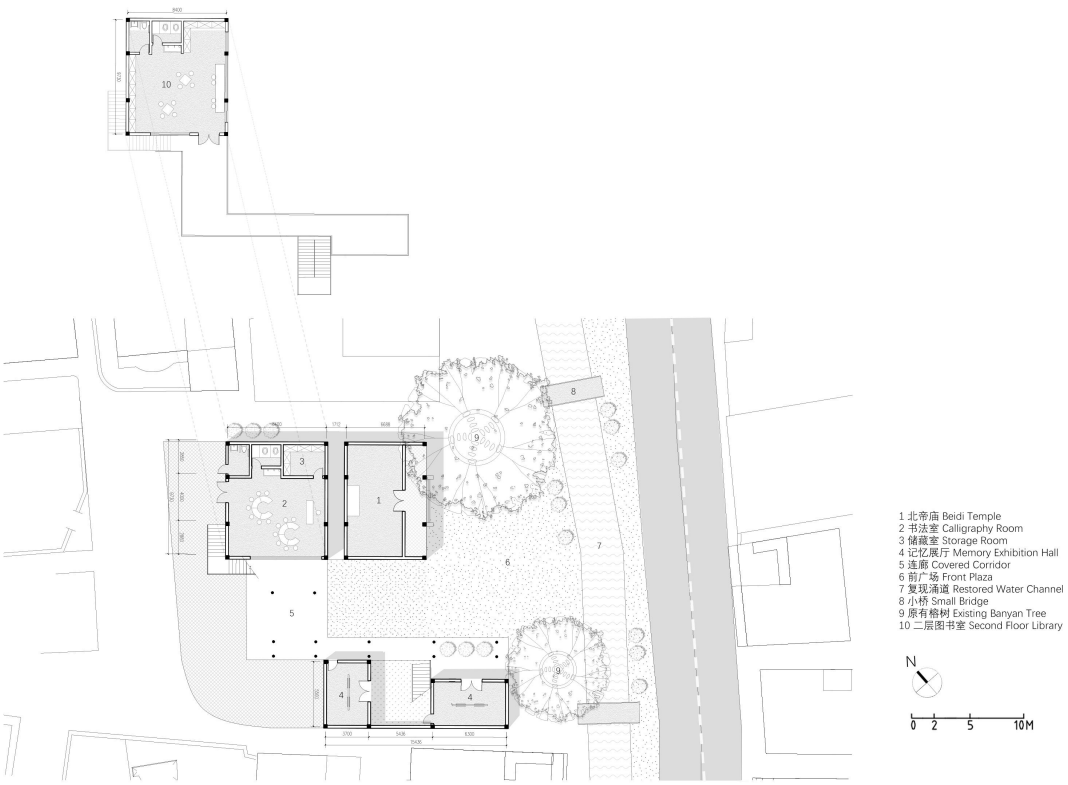


Figure 5- 19 Plan of Cultural Garden (Drawn by the Author)

On the basis of the overall spatial design, the project translates abstract collective memory into perceptible spatial experience through targeted expressions of different types of memory. The memory translation of the cultural garden is mainly developed through three kinds of scenes: waterfront experience, belief activities, and shared educational and cultural activities. First, the restored stream channel continues the original water-town spatial clue of Panpu Village. Through the organisation of a linear watercourse, stone steps, waterside platforms, and riverside walkways, the design transforms the memory of the disappeared stream into an everyday scene that can be walked through, occupied, and experienced by the water, allowing residents to re-perceive Panpu's water-based way of life in the process of walking, staying, and viewing the water. Second, the Northern Emperor Temple and its forecourt form a transitional sequence from the garden space into the place of belief through open space, paving transitions, and interface guidance. This provides a spatial basis for daily worship, festival blessings, and collective folk activities, allowing traditional belief memory to continue in the new spatial environment. Third, the memory display space and the Panpu calligraphy and painting studio together create a place that combines cultural narrative with everyday education. Through illustrated displays, artefact exhibition, calligraphy activities, and reading and learning, the village's history, way of life, and educational tradition are transformed into a public cultural scene that can be read, experienced, and participated in.

These three kinds of scenes are spatially connected and organised through continuous walking routes into an integrated garden experience, enabling residents gradually to perceive, understand, and continue the collective memory of Panpu Village in the course of everyday use.



Figure 5- 20 Perspective of Folk Activities (Drawn by the Author)

5.5.2 Design of the Public Corridor

The Public Corridor is located on a small vacant site at an internal corner within the resettlement area. The plot is limited in size and irregular in shape. As it is positioned at a turning point in the streets and lanes, a certain amount of pedestrian movement passes through it in daily life. However, the site currently lacks public service facilities as well as conditions for shade and staying, and its potential pedestrian vitality has not yet been effectively activated.



Figure 5- 21 Site Current Condition Photos
(Taken by the Author)



Figure 5- 22 Site Drone Photos
(Taken by the Author)



Figure 5- 23 Rendering of Public Corridor (Drawn by the Author)

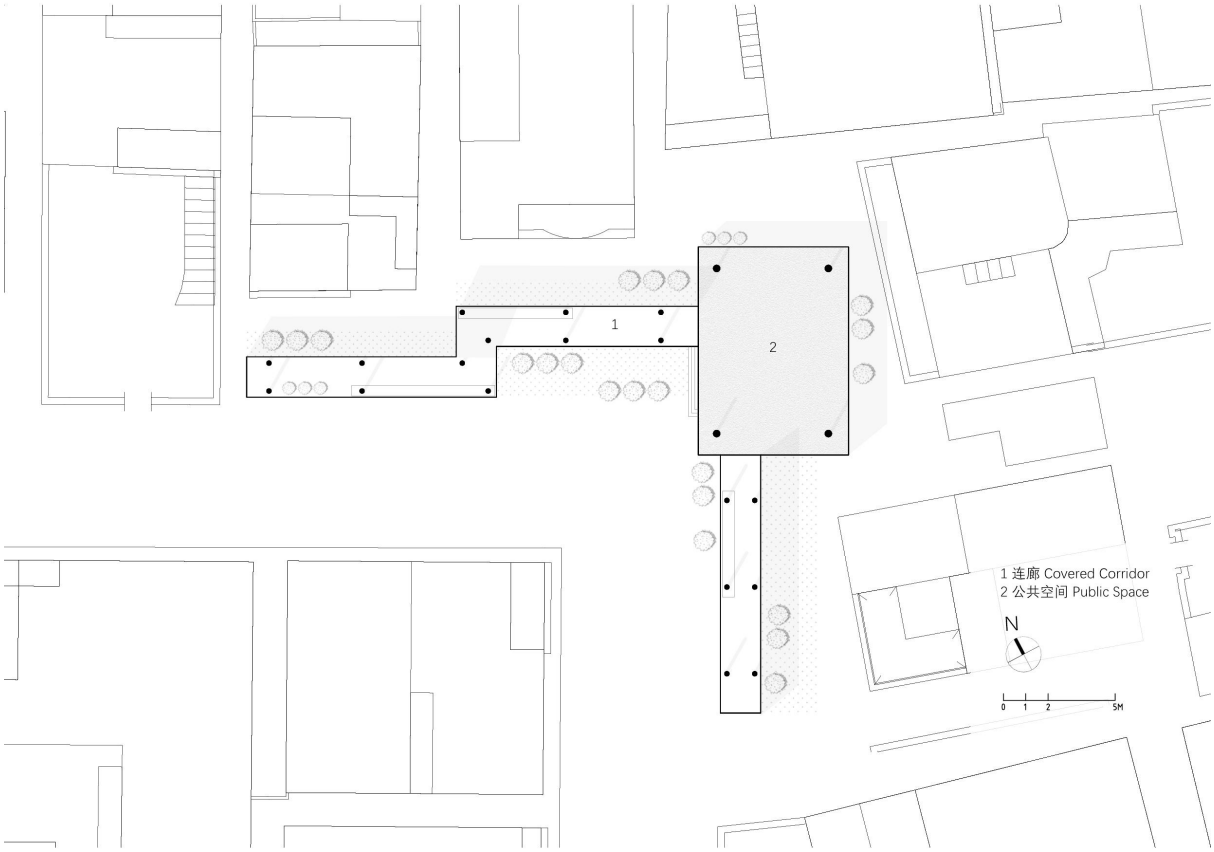


Figure 5- 24 Plan of Public Corridor (Drawn by the Author)

This node takes as its design prototype the everyday memory of shaded lanes and neighbourhood interaction in the original village of Panpu. Guided by the principles of light intervention and strong vitality, it inserts a group of multifunctional public corridors into the limited site conditions, transforming the unused corner into a small community living room for residents of the resettlement area to stop, communicate, and rest in everyday life. In terms

of memory prototype extraction, the bluestone streets and lanes of the original Panpu Village were not only circulation routes, but also informal public places for neighbourhood interaction, exchange of goods, and the transmission of information. Under the hot climate, bamboo shading structures and the shade of the banyan in the streets and lanes provided natural conditions for villagers to gather. This spatial logic of streets and lanes centred on shade and staying became the main reference for the design of this node.

The corridor has a total length of about 30 metres. It adopts an overall L-shaped enclosure and extends along the streets and lanes on both sides of the corner, attracting and guiding pedestrian flows from two directions, while the corner itself forms a larger space that can accommodate small-scale activities. With the smallest possible site intervention, the public corridor node achieves the greatest possible effect in activating the community, reflecting a precise balance in the renewal of the resettlement area between site conditions and the activation of memory. The design of this node does not pursue a grand narrative. Instead, in a soft, everyday, and life-oriented manner, it translates the most ordinary memory of neighbourhood interaction in the streets and lanes of Panpu into a spatial place that can continue to be used in the present.

5.5.3 Design of the Public Vegetable Garden

The Public Vegetable Garden is located on a relatively regular vacant site within the resettlement area. This plot is relatively distant from the core entrance area of the resettlement area and is separated from the central node by a certain distance. The surrounding area is mainly composed of self-built residential houses, and the site is used only infrequently in daily life. At present, it functions mainly as an informal parking area, and the land has long remained underused.



Figure 5- 25 Site Current Condition Photos
(Taken by the Author)



Figure 5- 26 Site Current Condition Photos
(Taken by the Author)



Figure 5- 27 Rendering of Public Vegetable Garden (Drawn by the Author)

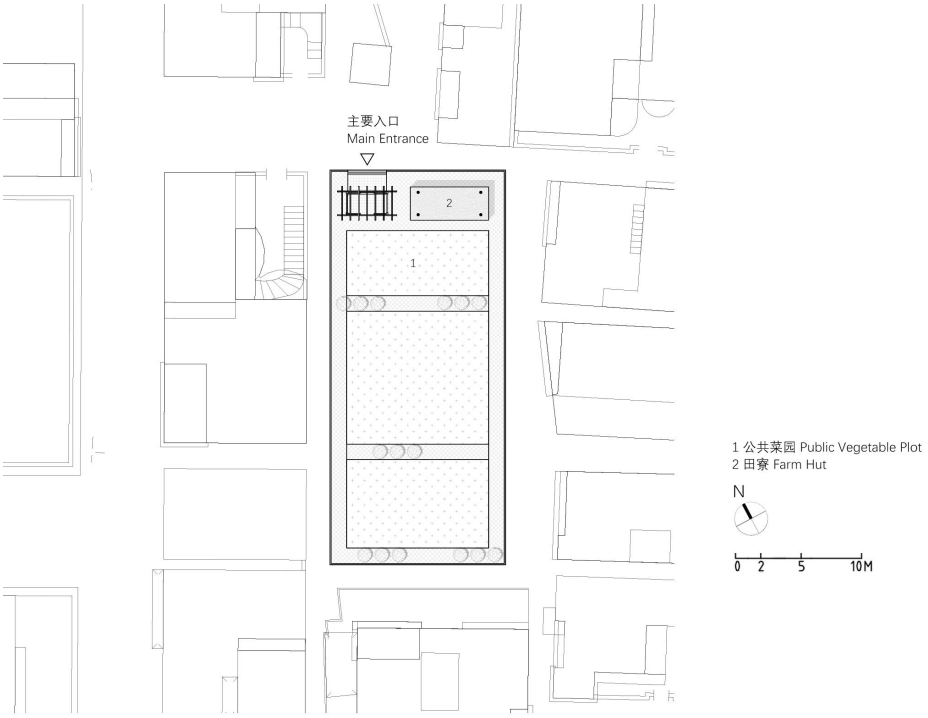


Figure 5- 28 Plan of Public Vegetable Garden (Drawn by the Author)

This node takes as its core the memory of the self-sufficient agricultural life of Panpu Village. With the participatory and mutually supportive character of agricultural production as its design driver, it transforms the vacant site into a public vegetable garden serving all residents of the resettlement area, so that everyday rural practices such as growing vegetables, exchanging produce, and neighbourhood mutual help can be reactivated in the new environment through the form of contemporary community agriculture. In terms of site selection, its relative distance from the core node in fact provides the vegetable garden node

with conditions for more independent operation, avoiding functional interference with nodes such as the central square. At the same time, the concentration of residential houses around the site allows it to serve a large number of households within walking distance, creating the everyday scene of a "vegetable garden at one's doorstep" and truly integrating it into residents' daily living practices.

Although the public vegetable garden node is small in scale, its role in activating community cohesion and the transmission of memory within the resettlement area should not be underestimated. Agricultural labour itself has a natural capacity to bring people together, and the processes of cultivating and sharing collectively were among the simplest and most effective ways of sustaining neighbourhood relations in the original village of Panpu. Re-presenting this behavioural scene in the form of contemporary community agriculture is precisely one of the most grounded practical paths for the implantation of memory in everyday life.



Figure 5- 29 Perspective of Community Vegetable Garden (Drawn by the Author)

5.5.4 Design of the Public Shared Library

The shared library node is located on the southern side of the site, where the connection with the outside is strongest. Adjacent to Kunzhou School and oriented towards the public street-and-lane interface, it is one of the few places within the Panpu Resettlement Area that combines external accessibility with conditions for everyday staying. Compared with the more residential inner spaces of the settlement, this node is better suited to accommodating the composite needs of students, residents, and surrounding users, and is also more appropriate as a cultural sharing space linking internal community life with external public

activities.



Figure 5- 30 Panpu School (Author)



Figure 5- 31 Street Interface (Author)

The design places the shared library here for two reasons. On the one hand, it makes use of the stable pedestrian flow around the school to increase the frequency of spatial use. On the other hand, through the organisation of an open street-and-lane interface, it enables the library to become an everyday public space oriented towards younger generations and community residents.

The “He+ Shared Library” by the Guitang River offers a useful public-space reference. It is a shared reading space built on broad social participation. Public reports show that its collection has long been accumulated through donations from citizens, and that its continued operation has generated a strong public cultural influence. At the same time, the library attracts many nearby children after school to read and do homework, which shows that an open reading space near a school can naturally accommodate young people’s everyday needs for staying, studying, and waiting for family members. In the design context of the Panpu Resettlement Area, this experience suggests that a shared library can be more than a simple reading place. Through book donation, community participation, and daily openness, it can gradually become a public cultural space oriented towards younger generations, allowing cultural activities to truly enter everyday community life.

In terms of memory translation and scene-making, the shared library corresponds to the contemporary continuation of Panpu Village’s educational tradition and modes of public communication. The farming-and-study tradition represented by Panpu Academy, the village’s long-standing respect for education, and the exchanges that residents once carried out around public places can all find new spatial support at this node. Through the organisation of composite functions such as reading, display, staying, and sharing (Fig. 5-32), the design enables the library not only to undertake the functions of knowledge transmission and cultural

education, but also to become an important medium through which younger generations can approach village historical memory and understand local culture. In this way, the shared library creates not only a reading space, but also a community collective space that connects intergenerational communication, everyday life, and educational memory.



Figure 5- 32 Perspective of Shared Library (Drawn by the Author)

5.6 Design of Waterfront Ecology and Memory Connection System



Figure 5- 33 Banyan at the Pier Relic(Taken by the Author)



Figure 5- 34 Greenway in Country Garden Boyue Bay (Taken by the Author)

After the land acquisition of the Panpu Former Site was completed, the related plots were assigned to Country Garden Group for development and construction. They were subsequently developed into urban functional areas such as Shunde Country Garden West

Garden, Panpu Bay Residential Community, Shunkong Boyue Bay, and Bright Dream Robotics Valley. The original village pattern has basically disappeared, and only two old banyans and one pier remain as historical relics. The old banyan at the centre of the former village has now become the landscape core of the public garden square in Country Garden West Garden, while the remains of the pier have been enclosed within a newly built residential community, have lost their original transport function, and are now in an abandoned state.

The waterfront zone of the former pier was included in the renewal area mainly because of its relatively favourable existing conditions and its strong value as a carrier of memory. On the one hand, the site has been preserved in relatively complete condition and is already open to the public. It is also close to the Wanli Greenway near Country Garden Boyue Bay, and therefore has a spatial basis for accommodating the everyday activities of surrounding residents. On the other hand, the Bijiang area historically had a strong tradition of dragon boat racing, yet as a large number of streams were filled in, these related folk activities gradually declined. On this basis, the design takes the revival of dragon boat culture and the continuation of waterfront life as its main theme, and transforms the abandoned pier into a dragon boat-themed riverside landscape belt integrating cultural display, waterfront leisure, and folk activities.



Figure 5- 35 Current Status of the Original Site of Panpu Village (Drawn by the author)

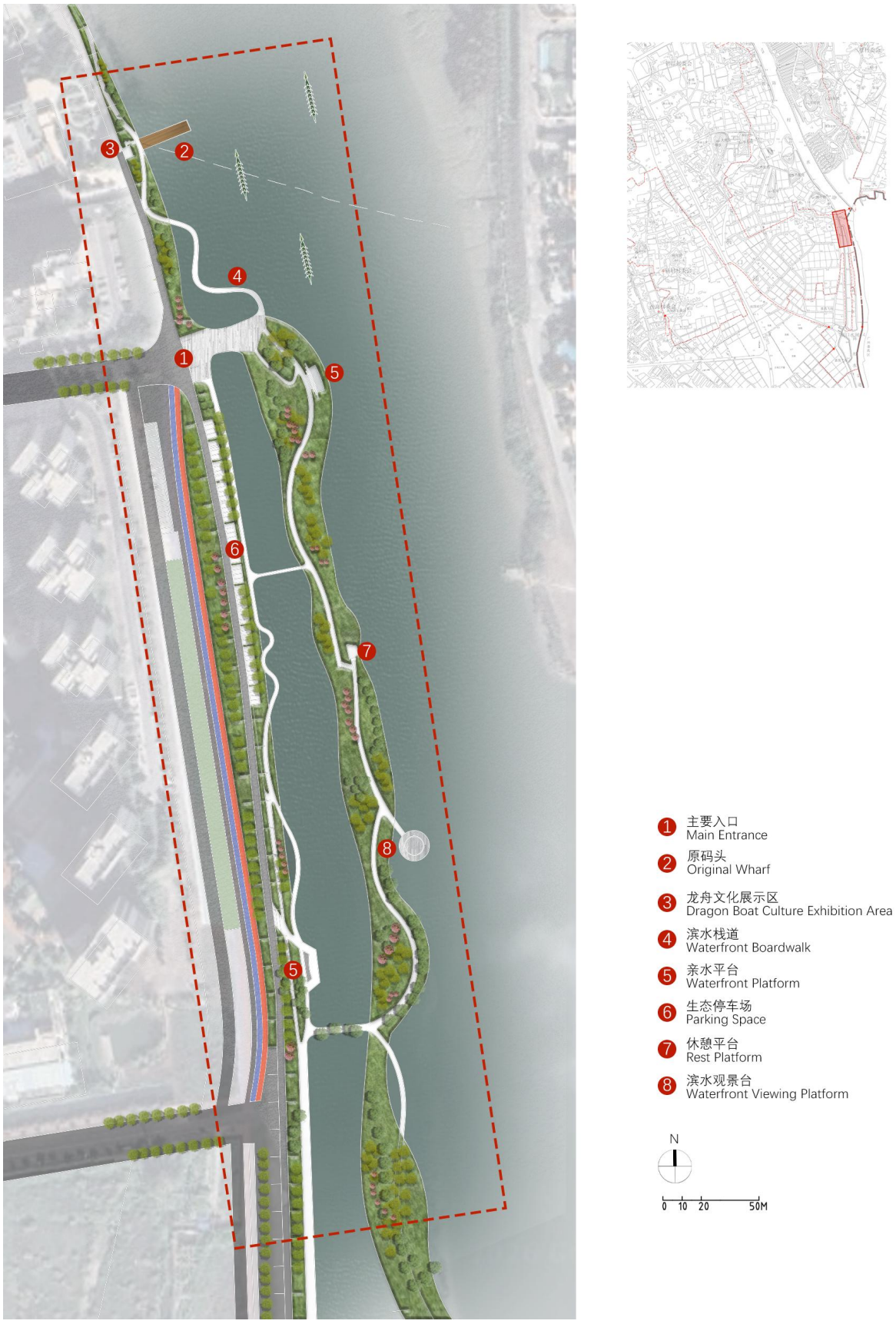


Figure 5- 36 Plan of Riverside Landscape Belt (Drawn by the Author)

According to functional and narrative logic, the landscape belt is divided into four sections. The dragon boat culture core area is located at the site of the former pier remains. The design preserves the existing revetment remains and, together with dragon boat-themed sculptures and display facilities, presents historical scenes such as the "Nine Dragons Entering the Cave" in the Bijiang area, dragon boat parades in Panpu, and villagers' racing activities, thereby promoting dragon boat culture and village history. The memory narrative walkway area is arranged along the greenway with a series of small nodes. Through fragmentary implantation, scenes such as labour at the pier, play along the riverside, and the gathering and distribution of river transport are transformed into a continuous experience within everyday walking. The waterside leisure area takes the restoration of everyday riverside life memory as its point of departure. Through multi-level platforms, waterfront boardwalks, and resting seats, it reconstructs life scenes in which villagers stayed by the water and interacted with one another. The folk activity reserved area is arranged as a flexible square. In daily use, it serves leisure activities and meets residents' everyday needs such as morning exercise, children's activities, and market stalls. During festival periods, it can be used for traditional festive activities such as dragon and lion dances and piaose performances, allowing the collective emotional experience of festivity to be repeatedly reinforced through periodic folk events.



Figure 5- 37 Rendering of Riverside Landscape Belt (Drawn by the Author)

Through ecological restoration, scene-making, and cultural implantation, the former abandoned pier site is transformed into a waterfront collective space that combines openness,

shared use, and local character, allowing the water transport memory, dragon boat memory, and waterfront way of life of Panpu Village to continue within a new spatial environment.

5.7 Chapter Summary



Figure 5- 38 Rendering of Resettlement Area Design (Drawn by the Author)

This chapter focuses on the design practice of the continuity of collective memory in the Panpu Resettlement Area, and translates the design methods proposed in the previous chapters into concrete spatial responses. Taking the reconstruction of the relationship between space and memory as its main line, the design follows the methodological path of collective memory selection, object mapping onto the site, and memory implantation into space. Within the Panpu Resettlement Area and its surrounding related spaces, it gradually advances from the identification of memory content and the spatial translation of sites to the formation of collective space.

Through memory selection, the design identifies core memory contents such as Clan Memory, Belief Memory, Water-Town Memory, and Educational Inheritance, and, together with villagers' needs and behavioural evidence, clarifies the practical basis for design intervention. Through object mapping onto the site, it retains the basic layout of the residential units in the new settlement while integrating the public spaces across the stream, the restored stream along Baimenkou Street, and the waterfront interface of the former site. In this way, it forms a space–memory network composed of areas, paths, and nodes, and further translates this network into three collective space systems: gateway and ritual space, daily interaction and cultural sharing space, and waterfront ecology and memory connection space. Finally, through memory implantation into space, the design combines material form,

behavioural scenes, and spatial narrative, so that collective memory is transformed into a spatial experience that can be perceived, participated in, and continuously sustained.

More specifically, the gateway and ritual space system reconstructs the spatial basis for entrance recognition, ritual activities, and clan identity; the daily interaction and cultural sharing system embeds water-town life, folk belief, cultural education, and neighbourhood interaction into residents' everyday life; and the waterfront ecology and memory connection system continues the water transport memory, dragon boat culture, and waterfront way of life of Panpu Village, while strengthening the connection between the new settlement and the former site. These three systems complement one another in function and are connected to one another in space, jointly supporting the continuity of collective memory in the Panpu Resettlement Area.

This chapter shows that, under the condition of integrated relocation, the renewal of the resettlement area is a comprehensive process of community making that takes memory as its thread, residents as its main subjects, and space as its medium. Under the conditions of complete relocation and the rupture of the original spatial context, the continuity of collective memory can still be achieved through systematic memory selection, spatial translation, and scene-making, thereby reconstructing a local spiritual homeland with warmth, memory, and identity in the modern resettlement area.

CONCLUSION

Research Conclusions

This study takes the continuity of collective memory as its core theoretical perspective, and uses the integrated off-site resettlement area of Panpu Village in Bijiang, Shunde, together with its related sites, as the empirical object. Focusing on the rupture and reconstruction of collective memory in the resettlement area, it gradually develops a complete research chain from theoretical construction, case study, and field investigation to design practice. On the basis of the full study, three main conclusions can be drawn.

1. The continuity of collective memory depends on the reconstruction of spatial relationships

The theoretical discussion in Chapter 2 shows that collective memory is jointly constituted by memory subject, memory object, and the temporal dimension. These three elements continue to interact within specific social contexts, allowing memory to be constantly constructed and sustained. The investigation of the Panpu Former Site in Chapter 4 further confirms that, before relocation, the stability of the collective memory of Panpu Village was grounded in a complete spatial system formed by the stream, streets and lanes, temples, the pier, the banyan, and the surrounding productive landscape. Memory was continuously generated and transmitted through the combined action of this systematic spatial structure and repetitive collective life. What integrated relocation brought about was not only the disappearance of a particular building or place, but the rupture of the entire relational structure between space and memory. Therefore, the continuity of memory requires the reconstruction of the relationship among memory subject, memory object, and spatial context under new place conditions, so that collective memory can grow again in a new environment.

2. The three-stage renewal mechanism provides an operable path for spatial transformation

Through a systematic analysis of relevant domestic and international practice cases, Chapter 3 extracts an operable strategic framework from three dimensions: memory element identification, spatial translation, and sustained activation. On this basis, it proposes a three-stage renewal mechanism consisting of collective memory selection, object mapping onto the site, and memory implantation into space. The design practice in Chapter 5 concretely implements this mechanism. In the stage of collective memory selection, core memory objects were identified on the basis of participatory investigation. In the stage of object mapping onto the site, memory objects were matched with the resettlement area and

surrounding existing sites according to three principles: functional correspondence, spatial hierarchy correspondence, and scalar translation. In the stage of memory implantation into space, memory content was transformed into perceptible and participatory spatial experience from the material, behavioural, and narrative levels, forming three interconnected collective space systems: gateway and ritual, daily interaction and cultural sharing, and waterfront ecology and memory connection. These three stages are closely linked and progressively advanced, ensuring both the authenticity of memory content and the adaptability of the design results in the new place.

3. The mechanism of collective effervescence is the key driving force for the sustained activation of memory

Chapter 2 points out, in its discussion of collective memory theory, that what Durkheim described as collective effervescence, namely the emotional resonance produced when a group participates together in periodic rituals and collective activities, is an important driving force for the deep consolidation of collective memory. The interview investigation in Chapter 4 further confirms this judgement. Villagers' memories of collective ritual activities such as piaose performance, the Double Ninth Festival banquet for the elderly, and the Northern Emperor procession are clearly more vivid and profound than their memories of individualised everyday behaviour. On this basis, the design practice in Chapter 5 reserves sufficient spatial conditions in nodes such as the ancestral hall square, the cultural garden, and the riverside landscape belt for festival rituals, clan gatherings, and folk performances, so that collective effervescence can continue to take place in the new spatial environment and provide stable emotional support for the intergenerational transmission of memory. This shows that memory-oriented renewal of the resettlement area requires not only the construction of material spaces that carry memory, but also the provision of stable spatial conditions for the periodic occurrence of collective behaviour.

Limitations and Prospects

Although this study has achieved certain results in both theoretical construction and practical exploration, several limitations remain and require further improvement in future research.

In terms of research limitations, this study takes Panpu Village as a single empirical case. Whether its conclusions are equally applicable to resettlement areas with different regional cultural backgrounds, different relocation scales, and different social structures still needs to be tested through horizontal comparison with more cases. In evaluating the effects of memory

activation, this study relies mainly on residents' subjective accounts in interviews and the researcher's qualitative judgement, and lacks quantitative tools for systematically assessing the degree of memory activation. To some extent, this affects the falsifiability of the research conclusions. In addition, due to time limitations, the field investigation in this study mainly focuses on the point roughly twenty years after relocation was completed. It therefore lacks longitudinal data on the immediate condition of memory rupture in the early stage of relocation, which limits the depth of historical comparison.

In terms of future prospects, subsequent research may establish a comparative multi-case system and apply this research framework to resettlement areas with different regional cultures and different relocation backgrounds, so as to test the general applicability and boundary conditions of the three-stage renewal mechanism. At the same time, quantitative methods may be introduced to measure the degree of memory activation and residents' sense of identity in a more systematic way through questionnaires, behavioural observation, and similar tools, thereby improving the verifiability of the conclusions. Finally, greater attention should be given to tracing the immediate condition of memory rupture during the relocation process, so that longitudinal comparison can reveal the patterns and mechanisms of memory change at different stages after relocation.

Overall, the continuity of collective memory is a cultural issue that cannot be avoided in the process of urbanisation. As the number of integrated relocation-type resettlement areas continues to increase, how to preserve the warmth and depth of local memory within efficient and standardised resettlement models will remain a practical issue that urban and rural regeneration must continue to address.

REFERENCES

[1] 詹飞翔. 新城建设影响下的传统村落变迁及改造模式研究 [D]; 华南理工大学, 2016.

[2] 任致远. 关于我国城镇化发展问题的思考 [J]. 城市发展研究, 2013, 20(12): 12–17.

[3] “加快公共文化服务体系建设研究”课题组, 吴理财. 城镇化进程中传统村落的保护与发展研究——基于中西部五省的实证调查 [J]. 社会主义研究, 2013, (04): 116–123.

[4] 住房和城乡建设部等部门关于开展城市居住社区建设补短板行动的意见 [J]. 房地产世界, 2020, (17): 3–4.

[5] 谢静. 完整社区理念下安置型小区改造的“杭州模式”——以杭州缤纷未来社区改造为例 [J]. 建设科技, 2025, (10): 45–47.

[6] Halbwachs M., Coser L.A. On Collective Memory [M]. University of Chicago Press, 1992.

[7] 马航. 中国传统村落的延续与演变——传统聚落规划的再思考 [J]. 城市规划学刊, 2006, (01): 102–107.

[8] 贺紫瑶. 地域性特色街区的集体记忆建构研究 [D]; 中央美术学院, 2021.

[9] 熊兹花. 拆迁与城市记忆 [J]. 华中建筑, 2008, 26(11): 203–204.

[10] 何威, 文军. 城镇化进程中“新市民”群体的集体记忆建构与维系 [J]. 南京农业大学学报(社会科学版), 2018, 18(04): 35–46+157.

[11] 汪芳, 吕舟, 张兵, 等. 迁移中的记忆与乡愁:城乡记忆的演变机制和空间逻辑 [J]. 地理研究, 2017, 36(01): 3–25.

[12] 薛峰. 《棚户区和城中村改造策略与规划设计方法》 [J]. 城市住宅, 2017, 24(08): 92.

[13] 俞孔坚, 熊亮, 李青, 等. 震后农村居民安置模式研究——以四川卧龙特别行政区居民安置为例 [J]. 新建筑, 2008, (04): 76–79.

[14] 李宽, 李京生. 旧区改造中居民就地安置的可行性分析 [J]. 规划师, 2008, (09): 10–14.

[15] 扬·阿斯曼, 金寿福, 黄晓晨.《文化记忆:早期高级文化中的文字、回忆和政治身份》 [J]. 史学理论研究, 2015, (03): 49.

[16] Nora P. Between Memory and History: Les Lieux de Memoire [M]. 1989.

[17] 艾娟, 汪新建. 集体记忆:研究群体认同的新路径 [J]. 新疆社会科学, 2011, (02): 121–126+48.

[18] De Solà-Morales M. Public spaces, Collective spaces [J]. Architectural positions On architecture, modernity and public sphere Sun Publishers, Amsterdam, 2009.

[19] Stavrides S. Common space: The city as commons [M]. Bloomsbury Publishing, 2016.

[20] Team G.U.S. The urban condition: space, community, and self in the contemporary metropolis [M]. 010 Publishers, 1999.

[21] 周新年. 顺德地方社会与集体空间研究 [D]; 华南理工大学, 2018.

[22] Jacoby S. Collective Forms and Collective Spaces: A Discussion of Urban Design Thinking and Practice Based on Research in Chinese Cities [J]. China City Planning Review, 2019, 28(04): 8–17.

[23] Cernea M. The risks and reconstruction model for resettling displaced populations [J]. World development, 1997, 25(10): 1569–1587.

[24] Wang Z. Life after resettlement in urban China: State-led community building as a reterritorialization strategy [J]. International journal of urban and regional research, 2022, 46(3): 424–440.

[25] 邱正光, 伍黎芝, 杜金平. 三峡库区农村移民安置模式探讨 [J]. 人民长江, 2000, (03): 1–3+49.

[26] 候步伦. 移民集中安置区发展小城镇的实践与思考 [J]. 陕西水利, 2004, (05): 20–22.

[27] 刘志军, 孙泽建. 外迁三峡移民的社会融入——基于浙江嘉善 H 村 13 户移民的研究 [J]. 广西民族大学学报(哲学社会科学版), 2012, 34(05): 70–77.

[28] 施国庆, 严登才, 孙中艮. 水利水电工程建设对移民社会系统的影响与重建 [J]. 河海大学学报(哲学社会科学版), 2015, 17(01): 36–41+90.

[29] 马忠才, 王媛. 从迁移到互嵌：移民安置社区铸牢中华民族共同体意识的治理路径 [J]. 内蒙古社会科学, 2026, 47(02): 27–34.

[30] Durkheim E. The elementary forms of religious life [M]. Social theory re-wired. Routledge. 2016: 52–67.

[31] 王树生. 关于集体欢腾:与涂尔干理论遗产的对话维度 [J]. 青年研究, 2015, (03): 76–84+96.

[32] 刘亚秋. 记忆二重性和社会本体论——哈布瓦赫集体记忆的社会理论传统 [J]. 社会学研究, 2017, 32(01): 148–170+245.

[33] 康纳顿. 社会如何记忆 [M]. 社会如何记忆, 2000.

[34] 扬·阿斯曼, Assmann J. 文化记忆 [M]. 文化记忆, 2015.

[35] Manier D., Hirst W. A Cognitive Taxonomy of Collective Memories [M]. //ASTRID E, ANSGAR N. Cultural Memory Studies. Berlin, New York; De Gruyter. 2010: 253–262.

[36] 阿尔多.罗西. 城市建筑学 [M]. 城市建筑学, 2006.

[37] Boyer M.C. The city of collective memory: its historical imagery and architectural entertainments [M]. Mit Press, 1994.

[38] 王明珂. 历史事实、历史记忆与历史心性 [J]. 历史研究, 2001, (05): 136–147+91.

[39] 陶海燕. 浅析城市的个性与保护 [J]. 宁波高等专科学校学报, 2001, (02): 17–20.

[40] 朱蓉. 城市记忆与城市形态——从心理学、社会学角度探讨城市历史文化的延续 [J]. 南方建筑, 2006, (11): 5–9.

[41] 谭侠. 文脉传承载体 [D]; 重庆大学, 2008.

[42] 汪芳, 孙瑞敏. 传统村落的集体记忆研究——对纪录片《记住乡愁》进行内容分析为例 [J]. 地理研究, 2015, 34(12): 2368–2380.

[43] 吴良镛. 住房·完整社区·和谐社会——吴良镛致辞 [J]. 住区, 2011, (2): 2.

[44] 吴志强, 王凯, 陈韦, 等. “社区空间精细化治理的创新思考”学术笔谈 [J]. 城市规划学刊, 2020, (03): 1–14.

[45] 郭倩琳, 管健. 记忆对话及身份标识对集体记忆的影响 [J]. 心理学报, 2023, 55(06): 1016–1028.

[46] 于峰. 基于城市集体记忆的街区界面重塑 [D]; 华南理工大学, 2010.

[47] Zerubavel E. Time maps: Collective memory and the social shape of the past [M]. University of Chicago Press, 2003.

[48] De Saint-Laurent C., Obradović S. Uses of the past: History as a resource for the present [J]. Integrative Psychological and Behavioral Science, 2019, 53(1): 1–13.

[49] Vinitzky-Seroussi V., Teeger C. Unpacking the unspoken: Silence in collective memory and forgetting [J]. Social forces, 2010, 88(3): 1103–1122.

[50] 汪雁, 风笑天, 朱玲怡. 三峡外迁移民的社区归属感研究 [J]. 上海社会科学院学术季刊, 2001, (02): 129–136.

[51] Schwartz B. Rethinking the concept of collective memory [M]. Routledge international handbook of memory studies. Routledge. 2015: 8–21.

[52] Coser L.A. On collective memory [J]. 1992.

[53] 景晓婷. 集体记忆视角下老旧社区空间场景化营造研究——以西安土门庆安街坊为例 [C]// 2019 中国城市规划年会, 重庆, 2019: 10.

[54] 黄佳静. 集体记忆下的移民集中安置区乡村公共空间营造策略研究 [D]; 华中农业大学, 2023.

[55] Norberg-Schulz C. Architecture: Presence, language and place [M]. 2000

[56] 朱炜. 基于地理学视角的浙北乡村聚落空间研究 [D]; 浙江大学, 2009.

[57] 段进, 季松, 王海宁. 城镇空间解析:太湖流域古镇空间结构与形态 [M]. 城镇空间解析:太湖流域古镇空间结构与形态, 2002.

[58] 凯文·林奇. 城市意象 [M]. 北京：华夏出版社, 2001.

[59] 冯江, 蒲泽轩, 汪田. 门·墙·院——广州泮塘五约“微改造”三辩 [J]. 建筑学报, 2020, (10): 43–48.

[60] 徐好好, 李芃, 李睿. 五图五书:泮塘五约微改造记录 [J]. 建筑学报, 2017, (01): 113–117.

[61] 林君翰, 约书亚·伯尔乔夫, Jingqiu Z. 金台村重建项目,巴中,中国 [J]. 世界建筑, 2018, (08): 32–37+129.

[62] 冯江, 张欣, 向奔. 重访塑头：风土即平常 [J]. 建筑学报, 2025, (11): 80–88.

[63] 王维仁, 谢菁, 谭咏雯, 等. 香港新界菜园村 [J]. 世界建筑导报, 2014, 29(04): 90–93.

[64] 吴正运, 彭涛, 邬静. 城市化视角下祠堂功能的现代转变——关于广州城中村祠堂的比较研究 [J]. 怀化学院学报, 2017, 36(12): 16–20.

[65] 朱直君, 高梦薇. “公园城市”语境下旧城社区场景化模式初探——以成都老城为例 [J]. 上海城市规划, 2018, (04): 43–49.

[66] 佛山市顺德区北滘镇碧江志编纂委员会. 碧江志 [M]. 广东人民出版社有限公司, 2020.

[67] 苏禹. 历史文化名村碧江 [M]. 人民出版社, 2007.

[68] 顺德市地方志编纂办公室. 顺德县志 [M]. 中华书局, 1996.

[69] 冯江, 张家宁. 岭南水乡传统村落的历史景观修复与"记忆修复"：碧江实践 [J]. 当代建筑, 2026, (2): 62–68.

[70] 王娜娜. 顺德碧江村落形态研究 [D]; 华南理工大学, 2018.

[71] 周新年, 王世福, 赵楠楠, 等. 顺德乡村聚落集体空间的形成机制与影响因素分析 [J]. 小城镇建设, 2018, (06): 17–23.

[72] 李泽如, 吴中平. 文化振兴背景下岭南乡村公共建筑营建策略研究——以广州塱头村和佛山碧江村为例 [J]. 建筑与文化, 2024, (12): 82–84.

[73] 赵楠楠. “冲突—共识”：城市更新规划的公众利益实现路径——基于恩宁路二期和碧江社区实证 [J]. 城市规划, 2024, 48(04): 51–58.

[74] 阮思勤, 冯江. 广府祠堂形制比较研究初探 [C]// 族群·聚落·民族建筑——国际人类学与民族学联合会第十六届世界大会专题会议, 云南昆明, 2009: 14.

[75] 冯江. 明清广州府的开垦、聚族而居与宗族祠堂的衍变研究 [D]; 华南理工大学, 2010.

[76] 周新年, 张智敏. 顺德传统聚落演变及空间类型探析 [J]. 南方建筑, 2020, (02): 68–74.

APPENDIX

附录一 泮浦村集体记忆访谈精选

采访对象 A

采访时间：2024 年 9 月

采访地点：泮浦新村公园

受访者年龄：约 70 岁

受访者身份：泮浦村原村民

问：以前在泮浦村时，您平时最常在哪里活动？

答：记得记得，以前我们在村里可热闹了。村口有一棵很大很大的榕树，那棵树啊，我们都不知道有多少年了，反正从我小时候就在那里。每天下午，我们这些老家伙就喜欢聚在树底下打牌、下棋，有时候什么都不做，就坐在一起聊聊天，说说东家长西家短，日子过得很悠闲。

问：村里哪些节日或集体活动让您印象最深？

答：有的，梁伟明这个人真的很好。每年重阳节的时候，他都会请村里的老人一起吃饭，就在村口摆桌子，大家热热闹闹地坐在一起，他出钱请我们这些老人家吃饭，我们都念他的好。过年的时候就更热闹了，年初一一大早，大家都会去庙里烧香，抢着放头炮仗，谁抢到谁就吉利，图个好彩头嘛。过年还请湛江飘色来做大戏，唱戏的、做表演的都有，全村人都去看，特别热闹。

问：祠堂在当时主要承担什么作用？有什么活动吗？

答：祠堂不只是祭祖的地方，每个月的初一和十五，我们都会在祠堂吃斋。大家一起吃，就像一家人一样，很有气氛。我们梁氏的祠堂，是我们整个家族的中心，逢年过节、红白喜事都在那里办。

问：搬到泮浦新村后，您最大的感受是什么？

答：变化太大了。以前我们家家户户都有自己的田地，自己种菜自己吃，吃不完的还可以拿去卖。现在搬到这边，没有地了，连个种菜的地方都没有，只能去市场买菜。虽然方便是方便，但总觉得少了点什么，不像以前那样自在。

采访对象 B

采访时间：2024 年 9 月

采访地点：泮浦新村公园

受访者年龄：约 70 岁

受访者身份：泮浦村原村民

问：以前泮浦村有哪些地方让您印象最深？

答：印象最深的地方还是村口、码头，还有村里面那几棵大榕树。村口是大家进出都会经过的地方，平时有人坐着聊天，逢年过节也比较热闹；码头靠着河涌，以前洗衣、洗菜、挑水、坐船都在那里，夏天很多小孩子还会去玩水，是村里最有生活气息的地方。村中间的大榕树下面也很热闹，大家喜欢在那里乘凉、聊天、换东西，有时候像个小集市一样。还有庙啊这写，这些地方平时就很重要，逢年过节或者村里办事情的时候，就更能感觉到整个村子的人都聚在一起。

问：以前村民在这些空间还会去哪里进行日常生产与交往活动？

答：以前村里人除了在村里活动，也会跟周边地方保持往来。搬迁后我们现在周日还会去碧江赶墟，买菜、看热闹、顺便见熟人。

问：您印象较深的节庆、信仰或宗族活动有哪些？

答：我印象深的是会去龙母庙，还有每逢初一十五会吃斋，过年过节有舞狮表演。

问：梁氏家族对村里做过什么贡献吗？

答：我们梁氏家族的人啊，一直都很有家乡情怀。就刚刚说的，他们在外面赚了钱，都会想着回来建设家乡。你看村里入口那条路，就是他们出钱修的，还有那个牌坊，也是他们建的。还有敬老院，让村里的老人有个地方住，也是梁氏家族的人捐建的。他们对家乡的感情很深，一代一代都这样，这是我们梁氏的优良传统。

问：搬到这边之后，平时去日常活动有什么？

答：我们现在周日会去碧江赶墟日，那里的墟日东西多，菜也新鲜，价格也便宜。我们已经习惯了，每个星期天都去，顺便还可以逛逛。

问：你们会去碧江的祠堂吗？

答：不会的。我们村里梁氏居多，大家都是姓梁的，跟碧江那边不一样。那是别人的祠堂，我们去那里不合适。我们还是记着自己的祠堂，虽然现在已经没有了，但我们心里还是认自己家的。

采访对象 C

采访时间：2024 年 9 月

采访地点：泮浦新村街巷

受访者年龄：约 80 岁

受访者身份：泮浦村原村民

问：以前村口是什么样子的？

答：村口那里啊，种了很多竹子，一排一排的，很好看。我们小时候最喜欢在码头玩，游泳、洗衣服、洗澡都在那里，水很清，夏天的时候泡在水里最舒服了。

问：以前村里都种些什么？

答：以前家家户户都有农田，大家都种地。村里有个很大的晒谷场，收稻子的时候就在那里晒。我们种水稻，也种甘蔗，有稻田也有蔗田，收成的时候一片金黄，很漂亮的。

问：村里的榕树有什么故事吗？

答：我们村有两棵大榕树，一棵在村中心，一棵在码头。有一条河涌把这两棵树连起来，就像一条带子一样。大家最喜欢去村中心那棵大榕树下，那里最热闹，大家在那里聊天、换东西、卖东西，就像一个天然的集市，什么东西都能换到。

问：以前村里有没有让您印象特别深的地方？嗅觉或者味觉

答：有的，村落中间也有一棵很大的榕树，那棵树啊，夏天的时候特别阴凉。最特别的是，那附近有一种鸡蛋花，开花的季节，整条巷子都能闻到那种甜甜的香味，特别好闻。我们村还有很多腊梅花，冬天开，也是香的。大家都很喜欢在那棵榕树下坐着聊天，闻着花香，很舒服。

问：村民平时会有什么主要活动吗？

答：我们以前会去拜神，从码头坐船，沿着西江一路下去，去肇庆的龙母庙。那是我们常去的地方，龙母庙很灵的，大家都信。有时候结伴去，船上坐满了人，一路上说说笑笑，很开心。

问：梁伟明这个人您了解吗？他对村里做过什么？

答：知道知道，梁伟明是个好人，他帮我们泮浦建设了很多东西。我们村现在有的那些设施，很多都是他出的力。他对村里贡献很大，我们都记着他的好。

采访对象 D

采访时间：2026 年 2 月

采访地点：泮浦旧址码头

受访者年龄：约 60 岁

受访者身份：泮浦村原村民

问：以前的码头是什么样子的？您还记得吗？

答：当然记得，以前的码头可热闹了！就在涌边，每天都有很多竹排、木排从水上经过，那些撑排的人一路喊着号子，很远就能听到。还有别的村庄的人，会拉着一车车的猪肉过来卖，我们就在码头上买，都是新鲜的，比现在超市里买的好吃多了。

问：在码头那里，大家平时都做些什么？

答：码头那里也有一棵大榕树，跟村口那棵一样大。我们经常在树下打牌、下棋、聊天，跟村口那边一样，都是大家喜欢去的地方。夏天的时候，在树下乘凉最舒服了，风吹过来很凉快。

问：以前村里的人关系怎么样？

答：那个时候啊，几乎家家户户都是亲戚，不是叔伯兄弟就是表亲，大家都是自己人。村里也很少有外来人口，不像现在这样什么人都有。那时候村里有什么事，大家都会互相帮忙，谁家盖房子、办喜事，全村人都出动，很团结的。

问：以前的村里都有什么建筑？您还记得吗？

答：以前我们村里的建筑可多了，有泮浦书院，那是读书的地方；还有私塾，小孩子在那里启蒙；祠堂当然也有，是我们梁氏祭祖的地方；还有北帝庙，供奉北帝爷；忠义祠是梁曾甫的，还有禅寺，香火很旺的。

问：这些建筑现在还在吗？

答：唉，都没有了。日本人来打中国的时候，全都毁掉了。一把火，什么都烧没了。现在我们连祠堂都没有了，我们梁氏的后人连个祭祖的地方都没有，真的很可惜。那些建筑要是还在的话，我们村该多好啊。

采访对象 E

采访时间：2026 年 2 月

采访地点：碧江社区中心

受访者年龄：约 55 岁

受访者身份：泮浦村原村民后代

问：您对旧村的了解更多来自哪里？

答：小时候会经常去泮浦村找外婆，很多故事都是家里长辈讲的。当时从都宁去泮浦需要走水路，撑着船沿着河涌去泮浦，很有意思。

问：您对搬迁前泮浦村最深的总体印象是什么？

答：我印象最深的是村中心的大榕树，因为我的外婆就住在那里，外婆家门口有一口井，井边就是一颗很大的榕树，我小时候经常爬上去玩。然后家门口就是一条涌，经常下去游泳抓鱼抓螃蟹，还记得村里有大部队和小卖部。

问：村民在这些空间里主要进行哪些日常生产与交往活动？

答：像那个大榕树下，是村民最常聚在一起的地方，大人会在那里乘凉、聊天、看小孩，邻里之间有什么事情也常在那里说。井边则是日常取水、洗东西的地方，大家在用水的时候也会顺便聊天，那条涌大人平时也会在水边洗衣、洗菜。至于村里的小卖部，和大部队就是换取粮食的地方。

问：您还记得旧村里有哪些景观吗？

答：村门口有竹林，那个时候没有灯，竹林那条路到了晚上很黑的。然后竹林那一片都是鱼塘，到门口就是牌坊了，沿着河涌一路走向村中心。家家户户房子的后面都是稻田，然后村里有一片集中的晒谷场，再往里走村尾就是蔗田了，好像以前有蔗糖厂来着，再往后就是砖厂了，砖厂附近有很多碎瓦片，应该就是当时梁氏祠堂遗址。继续走就到码头了。

问：梁氏祠堂您还记得多少呢？

答：在我有印象的时候已经没有梁氏祠堂了，据家里的老人说是被日本人毁掉了，后续附近村西海三桂等等有人就来把瓷砖什么的都捡走了。

问：你怀念泮浦村吗？

答：当然啦，都是小时候的记忆，那个时候的生活还是很有意思。虽然条件没有现在这么好，但小时候在那些地方跑来跑去，觉得整个村子都很大，也很好玩。

采访对象 F

采访时间：2026 年 2 月

采访地点：泮浦新村居民楼

受访者年龄：约 30 岁

受访者身份：泮浦村新一代居民

问：您对以前村里还有印象吗？

答：我那个时候太小了，很多事情都记不清楚了。后来搬出来之后就更模糊了。但是有一件事我记得很清楚，就是村中心那棵大榕树。那棵树很大很大，我小时候经常在那里玩，和小伙伴一起爬树、捉迷藏，那些画面我还记得。其他的就不太记得了。

