

Analysis of two qualitative research methods: Critical analysis on research of heritage adaptive reusing

Danping Tong
1504073@student.uwtsd.ac.uk
University of Wales Trinity Saint David, United Kingdom

1. Introduction

Architectural heritage serves as an invaluable cultural resource, and its conservation relies on the collection of qualitative data. Within this endeavor, there is a recent popular trend of redesigning spatial heritage. This trend is examined from the perspective of audience groups, taking into account failed renovation cases. In such instances, the expression of spatial language tends to veer towards exaggerated mimicry and straightforward imitation, often overlooking visual aesthetics and experiential elements. The concept of 'nostalgia' holds a central position at the intersection of architecture and social science in the realm of heritage conservation. It is influenced by the values of modern humanist thinking, emphasizing the need to address prejudices and establish relevant definitions and interpretations.

The adaptive reuse of architectural heritage is guided by an understanding of the 'spatial turn' (Guldi, 2011), necessitating the inclusion of case studies and research to support evidence collection. The current state of architectural heritage reuse, theoretical frameworks, and representations demand methodological considerations that build upon previous research and internal rules. Critical analysis is indispensable in strengthening the connections between research and practice, bolstered by the inclusion of case studies and other forms of evidence.

The study of architecture has taken a significant turn as it "returns home" (Rudofsky, 1965), inspiring me to delve into the potential connections between architecture, memory theory, and spatial perception to foster innovative ideas for my design

practice. Phenomenological analysis serves as the initial methodology, facilitating the establishment of meaningful links between individuals and events. It is crucial to approach the examination of design work within a specific cultural context with an open mind, setting aside any biases or prejudices. Ethnographic research, conducted through participatory observation, enriches our understanding of how architectural spaces interact with human life (M. Bille, 2012).

Moreover, the main chapters of this study will showcase the role of these methods and methodologies in the spatial representation of architectural heritage. They will explore how analyzing narrative texts and studying monuments can illuminate the nostalgic experience. Qualitative investigations will be thoughtfully designed to address the research topic, and these qualitative paradigms will undergo critical analysis, taking into account their alignment with realistic renovation projects. The analysis will be adapted to meet the interdisciplinary demands inherent in the research topic at hand.



Fig1. Inappropriate use in heritage protection, with no authentic.

2. Phenomenological Research

In his analysis of the relationship between architecture and personal consciousness, Aresti (2010) draws on Husserl(1999) theory: the way the senses experience and the way consciousness perceives these experiences, together constituting the self. The introduction of this description is rooted in the practice of creating architecture based on flux - the intention and experience that underlie the conservation of architecture and landscape heritage, merging the generation of intention with the materiality of architecture.

...Phenomenology takes the intuitive experience of phenomena (whatever presents itself in phenomenological reflexion) as its starting point and tries to extract from it the essential features of experiences and the essence of what we experience. When generalized to the essential features of any possible experience..(Sandmeyer, 2009)

The theory of phenomena involves the understanding of the nature of phenomena through observation and conscious projection. In this theory, phenomena and nature are differentiated by matter and form, interacting and projected through conscious activity. This can occur through self-reflection, such as in the comprehension of textual material, or through interaction with others, such as questionnaires, interviews, practical evaluations, and the creation of artistic experiences. This mutual sense between individuals and their surroundings constitutes phenomenological research (Manen, 1990).

In the context of heritage conservation practice, the construction of mnemonics and experiential forms is crucial for specific groups of people. It aims to provide a consistent context for the directionality of human experience (Pollio, 1997).

