

Conservation and Regeneration of the Nostalgia Experience in Chinese Historic Districts—

The Adaptive Application of Typology map

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1. Introduction

Nostalgia is an attachment to the past with a strong emotional character. The definition and examination of caring for the old have undergone a long evolution, and it seems that any monumental act can "appealing to nostalgia". Robert Hewison (2023) created the heritage industry, introducing concepts of nostalgia to explain ideas such as architectural heritage and the construction of museums. At the same time, Martin Wiener (2004) blames the post-industrialization of cities on the "nostalgia" generated by the environmental crisis, providing evidence for nostalgia as a pervasive phenomenon.

The empirical study on self-progression by Wildschut (2019) shows that groups with high self-identification are more likely to experience nostalgia, based on the hypothesis of the prevalence of nostalgia. However, individual human differences lead to different nostalgic experiences, and some people are not nostalgic. Additionally, nostalgia idealizes the past and even subjects past experiences to romantic and subjective processing. There is a desire for certain past experiences, such as things one wanted to do but did not do or missed opportunities. This forms an emotional experience where regret and happiness coexist.

The "nostalgic narrative" conforms to the characteristics described above. This emotion has been proven to manifest through a series of "mediums". The place where the memory is located, the physical location, and the events that unfold create a spatial experience akin to commemoration, unlike the grand narrative of a place, the

understanding of historic events is disconnected from the text but can be comprehended within the context of preserving specific attributes of the past. From a humanistic perspective on architectural heritage, the vast majority of cases tend to focus on a historically significant building with distinct characteristics. The historic district as a comprehensive assemblage of architectural elements, forms a collection of multiple components. The form reflected by the overall environment of the block becomes integrated. This can encompass a built environment with various natural or artificial entities such as houses, shops, roads, mountains and lakes, forming a cohesive area within the human environment.

Although the historic district is a regional concept, its narrative isn't confined to the region. It can offer a localized perspective of a historical event to present a distinctive architectural style. This survey is presented in the form of a visual record in conjunction with the actual project. The portfolio is showcased through a blog format, using the revitalization and refurbishment concept of the historic street in the style of eastern Hubei, and the research method will be based on empiric inquiries, employing a phenomenological inquiry paradigm of perception and intentionality. The investigation is approached through architectural typology thinking, with case analysis and typology as the main method. Morphological characteristics are presented in the format of a visual diary.

2.Analyzing the Spatial narrative Conceptual Reference

The introduction above delves into the specific nature of the historic district, which takes shape through multiple roles. Beginning with the restoration methods of a building's texture, it involves interdisciplinary research intersections: architectural phenomenology, retro design, nostalgic experience, and architectural typology. These will be employed as strategies to express the visual form and narrative identity of the historic district.

Furthermore, the inquiry in my research employs numerous examples of settlement and street renovations to acquire practical knowledge. The theories presented in this report draw from various interpretations of phenomenological theory by Edmund Husserl, Martin Heidegger, and Maurice Merleau-Ponty (Wilfrid, 1975), as well as Christian Norberg-Schulz's theory of place (1968). Through these theories and cases, the aim is to comprehend intentional perception and the experience of shaping spatial places. The report also analyzes the foundation on which these concepts are integrated into creative practice.

Retro Design Strategies in Phenomenology-Oriented

"Human consciousness always points to an object and targets it, and the intentional process of consciousness can be defined as an idea. This directiveness and purpose of

the conscious activity is called 'intentionality'." (Dreyfus,1984:P29)

Phenomenology primarily addresses philosophical questions related to the nature of logic, spatial expressions, and the potential for objective cognition. It basically rests on the perspective of conscious activity as intentionality which constitutes meaning, establishes relationships between constituent objects, and imbues them with significance in a broad sense. It consistently projects meaning beyond substance, in line with substance, in the perspective of 'phenomenology,' intentionality constructs a phenomenological system based on the principle of 'back to things themselves.' Heidegger then provides existential and constitutional explanations for the 'intentionality' of behaviour (Crowell, 1968), and 'composition' is better understood through the lens of 'generation' within systems theory.