问：您对旧村的了解更多来自哪里？

答：更多还是来自家里长辈讲。很多地方、很多事情，我不是自己完整经历过，而是后来一遍遍听他们说，才知道以前村里是什么样子。

问：和上一代相比，您这一代的记忆状态有什么不同？

答：我们这一代对旧村的印象明显更碎片化。长辈记得的是完整的生活场景，我们很多时候只记得一个名字、一棵树，或者几件小时候的事情。

问：您觉得这类记忆为什么容易变淡？

答：因为搬出来以后，能承接这些记忆的具体空间少了。没有地方去对应，就只能靠讲述。时间久了，很多内容就会越来越模糊。

问：如果以后要做和泮浦记忆有关的空间，您最希望它起到什么作用？

答：我希望它不只是给老人怀旧，也能让我们这一代真正看懂旧村。最好是一个能把故事、场景和现在生活连起来的地方。

目　录

摘　要 ..... **I**
ABSTRACT ..... **II**
目　录 ..... **IV**
第一章 绪论 **1**
1.1 研究背景 1
1.1.1 城镇化进程中的村落变迁 1
1.1.2 变迁后村落完整性破坏与集体记忆衰退 2
1.1.3 安置区集体记忆延续的迫切性 4
1.2 研究目的和意义 4
1.3 研究对象与研究范围 5
1.4 研究内容与创新点 6
1.4.1 研究内容 6
1.4.2 创新点 7
1.5 研究方法和框架 7
1.5.1 研究方法 7
1.5.2 研究框架 9
第二章 安置区集体记忆的基础研究 **10**
2.1 相关概念界定 10
2.1.1 安置区 10
2.1.2 集体记忆 11
2.1.3 社区的集体空间 12
2.2 相关研究综述 13
2.2.1 国内外安置区更新相关研究综述 13
2.2.2 国内外集体记忆相关研究综述 15
2.2.3 国内完整社区相关研究综述 18
2.3 安置区集体记忆的构成 18
2.3.1 记忆主体 19
2.3.2 记忆客体 21

2.3.3 记忆时间 23
2.3.4 集体记忆构成要素的相互关系 24
2.4 安置区集体记忆的特征 25
2.4.1 断裂性 25
2.4.2 地域性 25
2.4.3 重构性 26
2.4.4 重叠性 26
2.5 本章小结 26
第三章 安置区集体记忆延续的实践案例 28
3.1 集体记忆要素的识别与评估 28
3.1.1 记忆主体的识别与参与 29
3.1.2 记忆要素的筛选方法 31
3.1.3 记忆清单的分级与建立 34
3.2 集体记忆的空间的转译 35
3.2.1 空间结构的拓扑与镜像 35
3.2.2 记忆节点的空间嵌入 40
3.2.3 记忆路径的叙事组织 41
3.2.4 场所界面的地域性表达 44
3.3 集体记忆的持续激活 45
3.3.1 物质层面的记忆转译 46
3.3.2 日常生活的记忆激活 47
3.3.3 活动仪式的记忆再现 47
3.4 安置区集体记忆的更新机制 49
3.4.1 集体筛选记忆 49
3.4.2 客体映射场地 50
3.4.3 记忆植入空间 50
3.5 本章小结 51
第四章 泮浦村集体记忆及空间调研 53
4.1 研究对象与空间范围界定 53
4.1.1 碧江社区的历史背景与区域语境 53

4.1.2 泮浦旧址与泮浦新村的形成演变 59
4.1.3 研究范围界定 61
4.2 泮浦旧址的空间与集体记忆调研 62
4.2.1 地理位置与空间格局 62
4.2.2 空间类型与结构分析 63
4.2.3 空间结构的拓扑关系 66
4.2.4 泮浦旧址记忆客体分析 68
4.2.5 泮浦旧址空间与集体记忆的关系 77
4.3 泮浦新村的空间与集体记忆调研 78
4.3.1 地理位置与空间格局 78
4.3.2 空间类型与结构分析 79
4.3.3 泮浦新村记忆主体分析 82
4.3.4 泮浦新村记忆客体分析 83
4.3.5 泮浦新村空间与集体记忆关系 86
4.4 隔涌村及周边空间的联系分析 86
4.4.1 隔涌村与泮浦的历史关联 86
4.4.2 隔涌村的区位特征与空间关系 87
4.4.3 周边空间与碧江体系的衔接 88
4.5 泮浦村集体记忆延续的问题研究 88
4.5.1 泮浦旧址的记忆脱嵌 89
4.5.2 泮浦新村的集体空间缺失 89
4.5.3 泮浦村与周边共享空间联系不足 89
4.6 本章小结 90
第五章 集体记忆延续下泮浦村的设计实践 91
5.1 设计目标与思路 92
5.1.1 设计目标 92
5.1.2 设计原则 92
5.1.3 总体思路 92
5.2 泮浦村整体设计策略 93
5.2.1 集体筛选记忆 93

5.2.2 客体映射场地 96
5.2.3 记忆植入空间 98
5.3 设计总平分析 100
5.3.1 区域：空间关系的转译 101
5.3.2 路径：空间叙事的组织 101
5.3.3 节点：三类集体空间系统 103
5.4 门户与礼仪空间系统设计 104
5.4.1 村口广场设计 104
5.4.2 祠堂广场设计 105
5.5 日常交往与文化共享系统设计 109
5.5.1 文化游园节点设计 109
5.5.2 公共连廊节点设计 112
5.5.3 公共菜园节点设计 114
5.5.4 共享图书馆节点设计 116
5.6 滨水生态与记忆连接系统设计 117
5.7 本章小结 120
结论 122
参考文献 124
附录 129
攻读硕士学位期间取得的研究成果 135
致谢 136

第一章 绪论

1.1 研究背景

1.1.1 城镇化进程中的村落变迁

改革开放以来，中国城镇化进程持续加速。我国城镇化率在 2011 年首次突破 50%，正式进入城市主导的发展阶段[1]。此后城镇化水平持续攀升，城市规模不断扩张；大量农村人口涌入城市，城市建设用地需求随之急剧增长。在此背景下，当前国内诸多城市的中心城区已进入存量更新阶段，现有建成的城市空间难以适应城市持续发展的需求，促使新城开发逐步成为城市空间有序拓展的重要途径。2013 年国家发改委城市和小城镇改革发展中心课题组对 12 个省区的调查显示，12 个省会城市，平均一个城市要建 4.6 个新城新区；144 个地级城市，平均每个规划建设约 1.5 个新城新区。如图 1- 1，我国城镇化率自 2011 年突破 50%以来持续稳步攀升，至 2025 年已接近 68%，这一持续增长态势直观印证了我国城镇化进程的高速推进与城市空间外延扩张的现实背景[2]。

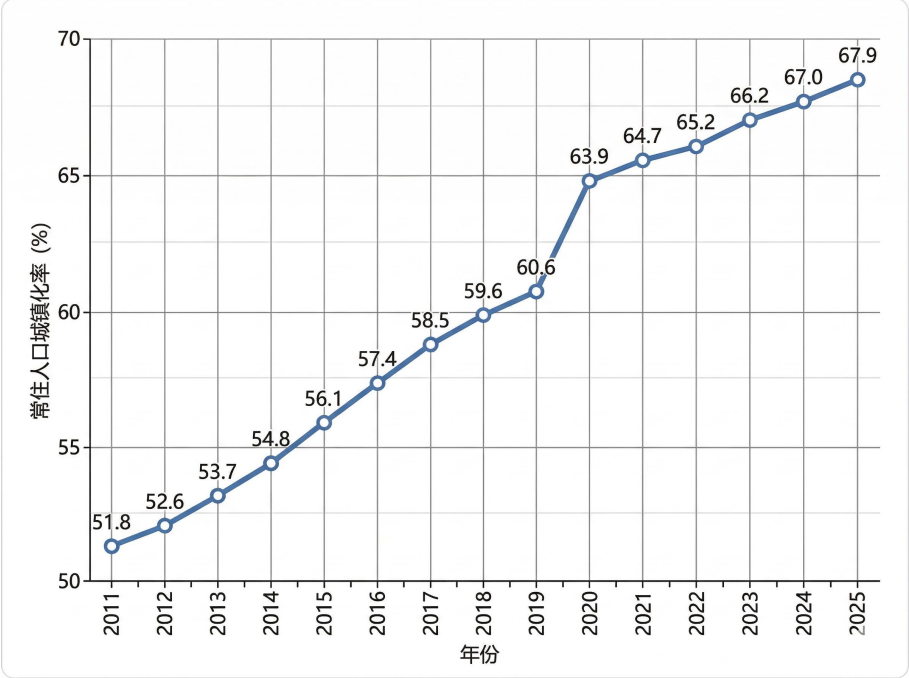


图 1- 1 2011 年-2025 年中国城镇化水平（自绘）

（数据来源：国家统计局）

在此过程中，原本位于城乡过渡地带的传统村落逐渐被纳入城市建设范围之中。这些传统村落的空间形态、社会结构和文化习俗，都是在特定的自然环境与社会关系条件的长期作用下演化形成的，其空间格局在这很大程度上会以来具体情境并对原有的场所由较强的依附；但随着新城建设推进以及各类重大工程项目不断展开，这类位于城乡交

界位置的村落往往难以避免被城市扩张所吞并[3]。这就导致了这些传统村落原有的空间结构被整体拆除或异地迁移，由此使其所依托的原生环境被重新组织甚至是彻底被改变。根据自然资源局历年《中国自然资源公报》数据，如图 1- 2，至 2022 年城市建设用地扩张与耕地占用面积持续增长，说明在城市化进程中传统村落空间由原址演化转向整体搬迁的现象日益普遍，空间重组已成为城镇化背景下村落变迁的重要形态。自 2022 年达到峰值后，占用耕地占比开始持续下降，2024 年进下跌至 23.85%。这一变化清晰体现出我国耕地保护与节约集约用地政策成效显著，新增建设用地结构不断优化，对耕地的占用强度明显降低，城市发展正从以往的增量外延扩张转向更加注重存量盘活和非耕地资源利用，借此说明传统村落的空间存续环境得到显著改善，城市外延扩张对村落的强制性拆并压力逐步减弱，传统村落的整体保护与活态传承迎来更为有利的制度与空间条件。

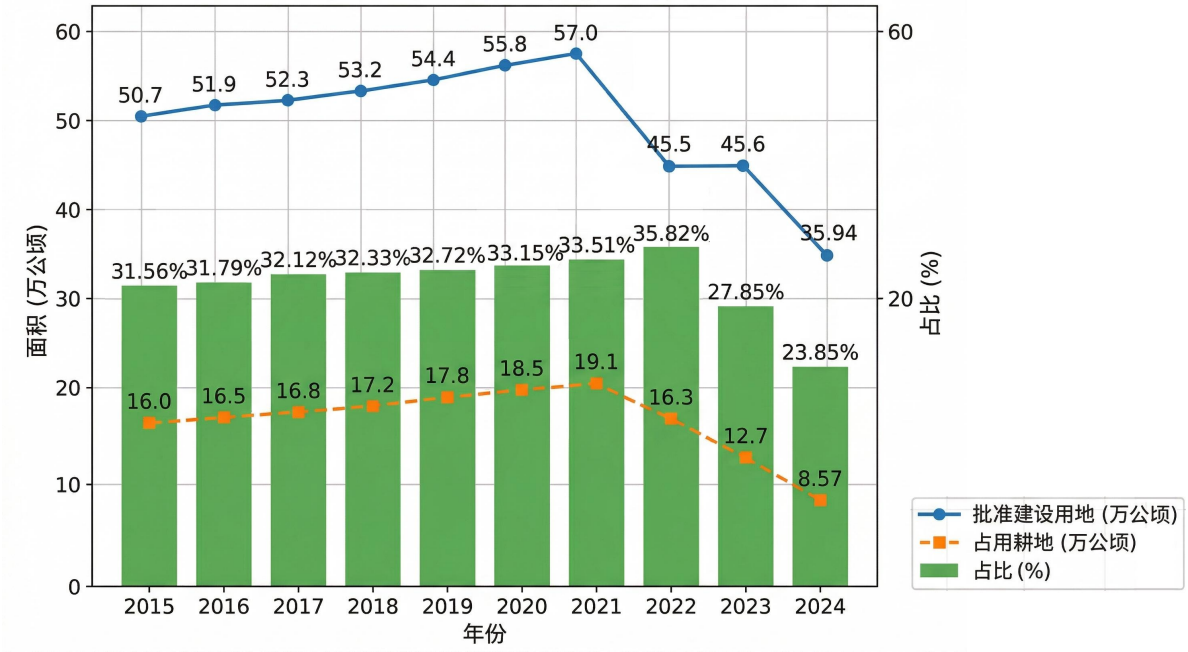


图 1- 2 2015-2024 年批准建设用地、占用耕地面积与占比趋势（自绘）

（数据来源：中国国土资源公报）

1.1.2 变迁后村落完整性破坏与集体记忆衰退

因城镇化发展而发生变迁的村落，其影响并不止于物质空间的更替，更深层体现在村落社区整体性的破坏，进而引发集体记忆的衰退。传统村落并非单纯的居住集合，而是在长期历史演进中逐渐形成的完整社区[4]有机体，其完整性体现在空间结构、社会关系与文化体系的协同运作之中，宗族组织、信仰活动与生产生活相互交织，共同构成稳定的集体生活基础。这种完整性并非设施数量的叠加，而是多类型空间与社会关系共同

作用下形成的整体结构，用以维系群体认同与社会纽带。

然而，在城镇化推动下，原有村落被重组为以居住功能为主导的安置区，原本多层次的空间体系被压缩为单一居住功能结构，社区完整性在空间层面遭到削弱甚至解体[5]。由此，承载集体记忆的物质基础与日常生活场景同步消失，使记忆失去依附的具体环境，逐渐走向脱嵌状态。

集体记忆的概念最早由法国社会学家哈布瓦赫（Maurice Halbwachs）提出[6]。他认为，记忆并非个人独立完成的，而是在群体的社会框架中建构的。一个群体的共同记忆，依赖于特定的空间、时间和社会关系来维系。空间环境作为集体记忆的重要依附载体，是维系群体认同与社会网络的重要基础。当支撑记忆的空间结构与社会关系发生剧烈改变时，集体记忆便面临脱嵌与消解的风险。

相关研究指出，传统村落并非静态存在，而是在外部规划介入与社会转型过程中持续经历“延续与演变”的动态过程[7]。伴随城镇化进程的持续推进，村落因整体改造、拆迁以及异地安置等多种方式导致失去了整体性，原有的空间格局被调整甚至重构，进而影响其所承载的社会关系与生活方式。近年来相关研究指出，集体记忆的衰退呈现出“失忆”“伪忆”“断层”等多重表现形态（图 1- 3），深刻揭示了当代城镇化背景下村落集体记忆的危机[8]。“失忆”表现为旧城改造或村落拆迁中，承载记忆的空间载体遭到破坏，社会网络与情感联结断裂，日常生活被消费化消解，且过度关注物质空间而忽视人这一记忆主体。“伪忆”则源于城市同质化发展，部分城市更新项目仅对历史符号进行简单复制与商业化包装，以虚假历史感替代真实记忆传承，缺少了对地域文脉和城市集体记忆的深度挖掘。“断层”则表现在忽略了城市过去与未来的关系，例如在许多特色街区改造中，或过度仿古，或片面追求现代，以片段化、拼贴式的方式割裂历史脉络，造成记忆的人为断裂。

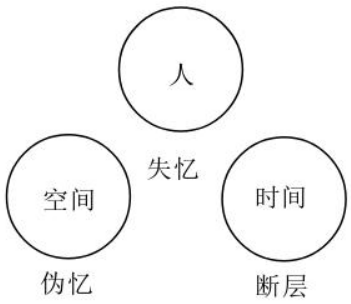


图 1- 3 记忆衰退问题来源（参考文献 8）

在上述多重现象的持续叠加之下，村落集体记忆的变化非简单走向消失，而是逐渐由稳定、连续的结构转向松散、断裂甚至重构的状态，一方面，记忆依附的空间基础在重构中失去了完整性，使得记忆的稳定性持续下降，另一方面，不同代际之间对于空间与历史的认知差异不断扩大，进一步加剧了记忆的分化与偏移；由此使得集体记忆从原本相对连续、稳定的结构，逐步转向碎片化、选择化甚至重构化的发展状态。

1.1.3 安置区集体记忆延续的迫切性

在众多村落变迁形态中，以整体搬迁与集中安置为特征的村落形态呈现出更为突出的空间重构特征。不同于原址渐进式的更新，此类安置区往往伴随着原有村落的整体拆除以及空间位置的重组；在这一过程中原本的生活环境、社会关系乃至日常行为路径同时发生了整体性重构，这种由空间整体迁移所引发的剧烈转变，使集体记忆面临更为剧烈的冲击。相关研究指出，大规模拆迁与空间重构往往伴随着城市记忆的消解及社会结构的重组[9]，而在城镇化进程中形成的新市民群体，虽然完成了空间转移，但其生活方式与社会关系仍处于持续调整之中，集体记忆呈现出延续与断裂并存的状态[10]。

在此情境下，安置区所面临的记忆问题，并非单纯的衰退，而是一种在村落完整性被破坏的过程中逐渐显现的失去依托的状态。已有研究表明，空间迁移改变了记忆生成与延续的基本条件，使记忆难以回溯原有场所，只能在新的空间语境中被重新建构[11]。如果在更新过程中仅停留在简单复制若干传统符号，或者在立面与景观中加入若干具有象征意义的元素，这些走向“伪忆”的误区往往只能在表层制造出某种熟悉感，难以真正把原有的社会记忆延续到新的环境之中。而如果在更新实践中缺少对于记忆迁移机制的主动思考，新旧空间之间的“断层”将随时间逐步固化，并在代际更替中不断强化，最终导致集体记忆由连续状态走向碎片化甚至消解。

此外，当前安置区的研究与实践往往将其视为相对独立的空间单元，侧重于内部空间与功能的重构，而忽视了其与村落旧址及周边历史关联区域之间的联系。事实上，许多整体搬迁型村落在空间上仍与原址保持邻近关系，在历史与文化层面亦存在延续性关联，但这些潜在联系在实际更新过程中往往未被有效识别与利用，导致记忆延续被进一步局限于局部空间之内。由此，集体记忆不仅在内部结构中出现断裂，其与更大尺度历史环境之间的联系也被削弱，使记忆的整体性与连续性进一步下降。

综上，在城镇化持续推进的背景下，此类由整体搬迁所形成的安置区正在不断增多，如果缺少对记忆延续问题的主动回应，这种由空间重构所引发的记忆断裂，将在更多地区重复出现，并在较短时间内积累为普遍性问题。因此，如何在空间更新过程中，对原有记忆进行筛选、映射并植入新的环境之中，使其能够在新的场所条件下重新建立并持续发挥作用，是当前安置区发展过程中需要被及时回应的现实问题。

1.2 研究目的和意义

本研究的目的是在集体记忆理论的框架下，构建适用于安置区的更新模式。以往相

关研究多聚焦原址保护或就地更新，面对全村异地搬迁、原有空间整体消失的现实情境，如何将承载历史经验与集体认同的记忆带入新的空间结构之中，使其在当代生活秩序下重新生长，进而重建具有内在联系的“完整社区”，是本文所要回应的核心问题。在研究路径上，本研究将集体记忆的延续视为一种在新的社会与空间条件下的再生产过程，将原有村落中具有核心意义的空间要素、生活仪式、社会关系和历史事件，通过设计的手段在新的集体空间环境中重新激活。通过上述研究，本文尝试构建一套集体记忆导向下的安置区更新模式，以深化对整体搬迁型村落更新问题的理解。

本研究的意义主要体现在理论和实践两个层面。理论层面，本文将集体记忆理论引入安置区更新研究，回应了现有研究中对原址保护关注较多、对异地安置情境讨论相对不足的问题，并进一步探讨集体记忆在整体搬迁背景下的延续机制，从而加强集体记忆理论与空间设计实践之间的联系，丰富相关研究内容。同时，本文提出集体筛选记忆、记忆客体映射场地、记忆植入空间的策略机制，将集体记忆的识别、转译与设计落实联系起来，为相关研究提供了更具操作性的分析思路。实践层面，随着城镇化持续推进，大量安置区面临记忆断裂、认同缺失等现实问题；本文以泮浦村为案例提出相应的更新设计方案，力求回应此类问题的具体需求，并与乡村振兴背景下的文化建设要求及完整居住社区建设导向相衔接，为安置区更新中空间改善与文化延续的关系提供一个具体案例。

1.3 研究对象与研究范围

本研究以广东省佛山市顺德区碧江社区泮浦村为核心研究对象。搬迁前的泮浦村地处碧江东南角，在龙头堡的最南端，是典型的岭南水乡聚落形态，村落依水而建，街巷沿河展开，空间格局与水系结构长期耦合。2005 年由于北滘新城建设的需要迫使村落整体搬迁至社区中心片区，形成统一规划建设的新型居住社区。顺德碧江泮浦村呈现出的困境，在当下众多安置区中具有一定的代表性，因此选取其作为研究对象，具有现实意义与典型价值。

在此基础上，本研究不局限于单一安置区地块，在空间上拓展研究范围，构建包含旧址、安置区及周边三个相互关联的整体空间研究框架。一是泮浦旧址，即原泮浦村所在地，现由房地产开发，部分不对外开放，但仍保留原有码头、榕树与滨水界面，是集体记忆真实历史锚点的物质载体；二是泮浦村的安置区（以下简称“泮浦新村”），即搬迁后现安置居住区，是集体空间补建与日常公共生活重建的核心介入场所，亦是本研

究设计实践的主体地块；三是隔涌及周边共享空间，隔涌是历史上由泮浦村分支形成的相邻聚落，与泮浦同根同源，将隔涌纳入研究范围，旨在通过借力周边已有的公共资源，以针灸式介入激活现有集体空间的整体联系，弥补安置区集体空间严重不足的现实局限。三个空间层次并非孤立设计对象，而是通过共享路径、记忆节点与公共活动机制形成整体关联，共同构成泮浦村集体记忆重建的空间网络。

1.4 研究内容与创新点

1.4.1 研究内容

本文基于集体记忆的视角，结合集体记忆的理论，选择安置区作为研究对象，探究集体记忆视角下安置区更新的相关问题。通过梳理集体记忆在安置区的构成和特征，围绕安置区在空间变化下面临的记忆问题，探讨集体记忆如何在空间迁移过程中得到延续和再嵌。并且研究以顺德区碧江泮浦村为具体实践场域，通过理论建构与案例分析等系统梳理记忆迁移的机制，在此基础上进行片区更新的深入剖析。

在研究尺度上，本文以社区层面作为主要分析单元，而非单一建筑，主要对应社区范围内具有集体使用属性的空间，重点讨论村民共同参与、共同使用并承载集体记忆延续的社区集体空间。集体记忆的形成与激活，往往依赖于空间要素之间的关联与网络，而非孤立的单体建筑。一座祠堂的意义，不仅在于建筑本身，更在于其与周边街巷、水系、广场之间所构成的整体场域关系。因此，记忆迁移需要在片区层面梳理空间结构与生活逻辑，通过点、线、面的系统性组织，构建具有内在联系的空间网络。在这一过程中，研究不仅关注空间形态的重塑，更将其作为恢复社区运行结构的重要路径，进而指向具有复合功能与社会联系的“完整社区”的重建，从而延续“社区”的集体记忆。

围绕上述问题，本文的研究内容包括：第一章为绪论，从城镇化背景下传统村落整体搬迁的普遍现象出发，揭示集体记忆与集体空间双重断裂的核心问题，阐明研究背景、研究对象、研究范围、研究内容与创新点，明确研究方法与技术路线。第二章为理论基础，系统梳理安置区、集体记忆、集体空间等核心概念，并深入阐释集体记忆的构成要素与整体搬迁情境下的核心特征，为后续研究奠定理论基础。第三章为案例研究，通过对国内外记忆重建案例与传统村落集体空间营造案例的系统分析，从中归纳可操作的空间策略框架，提出筛选记忆、映射场地、植入空间的记忆延续机制，并从记忆主体、记忆客体与记忆时间三个维度展开，形成设计的结构框架。第四章为现状调研，以顺德泮浦村为对象，对搬迁前后的集体空间形态与记忆状态进行调研分析，识别记忆迁移中的

断裂与延续。第五章为设计实践，在前述研究基础上，首先建立三个关联空间体系的整体结构，明确各层次的设计定位与关联逻辑，再分层次展开隔涌共享空间借力、安置区集体空间补建、旧址记忆锚点的具体设计方案，将机制框架转化为具体的空间策略。第六章为结论与展望，归纳研究成果与设计创新，反思研究局限，提出后续研究方向。

1.4.2 创新点

1.研究视角创新

本研究将记忆的异地迁移作为核心研究命题，正面回应了安置区建设中长期被忽视的记忆延续问题。有别于以往关注原址保护或就地更新的集体记忆研究，本研究直面物质空间彻底更换这一条件，探讨记忆如何在新的场所结构中重新生长的可能，从而补充了集体记忆理论在空间设计领域中的研究内容。

2.策略框架创新

本研究在集体记忆构成主体、客体、时间的框架基础上，提出筛选记忆、映射场地、植入空间的三阶段记忆迁移机制策略。筛选记忆聚焦于记忆要素的识别与价值判断，映射场地强调原有空间结构与新场所之间的关系转译，植入空间则通过具体设计手段将记忆嵌入新的空间环境，使其在当代生活中得以激活与延续。这一框架将抽象的集体记忆理论转化为可操作的设计步骤。

3.研究范围创新

本研究突破以往安置区研究局限于孤立地块的局限，系统性地将旧址遗存、安置区与周边环境纳入同一设计框架，形成复合空间关系，并通过共享路径与公共活动机制形成整体关联，使设计从单点塑造转向空间关系组织与公共生活重构，进一步增强了方案的整体性与在地回应性。

1.5 研究方法和框架

1.5.1 研究方法

1.文献综述法

依据论文所选的研究对象，通过网络系统梳理集体记忆理论、安置研究、社区更新实践等领域的相关文献、书刊以及书籍，明确本研究的理论坐标与研究脉络，为记忆迁移机制的构建奠定基础。

2.实地调研法

通过对泮浦旧址、泮浦新村及周边环境进行系统的实地踏勘，记录现状空间特征、

物质遗存、使用状况等基础信息，并通过直接观察、影像记录、测绘等方式获取论文所需数据和资料。

3.半结构化访谈法

以原村民为主要访谈对象，通过访谈获取记忆的深度信息，包括具体的历史事件、个人情感体验、对原有空间的描述性回忆等，访谈后将对访谈结果进行系统处理，提炼核心的记忆主题与情感结构。

4.比较分析法

一方面，通过对泮浦村搬迁前后的空间形态、社会结构和记忆状态进行系统比较，识别搬迁造成的记忆损失与残存；另一方面，通过对国内外移民安置区记忆保护与空间更新案例的比较研究，提炼可借鉴的经验与教训，为泮浦村更新方案的制定提供参照。

1.5.2 研究框架

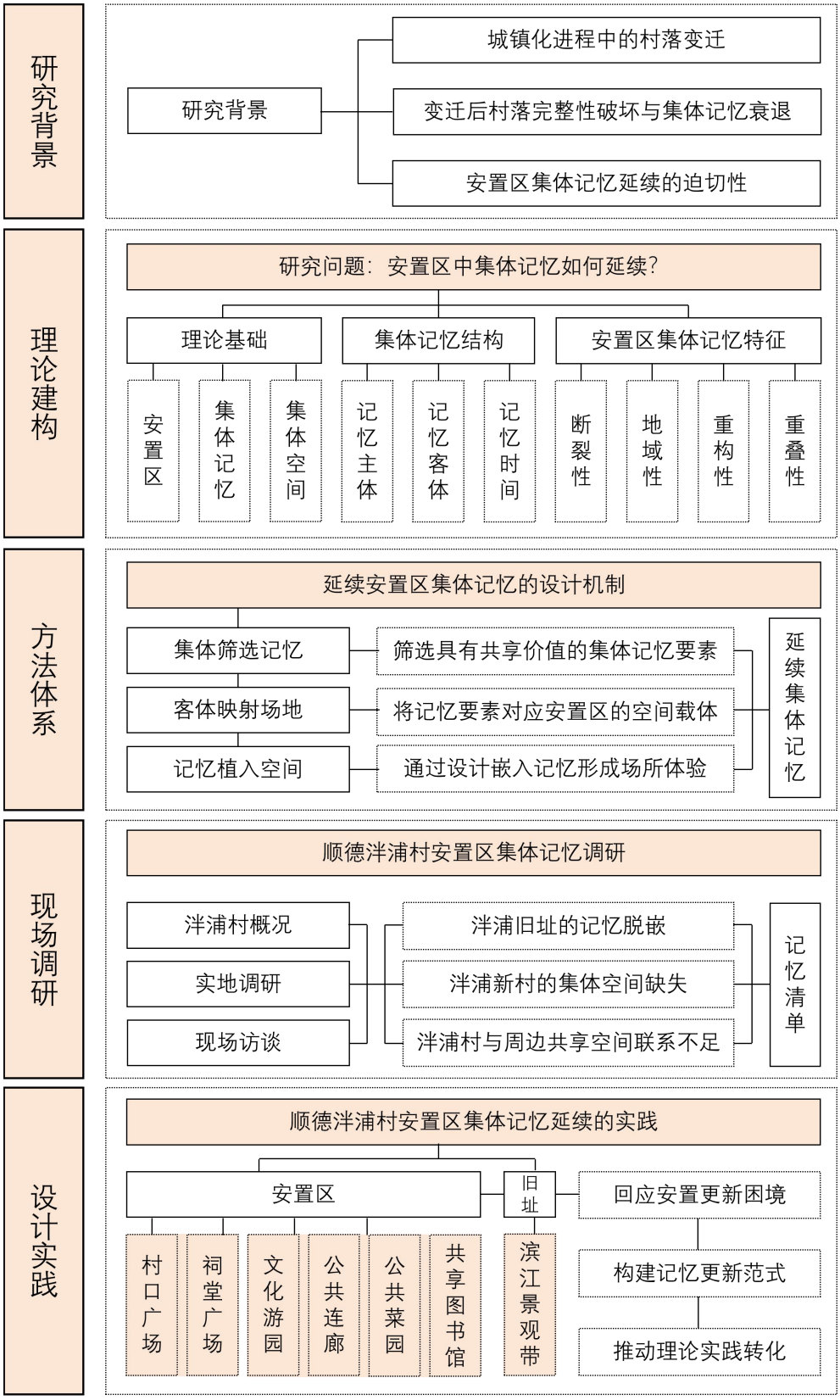


图 1-4 技术路线图（自绘）

第二章 安置区集体记忆的基础研究

2.1 相关概念界定

本文对顺德泮浦村安置区的集体记忆进行研究，在正式展开研究之前，首先对本研究所涉及的三个核心概念进行界定与辨析：安置区、集体记忆、集体空间。三者构成一种内在关联结构：安置区构成研究对象的社会前提，集体记忆构成理论分析的核心维度，集体空间则是回应问题的空间路径。

2.1.1 安置区

安置区是城市化进程中一种特殊的空间类型，主要指向因城市更新、土地征收、重大工程建设等原因，原住居民被搬迁后所形成的新建居住区域。从功能定位来看，安置区不仅是解决住房问题的物质空间，更是政府实施城市改造、优化土地资源配置的重要政策工具。

根据安置区的范围和安置地点与原址的距离关系，可将安置区归纳为四种主要类型（表 2- 1）。第一种是整体就地安置型，指在原有用地范围内完成拆除与重建，居民在原址或原址周边实现回迁。第二种是整体异地安置型，指将原住居民整体搬迁至与原址空间距离较远的区域集中安置，居民被安置于城市边缘或远郊地区的新建小区。第三种是部分就地更新型，即在原有区域内采取局部保留与更新相结合的方式，居民在原址或邻近区域重新安置，在满足更新需求的同时保留部分原有要素。第四种是仅对部分居民实施搬迁，并将其安置至距离原址较远的区域。

安置范围	安置距离	应用场景	特点
整体	就地安置	城中村改造、棚户区重建[12]、灾后重建[13]	最大限度地延续居民原有的区位关系与社会关系。
	异地安置	重大工程建设、土地征收、易地扶贫搬迁、城中村整体搬迁	导致居民与原有生产生活空间的彻底分离，对社会关系和集体记忆冲击显著。
部分	就地更新	城中村改造、旧城改造[14]、街区改造	可以延续历史文化及地域文化特色；通过整治实现有机更新。
	异地安置	重大工程移民（如水库淹没区部分搬迁）、区域性扶贫移民	原址并未完全消失，但搬迁居民与原址的空间距离较远。

表 2- 1 安置区的类型（自绘）

本研究所关注的安置区，属于整体异地安置类型。本研究对安置区概念的使用并不局限于某一特定政策类型，而是聚焦于上述共同特征如非自愿性集体搬迁、集中安置、

原有空间更替等所构成的社会情境，以此作为理论探讨与设计介入的共同起点。这一安置方式的突出特点在于村民虽以群体为单位整体迁移，在一定程度上保留了原有的社会网络结构，但物质空间的彻底更换使记忆赖以依附的场所完全消失，这是与其他安置形式相比最为根本的差异，也是本研究问题意识的起点。

2.1.2 集体记忆

集体记忆的理论奠基者是法国社会学家莫里斯·哈布瓦赫（Maurice Halbwachs）。哈布瓦赫在其书籍《论集体记忆》[6]中系统提出：记忆从根本上是一种社会现象，任何记忆的形成、维系与召回都离不开群体的社会框架。他将集体记忆界定为“一个特定社会群体的成员共享往事的过程与结果”，强调记忆的形成依托于群体的集体意识，而非仅凭个体的心理功能独立完成的；他还指出个体记忆之所以能够发生，恰恰是因为它被定位于所属群体共同维系的集体框架之内，人们在社会中获得记忆，也在社会中重拾和重组这些记忆；由此确立了集体记忆以社会关系为核心的基本认识。

在这一理论基础之上，集体记忆与若干相近概念之间的边界值得进一步辨析。与个体记忆相比，集体记忆是群体共有的记忆，而个体记忆依附于集体，集体从个体中获取素材，两者形成相互依存、又彼此区别的关系。与文化记忆相比，集体记忆随具体环境的变化而动态演变，而文化记忆则相对固定，建立在特定历史基点之上[15]。与历史记忆相比，集体记忆是连续且动态的，而历史记忆则具有相对确定的时间边界，是对特定历史阶段的整理与再现。通过上述比较可以看出，集体记忆是依托于社会关系而形成的群体性记忆，并在时间发展过程中不断被重构与延续的记忆。

在对集体记忆内涵加以界定之后，其理论发展逐渐从社会关系层面延伸至空间层面。法国历史学家皮埃尔·诺拉（Pierre Nora）对集体记忆理论进行了重要的空间化转向。诺拉（1989）在其《记忆与历史之间：记忆之场》[16]中指出，在现代社会加速变迁的进程中，自发性的集体记忆正在消逝，取而代之的是借助特定场所、纪念物与仪式加以人工维系的记忆之场。他明确区分了记忆与历史的根本对立：记忆是活的，由真实的社会群体承载，永处于开放的演化之中；历史则是对过去的理性重建，是完成时态的表征。记忆之场的提出，物质空间被赋予了新的意义，当人们不再能够在日常生活中自然延续记忆时，场所便成为了记忆得以保存与再现的重要依托。

在上述理论框架基础上，本研究进一步聚焦集体记忆延续这一核心概念。集体记忆的延续，并非对过去的静态保存或形式复制，而是指群体记忆在时间推移与空间迁移过程中，通过主动的社会实践与空间介入，实现记忆在新情境中的持续生长与再嵌入。

基于上述理论梳理可以看出，集体记忆并非单一来源于个体经验的累积，而是在特定社会关系之中逐渐形成，并在时间发展过程中不断被强化与调整的一种群体性认知[17]，其生成既依赖于个体对过往经历的感知与表达，又离不开群体所提供的社会框架与意义结构；同时，在现代社会情境下，集体记忆往往需要借助具体的空间载体得以延续，并在场所、事件与日常实践的共同作用下被不断唤起与重构。因此，可以将集体记忆理解为一种依托于社会关系与空间情境，在时间延续中不断演化的群体性记忆结构。

2.1.3 社区的集体空间

在本文语境中，社区空间并非泛指安置社区内的全部空间，而是指城市设计研究中与居民共同生活、公共活动和社会交往密切相关的空间内容。私人住宅、宅基地内部等非集体性空间主要属于私人领域，通常不作为城市设计层面的重点研究对象。基于此，本文所讨论的社区空间，主要指安置社区范围内由居民共同使用，并承载日常交往、礼俗活动与集体记忆延续的集体空间。为进一步明确研究对象，以下将对集体空间的概念进行界定，并辨析其与公共空间之间的关系。

集体空间（Collective Space）这一概念最早由西班牙建筑学者曼努尔·德·索拉-莫拉莱斯（Manuel de Solà-Morales）在 20 世纪 90 年代提出[18]。与传统意义上以产权或开放性为划分标准的空间类型不同，他将集体空间理解为一种相对独立的空间范畴，即不完全归属于公共空间，也不等同于私有空间，而是一种能够容纳集体生活与社会交往的复合性场所。这类空间在使用层面上往往具有一定的开放性，但在归属与规则上又受到特定群体的影响，因此呈现出一种介于公共与私人之间的模糊状态。在此基础上，希腊学者斯塔夫罗斯·斯塔夫里德斯（Stavros Stavrides）从空间生成的角度对集体空间进行了进一步阐释。他认为，集体空间并非单一、静态的物理容器，而是在不断与周边空间发生联系的过程中逐步形成，其意义来源于人的使用行为与社会互动[19]。也正因为如此，集体空间往往能够激发多样化的社会活动，使其成为连接不同空间单元、组织社会关系的重要媒介。相较于以功能或形态划分的空间类型，这一概念更强调空间与社会实践之间的动态关联。

需要指出的是，尽管集体空间在 20 世纪末曾被广泛讨论，但在当代城市研究中，这一概念在很大程度上被纳入公共空间的研究框架之中，从而在一定程度上掩盖了其自身的独特性。但相较于公共空间（Public Space），集体空间（Collective Space）更注重社会空间的组织属性、公共活动的场所特质以及系统运行的边界特征[20]。从中国语境出发，对集体空间与公共空间的区分显得尤为必要。周新年（2018）的研究指出，集体空

间是围绕某一特定群体形成的共享空间，其内部往往存在共同规则、行为规范以及相对清晰的边界[21]。与之相比，公共空间强调的是普遍可达性与开放性，其服务对象是广义社会公众，边界相对弱化。山姆·雅各比（Sam Jacoby）在对中国城市与乡村空间的研究中指出，许多被视为“公共”的空间，实际上更多是围绕日常生活展开的集体性使用场所，其主要功能在于承载具体活动，并通过反复使用强化个体之间以及个体与集体之间的联系[22]。因此，相较于强调制度性开放的公共空间，集体空间更关注使用主体的明确性以及由此形成的社会关系网络。在实际空间中，二者往往存在交叉，如社区广场、祠堂等地方可以向外部公众开放，但其核心使用主体、活动基础和记忆意义仍然来源于该社区得居民，因此可被理解为具有公共开放性的集体空间。

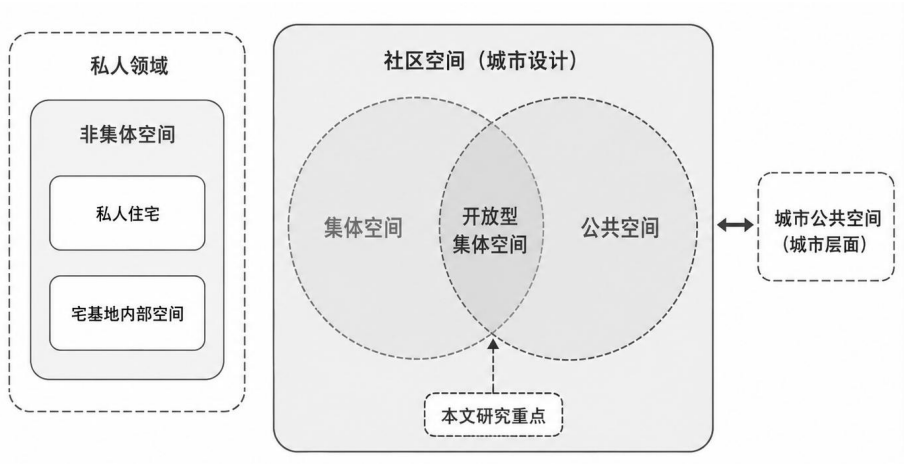


图 2- 1 社区空间、集体空间与公共空间关系示意图（自绘）

在安置区情境下，集体空间具有更为突出的记忆重建意义。由于整体搬迁导致原有物质环境彻底消失，新居住环境中的集体空间往往是少数可以重新建立情感联系的场所；然而，当前多数安置区在空间建设上倾向于标准化配置，功能相对单一，既难以回应原有村落的生活方式，也难以承载宗族仪式、信仰活动及日常交往等多层次的集体实践。基于此，本文所讨论的社区空间，主要指安置社区范围内由居民共同使用、同时具有一定公共开放性，并承载日常交往、礼俗活动与集体记忆延续的集体空间。研究将以集体空间为核心切入点，探讨如何通过空间设计实现记忆要素的转译与重构，使其在新的居住环境中得以延续并重新发挥作用。

2.2 相关研究综述

2.2.1 国内外安置区更新相关研究综述

安置问题随着全球范围内大规模工程建设与城市化进程的持续推进，逐渐引发国内外学界的广泛关注。围绕安置区的研究，学者们从社会学、经济学、人类学、规划学等

多个学科视角切入，形成了较为丰富的研究积累。

1.国外安置区相关研究综述

国外对安置问题的系统性研究始于 20 世纪中叶，早期研究的核心关切是工程建设所导致的非自愿迁移及其引发的生计剥夺问题。塞尔尼亚 Cernea（1997）提炼出非自愿移民面临的八类核心贫困化风险，包括失地、失业、无家可归、边缘化、粮食不安全、丧失共有财产资源、健康状况恶化，以及社区瓦解[23]。其中指出社区瓦解风险尤为关键，因为即便群体成员聚居一处，若缺乏维系集体认同的文化空间，社区的精神内核仍将面临侵蚀。塞尔尼亚由此主张生计重建必须覆盖物质与文化两个维度，而非仅着眼于经济补偿。

在空间更新的具体研究层面，Zheng Wang（2022）提出将安置区更新理解为“再领土化”的动态过程，即在物质安置完成之后，通过空间营造与社区建设，帮助被迁移居民在新的地理场所中重建归属感与社会秩序[24]。研究指出，安置区往往面临自上而下的空间规划与自下而上的居民实践之间的持续张力，如何在更新过程中为居民的日常习惯与文化实践保留合理的空间表达，是安置区更新成败的关键所在。

2.国内安置区相关研究综述

国内对安置区的研究与大规模基础设施建设的历史进程密切相关。基于中国知网（CNKI）数据库，以“安置区”为检索项进行文献计量分析如图 2- 1，现有成果的焦点主要集聚于“水库移民”“易地扶贫搬迁”“移民安置”等。早期研究集中于安置政策效果、生计恢复与经济补偿机制，以工程学与政策评估视角为主，例如邱正光等学者（2000）剖析库区农村移民各类安置模式的适配性与实施问题，为移民安置优化及稳迁安居提供实践参考[25]；如候步伦（2004）针对移民集中安置区的发展难题，结合实践探索依托小城镇建设助推移民生计改善的路径，进一步印证了早期安置研究偏重工程实施、政策落地与经济发展的核心导向[26]。

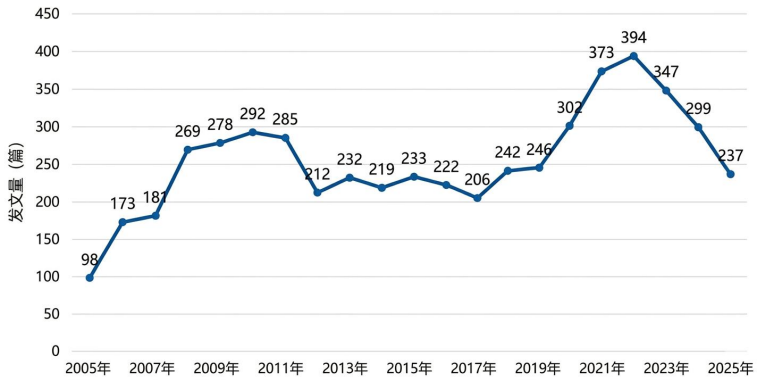


图 2- 2 国内关于安置区相关文献发文量可视化检索图（自绘）

随着三峡移民后续影响的持续显现，研究视角逐渐向社会与文化层面延伸。在文化记忆议题上，国内学界近年来出现了明显的研究转向。刘志军、孙泽建（2012）从生计恢复、公共生活参与、社会关系重建三大维度，系统分析了移民十余年浙江嘉善 H 村 13 户移民的社会融入过程与困境，提出需反思“一刀切“的安置政策[27]。施国庆（2015）剖析水利水电工程建设对移民社会系统的冲击与解构，探究移民社会系统的重建路径与实践策略[28]。马忠才，王媛（2026）提出安置社区“居而不嵌”的问题，围绕文化融通、社区认同、利益联结等维度探索从物理聚居到社会文化深度交融的实现路径，凸显了文化记忆与社会融入在安置社区发展研究中的重要价值[29]。

纵观上述研究，可以发现国内外安置区更新的研究已从物质功能补偿逐渐转向文化认同激活，从政策评估走向以居民为本的空间设计，研究维度日趋丰富。然而，现有研究的研究对象多为水库移民或扶贫搬迁安置区，对因城市新区建设引发的传统村落整体异地安置区，尤其是在原有聚落肌理彻底消失的条件下如何通过片区更新重建集体记忆空间载体的针对性研究较少，相关理论框架与设计路径的探索尚可探索。

2.2.2 国内外集体记忆相关研究综述

1.国外集体记忆相关研究综述

国际学界的集体记忆研究以哈布瓦赫的奠基性工作为起点，其理论建立在亨利·柏格森（Henri Bergson）和埃米尔·涂尔干（Émile Durkheim）提出记忆的时空性和社会性，其中涂尔干在《宗教生活的基本形式》[30]中提出了集体欢腾（Collective Effervescence）这一重要概念，深刻影响了后续集体记忆理论的发展。在 1925 年哈布瓦赫通过对记忆的社会框架的系统阐释，将记忆从个体心理层面的理解拓展至群体共享的社会现象，由此推动记忆研究进入社会学、历史学等多学科交叉的发展阶段。

集体欢腾是指当群体成员聚集在一起共同参与某种仪式或活动时，个体情感在相互感染与共鸣中被放大升华，形成一种超越个体的集体兴奋状态与情感共同体。涂尔干认为，这种由聚合所产生的集体情感高涨，是社会凝聚力的核心来源，也是宗教、仪式与象征符号得以形成集体意义的根本动力[31]。这种被集体欢腾所形塑的象征符号与集体意义，也成为哈布瓦赫所言集体记忆中具有神圣性的抽象记忆内核，是群体记忆超越具体时空变迁、实现长期凝聚的关键[32]。从记忆研究的视角来看，集体欢腾状态下所发生的事件与场景，由于其情感强度远超日常体验，往往会在群体成员的记忆中留下更为深刻的印记，成为集体记忆中具有高度共识性与情感浓度的核心内容。

在哈布瓦赫的奠基性工作之后，集体记忆研究在 20 世纪 80 年代迎来蓬勃发展，研

究范畴逐步拓展并形成多元分支。在空间场所领域，皮埃尔·诺拉（Pierre Nora）引入记忆场所概念[16]，区分了记忆的物质与非物质形态，开启了集体记忆研究的空间转向，明确物质空间在记忆传承中的核心媒介作用。在文化群体领域，在社会记忆领域，保罗·康纳顿（Paul Connerton）细化了记忆的延续路径，指出仪式、身体实践与文化媒介是记忆传递的关键载体，同时从微观视角提炼出集体记忆的认知、情感与行为维度，强调记忆扎根于人、机构与地方的本质特征[33]。扬·阿斯曼（Jan Assmann）夫妇则进一步提出文化记忆与交流记忆的区别，从时间尺度与传承机制层面丰富了集体记忆的理论层次，让研究更贴近人文科学的核心范畴[34]。此外，马尼埃尔（David Manier）和赫斯特（William Hirst）从认知心理学视角提出了集体记忆的分类框架，将其划分为自下而上与自上而下两种路径[35]：前者关注个体记忆如何通过社会互动汇聚成群体记忆，后者聚焦公共叙事、文化产品等宏观因素对群体记忆的塑造。这一认知分类揭示了集体记忆形成的心理机制，为跨学科研究奠定了重要基础。

在理论不断完善的同时，国外集体记忆研究也逐步完成了从纯理论探讨到跨学科应用的延伸，其中与建筑学、城乡规划领域的结合尤为关键。阿尔多·罗西（Aldo Rossi）在《城市建筑学》中率先将集体记忆与城市空间关联，提出城市形态与建筑空间是集体记忆的重要表达方式，城市规划与建筑改造的过程本质上也是集体记忆被重塑的过程[36]；克里斯汀·伯耶（Christine Boyer）则进一步深化了这一观点，提出集体记忆的建筑这一概念，强调承载历史意义的建筑并非单纯的物理构筑物，而是群体记忆与文化认同的物质载体[37]。

综上所述，早期国外集体记忆研究以哈布瓦赫相关奠基性工作为起点，早期侧重社会功能探讨，后续转向记忆建构机制，经多维度理论拓展、认知视角补充及建筑领域应用延伸，形成完整研究脉络，为安置区集体记忆传承研究提供理论与方法参考。

2.国内集体记忆相关研究综述

基于中国知网（CNKI）数据库，以“集体记忆”为检索项进行文献计量分析，由此得到的发文量年度分布趋势，根据图 2- 2 数据可见，国内学界对集体记忆的关注起步较晚，但关注度逐年增加。此外，图 2- 3 对高频关键词的聚类分析结果表明，现有成果的焦点主要集聚于“文化记忆”“共同意识”“国家认同”以及“社会记忆”等领域。国内集体记忆的理论引入阶段最初开始于社会学领域，学界主要集中于对西方集体记忆理论的译介与本土消化。王明珂（2001）较早从历史学与人类学视角展开深入探讨，她指出记忆并非客观历史的简单再现，而是在社会结构与群体认同框架下不断被建构与重

述的过程[38]。这一阶段的研究多围绕记忆与历史、记忆与族群认同、记忆与社会结构等问题展开，强调记忆的社会性与建构性特征，为后续跨学科拓展奠定了理论基础。

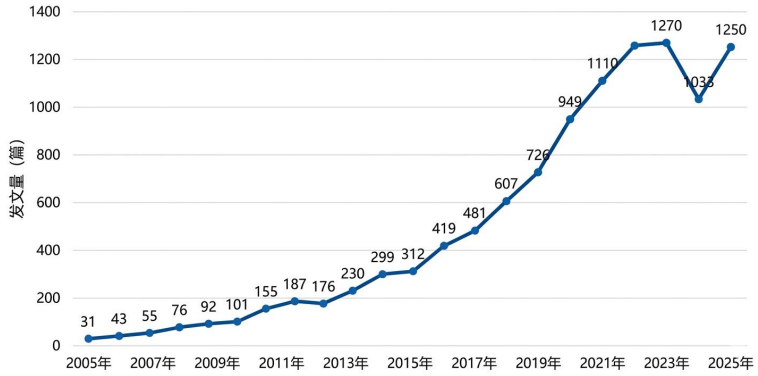


图 2- 3 国内关于集体记忆相关文献发文量可视化检索图（自绘）

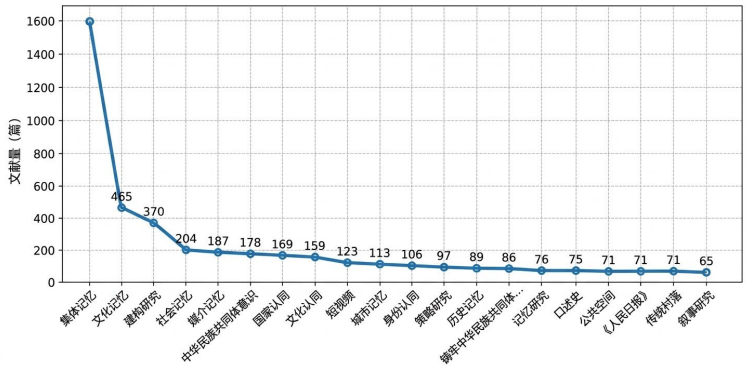


图 2- 4 国内关于集体记忆相关文献主题词分布图（自绘）

集体记忆研究逐渐突破纯理论讨论，开始向城市与空间领域延展。陶海燕（2001）是国内较早将集体记忆引入城市更新研究领域的学者，提出建筑、弄巷等承载城市集体记忆的物质载体是城市个性的核心，城市更新需兼顾发展与记忆延续，主张通过分层次改造实现历史文脉的传承[39]。朱蓉（2006）系统论证了城市集体记忆对空间形态塑造的作用，指出城市空间并非中性的物理容器，而是承载群体记忆与文化意义的结构性场域[40]。谭侠（2008）进一步提出记忆空间化的保存路径，强调通过空间载体延续城市文脉[41]。汪芳、孙瑞敏（2015）通过对传统村落集体记忆的系统研究，识别出集体记忆在乡村空间中的社会选择性、动态重构性和媒介依赖性三种鲜明特性，为空间设计介入提供了理论依据[42]。此阶段的研究标志着国内集体记忆研究从社会理论向城市空间问题的明显转向，也为记忆和空间的关联研究提供了重要支撑。