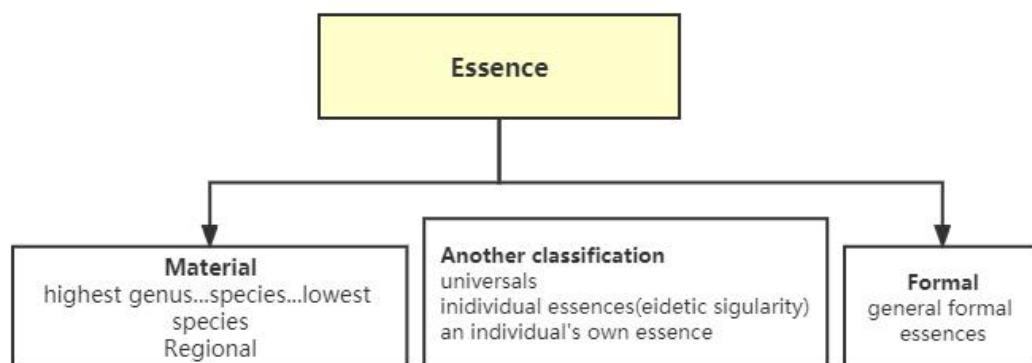
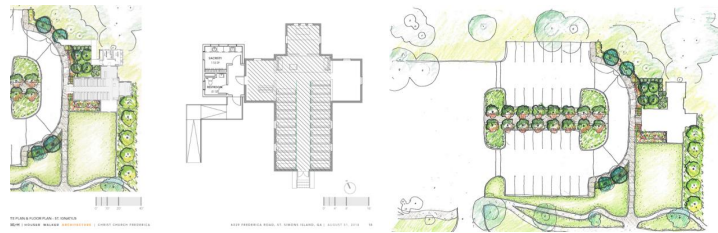


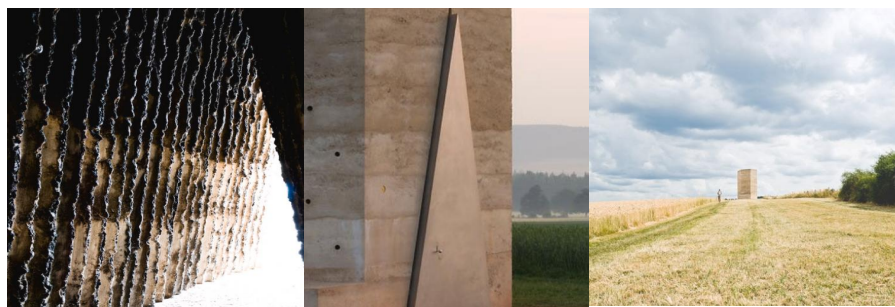
Fig2. Husserl's Theory of Essences. J. N. Mohanty, Transcendental Phenomenology, 1989

Donalek (2004) outlines the objectives of phenomenological research, which involve exploring the experiences of specific groups of people and describing the significance of those experiences within a given subject matter. The concept of '*anchoring*' in place is introduced to highlight the role of external elements in facilitating sensory engagement with the environment (Molodkina, 2019). In the case of St Ignatius' Church, the sensory experience is shaped by Holl's emphasis on ambient light as a means of creating a particular atmosphere. This is achieved through the use of overhead lighting within the interior space, which is situated in a bustling area of church activity.



Layout of site plan sketch and result of St Ignatius Church, 1997, Steve Holl

Juhani Pallasmaa (1994) argues that the experience of architecture is shaped by a multi-sensory engagement. This concept has influenced Peter Zumthor in his redesign of the Bruder Klaus Field Chapel. Zumthor utilizes fire as a thematic element in creating an unconventional church structure. The design aims to evoke a sense of German mysticism, allowing visitors to comprehend and imagine the subject matter. The chapel's main section is constructed using concrete, while the interior walls are left exposed, revealing a charred wooden frame. This design choice serves to commemorate the gods and establish a connection with the site's consciousness. Furthermore, the folds of the walls are arranged in a regular pattern, allowing sunlight to filter through the skylight and symbolically capture the light of salvation amidst the darkness of the night (Sveiven, 2017).