The renewal of architectural space has started to dissolve the dichotomy between the city and the countryside. Therefore, the design practices of contemporary architecture equate to contemplating life experiences. The direction of design research integrates emotions and experiences, and the phenomenological framework reveals the reconstruction of contemporary architectural heritage and its existential significance. Phenomenological theory unveils the intentional connection between space and emotions, as well as the interrelation between place and narrative in preceding historical eras. This reflects the ontological traits of bounded relativism in the study, with these traits determining the key to shaping the contextual essence of the place.

An architectural work reveals the spatiality of the quadruple whole through its state of 'standing by itself'. In this stance, architecture emerges where people's lives unfold amidst tangible elements such as rocks, bodies of water, light, shadows, plants, animals, and people. (Heidegger,1971)

The existential understanding that the formation and evolution of places lead to the projection and construction of consciousness applies to Christian Norberg-Schulz's theory (1968): places are collections of elements that determine the character and atmosphere of an environment. Space is reinterpreted through the concept of experience, and a specific place is chosen for the activity. The perception theory of Merleau-Ponty establishes the origin of bodily intentionality, 'perception' as the creative theory relate to spatial experience that was integrated by Steven Holl and Juhani Pallasmaa. The regression of intentionality explains spatial perception; for example, the body can plan a certain living space and environment around itself and interact with the spatial environment.

Modernist architectural theories aims to establish visual continuity within existing site conditions. Frank Lloyd Wright and Le Corbusier examine the perception and essence of the site in their respective practices. They position it amidst suspended waterfalls (fig. 1), much like Wright's construction concept emphasizes the visual representation

of the integration of the natural environment. They seek a balance between topography, environment, and 'structure' (Fishman, 1982).



1. The Falling Water, Frank Lloyd Wright, 1939

Ingarden (1973) argues that literary art is an 'act of intention', and creative activity is the process through which the creator's consciousness projects and constructs intentionality into the external world. This projection is transformed and reorganized by the author's experience and imagination, providing a strategy for practice. Referring back to Norberg-Schulz's theory of place (1968), form represents the material condition that shapes the atmosphere of a place. In the design of historic districts, landscapes are formed by connecting history and past events.

In the current stage, this connection needs to be established in novel ways, as exemplified by Louis Kahn (1998), who employs materials to manifest the intention of space, tracing authenticity through material ontology. The authenticity of the material used in the India Institute of Management (fig. 2) is rooted in the outer surface's combination of red bricks, offering a poetic portrayal of the '*anchoring*'. The construction and expression of this relationship delve into material utilization and craftsmanship, signifying the amalgamation of traditional materials with modernist architectural style. Architectural elements have been expansively extended in type; whether personality expression is enhanced in certain architectural heritage transformation cases, and how the fusion of various elements triggers emotions and narratives.

The literary metaphor is grounded in a narrative experiential perspective and memory, reminiscent of monolithic structures. The poem's core content conveys intention with minimal words, while architectural 'compression' centres on the logic of inner sentiment, realizing a structure 'anchored' within the scene (Holl, 1991)."



2. India institute of management, Louis Kahn, 1964

'In Bamboo' is an innovative work situated in Deyang, Sichuan (fig. 3). The project site is positioned within a rural community in Deyang City, enveloped by lush bamboo forests. The layout adheres to the typical village pattern, with the blocks connecting the main road and the bamboo forests. The juxtaposition of flat farmland and undulating mountains embodies the historical essence of the settlement. The community planning meticulously preserves the rural texture, and the site's aesthetic aligns with the natural style framework. The style becomes a visual element conveying intention.