综上所述，国内集体记忆研究已形成较为清晰的发展路径：从理论译介到城市空间议题，再到更新实践嵌入，呈现出明显的跨学科整合趋势。然而，现有研究仍存在两方面不足：其一，多数成果聚焦原址保护或历史街区延续，针对异地搬迁与空间彻底更替

情境下的记忆重建讨论相对不足；其二，关于记忆如何在中观尺度片区更新中转化为系统化设计机制的研究尚不充分。因此，在移民安置区社会延续到空间断裂的特殊语境下，构建具有操作路径的记忆导向更新框架，仍具有进一步深化的理论空间。

2.2.3 国内完整社区相关研究综述

完整社区的概念在中国语境下的提出，源于对城市化进程中社区功能单一化问题的回应。2010 年吴良镛在世博会闭幕大会上提出“完整社区”的概念，强调社区应以居民实际生活需求为导向，统筹住房、服务、教育、交通、文化等多类要素，构建一个相对完整的生活单元[43]。此后，完整社区逐渐成为我国社区规划与更新领域的重要研究方向。

李郇（2020）在“社区空间精细化治理的创新思考”的学术会议上指出完整社区不仅是设施配置的集合，更是一种围绕“人”展开的生活系统；社区本质上是人、空间与社会关系共同作用的结果，其核心在于通过组织多元主体与多类空间要素，形成能够支撑日常生活与社会交往的整体结构[44]。2021 年，住房和城乡建设部印发《完整居住社区建设标准》，将完整社区界定为能够满足居民日常生活所需的基本公共服务、基础设施、公共活动空间和社区管理的居住单元，强调在有限的空间尺度内整合配套设施、公共空间与社区服务，以实现居民生活的相对自足[4]。

值得注意的是，上述研究所讨论的完整社区，主要面向城市既有社区的增补式完善，较少涉及由整体异地安置引发的社区从完整到残缺的骤变过程，本研究借用“完整社区”的视角，并不在于对照其设施配套清单，而是以完整性作为分析框架。传统自然村落在历史演化中形成的，由宗族空间、信仰空间、生产空间与日常交往空间共同构成的有机整体，本身就是一种相对完整的社区形态；而整体搬迁之后，这种完整性在空间层面遭到系统性破坏，大部分安置区仅余居住功能，其余集体空间要素几乎荡然无存，由此形成了本研究残缺型安置社区。在此意义上，集体空间的补建与重建，正是对完整社区在新语境下的一种不完全复原，而集体记忆的延续则是这一复原过程的内在驱动与检验标准。

2.3 安置区集体记忆的构成

现有研究普遍认为，集体记忆由若干核心要素共同构成。按照记忆生成与参与的关系，可将其概括为主体、客体与载体三个方面，部分研究进一步强调时间维度在记忆延续中的作用。在既有研究基础上，本文在相关理论基础上对集体记忆的构成要素进行整合，将原有研究中独立提出的载体要素纳入表达客体的范畴，并以记忆主体、记忆客体

与时间维度为核心，构建集体记忆的分析体系。在此框架下进一步探讨各构成要素之间的关联方式及其作用关系。同时进一步梳理集体记忆在形成与延续过程中的主要特征，为后文安置区集体记忆更新机制的构建奠定基础。

2.3.1 记忆主体

所谓记忆主体，本质上回答的是谁在记忆的问题，指的是那些拥有共同历史经验、在长期生活实践中形成情感联系，并能够参与到记忆建构与传递过程中的社会行动者。哈布瓦赫（1992）早已指出，记忆从根本上是一种社会性现象；任何记忆，即便表面上看似属于个体经验，也离不开集体所提供的社会框架。个体之所以能够形成并保存记忆，很大程度上正是因为这些记忆被安置在集体共同维系的认知结构与情感坐标之中，被不断唤起、修正并延续下来；一旦脱离这种社会框架，记忆也就失去了得以维系的基础，往往会随着时间推移而逐渐消散。需要指出的是，集体更多是一种宏观层面的社会框架，用以概括记忆的主体范围；而在具体的社会生活中，真正参与记忆形成与表达的，往往是生活于城市与社区之中的个体行动者，他们通过日常实践参与记忆的建构，记忆的具体内容也通常需要个体经验与叙述才能得以呈现与传播。所以在本研究的具体对象安置区的语境下，可以将记忆主体大致分为四类：

1.原居民

安置区集体记忆的主体要素是原居民，即在原村落长期生活并亲历搬迁全过程的人群。他们在原有聚落的历时性居住与日常实践中，与村落环境持续发生互动，在宗族礼仪、生产劳动、邻里往来等生活情境中不断积累经验，从而形成对空间格局、地方习俗与社会关系的深层记忆。这类记忆既来源于个人经历，也在群体交往中不断被强化与共享，因此具有较高的真实性与情感温度，是集体记忆最原初、最直接的来源。然而，原居民记忆也存在一定局限。一方面，这些记忆往往带有明显的个体经验特征，呈现出碎片化与私人化的特点；另一方面，随着原村落空间的消失，记忆所依附的物质场所难以再被直接感知，使得大量记忆只能停留在语言叙述与个体回忆之中。同时，原居民整体年龄结构逐渐老化，也使得这一记忆传递渠道不断收窄，进一步加剧了记忆延续的困难。

2.新一代居民

与原居民相比，新一代居民是指出生或成长于安置区、未曾或鲜少在原村落生活过的年轻群体，他们与原村落之间存在天然的记忆断层。对这一代人而言，关于原村落的历史经验更多来自父辈讲述、影像资料或零散的社会叙事，而非亲身经历的生活体验。郭倩琳与管健（2023）指出，代际之间的记忆传递往往呈现明显的衰减特征，当历史经

验无法被转化为可感知的现实情境时，年轻一代所接受到的多为知识层面的了解，而难以形成深层的情感认同[45]。但这并不意味着新一代居民与集体记忆相互脱节。相反，他们对安置区当下生活空间的使用与感知，正是检验记忆是否能够持续延续的重要指标。只有当历史叙事能够通过空间场景、日常活动或社区公共生活被重新感知时，新一代居民才可能在现实生活中建立与地方历史的情感联系，并在新的社会语境中参与到集体记忆的再建构过程之中。

3.外来人口

外来人口主要是指搬迁后陆续迁入安置区的租住者、务工者及其他非原籍居住者。与原居民不同，他们并不拥有关于原村落的直接历史经验，却是当下社区真实人口构成的重要组成部分。从认知方式来看，外来者往往以相对陌生的视角观察环境；正如相关研究所指出的，本土居民在长期生活经验的积累中，对场地形成了复杂而深厚的情感联系，其记忆常带有一定程度的情感滤镜；而外来者则更多依赖直观观察与审美判断来理解空间，对环境的评价也更容易被清晰表达。因此，相较于原居民由生活经验沉淀而形成的地方记忆，外来人口在短期接触与日常使用中所获得的空间体验，往往能够提供一种相对客观的观察视角。尽管他们对地方历史的理解可能并不完整，但这种认知方式却更容易发现环境中的特殊性，也为判断记忆空间的表达效果提供了重要参照。

4.管理者

管理者主要包括村委会、社区居委会以及相关政府部门等主体。在安置区的治理体系中，这类群体不仅掌握着空间规划与资源配置的重要权力，也在很大程度上影响着集体记忆的形成与传播。安置区中的管理力量大致可以分为两类：一类是社区内部的基层治理主体，如村委成员或社区骨干，他们长期参与社区事务管理，熟悉居民的生活状况与社会关系，其意见在一定程度上能够反映社区内部的共同诉求；另一类则是以政府部门及相关执行机构为代表的制度性管理主体，他们通过政策制定、规划实施以及资源调配等方式，对社区空间与发展方向产生更为直接的影响。

研究表明，权力结构在很大程度上影响着集体记忆的建构过程，即掌握话语权的一方往往能够主导集体记忆的表达方式。通过政策文件、宣传材料以及纪念性空间或构筑物等形式塑造的官方叙事。于峰（2010）亦指出，掌权主体在集体记忆建构中具有显著影响力，关键在于其是否能够吸纳普通居民的生活经验，而非以单一的官方叙事覆盖多元的民间记忆[46]。因此从社区营造的实践角度来看，需要在行政力量与居民诉求之间建立平衡，使不同主体的记忆表达能够在空间中得到合理呈现。

综上所述，安置区集体记忆的主体建构并非单一主体所能完成，而是由原居民、新一代居民、外来人口与管理者等多方主体在长期社会实践中共同参与形成的。其中，原居民提供记忆来源，新一代居民承担传承与转化，外来人口检验记忆空间的公共可读性，而管理者则在制度层面影响记忆的表达方式，多元主体的互动共同塑造了安置区集体记忆的形态。

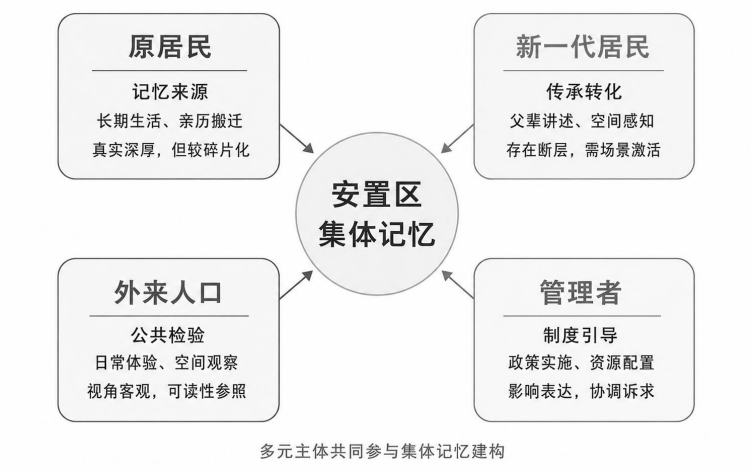


图 2- 5 安置区集体记忆主体（自绘）

2.3.2 记忆客体

集体记忆的客体，指的是那些承载、触发或凝结记忆的具体对象，是集体记忆的内容本体。哈布瓦赫在讨论记忆二重性时已经指出，记忆在本质上同时包含物质客体，如雕像、纪念碑、特定地点等具体存在的东西，以及象征符号，如具有精神涵义的意象、仪式、叙事这两种形态。借此，可以将记忆客体进一步区分为物质客体与非物质客体两大类型（表 2- 2）。

记忆客体	二级分类	具体场景	特点
物质客体	自然要素	地形地貌、水系肌理、绿植景观...	基底性、稳定性强、作为记忆发生的背景而存在，感知直接但常隐而不显
	非自然要素	空间、街巷、建筑、构件、器物、书籍、照片...	具有较强的可识别性与象征性、作为记忆的容器承载日常实践与历史事件
非物质客体	重大欢腾事件	传统节日、仪式、歌谣、民间技艺、方言...	时间印记清晰、情感强烈、具有周期性与程式化特征
	日常生活	饮食习俗、生产劳作方式、邻里往来、事件、故事、口头叙事、情感、价值观...	在集体潜意识里扎根往往更深、具有日常性、分散性与代际传递性、构成记忆的隐性基底

表 2- 2 记忆客体内容（自绘）

物质客体是有形的、可感知的物理事物，它们以物理的存续性将记忆锚定在具体的时空坐标中，使抽象的记忆获得可见、可感的形态，在人与空间之间建立起直接的触发关系。非物质客体则是无形的，是集体情感与价值认同等精神层面的存在，其通过代际传承、身体实践与情感共鸣维系着群体的记忆脉络，其生命力往往比物质形态更为持久，但也更脆弱，因为一旦人走了或是仪式断了，非物质客体会比物质客体消逝得更快。

物质客体与记忆载体之间存在一层需要辨析的关系。记忆载体是能够承载、呈现、保存、传递记忆的媒介，聚焦在功能维度；而物质客体在本文中主要指已被赋予记忆意义的实体要素。因此，并非所有载体都能成为记忆客体，只有当某个载体在群体的使用与认知过程中被赋予特定意义，才能成为真正意义上的物质记忆客体。

在此可以得出，物质客体与记忆载体之间并非独立的两个概念，而是存在相互交叉的关系。一方面，物质客体本身承载着一定的历史信息与空间经验，属于记忆载体；另一方面，当记忆载体在具体情境中被有意识地转化为空间叙事的一部分时，便同时具备了记忆客体的意义。基于这一认识，本文在后续研究中不再对二者作严格区分，而是将记忆载体纳入物质客体范畴之中，以便在分析与设计过程中形成相对统一的概念体系。

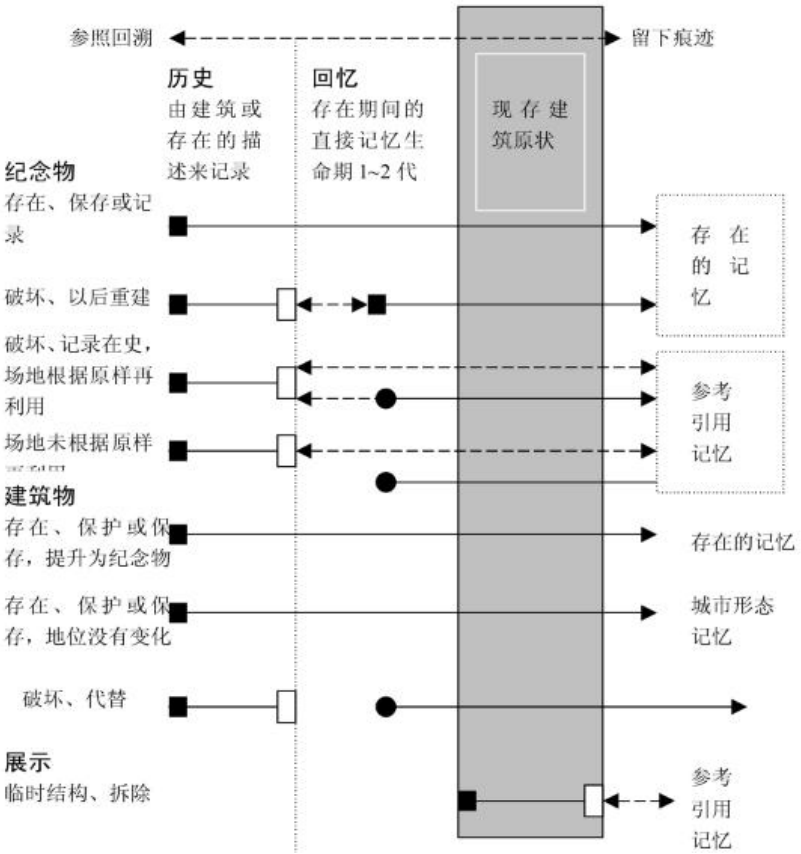


图 2- 6 不同类型建筑的记忆时间（来源：参考文献 40）

对安置区而言，原有物质客体在搬迁过程中大量消失，而非物质客体虽随人迁移但

已失去原有的空间语境。这一双重缺失构成了集体记忆延续所面临的核心困境，一方面缺乏可被感知的实体依托，另一方面缺少可以承载日常经验的场所环境，使得记忆只能停留于个体经验之中，难以在现实空间中被持续唤起。随着时间流逝、代际更迭，集体记忆将逐渐弱化。

2.3.3 记忆时间

时间在集体记忆中的作用，是经由社会选择不断被重组与塑造。泽鲁巴维尔（Zerubavel）在相关研究中提出，群体在回望过去时，并不会对历史进行均匀记录，而是通过强化与弱化的方式，使部分关键事件在记忆中被突出呈现，而另一些则逐渐退入背景，由此形成具有差异化权重的时间结构[47]。

从具体机制来看，集体记忆首先体现为一种以当下为中心的运作方式。记忆虽然指向过去，但其内容的选择与激活始终受到现实情境的影响，康斯坦斯（Constance）与奥布拉多维奇（Obradović）进一步指出，过去不仅是被回忆的对象，更是一种可以被当下调动的资源，人们会从历史经验中提取对当前处境具有意义的部分加以重组，从而影响对现实的理解与对未来的想象[48]。在这一过程中，同一段历史在不同群体中的呈现会产生明显差异，在安置区情境中，老一辈更倾向于维系与原有生活相关的空间经验与日常实践，而年轻一代则更多从身份认同出发，对过去形成新的理解方式。

进一步来看，集体记忆还表现为历时性与共时性之间的相互作用。历时性体现为记忆在时间纵深中的积累与延续，关乎历史来源与发展过程，而共时性则体现为记忆在当下生活中的持续激活，关乎日常行为与空间使用方式。二者并非对立，而是在不断互动中影响记忆的现实表达。同时，记忆的时间感知本身具有非线性特征，人们往往对某些关键事件或特定阶段赋予更高权重，使记忆呈现出片段化与选择性的状态。

在此之外，遗忘同样构成集体记忆的重要机制。塞鲁西（Seroussi）和蒂格（Teeger）指出，群体往往通过选择性沉默来处理自身的历史经验，那些难以纳入当前认同结构的内容，可能在公共叙事中被弱化或回避，但并未完全消失，而是以潜在形式存在，并在特定情境中被重新激活[49]。对于安置区而言，搬迁过程往往伴随着复杂情绪，使部分记忆不易被直接表达，因此在空间设计中，需要避免将记忆激活简单理解为全面再现，而应通过更为审慎与选择性的方式，使记忆在可接受的范围内逐步呈现。

从空间设计角度来看，时间维度的意义在于为更新实践提供一种选择性的叙事路径，即不必追求对历史的完整复原，而是通过筛选具有代表性的时间节点与关键事件进行集中表达，以有限的空间介入引发更广泛的记忆联想，从而在日常生活中持续生成情

感认同。

2.3.4 集体记忆构成要素的相互关系

在上述分析基础上可以看出，记忆主体、记忆客体与时间维度在具体社会情境中通过持续互动共同参与集体记忆的生成与延续过程，三者之间形成一种动态耦合关系，使记忆不断被建构、调整并发生转化（图 2- 5）。

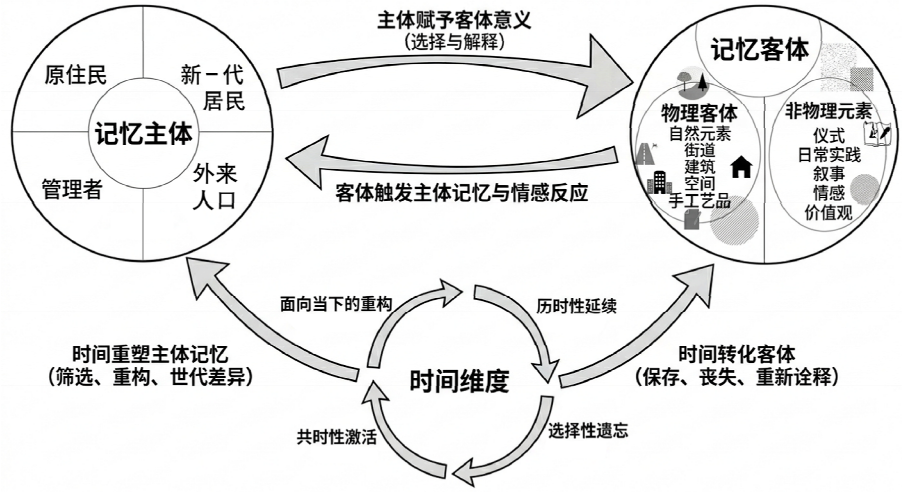


图 2- 7 集体记忆构成元素相互关系图（自绘）

记忆主体处于相对主导的位置，集体记忆并不会自然附着于空间或物质之上，而是需要主体在日常生活中不断进行选择与赋义，不同群体基于自身经验与现实需求，对环境中的空间要素与社会事件进行筛选与解释，将原本中性的要素转化为具有记忆意义的客体，这一过程会在反复使用与认知中逐渐稳定下来。

记忆客体则承担着承载与触发的作用，一方面作为具体依托，使抽象的历史经验能够被感知与识别，另一方面在主体接触与使用过程中不断激活相关记忆与情感，使记忆在现实生活中得到延续，因此主体与客体之间形成了一种持续的互动关系。

时间维度贯穿于主体与客体的关系之中，对记忆产生筛选与重构的影响，一方面随着代际更替与情境变化，不同群体对同一记忆产生差异化理解，另一方面时间也使部分记忆被强化并持续保留，而部分则逐渐弱化甚至消失，使集体记忆呈现出选择性与非线性的特征。在安置区语境下，这种关系更为明显，原有物质环境的消失削弱了主体与客体之间的联系，而时间推移进一步加剧了记忆的分化，使其难以在新空间中自然延续。对安置区的片区更新而言，这意味着设计介入的价值不只是停留在对历史的保存上，而更在于通过有意识地组织主体、激活客体并搭建时间叙事，使居民在新的空间环境中逐步重建对自身来源与未来方向的认知，使集体记忆转化为支撑社区持续发展的内在动

力，而非停留于表层的怀旧表达。

2.4 安置区集体记忆的特征

安置区的集体记忆，是在整体搬迁这一特殊背景下形成的一种具有明显差异性的记忆形态。结合已有关于集体记忆理论与安置区研究，本节提炼出断裂性、地域性、重构性、重叠性四个核心维度，作为理解安置区集体记忆特殊性的分析框架。

2.4.1 断裂性

断裂性是安置区集体记忆最根本的特征，核心体现为记忆与原有空间、生活情境的彻底中断。与一般城市更新中渐进式的空间演替不同，安置区多源于整村异地搬迁，这种突发性的空间转移，会将原有的生活环境、社会网络与文化语境整体剥离，直接打断记忆的连续性，这也是安置区集体记忆区别于其他城市空间的核心特质。

这种断裂首先体现在空间层面，原有村落中承载集体记忆的街巷格局、建筑形态与日常活动场所，在搬迁中往往被彻底拆除，记忆失去了赖以依附的物质载体；其次是社会关系层面，原有熟人社会的交往模式在新安置环境中被彻底重组，不同来源的居民被重新整合，原有的邻里关系与社会结构难以完整延续；此外，居民长期形成的生活习惯与文化实践，也会因新的空间条件与制度环境发生改变，进一步加剧了记忆的中断感[50]。

这种断裂还意味着传统自然村落从相对完整的社区形态转变为残缺型安置社区。传统村落在历史演化中，由宗族空间（祠堂）、信仰空间（庙宇）、生产空间（农田、水岸）与日常交往空间（街巷、井台）共同构成相互支撑的有机整体；而搬迁之后，这套空间结构几乎无一完整延续，安置区仅余均质化的居住功能，集体生活所依赖的结构性基础全面瓦解。这种从完整到残缺的变化使集体记忆所赖以存续的空间消失，记忆的断裂因而不仅仅是心理意义上的，更是空间结构意义上的系统性断裂。

但这种断裂并不等于记忆的彻底消失，反而会让居民更易产生对原有生活的回忆与对比，强化对“过去”的认知。因此，断裂性既是集体记忆的消解机制，也是激发机制，让安置区的集体记忆呈现出更强的反思性特征。

2.4.2 地域性

地域性是指地区在自然环境、历史文化背景等多重因素作用下，形成独特的地域空间特色与群体认同方式。地域性的集体记忆依附于具体的空间环境与生活实践之中，从而构成群体区别于其他地区的重要标识。

对于安置区来说，地域性的表现存在困境，因为原有村落所承载的地域特色已随搬

迁而消散，新的安置区往往以标准化的规划模式建设，缺乏地方性特色。因此，安置区的地域性不再完全依赖原生环境，而是转化为一种由记忆驱动的再建过程，即通过对原有空间经验与文化特征的提取与转译，在新的空间中重新建立地方认同。这也意味着，安置区地域性的构建，是在新的环境条件下，对原有地域特征进行有选择的延续与重构。

2.4.3 重构性

在断裂的基础上，安置区的集体记忆并不会自然延续，而是呈现出明显的重构性特征。一方面，官方力量在记忆建构中发挥着重要作用。通过地名延续、纪念性空间设置、文化展示设施以及仪式活动等方式，管理者试图在新的空间中建立一种具有整合性的公共记忆，以增强社区认同与治理秩序。另一方面，居民也在日常生活中自发地维系和再生产记忆。例如，通过保留旧有物件、延续节庆习俗、在新居中模仿原有空间布局，将过去的生活经验嵌入当下环境。

值得注意的是，这两种记忆建构路径并非完全一致。官方建构的记忆往往具有规范化与象征化特征，而居民的记忆则更加碎片化与日常化，两者之间可能存在一定张力。但正是在这种多元主体的互动与博弈中，安置区的集体记忆逐渐形成。因而，重构性并非对历史的否定，而是在断裂之后，通过选择、转译与再组织，使记忆在新的语境中获得延续的可能。

2.4.4 重叠性

重叠性是安置区集体记忆在空间与感知层面的重要表现，指不同来源、不同时间维度的记忆元素在同一空间中的叠加与并存。从集体记忆的生成机制来看，这种叠加并非偶然，而是记忆自身特性的外在呈现。舒瓦兹（Schwartz）指出，集体记忆既可以看作是对过去的一种累积性建构，也可以看作是对过去的一种穿插式建构[51]。刘易斯·科瑟（Coser）以连续的电影影像比喻记忆的两重性，强调历史并非由不连续的快照组成，而是一个连贯的影像流，即使不同时期呈现不同画面，其内在脉络始终延续[52]。

在具体表现上，安置区往往同时融合着原居地的记忆符号与现代城市建设的标准化元素，比如新社区会沿用原村名、设置具有象征意义的标识空间，或在建筑形式上模仿传统风格，与此同时，其整体规划、建筑技术与生活方式又体现出明显的现代化特征，这种旧与新的直接并置，让安置区空间形成了多重意象的叠合状态。

2.5 本章小结

本章围绕集体记忆视角下安置区更新的核心理论基础展开系统梳理，为全文研究搭

建起完整的理论框架。

在概念界定层面，本章对整体搬迁型安置区、集体记忆与集体空间三个核心概念进行了明确界定，厘清了三者的内涵边界与内在关联，并区分了集体空间与公共空间的概念差异，明确了本研究以集体空间为核心介入场域的理论立场，统一了全文的研究术语与认知基础。

在文献综述层面，本章系统梳理了国内外安置区更新研究、集体记忆研究，以及完整社区相关研究的发展脉络，总结了现有研究的核心成果与存在的不足。其中，国内外安置区研究已从物质功能补偿转向文化认同激活，但针对整体搬迁型传统村落安置区的集体记忆重建研究尚不充分；集体记忆研究则已形成从理论奠基到空间设计应用的知识脉络，但在异地搬迁情境下的设计操作路径仍有待深化；完整社区研究为本文提供了分析完整性丧失的视角框架，揭示了安置区集体空间系统性缺失的深层机制。

在理论建构层面，本章从记忆主体、记忆客体、记忆时间三个核心维度系统分析了集体记忆的构成要素及其相互关系，并结合整体搬迁的特殊情境，提炼出安置区集体记忆断裂性、地域性、重构性、重叠性四大核心特征。其中，断裂性尤为突出，它既是物质空间层面的系统性失落，也是社区从相对完整的有机整体骤然转变为残缺型安置社区的结构性过程，由此构成本研究最核心的问题意识与设计介入的根本动因。

综上，本章通过系统的理论梳理，为全文以移民安置村为对象的片区更新研究奠定了坚实的理论基础，也为后续针对性设计策略的提出提供了核心依据。

第三章 安置区集体记忆延续的实践案例

第二章从理论层面梳理了集体记忆的构成机制，并分析了安置区在空间断裂与记忆弱化方面所面临的核心问题。理论研究揭示了问题产生的内在逻辑，但其有效性仍需通过具体实践加以验证与回应。因此，本章转向案例研究，通过对不同情境下相关实践的梳理与分析，归纳其在空间组织与记忆表达方面的具体做法，提炼可在安置区语境中转化应用的空间策略与方法路径。

本章案例的选取并不局限于整体异地安置情境，而是围绕集体记忆如何在空间中被延续与激活这一核心问题展开。重点关注两类实践：一类是在空间结构发生显著变化的背景下，仍尝试通过设计手段延续历史记忆与社会关系的项目；另一类是在既有空间环境中，通过参与机制、空间转译或日常活动组织，有效激活集体记忆与公共生活的案例。不同案例虽在发生背景与尺度上存在差异，但均在集体记忆延续的过程中提供了具有启发意义的经验。

在结构安排上，本章以集体记忆重建的三个关键环节为线索展开：首先探讨记忆要素的识别与筛选方法，其次分析空间结构与记忆要素之间的转译路径，最后讨论记忆在日常生活中的持续激活机制。在此基础上，3.4 节对案例进行综合归纳，分为“集体筛选记忆、客体映射场地、记忆植入空间”三个阶段。其中，集体筛选记忆强调通过主体参与与价值判断，明确安置区中值得延续的记忆内容；客体映射场地强调将物质与非物质记忆客体对应到具体空间条件之中，建立记忆内容与新场地之间的关联；记忆植入空间则强调通过节点营造、路径组织、界面表达和活动组织，使记忆在日常生活中持续被感知和使用。总结形成面向安置区集体记忆延续的实践策略机制，为第五章的设计应用提供支撑。

3.1 集体记忆要素的识别与评估

第二章已指出，集体记忆具有明显的集体性特征，其生成与延续依赖于群体的社会关系结构，而非个体经验的简单叠加。在安置区情境中，整体搬迁导致原有空间载体消解，记忆逐渐转向以个体经验与日常行为为主要承载形式，这会使记忆内容本身具有多样性与分散性，需要通过系统梳理对记忆内容加以筛选与整合，逐步形成具有群体共识的记忆要素清单。

因此，记忆要素的识别构成空间设计展开的基础环节，其核心在于将分散的个体经验转化为具有群体共识的空间表达内容。这一过程围绕三个方面展开：一是明确记忆的

承载主体，厘清不同人群在记忆构成中的角色与差异；二是梳理记忆的具体内容，区分物质与非物质要素的类型与特征；三是对记忆内容进行筛选与整合，形成可用于空间转译的要素体系。在此基础上，本节从记忆主体识别、记忆客体梳理与筛选方法三个层面展开分析，构建面向安置区情境的记忆要素识别与评估框架，为后续空间转译与记忆激活提供支撑。

3.1.1 记忆主体的识别与参与

集体记忆的核心载体在于人，记忆主体即记忆的承载者、传承者与受益者。第二章已指出，上述主体可进一步概括为原居民、新一代居民、外来人口与管理者四类；在安置区情境中，记忆主体以原住民为核心，同时涵盖不同代际群体（老年、中年与青年）以及乡贤、宗族长辈等关键人群，并延伸至外来人口与社区管理者等多元主体。而安置区记忆主体呈现出明显的代际差异与身份差异；老年群体是完整记忆的承载者，留存着故土生活、民俗仪式、宗族文化的完整记忆；中年群体是记忆传承的中坚力量，兼具故土记忆与现代生活诉求；青年群体成长于安置区，记忆碎片化且缺乏情感共鸣；乡贤与宗族长辈则具备号召力，是记忆传承的核心纽带。不同主体在记忆体系中的位置差异，决定了其在记忆识别与传承过程中的作用方式亦存在显著区别。

基于上述特征，记忆主体的识别不应停留于访谈对象的简单罗列，而应进一步指向不同主体记忆诉求的辨识与整合。其核心不在于收集多少个体经验，而在于如何从分散表达中提炼出具有群体共识的记忆内容。在此基础上，参与机制的构建成为关键环节，通过组织多主体参与，使原本分散的个体经验在交流与协商中逐步转化为共享认知，从而为后续记忆筛选与空间转译提供稳定基础。

在具体实践中，有效的参与通常在设计初期即介入，使居民成为记忆内容的共同建构者，而非单纯的信息提供者。这一过程不仅有助于提升记忆识别的准确性，同时也强化了主体对空间更新的参与感与认同感。佛山碧江村心大街复涌项目（图 3- 1）在这一方面提供了典型实践：项目针对村心涌“退路还涌”议题展开，该决策直接影响沿线居民的日常生活，因此自初期即引入多主体参与机制，开展“参与式、陪伴式”社区共议。项目团队共组织 6 次居民议事会、4 次入户调研及多轮现场座谈，覆盖原住民、乡贤及商户等多类群体，累计收集 150 余人意见及 56 份书面建议。这一过程并非单向的信息采集，而是通过多轮讨论逐步形成共识，最终超过 70%的村民支持复涌方案。与此同时，村民不仅参与记忆内容的提供，也介入景观设计、节点布局、业态规划的布局讨论，40%村民提出水系修复、景观营造、交通疏导的具体诉求，使记忆识别与空间转译同步推进。

此外，最终恢复的清代“五埠七桥亭门湾”水乡格局，是基于村民口述与历史影像资料整理所得。从这个角度来看，主体参与的意义不只在于让居民感到被尊重，而在于它是获取真实记忆内容的唯一可靠途径。



图 3- 1 碧江复涌社区共议图片（来源：象城建筑公众号）

类似的参与逻辑在香港菜园村重建项目（图 3- 2）中亦有所体现。该项目起源于村民对征地行为的集体行动，并在后续转化为自下而上的社区共建实践。在建筑师的协助下，200 余户村民全程参与村落规划与住宅设计，通过户型手册与邻里协商机制，在统一框架下自主调整住宅方案，最终形成兼具整体协调性与个体差异性的居住形态。项目中 35%土地被保留为集体农地，用于延续原有农耕生产。这一决策并非由设计方单向提出，而是在多轮协商中逐步形成。实践表明，农耕生产不仅是经济活动，更是维系村落日常交往与集体生活的重要载体，其被识别与保留，正源于充分的主体参与过程。



图 3- 2 香港菜园村参与式规划过程（来源：https://www.arch.hku.hk/）

综合上述案例可以看出，记忆主体参与的作用主要体现在两个方面：其一，参与机制是获取真实记忆内容的重要途径，使设计建立在具有群体共识的基础之上；其二，参与过程本身即构成记忆重建的起点，在持续的交流与协商中，个体经验逐步转化为集体认知，从而为后续空间转译提供稳定支撑。

3.1.2 记忆要素的筛选方法

在完成记忆主体识别之后，接下来的问题是面对大量分散、零碎甚至彼此矛盾的记忆内容，判断哪些值得进入设计。主体参与解决的是记忆来源的真实性问题，而记忆筛选进一步解决的是记忆内容的有效性问题。由于个体记忆具有主观性与离散性特征，若缺乏有效筛选与整合机制，极易导致记忆信息冗余、价值模糊，难以支撑后续空间转译。因此，在筛选过程中，一方面需要从群体认同的角度出发，优先保留能够引发广泛共鸣、具有共同经验基础的记忆内容；另一方面也需结合安置区现实条件，对缺乏空间载体支撑或难以转化为具体设计语言的内容进行适当取舍，使筛选结果能够有效服务于后续空间表达与功能植入。

在具体方法上，可通过实地调研、访谈记录、实物收集与历史资料整理等方式，对

分散于个体经验中的记忆内容进行系统归集，并在初步分类的基础上，引入专家评估与村民参与相结合的方式，对记忆要素进行多轮筛选与动态修正。通过座谈会、问卷调查、协商讨论等形式，不断校准记忆内容的代表性与可行性，最终形成具有共识基础与实施潜力的记忆要素清单[53]。这一过程不仅是信息筛选的技术路径，同时也是集体记忆再组织与再确认的社会过程。

由于安置区在搬迁过程中往往伴随着原有空间结构的解体，使得记忆呈现出零散化、不完整甚至断裂的状态，因此有必要通过系统筛选对其进行重新整合与结构化表达。结合前文 2.3.2 对记忆客体的分类，集体记忆要素可划分为物质记忆与非物质记忆两大类型。物质记忆的筛选侧重于可感知、可修复、可落地，重点保留标志性建筑、自然景观、街巷格局及生产生活器物等具象载体，这类要素具备较强的空间依附性，是后续设计转译的重要基础；非物质记忆则侧重于可传承、可活化、可体验，主要包括民俗仪式、方言技艺、口述历史及价值观念等内容，其虽缺乏直接空间形态，但可通过场景营造与活动组织实现再现与延续。

在具体筛选过程中，应坚持“去粗取精、去伪存真”的原则，剔除仅具有个体属性的碎片化私人记忆、带有负面情绪的记忆内容以及难以实现空间转化的抽象记忆，重点保留具备群体共识、文化标识性与空间可转译性的核心记忆要素。通过上述筛选机制，可实现从记忆素材集合向设计可用要素的有效转化（图 3- 3），为后续空间映射与记忆植入奠定清晰而稳定的基础。

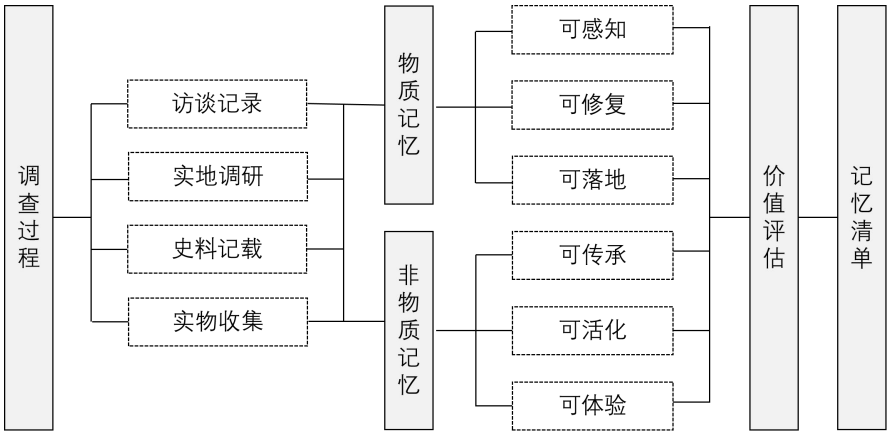


图 3- 3 记忆要素识别策略图（自绘）

大柴湖双河村移民安置区的记忆筛选方式在这方面提供了一个比较完整的操作参照[54]。项目并没有把收集到的记忆直接转化为空间，而是先通过深度访谈、器物收集与村民投票三种方式验证记忆内容：访谈梳理出移民叙事的主要线索，器物收集补充了可被识别的物质证据，村民投票则进一步确认了哪些内容真正具有群体共识。经过这一过

程，物质记忆筛选出移民旧居、开垦农具、迁徙老照片等载体，建立移民记忆馆集中展示；非物质记忆筛选出移民戏曲、开垦号子、迁徙口述史、淅川民俗等内容，通过节庆展演、口传心授常态化传承。筛选完成后，团队又进一步绘制了情感地图（图 3- 4），将不同记忆要素在原有村落中的空间位置标注出来，使记忆清单由内容层面的整理，进一步过渡到空间层面的组织。由此可以看到，筛选并不是设计之前的附属步骤，而是空间转译得以成立的前提。

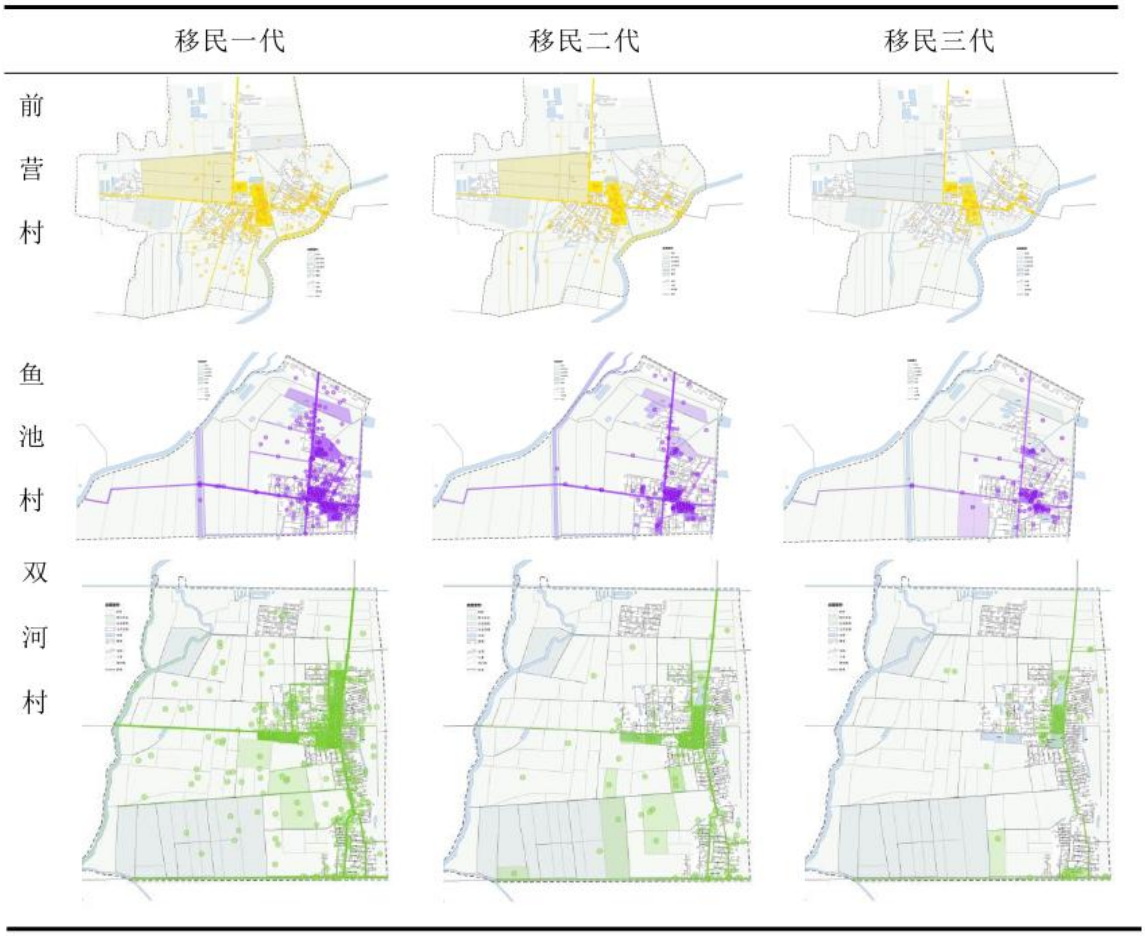


图 3- 4 大柴湖双河村的情感地图（来源：参考文献 54）

如果说大柴湖的案例说明了筛选如何在安置区语境中建立从记忆清单到空间对应的关系，那么福州烟台山乐群路、广州永庆坊和上海田子坊则从不同侧面进一步说明了筛选的重要性。烟台山乐群路通过风貌甄别与逐层筛选，将历史建筑与后期搭建物区分开来，保证了空间形态的连续性。广州永庆坊在非物质记忆层面通过非遗普查与传承人访谈，提炼出具有代表性的岭南文化内容。上海田子坊则同步推进物质与非物质两类记忆的筛选，物质记忆聚焦石库门建筑、里弄街巷和老店铺门面，选取的标准是空间形态的辨识度和延续性；非物质记忆在 2004 年暂停大规模商业开发的行为，留住街区记忆的原真性，保留居民的的日常生活[8]。三个案例的具体背景不同，但共同说明了一点：

筛选并不是把记忆简单分类，而是在不同层次中判断什么内容真正具有持续转译的价值，这一点对安置区的记忆筛选同样适用。



图 3- 5 福州烟台山乐群路（来源：https://mooool.com/）

由此来看，记忆要素的筛选本质上是在庞杂的经验素材中建立一套清晰的判断机制。它既要求尊重记忆的丰富性，又必须完成必要的取舍；既要回应群体认同，也要考虑空间实施条件；既是对记忆内容的整理，也是对后续设计边界的界定。经过这一环节，原本零散的记忆素材才能转化为具有层次、重点和空间指向性的核心要素体系，并进一步形成可供设计使用的记忆清单，为后续空间转译与记忆植入奠定稳定基础。

3.1.3 记忆清单的分级与建立

在完成记忆筛选之后，不同记忆要素在重要性与可实施性上仍存在差异，因此需要进一步通过价值评估对其进行分级处理，并在此基础上形成系统化的记忆清单，以指导后续设计中的取舍与配置。在分级过程中，可从历史价值、情感认同与使用潜力等维度进行综合判断。其中，历史价值关注记忆要素在村落发展中的时间深度与文化意义，情感认同强调其在群体中的共鸣程度，使用潜力则对应其在当代空间中的转译可能。基于上述维度，可将记忆要素划分为核心级、重要级与一般级：核心级要素通常具备高度共识与明确空间依附性，是记忆表达的关键载体，应优先落实为空间节点或核心场所；重要级要素具备一定代表性，可通过辅助空间或功能植入予以承接；一般级要素则更多作为补充内容，通过展示、叙事或活动形式加以延续。这一分级过程，本质上是在多元记忆之间建立优先序关系，使有限空间资源能够集中回应最具代表性的集体记忆。

从既有实践来看，分级与清单的建立，是实现记忆内容向空间策略转化的重要中介

环节。北京老城建立了“核心保护范围—建设控制地带—环境协调区”三级管控体系，并配套《北京历史建筑名单》等清单，实现“一栋一档”管理：核心区严格保护历史格局，建控区管控建筑风貌，协调区实施环境引导；该体系并非简单划分空间范围，而是在不同层级中明确保护强度与更新方式，从而确保核心记忆载体不被削弱。上海衡山路—复兴路历史文化风貌区则建立“优秀历史建筑、保留历史建筑、一般历史建筑”三级分级，并通过清单化管理明确每栋建筑的价值等级与对应策略：优秀历史建筑原址保护，保留历史建筑原则上不得拆除，一般历史建筑允许风貌协调下的更新；相较而言，这一做法不仅划分了价值层级，也将不同等级直接对应到具体的设计控制手段，使分级结果能够直接转化为空间操作依据。常德老西门对不同类型历史遗存与建筑进行分类处理，在保留核心遗存的同时实现整体更新[8]。三地实践表明，分级清单制度既守住了核心记忆载体，又避免了过度保护，实现了保护与更新的平衡。

综合上述案例可以看出，记忆要素的价值分级并非对筛选结果的再次分类，而是将记忆内容与空间实施条件进行对接的关键环节。通过分级与清单的建立，原本处于同一层级的记忆素材被转化为具有优先序与空间指向的要素体系，使设计过程中的取舍与配置具有明确依据。由此，记忆延续得以从内容整理层面进一步过渡到空间实施层面，为后续记忆映射与空间植入提供清晰而可操作的框架。

3.2 集体记忆的空间的转译

记忆要素的识别、筛选与分级，解决的是保留什么记忆的问题；空间转译所回应的，则是如何将这些记忆落实为空间的问题。对于整体异地安置区而言，原有村落的物质载体大多已经消失，集体记忆失去依附场所，若仅停留于传统符号的表层再现，往往难以真正延续原有的空间意义与公共生活。因此，集体记忆的空间转译不应以旧有形态的简单复原为目标，而应立足原村落的空间组织逻辑，提炼其中具有延续价值的核心关系，并在新场地中通过现在的空间载体加以重构。基于此，本节将拓扑与镜像回应作为空间转译的方法，用以识别原村空间结构及其对应关系；并进一步从节点、路径与界面三个层面展开具体落实，构建集体记忆提炼到空间表达的转译框架。

3.2.1 空间结构的拓扑与镜像

空间结构是整体异地安置区开展空间转译的基础。村落在长期生成与演变过程中形成的空间秩序，既体现于建筑、街巷与场所的外部形态，也体现于各类空间要素之间的层级关系、连接方式与组织机制。因而，在进入节点、路径与界面的具体设计之前，有

必要先从整体结构层面对原村空间进行分析，以提炼其中具有延续意义的关系原型，并探索其在新场地中的转译方式。基于此，本节将“拓扑”与“镜像”作为空间结构转译的两个关键方法：前者侧重对原村空间关系的抽象提炼，揭示其内在秩序与结构特征；后者侧重将这一结构原型转化为新场地中的空间组织，从而建立由原村空间逻辑到安置区场所建构的中介路径，为后续节点、路径与界面的具体落实奠定基础。

1.空间结构的拓扑提炼

在讨论整体异地安置区的空间转译时，首先应明确原村空间关系中值得保留的内容，并进一步以此作为新场地空间转译的基础。相关理论提供了一个重要启示，即应将目光从具体形态本身转向空间要素之间的关系结构。诺伯格·舒尔茨（2000）在关于建筑语言的讨论中，认为建筑语言由构筑成的形式、被组织过的空间以及建筑类型三个部分组成，分别对应形态学、拓扑学以及类型学[55]；其中拓扑更侧重于研究空间的组织关系与连接逻辑，而不单是物体外形的几何描述。拓扑学源于图论对关系结构的抽象表达，图论并不关心对象的具体外观，而是将复杂对象转译为若干节点及其连接路径，以此揭示各部分之间的联系强弱、主次层级和组织方式。

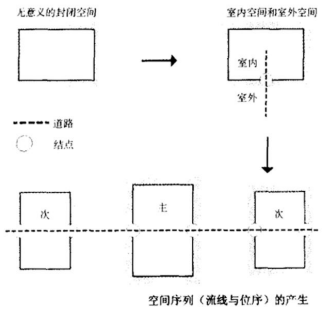


图5-3 道路（即区域的连通）对空间的影响图示：当一组空间通过道路连通之后，必然产生空间的主次、先后的序列关系

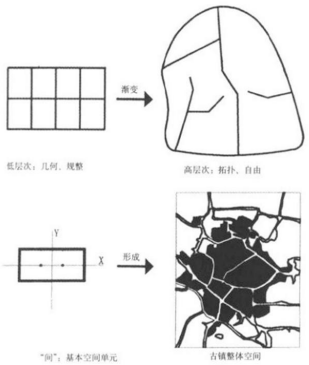


图5-12 各层次空间要素同构及变换规律图示

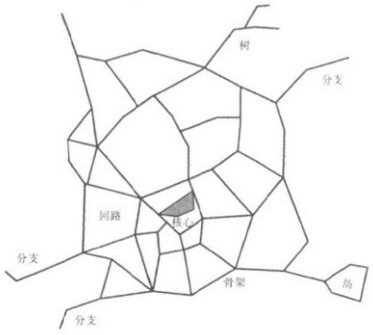


图5-13 拓扑网络法基本概念图示

图 3- 6 拓扑学理论在空间结构的分析图（来源：参考文献 57）

当聚落空间研究引入拓扑视角时，拓扑学将研究重点由空间形态的外在差异，转向空间结构的内在关系。朱炜（2009）在讨论聚落形态的拓扑学分析时指出拓扑研究关注的是非孤立元素之间的关联性质，他认为“拓扑的转换体系要求要素之间的联系与顺序等组织关系仍然从属于原有的系统结构，这样即使形态发生了巨大的变化，其内部结构的不变性维持了异形同构的特征。[56]”这说明，对于传统聚落而言，真正具有延续意义的往往是空间要素之间相对稳定的组织关系，如层级、边界、联系与秩序。与此同时，上图 3- 6 太湖流域古镇研究[57]从村落空间结构分析的角度表明，拓扑描述可以暂时绕开