Layout of site plan sketch and result of St Ignatius Church, 1997, Steve Holl

"The Work of Art in the Age of Mechanical Reproduction," identifies the perceptual shift that takes place when technological advancements emphasize speed and

reproducibility. The aura is found in a work of art that contains presence. The aura is precisely what cannot be reproduced in a work of art: its original presence in time and space. (Benjamin, 2005)

Despite Benjamin have comprehensive analysis of the modernization in cinematic, which served as inspiration for the visual representation of architecture and the environment, the term "reproduction," in an extended sense, can be understood as the reconceptualization and reconstruction of heritage in modern society. Jencks (1977) argues that the art and language of architecture are shared and can serve as a means of communication. This statement leans toward rhetoric and provides a reference point against which new architectural images can be evaluated. From the designer's perspective, it involves creative thinking based on previous experiences. For the recipient, this architectural language corresponds to associations and imagery. The "reproduction" of architectural heritage conveys an understanding of the value of shared memory (Skrede, 2022), and nostalgia itself remains an ongoing phenomenon in human society (Davis, 1979). Memory encompasses a wide range of themes, shaping environmental qualities that contribute to a sense of place within the context of urban regeneration and development (Kanazawa, 1999).

projects around us our past, our future, our human milieu, our physical situation, our ideological situation, and our moral situation, or rather, that ensures that we are situated within all of these relationships. (Merleau-Ponty, 2004:170)

It is worth noting that phenomenological theory has undergone a shift away from structures of consciousness. This shift largely reflects the artistic value of the work, as it focuses on shaping the installation form to provide more opportunities for reflecting thematic conceptions or critiquing reality. However, the work tends to overly emphasize sensual aims, often neglecting practical considerations. This can be observed in the two famous cases mentioned above (fig. 3), where the church leans more towards a theory of installation art, emphasizing the author's expressive intentions. In contrast, heritage conservation is primarily concerned with the "display" and "use" of space. Mechernich's church, for instance, with its open skylight that does not offer protection from the wind and rain, is clearly unsuitable as a permanent space for activities beyond those of a specific cultural group. Webber (2007) recognizes the interpenetrating relationship between opposites, such as instrumental and value-based rationality. In the context of heritage conservation, cultural features and geography are utilized in harmony with environmental functions, reflecting cultural values.

The renovation and renewal project of Goose Ridge Park in Chongqing has identified a perceptual dimension necessary for achieving a realistic transformation strategy, aiming to activate cultural intentions (Zhang, 2021). Classical Chinese gardens, for instance, adhere to the arrangement of landscape clusters, drawing from memory experiences (Li, 2009). Similarly, the park renovation is guided by perceptual memory. Additionally, the remains of the ancient stone bridge are strengthened, and based on

data and geomorphological analysis, corresponding landscape clusters are positioned. As urban development shifts its focus towards optimization and enhancement, corresponding phenomenological research is conducted to create symbols that closely align with the intentions of historical culture and the experiential rituals that have been passed down, ultimately achieving contextual reproduction.

3.Case Study

According to Feagin (1991), a case study involves conducting an in-depth and detailed examination of one or more cases, encompassing multiple levels of observation. Stake (2013) asserts that case studies gather diverse perspectives on the human-social connection, serving to evaluate a previous theoretical system and understand the "social construction" of reality.

The vitality of urban regeneration lies in fostering a broader understanding and connection with local history and culture, generating a progressive sense of nostalgia (Campbell, 2017). In addition to collecting textual data, a series of qualitative surveys will be employed to facilitate a deeper exploration of the issues and the local adaptation of architectural heritage.

...Architectural heritage breaks the time-space boundary, records the material environment of social, economic and cultural changes with the objective characteristics of individual or group. (Aysegul,2016:79)

How can construction contribute to a cultural revival, centered around the theme of nostalgia? Firstly, the selection of a case study can take a retrospective, historical, and descriptive approach, employing theoretical frameworks (Thomas,2022) and interpretive theorems. Gerring (2006) advocates for the use of case studies that align with specific styles of analysis while assessing the hypothetical validity of relationships between key variables. These variables include nostalgic experience, designer, location, experienter, and other factors that define the scope and conditions of validity.

"Bringing the past into reality and providing a past that can still be referred to as such" (Timothy, 2003). The specific construction of nostalgic scenes in modern times is achieved through a discourse system that embodies local characteristics and employs nostalgic aesthetic logic. This construction can be categorized into traditional restorative nostalgia and reflective nostalgia with future implications. Case studies play a crucial role in gaining an in-depth understanding of the social construction of reality across different contexts, highlighting the variations and differences (Lijphart, 1975).