3. Layout of the updated planning and the Museum, In Bamboo Village, 2018

It is a blue-tiled house with a spiral roof, situated close to the main road. This building is the first to take shape, laying the foundation for the overall style of the block. The design concept initiates from location planning analysis, incorporates parametric generation technology, and presents the symbol of "∞" when viewed from the building's top perspective, it symbolizes the 'eternity' and resonates with the local intangible cultural heritage - bamboo weaving. Bamboo weaving is an indispensable aspect of intangible cultural heritage inheritance.

Picon (2020) interprets the poetry of architecture as nostalgia-oriented, establishing a phenomenological return to Heidegger's concept of 'habitat' and the local attachment

generated by cultural landscapes. This involves critically reviewing the past in a way that constructs heritage, while also showcasing innovation and change in practice. Just as the name 'Bamboo' is drawn from the Tang poem 'The Peaceful Time,' the bamboo becomes a natural symbol and cultural visual identity of the community, it demonstrates the fusion of traditional craftsmanship and topological aesthetics.

The central courtyard is based on topological shapes, with steel supports overlapping two ring roofs. The roofs are constructed using traditional green tiles, and the open spaces at both ends of the Mobius ring form two courtyards, creating a richly layered landscape (fig. 4). The philosophy of 'In Bamboo' conception is encapsulated in the idea of 'Imagining the future of techno-humanist life not just as a building, but spreading to the entire village' (Yuan et al., 2019)."



4. The Dwelling group of in Daoming Zhuli Villiage and it's texture, 2018

Imaging Architecture—Regret of Incomplete Memories

Davis (1979) revolutionized the concept of modern nostalgia in the 1970s by terming

it a 'root-seeking plot'. While ancient Chinese poetry frequently portrays soldiers yearning for their distant mothers, the family is delineated as the smallest unit of the state within a cultural context shaped by over 2,000 years of absolute monarchy. In essence, this conveys patriotism through the lens of Chinese Confucianism, bridging the historical memory between the nation and the country. In modern times, nostalgia manifests as heritage tourism, fostering individual self-continuity (Boym, 2001).

The project *In Bamboo* is named after a poem by Lu You, a nationalist poet from the Song dynasty, reflecting a shared human experience that imparts the spiritual essence and formal expansion of 'bamboo'. This redefined traditional construction paradigm and reconsideration of rural and urban challenges serve as a reference for contemplating the meaning of architecture today. In the context of technological advancement in the contemporary era, the deliberate preservation of local literature and poetry harmonizes with the creation of enduring texts.

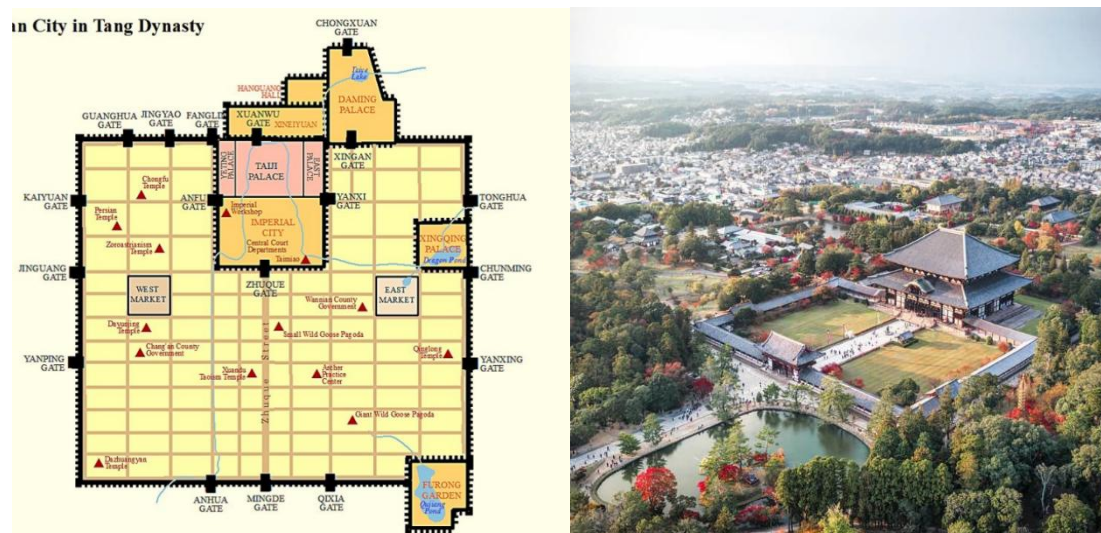
Perez-Gomez (2008) illustrates the creation of the appropriate atmosphere in architectural space, free from a specific formal vocabulary. Perez-Gomez interprets 'atmosphere' as a subjective arrangement of effects. However, Gomez places excessive emphasis on the atmosphere as an emotional expression in typical human life situations, leading to specific practical strategies confined to the ideation stage. Pallasmaa (2011) underscores the universality of visual images in the language of modern architecture. He establishes a multi-sensory spatial experience on this foundation, compensating for the 'absence of touch' in earlier modernist architecture, namely, the 'aesthetics of ruins' formed through nostalgia.