要素在形状、尺度和装饰上的差异，转而从区域、边界、道路、节点、回路及网络骨架等关系性概念入手，对空间系统的连通性、围合性、核心性及发展方向进行识别。

相关安置与回迁实践也表明，拓扑提炼的价值主要体现在对原有聚落关系结构的回应上（表 3- 1）。四川凉山燕麦地安置住区在研究当地传统聚落后，提炼出“离散均质、弱中心化而组间关联紧密”的组团簇群特征，并将其转化为“行政村/自然村—村民小组—组团”的三级空间体系，以绿廊、邻里庭院与步行巷道重组聚落关系。湖南汨罗“端午人家”乡村安置聚落则并未简单复原原有民居样式，而是从湘北传统“大屋”的“丰字轴线、天井串联、下分上合、多进多排”的家族聚落结构等组织方式中提炼空间原型，再通过共享屋檐、宅间小径和组团组合重建邻里交往秩序。惠州龙门围龙新居回迁社区同样并未停留于围龙屋形式符号的移植，而是从客家围龙屋的向心围合、中轴序列和公共核心等关系特征出发，将“月池—禾坪—堂屋—化胎”的传统序列转译为社区入口、公共中心与社区剧场。由此可见，这些案例共同说明，安置社区中的空间转译应首先把握原有聚落的关系原型与结构秩序，再在新场地中加以重组和延续。

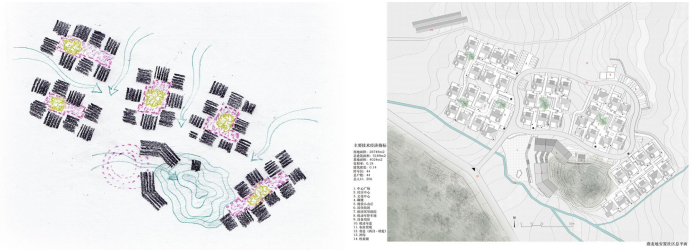
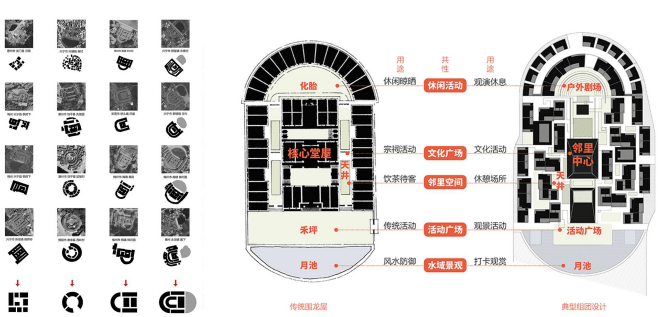
案例	图片	分析
四川凉山燕麦地安置住区		用拓扑关系重构安置区的空间骨架，解决了传统安置区行列式布局割裂邻里、空间异化的问题，让移民在新环境中延续熟悉的生活拓扑结构，促进社会关系重建。
汨罗“端午人家”乡村安置聚落		项目提取湘北村落院落聚合、轴线串联的拓扑关系，以抽象结构延续传统聚居秩序，为搬迁安置区空间原型传承提供了范本。
惠州龙门围龙新居回迁社区		用拓扑学传承地域建筑的空间基因，让回迁居民在新社区中延续熟悉的生活空间逻辑，实现文化传承与安置需求的统一。

表 3- 1 三个案例的集合（来源：有方、Archdaily）

由此可见，拓扑学对聚落研究的根本启示，并不是提供一种新的形式分类方法，而是提供一种由表及里的结构分析路径：即通过对空间关系的抽象，识别聚落生成与演变过程中相对稳定的结构原型，从而把握聚落空间背后的组织逻辑。这也意味着，在面对搬迁、更新或重构情境时，聚落研究不应停留于形态复现，而应首先辨认哪些关系构成了原有聚落空间的基本秩序。

2.场地中的镜像转译

镜像转译是在拓扑提炼基础上的进一步空间落实，其内涵在于将原有聚落中已经识别出的结构关系、空间序列与生活组织方式，转化为新场地中的现实空间形式。与拓扑提炼强调关系原型的抽象不同，镜像转译更强调对应关系的建立与空间载体的重构，即在新的区位条件、建设条件和生活条件下，为原有聚落结构寻找具有同等组织作用的当代空间表达。

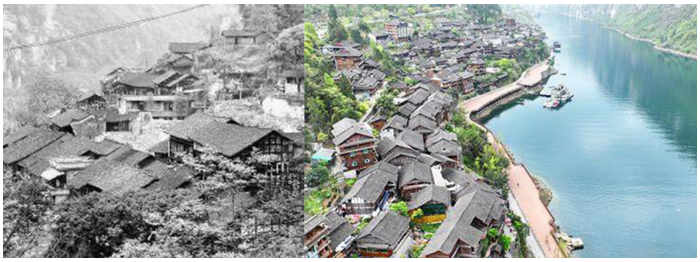
案例	图片	分析
杭州富阳东梓关回迁农居		将江南村落的街巷肌理、院落邻里与公共生活机制镜像转译为现代聚居空间，以功能与关系等值延续乡村原型，而非形式复刻。
江苏盐城穆沟村安置房		将老村组团生长逻辑、交往尺度与组织方式转译为现代单元组合，重构单体、院落、组团与聚落的层级关系，完成空间秩序的镜像转译。
重庆龚滩古镇移民搬迁安置区		延续老镇依山临江格局与街巷序列，通过地形适配与空间重组，在新址镜像重建古镇空间层次，实现地域空间结构的对应传承。

表 3- 2 三个案例的集合（来源：有方、Archdaily、百度）

相关安置与迁建实践对这一方法形成了较为清晰的经验支撑（表 3- 2）。杭州富阳东梓关回迁农居通过实地调研、座谈与测绘，从传统村落肌理中的院落空间基本单元出发，遵循“单元—组团—村落”的生长逻辑，将两种基本单元演化为四种类型，并通过

前后错动与东西镜像形成带有公共院落的居住组团，由此实现传统聚落关系结构在新场地中的延续。江苏盐城穆沟村安置房则以老村空间原型为依据，将传统水乡聚落的组团生长逻辑、院落交往尺度以及“一主一厢”的基本组织方式转译为新村中的横向、纵向单元组合，使单体、院落、组团与聚落之间重新形成清晰的层级关系。重庆龚滩古镇移民搬迁安置区的建设延续了老镇依山临江的总体格局、沿坡展开的街巷序列与吊脚楼聚落意象，在新址通过相似地形选择、山地台地处理与老街空间重组，重建了原有古镇的空间层次与地域风貌。上述案例共同表明，镜像转译通过对原聚落结构关系的再组织，使新场地中的空间系统继续承担原有聚落在识别、连接、交往与展示层面的组织功能。

对于整体异地安置区而言，镜像转译进一步构成由原型识别走向空间落位的关键环节。原有聚落在搬迁后虽然失去物质实体，但其空间关系及生活逻辑仍然保留在集体记忆之中，因而安置区更新应以片区层面的结构重构为重点，将入口、组团、街巷、院落、公共核心等空间类型作为承接原有聚落关系的主要载体，在新的场地中重新建立可识别、可交往、可延续的场所系统。本研究前文亦已指出，整体异地安置的根本特征在于原有空间依附关系的彻底更换，记忆延续的重点因此落在关系网络与生活场域的重建之上，而非单体复制；镜像转译正是在这一前提下，将拓扑提炼所得的结构原型转化为安置区中的现实空间秩序，从而形成集体记忆在新场地中的持续生长机制。

综合前述分析可以看出，拓扑提炼与镜像转译共同构成了集体记忆空间转译的方法基础。其中，拓扑提炼通过对原村空间关系的抽象识别，揭示聚落内部相对稳定的结构原型；镜像转译则进一步将这一结构原型落实为新场地中的现实空间组织，使原有聚落的关系秩序在新的建设条件下获得延续；二者共同完成了由原村关系网络到安置区空间体系的转译过程。就具体的空间分析工具而言，拓扑学所关注的主要并非形态外观，段进等学者提出是区域、边界、道路、位移、回路、结点等要素所构成的关系系统[57]；同时凯文·林奇在《城市意象》中提出的路径、边界、区域、节点与地标五要素[58]，也从感知与识别层面说明了空间关系对于环境认知和场所建构的重要作用。对于安置区集体记忆的转译而言，区域与地标更多对应整体识别与片区认知层面，而真正直接作用于空间组织与日常体验的，则是点、路径与界面三类要素：点对应聚落中的事件集中处与公共核心，路径对应原村生活流线及叙事线索的延续，界面对应空间边界、场所识别与地域特征的外显。基于此，将拓扑与镜像回应作为空间转译的方法，段落后面将进一步从节点、路径与界面三个层面展开具体落实，构建集体记忆由提炼到空间表达的转译框架。

3.2.2 记忆节点的空间嵌入

在完成原村空间结构的拓扑提炼与场地镜像转译之后，空间转译仍需进一步落实到若干具有明确承载功能的具体场所之中。从相关实践来看，节点之所以重要，并不只是因为它是空间中的局部焦点，更因为它是集体生活最容易发生聚集、辨识与再现的位置。所以节点是能够承接群体记忆、组织公共活动并持续触发场所认同的空间载体，记忆节点的空间嵌入，核心是将筛选后的核心记忆要素，精准对接安置区的存量空间。

相关案例已经表明，记忆节点的有效构建首先依赖于其在整体空间中的位置选择。图 3- 7 深圳松元厦碉楼时光公园的实践具有较强启发性。该项目并未将幸存的历史碉楼作为被隔离的展示遗产加以边缘化处理，而是将其迁建至旧改安置区的中心广场，并围绕其配置活动场地、休憩设施与开放景观空间，使原本具有历史纪念意义的单体重新转化为社区日常生活中的公共核心。其关键不在于碉楼本身的形式被完整保留，而在于项目通过中心化的布局策略，使这一历史客体重新嵌入居民日常经过、停留与聚集的生活流线之中。换言之，真正承接记忆的并不只是“碉楼”这一物体本身，而是由碉楼、广场与公共活动共同形成的节点性场所。



图 3- 7 深圳松元厦碉楼（来源：有方）

类似地，丰梧乡村记忆博物馆则呈现出另一种更为日常化的节点构建方式。该项目并未追求宏大的纪念性表达，而是在原有老宅遗址上重建公共建筑，并通过架空底层形成可停留、可交流的半室外空间，上部展厅则用于收集、展示村民提供的旧物、照片与口述资料。由此，记忆节点不再只是静态陈列记忆内容的容器，而成为兼具展示、停留与交往功能的复合场所。其重要意义在于它并未将记忆封存于展柜之中，而是通过空间组织使个体记忆与集体交往在同一节点中叠合，从而让记忆被观看转向记忆被共同使用。这一案例说明，节点的有效性并不取决于体量大小，而在于它是否能够同时承担记

忆承载与日常公共生活两种职能。



图 3- 8 丰梧村乡村记忆博物馆鸟瞰（来源：https://www.gooood.cn/）



图 3- 9 丰梧村乡村记忆博物馆二层乡村未来展厅（来源：https://www.gooood.cn/）

将上述案例综合来看，可以发现记忆节点的构建并非形式上的复古，而是一个从案例中逐步清晰的空间转译逻辑。其一，节点应优先嵌入居民高频使用或容易聚集的位置，使记忆内容能够被日常生活持续触发。其二，节点应具有复合功能，不仅承担展示与纪念作用，还应容纳停留、交往、休憩、活动等现实使用需求。其三，节点的构建应尽可能回应原村聚落中最具识别性的公共关系，例如祠堂与广场、庙前与古树、码头与水岸、街角与空地等，通过关系性重组恢复原有节点在集体生活中的组织作用。

因此，对于整体异地安置区而言，记忆节点的空间嵌入，本质上是将原有聚落中那些最能凝聚群体认同、承载公共事件与触发情感共鸣的场所关系，转译为新场地中的节点系统。这一系统既是整体空间结构在局部层面的具体落位，也是集体记忆由抽象关系走向可感知场所的重要中介。只有当这些节点重新进入居民的日常使用网络，并持续承担交往、活动与识别功能时，记忆才有可能从被纪念的过去转化为被生活持续激活的当下。

3.2.3 记忆路径的叙事组织

如果说记忆节点是集体记忆在空间中的集中承载点，那么记忆路径则是将这些分散节点组织为连续场所经验的关键媒介。对于许多村落或社区而言，记忆并不只附着于某一个单独的建筑或广场，而是存在于点到点的日常行动过程之中。在场所的穿梭中空间经验都不是由孤立的点构成的，而是在不断行进、停留、转折与回望中逐步展开。正是在这一过程中，分散的场所被组织为具有顺序、节奏与情境变化的连续叙事，集体记忆也因此获得了时间性的维度。因此，路径的意义并不只是交通层面的连接功能，更在于它能够将若干节点与活动片段串联为一个可感知、可阅读、可重复体验的整体，将记忆从静态的场所承载扩展为动态的经验生成过程。

从既有实践来看，路径的意义并不只是交通层面的通达组织，更在于它能够通过连续的空间编排，将分散的记忆内容转化为具有时间感与情境感的场所叙事。佛山碧江村心涌复涌项目（图 3- 10）正是这一点的典型案例。村心涌记忆路径完美复刻了岭南水乡风貌，依托滨水空间还原生活轨迹，该路径以 719 米复涌河道为核心脉络，重新组织周边历史要素与生活场景。复涌河道严格依据历史河涌线位与岸线形态展开，沿线串联碧江金楼、慕堂苏公祠、砖雕照壁等多处历史节点，并通过麻石铺装、乡土植物与滨水停留空间的配置，重建村民对于旧时水运、往来、集聚与临水生活的连续感知。也就是说，村心涌的价值并不只是恢复了河涌，而在于它以河涌为叙事主线，把原本分散的历史节点重新纳入同一条空间经验之中，使记忆在行走、停留与回望的过程中被持续触发。对于以水乡肌理为重要特征的岭南村落而言，这种路径型组织方式尤其具有启发性，因为它恢复的并不仅是景观风貌，更是原有聚落中围绕水系展开的生活逻辑。

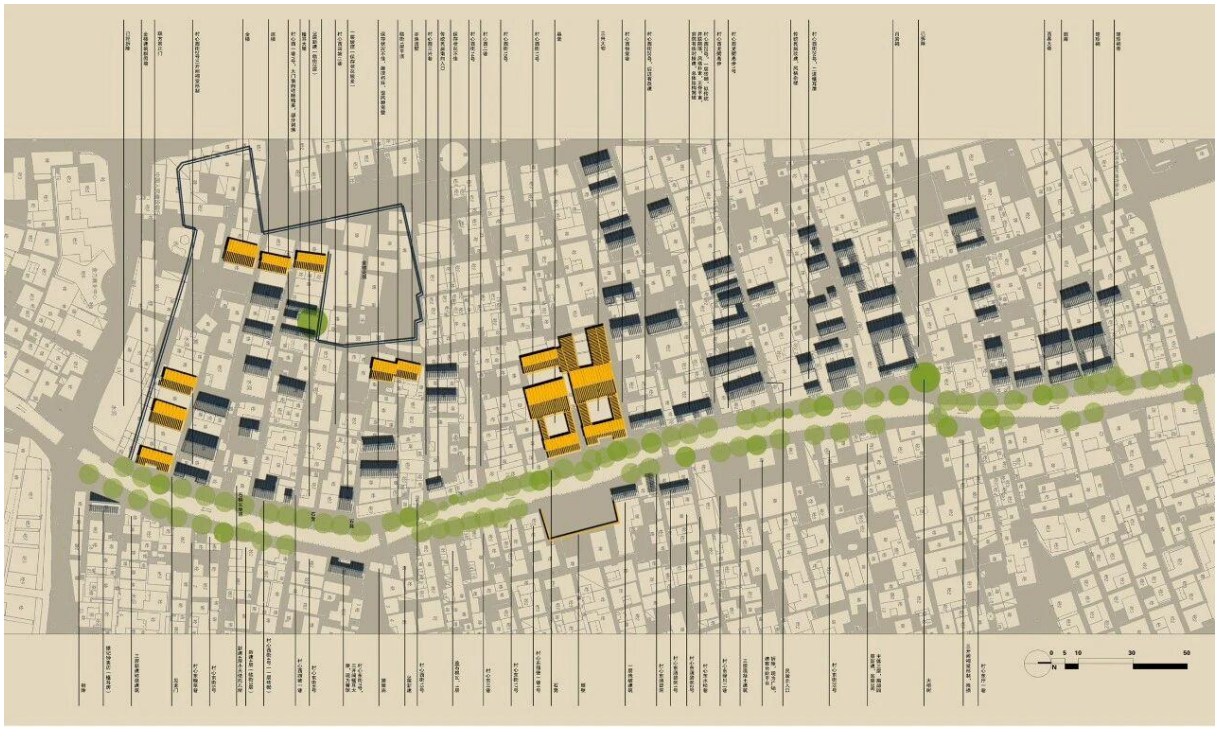


图 3- 10 碧江村心涌记忆路径（来源：象城建筑）

类似的路径叙事机制，也体现在南头古城更新实践中（图 3- 11）。南头古城并没有将更新重点放在单一地标建筑的突出展示上，而是更强调街巷网络的整体梳理与公共步行系统的重建。项目通过对主街空间、沿街界面与公共节点的整合，使南门公园、书院广场、报德广场、南头议事厅、创意工厂与集市广场等不同核心节点串联为一个可连续阅读的叙事体系。在这里，路径并不只是连接若干历史节点的中间部分，而是本身就构成了记忆被触发的重要场所：人在街道中穿行、停留、转折，逐步形成对古城历史层

积的整体认知。与单纯依赖节点展示的方式相比，这类路径组织更接近日常生活中的真实空间经验，也更容易让历史记忆从专门化展示转化为常态化感知。



图 3- 11 南头古城设计理念轴测图（来源：有方）

丹麦奥本罗历史街区改造则从另一种语境中说明了路径叙事的有效性。该项目并未试图回到某一特定历史时期去复原建筑原貌，而是通过整体化的街道铺装、公共家具与照明系统，将历史广场、港口遗迹与沿街建筑重新串联为一条连续可读的公共路径。其有效性不在于设置了多少具象的历史符号，而在于通过路径系统让不同时期的空间片段重新被组织为可连续感知的整体。这个案例表明，记忆路径的叙事性并不依赖形式上的仿古，而更取决于路径能否建立起连续的空间阅读关系。



图 3- 12 丹麦奥本罗历史街区
（来源：https://mooool.com/）

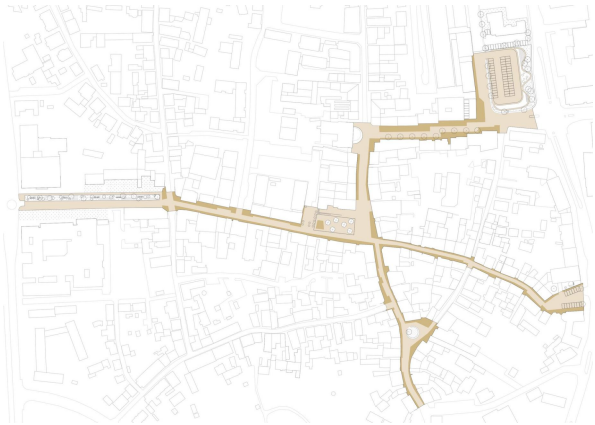


图 3- 13 项目总平图
（来源：https://mooool.com/）

综合上述案例可以发现，记忆路径的形成是一个通过空间序列重组来恢复生活叙事

的过程。因此，对于整体异地安置区而言，记忆路径的叙事组织，本质上是在新场地中重建一种能够承接原村生活秩序与集体经验的线性场所系统。它既连接节点，也组织日常行为；既回应空间关系，也塑造时间体验。相较于对原有道路形式的直接模仿，更重要的是提炼原村路径所承载的生活逻辑与叙事顺序，并在新的安置区中通过步行系统、公共廊道、沿线节点与场景转换加以转译。由此，原本分散的记忆要素才能被组织为连续的场所系统，居民也得以在日常行走过程中重新建立对原有聚落空间秩序的感知。

3.2.4 场所界面的地域性表达

场所界面是空间最直观的呈现部分，在记忆转译过程中主要承担视觉层面的表达功能，，也承担着地方文化与生活方式外显化的作用；包括建筑立面、街巷界面、景观界面、设施界面等，是集体记忆的视觉载体。场所界面可以体现安置区的地域性表达，如提取原村落的建筑符号、材质肌理、色彩体系、乡土元素，融入安置区场所界面设计，强化空间的辨识度与归属感，让安置区摆脱标准化风貌，重现故土记忆的视觉特征。在具体设计中，并不强调对原有建筑形式的直接复制，而是通过提炼典型元素，将其转化为适用于新环境的表达方式，使空间在保持地域特征的同时具备现代使用条件。



图 3- 14 广州泮塘五约微改造前后效果图（来源：象城建筑）

相关案例表明，地域性界面的形成首先依赖于对地方特征的提炼。北京国子监胡同以界面修复为主，通过保留青砖灰瓦、门楼、影壁等传统要素，并将居民日常生活痕迹

纳入街巷界面之中，使更新后的空间仍保持浓厚的京味底色。上海张园则采用界面活化的策略，在保留石库门山墙、石门框等历史要素的基础上，适度打开底层空间，引入茶馆、书坊等新业态，使场所界面在延续地域记忆的同时重新获得当代活力。见上方图 3-14 广州泮塘五约微改造则更强调最小干预与精细修补，通过维系街巷整体肌理与界面连续性，强化了岭南水乡街区的地域识别，也保留了原有生活氛围的延续性[59, 60]。

在乡村更新与安置实践中，界面转译更直接体现为传统建造特征与现代生活条件之间的协调。松阳项目保留夯土墙、木构架、小青瓦等传统元素，并局部引入玻璃与钢材，形成新旧并置的界面关系；街巷铺地采用本地石材，并结合竹制景观设施，延续了村落原有的自然肌理与在地气质。金台村[61]项目则提取川西民居中的穿斗结构、木格栅等地域符号，将其转译到新建住宅界面之中，同时结合绿色屋顶、垂直庭院等现代要素，使新建空间既保留地方识别特征，也回应了当代乡村生活的实际需求。



图 3- 15 松阳村

（来源 https://www.arch.hku.hk/）



图 3- 16 金台村

（来源 https://www.arch.hku.hk/）

综合上述案例可以看出，场所界面的地域性表达不止是对传统形式的简单复制，而是一个对地方特征进行提炼、转译与重组的过程，在居民的日常行走与视觉感知中持续触发对原有生活场景的认知与联想。对于整体异地安置区而言，记忆转译不仅要落实于节点和路径的组织，还应通过建筑边界、灰空间处理与界面的塑造，使原有聚落的地方气质在新环境中获得可识别的延续，从而增强居民对新场所的熟悉感与归属感。

3.3 集体记忆的持续激活

集体记忆在安置区中的延续，并不会随着空间建成自动发生，空间转译仅完成了记忆的物理落地，若缺乏长效激活机制，记忆载体易成为空壳建筑，记忆终将再次淡化。因此，在空间建成之后，还需要通过持续性的使用与活动，使记忆不断被触发，而持续激活机制的核心，是让集体记忆融入原住民的日常生活、公共活动与民俗仪式。

本节从物质层面的转译、日常生活场景渗透、公共活动仪式，探讨如何通过日常生活场景的设计支撑记忆相关行为的持续发生，构建安置区集体记忆的长效激活体系，使记忆能够重新进入当下生活并不断被更新。

3.3.1 物质层面的记忆转译

物质层面的形式转译，是指将原村落中具有代表性的空间元素，包括建筑构件、材料质感、空间尺度、景观形态等，进行抽象提炼后，以现代材料与建造逻辑重新诠释，融入安置区的建筑立面、景观铺装、公共设施与植物配置之中，通过材料质感、空间节奏、形态比例等方式在感知层面建立与原有记忆的关联。

相关案例表明，物质转译的关键在于提炼而非复刻。法国普罗万（Provins）历史小镇的遗产保护实践为物质层面的原真性转译提供了国际参照。法国普罗万历史小镇通过对历史材料和构造方式的延续，使使用者能够直接感知场所的历史痕迹，说明物质层面的记忆唤起首先依赖真实而连续的材料语言。广州恩宁路更新则并未照搬旧有建筑形式，而是从骑楼、趟栊门、满洲窗、麻石铺装、灰砖青砖等岭南空间要素中提取具有代表性的物质线索，并通过连续的界面语言重新建立老街与旧时生活场景之间的感知联系。如建筑立面保留骑楼廊道（图 3- 17），延续青砖瓦坡、雕花门窗等传统元素，街巷采用麻石铺装还原故土质感，修补巷道、修复砖瓦、还原传统门窗等细节，景观设施融入岭南纹样（图 3- 18）与民俗元素。由此可以看出，物质层面的记忆转译是通过筛选具有代表性的材料质感、空间比例与细部元素，在新的空间中重新编织记忆的物质线索，使人在日常使用中逐渐恢复对原有环境的熟悉感。

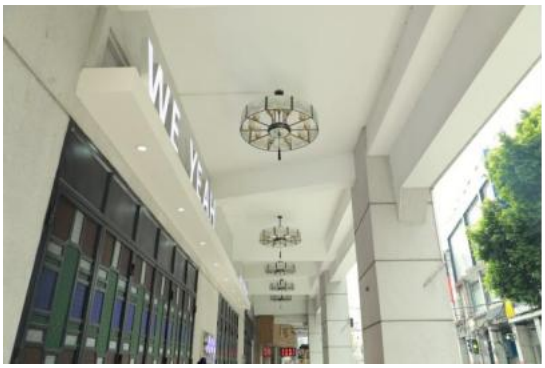


图 3- 17 原有骑楼

（来源：中国建筑）



图 3- 18 水刷石鱼鳞状工艺施工效果

（来源：中国建筑）

对于安置区而言，物质层面的记忆转译应以原村最具辨识度的空间元素为基础，通过现代方式进行重构，使其成为激活记忆的感知媒介。只有当材料、尺度和空间肌理能够持续唤起居民对原有生活场景的联想时，记忆才不会停留在抽象叙述之中，而能够在

新的空间环境中获得稳定而日常的延续。

3.3.2 日常生活的记忆激活

日常生活属于集体记忆中记忆客体的非物质要素，居民在买菜、散步、闲聊以及简单劳作等活动中，会不断接触到空间环境中的各类要素，这一过程本身就构成了记忆的重复与强化。因此，在安置区中进行记忆激活时，与其依赖集中展示，不如将相关内容融入日常使用场景之中，使其在不被刻意感知的情况下持续发挥作用。

塱头春阳台艺文中心的实践表明，传统文化的延续可以通过展览、阅读、研学和公共活动等复合功能进入新的公共生活场景。文章显示“建筑学的作用不止在于能够重现传统，而是在向传统学习的基础上延续乡土精神、空间原理和营造方式，从而建立一种与传统对话的新传统，形成服务于村民日常生活和公众精神世界的活力空间，达成风土再造。”[62]另外，日常生活的记忆激活，关键不在于设置多少展示设施，而在于让与原有生活方式相关的行为继续发生。大柴湖双河村和香港菜园村都通过延续农耕日常来维系集体记忆。菜园村在安置区规划中预留 35%的土地作为集体农地[63]，保留原有鱼塘与果园，让村民继续从事农耕生产，延续传统生活模式。集体农地不仅是生产空间，也成为邻里交往与记忆传递的平台，村民在耕种、灌溉和收获的过程中延续原有生活节奏，使生产记忆在日常劳作中自然延续，成为维系社群的纽带。广州西关社区则通过在公共空间中设置茶座、棋牌桌和粤曲角，保留早茶、听曲和邻里闲聊等传统习俗，使地方文化不依赖专门展示而渗透在日常休闲之中。

由此可以看出，只有当记忆相关的行为持续嵌入居民的日常生活，集体记忆才可能由一次性的回忆转化为长期性的生活经验。对于安置区而言，记忆激活不应仅停留在纪念性空间或展示性装置的设置上，而应通过农耕、休闲、交往等日常活动场景的延续，使原有生活方式在新环境中获得重新发生的条件。只有当居民能够在日复一日的使用过程中持续接触并参与这些行为，集体记忆才能真正被激活，并在新的社区生活中保持延续。

3.3.3 活动仪式的记忆再现

日常生活是缓慢渗透，而公共活动与民俗仪式是具有集中性与强化作用，它们能够在特定时间内将分散的个体重新组织为共同参与的群体，使原本潜藏于日常生活中的记忆被集中唤起，并在重复性的参与中不断加深。因此，记忆再现并不只是对某项传统活动的简单恢复，而是在新的空间条件下，为节庆、仪式与公共表演等集体行为重新建立

发生的场所与机制。



图 3- 19 鹭江老剧场公园歌舞表演

（来源：百度）



图 3- 20 鹭江老剧场公园活动现场

（来源：百度）

相关案例表明，活动仪式之所以能够强化集体记忆，关键在于它能够把空间、行为与情感在同一时刻重新聚合起来。厦门鹭江老剧场公园通过保留了剧场的混凝土残墙与基础构件，以遗址嵌入式公园的方式，将废弃场地转化为承载城市集体记忆的开放公共空间。同时，通过建筑外墙上悬挂屏幕在每周三和周五晚上播放两场露天电影，且公园的小型舞台定期举办木偶戏、南音等具有闽南特色的表演节目（图 3- 19/图 3- 20）；使原本沉寂的历史场地重新转化为承载城市记忆的开放空间。其经验在于记忆节点的价值在于保留足以唤起记忆联想的核心要素，并将其融入可供日常使用的公共空间，使历史遗存从静态展示转化为活态参与。



图 3- 21 广州猎德村祠堂宴席

（来源：百度）



图 3- 22 BAITA 剧场社区集会

（来源：ArchDaily）



图 3- 23 碧江村心涌集体活动

（来源：参考文献 69）

一些以宗族或传统礼仪为基础的活动，往往依托集体空间展开，例如围绕碉楼或宗祠等。广州猎德村祠堂[64]在改造后，承担宗亲聚会（图 3- 21）、人生仪礼、节日聚餐、休闲娱乐及传统仪式等功能，说明仪式再现的重点不只是保留活动内容本身，更在于为其提供稳定的空间依托，使集体聚合得以持续发生。北京白塔寺街区的 BAITA 剧场项目同样表明，通过在传统院落中植入灵活的公共活动平台，社区集会、观影和讨论等集体行为得以重新发生（图 3- 22），记忆也因此从静态场所转化为动态参与。佛山碧江

村心涌复涌后，沿滨水记忆路径恢复龙舟巡游、竞渡、点睛等传统民俗活动（图 3- 23），并联动周边原住民共同参与，则进一步说明，活动仪式不仅能够重现地方传统，也能够重新联结已经被空间迁移打散的群体关系。

对于安置区而言，集体记忆的延续不仅在于物质空间和日常行为的积累，还可以通过节庆活动、宗族仪式、民俗展演与乡愁纪念等周期性事件加以强化。其关键不在于原样复原旧有仪式，而在于结合新的空间条件，重新组织活动发生的路径、节点与聚集场所，使居民能够在共同参与中不断确认彼此共享的历史经验与身份认同。只有当这些活动能够持续、稳定地发生，记忆才可能在代际传递中真正延续下来。

3.4 安置区集体记忆的更新机制

在前文中，梳理了安置区集体记忆的四个特征：断裂性、重构性、地域性、重叠性。这些特征并非彼此孤立，而是在空间变迁过程中相互交织，共同反映出物质环境重构背景下记忆延续所面临的现实困境。随着原有空间形态的消解，历史记忆逐渐呈现出离散化状态，如何在新的空间体系中对其进行整合与延续，成为更新中需要回应的关键内容。

而通过本节的案例分析，分别从记忆要素识别、空间转译与记忆持续激活三个层面讨论了集体记忆在更新实践中的具体路径。由此可以看出，安置区中的记忆延续是由内容筛选、空间对应到场所植入逐步推进形成完整社区的过程。其核心不在于对原有村落的简单复原，而在于面对整体搬迁后记忆载体断裂、空间关系重组和生活场景转换的现实条件，重新建立记忆与新环境之间的连接机制。

基于此，可将集体记忆导向下的安置区更新概括为三个相互递进的操作环节：首先在群体层面筛选具有共享基础和认同价值的核心记忆；其次在空间层面建立记忆内容与新场地之间的结构对应；最后，通过具体设计手段将记忆嵌入日常空间。三者由内容到空间、再到体验层层展开，共同构成安置区集体记忆延续的基本机制。

3.4.1 集体筛选记忆

安置区更新中的记忆工作，首先要解决的是呈现谁的记忆和呈现哪些记忆，这一问题直接对应集体记忆的集体性特征，记忆的价值体现在共享性上，而非个体的私人回溯。

安置区居民的历史记忆庞杂且层次不同，既有个体私人的生命经历，也有带时代局限的旧空间记忆，还有具备群体共识基础的核心集体记忆，三类记忆的情感强度和共识基础差异明显，而集体记忆的传承并非全盘保留，而是根据群体利益、社会需求筛选关键元素，舍弃次要内容。安置区更新前期需开展集体筛选记忆的工作，通过参与式调研、

口述访谈、记忆地图等工具收集各类记忆内容，再依据群体共识度和认同建构价值两个核心标准筛选，过滤碎片化的个体记忆、带强烈负面情绪的旧空间记忆，以及与当下社区生活脱节、难以转化为设计语言的模糊印象，保留那些能强化群体认同、符合当下价值的核心元素。

筛选后形成层级清晰的记忆素材清单，筛选后的记忆，是后续空间设计与记忆活化的内容基础。记忆筛选不能由设计者单方面主导，要以居民为主体，让群体在协商讨论中完成对自身历史的重新认知与价值排序，这一过程本身也能推动社区认同的重建。

3.4.2 客体映射场地

在完成记忆筛选之后，问题就落到具体空间上，即如何把已经确定的记忆内容和安置区现有空间对接起来，这一过程既涉及地域性，也受到当下空间条件的限制，不能简单把原有形式搬过来用，而是要在新环境中重新落位。客体映射场地就是把筛选出的记忆客体与安置区的物理空间建立对应关系。

结合前文 3.2 的分析可以看出，这一过程的关键在于先通过拓扑提炼识别原村落中真正具有延续意义的关系原型，如公共核心、主次路径、空间边界、组团层级和节点联系等，再通过镜像转译将这些关系原型转化为新场地中的现实空间秩序。也就是说，原村落中的不同记忆内容，往往分别依托于公共节点、日常路径与空间界面而存在，因此在新的环境中，需要为其重新匹配能够发挥相应组织作用的空间载体。

在具体操作上，这一过程可从三个方面展开。首先是功能对位，即尽量把原有记忆中关联的使用方式，落在安置区功能接近的空间中，让记忆能够被实际使用支撑；其次是空间层级对位，即根据记忆内容的重要程度与公共性差异，将其分别对应到不同等级的空间节点、路径或界面之中，使整体分布更有秩序；最后是尺度转译，根据现有场地条件对原有空间尺度进行调整，不做机械复制，而是通过比例、围合、开合变化等方式延续与原村落相近的空间体验。通过这样的对应转译，让原本相对抽象的记忆内容便可转化为具有明确空间指向的设计议题。客体映射场地即将记忆客体从内容清单向场地结构的转换。

3.4.3 记忆植入空间

在完成场地对位之后，还需要通过具体设计手段把记忆真正带入日常空间，使其从静态信息转为可以被感知和参与的体验。这一过程对应集体记忆连续性与时序性的要求，重点不在复原过去，而在让记忆在当下语境中持续生成。相关研究指出，在场景化

视角下，空间应从单一物质载体转向结合空间、行为、感知的复合系统，通过具体生活情境的营造，使文化与记忆得以被体验与激活[65]。

通过前面案例的分析，集体记忆只有进入具体生活情境，才可能被真正体验和激活。基于此，记忆植入可以从物质、行为与叙事三个层面展开。首先是物质层面的形式转译，即提炼原村落中具有代表性的空间元素，将其融入建筑、景观与环境细部之中，通过材料、尺度、肌理和构造方式建立与原有场景的感知联系；其次是行为层面的场所营造，为具有集体记忆的活动预留和塑造空间，使原有生活方式和集体活动预留相应空间条件，让居民熟悉的交往、休闲、劳作或节庆行为能够在新环境中重新发生，从而通过使用不断强化记忆；最后是叙事层面的意义建构，相关研究指出集体记忆是在记忆对话与群体身份认同中逐步形成的[45]，因此有必要借助标识、展陈、口述记录等方式，对空间与行为背后的记忆意义加以组织，使其能够被理解、被传递，并在代际之间持续延续。

三个层面相互叠加，共同作用于记忆重建过程：物质转译唤起感知，行为营造维持使用，叙事建构强化认同。三者叠加，使安置区中的集体记忆从搬迁后的断裂状态，逐步转向重新生成，并在日常生活中持续发挥作用。

3.5 本章小结

本章在第二章理论研究的基础上，转向实践案例层面的分析，围绕安置区集体记忆延续的问题，从记忆要素识别、空间转译到持续激活三个层面，梳理了不同案例中具有代表性的做法，并在比较中提炼出可用于安置区更新的操作机制。通过案例分析可以看出，集体记忆的延续并非单一空间形式或局部符号所能完成，而是一个由内容筛选、结构对应到场所植入逐步推进的系统过程。

在记忆要素识别层面，本章指出，安置区中的记忆内容具有分散性与层次性，需通过主体识别、要素筛选与价值分级，将零散的个体经验转化为具有群体共识的核心记忆清单，为后续设计提供内容基础。在空间转译层面，本章提出应从原村落的空间关系出发，通过拓扑提炼识别其稳定的结构原型，再借助镜像转译将其落实到新场地之中，并进一步从节点、路径与界面三个层面展开具体表达，使集体记忆由抽象内容转化为可识别、可感知的空间系统。在持续激活层面，本章进一步表明，记忆并不会随着空间建成而自动延续，还需通过物质层面的感知唤起、日常生活中的行为延续以及节庆仪式中的周期性再现，使记忆不断进入现实生活并在使用中获得强化。

综合来看，本章最终形成了安置区集体记忆延续的三阶段机制，即集体筛选记忆、

客体映射场地与记忆植入空间。三者由内容到空间、再到体验层层递进，不仅回应了整体搬迁背景下记忆断裂与场所陌生化的问题，也为安置区从单一居住空间走向更具公共性、归属感与生活的完整社区提供了方法支撑。上述结论将进一步作为第五章泮浦村安置区设计实践的依据与操作框架。

第四章 泮浦村集体记忆及空间调研

在前两章集体记忆视角下安置区更新设计机制的理论建构基础下，本章转向实证研究，以顺德碧江泮浦村为具体对象，系统梳理其搬迁前后的空间结构演变与集体记忆状态，为后续设计实践提供真实的记忆依据与问题诊断。

研究主要分三大部分展开，首先对泮浦村及其所属碧江社区的总体情况及研究范围进行界定；其次重点还原泮浦旧址完整的空间结构体系，识别其作为相对完整自然村落的构成要素与组合逻辑，并在此基础上梳理泮浦村得集体记忆主体与客体；后分析搬迁后泮浦新村的空间重组与记忆延续现状；最后结合隔涌及周边共享空间，归纳泮浦村集体记忆重建面临的核心问题。

本章使用实地调研法研究场地，使用半结构化访谈探索集体记忆要素。研究调研时间为 2024 年 9 月及 2026 年 2 月，访谈地点涵盖泮浦旧址码头、泮浦新村公园、原住民自建房等多处场所，选取泮浦村原住民、乡贤、新生代村民等共 6 名对象开展访谈，访谈内容均经受访者同意后记录整理，并结合梁氏族谱、《碧江志》[66]、《历史文化名村碧江》[67]、《顺德县志》[68]等历史文献资料进行交叉印证。

4.1 研究对象与空间范围界定

4.1.1 碧江社区的历史背景与区域语境

4.1.1.1 地理位置



图 4- 1 地理位置分析图（自绘）

见图 4- 1，碧江社区位于广东省佛山市顺德区北滘镇东部，属于广佛大都市区第四圈层的城郊镇；地处珠江三角洲腹地，与陈村一水相隔，东与番禺隔江相望，西靠都宁岗，是历史上南番顺三地的交界之处；碧江旧有“五兽当关、九龙入洞”的地理格局，其中“五兽”指分布于要道周边的五处动物形山岗，“九龙”则指贯穿村落的九条河涌。

因此碧江是广府文化核心区中具有代表性的岭南水乡聚落之一。

碧江在经济上曾是顺德的四大墟市乡村之一，作为顺德东北部较早开发、发展较为成熟的传统村落地区，从图 4- 2 清末碧江水乡景观可知，碧江是由自然村、水系、街巷、园林及周边环境共同构成的复合型地方社会空间。

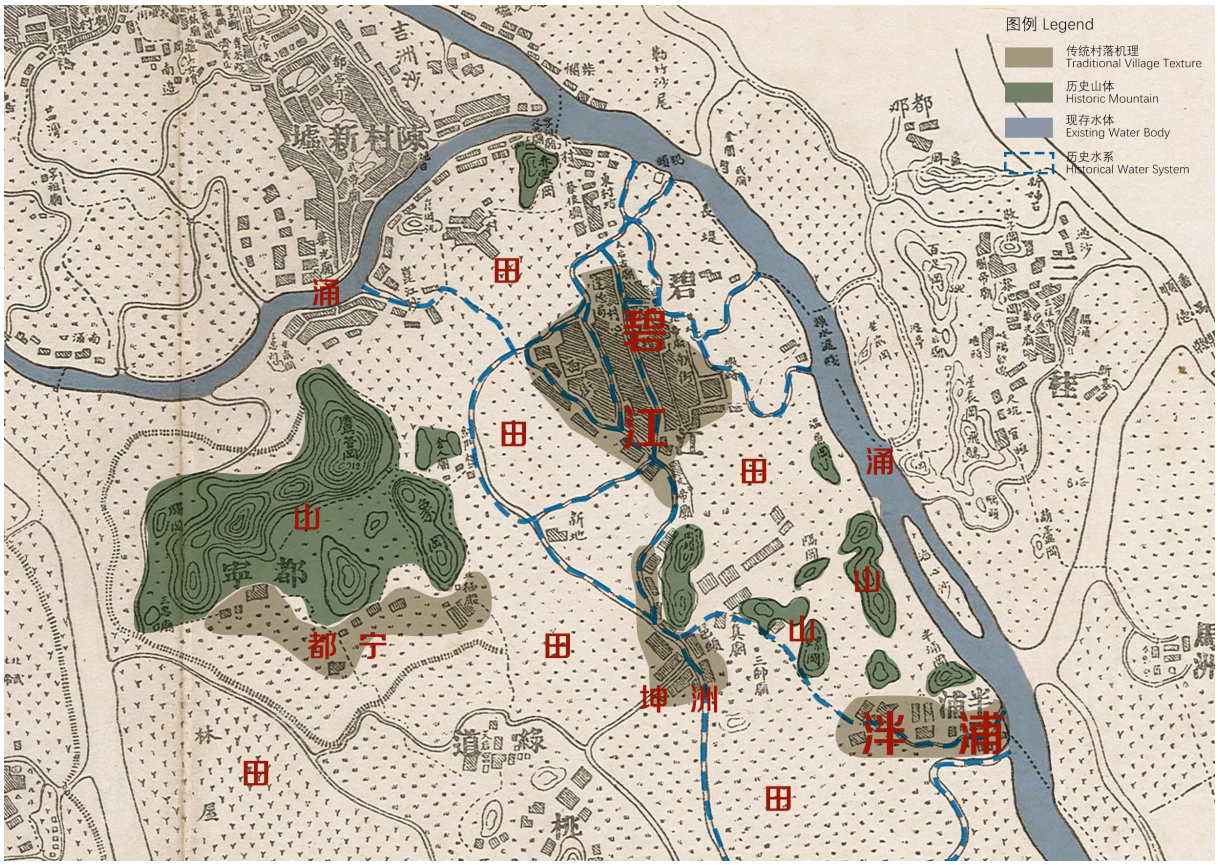


图 4- 2 清末碧江水乡景观（来源：改绘—顺德县志第三区图）

4.1.1.2 历史文化背景

自宋代以来，甘、丁、马、刘、仇等五姓居民在碧江定居之后，苏、赵、梁等姓氏族人陆续迁入并渐成大姓[69]。伴随着各姓居民通过修筑堤围、发展基塘农业和沿河涌建宅，碧江逐渐形成广府地区常见的梳式布局的水乡村落，并发展出以水系、宗族、商贸与民间信仰交织发展的地方社会。同时碧江具有深厚的文化积淀与较高的区域影响力，2005 年成功获评“中国历史文化名村”，2012 年获评“中国传统村落”，2020 年碧江村内的村心街、泰兴街被公布为广东省历史文化街区。

相关研究指出，碧江历史上文化与商贸并重，历史上 26 位登科进士与 145 位举人的故乡，素来有“文乡雅集”的美誉，并于《碧江廿四咏》中记“青山十二间田园，九派春渠水绕门。数声读书相和处，五更声彻月明村”，可见直至清晚期碧江仍保持着浓厚的书香之气[70]。《碧江志》亦记载，碧江自宋代开村以来，依托珠江三角洲水网环境

与区位条件，逐渐发展为鱼米花果之乡，并先后形成手工业造纸基地、粮食加工储运中心等多重地方功能；与此同时，村中祠堂、书院、古建筑与耕读传统并存，一代代职官文人和儒商在此营建出连片而考究的古建筑群，塑造出鲜明的广府水乡文化特征。碧江的地方文化不仅体现在耕读传统与商贸发展之中，也体现在浓厚的民间祭祀氛围之中；受岭南水乡环境与民间信仰传统影响，在水乡中围绕着水碧江长期保有较为活跃的祭神、节庆与仪式活动，庙宇、水神崇拜及相关民俗共同构成了地方社会生活的重要组成部分。

4.1.1.3 空间结构与形态研究

从图 4- 3 可知，碧江中心区的历史景观呈现出点、线、面相互叠合的空间结构。墟市、村口、古榕、庙宇、祠堂、花园、宅第、石桥与埠头构成点状节点，河涌与街巷构成线性骨架，基塘与海岸残丘则共同形成面状景观基底[69]。



图 4- 3 清末至民国时期碧江的形态结构与景观要素（来源：参考文献 69）

王娜娜（2018）在研究中指出，碧江村落形态的形成与自然地理环境、区域开发进程及地方社会结构密切相关[70]，这表明碧江的空间形态并非随机生成，而是长期演化形成的有机系统。从具体空间组织来看，根据地方文献与现有更新资料，碧江历来有“五兽当关、九龙入洞”的地方格局认知，其中“九龙入洞”指九条河涌交织于村内空间，河涌既承担取水、排涝与交通运输等功能，也在事实上构成了村落格局的组织骨架。村心大街及其周边区域作为历史上较为典型的滨水街巷地带，至今仍保留着较为鲜明的传统街巷肌理与历史建筑分布，说明碧江古村内部长期形成了以水系为线索、以街巷为肌理、以祠堂及重要公共建筑为节点的空间体系。

由此可见，碧江不仅具有由河涌、街巷、祠堂与历史建筑共同构成的水乡聚落格局，也形成了以滨水街道、宗祠前地、庙埠节点等为代表的公共空间体系。交通联系、日常交往与礼俗活动非彼此割裂，而是在这一空间网络中长期交织，共同塑造了碧江作为地方社会空间母体的整体特征。对于泮浦村而言，这一上位空间结构构成了其集体记忆生成与延续的重要背景，也为后文分析泮浦旧址、泮浦新村及周边空间之间的关系提供了基础。

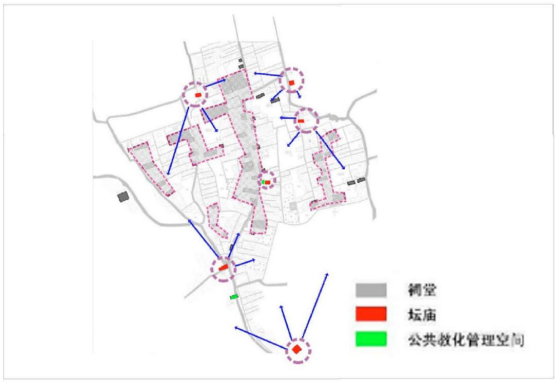


图 4- 4 碧江公共空间结构

（来源：参考文献 70）



图 4- 5 碧江交通系统

（来源：参考文献 70）

4.1.1.4 地方社会与集体空间

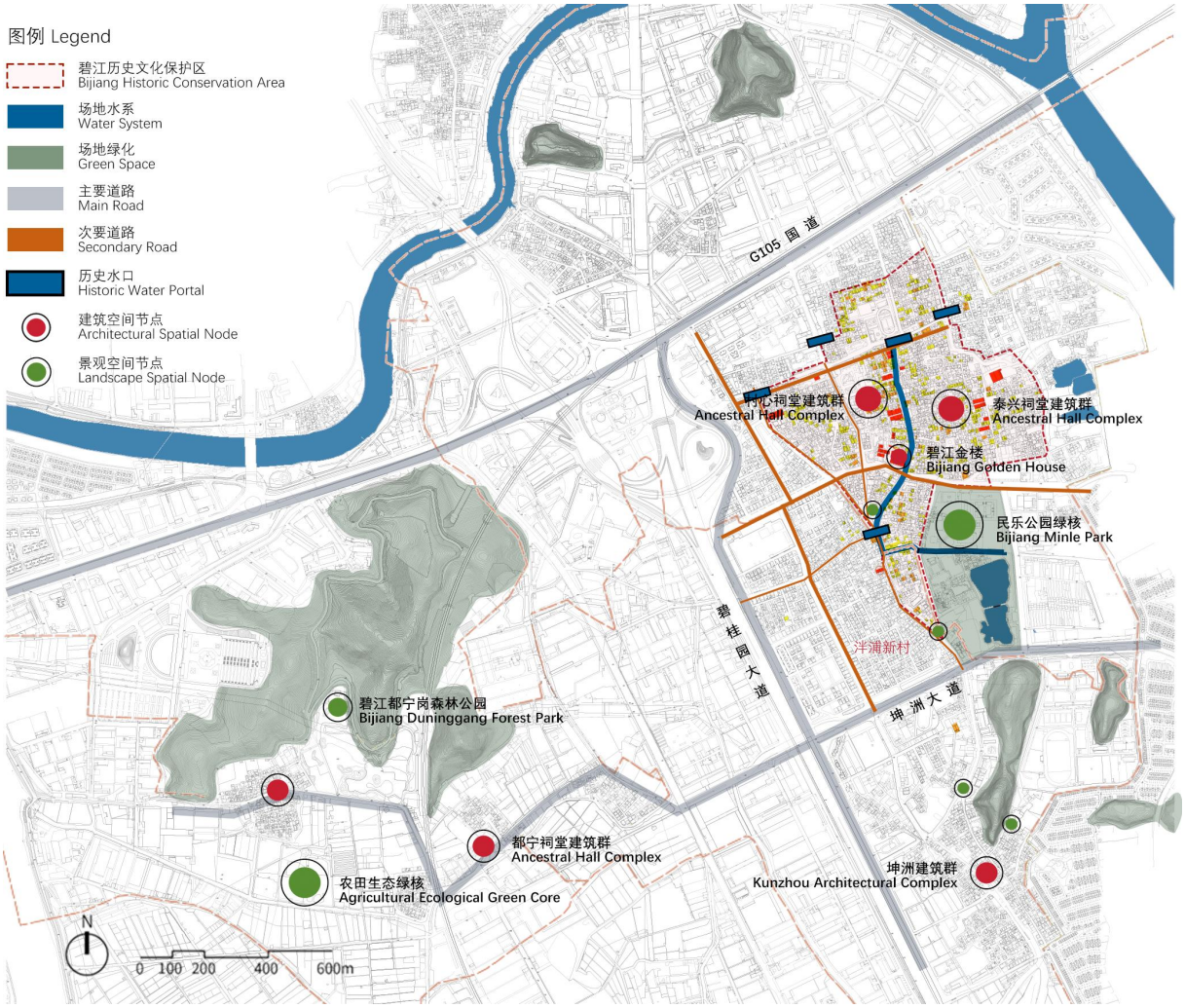


图 4- 6 碧江集体空间分析图（自绘）

碧江的形成也并非单纯依赖某一处核心建筑或单一功能，而是在长期演变中逐步形成由生产、生活与生态空间相互交织的集体空间系统（图 4- 6）。关于顺德乡村聚落集体空间的研究指出（图 4- 7），顺德乡村聚落的发展受到农业水利、经济贸易、政治制