With global urbanization, the transformation of historic and traditional buildings into

spaces crowded by large-scale construction activities is no longer limited to the question of preservation and renovation. It has evolved into a deeper understanding of spatial and cultural contexts. The concept of nostalgia, in practice, encompasses the temporal dimension of "memory filling" and the spatial dimension of "reconstruction of home". Case studies can provide strategies and ideas for cross-cultural comparisons when dealing with the characterization of China's modern architectural heritage.

The Nanjing Jinling Arsenal was established in the late Qing Dynasty as one of China's first military bases to defend against foreign invasions (Ji et al, 2015). The former factory site, located outside the Zhonghua Gate in Nanjing, gradually fell into disuse as industrial production shifted away from the city. Interestingly, the factory site holds preservation value due to its location and the presence of wooden factory buildings. The case study offers a cross-cultural perspective for examining historical texts. The late Qing period factory buildings feature traditional Chinese wooden structures combined with elements of British industrial architecture. The brick walls and European curved windows suggest a process of social consciousness replacement (Li, 2015).

...Case studies are also useful for formulating concepts, which are an important aspect of theory construction, it have been characterized as useful to assess the plausibility of arguments that explain empirical regularities. (Tzoulas, 2010:62)

The case study realizes the concept of redesigning an industrial site, establishing a connection to the past, and facilitating sufficient cross-cultural spatial communication for the feasibility of the project in order to achieve a cultural experience (Smith, 2006). The project implementation is based on holistic conservation. As the main body of the factory is well-preserved, the renovation aims to continue the industrial landscape and convey the historical narrative. Concrete reinforcement is applied to the brick and timber walls, with internal steel reinforcement for support.

To restore the appearance of the old factory buildings, the brick walls are reinforced and gaps are introduced based on the degree of deterioration. Original-sized masonry is used for replacement. The layout design takes the tour route into account, allowing for open access by opening up sections of the original walls. Plazas and landscape signs are placed at the entrances to facilitate traffic flow. These strategies improve space utilization efficiency and enhance the carrying capacity of the main building.

The renovation is dedicated to preserving the budding national industry at the end of the feudal era in China. This in-depth case study reveals the main objective of the renovation activity: to perpetuate historical memory.

3.Ethnography Research

Agar (1986) describes ethnography as "encountering alien worlds and making sense of them." Ethnographic research serves as a source for describing the culture of a community, focusing on a specific subject and a particular population. It provides a sustainable and retainable record for the study of society, community diversity, life cycles, and more. Ethnography involves comprehensive data collection that can complement phenomenological research with a descriptive and analytical approach.

"I have conducted an experiment on 'replication' and 'preservation.' I undertook restoration and renovation work on my grandparents' old house, using my own experiences as the primary perspective. I recollected memories and impactful stories about the house from my childhood, making them the subject of my project practice and guiding the investigation and implementation of design ideas. Often, these related experiences challenge me to explore different cultural contexts, personal experiences, and community connections. The methodology of ethnography allows me, as a designer, to expand my knowledge and promote pluralistic and inclusive thinking in design ideas, embracing eclecticism."

Lowenthal (1998) perceives old buildings as specific, material embodiments of the past, and their irreducible qualities reflect the research value of architectural heritage. The act of 'conservation' involves multidimensional interpretation, with specific cultural contexts leading to specific conservation actions. Yaneve (2008) employs participant observation to offer a constructive perspective on architectural heritage conservation. Through analysis of the individuals, groups, and institutions that influence the practice's outcome, the aim is to enhance its implementation by replacing subjective factors and expectations with observation and reflection.

Design ethnography is not about a fixation on methods, but rather about immersion in social lifeworlds.(Charmaz,1996:17)

The conservation of architectural heritage involves a critical trade-off (Yarrow, 2013). The aim of ethnographic research is to gain insight into how spatial design influences human behavior, social interaction, and well-being. Holbraad (2019) analyzes the comparative weight of space and materiality in ethnographic research, highlighting the interpretation of social experience through the interaction between researcher and interviewee (Cerwonka, 2008). Suffice to say that contemporary architecture should consider the user experience, including the relationship between the original site of the ruins and the design of the new space. How can the available information be translated into actions that give meaning to the place? Roesler (year missing) explores architectural ethnography through innovative visual representations of indigenous Egyptian architecture, leading to narrative descriptions of experienced places that

highlight the uniqueness of a particular cultural context.