度与社会文化等多重因素共同作用，其空间演变经历了从零散分布、功能集聚到跨区融合的发展过程；同时表现出基于民间信仰与地方社会的地域性与社会性[71]。基于此，地方社会中的水利、信仰、墟市、宗族等要素，并非彼此孤立存在，而是在长期互动中共同构成地方社会的集体空间基础。

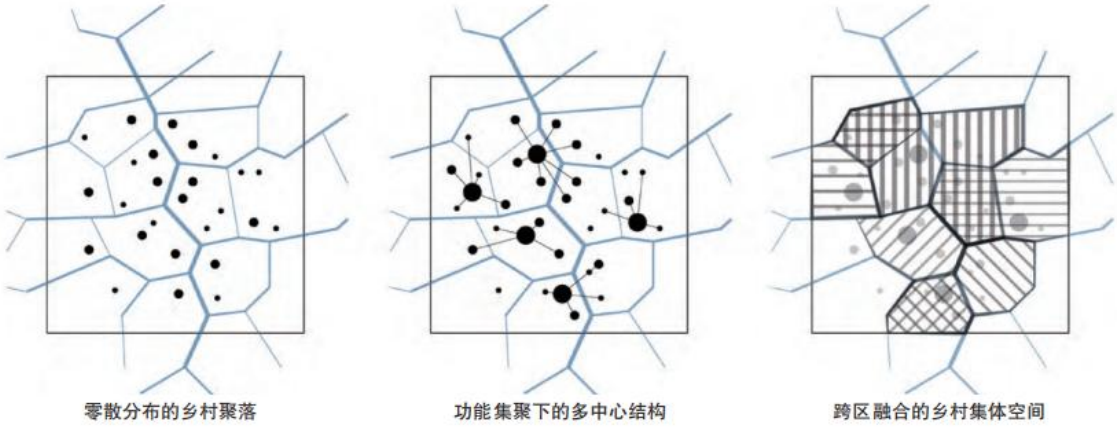


图 4- 7 乡村聚落集体空间形成过程示意图（来源：参考文献 71）

4.1.1.5 保护活化与社区营造

冯江、张家宁将碧江新千年以来的保护与再生实践概括为从“记忆封存”到“记忆再现”“记忆访问”再到“记忆融合”四个阶段的转变过程[69]。早期实践以金楼、尊明祠等单体建筑保护为主，随后逐渐转向德云居的水乡场景再现、祠堂旧宅的展陈活化，以及村心涌复明后的沿涌空间更新，体现出碧江保护活化从静态遗产保存走向开放性历史景观续造。

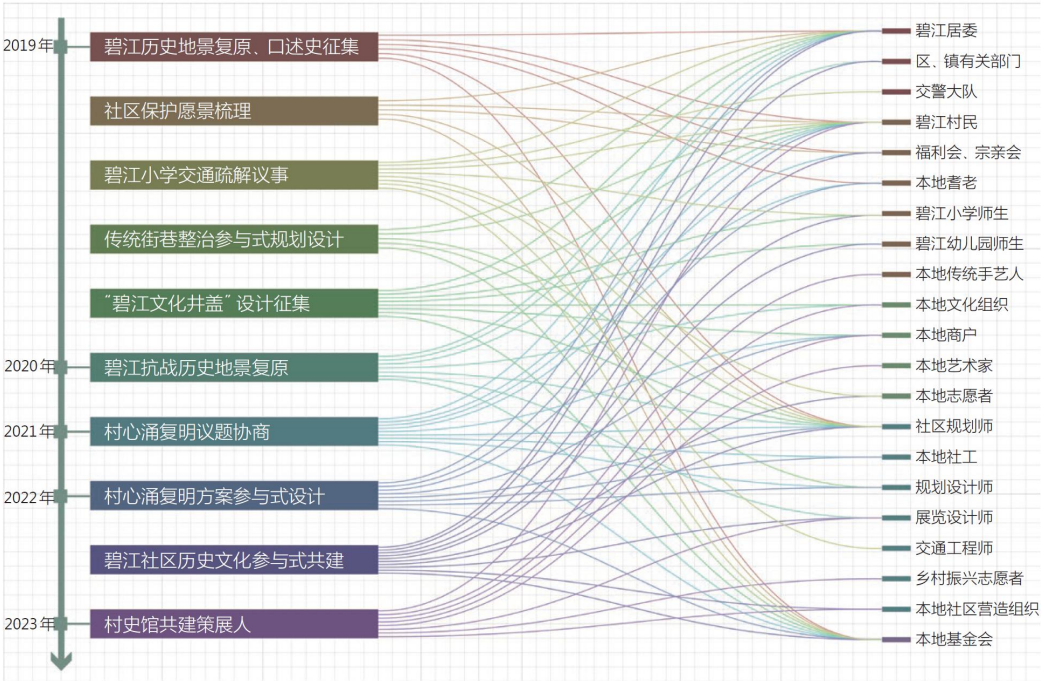


图 4- 8 碧江社区营造与参与机制构建历程（来源：参考文献 69）

同时，碧江持续推进古建筑修缮、村史展示、文化展览与古村活化，并在传统文化传承与当代社区建设之间逐步形成新的衔接关系。李泽如等学者（2024）研究指出，碧江近些年采取“政府主导+社会力量参与”的模式[72]，以历史建筑修复活化为契机，不仅依靠政府与专业机构，还引入公众居民、村民社群、商户及公益组织，通过议事协商、社区参与和多元共建机制[73]，共同推进公共建筑与文化空间建设（图 4- 8），已完成多处历史建筑的修复与活化，并通过村史馆、书院及非遗活动等方式激活地方文化生活（图 4- 9/表 4- 1）。这一参与机制确保历史景观修复与日常生活、民生诉求和社区认同紧密结合，使集体记忆能够在社区日常活动中得到持续延续和激活。

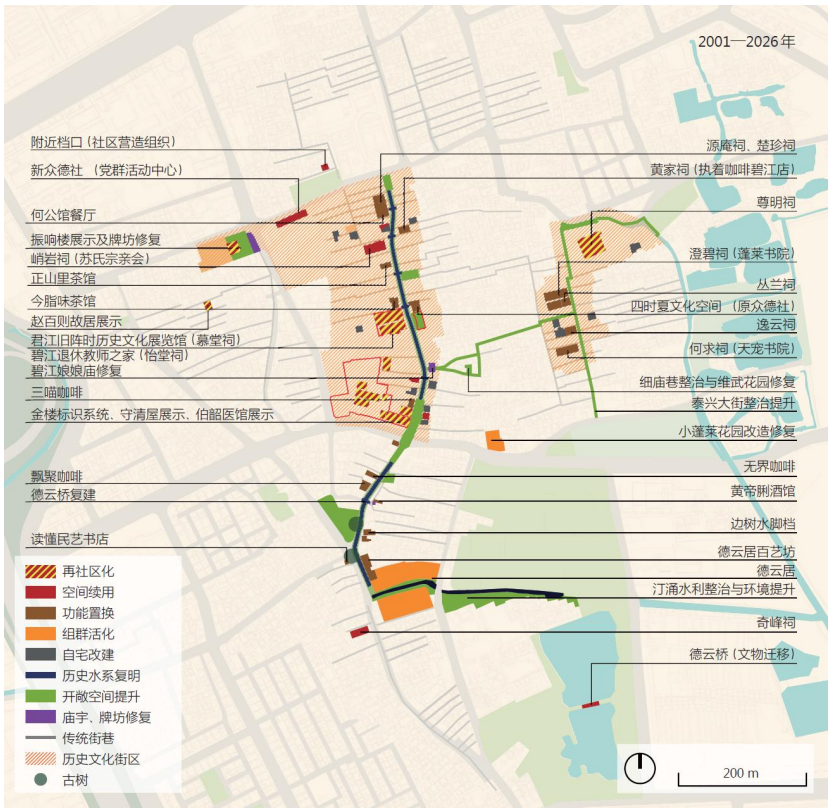


图 4- 9 碧江近年来的历史景观修复再生行动（参考文献 69）

表1 碧江实践的历程及具体行动

年份/年	名称	类型	实施主体
2001	金楼及古建筑群抢救修复	保护修缮	政府
	德云桥迁移	保护修缮	政府
2003	峭岩苏公祠修缮	保护修缮	政府
2004	尊明苏公祠修缮	保护修缮	政府
2009	逸云苏公祠、何求苏公祠、赵氏宗祠修缮	保护修缮	政府
2010	怡堂苏公祠利用	保护修缮	政府
2012至今	德云居酒家	组群活化	商户
2013	小蓬莱艺术馆	组群活化	个人
2015	蓬莱书院（丛兰祠、澄碧祠）	功能置换	个人
2016	金楼景区提升	再社区化	政府
2018	试点公房改造（众德社）	再社区化	政府
2019	振响楼展示工程	再社区化	政府
	金楼景区标识系统	再社区化	政府
2020	伯韶医馆、守清屋展示	再社区化	政府
	泰兴大街—细庙巷整治、维武花园修复	开敞空间修复	政府
	碧江娘娘庙修复	保护修缮	政府
	振响楼牌坊修复	保护修缮	政府
2021至今	历史文化街区内民宅改建	自宅改建	个人
2022	碧江村史馆（慕堂苏公祠）	再社区化	政府
	附近档口	空间续用	组织
	三喵咖啡	功能置换	商户
2023	无界咖啡	功能置换	商户
2024	天宠书院（何求苏公祠）	功能置换	商户
	何公馆餐厅	功能置换	商户
2023—2025	村心涌复明与汀涌整治	水系复明、开敞空间修复	政府
2025	赵百则纪念馆	再社区化	政府
	种德书院	再社区化	组织
	地方实践研究所	再社区化	组织
	执着咖啡（黄家祠）	功能置换	商户
	边树水脚档	功能置换	商户
	飘聚咖啡	功能置换	商户
	德云居百艺坊	功能置换	商户
	读懂民艺书店	功能置换	商户
2026	四时夏文化空间	功能置换	商户
	黄帝荆酒馆	功能置换	商户

表 4- 1 碧江实践的历程及具体行动（参考文献 69）

由此可见，碧江的保护活化已经从单体遗产修缮，逐步转向历史景观修复、文化空间运营与社区共同参与相结合的综合过程。对于泮浦村而言，碧江不仅是其所属的上位社区，也构成其集体记忆延续的重要空间依托，能够为后续设计提供历史景观、文化设施、河涌网络与公共活动等多方面资源。这些资源既能补充泮浦新村内部集体空间不足的问题，也能使泮浦记忆与碧江整体地方文化重新建立联系。因此，泮浦新村的集体空间营建应从安置区内部延伸至碧江整体社区空间关系之中，结合既有历史景观与公共文化资源，形成更完整的记忆延续支撑体系。

4.1.2 泮浦旧址与泮浦新村的形成演变

4.1.2.1 泮浦村演变过程

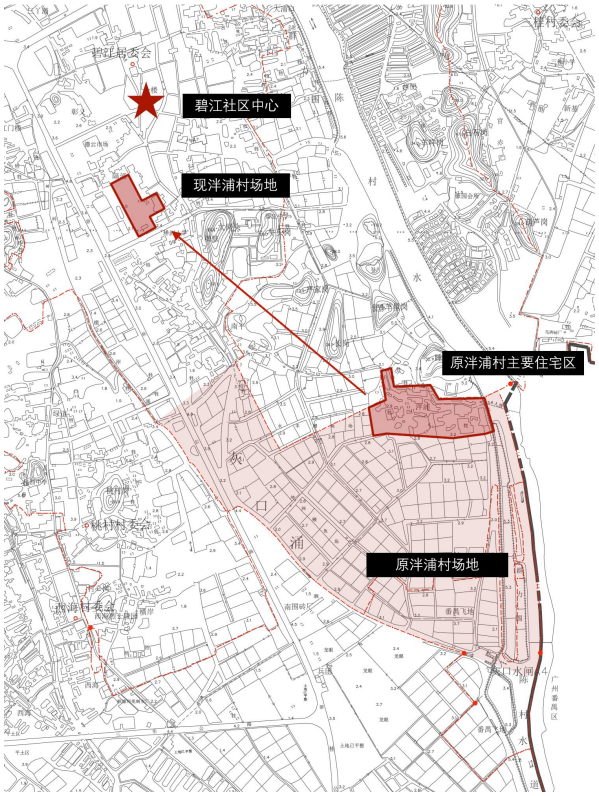


图 4- 10 泮浦村搬迁前平面图（自绘）



图 4- 11 泮浦村搬迁后影像图（自绘）

泮浦村隶属于佛山市顺德区北滘镇碧江社区，是碧江片区极具历史底蕴的自然村落，其发展脉络贯穿近千年时光，见证了岭南水乡从农耕渔桑到工业兴村、再到整体搬迁安置的完整变迁。原泮浦村位于泮浦村原位于碧江的东南角，临陈村水道，地处龙头堡最南端，是典型的岭南水乡聚落形态。2005 年起，因城乡规划与乡村发展需要，泮浦村启动整体搬迁工作（图 4- 10/图 4- 11），村民迁至泮浦新村安置区，安置区同属碧江社区，更靠近社区中心地带，位于德云街、隔涌大街等主要街道附近。

4.1.2.2 泮浦村历史发展

从历史发展阶段来看，泮浦村的变迁大致可分为四个核心时期，这四个时期也构成了后文记忆客体分期整理的基本框架。

南宋淳熙年间（1174-1189），梁氏从广东南雄迁居至泮浦，沿河道建村立业，并改村名为“泮浦”，为村落奠定了宗族聚居的基本格局，此后苏、黄、郭等杂姓陆续迁入，形成梁姓为主、多姓共处的稳定聚落。

明清时期是泮浦的鼎盛阶段，村落依托周边丰富的竹木资源与便捷水运交通，手工造纸业迅速崛起并成为支柱产业，村民家家户户开设造纸作坊，生产的玉扣纸、金纸元

宝远销广州、港澳及东南亚各国，形成“户户造纸、商贾云集”的繁荣景象。与此同时，村落重文兴教之风浓厚，明万历初年，乡绅梁维屏斥资兴建泮浦书院，聘请退休进士坐镇讲学，南海状元伦文叙年少时曾在此求学深造，是顺德古代教育的重要阵地。据《顺德县志·选举卷》及碧江科举名录统计，明清两代泮浦梁氏共走出进士 2 名，分别是梁希学、梁若衡、举人 16 名，村内曾矗立“十八学士”牌坊，彰显耕读传家的文化底蕴，梁亭表、梁栋隆、梁任等乡宦更是为官清廉、政绩卓著，载入乡邦史册。

清末至民国时期，战乱频发导致水运受阻、造纸业衰落，泮浦村回归传统农耕模式，以种桑养蚕、水稻甘蔗种植、基塘水产养殖为主要生计，手工造纸沦为副业，形成以农为本、耕读并举的乡村格局。

新中国成立后，泮浦村划归碧江生产大队统一管理，农业生产逐步走向集体化、规模化；1987 年，村内牵头建立坤洲集体养殖场，推行“上养鸡猪、下养优质鱼”的立体基塘养殖模式，至 1997 年养殖面积突破 735 亩，成为村民重要收入来源。近现代以来，泮浦乡贤延续回馈桑梓的传统，以梁伟明为代表的乡贤，先后获评顺德市、佛山市荣誉市民，捐资助力家乡修路、建校、兴办福利事业，续写宗族担当。

2005 年，顺应顺德城乡统筹规划需求，泮浦村启动整体搬迁安置工作，村民迁至紧邻碧江社区的泮浦新村安置区，原村落旧址建设为碧桂园雍翠湾、碧桂园杨家村、碧桂园泮浦湾小区，这座历史悠久的岭南古村，正式完成从原生水乡聚落向现代安置区的空间转型。

历史时期	**发展阶段**	**经济支柱/生产模式**	**社会文化**	**空间形态**
南宋淳熙年间	建村	\	梁氏迁入，宗族聚居格局奠定	沿河建村
明清时期	鼎盛阶段	手工造纸业	重文兴教，兴建泮浦书院	村落繁荣、户户造纸、商贾云集
清末至民国时期	战乱衰落	回归传统农耕，以种桑养蚕、水稻甘蔗、基塘养殖为主	形成以农为本、耕读并举的乡村格局	传统水乡聚落形态延续
新中国成立后至搬迁前	集体化时期	农业生产集体化、规模化	乡贤回馈桑梓	延续传统村落格局
2005 年至今	整体搬迁	整体搬迁安置，各自谋生，以租金和务工为主	宗族文化弱化	完成从原生水乡聚落向现代安置区的空间转型

表 4- 2 泮浦村的历史发展（自绘）

4.1.3 研究范围界定

本文虽然以泮浦村为核心研究对象，但研究范围并不局限于泮浦新村内部，而是在空间上拓展至泮浦旧址、泮浦新村以及碧江隔涌村及周边空间三个相互关联的层次（图 4- 12）。选取碧江隔涌片区主要基于泮浦与隔涌两者在历史演变与空间联系上的紧密关联。清康熙初期，隔涌亦由一支泮浦的梁姓人聚居开村，因村北有一条河与碧江相隔，顺德俗称“河”为“涌”，故取名隔涌。两村同宗同源，长期发展过程中在社会结构与空间形态上形成一定联系。在此基础上，将隔涌片区纳入研究范围，有助于从更完整的空间尺度理解区域整体格局。

其中，泮浦旧址是原有村落发生与积累集体记忆的真实场所，是辨识原有水乡格局与历史记忆的真实锚点。泮浦新村则是整体搬迁后村民日常生活展开的主要场所，也是集体空间补建与公共生活重建的核心介入地块。隔涌及周边河涌、祠庙节点、碧江近年来的公共空间活化实践，也为泮浦新村提供了可借用的外部资源。三个互相关联的空间形成本文的研究范围，三者结合能够在更完整的空间尺度上重新建立旧址、新村与周边环境之间的联系，使后续设计不再停留于安置区内部的孤立补建，而能够形成由历史锚点、现实居住与共享空间共同支撑的整体空间网络。

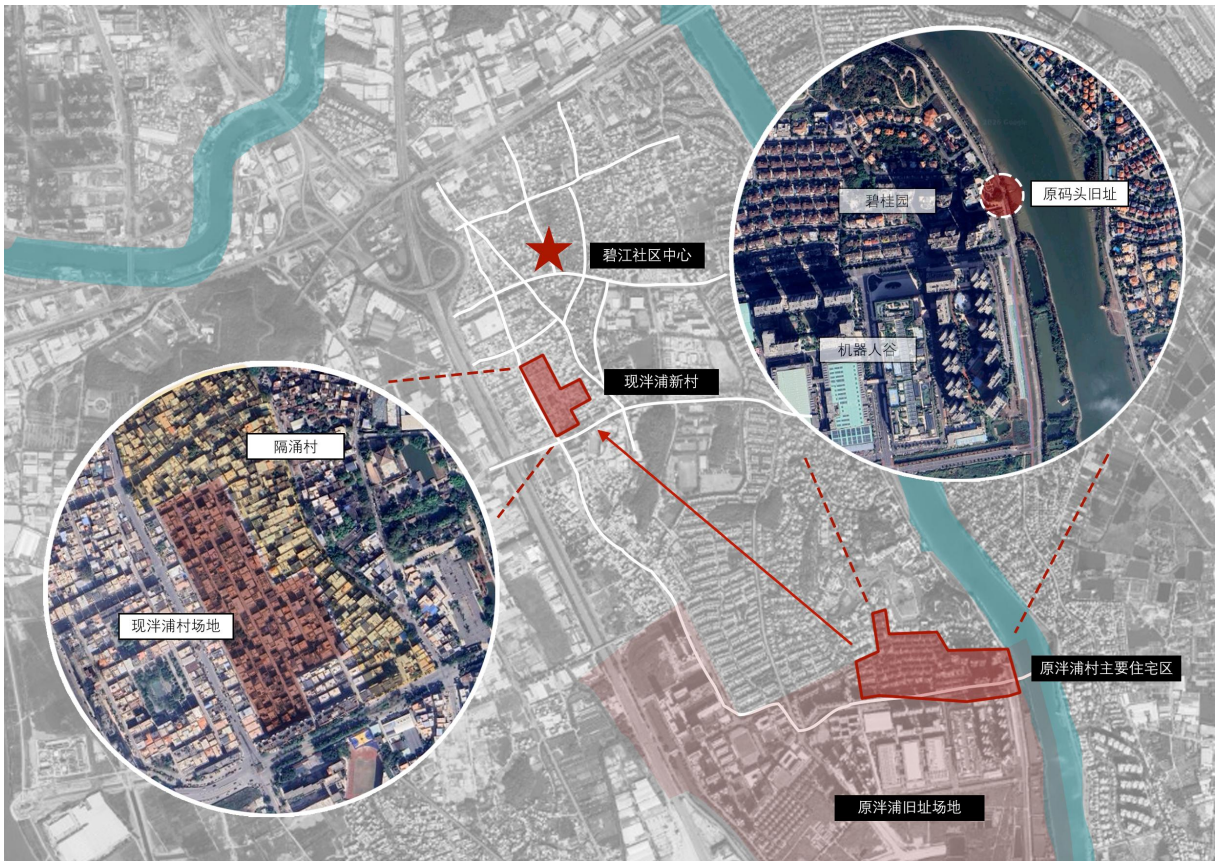


图 4- 12 研究范围（自绘）

4.2 泮浦旧址的空间与集体记忆调研

集体记忆依附于具体的空间要素与组合关系。探讨泮浦村集体记忆消失的原因需要还原搬迁前泮浦村作为一个相对完整自然村落的空间结构体系。本节从场地的空间结构与记忆构成要素两个层面展开分析，为后续记忆客体梳理与更新机制设计提供结构性依据。

4.2.1 地理位置与空间格局

见图 4- 13，泮浦村旧址位于顺德碧江龙头堡最南端，东临沙湾水道，北枕牛岗、羊星岗两座小山，坐拥得天独厚的水乡地理条件。据《碧江志》记载，泮浦始建于南宋淳熙年间，由梁姓人家聚居逐步形成村落，因地处河畔、临水而居，故取“泮浦”之名。

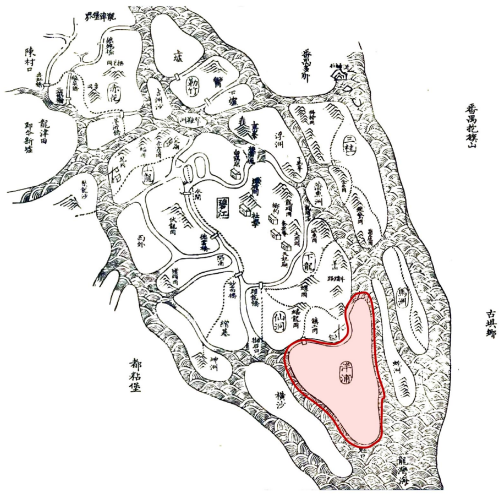


图 4- 13 泮浦村（来源：重绘顺德县志-咸丰）

泮浦村的传统空间格局在长期发展过程中逐渐形成，其整体形态与水系条件密切相关。结合历史资料可以看出，村落沿河涌两侧展开，呈现出较为典型的带状结构，建筑依水分布，空间组织具有明显的线性特征。水体不仅作为自然环境存在，同时在很大程度上影响了居住布局与空间组织方式，使村落形成依水而建的基本格局。在水系的组织下，村落内部形成以河涌为主轴、街巷为补充的空间网络，主要巷道多沿水展开，通过桥梁实现贯通，街巷尺度相对较小，但连续性较强，整体空间肌理紧凑而有序。



图 4- 14 1983 年泮浦村影像图（来源：网络）

4.2.2 空间类型与结构分析

从空间原型识别的角度看，泮浦旧址由多种空间类型共同构成的复合型村落结构。前文已指出，拓扑分析关注的重点并不在于具体形态的几何差异，而在于不同空间要素之间的连接方式、层级秩序与组织关系。因此，对泮浦旧址的空间调研，应识别其支撑集体生活的基本空间原型。结合实地调研、文献资料以及村民口述，可将泮浦旧址的空间概括为居住空间、公共文化空间、交通空间与生产及自然空间四种基本类型。

4.2.2.1 居住空间

居住空间构成了泮浦旧址日常生活展开的基础载体。受岭南水乡聚落空间形态影响，泮浦村的居住空间多顺应河道走向分布，以沿河涌延展的线状居民组团为主，构成村落基本的居住骨架（图 4- 15）；同时，在局部空间较为开阔的区域，也形成了相对集中的块状居民组团。此类块状组团内部往往依托街巷组织形成较为紧凑的空间单元，并呈现出一定的“梳式”布局特征，即主巷沿主要方向延伸，支巷垂直或斜向插入，住宅沿支巷两侧展开，形成线性骨架与梳状肌理相结合的居住结构。由此可见，泮浦村的居住空间并非孤立住宅的简单聚合，而是在河涌、街巷与宅居相互嵌套中形成的日常生活场域。



图 4- 15 泮浦旧址线型居住组团示意图（自绘）

4.2.2.2 公共文化空间

公共文化空间是泮浦旧址中最具集体性和象征性的空间类型，主要可分为祖先祭祀空间与神灵祭祀空间两类；祖先祭祀空间种类大约分为三种：坛庙、祠堂和书室；神灵祭祀空间一般为神庙和社坛[70]。相关研究指出，广府地区祠堂建设在顺德尤为兴盛，“俗

以祠堂为重大，族祠至二三十区，其宏丽者莫盛于碧江”，这说明祠堂及相关祭祀空间在碧江片区地方社会生活中占有极其重要的位置[74]。在泮浦旧址中，祖先祭祀空间包括忠义祠、梁氏祠堂与泮浦书院，其中忠义祠承载乡贤纪念与地方教化功能，梁氏祠堂是宗族祭祀、议事与公共福利展开的核心场所，泮浦书院则与宗祠共同构成村落耕读传统的制度性空间；神灵祭祀空间包括北帝庙与社稷等。

相关研究指出，明清广州府宗族祠堂多坐落于村落前排临水界面，面向最大的开放空间，其空间布局直接主导并塑造了广府村落梳式格局的形成；部分祠堂居于村落中心与中轴核心，构成向心式布局的空间主体；少数祠堂设于村口上首及水口关键区位[75]。另外，庙宇与社坛则多分布于村口、水口等边缘敏感位置，承担镇守村落、护佑出入与组织仪式的作用。对应到泮浦村，梁氏祠堂与泮浦书院沿着村落前排临水而建，位于村落内部较为核心的位置；忠义祠作为纪念乡贤的公共文化节点，应与村内主要公共活动空间相联系；社稷位于村门口，北帝庙位于码头一带。

与此同时，村口牌坊、榕树广场、码头等兼具纪念、识别与集聚功能的空间，也应纳入广义的公共文化空间之中，因为它们在村民共同生活中同样承担了强化地方认同和组织公共活动的重要作用。由此可见，泮浦旧址的公共文化空间（图 4- 16）并非若干祭祀建筑的简单并置，而是在村落内部沿着河涌形成了由中心礼制空间与边缘信仰空间共同构成的层级结构。

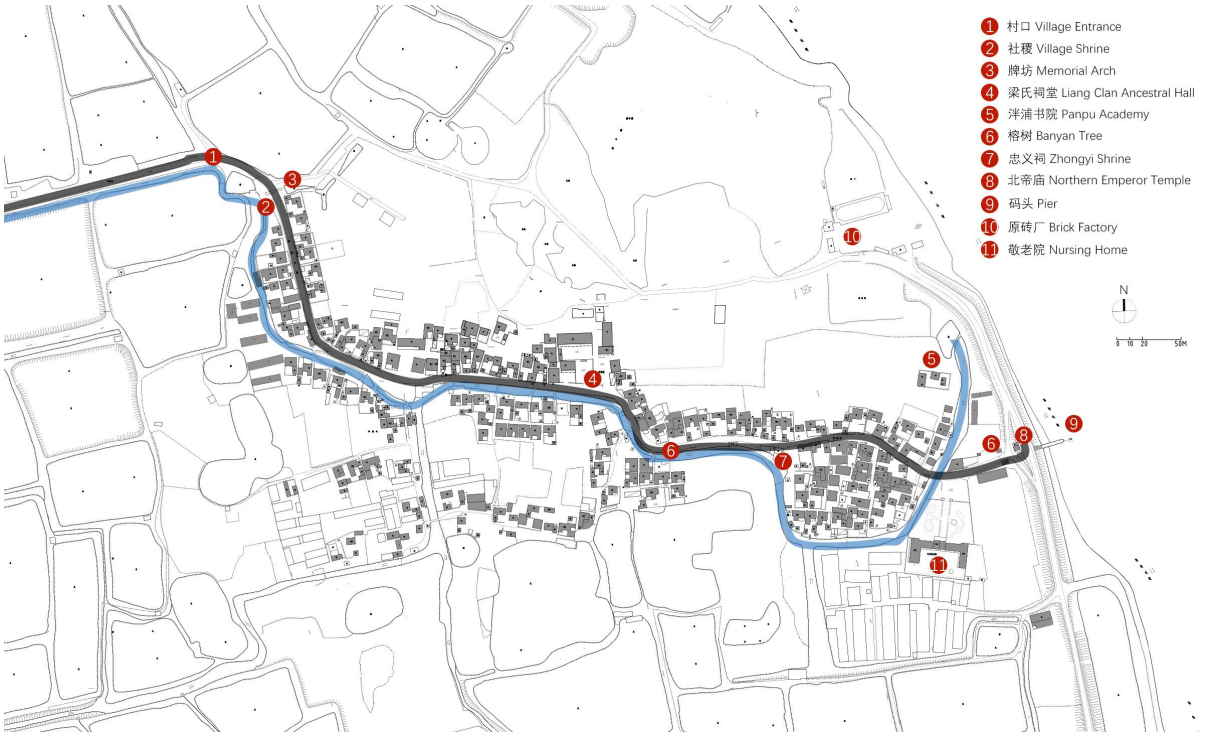


图 4- 16 泮浦旧址公共文化节点分析图（自绘）

4.2.2.3 交通空间

交通空间构成了泮浦旧址内部组织与对外联系的流动体系。在岭南水乡聚落中，交通空间除了道路本身，还有码头、水道、河涌、桥埠与街巷在内的复合网络。泮浦旧址的交通空间主要可分为水路街巷与陆路街巷两类，并配有码头、牌坊、村闸、桥埠等交通附属设施。其一，水路街巷以贯穿泮浦村的河涌为基础，河涌不仅承担行舟运输、取水排涝等功能，也通过沿岸驳岸、埠头和临水街道形成连续的滨水界面，使村民的出行、停留、洗涤与交往活动嵌入其中。其二，陆路街巷则依附居住组团展开，由主街、支巷和巷口共同构成内部步行网络，承担串联宅居、祠堂、庙宇及公共节点的作用。码头、牌坊、村闸和桥埠等附属设施则进一步强化了交通空间的层级性：码头是村落最主要的对外门户，牌坊和村闸标识出村落的入口与边界，桥埠则承担跨越河涌、连接两岸街巷的重要功能。由此，见图 4- 17 泮浦旧址的交通空间并非单纯的通行系统，而是以“河主街次”为主要结构，即以河涌和码头构成外部联系主轴，以村内主街和支巷组织内部流线，并通过桥埠、村闸等节点形成由外向内逐层递进的交通秩序。

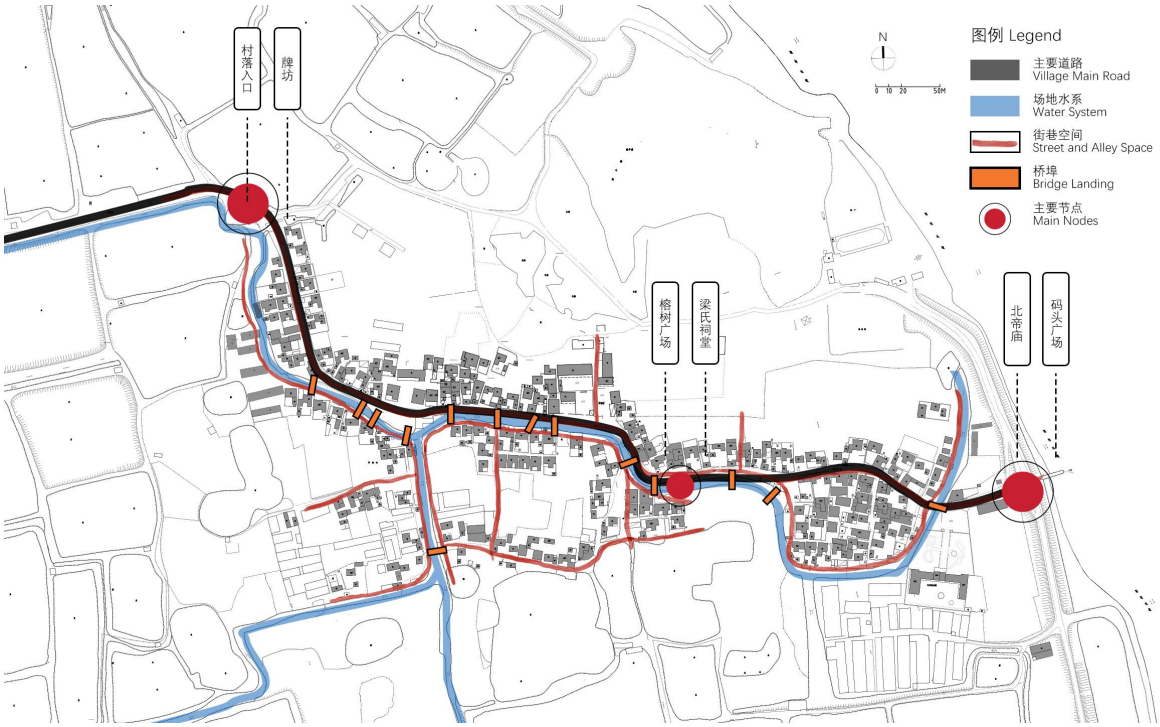


图 4- 17 泮浦旧址交通空间分析图（自绘）

4.2.2.4 生产及自然空间

生产及自然空间构成了泮浦旧址赖以维系物质生活与生态感知的外围基底。周新年（2018）指出，顺德乡村聚落的集体空间并不是单纯由居住和礼俗场所构成，而是水利、生产、信仰、墟市、生活、生态一体形成的综合空间[21]。

泮浦旧址生产空间以农田和鱼塘为主，依托村落周边较为开阔的土地与水网环境展开（图 4- 18），是传统农耕、水产养殖及邻里互助劳动发生的主要场所；晒谷场则承担粮食晾晒、临时集聚等功能，是生产活动向公共生活转化的重要节点。自然空间主要包括村口竹林、码头榕树及村内大榕树等自然要素，它们不仅具有遮阴纳凉的生态作用，也承担空间标识、地方象征和公共停留等社会功能。尤其榕树并非一般意义上的绿化配置，而是在岭南村落中常与庙宇、码头和村口等关键节点相联系，成为村落公共生活和精神认同的重要标志。



图 4- 18 泮浦旧址生产及自然空间分析图（自绘）

因而，与居住空间和公共文化空间相比，生产与自然空间多分布于村落外围或边缘地带，是泮浦旧址空间结构中不可分割的组成部分，以“外围生产—边缘自然—节点标识”的基本结构，构成村落赖以生存的物质基础，也为集体记忆的形成提供了持续发生的生活场景。

4.2.3 空间结构的拓扑关系

前文已经指出，拓扑分析关注空间要素之间的组织关系与连接逻辑，重点在于层级、边界、联系与秩序。泮浦旧址的空间结构可以从区域、路径、边界、节点加以识别。

在区域关系上，泮浦旧址整体可分为外缘识别区、内部核心区、日常居住区和外围生产区四个层次。外缘识别区主要包括村口、码头、庙宇等要素，是村落对外联系最直接的空间界面；内部核心区由祠堂、书院及其前地构成，承担宗族礼制与文教活动；日常居住区沿河涌与街巷展开，形成连续的生活肌理；外围生产区则由农田、鱼塘、蔗田、

竹林和晒谷场等组成，为村落提供生计支撑。这样的区域划分并非功能分区意义上的切割，而是村落空间层级在长期使用中形成的相对稳定秩序。泮浦旧址的路径关系以河涌和街巷为主。河涌决定村落的生长方向，是对外交通、生产运输和日常生活的主轴。街巷依附河涌展开，串联宅居、祠堂、书院、庙宇和码头等主要空间。对应到泮浦旧址，整体结构就是“河主街次”：河涌为主，主街串联，支巷渗入各个居住组团和公共节点。泮浦旧址并无绝对封闭的人工围界，其边界更多通过节点与环境共同显现。村口、村闸、牌坊构成了陆路进入村落的识别界面，码头、水口和榕树则界定了水路方向的进入秩序。同时，庙宇多位于村口和水口等敏感位置，村口也常伴随大树出现，这些要素共同承担了边界识别、精神防护与空间过渡的作用。因此，泮浦旧址的边界不是单一物理线条，而是由村口、码头、庙宇、榕树等复合节点共同构成的弹性界面。泮浦旧址的节点具有明确的层级。码头是最重要的对外交通节点，庙宇和社稷是边界与信仰节点，祠堂与书院是内部礼制和教化节点，榕树广场、桥埠和埠头是日常聚集节点。各类节点并非孤立分布，而是呈现出码头与庙宇相邻、村口与榕树对应、祠堂与临水开敞空间结合的组合关系，并沿河涌与街巷骨架展开，形成从外缘到内部、从交通到礼制、从神圣到日常的空间序列。

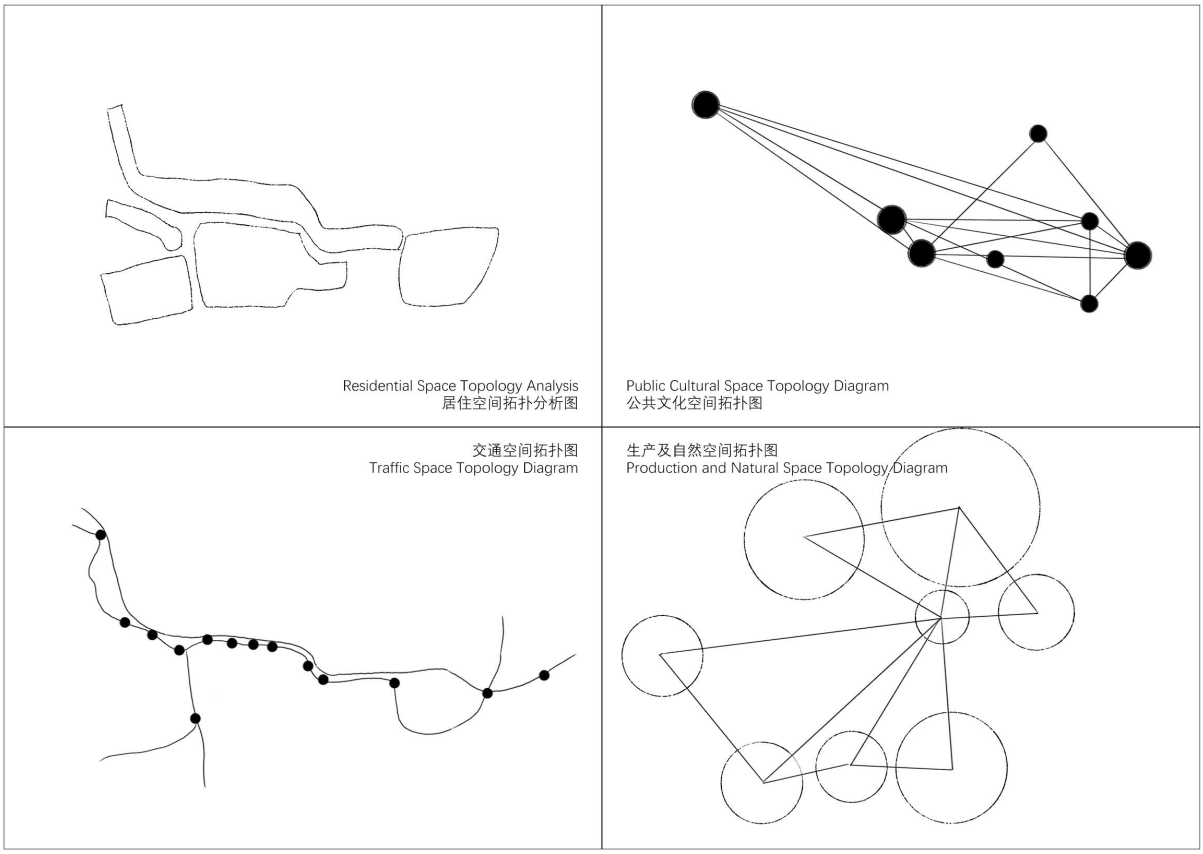


图 4- 19 泮浦旧址拓扑关系图（自绘）

见图 4- 19 泮浦旧址的拓扑关系由区域、边界、路径与节点共同构成，四者相互配合，形成层次清晰、联系连续的整体结构。区域承接不同层次的生活与活动内容，边界组织内外过渡，路径维系空间联通，节点强化识别与聚集。由此形成的空间秩序，构成了泮浦旧址作为完整自然村落的结构基础。

4.2.4 泮浦旧址记忆客体分析

记忆客体是集体记忆的依附载体，分为非物质性客体与物质性客体两大类，是村民可感知、可参与、可触摸的记忆符号。泮浦旧址的客体要素丰富完整，涵盖民俗、生活、自然、建筑等多个维度，共同构筑了立体的乡土记忆体系。本节根据前文对集体记忆客体构成的分析框架与泮浦村村民的访谈内容，结合历史材料，对泮浦旧址的记忆客体要素进行整理。其中，村民手绘图作为重要的口述史补充材料（图 4- 20），直观呈现了村民对旧村空间格局、重要节点与生活场景的记忆重构。图中所标注的河涌、码头、祠堂、庙宇、农田、鱼塘及日常活动场所，并非精确测绘意义上的空间还原，而是村民基于长期生活经验形成的印象地图，可为后续记忆客体识别与空间转译提供参考。

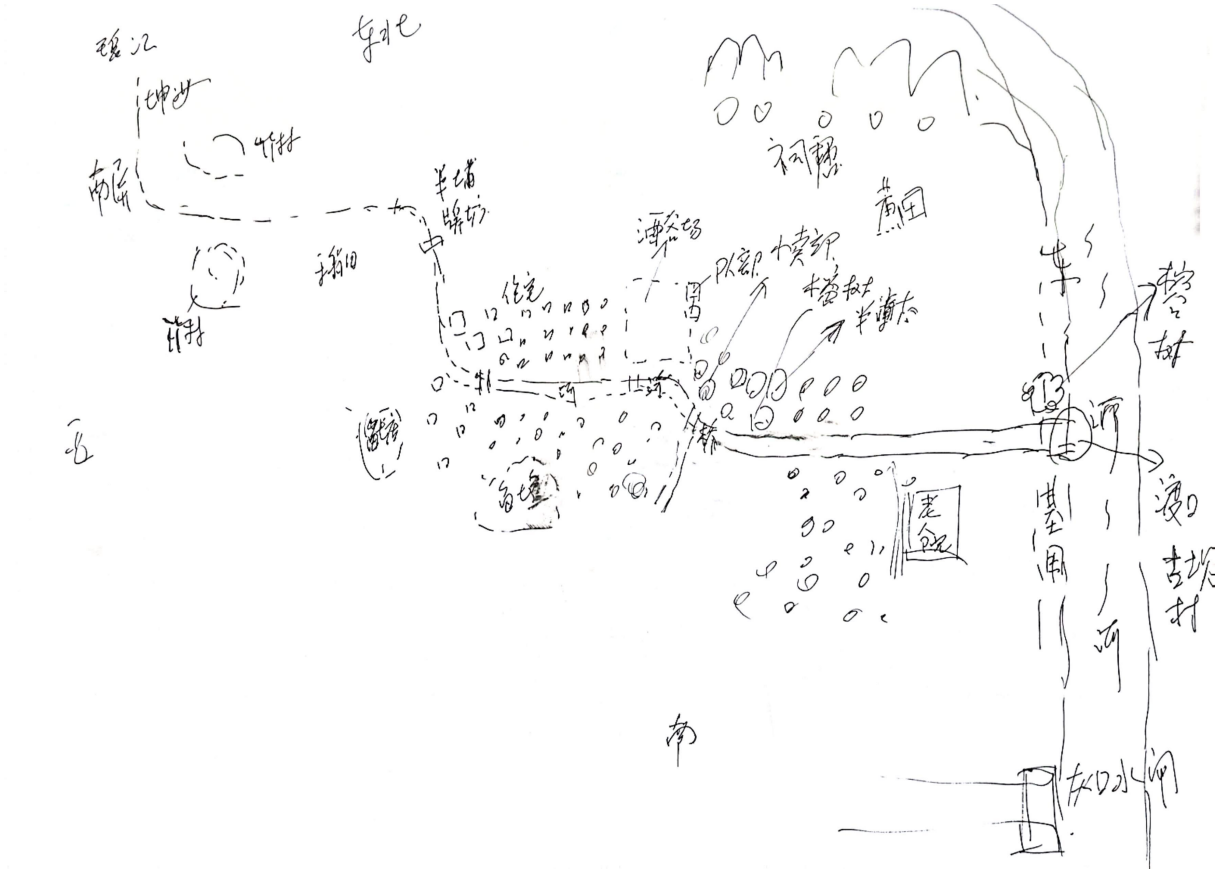


图 4- 20 村民手绘地图（来源：陈先生）

4.2.4.1 物质客体

1.传统营建期（南宋建村—明清鼎盛，约 13 世纪—19 世纪末）

（1）梁氏祠堂



图 4- 21 珠玑巷梁氏大宗祠（来源：百度）



图 4- 22 珠玑巷梁氏大宗祠 （来源：百度）

梁氏祠堂是泮浦宗族文化的核心载体，为梁氏在泮浦村的开基祖祠，分三进院落，采用广府典型镬耳山墙、青砖灰瓦形制，是宗族祭祀、议事、敬老、办宴的专属空间。祠堂内设祖先牌位、宗族匾额，每月初一、十五的祭祖仪式、全族议事均在此开展，是维系梁氏宗族凝聚力的精神阵地。现可惜，梁氏祠堂已毁，因梁氏从广东南雄迁居至泮浦建村立业，故用广东省韶关南雄珠玑巷梁氏大宗祠展示梁氏祠堂。

访谈节选：

“以前村里的老人吃斋都是在梁氏祠堂吃的，红白喜事、祭祖开会全在这办，可惜当年日本攻打到泮浦的时候被毁了，到了近代盗贼猖狂的时候，祠堂的很多碎片被现在西海村的村民盗走盖房子了。”

（2）忠义祠

忠义祠位于泮浦旧址村口，为纪念元末乡贤梁曾甫而建，是承载地方集体记忆的祠庙建筑。根据《碧江志》的记载，元至正年间，珠江口海盗猖獗，泮浦首当其冲，卸任归乡的举人梁曾甫（曾任江西县丞）受村民举荐主持抗盗，他募款筑寨、编练民兵御敌，至正十九年（1359）殉难。村民建祠奉祀，该祠既是岭南乡贤忠义精神的物质载体，教化后人坚守忠义、守护乡梓，成为泮浦宗族精神的重要传承阵地。

（3）树庵禅寺

树庵禅寺是泮浦村佛教信仰场所，始建于明代，因周边古树环绕、清幽静谧而得名，是村民祈福、修行、举办佛教法事的场地。禅寺香火旺盛，不仅本村村民前往祭拜，周边村落信众也会慕名而来，成为泮浦多元信仰文化的组成部分。

（4）泮浦书院

据《顺德县志·选举卷》记载，泮浦书院为明万历初年乡绅梁维屏斥资兴建，是顺德东北部早期民办书院代表，聘请退休进士坐镇讲学，南海状元伦文叙年少时曾在此求

学。书院布局规整，设讲堂、书斋、藏书阁，不仅教授科举知识，更注重品德教化，孕育了梁希学、梁若衡等科举名士，是泮浦文脉兴盛的核心象征。

访谈节选：

“泮浦书院当年名气大得很，周边村子的学子都来求学，可惜后来毁于战火，再也看不到当年的书香景象了。”

2.近现代转型期（清末民国—新中国成立至搬迁前，约 20 世纪初—2005 年）

（5）北帝庙

北帝庙是泮浦村民俗信仰核心场所，供奉北方真武玄天上帝，为广府水乡典型庙宇形制，香火常年旺盛。每逢初一、十五、开春祈福、丰年谢神，村民都会前往上香祭拜，祈求风调雨顺、出行平安、宗族兴旺，是村民精神寄托的重要载体。

访谈节选：

“很久以前村里每年的农历三月初三，会庆祝北帝诞辰，人们抬着北帝的神像出巡，队伍浩浩荡荡，前面有仪仗队，后有醒狮，巡游于大街小巷，场面很壮观。可是后面毁于战火，这个民俗活动也没有出现过了”

访谈节选：

“以前过年或是出远门前都要去北帝庙烧香，全村人的平安都靠北帝爷保佑。”

（7）尼姑庵

除了树庵禅寺以外，还有一座尼姑庵，同属泮浦村佛教信仰建筑。尼姑庵内常驻数位尼姑修行礼佛，村内的“自梳女”会在此居住。

访谈节选：

“当时在村庄的东北角龙头堡山下，有一座尼姑庵，很多自梳女在吃斋念佛。在文化大革命时期，有一位小姐的丫鬟未出嫁后面就住在了尼姑庵。”

（8）牌坊

泮浦村口矗立的十八学士牌坊，是村落标志性人文建筑，为纪念明清两代泮浦梁氏走出的 2 名进士、16 名举人而建，彰显“耕读传家”的文化底蕴。牌坊为石质结构，雕刻精美、气势庄重，是泮浦科举兴盛的实物象征，也是村民出入村落的视觉标识。

访谈节选：

“以前进村第一眼就看到那座石牌坊，刻着好多先人的名字，我们从小就知道，泮浦是出文人、有出息的地方。”

（9）敬老院

泮浦敬老院由乡贤梁伟明捐资兴建，是村落近代公益设施的代表，专为村内孤寡老人、高龄长者提供照料与休憩场所。敬老院坐落于码头旁，每逢重阳、春节，乡贤与村民都会在此慰问老人，传承尊老敬老的乡风。

3.全过程（南宋建村—搬迁前，约 13 世纪—2005 年）

（10）码头

泮浦码头坐落于村落主干河涌与村尾陈村涌交汇处，是岭南水乡典型的青石驳岸码头，兼具水运交通、物资集散、生活取水多重功能。码头是泮浦对外交流的门户，竹排木排在此停靠，稻谷、甘蔗、纸张等物产外运，杂货、粮油等物资内运，同时，码头处有一颗大榕树，是村民洗衣、戏水、乘凉的公共空间。

（11）街巷空间

泮浦街巷沿河涌呈带状蜿蜒分布，主干道与支巷纵横交错，全部采用青石板铺就路面，宽度仅容 2-3 人并行，是典型岭南水乡街巷格局。街巷串联起民居、祠堂、书院、码头、榕树等所有空间，两侧青砖瓦房错落排布，墙角点缀花草，既方便村民出行，又营造出静谧古朴的乡土氛围。



图 4- 23 村落主要道路（来源：村民提供）



图 4- 24 村落街巷空间（来源：村民提供）

（12）榕树广场

榕树广场依托村中心百年古榕树营建而成，是泮浦旧址规模最大、使用率最高的核心公共空间，属于人工修整与自然景观结合的公共配套场所。广场以大榕树为中心，地面采用青石与夯土混合铺设，平整开阔，可容纳全村村民聚集活动，是村落人情往来、信息互通、民俗集聚、休闲娱乐的核心阵地。平日里，村民在此摆摊售卖自家蔬果、禽蛋、手工纸品，闲暇时段则围坐树下打牌、下棋、闲话家常，孩童在广场上追逐嬉戏，是维系村落社群凝聚力的关键空间。

访谈节选：

“村中心那棵大榕树下的广场，是我们全村的中心聚集地，不管是日常聊天、办事，

还是过节热闹，大家都会在这，人多的时候挤得满满当当，特别有烟火气。”

这里手绘一张，我还有点印象



图 4- 25 榕树下宴席（来源：村民提供）



图 4- 26 榕树下宴席（来源：村民提供）

（13）河涌

村内水系肌理清晰，一条宽约数米的主干河涌自西向东贯穿全村，最终汇入东侧陈村涌，是水乡生活的核心脉络。这条河涌常年水流平缓、水质清澈，兼具多重功能：既是农田灌溉、鱼塘补水的核心水源，也是村民日常洗涤、取水的生活用水来源，更是村落水运交通的大动脉。河涌两岸用青石垒砌驳岸，宽度大概 2m，营造出原生态的水乡景致，承载着村民洗衣、戏水、灌溉的全维度生活记忆，是泮浦水乡肌理的灵魂所在。



泮浦旧址涌道
Stream in Panpu Former Site

汀涌街涌道（现德云居位置）
Stream in Tingchong Street

隔涌大街涌道
Stream in Gechong Street

图 4- 27 碧江内河涌历史照片（来源：村民提供）

（14）竹林

泮浦旧址的入口处，生长着连片茂密的竹林，是村落最醒目的自然标识之一，也是村民记忆里极具辨识度的水岸景致。这片竹林长势旺盛，竹竿挺拔修长、竹叶青翠浓密，

风一吹便发出沙沙的声响，与身旁的河涌、码头相映成趣，勾勒出典型的岭南水乡入口风貌。

访谈节选：

“村口有一大片竹子，风一吹沙沙响，我们小时候经常在竹林里玩，不知道为什么而会有一片竹林在村口呢？可能是为了村落的标志吧。”

对村民而言，村口竹林不仅是孩童嬉戏玩耍、村民夏日纳凉的天然场地，更是泮浦传统手工造纸产业的原生原料基地，村内造纸作坊所需的优质竹材，大多取自这片竹林，形成“村口产竹、作坊造纸、水路外销”的乡土产业闭环，竹林也因此成为承载生产、生活双重记忆的自然载体，深深烙印在每一位泮浦村民的故土印象里。

（15）榕树

泮浦旧址内最具标志性的自然景观是两棵百年大榕树，一棵扎根村中心核心地带，一棵矗立码头旁，是村落的关键节点。两颗榕树均为枝繁叶茂、冠幅宽广的细叶榕，历经数百年风雨依旧长势旺盛，浓密树冠遮天蔽日，既是村民盛夏避暑、闲暇休憩的天然场地，也是全村人情往来、信息交流的核心公共空间，更是泮浦村无可替代的自然地标与精神象征。

访谈节选：

“以前没事就聚在村口大榕树下打牌、下棋、聊天，家长里短、田里的事都在这说，不管大人小孩，都爱往这棵树下凑，热闹得很。”

“村中心那棵大榕树就是我们的聚集地，大家在那换东西、卖小菜，谁家有啥事一喊就都知道了，这两棵树就是我们泮浦的根。”



图 4- 28 村中心榕树老照片（来源：村民提供）



图 4- 29 原码头榕树（来源：微信公众号）

（16）农田鱼塘晒谷场

泮浦旧址外围，是连片分布的农田、鱼塘与蔗田，形成田塘交织、种养结合的岭南

基塘农业景观：规整的稻田四季更迭，春夏碧绿、秋冬金黄；连片蔗田绵延成片，秋冬收割时一片繁忙；星罗棋布的鱼塘水面平静，养殖各类淡水鱼，农田与鱼塘交错排布，构成了自给自足的自然生产肌理，与榕树、河涌、竹林共同勾勒出泮浦依山傍水、绿意盎然的完整水乡风貌，这些自然要素深深烙印在村民记忆中，成为不可磨灭的故土符号。



图 4- 30 泮浦旧址农田（来源：微信公众号）

4.2.4.2 非物质客体

1.传统营建期（南宋建村—明清鼎盛，约 13 世纪—19 世纪末）

（1）手工造纸技艺

手工造纸技艺是这一时期最具代表性的生产性记忆，玉扣纸、金纸元宝的制作工艺在村中长期传承，构成泮浦村传统手工业的重要内容。依托水系条件，村民形成了从制浆、抄纸到晾晒的完整工艺流程，既服务于日常生活与祭祀需求，也承担一定经济功能。在长期生产过程中，造纸逐渐融入村民日常生活，相关作坊与晒纸空间成为重要的生产与交往场所，承载着劳作协作与经验传承。

（2）口头叙事

宗族口头叙事是泮浦村非物质记忆的重要组成部分，主要通过长辈讲述、宗族聚会等方式代际传承，内容涵盖梁曾甫抗贼、梁若衡忠烈等乡贤事迹。这类叙事不仅记录了村落历史事件，更承载着忠义、家国情怀等价值观念，在日常交流与节庆活动中不断被重述与强化，构成维系宗族认同与精神传承的重要纽带。

（3）《碧江廿四咏》

泮浦作为碧江片区重要古村，其水乡风物、市井生活也被载入碧江本土经典诗文《碧江廿四咏》中，该组诗为清代道光年间碧江名仕苏鹤所作，以二十四首七绝全景描摹碧江片区的水乡肌理、农商活动与人文风情，其中多首诗作刻画了河涌航运、市井烟火、

乡野农耕等场景，与泮浦村的生产生活高度契合，堪称碧江版“清明上河图”，后世更以该诗作为蓝本创作卷轴画、铸铜壁雕，成为区域集体记忆的重要文献载体。



图 4- 31 碧江金楼内《碧江廿四咏》

2.近现代转型期（清末民国—新中国成立至搬迁前，约 20 世纪初—2005 年）

（4）北帝巡游

北帝巡游是泮浦村重要的年度民俗活动之一，通常依托北帝信仰展开，通过抬神出巡、沿村行进、沿途祈福等形式，将宗教仪式与公共空间相结合。巡游路线往往串联村内主要街巷与节点空间，形成具有仪式性的行进路径，既是对村落空间的再认知过程，也是强化群体认同与公共参与的重要方式。

（5）重阳敬老宴

重阳节是村内具有稳定延续性的敬老节庆活动，由乡贤梁伟明牵头组织实施，通过设宴聚餐、发放慰问品等形式表达对长者的尊敬与关怀。该活动具有较强的组织性与参与性，能够在短时间内聚集大量村民，强化代际之间的情感联结，成为维系村落伦理秩序与社群凝聚力的重要仪式载体。

（6）宗祠吃斋

每月农历初一、十五举行的宗祠吃斋与祭祀活动，是泮浦村最具日常性与持续性的宗族仪式。活动以信仰文化先为核心，通过集体用餐与礼仪行为的重复实践，使宗族规范与价值观在日常生活中不断被强化与传递，成为维系宗族认同的重要机制。

访谈节选：

“每个月的初一十五，我们都会在祠堂吃斋，祭拜祖先，这是祖上传下来的规矩。梁伟明人很好的，每次吃斋都是他请的。”

（7）春节飘色

重大节庆与民俗仪式是泮浦村集体记忆最鲜活的载体，兼具广府水乡特色与宗族专

属印记，是全村村民共同参与的集体活动。春节是村内最隆重的节日，仪式流程繁琐且氛围感拉满。春节飘色即每年年初一邀请湛江飘色班来村表演，全村老少共同围观，是集体欢腾感最强烈的年度节庆活动。

访谈节选：

“新年初一一大早，全村人都去北帝庙里烧香，抢着放头炮仗，祈求一年顺顺利利。除了烧香祈福，村内还会举办大型文娱活动。”

“过年初一会请湛江飘色过来，还有大戏唱，全村老少都围着看，比赶集还热闹。”

（8）龙母庙祈福

龙母庙祈福是泮浦村具有地域特色的外出民俗活动，通常以集体出行的方式前往肇庆龙母庙祈愿平安顺遂。该活动依托早期水路交通条件展开，村民多从码头乘船出发，经西江往返，形成兼具宗教信仰与水乡交通记忆的复合性体验。

访谈节选：

“以前会从码头坐船，沿着西江去肇庆龙母庙祈福，一去就是好几个人，水路来回要大半天。”

每逢开春、年尾等关键节点，村民便自发结伴出行，船上备着香烛、供品与干粮，一路顺着西江航道前行，途中闲聊家常、诉说心愿，返程后还会分享祈福见闻，成为邻里间的共同谈资。这份水路祈福的经历，不仅成为老一辈村民独有的远行记忆。也记录了泮浦村与区域水系网络之间的历史联系。

（9）农耕互助

泮浦村以传统农耕与水产养殖为核心生计模式，村落土地规整连片，家家户户均分配有农田、鱼塘，形成种养结合的自给自足体系，彻底实现食材、物资的自产自用。清末时期无需向外采买，之后实现农业生产集体化，由生产大队提供粮食。农田里以水稻、甘蔗、各类时令蔬菜种植为主，村口连片的鱼塘则用于养殖鲮鱼、草鱼、鲫鱼等岭南常见淡水鱼，家家户户还会在屋前屋后搭建棚舍，散养土鸡、土鸭、肉鹅，禽蛋、肉类、水产、蔬果全靠自家产出。这种种养模式不仅保障了村民的基本生活，更成为拉近邻里关系、强化社群交往的重要载体，农忙时节全村形成互助劳作的传统，插秧、收割、晒谷、鱼塘清淤等重活，都是邻里之间搭把手、换工帮忙，无需支付酬劳，田埂间、鱼塘边随处可见村民结伴劳作、闲话家常的场景，一边忙活农事，一边交流家事、村务，乡土情谊在共同劳作中不断升温。

访谈节选：

“以前家家都有田地，可以自己种菜、种稻、种甘蔗，吃的都是自家种的，新鲜又放心，现在只能去市场买，不过好在坤洲市场也离得很近，每天都走路去买菜。”

“以前全村都靠耕作过日子，有专门的晒谷场，还有大片稻田、蔗田、鱼塘，农忙的时候全村一起帮忙，你帮我收稻、我帮你晒谷，码头边全是运粮运蔗的竹排木排，特别热闹。”

（10）嗅觉花香

村落的嗅觉记忆尤为鲜明，春日稻田的清香、夏日鱼塘的水腥气、秋冬腊味的咸香，搭配花草香气，构成专属故土的味觉与嗅觉符号。

访谈节选：

“以前村中间大榕树附近种了许多鸡蛋花，开花的时候满村都是香味，还有村里的道路上还有腊梅花，闻着就舒服。”

3.全过程（南宋建村—搬迁前，约 13 世纪—2005 年）

（11）方言

方言是泮浦村日常交流与情感表达的重要媒介，村民主要使用粤语进行沟通，是村内最基础且唯一的日常交流语言。方言不仅承载着丰富的生活经验与地方文化信息，也在邻里交往、口头叙事及民俗活动中持续被使用与传递，构成维系社群认同与情感联系的重要纽带。

（12）邻里往来

邻里往来贯穿日常，除了农事互助，村民串门借物、照看孩童、分享食材成为常态，谁家做了特色吃食、收获了新鲜蔬果，都会分给邻里街坊，人情味十足。

访谈节选：

“我小时候没太多印象，就记得村中心那棵大榕树，天天在那玩耍，好多大人在那聊天，有时候还会把自家种的菜、养的鸡鸭拿到树下换东西。”

4.2.5 泮浦旧址空间与集体记忆的关系

通过上述分析可以看出，泮浦旧址的集体记忆嵌入在完整的村落空间结构之中，并通过多种空间载体共同得以维系。河涌、街巷、宅居构成了日常生活展开的基本骨架，祠堂、书院、庙宇和榕树广场等公共文化空间则承载祭祀、议事、教化与节庆活动，农田、鱼塘、竹林和晒谷场等生产与自然空间，则为村落的生产活动与日常运行提供基础。不同类型的记忆内容，正是在这些空间的长期使用中不断沉淀下来，并通过重复性的身体实践转化为稳定的集体经验。

由此可见，泮浦旧址集体记忆的稳定性，建立在完整的集体空间体系与重复性集体生活的共同作用之上。空间提供了记忆发生与传递的场所条件，记忆又通过长期活动赋予空间以持续的社会意义，所以整体搬迁后首先被削弱的是这套由完整集体空间、重复性日常实践与公共仪式共同维系的关系结构。泮浦旧址所具有的空间完整性，也为后文分析搬迁后新村的空间残缺提供了参照。

4.3 泮浦新村的空间与集体记忆调研

4.3.1 地理位置与空间格局

2005 年起，因城乡规划与乡村发展需要，泮浦村启动整体搬迁工作，村落搬迁至泮浦村安置区（现称“泮浦新村”）。见图 4- 32 泮浦新村位于坤洲中路与坤洲大道交叉口东侧，紧邻德云街、隔涌大街等片区道路，隶属于碧江社区统一行政管理与服务，是碧江社区下辖的安置型居民片区，与碧江中心、坤洲片区连片共生、共享社区公共配套，如德云市场、坤洲小学、民乐公园等。

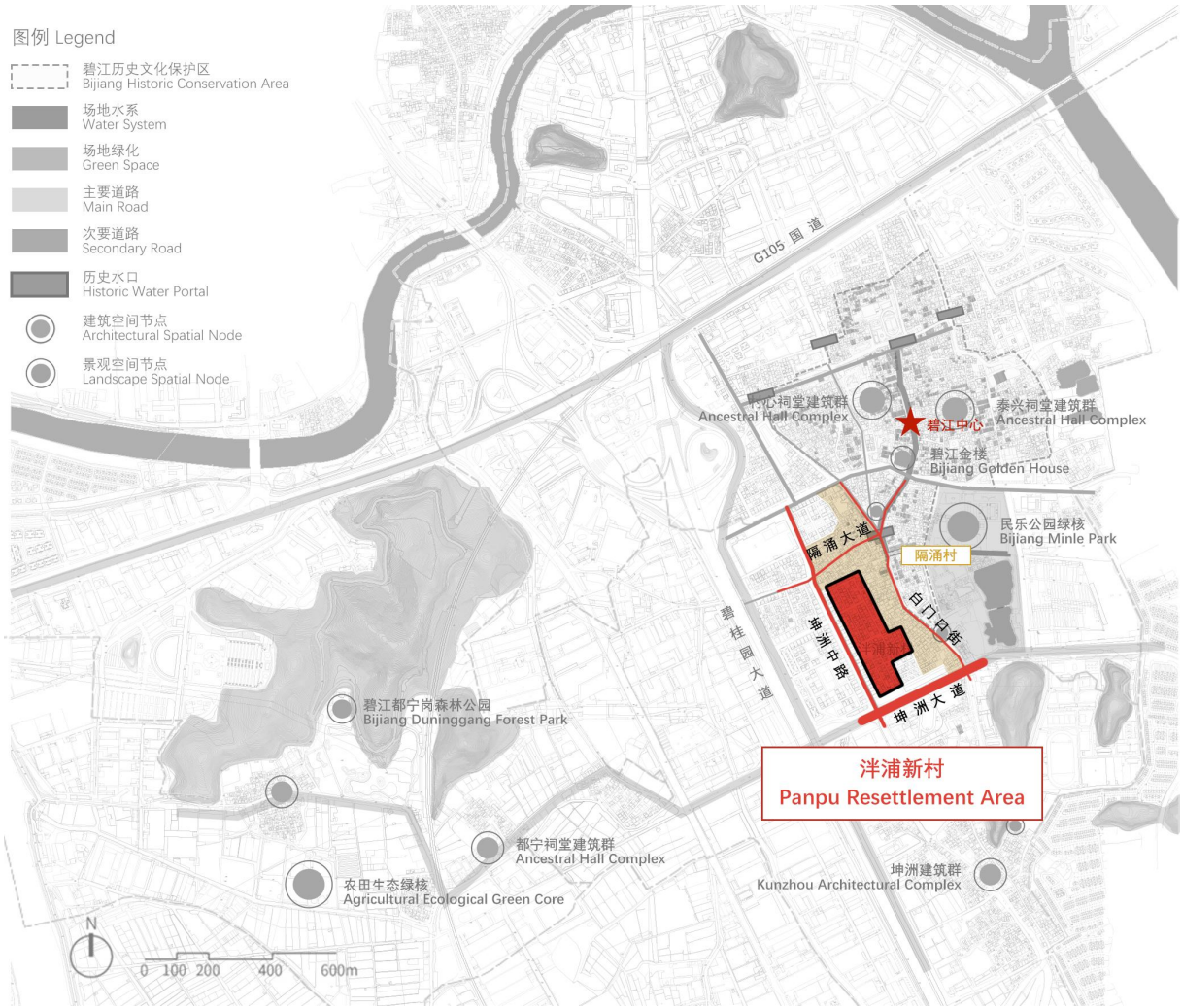


图 4- 32 泮浦新村地理位置（自绘）

泮浦新村整体呈现出“被包围”的空间状态：北侧为碧江市场，南侧为坤洲中学，东侧为碧桂园住宅区，西侧临坤洲中路商业界面，用地被各方压缩，可利用的集体公共空间极度匮乏。这种空间格局可形容为“金角银边，草包肚”：泮浦新村被安排在空间价值较低的“腹地”位置，既没有临水优势，又缺少与城市公共空间的有效联系。

4.3.2 空间类型与结构分析

4.3.2.1 居住空间

泮浦新村的居住空间形成于整体搬迁后的安置过程中，其基本格局与原址时期依水展开的村落肌理存在明显差异。根据访谈内容，搬迁时政府主要以“土地+现金”的方式对村民进行补偿，补偿依据与原泮浦旧址的建筑占地面积相关，因此村民在泮浦新村获得宅基地后，多依靠拆迁补偿资金自行建设住宅。由此形成的新村居住空间以自建房为绝对主体，整体用地性质较为单一，呈现出以住宅为主的大规模集中分布格局。



图 4- 33 部分底商照片（自摄）

但泮浦新村的自建房并不完全承担单一居住功能，在首层空间一部分住宅底层被用作车库或储物空间，另一部分则被改造为出租商铺、小型公司或经营性场所，形成沿街底商与居住混合的状态。这种由居住空间向经营空间延伸的使用方式，反映出村民生计方式的变化。根据《碧江志》记载，截至 2016 年底，约有 70 户村民依靠自建房出租获取额外收益，村落经济结构也由传统农耕逐渐转向“租金+务工”的模式。

4.3.2.2 公共空间

洋浦村安置区周边功能配套较完善，呈现多元复合的城市边缘特征。见图 4- 34，场地北侧紧邻碧江市场，形成区域性生活服务中心，商业业态丰富；南侧分布坤洲中学及教育设施，具备稳定教育服务功能；东侧沿河一带布局有碧江医院、餐饮及社区服务设施，医疗与生活配套较齐全，滨水空间也提供了一定开放活动场所；北侧及东北侧以居住与零散商业为主，功能相对均质。整体来看，场地外部已形成多类型功能协同的空间格局，但内外联系仍以交通通达为主，空间渗透与共享程度有待提升。



图 4- 34 洋浦新村场地外功能分析（自绘）

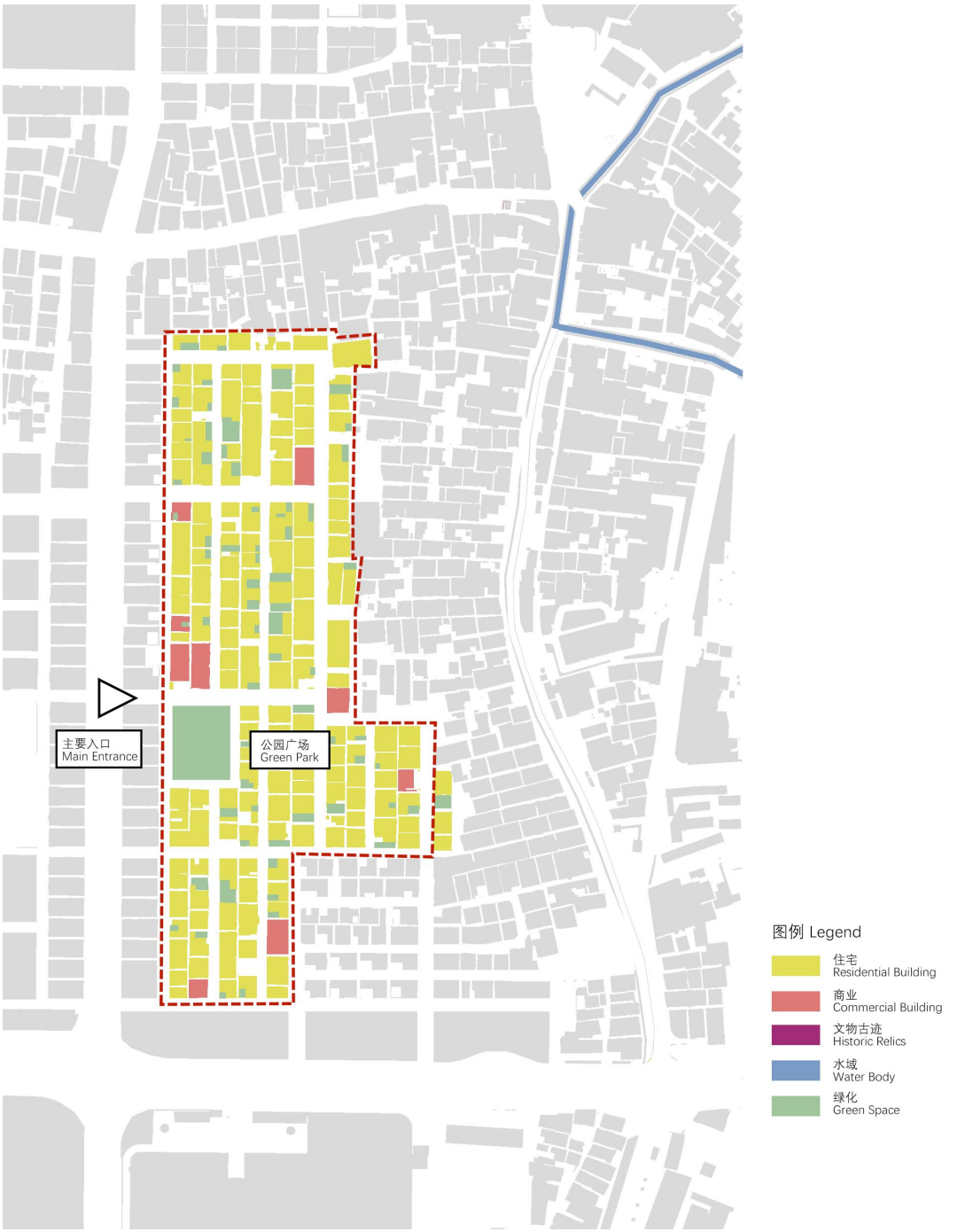


图 4- 35 泮浦新村场地内功能分析（自绘）

见图 4- 35，泮浦村安置区内部以居住功能为主，住宅建筑占据绝对主体，整体呈现高密度、连续分布的格局。商业功能沿场地边界分布较为明显，尤其集中于西侧与南侧临街界面，形成连续的底层商铺带，服务周边居民的日常生活需求。公共服务设施相对有限，内部仅设置少量公共空间，如中部公园广场及东南侧篮球场，规模较小且分布零散。场地北侧保留三元宫等历史遗存，作为少数具有文化属性的空间节点。总体来看，功能结构呈现出居住主导、商业沿边、公共不足的空间特征，内部功能层级较为单一。

4.3.2.3 交通空间

洋浦新村整体交通体系呈现外围通达、内部渗透的结构特征。对外交通（图 4- 36）主要依托坤洲大道、隔涌大街、升平路等城市道路形成环绕式联系，承担区域级通行功能，车行可达性较强。场地内部以网格状道路为主（图 4- 37），形成较为规整的街巷体系，安置区内部主要道路 10m 宽，次要道路 6m 宽，可以形成双向车道，房屋之间形成狭窄的人行道。主要出入口位于西侧，与外部主干道直接衔接，承担主要人车集散功能。洋浦村安置区与外部公共空间及滨水区域的联系相对较弱，离村心大街复涌的距离不近。总体而言，交通系统具备基本通达性，但存在慢行系统与外部空间衔接不畅等问题。

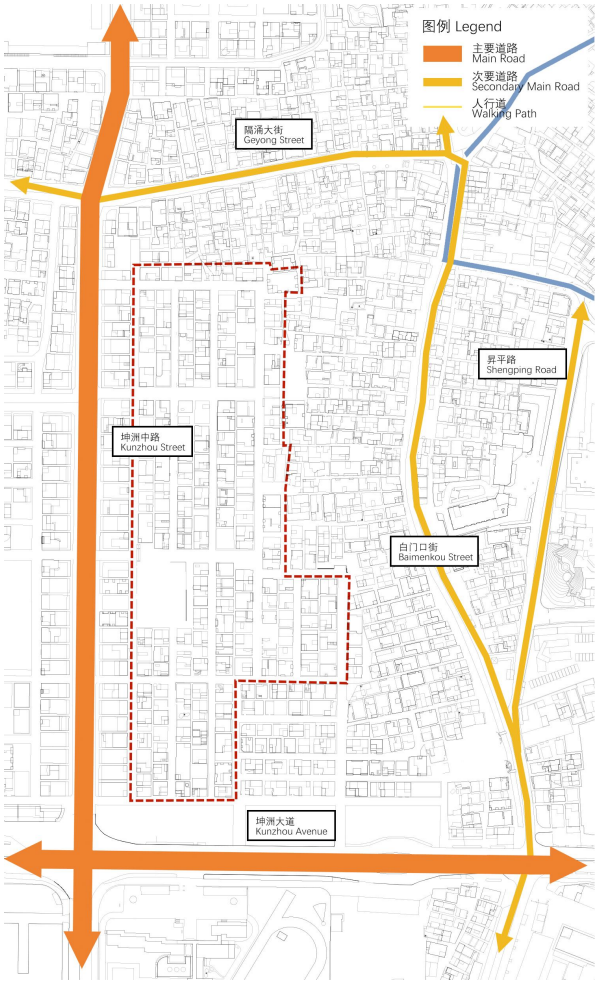


图 4- 36 场地外部交通流线（自绘）



图 4- 37 场地内部交通流线（自绘）

4.3.3 洋浦新村记忆主体分析

集体记忆主体是记忆的承载者与传播者。在洋浦村整体搬迁后，洋浦新村的主体结构已由原有以血缘和地缘高度重合的熟人社会，转变为多元主体并存的居住格局。根据《碧江志》记载，截至 2016 年底，洋浦村户籍人口为 716 人，非户籍外来暂住人口为

687 人，数量已接近本村户籍人口规模。本文所讨论的记忆延续，主要指向泮浦旧址在整体搬迁后面临断裂风险的集体记忆。泮浦新村形成以来的日常记忆仍在持续生成，新村在本研究中的意义，主要是作为现实生活展开的空间载体，承接和转译旧址记忆。因此，在多元主体并存的现实背景下，旧址记忆的核心承载者仍是原住民。

原住民多为中老年群体，保留着对旧址空间格局、生产方式、宗族活动和地方习俗的直接经验，是泮浦集体记忆最主要的来源。搬迁后，原有较为紧密的聚落式分布转变为独栋自建房格局，邻里联系被拉散，日常交往频率明显下降。访谈中，多位原住民提到，如今仅在村口小型公园等有限空间中偶有聚集，过去依托街巷、榕树和码头展开的高频互动已难以延续。

新一代村民是旧址记忆的重要承接对象，多数年轻一代成长于泮浦新村，对旧址生活缺乏直接经验，其对泮浦历史的认识主要来自长辈口述，记忆内容呈现出间接化和碎片化特征。相较于中老年原住民，这一群体对旧址空间、传统节庆和宗族活动的情感联系较弱，但其又关系到记忆能否继续传递。

外来人口和社区管理者属于记忆延续中的关联主体。外来人口大量租住于村民自建房中，已成为新村日常生活的重要组成部分，但与原住民之间缺乏足够的文化联系和社会互动，整体上呈现出“空间共存而社会分离”的状态。社区管理者主要承担日常运维和基本治理职能，在文化引导与记忆建构方面相对缺位，未能有效组织公共活动或整合在地文化资源，导致原有宗族文化、乡贤事迹及非遗技艺等内容缺乏持续传播的载体与机制

在多元主体并存却相互割裂的结构下，集体记忆不再具备原有的稳定传承路径，其由宗族共同体内部自发维系转向缺乏组织与互动支撑的弱连接状态。不同主体之间的经验断层与情感脱节，使得记忆难以在日常生活中被持续激活与传递，从而进一步加剧了泮浦新村集体记忆的衰减趋势。

4.3.4 泮浦新村记忆客体分析

4.3.4.1 物质客体

搬迁后形成的泮浦新村物质记忆载体极度匮乏，原生历史遗存几乎全部消失，仅存少量复刻与简易新建景观，难以支撑集体记忆的落地与传承。

1.复刻牌坊

场地内存在一新建的牌坊，牌坊由政府按照原址 1:1 比例复刻泮浦“十八学士”牌坊，立于安置区入口作为唯一历史符号，牌坊无配套文化解说与场景营造，仅具备视觉

标识功能。除此之外，原址梁氏宗祠、书院、庙宇、古街巷等礼制与人文建筑彻底消失，无复建、无遗存展示。



图 4- 38 洋浦村安置区牌坊（自摄）



图 4- 39 洋浦村安置区牌坊（自摄）

2.榕树公园

洋浦新村内仅配套建设了一处小型简易公园，是为村民提供的唯一公共活动空间。该公园场地狭小、设施简陋，园内植有一株景观榕树，经二十年生长，已蔚然成荫。从空间营造来看，此公园试图以榕树为象征符号，对故土的榕树记忆进行极简复刻，仅保留了榕树这一核心元素，却未能还原原址榕树广场的空间尺度、乡土氛围与社会功能。与原址榕树广场作为邻里交往与民俗活动核心场所的集聚功能相比，该公园在空间容量与文化意涵上均存在显著落差，难以承载村民的日常交往与节庆聚落记忆。



图 4- 40 榕树广场（自摄）



图 4- 41 广场内公共设施（自摄）

3.街巷空间

洋浦新村摒弃了原址岭南水乡带状沿河布局，采用现代乡村安置区常见的行列式、规整化独栋自建房集群模式，街巷笔直宽阔、路网规整，以水泥路面为主，彻底告别了原址青石板小巷蜿蜒曲折的格局。原址街巷串联宗祠、书院、榕树广场、码头的复合功

能完全消失，新村街巷仅承担通行、停车基础功能，两侧均为现代自建楼房，无传统民居元素、无历史符号点缀、无邻里互动场景。



图 4- 42 街巷空间（自摄）



图 4- 43 广场内公共设施（自摄）

4.文化与生产器物

文化与生产器物完全空白，记忆无具象依托：安置区内无农耕器具、造纸工具、宗族族谱、老照片等乡土器物遗存，未设置村史展示墙、记忆展馆、文化角等载体，村民无处感知泮浦历史。单薄的物质载体，让集体记忆失去可触摸的依附，仅残存于中老年村民的碎片化回忆中。

访谈节选：

“搬迁后我们也不会去碧江的祠堂，总觉得不是自己的根。”

4.3.4.2 非物质客体



图 4- 44 泮浦村安置区碑记（自摄）



图 4- 45 泮浦村安置区社稷之神（自摄）

搬迁后，泮浦村非物质记忆大幅淡化、碎片化存续，绝大多数民俗仪式、技艺、口头叙事逐渐消亡，仅留存极少部分简化版民俗活动。春节期间，村民会在村口公共空间舞狮、放鞭炮，延续新年氛围；在村口设立简易的社稷之神，部分中老年村民会在初一、

十五前来祭拜，保留基础祭祀习俗。除此之外，湛江飘色、重阳敬老宴、宗祠吃斋、手工造纸技艺等传统非物质记忆，因缺乏场景、传承人断层，已彻底消失；梁曾甫、梁若衡等乡贤故事、水乡传说也极少被提及，非物质记忆面临断代风险。

4.3.5 泮浦新村空间与集体记忆关系

通过上述分析可以看出，泮浦新村承接了原村村民的集中安置与现实居住功能，但旧址原有的空间关系并未延续。搬迁前，泮浦村的集体生活建立在河涌、街巷、码头、祠庙、农田等多种空间共同构成的完整体系之上；搬迁后，这一体系被压缩为以独栋自建房为主的居住格局，原有沿河展开的街巷肌理、梳式布局以及与之对应的公共生活关系随之中断。

这种空间关系的改变直接影响了集体记忆的延续。旧址时期，记忆依附于完整的集体空间体系，在日常交往、生产劳作和周期性仪式中不断被激活；进入新村之后，记忆更多保留在原住民的个体经验、少量象征性客体以及零散的公共活动之中，缺乏稳定、连续的空间支撑。原住民之间的高频互动减弱，新一代对旧址生活的感知趋于间接，旧址记忆由原有共同体内部的自然延续，转为依赖少数主体维系的弱连接状态。

从空间与集体记忆的关系看，泮浦新村已经由旧址时期关系完整、功能复合的村落空间，转变为以居住为主、公共性不足、联系较弱的空间载体，其集体空间体系呈现出明显的不完整性。从“完整社区”的视角看，泮浦新村目前仅延续了集中居住这一基本功能，集体空间锐减，社区整体性明显下降。旧址记忆在新村中仍然存在，但其延续已不能依靠原有空间关系的自然维系，而需要通过后续空间改造重新建立承载记忆的场所、联系与活动机制。

4.4 隔涌村及周边空间的联系分析

4.4.1 隔涌村与泮浦的历史关联

隔涌村与泮浦村不是相互独立的邻近村落，是在历史发展过程中与泮浦保持紧密关联的空间单元。根据地方记载，清康熙初期，隔涌村由一支梁姓人聚居开村，因村北有河涌与碧江相隔，顺德俗称“河”为“涌”，故得名“隔涌”。其开村过程与泮浦村同属梁姓聚居脉络，二者在宗族来源上具有明显



图 4- 46 隔涌村地理位置图（改绘参考文献 70）

的同宗同源关系。在这一背景下，隔涌村与泮浦新村之间的关系并不只是地理上的相邻分布，更是地方社会演变中由宗族迁衍与空间扩展共同形成的历史联系。

从聚落演变看，泮浦与隔涌共享同一片水乡环境与地方文化语境（图 4- 46）。二者都依附于碧江整体的河网、水道和宗族社会系统而发展，其空间生成方式、生活习惯和集体活动方式具有较强的连续性。关于顺德地方社会与集体空间的研究指出，顺德乡村聚落的形成与演变始终与水利、宗族、信仰和地方社会组织紧密相关，聚落之间的联系往往并不以单一行政边界为限，而是在长期互动中构成更大的地域共同体[76]。因此，将隔涌村纳入泮浦研究范围，并非单纯出于空间借用的便利，而是基于两者之间原本就存在的历史关联与社会联系。

4.4.2 隔涌村的区位特征与空间关系



图 4- 47 隔涌坊梳式斑块居住组团示意图（来源：参考文献 70）



图 4- 48 隔涌交汇点（自摄）



图 4- 49 隔涌大街街巷空间（自摄）

从区位上看，隔涌位于碧江社区内部，与泮浦新村、白门口街及碧江历史文化街区联系紧密。其北侧为隔涌大街，并与碧江历史文化街区相连，东侧毗邻白门口街，处于泮浦片区与碧江整体水乡环境之间的重要过渡位置。隔涌在空间上并非独立封闭的聚落

单元，而是嵌入碧江整体河网、街巷与历史街区体系之中，具有较强的开放性与衔接性。

从空间类型看，隔涌本身仍保留了较完整的聚落结构。居住空间方面，清末隔涌坊已形成梳式斑块居住组团（图 4- 47），沿隔涌西街和隔涌大街展开，呈现出沿河道和街巷组织的居住形态。公共文化空间方面，现存奇峰祠、三元宫等集体性节点，承担宗族祭祀、地方信仰与公共交往功能。交通空间方面，隔涌处于碧江多条涌道交汇的村落水口位置，据访谈可知，其水口空间在清末形成由墟市、小卖部、榕树植被和德云桥共同构成的复合场所，现在经过碧江复涌工程后形成由榕树、长廊、亭子的公园场所；长期以来兼具交通转换、公共停留与日常交往功能。这些空间共同表明，隔涌并非单一的邻近聚落，而是仍然保留着较完整空间结构与集体性基础的关联空间。

4.4.3 周边空间与碧江体系的衔接

从更大尺度看，泮浦新村、隔涌及其周边空间是嵌入碧江整体水乡体系之中的关联空间。碧江古村及其周边环境共同构成了具有整体性的地域空间，在水利、信仰、墟市与宗族等多重要素作用下逐步形成的连续网络，而非彼此割裂的点状单元。

就泮浦片区而言，白门口街所在位置原为泮浦村历史河涌旧址，与碧江村心大街水系在历史上存在联系。近年碧江推进复涌改造，已在一定程度上恢复历史水系与滨水空间特征，也说明这一片区的水乡格局并未完全消失，而是仍保留着可辨识的空间基础。隔涌北接隔涌大街及碧江历史文化街区，东邻白门口街，自身又保留有祠庙、水口、桥市等复合性空间节点，因此在区位关系上天然处于泮浦新村、白门口街与碧江历史街区之间的连接位置。

由此可见，隔涌及周边共享空间具备与碧江整体水乡体系相衔接的现实基础。这种潜力首先表现为历史水系与街巷关系仍可辨识，其次表现为祠庙、水口、桥埠等公共节点仍然存在，再者则表现为周边历史街区和复涌片区已形成一定的文化环境与空间氛围。对泮浦新村而言，这一衔接潜力意味着其记忆延续不必局限于新村内部有限的地块，而可以放在更大的碧江水乡空间背景中加以理解。此分析为后文进一步讨论泮浦新村如何借助外部共享空间弥补自身集体空间不足提供了现实依据。

4.5 泮浦村集体记忆延续的问题研究

结合实地走访、深度访谈及史料比对结果，相较于搬迁前完整的村落空间体系与丰富的集体记忆内容，安置区现阶段的集体记忆延续面临三大核心困境，本章将对记忆重建的具体问题展开深度剖析。

4.5.1 泮浦旧址的记忆脱嵌

泮浦旧址并未因整体搬迁而彻底消失，其与泮浦新村之间的现实距离也并不遥远，但旧址已基本退出村民的日常生活。现存的码头、青石驳岸和古榕树保留了旧村空间的部分痕迹，却尚未转化为能够承载泮浦历史记忆的文化场所。这些遗存更多只是作为“旧物”存在，缺乏对泮浦村历史、宗族活动和地方生活的明确指认，也缺少能够支持停留、聚集和再认知的空间组织。对原住民而言，旧址虽能唤起个人经验，却难以重新成为集体生活发生的场所；对新一代村民和外来人口而言，旧址则更难形成清晰的地方识别。记忆客体仍在，记忆与场所之间的联系却已明显减弱，旧址由此从原先集体生活的重要组成部分，转变为与现实生活相脱离的历史残片。

4.5.2 泮浦新村的集体空间缺失

泮浦新村承接了原村村民的集中安置与现实居住功能，但旧址原有的空间组织方式并未延续。搬迁前，泮浦村的集体生活建立在河涌、街巷、码头、祠庙、农田等多种空间共同构成的完整体系之上；搬迁后，这一体系被压缩为以独栋自建房的“排排屋”居住格局，原有沿河展开的街巷肌理、梳式布局及其所支撑的公共生活关系随之中断。主体层面，原住民仍保存着较为完整的旧址记忆，但邻里高频互动明显减弱；新一代村民对旧址生活的认识主要依赖口述传递；外来人口大量进入后，空间使用更加复杂，却未形成共同的记忆基础。客体层面，旧址记忆在新村中主要表现为少量名称、符号和零散活动，缺乏连续而稳定的空间载体。从“完整社区”的视角看，泮浦新村目前仅保留了集中居住这一基本功能，集体空间锐减，社区整体性明显下降，呈现出以居住为主、公共性不足、联系较弱的残缺状态。

4.5.3 泮浦村与周边共享空间联系不足

除旧址与新村内部的问题外，泮浦村在集体记忆延续上还面临对外联系不足的困境。前文已表明，隔涌村及周边空间、街区和复涌片区仍保留着较强的历史连续性与空间潜力，齐峰祠、三元宫、德云桥及白门口街等空间要素共同构成了可被借用的外部资源。但从现状看，泮浦新村与这些周边共享空间之间尚未建立起稳定联系。主体层面，泮浦原住民、隔涌居民及周边使用者之间缺乏围绕共同记忆展开的持续互动；客体层面，周边现存的祠庙、复涌景观虽具有较强地方性，却尚未被纳入泮浦记忆延续的整体体系；空间层面，泮浦新村、隔涌、白门口街及碧江历史街区之间仍缺少清晰的路径组织和连续的公共节点，外部资源处于分散状态，未能形成对新村集体空间的有效补充。由此，

问题不在于周边缺乏可用空间，而在于泮浦村尚未与这些共享空间建立起整体联系。

4.6 本章小结

本章围绕泮浦村整体搬迁前后的空间与集体记忆展开调研，发现泮浦村集体记忆并不依附于单一建筑或零散符号，而是建立在完整的集体空间体系之上。搬迁前，河涌、街巷、宅居、祠庙、码头、榕树及外围生产景观共同构成了支撑日常生活、公共活动与周期性仪式的空间基础，记忆也正是在这种重复性的空间实践中不断生成、强化与传递。空间不仅是记忆发生的场所条件，也是共同体得以维系的结构基础。

在调研的基础上，归纳出泮浦村集体记忆延续面临的三大问题：一是泮浦旧址虽保留部分历史遗存，但已脱离现实生活，记忆客体尚未转化为可被持续激活的场所；二是泮浦新村仅承接了集中居住功能，未延续旧址原有的空间组织方式，集体空间不足，社区整体性明显下降，旧址记忆停留于原住民个体经验、少量象征物和零散活动之中；三是泮浦村未与周边空间形成联系，外部资源尚未转化为对新村集体空间的有效补充。由此可见，整体搬迁削弱的是由空间关系、日常生活与公共活动共同维系的记忆生产机制。

基于此，后续设计的重点不应停留于对个别历史符号的复刻，而应转向对集体空间关系的重建。一方面，需要在现实生活场景中重新建立承载记忆的场所、联系与活动机制；另一方面，也应把泮浦村放回更大的碧江水乡空间网络中理解，通过整合旧址、新村与周边共享空间，恢复其相对完整的集体生活结构。这也构成了第五章设计实践展开的基本依据。

第五章 集体记忆延续下泮浦村的设计实践

前文已从理论梳理、案例研究与实地调研三个层面，逐步建立起泮浦新村集体记忆重建的分析基础。本章将以集体记忆延续为目标，围绕空间与记忆关系的重组展开设计实践。设计在记忆筛选、主体需求识别与场地评估的基础上，重新组织泮浦新村的集体空间体系，使其成为可承载记忆、激活日常生活并连接旧址与新村的公共场所网络。围绕这一目标，本章首先提出设计目标、设计原则与总体思路，继而从集体记忆筛选、客体映射场地与记忆植入空间等方面说明设计依据，并在此基础上分别展开门户与礼仪空间系统、日常交往与文化共享系统、滨水生态与记忆连接系统的具体设计，最后对整体设计的空间网络、记忆承接方式及公共生活重建成效进行综合总结。

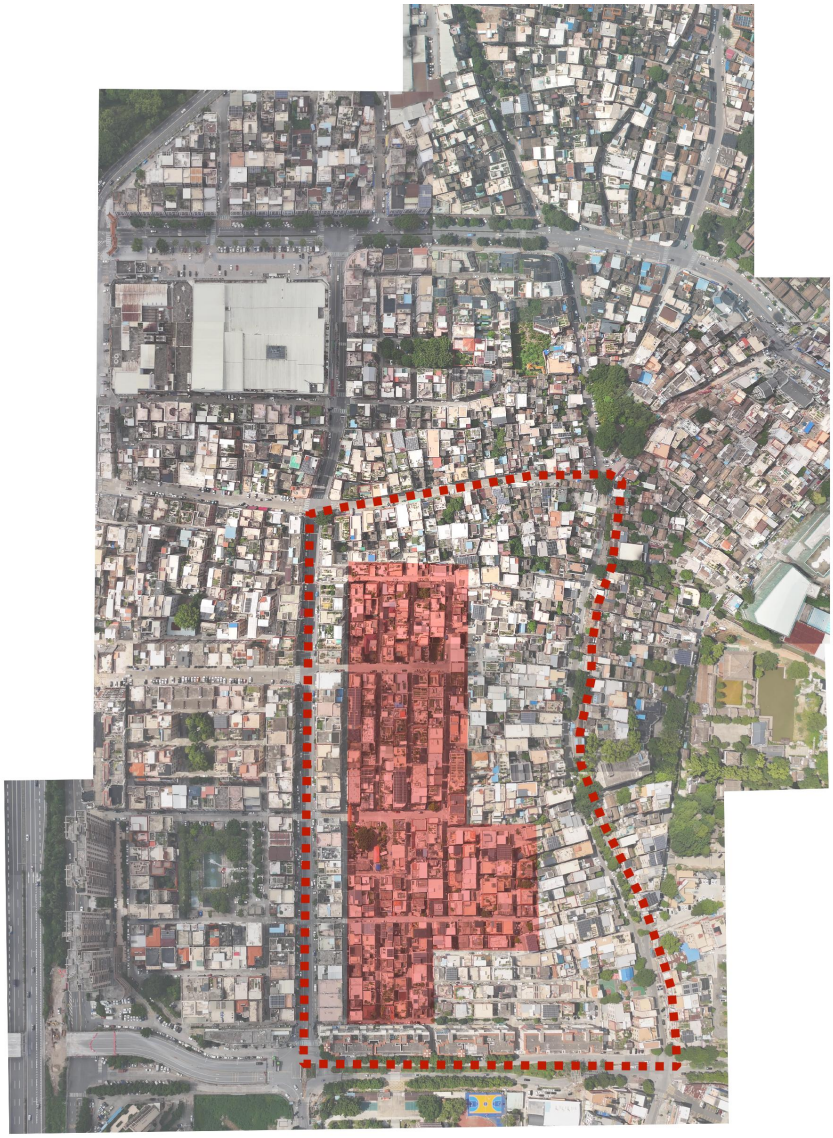


图 5- 1 场地红线（自绘）

5.1 设计目标与思路

5.1.1 设计目标

泮浦村的整体搬迁并非只是居住地点的转移，更意味着原有空间秩序、公共生活场景与地方认同载体的整体重组。第四章调研表明，当前泮浦新村虽然完成了基本居住功能的重建，但在集体记忆承载方面仍存在明显不足。因此，本设计的目标是在新的居住环境中重建“空间—记忆”之间的有效联系，使集体空间重新成为集体记忆的感知载体、活动舞台与关系媒介。具体可归纳为三个层面：一是重建可承载集体记忆的公共空间体系，使原本分散、抽象的记忆内容获得具体的空间锚点；二是修复搬迁后新村中断裂的空间与记忆联系，通过节点、路径与场所的重新组织，延续原村公共生活的空间逻辑；三是通过集体空间的系统营造，重建居民日常交往、公共活动与集体认同的发生机制，并在新村、旧址与周边环境之间建立更具连续性的联系。由此，设计所回应的已不仅是空间更新本身，更是整体搬迁背景下集体记忆如何在新场所中重新生成和持续激活的问题。

5.1.2 设计原则

基于前文所建立的研究框架，本章设计遵循“集体筛选记忆—客体映射场地—记忆植入空间”的基本路径，并以此作为泮浦新村集体空间设计的核心原则。设计首先需要对旧址记忆内容进行筛选与分级，明确哪些记忆要素具有较强的集体性、代表性与延续价值，能够成为新村空间设计的核心依据。在整体搬迁背景下，原有空间环境已发生根本变化，旧址中的空间关系无法原样移植到新村之中。因此，设计强调对原有空间关系逻辑的转译，即从旧址“河涌—码头—庙—榕树—村口—街巷—宅—祠”等要素之间的组织关系中提炼空间原型，并将其转化为适应新场地条件的布局方式与场所秩序。最后，记忆的延续应真正进入居民可感知、可使用、可参与的日常空间之中。设计强调将记忆植入具体场所，通过礼仪空间、交往空间、文化空间与滨水空间等不同类型的集体空间营造，使记忆在停留、活动、交谈、观看与参与中被不断激活。

另外，考虑到泮浦新村现有空间结构中公共功能相对单一的问题，设计还以完整社区视角对开放空间体系进行适度补建，使其不仅能够承接历史记忆，也能够支持当代社区生活的持续展开。由此，记忆重建不再只是文化层面的再现，而成为空间组织、行为发生与公共生活重构的综合过程。

5.1.3 总体思路

在上述目标与原则的基础上，本章提出以“空间—记忆”网络作为泮浦新村集体空间设计的总体构想。空间与记忆网络是通过集体空间系统的整体组织，使不同类型的记忆内容在空间中形成相互关联、层次分明且能够支撑日常使用的场所结构。本章虽然将展开多个设计节点，但这些节点并非彼此孤立，而是共同构成一个由门户、礼仪、交往、文化、滨水等多类型空间协同组成的整体网络。

从空间结构上看，这一网络既包括承担入口识别与空间转换功能的门户性节点，也包括承载仪式活动与集体认同的核心公共空间；既包括渗透于日常生活内部、支持邻里交往与文化共享的小尺度场所，也包括联系旧址与新村、承接地域性水乡记忆的滨水界面。不同节点在位置、尺度与功能上各有侧重，但其共同作用在于重建泮浦新村公共空间的整体秩序，使居民能够在连续的空间体验中重新感知和理解与泮浦相关的地方记忆。

从记忆承接方式上看，这一网络对应了礼仪记忆、生活记忆、文化记忆与地域记忆等多种层次。礼仪记忆通过祠堂广场等空间获得集中表达，生活记忆通过游园与小型节点等日常交往空间得到持续延续，文化记忆通过共享图书馆等场所实现展示、传播与共享，地域记忆则通过滨水景观带及与旧址的联系被重新感知。由此，泮浦新村的集体空间不再只是若干功能地块的拼合，而成为连接过去经验与当下生活、组织公共活动与地方认同的空间媒介。后文的各项节点设计，正是在这一总体构想之下展开的具体实践。

5.2 泮浦村整体设计策略

泮浦新村集体空间设计的关键，在于如何在既有空间格局基本形成、建设条件相对受限的情况下，回应搬迁后原有生活环境消失所带来的空间断裂问题。原村中依托河涌、码头、庙宇、祠堂、街巷与耕地所形成的生活场景，原本共同构成了集体记忆生成与延续的空间基础，而搬迁后这一“空间—记忆”关系在新村中尚未得到有效重建。因此，引入“集体筛选记忆—客体映射场地—记忆植入空间”的设计逻辑，结合村民主体需求与场地现实条件，对记忆内容、空间载体与节点布局进行综合判断，使集体记忆能够在新的集体空间体系中获得具体承接，并逐步形成具有识别性、参与性与连续性的空间—记忆网络。

5.2.1 集体筛选记忆

记忆筛选是建立“空间—记忆”对应关系的起点。本次记忆筛选工作全程以泮浦村原住民为主体，让村民成为记忆的评判者、筛选者与决策者，确保筛选结果贴合泮浦村

的历史文脉与情感诉求。在记忆主体参与层面，通过深度访谈、记忆地图绘制等多元方式，广泛收集泮浦村中老年原住民、青年原住民及乡贤群体的记忆陈述，涵盖空间意象、场所活动、生活习俗、民俗仪式、人物故事等多个维度，形成初始记忆素材库。访谈共覆盖六位不同年龄层的泮浦曾住民，在不设预设框架的开放式表述中，较为真实地呈现出泮浦村的集体记忆图景。以访谈与史料梳理为基础，整合《碧江志》、梁氏族谱、口述史料、老照片等文献资料，梳理出泮浦村集体记忆素材库，初步形成记忆筛选清单。

	记忆历史时期	**非物质记忆客体**	**物质记忆客体**
传统营建期	南宋建村-明清鼎盛	手工造纸技艺、梁曾甫抗贼、梁若衡忠烈、《碧江廿四咏》	梁氏祠堂（宋）、忠义祠（元）、树庵禅寺（明）、泮浦书院（明）
近现代转型期	清末民国-新中国成立前至搬迁前	北帝巡游、农耕互助、重阳敬老宴、宗祠吃斋、春节飘色、龙母庙祈福、嗅觉记忆	北帝庙、尼姑庵、牌坊、敬老院、鱼塘、晒谷场、蔗田
全过程		方言...	榕树、河涌、码头、竹林、农田...