...the complex habitat of cultures as well as the anthropological techniques of constructing meaning and survival at the center of the theory and practice of design. (Milev, 2015:29)

Yana Milev criticized the current state of applied design research has inspired the idea of design practitioners intersecting with ethnographic theory. New-age ethnographic investigation involves the collection of intensive data on a specific context, while participatory design research operates within the field of architectural design, where people are seen as the primary contributors to the social and cultural value of space. The linear data collection approach of ethnography provides a more comprehensive record of experiences in time and space for heritage conservation research, along with the use of recording tools and efficient focal positioning. Architectural ethnography aligns with a user-centered philosophy (Gould et al., 2009).

Ethnographic research has entered a new era in the structuring of architectural heritage by addressing questions aimed at understanding the intentions incorporated in the design of renovations. These intentions may include symbolic, celebratory, or critical elements, and may even encompass personal, familial, or ethnic subjective experiences (Smith, 2006). The introduction of ethnographic analysis can provide a rational basis for conveying such subjective emotions.

For instance, in the case of the Jewish Museum in Berlin, which represents a powerful and ethnically charged redevelopment, Daniel Libeskind's concept of 'Memory Absence' is metaphorical and symbolic. It emphasizes Jewish trauma and national memory, resetting and recreating history through a linear ethnographic narrative. Ybema (2009) argues for the scope of ethnographic research and a constructivist perspective. Libeskind's design utilizes architectural form as a means of emotional transmission, conveying a narrative and employing descriptive language of memory to engage visitors in critical reflections on the local approach to the post-war period.



Jewish Museum, Berlin, 1988

4. Narrative analysis

Lyotard (1996) divided the narratives into grand narratives and personal narratives unfolds a series of narrative discourses that prove the interpretive process of narratives can access rationality at a higher level and construct representations of legitimacy. Correspondingly, the exploration of cultural origins engages with temporal differences, and the distillation of cultural elements or symbols is inseparable from textual investigations. These investigations help understand the contextual information of specific project transformations and create a perceptual experience (Halse, 2013). The visual impressions of old buildings are rich in graphic elements and perspective views that aid the spatial expression of the designer. Ethnography's role is to investigate the depiction in memory.

Through an examination of Chicago's inner-city neighborhoods, Elwood (1995) found that the representation of certain inner-city open spaces varied greatly between community groups. This serves as a basis for expressing spatial narratives aligned with the interests of different social levels. The preservation and renewal of buildings are based on constructing a discourse for the study of cultural narratives. By analyzing the narratives of architectural heritage, we can gain a deeper understanding of the cultural intent of the building and how it has evolved over time. This understanding informs the way we conserve and interpret architecture and helps us build a more concrete textual reading of our shared heritage, aiming to establish a relationship between architectural space and its environment. In the case of the construction of The Taliesin West, the experience gained from everyday exchanges can also lead to a two-way reconciliation of inhabited space and landscape expression.

In his autobiography, Frank Lloyd Wright (Wright, 2005) describes The Taliesin West as a desert paradise. It was built in 1935 as a campsite deep in the Arizona desert, where naturally formed rocks of varying sizes were poured in concrete to form an iconic landscape. The steps and terraces blend seamlessly with the surroundings. The natural stone reveals its color and texture, and in the spacious great room, filtered sunlight from the canvas roof fills every corner like air. On a clear day, when the white canvas canopy and side drapes are rolled up, it becomes difficult to distinguish between inside and outside. The details of the architectural space represent the experiential preferences of the occupants. The framework underpinning Wright's desert transformation project is a grand narrative, created as a microcosm of a colony by adapting to the local context. The Indian petroglyphs he found while building the interior flesh out the memory of the Native Americans, forming connecting threads that depict their migration, reproduction, work, and hunting—a cultural recreation of the interplay of time and space.