表 5- 1 泮浦村集体记忆清单（自绘）

表 5- 1 所呈现的记忆清单，按照不同历史阶段对泮浦村的物质与非物质记忆客体进行了归纳。这些内容共同构成了泮浦村集体记忆的基本谱系，也为后续判断哪些记忆能够在新村集体空间中被承接提供了基础

在记忆筛选阶段，确立以共识性、标志性与可实施性为核心的筛选原则，对碎片化个体记忆、负面情绪记忆及难以落地的抽象内容进行剔除，保留能够代表村落整体认知的核心记忆要素。一是群体共识原则，优先选择跨越不同代际、覆盖主要村民群体、具备普遍情感认同的记忆内容，避免仅反映个体经验的私人记忆；二是文化标志性原则，聚焦能够体现泮浦村历史文脉与地域特征的关键要素，突出岭南水乡格局与宗族文化特色；三是空间适配原则，结合安置区现有场地条件与使用现状，筛选能够与具体空间对应并具备实施可能的记忆内容。

在上述筛选原则基础上，记忆内容是否值得进入后续设计，还需结合村民当前的主体需求与行为特征作进一步判断。调研与访谈表明（表 5- 2），村民对集体记忆的延续并不只表现为对旧村空间的怀旧性追忆，而是具体体现为对某些生活场景、公共活动与交往方式重新发生的期待。

当前主体需求主要集中于礼仪认同、日常交往、文化共享、农耕延续与滨水记忆等

方面：一方面，中老年原住民普遍对祭祖聚会、榕树下聚谈、种菜互助、节庆祈福等生活场景具有较强记忆；另一方面，青年居民与普通家庭对儿童活动、文化学习、邻里交流等公共生活也存在现实需求。这说明，真正需要被保留的并不只是若干历史符号本身，更是这些符号背后仍然具有现实延续性的行为模式、空间关系与集体生活方式。也正因此，记忆筛选不仅是对过去内容的整理，更是对当下需求的回应。

记忆/生活需求类型	访谈与观察到的行为特征	现状问题	对应的集体空间回应
礼仪与认同	村民对祭祖、节庆、聚宴、议事等集体活动仍有较强认同，礼制性空间仍被视为维系村落凝聚力的重要载体	新村缺少具有识别性和仪式感的公共核心，难以承接宗族礼仪与集体活动	入口广场、祠堂
日常交往	村民存在聊天、停留、看护儿童、邻里往来等日常交往需求，偏好有遮阴、可停留、尺度亲切的空间	现有空间以通行为主，停留性不足，缺少可供邻里交往的小尺度场所	文化游园、小型公共节点、公共连廊
文化共享	村民对村史展示、书法学习、文化活动、儿童阅读等具有潜在需求，尤其希望有兼具教育与展示功能的公共空间	新村中缺乏稳定的文化载体与共享场所，地方文化难以进入日常生活	共享图书馆、文化游园、记忆展示空间
农耕延续	部分原村民仍保留种菜、养护植物、互助劳作等生活习惯，对可参与的生产性空间具有认同	空置地块长期低效利用，生产性日常被切断，农耕记忆缺少现实承接场所	公共菜园
滨水记忆	村民对河涌、码头、水运生活及相关民俗活动仍有持续记忆，滨水环境仍是感知泮浦地方性的关键媒介	原有水系被填埋或割裂，旧址与新村联系较弱，水乡特征在新村中不明显	白门口街复涌、滨江景观带

表 5- 2 记忆需求调研分析（自绘）

综合上述访谈结果，形成泮浦村记忆地图（图 5- 2）。经过系统梳理与筛选，本次更新最终锁定以下八个核心记忆客体分为四类作为设计介入的核心对象。第一类为宗族礼制记忆，包括梁氏祠堂与牌坊，体现原村宗族秩序与礼仪象征。第二类为民俗信仰记忆，即北帝庙，承载村民的地方信仰与精神寄托。第三类为水乡风情记忆，包括码头广场、耕地农田、河涌与榕树，对应泮浦依水而居的生产生活方式与公共交往场景。第四类为文教传承记忆，即泮浦书院，体现村落耕读传家的文化传统。与此同时，村民对停留、交谈、聚会等日常交往空间的需求穿插于上述各类记忆之中，使集体记忆的延续不仅指向历史内容的保留，也指向日常生活场景的重建。

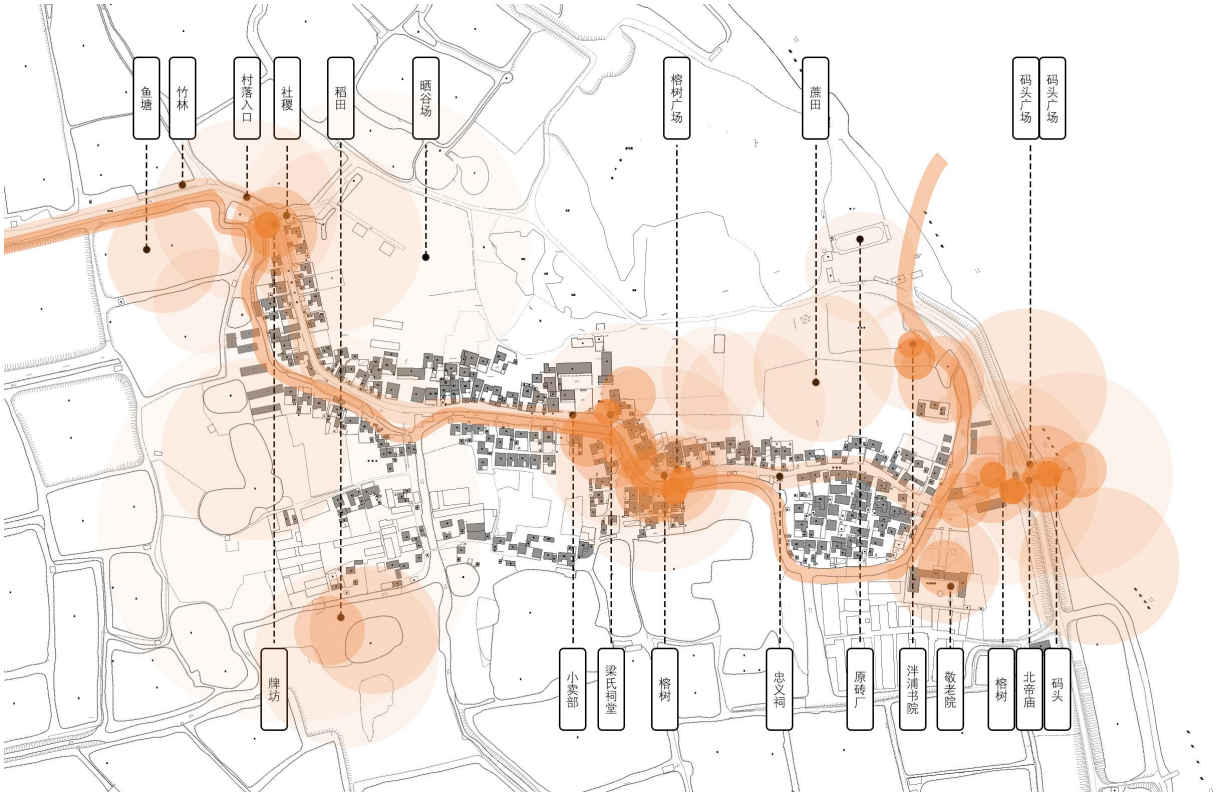


图 5- 2 洋浦村原址集体记忆地图（自绘）

上述八个核心记忆客体分别对应宗族礼制、水乡风情、民俗信仰、文教传承四个核心文脉，覆盖村民精神寄托、生活场景、文化追求等多重需求，且均具备清晰的空间落地可行性，由此，它们不仅构成了本次设计的核心记忆内容，也成为后续客体映射场地与集体空间布局组织的基础依据。

5.2.2 客体映射场地

完成记忆筛选之后，更新机制进入第二阶段，即将已确定的核心记忆客体与安置区现有物理空间建立对应关系，也就是客体映射场地。这一阶段的核心任务，是在记忆内容与现实场地之间建立设计上的逻辑桥梁，通过功能对位、层级对位与尺度转译，使旧址中支撑集体生活发生的空间关系，以结构转译的方式进入洋浦新村的集体空间体系。客体映射场地基于拓扑关系的镜像转译，探索这些记忆在新村及周边现有条件下可以通过何种集体空间类型重新被承接。

从洋浦旧址空间关系来看，河涌是村落生长的决定性线索，码头承担对外联系与交通功能，庙与大树共同构成村口及地方信仰边界，祠是宗族福利、祖先崇拜与公共性的核心，宅与街巷则构成日常生活的基本骨架。对应到洋浦新村，通过调研对洋浦新村及周边联动空间开展全面摸排，梳理出可介入的存量空间如图 5- 3：白门口街、德云桥公园、德云居、奇峰祠、现新村入口、两处闲置空地（现状为停车场）、一处篮球场及周

边公共空间、坤洲大道街区界面、原码头旧址。

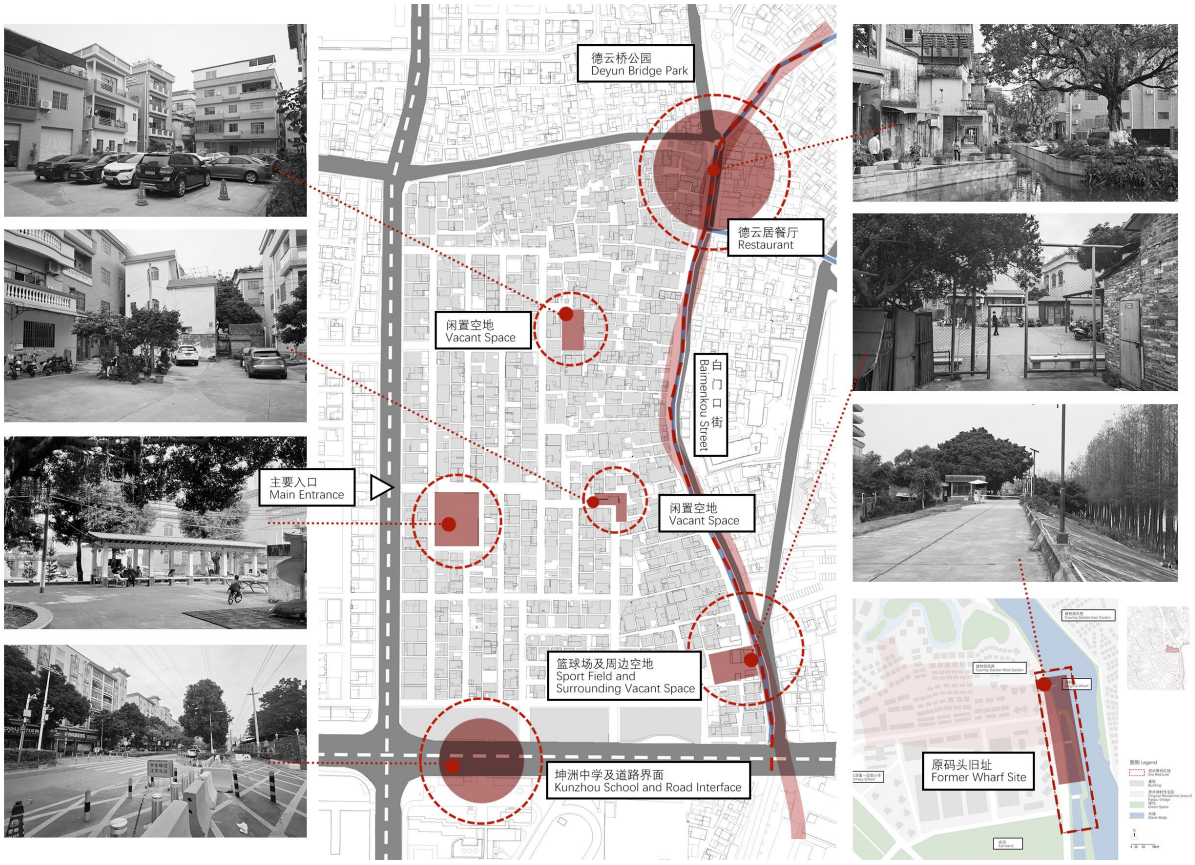


图 5- 3 场地存量空间分析图（自绘）

结合泮浦新村各处场地的区位、规模、人群使用特征，将泮浦旧址的空间拓扑关系镜像到泮浦新村现有空间当中，在此基础上与八个核心记忆客体逐一映射，形成清晰的空间记忆对应关系（如图 5- 4）。在具体映射逻辑上，根据前文 2.5 所提到的原则，本次更新遵循这三个核心原则展开对应。一是功能对位，即尽量将原有记忆中对应的使用方式，落在安置区功能属性接近的空间中，使记忆内容能够被现实使用行为所支撑。例如，梁氏祠堂所对应的集会、议事、宴饮功能，与现新村公园的核心公共属性高度契合，因此将祠堂记忆对应于现新村公园。二是空间层级对位，根据记忆内容的重要程度与群体共识强度，将其分别对应到安置区不同等级的空间节点，使整体布局有主有次、层次分明。三是尺度转译，根据现有场地条件对原有空间记忆进行尺度适配，通过比例调整、空间节奏重组等方式，在新环境中唤起与原空间相似的身体感受和情感体验。因此，本文将不同类型的记忆内容分类后进入不同层级、不同属性的集体空间：礼仪性与认同性记忆优先嵌入核心节点，日常性交往记忆优先嵌入小尺度生活场所，文化与信仰记忆则嵌入具有复合功能的公共建筑与共享界面之中，滨水记忆则沿线性空间与旧址界面展开。这样，记忆内容进入新村的方式就不只是点对点对应，而是根据空间类型与公共生

活机制完成差异化嵌入。

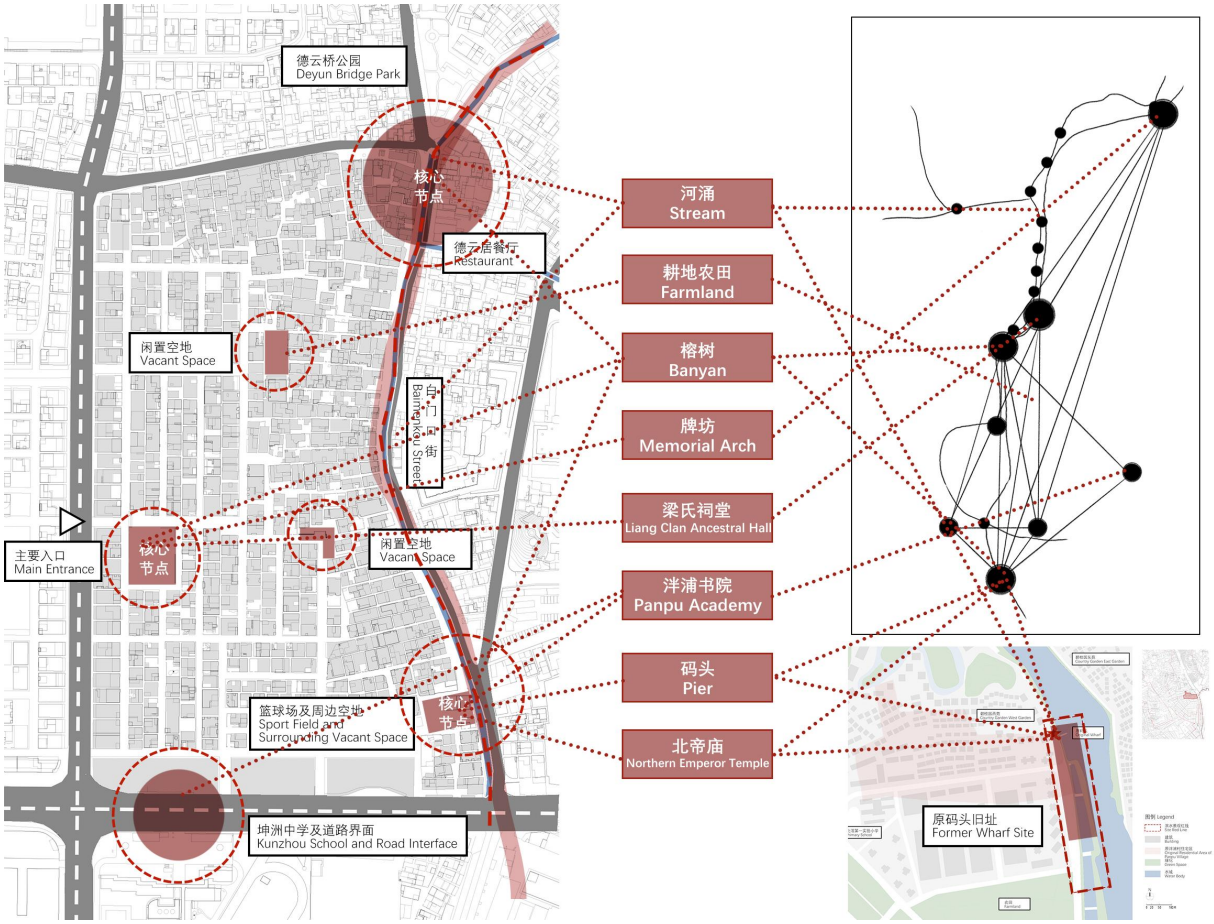


图 5-4 记忆客体拓扑关系（自绘）

经过系统映射，八个记忆客体与安置区场地形成对应关系，各类记忆客体在不同场地与空间系统中相互交叉、彼此渗透，共同构成一个完整的记忆空间整体。由此，泮浦村的集体记忆不再被割裂为彼此独立的若干片段，而是在整体布局中通过空间联系、路径组织与场景营造被重新整合，进一步形成层次清晰、联系紧密的空间与记忆网络，为后续各系统节点的具体设计奠定基础。

5.2.3 记忆植入空间

在完成记忆筛选与客体映射之后，设计进一步进入记忆植入空间阶段。通过总体布局与具体设计手段，使记忆真正进入泮浦新村的集体空间体系，并在当代生活中获得持续激活。记忆植入不等于场景复原，而在于让记忆在当下的社区生活中持续发挥凝聚人心、构建认同的积极作用。结合八个记忆客体与对应场地的特征，针对性制定植入方案，让每一处空间都成为泮浦记忆的鲜活载体。

本次更新的记忆植入策略从三个层面展开。物质层面的形式转译：将原村落中具有代表性的空间元素，如青砖灰瓦、镬耳山墙、石板铺地、水埠驳岸、竹格遮阴、耕作肌

理等进行抽象提炼，以现代材料与建造逻辑重新诠释，融入建筑立面、景观铺装、公共设施与植物配置之中，通过材料质感、空间节奏、形态比例等方式在感知层面建立与原有记忆的关联。其次是行为层面的场所营造：为具有集体记忆属性的活动预留并塑造适宜的空间条件，使原有的宗族聚会、节庆祭祀、邻里互助、农事种养等生活方式能够在新的空间环境中找到延续的载体，以行为再现来维持空间与记忆关系的持续激活。最后叙事层面的意义建构：在物质与行为空间的基础上，通过铭文刻写、历史图文展示、公共记忆装置、村史陈列等叙事性设计手段，在空间中植入可被居民共同理解和讲述的记忆框架，让泮浦的历史文脉以可读、可感、可参与的方式嵌入日常生活场景。

在这一基础上，后文将分别从门户与礼仪空间系统、日常交往与文化共享系统、滨水生态与记忆连接系统三个方面展开具体设计，以进一步说明记忆内容如何在泮浦新村的集体空间中实现空间化表达与日常化延续。

5.3 设计总平分析

基于泮浦旧址空间拓扑关系的重新转译与重组，在新村及周边现有条件下，延续旧址“村口—核心—日常—滨水”的空间与记忆关系，将其转化为新的集体空间网络，设计后的总平图如下（图 5- 5）。



图 5- 5 泮浦村安置区设计总平面图（自绘）

5.3.1 区域：空间关系的转译

修改后的总体布局延续了泮浦新村原有居住单元的基本格局，将其作为村民日常生活延续的主体空间加以保留。在此基础上，设计并未将研究范围局限于泮浦新村内部，而是将隔涌及周边相关空间一并纳入整体考虑，通过借用隔涌现有公共空间资源，补充泮浦新村所缺乏的集体活动载体，使集体记忆的重建能够突破原有安置区边界，形成与碧江老城区相互联系的整体空间格局。

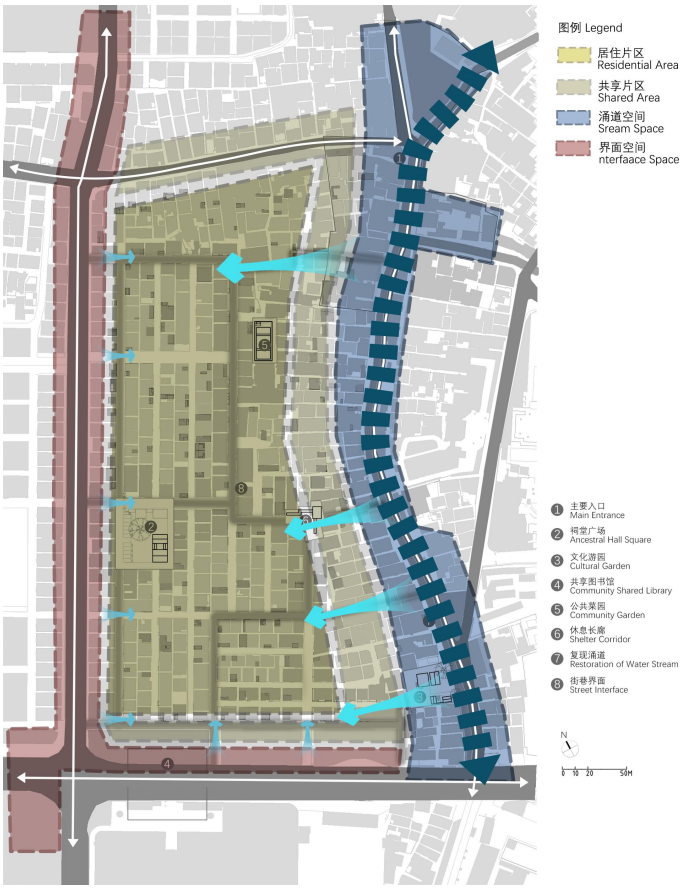


图 5-6 场地区域分析（自绘）

设计总平可划分为泮浦新村居住区、隔涌居住区、白门口街及相关涌道空间，以及西侧与南侧沿街界面四个相互关联的区域（图 5-6）。泮浦新村居住区是原村民迁入后的主要生活空间，承担日常居住与邻里交往功能，是集体记忆延续的现实基础；隔涌居住区及其周边公共空间具有更强的开放性与共享性，可为泮浦新村补充礼仪、文化与交往等集体空间功能；白门口街及相关涌道空间作为总体布局中的核心联系骨架，通过复涌重建水乡空间线索，将旧址记忆重新引入新村环境；西侧与南侧沿街界面则承担泮浦与街道的过渡与连接作用，使整体空间关系由封闭的内部组织转向更开放的区域联动。

由此，修改后的区域组织不再停留于安置区内部空间的局部调整，而是在保留泮浦新村居住属性的基础上，通过整合隔涌公共空间、复涌白门口街及梳理沿街界面，重新建立泮浦与碧江之间的联系结构，进一步形成一个由居住片区、共享片区、涌道空间与界面空间共同构成的完整空间与记忆网络。

5.3.2 路径：空间叙事的组织

泮浦旧址的空间结构是沿着河涌与街巷展开的连续序列。原村中，村口、水埠、庙宇、祠堂、街巷与宅居之间形成了由外到内、由公共到日常、由交通到生活的空间体验

过程，这种路径关系本身就是集体记忆的重要组成部分。因此，新村总体布局中的路径设计，不仅是交通组织问题，更是空间叙事的重构过程。

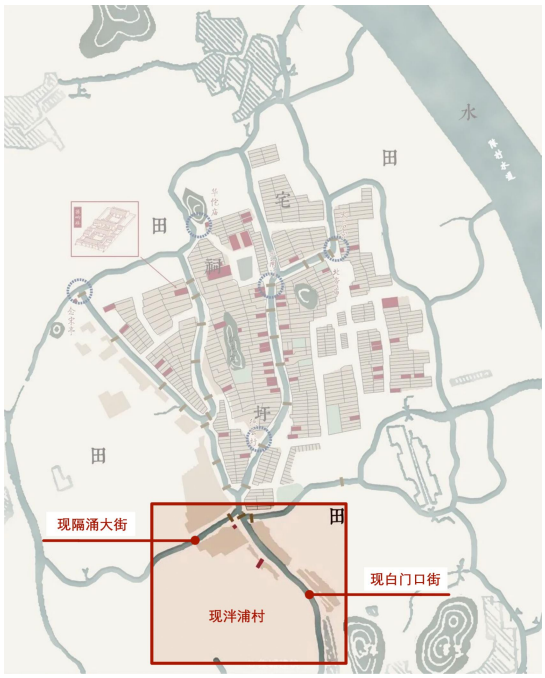


图 5- 7 原河涌分析图（重绘象城建筑）

现状泮浦新村入口面向坤洲大道，更多体现为面向城市道路的出入界面，空间组织主要服务于交通通行与居住出入，场所性较弱，难以承载原村村口所具有的识别、停留、转换与公共交往等功能。基于此，设计对村口位置作出重新判断，将德云桥公园、奇峰祠、三元宫一带作为泮浦新村新的“村口”区域，以对应旧址中“水口”的空间位置。该区域原为村心涌、隔涌与德云涌的交汇处，是原碧江老城区重要的滨水界面，靠近碧江文化历史街区，是泮浦新村与碧江老城区联系最为紧密的区域。且该区域现是碧江片区村心大街复涌工程的尾端（图 5- 7），恰好衔接白门口街，随着复涌工程的推进，白门口街的延续性复涌顺应上下游水脉贯通的空间逻辑，可以形成滨水公共入口空间，构成具有连续水乡意象的社区公共叙事路径。所以说，这里具备复涌与空间整合的现实条件，可借助隔涌及周边滨水界面形成更具识别性与地方感的入口空间，从而承担村口识别、空间转换与地方记忆进入的复合功能。

通过复涌及村口的设计，可以实践“由村口进入—沿水而行—进入公共核心—延伸至日常生活空间”的空间叙事关系。通过这一线性界面的恢复，泮浦旧址中沿水展开的村落记忆得以在新环境中重新被感知。整体路径组织进一步整合为四类动线（如图 5- 8）：村民日常动线，主要服务于居民日常通行、停留、交流与使用需求，串联文化游园、小型公共节点、共享图书馆等日常性交往空间。仪式活动动线：重点联系入口广场、祠堂广场、北帝庙及相关礼仪空间，服务于祭祀、聚会、节庆等集体活动。滨水游憩动线：依托白门口街复涌、旧址滨水界面与景观带组织连续步行体验，强化居民对泮浦水乡记忆的重新感知。对外连接路线：通过坤洲路、南平路及与碧江老城区的联系界面，将泮浦新村纳入更大的区域公共空间网络之中。这样一来，路径既承担日常出行功能，也成为串联不同记忆场景、组织空间叙事顺序的重要媒介。

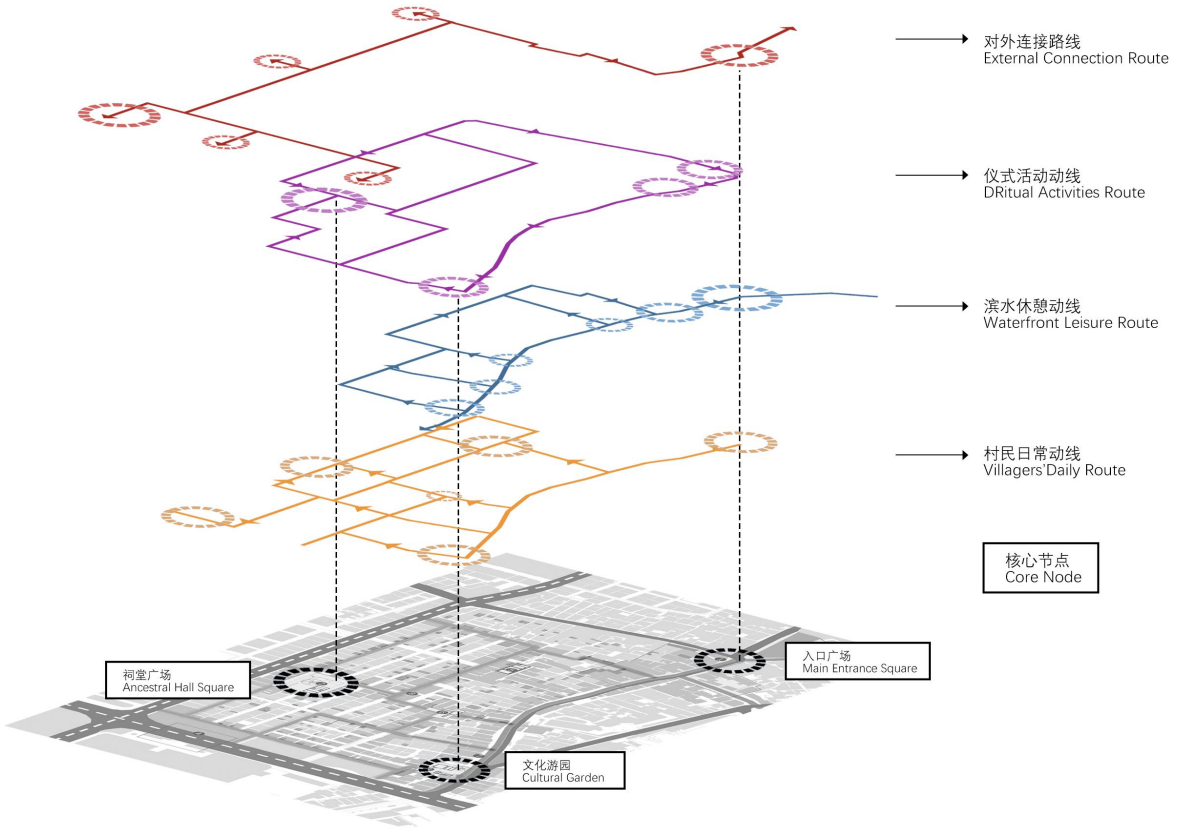


图 5- 8 场地流线分析（自绘）

5.3.3 节点：三类集体空间系统

在区域关系和路径组织的基础上，总体布局最终落实为三个相互联系的集体空间系统。分别是门户与礼仪空间系统、日常交往与文化共享系统、滨水生态与记忆连接系统。门户与礼仪空间系统以入口广场、祠堂广场等空间为核心，主要承接村口识别、宗族礼制、公共仪式与集体认同等功能，是泮浦新村集体空间网络中的精神性核心。日常交往与文化共享系统由文化游园、两个小型公共节点及共享图书馆等空间构成，主要回应居民日常停留、邻里交流、儿童活动、文化学习与公共共享等现实需求。与礼仪核心相比，这一系统更强调渗透到日常生活内部的连续性与可参与性，是生活记忆与文化记忆持续发生的主要载体。滨水生态与记忆连接系统以白门口街复涌、旧址滨水空间及相关联系路径为基础，承担地域性水乡记忆的延续、生态界面的塑造以及新村与旧址之间的联系功能。它既是泮浦旧址空间在新环境中的延伸，也是整体空间与记忆网络得以向更大区域展开的重要界面。

综上，泮浦新村的总体布局是在泮浦旧址拓扑关系转译的基础上，通过区域对应、路径组织与节点系统构建，形成一个由门户与礼仪、日常交往与文化共享、滨水生态与记忆连接共同组成的集体空间网络。后文将分别对三个系统的具体设计展开论述。

5.4 门户与礼仪空间系统设计

门户与礼仪空间系统是泮浦新村集体空间网络中最具识别性与精神性的组成部分，主要回应搬迁后村口意象模糊、礼仪空间缺失与集体认同减弱等问题。该系统由入口广场与祠堂广场共同构成，前者承担由外进入泮浦新村的空间转换与门户识别功能，后者承接宗族礼制、公共仪式与集体聚会等活动需求，两者共同形成由外到内层层递进的公共秩序。通过这一系统的构建，泮浦旧址中“村口—庙—树—祠堂核心”所对应的空间—记忆关系得以在新环境中重新建立，使泮浦新村在融入碧江老城区整体格局的同时，仍保有自身清晰的历史辨识度与社群凝聚力。

5.4.1 村口广场设计

从现状基础看，该区域原为德云桥开放空间。根据村民访谈，这里过去曾存在小卖部与墟市等公共活动，是周边居民日常交往与生活服务的重要场所，具有持续性的公共空间属性。随着碧江复涌工程的推进，该区域现已整合为德云桥公园，形成条件较为成熟的滨水开放空间。基于此，本次设计将其作为泮浦新村村口广场的主要承载区域，在尊重既有空间基础的前提下，通过记忆转译与场景营造强化其入口识别、公共停留与地方联系功能。



图 5-9 村口广场现状照片（自摄）

设计后的泮浦新村村口广场（图 5- 10）位于泮浦新村与碧江老城区衔接最为紧密的界面，是门户与礼仪空间系统中承担进入识别、空间转换与公共停留功能的前置节点。场地依托德云桥公园、三元宫、奇峰祠、德云居及白门口街周边空间展开，借助隔涌现有公共空间条件与白门口街复涌形成的滨水界面，共同组织出新的村口区域。整体布局不改变泮浦新村原有居住单元的基本格局，而是在其外缘补充一个具有公共性、识别性与过渡性的入口空间，使村民从碧江老城区进入泮浦新村时，能够形成由外部街区、滨水界面到内部居住片区的清晰转换序列。



图 5- 10 村口广场平面图（自绘）

村口广场的记忆转译主要围绕原泮浦旧址“码头—庙—榕树—闸口—村内”的拓扑关系展开。原村村口是水陆转换的起点，也是信仰庇护、公共停留与地方识别叠合的界面。对应到新村中，三元宫延续了原村口庙宇所承载的地方信仰与精神寄托功能，德云居及周边开放场地承接居民停留、交谈与共享活动，奇峰祠及周边历史建筑共同强化了村口界面的历史氛围与场所识别。随着白门口街复涌的展开，村口广场进一步与连续滨水界面相衔接，使进入泮浦新村的过程同时成为感知水乡记忆、地方文脉与集体生活的过程。

5.4.2 祠堂广场设计

泮浦新村公园是泮浦新村现存唯一具有一定规模的公共开放空间，地处安置区原主入口，西侧紧邻坤洲中路主干道，东侧与安置区内部街巷网络相衔接，是人流汇聚、空间感知最为集中的核心节点。现状场地（图 5- 11）以硬质铺装为主，配备祠堂、设备房、些许景观绿化与休闲座椅，空间布局松散、功能单一，缺乏与泮浦本土文化的任何关联，故现重设了村落主要入口后，该泮浦新村改造为祠堂广场。



图 5- 11 泮浦新村公园现状照片（自摄）



图 5- 12 祠堂广场鸟瞰图（自绘）

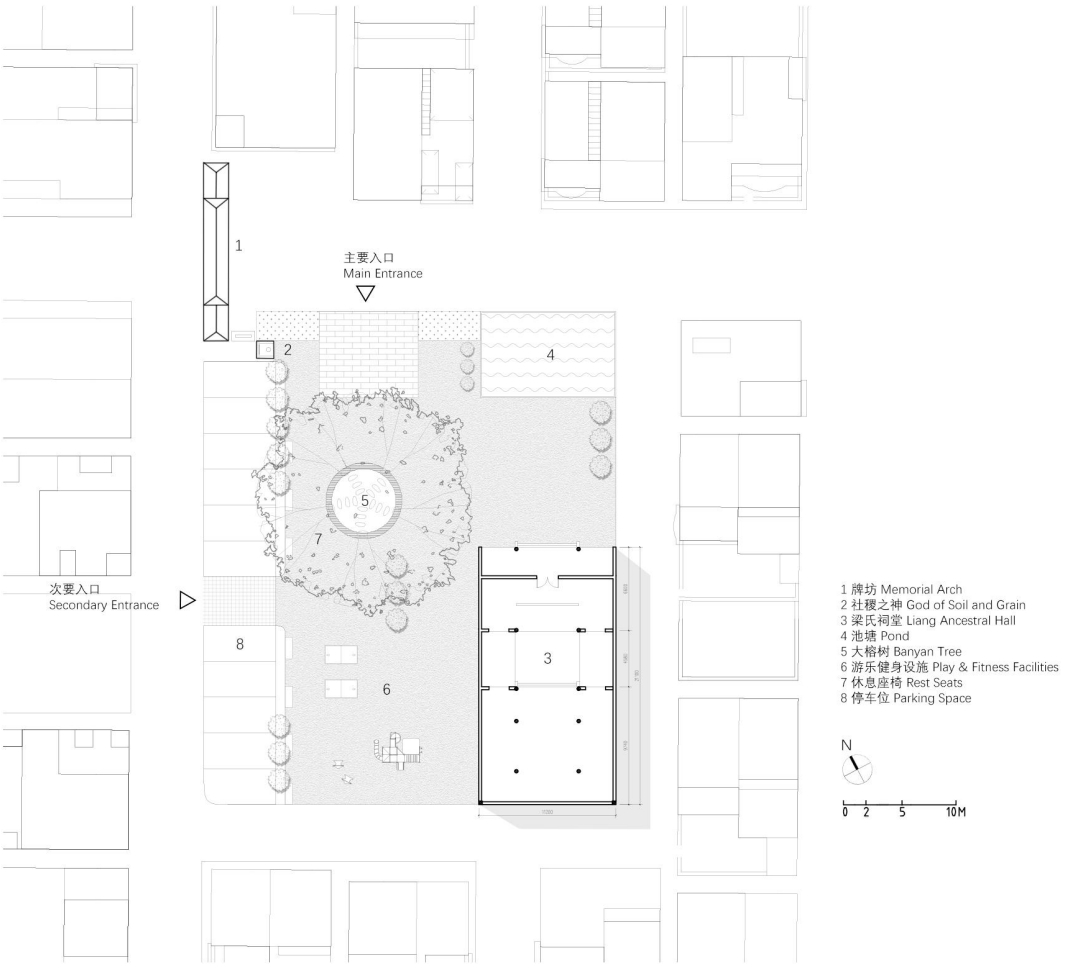


图 5- 13 祠堂广场平面图（自绘）

在门户与礼仪空间系统中，祠堂广场不再被单独理解为普通节点，而是承担礼仪核心与精神中心双重功能的关键场所。本节点以梁氏祠堂为核心记忆原型，在原有广场基础上通过空间重组、形式转译与叙事植入，将普通公共空间转化为兼具礼仪性与日常活力的集体空间。祠堂广场占地大约 800 ㎡，通过拆除场地内原有设备房，保留榕树与牌坊等原有要素，引入梁氏宗祠作为核心空间，形成由宗祠主体、前广场集散区、榕树公共空间和后场庭院组成的整体布局，并结合周边需求设置配套停车空间，同时结合周边需求设置配套停车空间。各功能区呈现由外向内层层递进的序列关系：前场广场开敞，承担集散与停留功能，宗祠主体构成礼仪核心，庭院的榕树与后场儿童游乐及健身设施则以较为生活化的空间缓和宗祠的庄重氛围，增强空间的复合使用属性。

祠堂建筑总建筑面积约 250 ㎡。由于泮浦旧址梁氏祠堂已毁，且缺乏完整影像资料，难以进行原址复原式重建，本次设计采用原型参照结合在地转译的方式，以韶关南雄珠玑巷梁氏祠堂为参考原型，对其空间格局与建筑形制进行提炼与再构，在延续岭南宗祠基本礼制秩序的基础上，结合泮浦村实际需求进行适度调整与功能整合。梁氏祠堂整体

延续广府祠堂的典型特征，采用青砖灰瓦、镬耳山墙、木雕花窗等传统元素，以强化场所的文化识别性。祠堂前设置池塘与开敞前场，回应岭南水乡环境特征。建筑内部以前厅、大殿等空间组织祭祖、议事与展示功能，通过祖先牌位、供桌、展陈等内容植入梁氏宗族历史与乡贤记忆，使祠堂广场不仅成为礼仪活动的空间载体，也成为泮浦村集体记忆在新村中重新凝聚的重要场所。

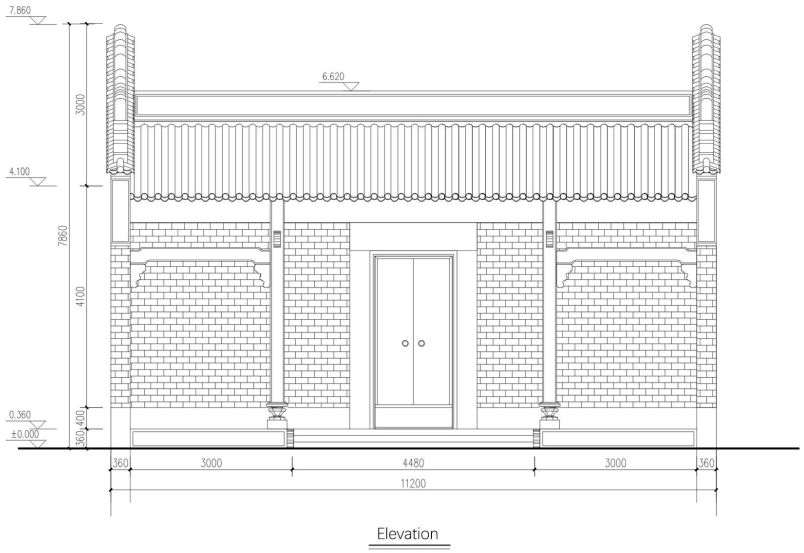


图 5- 14 祠堂广场立面图（自绘）

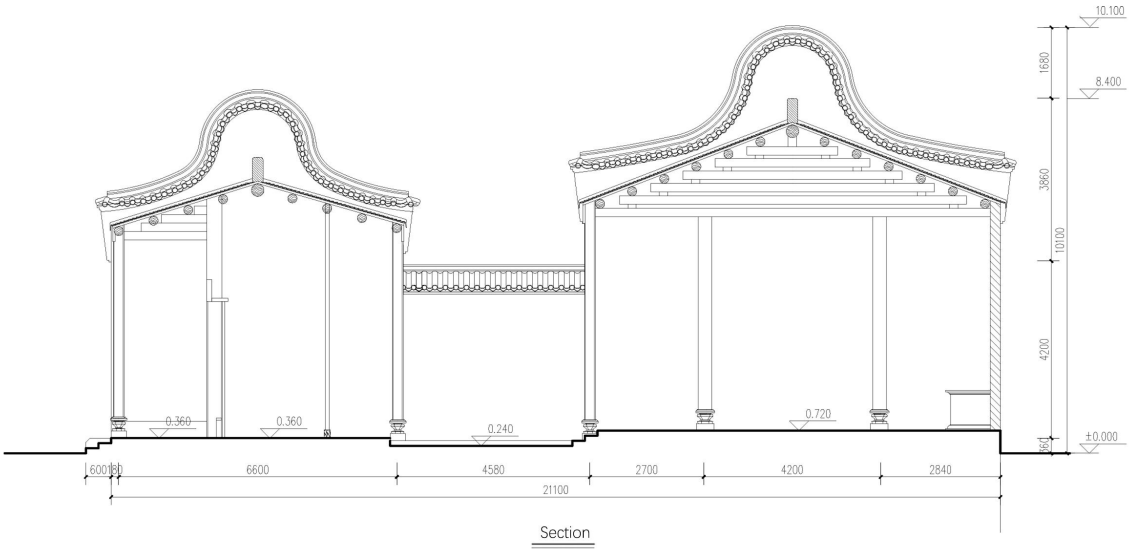


图 5- 15 祠堂广场剖面图（自绘）

祠堂广场的记忆转译主要体现在场地肌理、日常场景与礼仪功能的协同营造上。前广场采用青石板铺地，延续岭南传统街巷与宗祠广场的质感，并通过深浅灰石材的组合，

抽象勾勒原泮浦村空间格局轮廓，将旧村肌理转化为可感知的当代空间语言，强化场所的识别性与历史连续性。场地中央保留原有大榕树，并结合弧形座椅、石质圆台与围合式长椅，营造适宜停留、交谈的小尺度公共空间，回应原村榕树下聚谈的日常生活记忆。在使用上，广场平时为居民提供休憩、交流与活动场所，节庆时则可转化为承载祭祀、聚会与民俗活动的礼仪空间（图 5- 16），并与周边节点形成联动，使集体记忆在日常使用与公共仪式中持续被激活。



图 5- 16 祠堂广场宴请小透视（自绘）

5.5 日常交往与文化共享系统设计

5.5.1 文化游园节点设计

文化游园节点位于泮浦新村外部闲置公共空间，毗邻白门口街历史河涌旧址，周边紧邻居住区与公共活动场地，具备较好的社群使用基础。场地现状以半开放空间为主，包含半个篮球场、两家餐厅及部分保留建筑和空置硬地，整体使用较为混杂，公共性不足。设计以水乡文脉复兴为核心导向，结合白门口街复涌与场地整合，将其改造为集休闲游憩、民俗信仰、文化教育与记忆展示于一体的复合集体空间。节点总占地面积约 600 ㎡，整体沿复涌水道呈滨水布局，空间划分为宗教信仰区、文化建筑区、中心广场区与戏水区四个部分，在保证公共集散功能的同时，形成连续的滨水活动界面。

节点内保留三处原有建筑（图 5- 17），并在此基础上进行适应性改造与功能置换，形成信仰、展示、文教三位一体复合文化建筑体系。其中，一处体量较大的保留建筑改造为北帝庙，以延续岭南水乡中与水域安全、风调雨顺相关的民俗信仰传统，满足村民日常祭拜与节庆仪式需求；另外两处尺度较小的建筑通过连廊串联，整合为记忆展示空

间，用于展示泮浦村历史沿革、乡土生产与生活方式等内容；同时新建一处泮浦书画室，以回应村落文教传统。书画室采用两层布局，一层为书法与文化活动空间，二层为阅览空间，承担社区文化教育与共享学习功能。



图 5- 17 场地现状照片（自摄）



图 5- 18 文化游园鸟瞰图（自绘）

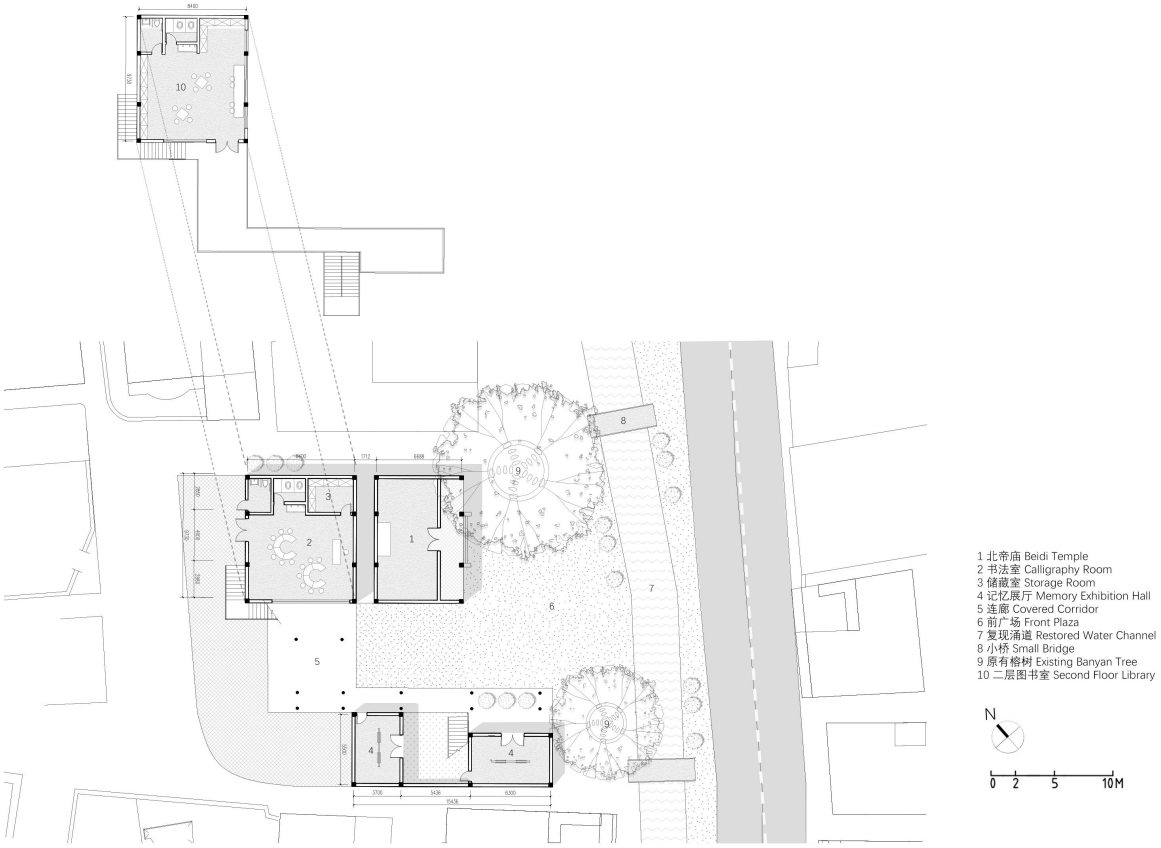


图 5- 19 文化游园平面图（自绘）

在整体空间营造基础上，通过对不同类型记忆的针对性表达，将抽象的集体记忆转化为可感知的空间体验。文化游园的记忆转译主要通过滨水体验、信仰活动与文教共享三类场景展开。首先，复涌后的涌道延续了泮浦村原有的水乡空间线索，设计通过线性水道、石阶、亲水平台与沿岸步道的组织，将原本消失的河涌记忆转化为可步行、可停留、可亲水的日常场景，使居民在穿行、驻足与观水过程中重新感知泮浦依水而居的生活方式。其次，北帝庙及其前场通过开敞空间、铺地转换与界面引导，形成由游园空间进入信仰场所的过渡序列，为日常祭拜、节庆祈福与集体性民俗活动提供场景基础（图 5- 20），使传统信仰记忆在新的空间环境中得到延续。再次，记忆展示空间与泮浦书院共同构成文化叙事与日常教育相结合的场所，通过图文展陈、实物展示、书法活动与阅览学习，将村落历史、生活方式与文教传统转化为可阅读、可体验、可参与的公共文化场景。三类场景在空间上相互衔接，并通过连续步行路径组织为完整的游园体验，使居民在日常使用过程中逐步完成对泮浦村集体记忆的感知、理解与延续。



图 5- 20 民俗活动小透视（自绘）

5.5.2 公共连廊节点设计

公共连廊节点位于泮浦新村内部转角处的一片小尺度空置场地，该地块面积有限，形态不规整，因处于街巷转折处，日常有一定人流经过，但现状缺乏任何公共服务设施与遮阴停留条件，潜在的人流活力尚未被有效激活。



图 5- 21 场地现场照片（自摄）



图 5- 22 场地无人机照片（自摄）

本节点以泮浦旧址中巷道遮阴与邻里交流的日常记忆为设计原型，以轻介入、强活力为设计原则，在有限的场地条件下植入一组多功能公共连廊，将闲置转角转化为泮浦新村居民日常驻足、交流、休憩的微型社区客厅。在记忆原型提炼上，泮浦旧址的青石板街巷不仅是通行路径，更是邻里交流、物物交换、信息传递的非正式公共场所。炎热气候下，街巷中的竹格遮阴、榕树冠荫是村民聚集的天然条件。这种以遮阴停留为核心

的街巷空间逻辑，成为本节点设计的核心参照。

连廊全长约三十米，整体呈 L 形围合，沿转角两侧街巷展开，形成对两个方向人流的吸引与导引，转角处是大型空间，可以承办小型活动。公共连廊节点以最小的场地介入实现最大的社群激活效能，体现了泮浦新村社区更新中对场地条件与记忆激活的精准平衡。这一节点的设计并不追求宏大叙事，而是以柔软、温润、生活化的方式，将泮浦街巷中最朴素的邻里交往记忆还原为可以在当下持续使用的空间场所。



图 5- 23 公共连廊鸟瞰图（自绘）

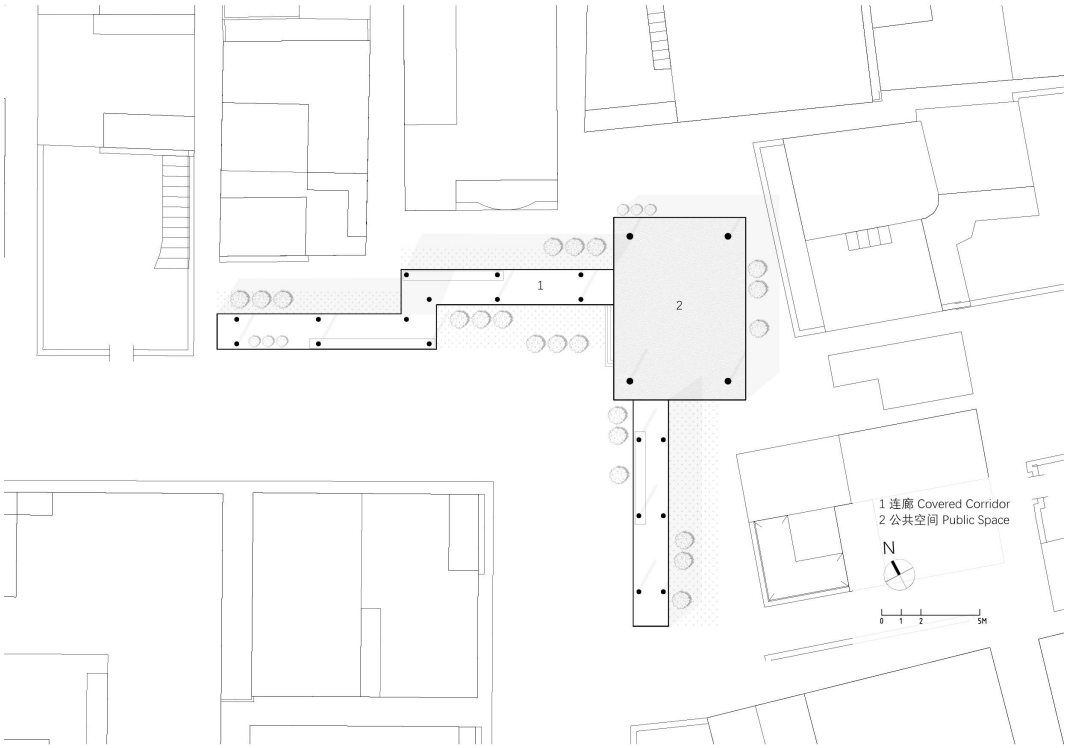


图 5- 24 公共连廊平面图（自绘）

5.5.3 公共菜园节点设计

公共菜园节点位于泮浦新村内部一片面积较为规整的空置场地，该地块相对远离泮浦新村区核心入口区域，与中心节点之间存在一定距离，周边以居民自建住宅为主，日常使用率较低，现状主要用作非正式停车场地，土地资源长期处于低效利用状态。



图 5- 25 场地现场照片（自摄）



图 5- 26 场地现场照片（自摄）

本节点以泮浦村自给自足的农耕生活记忆为核心，以农业生产的参与性与互助性为设计驱动，将闲置场地改造为服务泮浦新村全体居民的公共菜园，将种菜换菜、邻里互助的乡土日常以当代社区农业的方式在新环境中重新激活。在选址逻辑上，距离核心节点较远的区位反而赋予了菜园节点独立运营的条件，避免了与中心广场等节点在功能上的相互干扰。同时，该地块周边集中分布的居民住宅，使其能够便捷服务步行范围内的大量住户，形成家门口的菜园的生活图景，真正融入日常居住行为。



图 5- 27 公共菜园鸟瞰图（自绘）

公共菜园节点的设计尺度虽小，但其对泮浦新村社群凝聚力与记忆传承的激活效能

不容低估。农业劳作本身具有天然的社群聚合属性，共同耕作、共同分享的过程，是泮浦原村落邻里关系最朴素也最有效的维系方式。将这一行为场景以当代社区农业的形式复现，正是记忆植入在日常生活层面最接地气的实践路径。

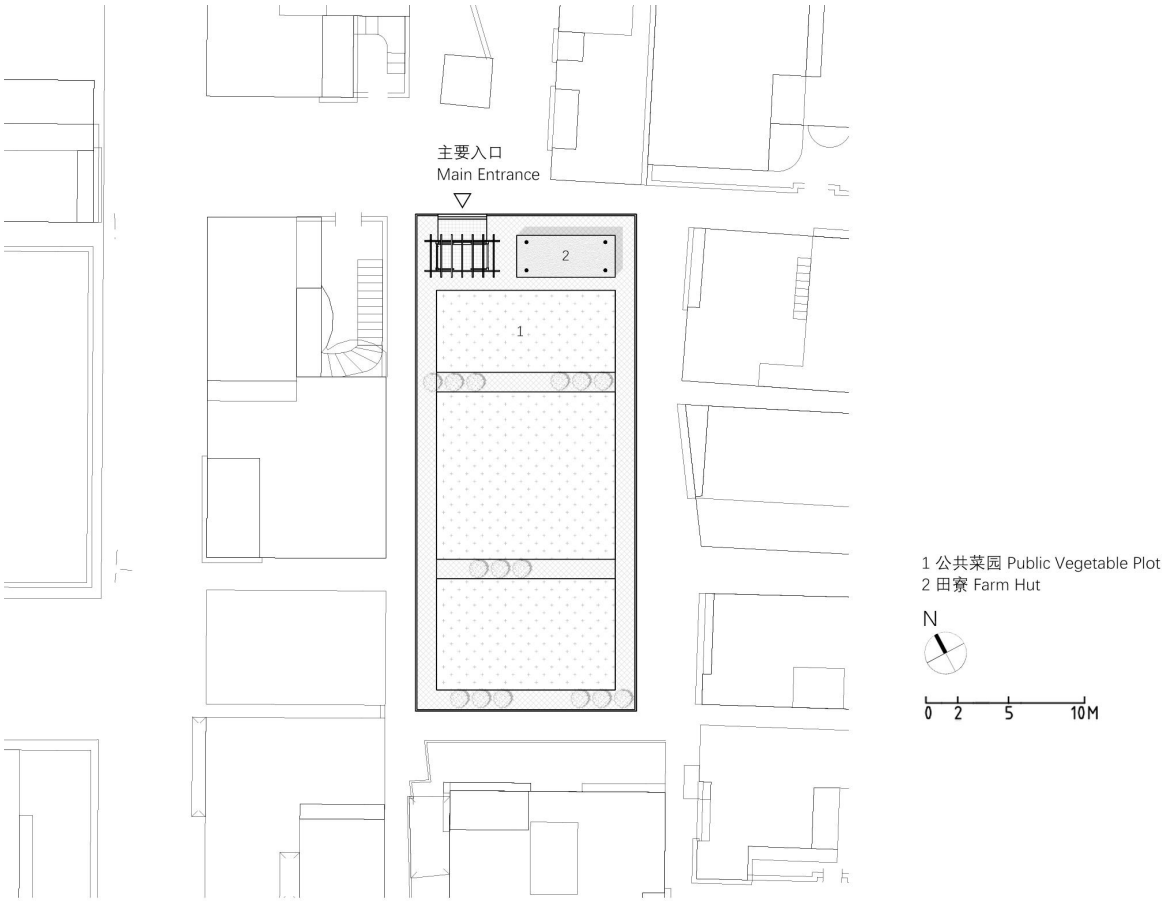


图 5- 28 公共菜园平面图（自绘）



图 5- 29 公共菜园小透视（自绘）

5.5.4 共享图书馆节点设计

共享图书馆节点位于场地南侧与外界联系最为紧密的位置，临近坤洲学校，面向街巷公共界面展开，是泮浦新村内部少数同时具备对外可达性与日常停留条件的场所。相较于村内偏居住性的内部空间，该节点更容易承接学生、居民与周边人群的复合使用需求，也更适合作为连接社区内部生活与外部公共活动的文化共享空间。设计将共享图书馆布置于此，一方面借助学校周边稳定的人流基础强化空间使用频率，另一方面通过开放的街巷界面组织，使其成为面向年轻一代与社区居民的日常公共空间。



图 5- 30 泮浦学校（自摄）



图 5- 31 泮浦学校街道界面（自摄）

圭塘河畔的“和+共享图书馆”提供了一种值得借鉴的公共空间经验。该馆是具有广泛社会参与基础的共享阅读空间；公开报道显示，其馆藏长期依靠市民捐赠积累，并在持续运营中形成了较强的公共文化影响力；同时，图书馆在放学时段吸引大量周边孩子前来阅读、写作业，也说明学校周边的开放阅读空间能够自然承接青少年停留、学习与陪伴等待等日常需求。这一经验放在泮浦新村的设计语境中，意味着共享图书馆可以不只是一个单纯的阅读场所，还可以通过图书捐赠、社区参与和日常开放，逐步形成一个面向年轻一代的公共文化空间，让文化活动真正进入社区日常。

在记忆转译与场景营造上，共享图书馆对应的是泮浦村文教传统与公共交流方式的当代延续。泮浦书院所代表的耕读传统、村落长期形成的重教观念，以及居民围绕公共场所展开的交流活动，都可在这一节点中获得新的空间承接。设计通过阅读、展示、停留与共享等复合功能的组织（图 5- 32），使图书馆既承担知识传播与文化教育功能，也成为年轻一代接触村史记忆、理解地方文化的重要媒介。由此，共享图书馆所营造的并不仅是一个阅读空间，也是一处连接代际交流、日常生活与文教记忆的社区集体空间。



图 5- 32 共享图书馆小透视（自绘）

5.6 滨水生态与记忆连接系统设计

泮浦旧址土地征收完成后，相关地块划归碧桂园集团开发建设，场地先后建成顺德碧桂园西苑、泮浦湾小区、顺控博悦湾及博智林机器人谷等城市功能区。村落原有格局基本消失，仅存两株古榕树与一处码头作为历史遗存（图 5- 33）。原村落中心的古榕树现为碧桂园西苑公共花园广场的景观核心；码头遗迹则被围合于新建住宅小区之内，已丧失原有航运功能，处于废弃状态。



图 5- 33 码头遗存榕树（来源：微信公众号）



图 5- 34 碧桂园博悦湾万里绿道（自摄）



图 5- 35 洋浦村原址现存情况（自绘）

原码头滨江地带被纳入更新范围，主要基于其较好的现状条件与突出的记忆承载价值。一方面，该地块保存较完整，且已对公众开放，临近碧桂园博悦湾万里绿道（图 5-34），具备承接周边居民日常活动的空间基础；另一方面，碧江片区历史上具有深厚的龙舟竞渡传统，但随着大量河涌被填埋，相关民俗活动逐渐式微。基于此，设计以“龙舟文化复兴”与“滨水生活延续”为主线，将废弃码头改造为集文化展示、滨水休闲与民俗活动于一体的龙舟主题滨河景观带。

景观带沿线结合功能与叙事逻辑划分为四个区段。龙舟文化核心区（图 5- 37）位于原码头遗址位置，设计保留驳岸遗构，并结合龙舟主题雕塑与展示设施，展现洋浦龙舟巡游、村民竞渡等历史场景，普及龙舟文化与村落历史；记忆叙事步道区依托绿道布置微型节点，以碎片化植入的方式将码头劳作、河畔嬉戏与航运集散等场景转化为日常漫步中的连续体验；亲水休闲区以还原河畔日常生活记忆为设计出发点，通过多级平台、滨水栈道与休憩座椅，重建村民临水停留与交往的生活场景；民俗活动预留区则设置弹性广场，平日服务于休闲活动，满足居民晨练、儿童活动、市集摆摊等日常需求，节庆时期可用于舞龙舞狮、飘色表演等传统节庆活动，使集体欢腾的情感体验在周期性的民俗活动中得以反复强化。通过生态修复、场景营造与文化植入，原本废弃的码头旧址被

转化为兼具开放性、共享性与地方性的滨水集体空间，使泮浦村的水运记忆、龙舟记忆与滨水生活方式在新的空间环境中得到持续延续。

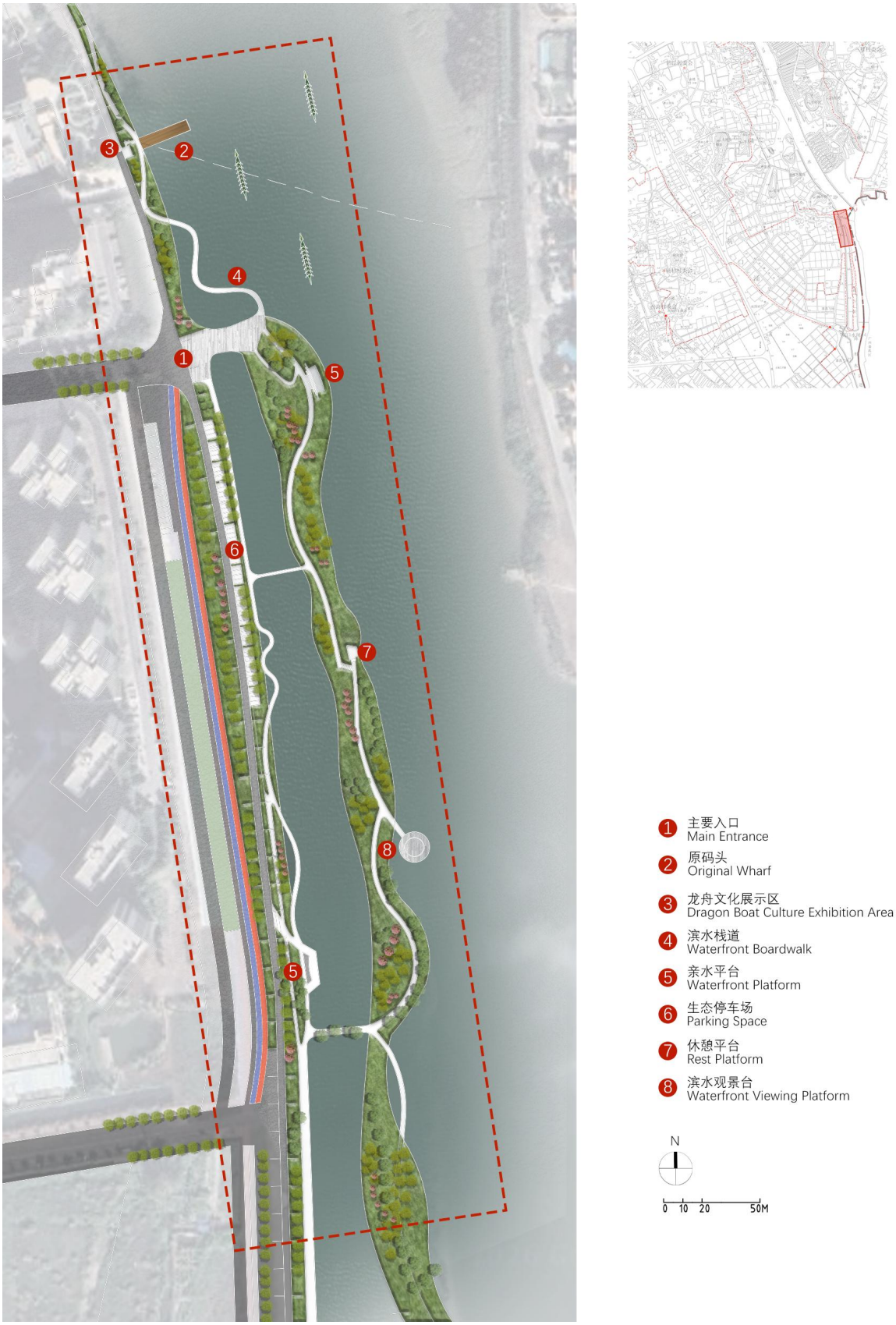


图 5- 36 滨江景观带平面图（自绘）



图 5- 37 滨江景观带效果图（自绘）

5.7 本章小结



图 5- 38 安置区方案设计效果图（自绘）

本章围绕泮浦新村集体记忆延续的设计实践展开，重点将前文所提出的设计方法转化为具体空间回应。设计以空间与记忆关系重建为主线，以集体筛选记忆、客体映射场地、记忆植入空间为方法路径，在泮浦新村及其周边相关空间中逐步完成从记忆内容识别、场地转译落位到集体空间营造的整体推进。

通过记忆筛选，提炼出宗族礼制、民俗信仰、水乡风情与文教传承等核心记忆内容，

并结合村民主体需求与行为证据，明确设计介入的现实基础。通过客体映射场地，保留新村居住单元的基本格局，整合隔涌公共空间、白门口街复涌及旧址滨水界面，形成由区域、路径与节点共同构成的空间与记忆网络，并进一步转化为门户与礼仪、日常交往与文化共享、滨水生态与记忆连接三类集体空间系统。最后将记忆植入空间，将物质形式、行为场景与空间叙事相结合，使集体记忆转化为可感知、可参与、可延续的空间体验。

具体而言，门户与礼仪空间系统重建了进入识别、礼仪活动与宗族认同的空间基础；日常交往与文化共享系统将水乡生活、民俗信仰、文化教育与邻里交往嵌入居民日常；滨水生态与记忆连接系统延续了泮浦村的水运记忆、龙舟文化与滨水生活方式，并强化了新村与旧址之间的联系。三类系统在功能上相互补充，在空间上彼此串联，共同支撑泮浦新村集体记忆的延续。

本章表明，在整体搬迁背景下，安置区更新是一种以记忆为线索、以居民为主体、以空间为媒介的综合性社区营造过程。在全面搬迁、原生脉络断裂的条件下，集体记忆延续可以通过系统的记忆筛选、空间转译与场景营造，仍然可以在现代安置社区中重建有温度、有记忆、有认同的乡土精神家园。

结论

研究结论

本研究以集体记忆延续为核心理论视角，以顺德碧江泮浦村整体异地搬迁安置区及相关场地为实证对象，围绕安置区集体记忆断裂与重建问题，从理论建构、案例研究、实地调研到设计实践，逐步推进形成完整的研究链条。综合全文各章内容，可以归纳出以下三项主要研究结论。

1.集体记忆的延续依赖于空间关系的重建

第二章的理论研究表明，集体记忆由记忆主体、记忆客体与时间维度共同构成，三者在具体社会情境中持续互动，使记忆不断被建构与延续。第四章对泮浦旧址的调研进一步证实，搬迁前泮浦村集体记忆的稳定性，建立在由河涌、街巷、祠庙、码头、榕树及外围生产景观共同构成的完整空间体系之上，记忆正是在这种系统性的空间结构与重复性集体生活的共同作用中不断生成与传递。整体搬迁所带来的，并不只是某一处建筑或场所的消失，而是这套空间与记忆关系结构的整体断裂。因此，记忆的延续需要在新的场所条件下重新建立记忆主体、客体与空间情境之间的关联关系，使集体记忆在新的环境中重新生长。

2.三阶段更新机制为集体记忆的空间转化提供了可操作的路径

第三章通过对国内外相关实践案例的系统分析，从记忆要素识别、空间转译与持续激活三个层面提炼出可操作的策略框架，并在此基础上提出集体筛选记忆、客体映射场地、记忆植入空间的三阶段更新机制。第五章的设计实践对上述机制进行了具体落实：在集体筛选记忆阶段，以参与式调研为基础，确定了核心记忆客体；在客体映射场地阶段，依据功能对位、空间层级对位与尺度转译三项原则，将记忆客体与安置区及周边现有场地建立对应关系；在记忆植入空间阶段，从物质、行为与叙事三个层面，将记忆内容转化为可感知、可参与的空间体验，形成门户与礼仪、日常交往与文化共享、滨水生态与记忆连接三个相互关联的集体空间系统。三个阶段相互衔接、逐层推进，确保了记忆内容的真实性与设计结果在新场所中的适应性。

3.集体欢腾机制是记忆持续激活的关键动力

第二章在梳理集体记忆理论时已指出，涂尔干所言的集体欢腾，即群体在共同参与周期性仪式与集体活动中产生的情感共鸣，是集体记忆深层凝聚的核心动力。第四章的访谈调研同样印证了这一判断：泮浦村民对春节飘色、重阳敬老宴、北帝巡游等集体性

仪式活动的记忆，明显比个体化日常行为的记忆更为鲜活深刻。第五章的设计实践据此在祠堂广场、文化游园、滨江景观带等节点中，专门为节庆仪式、宗族聚会与民俗展演预留了充足的场所条件，使集体欢腾得以在新的空间环境中持续发生，从而为记忆的代际传递提供持续的情感支撑。这表明，记忆导向的安置区更新，不仅需要建设承载记忆的物质空间，更需要在空间设计中为集体行为的周期性发生提供稳定基础。

研究局限与展望

本研究在理论建构与实践探索层面取得了一定成果，但仍存在若干局限，有待后续研究加以深化与完善。

在研究局限方面，本研究以单一村落案例泮浦村作为实证对象，研究结论对于不同地域文化背景、不同搬迁规模、不同社会结构的安置区是否具有同等适用性，尚需更多案例的横向比较加以检验。在记忆激活效果的评估维度上，本研究更多依赖访谈中居民的主观表述与研究者的定性判断，缺乏定量测量工具对记忆激活程度进行系统评估，这在一定程度上影响了研究结论的可证伪性。此外，受时间所限，本研究的调研工作主要集中于搬迁完成约二十年后的时间节点，对搬迁初期记忆断裂的即时状态缺乏纵向追踪数据，历史比较的深度有所不足。

在研究展望方面，未来的研究可建立多案例比较研究体系，将研究框架应用于不同地域文化与不同搬迁背景的安置区，以检验三阶段更新机制的普适性与边界条件；另外，引入定量研究方法，通过问卷调查、行为观察等工具对记忆激活程度与居民认同感进行系统测量，提高研究结论的可验证性。最后，加强对搬迁过程中记忆断裂即时状态的追踪研究，通过纵向比较揭示搬迁后不同阶段记忆演变的规律与机制。

总体而言，集体记忆的延续问题，是城镇化进程中无法回避的文化命题。随着整体搬迁型安置区数量的持续增加，如何在效率化、标准化的安置模式中保留乡土记忆的温度与厚度，仍将是城乡更新领域需要持续回应的现实课题。

参考文献

[1] 詹飞翔. 新城建设影响下的传统村落变迁及改造模式研究 [D]; 华南理工大学, 2016.

[2] 任致远. 关于我国城镇化发展问题的思考 [J]. 城市发展研究, 2013, 20(12): 12–17.

[3] “加快公共文化服务体系建设研究”课题组, 吴理财. 城镇化进程中传统村落的保护与发展研究——基于中西部五省的实证调查 [J]. 社会主义研究, 2013, (04): 116–123.

[4] 住房和城乡建设部等部门关于开展城市居住社区建设补短板行动的意见 [J]. 房地产世界, 2020, (17): 3–4.

[5] 谢静. 完整社区理念下安置型小区改造的“杭州模式”——以杭州缤纷未来社区改造为例 [J]. 建设科技, 2025, (10): 45–47.

[6] Halbwachs M., Coser L.A. On Collective Memory [M]. University of Chicago Press, 1992.

[7] 马航. 中国传统村落的延续与演变——传统聚落规划的再思考 [J]. 城市规划学刊, 2006, (01): 102–107.

[8] 贺紫瑶. 地域性特色街区的集体记忆建构研究 [D]; 中央美术学院, 2021.

[9] 熊兹花. 拆迁与城市记忆 [J]. 华中建筑, 2008, 26(11): 203–204.

[10] 何威, 文军. 城镇化进程中“新市民”群体的集体记忆建构与维系 [J]. 南京农业大学学报(社会科学版), 2018, 18(04): 35–46+157.

[11] 汪芳, 吕舟, 张兵, 等. 迁移中的记忆与乡愁:城乡记忆的演变机制和空间逻辑 [J]. 地理研究, 2017, 36(01): 3–25.

[12] 薛峰. 《棚户区和城中村改造策略与规划设计方法》 [J]. 城市住宅, 2017, 24(08): 92.

[13] 俞孔坚, 熊亮, 李青, 等. 震后农村居民安置模式研究——以四川卧龙特别行政区居民安置为例 [J]. 新建筑, 2008, (04): 76–79.

[14] 李宽, 李京生. 旧区改造中居民就地安置的可行性分析 [J]. 规划师, 2008, (09): 10–14.

[15] 扬·阿斯曼, 金寿福, 黄晓晨.《文化记忆:早期高级文化中的文字、回忆和政治身份》 [J]. 史学理论研究, 2015, (03): 49.

[16] Nora P. Between Memory and History: Les Lieux de Memoire [M]. 1989.

[17] 艾娟, 汪新建. 集体记忆:研究群体认同的新路径 [J]. 新疆社会科学, 2011, (02): 121–126+48.

[18] De Solà-Morales M. Public spaces, Collective spaces [J]. Architectural positions On architecture, modernity and public sphere Sun Publishers, Amsterdam, 2009.

[19] Stavrides S. Common space: The city as commons [M]. Bloomsbury Publishing, 2016.

[20] Team G.U.S. The urban condition: space, community, and self in the contemporary metropolis [M]. 010 Publishers, 1999.

[21] 周新年. 顺德地方社会与集体空间研究 [D]; 华南理工大学, 2018.

[22] Jacoby S. Collective Forms and Collective Spaces: A Discussion of Urban Design Thinking and Practice Based on Research in Chinese Cities [J]. China City Planning Review, 2019, 28(04): 8–17.

[23] Cernea M. The risks and reconstruction model for resettling displaced populations [J]. World development, 1997, 25(10): 1569–1587.

[24] Wang Z. Life after resettlement in urban China: State-led community building as a reterritorialization strategy [J]. International journal of urban and regional research, 2022, 46(3): 424–440.

[25] 邱正光, 伍黎芝, 杜金平. 三峡库区农村移民安置模式探讨 [J]. 人民长江, 2000, (03): 1–3+49.

[26] 候步伦. 移民集中安置区发展小城镇的实践与思考 [J]. 陕西水利, 2004, (05): 20–22.

[27] 刘志军, 孙泽建. 外迁三峡移民的社会融入——基于浙江嘉善 H 村 13 户移民的研究 [J]. 广西民族大学学报(哲学社会科学版), 2012, 34(05): 70–77.

[28] 施国庆, 严登才, 孙中艮. 水利水电工程建设对移民社会系统的影响与重建 [J]. 河海大学学报(哲学社会科学版), 2015, 17(01): 36–41+90.

[29] 马忠才, 王媛. 从迁移到互嵌：移民安置社区铸牢中华民族共同体意识的治理路径 [J]. 内蒙古社会科学, 2026, 47(02): 27–34.

[30] Durkheim E. The elementary forms of religious life [M]. Social theory re-wired. Routledge. 2016: 52–67.

[31] 王树生. 关于集体欢腾:与涂尔干理论遗产的对话维度 [J]. 青年研究, 2015, (03): 76–84+96.

[32] 刘亚秋. 记忆二重性和社会本体论——哈布瓦赫集体记忆的社会理论传统 [J]. 社会学研究, 2017, 32(01): 148–170+245.

[33] 康纳顿. 社会如何记忆 [M]. 社会如何记忆, 2000.

[34] 扬·阿斯曼, Assmann J. 文化记忆 [M]. 文化记忆, 2015.

[35] Manier D., Hirst W. A Cognitive Taxonomy of Collective Memories [M]. //ASTRID E, ANSGAR N. Cultural Memory Studies. Berlin, New York; De Gruyter. 2010: 253–262.

[36] 阿尔多.罗西. 城市建筑学 [M]. 城市建筑学, 2006.

[37] Boyer M.C. The city of collective memory: its historical imagery and architectural entertainments [M]. Mit Press, 1994.

[38] 王明珂. 历史事实、历史记忆与历史心性 [J]. 历史研究, 2001, (05): 136–147+91.

[39] 陶海燕. 浅析城市的个性与保护 [J]. 宁波高等专科学校学报, 2001, (02): 17–20.

[40] 朱蓉. 城市记忆与城市形态——从心理学、社会学角度探讨城市历史文化的延续 [J]. 南方建筑, 2006, (11): 5–9.

[41] 谭侠. 文脉传承载体 [D]; 重庆大学, 2008.

[42] 汪芳, 孙瑞敏. 传统村落的集体记忆研究——对纪录片《记住乡愁》进行内容分析为例 [J]. 地理研究, 2015, 34(12): 2368–2380.

[43] 吴良镛. 住房·完整社区·和谐社会——吴良镛致辞 [J]. 住区, 2011, (2): 2.

[44] 吴志强, 王凯, 陈韦, 等. “社区空间精细化治理的创新思考”学术笔谈 [J]. 城市规划学刊, 2020, (03): 1–14.

[45] 郭倩琳, 管健. 记忆对话及身份标识对集体记忆的影响 [J]. 心理学报, 2023, 55(06): 1016–1028.

[46] 于峰. 基于城市集体记忆的街区界面重塑 [D]; 华南理工大学, 2010.

[47] Zerubavel E. Time maps: Collective memory and the social shape of the past [M]. University of Chicago Press, 2003.

[48] De Saint-Laurent C., Obradović S. Uses of the past: History as a resource for the present [J]. Integrative Psychological and Behavioral Science, 2019, 53(1): 1–13.

[49] Vinitzky-Seroussi V., Teeger C. Unpacking the unspoken: Silence in collective memory and forgetting [J]. Social forces, 2010, 88(3): 1103–1122.

[50] 汪雁, 风笑天, 朱玲怡. 三峡外迁移民的社区归属感研究 [J]. 上海社会科学院学术季刊, 2001, (02): 129–136.

[51] Schwartz B. Rethinking the concept of collective memory [M]. Routledge international handbook of memory studies. Routledge. 2015: 8–21.

[52] Coser L.A. On collective memory [J]. 1992.

[53] 景晓婷. 集体记忆视角下老旧社区空间场景化营造研究——以西安土门庆安街坊为例 [C]// 2019 中国城市规划年会, 重庆, 2019: 10.

[54] 黄佳静. 集体记忆下的移民集中安置区乡村公共空间营造策略研究 [D]; 华中农业大学, 2023.

[55] Norberg-Schulz C. Architecture: Presence, language and place [M]. 2000

[56] 朱炜. 基于地理学视角的浙北乡村聚落空间研究 [D]; 浙江大学, 2009.

[57] 段进, 季松, 王海宁. 城镇空间解析:太湖流域古镇空间结构与形态 [M]. 城镇空间解析:太湖流域古镇空间结构与形态, 2002.

[58] 凯文·林奇. 城市意象 [M]. 北京：华夏出版社, 2001.

[59] 冯江, 蒲泽轩, 汪田. 门·墙·院——广州泮塘五约“微改造”三辩 [J]. 建筑学报, 2020, (10): 43–48.

[60] 徐好好, 李芃, 李睿. 五图五书:泮塘五约微改造记录 [J]. 建筑学报, 2017, (01): 113–117.

[61] 林君翰, 约书亚·伯尔乔夫, Jingqiu Z. 金台村重建项目,巴中,中国 [J]. 世界建筑, 2018, (08): 32–37+129.

[62] 冯江, 张欣, 向奔. 重访塑头：风土即平常 [J]. 建筑学报, 2025, (11): 80–88.

[63] 王维仁, 谢菁, 谭咏雯, 等. 香港新界菜园村 [J]. 世界建筑导报, 2014, 29(04): 90–93.

[64] 吴正运, 彭涛, 邬静. 城市化视角下祠堂功能的现代转变——关于广州城中村祠堂的比较研究 [J]. 怀化学院学报, 2017, 36(12): 16–20.

[65] 朱直君, 高梦薇. “公园城市”语境下旧城社区场景化模式初探——以成都老城为例 [J]. 上海城市规划, 2018, (04): 43–49.

[66] 佛山市顺德区北滘镇碧江志编纂委员会. 碧江志 [M]. 广东人民出版社有限公司, 2020.

[67] 苏禹. 历史文化名村碧江 [M]. 人民出版社, 2007.

[68] 顺德市地方志编纂办公室. 顺德县志 [M]. 中华书局, 1996.

[69] 冯江, 张家宁. 岭南水乡传统村落的历史景观修复与"记忆修复"：碧江实践 [J]. 当代建筑, 2026, (2): 62–68.

[70] 王娜娜. 顺德碧江村落形态研究 [D]; 华南理工大学, 2018.

[71] 周新年, 王世福, 赵楠楠, 等. 顺德乡村聚落集体空间的形成机制与影响因素分析 [J]. 小城镇建设, 2018, (06): 17–23.

[72] 李泽如, 吴中平. 文化振兴背景下岭南乡村公共建筑营建策略研究——以广州塱头村和佛山碧江村为例 [J]. 建筑与文化, 2024, (12): 82–84.

[73] 赵楠楠. “冲突—共识”：城市更新规划的公众利益实现路径——基于恩宁路二期和碧江社区实证 [J]. 城市规划, 2024, 48(04): 51–58.

[74] 阮思勤, 冯江. 广府祠堂形制比较研究初探 [C]// 族群·聚落·民族建筑——国际人类学与民族学联合会第十六届世界大会专题会议, 云南昆明, 2009: 14.

[75] 冯江. 明清广州府的开垦、聚族而居与宗族祠堂的衍变研究 [D]; 华南理工大学, 2010.

[76] 周新年, 张智敏. 顺德传统聚落演变及空间类型探析 [J]. 南方建筑, 2020, (02): 68–74.

附录

附录一 泮浦村集体记忆访谈精选

采访对象 A

采访时间：2024 年 9 月

采访地点：泮浦新村公园

受访者年龄：约 70 岁

受访者身份：泮浦村原村民

问：以前在泮浦村时，您平时最常在哪里活动？

答：记得记得，以前我们在村里可热闹了。村口有一棵很大很大的榕树，那棵树啊，我们都不知道有多少年了，反正从我小时候就在那里。每天下午，我们这些老家伙就喜欢聚在树底下打牌、下棋，有时候什么都不做，就坐在一起聊聊天，说说东家长西家短，日子过得很悠闲。

问：村里哪些节日或集体活动让您印象最深？

答：有的，梁伟明这个人真的很好。每年重阳节的时候，他都会请村里的老人一起吃饭，就在村口摆桌子，大家热热闹闹地坐在一起，他出钱请我们这些老人家吃饭，我们都念他的好。过年的时候就更热闹了，年初一一大早，大家都会去庙里烧香，抢着放头炮仗，谁抢到谁就吉利，图个好彩头嘛。过年还请湛江飘色来做大戏，唱戏的、做表演的都有，全村人都去看，特别热闹。

问：祠堂在当时主要承担什么作用？有什么活动吗？

答：祠堂不只是祭祖的地方，每个月的初一和十五，我们都会在祠堂吃斋。大家一起吃，就像一家人一样，很有气氛。我们梁氏的祠堂，是我们整个家族的中心，逢年过节、红白喜事都在那里办。

问：搬到泮浦新村后，您最大的感受是什么？

答：变化太大了。以前我们家家户户都有自己的田地，自己种菜自己吃，吃不完的还可以拿去卖。现在搬到这边，没有地了，连个种菜的地方都没有，只能去市场买菜。虽然方便是方便，但总觉得少了点什么，不像以前那样自在。

采访对象 B

采访时间：2024 年 9 月

采访地点：泮浦新村公园

受访者年龄：约 70 岁

受访者身份：泮浦村原村民

问：以前泮浦村有哪些地方让您印象最深？

答：印象最深的地方还是村口、码头，还有村里面那几棵大榕树。村口是大家进出都会经过的地方，平时有人坐着聊天，逢年过节也比较热闹；码头靠着河涌，以前洗衣、洗菜、挑水、坐船都在那里，夏天很多小孩子还会去玩水，是村里最有生活气息的地方。村中间的大榕树下面也很热闹，大家喜欢在那里乘凉、聊天、换东西，有时候像个小集市一样。还有庙啊这写，这些地方平时就很重要，逢年过节或者村里办事情的时候，就更能感觉到整个村子的人都聚在一起。

问：以前村民在这些空间还会去哪里进行日常生产与交往活动？

答：以前村里人除了在村里活动，也会跟周边地方保持往来。搬迁后我们现在周日还会去碧江赶墟，买菜、看热闹、顺便见熟人。

问：您印象较深的节庆、信仰或宗族活动有哪些？

答：我印象深的是会去龙母庙，还有每逢初一十五会吃斋，过年过节有舞狮表演。

问：梁氏家族对村里做过什么贡献吗？

答：我们梁氏家族的人啊，一直都很有家乡情怀。就刚刚说的，他们在外面赚了钱，都会想着回来建设家乡。你看村里入口那条路，就是他们出钱修的，还有那个牌坊，也是他们建的。还有敬老院，让村里的老人有个地方住，也是梁氏家族的人捐建的。他们对家乡的感情很深，一代一代都这样，这是我们梁氏的优良传统。

问：搬到这边之后，平时去日常活动有什么？

答：我们现在周日会去碧江赶墟日，那里的墟日东西多，菜也新鲜，价格也便宜。我们已经习惯了，每个星期天都去，顺便还可以逛逛。

问：你们会去碧江的祠堂吗？

答：不会的。我们村里梁氏居多，大家都是姓梁的，跟碧江那边不一样。那是别人的祠堂，我们去那里不合适。我们还是记着自己的祠堂，虽然现在已经没有了，但我们心里还是认自己家的。

采访对象 C

采访时间：2024 年 9 月

采访地点：泮浦新村街巷

受访者年龄：约 80 岁

受访者身份：泮浦村原村民

问：以前村口是什么样子的？

答：村口那里啊，种了很多竹子，一排一排的，很好看。我们小时候最喜欢在码头玩，游泳、洗衣服、洗澡都在那里，水很清，夏天的时候泡在水里最舒服了。

问：以前村里都种些什么？

答：以前家家户户都有农田，大家都种地。村里有个很大的晒谷场，收稻子的时候就在那里晒。我们种水稻，也种甘蔗，有稻田也有蔗田，收成的时候一片金黄，很漂亮的。

问：村里的榕树有什么故事吗？

答：我们村有两棵大榕树，一棵在村中心，一棵在码头。有一条河涌把这两棵树连起来，就像一条带子一样。大家最喜欢去村中心那棵大榕树下，那里最热闹，大家在那里聊天、换东西、卖东西，就像一个天然的集市，什么东西都能换到。

问：以前村里有没有让您印象特别深的地方？嗅觉或者味觉

答：有的，村落中间也有一棵很大的榕树，那棵树啊，夏天的时候特别阴凉。最特别的是，那附近有一种鸡蛋花，开花的季节，整条巷子都能闻到那种甜甜的香味，特别好闻。我们村还有很多腊梅花，冬天开，也是香的。大家都很喜欢在那棵榕树下坐着聊天，闻着花香，很舒服。

问：村民平时会有什么主要活动吗？

答：我们以前会去拜神，从码头坐船，沿着西江一路下去，去肇庆的龙母庙。那是我们常去的地方，龙母庙很灵的，大家都信。有时候结伴去，船上坐满了人，一路上说说笑笑，很开心。

问：梁伟明这个人您了解吗？他对村里做过什么？

答：知道知道，梁伟明是个好人，他帮我们泮浦建设了很多东西。我们村现在有的那些设施，很多都是他出的力。他对村里贡献很大，我们都记着他的好。

采访对象 D

采访时间：2026 年 2 月

采访地点：泮浦旧址码头

受访者年龄：约 60 岁

受访者身份：泮浦村原村民

问：以前的码头是什么样子的？您还记得吗？

答：当然记得，以前的码头可热闹了！就在涌边，每天都有很多竹排、木排从水上经过，那些撑排的人一路喊着号子，很远就能听到。还有别的村庄的人，会拉着一车车的猪肉过来卖，我们就在码头上买，都是新鲜的，比现在超市里买的好吃多了。

问：在码头那里，大家平时都做些什么？

答：码头那里也有一棵大榕树，跟村口那棵一样大。我们经常在树下打牌、下棋、聊天，跟村口那边一样，都是大家喜欢去的地方。夏天的时候，在树下乘凉最舒服了，风吹过来很凉快。

问：以前村里的人关系怎么样？

答：那个时候啊，几乎家家户户都是亲戚，不是叔伯兄弟就是表亲，大家都是自己人。村里也很少有外来人口，不像现在这样什么人都有。那时候村里有什么事，大家都会互相帮忙，谁家盖房子、办喜事，全村人都出动，很团结的。

问：以前的村里都有什么建筑？您还记得吗？

答：以前我们村里的建筑可多了，有泮浦书院，那是读书的地方；还有私塾，小孩子在那里启蒙；祠堂当然也有，是我们梁氏祭祖的地方；还有北帝庙，供奉北帝爷；忠义祠是梁曾甫的，还有禅寺，香火很旺的。

问：这些建筑现在还在吗？

答：唉，都没有了。日本人来打中国的时候，全都毁掉了。一把火，什么都烧没了。现在我们连祠堂都没有了，我们梁氏的后人连个祭祖的地方都没有，真的很可惜。那些建筑要是还在的话，我们村该多好啊。

采访对象 E

采访时间：2026 年 2 月

采访地点：碧江社区中心

受访者年龄：约 55 岁

受访者身份：泮浦村原村民后代

问：您对旧村的了解更多来自哪里？

答：小时候会经常去泮浦村找外婆，很多故事都是家里长辈讲的。当时从都宁去泮浦需要走水路，撑着船沿着河涌去泮浦，很有意思。

问：您对搬迁前泮浦村最深的总体印象是什么？

答：我印象最深的是村中心的大榕树，因为我的外婆就住在那里，外婆家门口有一口井，井边就是一颗很大的榕树，我小时候经常爬上去玩。然后家门口就是一条涌，经常下去游泳抓鱼抓螃蟹，还记得村里有大部队和小卖部。

问：村民在这些空间里主要进行哪些日常生产与交往活动？

答：像那个大榕树下，是村民最常聚在一起的地方，大人会在那里乘凉、聊天、看小孩，邻里之间有什么事情也常在那里说。井边则是日常取水、洗东西的地方，大家在用水的时候也会顺便聊天，那条涌大人平时也会在水边洗衣、洗菜。至于村里的小卖部，和大部队就是换取粮食的地方。

问：您还记得旧村里有哪些景观吗？

答：村门口有竹林，那个时候没有灯，竹林那条路到了晚上很黑的。然后竹林那一片都是鱼塘，到门口就是牌坊了，沿着河涌一路走向村中心。家家户户房子的后面都是稻田，然后村里有一片集中的晒谷场，再往里走村尾就是蔗田了，好像以前有蔗糖厂来着，再往后就是砖厂了，砖厂附近有很多碎瓦片，应该就是当时梁氏祠堂遗址。继续走就到码头了。

问：梁氏祠堂您还记得多少呢？

答：在我有印象的时候已经没有梁氏祠堂了，据家里的老人说是被日本人毁掉了，后续附近村西海三桂等等有人就来把瓷砖什么的都捡走了。

问：你怀念泮浦村吗？

答：当然啦，都是小时候的记忆，那个时候的生活还是很有意思。虽然条件没有现在这么好，但小时候在那些地方跑来跑去，觉得整个村子都很大，也很好玩。

采访对象 F

采访时间：2026 年 2 月

采访地点：泮浦新村居民楼

受访者年龄：约 30 岁

受访者身份：泮浦村新一代居民

问：您对以前村里还有印象吗？

答：我那个时候太小了，很多事情都记不清楚了。后来搬出来之后就更模糊了。但是有一件事我记得很清楚，就是村中心那棵大榕树。那棵树很大很大，我小时候经常在那里玩，和小伙伴一起爬树、捉迷藏，那些画面我还记得。其他的就不太记得了。

问：您对旧村的了解更多来自哪里？

答：更多还是来自家里长辈讲。很多地方、很多事情，我不是自己完整经历过，而是后来一遍遍听他们说，才知道以前村里是什么样子。

问：和上一代相比，您这一代的记忆状态有什么不同？

答：我们这一代对旧村的印象明显更碎片化。长辈记得的是完整的生活场景，我们很多时候只记得一个名字、一棵树，或者几件小时候的事情。

问：您觉得这类记忆为什么容易变淡？

答：因为搬出来以后，能承接这些记忆的具体空间少了。没有地方去对应，就只能靠讲述。时间久了，很多内容就会越来越模糊。

问：如果以后要做和泮浦记忆有关的空间，您最希望它起到什么作用？

答：我希望它不只是给老人怀旧，也能让我们这一代真正看懂旧村。最好是一个能把故事、场景和现在生活连起来的地方。

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）

致谢

三年的研究生生活即将结束。回望论文完成的过程，在国内外学习生活中的成长经历，离不开师长、家人、同学和村民的支持与帮助。在此，谨向所有关心和帮助过我的人致以诚挚的感谢。

首先，感谢国内外各位老师在研究生阶段给予我的教导，使我在不同的学习环境中拓宽视野并获得成长。特别感谢冯江老师、褚文昊老师、萧蕾老师和凌晓红老师在研究生阶段给予我的指导与帮助；从论文选题到研究思路到设计表达，各位老师都给予了我许多耐心而细致的建议，老师们的提醒和指导，让我在一次次修改中逐渐理清方向，也让我对建筑学研究和设计实践有了更深的理解。另外感谢李春老师在教务方面给予我的支持与帮助，让我能够顺利完成研究生阶段的各项学习安排和论文相关事务。

感谢我们组的小伙伴倪嘉恒、麦芷韵、谌孙鹏、李泽宇，路上我们互帮互助、共享资料，一同完成了这段碧江的调研走访。感谢泮浦村的村民及碧江社区的工作人员，欣然分享碧江以及泮浦村搬迁前后的生活故事、旧村记忆和日常经验。还要感谢我的嫲嫲，向我讲述许多关于泮浦村的故事，让我得以了解您小时候在泮浦生活的日子，也让我在论文调研之外，更加贴近家族记忆与您的生命经历。

感谢研究生阶段一路相伴的同学和朋友，在都灵学习和生活并不总是轻松的，正是这段经历让我看到了不一样的课堂、不一样的城市和不一样的生活方式；那些一起赶图、一起讨论作业、一起做饭、一起在异国游玩的片段，都会成为我很珍贵的记忆。

最后，感谢我的父母。谢谢你们一直支持我的选择，也谢谢你们在我焦虑、犹豫和疲惫的时候，始终给我最稳定的理解和依靠。你们的爱和支持，是我能够安心完成学业、继续往前走的底气。

毕业新程，愿我们都能珍惜当下，不负时光。祝大家平安顺遂，万事胜意。

四、答辩委员会决议书

答辩委员会对学位（毕业）论文的评语（主要内容包括：1.论文选题与综述；2.学术水平与创新性；3.论文综合能力表现；4.学位（毕业）论文答辩情况；5.存在的不足之处和建议等）

答辩委员会认为，论文选题聚焦城镇化背景下村落整体搬迁后的集体记忆延续与安置区集体空间营建问题，具有较强的现实意义和实践价值。论文对集体记忆、安置区更新、社区集体空间及相关案例进行了较系统的梳理，研究基础较扎实。

论文能够从理论研究、案例分析、实地调研到设计实践形成较完整的研究链条，提出“集体筛选记忆、客体映射场地、记忆植入空间”的三阶段更新机制，并将其运用于泮浦村安置区及相关空间设计中。设计围绕门户礼仪、日常交往与文化共享、滨水生态与记忆连接等系统展开，体现出一定的创新性和综合设计能力。

答辩过程中，作者陈述清晰，能够较准确地说明研究背景、核心框架、调研依据和设计成果，并对答辩委员提出的问题作出回应，体现出较好的专业基础和研究表达能力。

论文仍存在一定不足：案例主要集中于泮浦村，结论普适性仍需进一步检验；访谈样本和量化评价支撑仍可加强。总体而言，论文基本达到建筑学专业硕士学位论文要求，建议根据答辩委员意见进一步修改完善论文。

根据投票结果，答辩委员会一致同意陈思迈通过硕士学位论文答辩，同意其毕业，并建议授予建筑学硕士学位。

论文答辩日期：2026 年 5 月 21 日　　答辩委员会委员 5 人

毕业表决票数：通过（5）票；不通过（　）票

学位表决票数：通过（5）票；不通过（　）票

答辩委员会决议（打“√”）：

毕业：通过（√）；不通过（　）

学位：通过（√）；不通过（　）

答辩成员签名	林正弘（主席）　Emanuele Morezzi（陈研代） [illegible]　刘停　[illegible]
答辩秘书签名	陈可