Atkinson's (2007) review of the various forms of data developed in ethnography suggests that in addition to interviews and observations, audiovisual information and content analysis of language can be used for specific domains. Textual research provides specialist information, access to biased rhetorical and narrative content, and the potential for the researcher to shift to insider status. The ethnography of architectural spaces involves investigating the experiences of people who have used the space, as well as noting interactions and entanglements (Bourdieu, 2005). The approach of textual analysis can proactively analyze the objective reasons behind the trend of change in theory, content, and textual and historical material. Memory represents the experience of the past and creates a narrative that evokes emotions such as nostalgia. It provides spatial-geographical information, facilitates community building and social interaction, and constructs a new understanding.

While landscape is essentially a narrative that evolves over time (Potteliger, 1998), spatial narratives have been combined with projects such as urban planning and architectural heritage conservation. These narratives summarize three different perspectives: creators, occupants, and institutions (Finnegan, 1998). They provide a framework for thinking about narrative research for urban tourism and map narratives (Moss, 2008) as a new design approach. This approach focuses on the detailed experience of life, incorporating clues into the adaptive use of old buildings, utilizing community experiences and family interactions as memory narratives, and creating nostalgic thematic spaces.

As a case study in memory restoration, the Kuanzhai Alley in Chengdu is an experience pavilion in a traditional courtyard. It has been converted into an immersive tour pavilion, simulating the life of an ordinary family in 1930s Chengdu. The old mansion is arranged with a specific tour route that follows the family members' routine in a chronological sequence. Visitors have the opportunity to enter any room according to the layout map. The nostalgia conveyed by the experience is expressed through the rhythms of a plain, warm narrative, and the pictorial signals slow down the visitor's thought process, using positive visual information as motivation for triggering memories (Sedikides, 2003).

Although methods and methodologies do not provide specific guidelines for acquiring data, they can optimize the researcher's perspective of thinking. This creative understanding is based on a space with experience, where fieldwork and interviews are equally used to distill information about the memory of places. Data can be used in public space renovation projects and cultural memory. Collecting stories from individuals connected to the old buildings can provide qualitative insights into the emotional and social aspects of place attachment, local cultural meaning, which is associated with the heritage reuse of these buildings and streets. (Gao, 2021) It is important to focus on specific groups and develop strategies for emotional attachment of target groups as a goal for further awareness, argumentation, and achieving consistency of approach and strategy.

5.Conclusion

Pallasmaa (2011) mentions that architecture can evoke a range of emotions in its users, and the conservation of architectural heritage is a key issue in the new era where many historic buildings and sites are at risk of being destroyed or altered due to technological development. With the advancement of technology, many historical buildings and sites face the risk of destruction or alteration. As a result, emotional experiences and environmental interactions are increasingly considered in heritage reuse strategies.

In conclusion, the combination of phenomenological analysis and case studies has the potential to create architectural experiences that elicit positive emotions. Steven Holl and Pallasmaa have contributed significantly to the understanding and discussion of the phenomenology of architectural space, focusing on the interaction between humans, architecture, and the environment. The re-creation of architectural heritage should take into account systematic and deeply sensory case study insights, considering the emotional and psychological characteristics of specific groups such as the elderly and migrants. The human body and emotional experience play crucial roles in valuing a built site, emphasizing the need to adopt new strategies to preserve our architectural heritage while understanding their construction, design, and historical significance in the context of changing times.

Ethnography plays a role in exploring the social activity of space, and the study of heritage involves examining memory rooted in the culture of a group. It encompasses aesthetics, cultural trends, and contextual factors. Distilling corresponding visual symbols enables the transformation of architectural heritage into meaningful symbolic representations, avoiding superficial hierarchies. Narrative data can be utilized to design expressions of reminiscent experiences from social perspectives such as place attachment and identity.

As a medium for disseminating spatial language, modern architecture's artistic expression presents nostalgia as a theme for reinterpreting architectural heritage. It situates nostalgia in an independent context, detached from popular culture, and establishes innovative connections with phenomenological theory and experiential information. Abstract data related to experiences and memories, such as different memory themes, scene layouts, and sensory dimensions, can be collected to explore whether universal responses are generated from the perspective of the experiencer. This approach helps uncover potential variables and strengthens arguments in subsequent research.

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