After the invention of photography, for the first time in history, the human hand was no longer central to the main artistic task of image reproduction. This task was now reserved for the eye gazing through the camera, as the eye could capture an image much more swiftly than the hand could depict it. (Benjamin, 1935, p89)

Painting and photography differ from textual records in that they capture architectural recording forms and image expressions with greater detail, texture, and layers. Architecture, through 'copying,' disseminates images of numerous classic architectural works. The streets of Tokyo and Nara, for instance, harken back to the construction and layout of the capital Chang'an in the Tang Dynasty (fig.5). In the era of heavy mechanical reproduction in media, the 'imitation' of art became more convenient, and even this re-construction was borrowed from another time and space location.

Numerous criticized comments on 'reproduction', Salvadori (2000) expressed concern that the crisis of creative design is rooted in a 'lack of perception,' analyzing the problem of accessing information in the digital age. For instance, a substantial number of artistic reproductions of recurring styles inevitably lead to a 'homogeneous' perception. Specifically, certain newly constructed buildings fail to achieve perceptual

interaction with the local environment, context, and history. These structures become the 'Mechanical replication' that stand apart from the site, sometimes even introducing visual peculiarity. Furthermore, certain instances of 'pictographic architecture' have been critiqued for their lack of aesthetics due to excessive figuration. These structures directly draw from the physical characteristics of animals and plants in nature (fig. 6). Many contemporary reconstructions of architectural heritage have been pieced together and imitated, thereby eradicating the original historic external looks.



5. Map of Chang'an City in Tang Dynasty, 2017, China/The Ancient Nara City modelling, Japan



6. These Buildings Criticized as lacking aesthetics, Baidu.com, 2015

To address the alienation of architectural images caused by reproduction, Kurokawa (1977) introduced the theory of 'metabolism' as an attempt to counter the absence of the human perspective in urban renewal. This approach finds relevance in many 'Heritage+N' adaptive reuse projects today, seeking to replace the internal functions of old buildings, fortify their facades, and shield them with a sense of restorative nostalgia. This design approach is exemplified in projects, such as Musée d'Orsay and Manchester Science and Industrial Museum.

Drawing upon the nostalgic character of modernity (Nora, 1996), Strangleman (2013) investigates industrial nostalgia from the viewpoint of sensory experience. This perspective yields reflective and interpretive evidence linked to nostalgia. Particularly, through the visual representation of historical sites via photographs, a sense of historical nostalgia is elicited. Thus, 'originality' (Samuel, 2010) revolves around the architectural style of specific historical periods, crafting a candid expression where architectural features not only mirror narratives of the past but also interlink and interpret them in the context of present-day community life. This nostalgic reflection mirrors the ever-evolving definition of historical significance within the contemporary discourses.

The “Celebrity” Nostalgia

The Qianlong Emperor (1711-1799), a resident of 18th-century China, would never have envisaged his role as an unwitting spokesperson for Chinese traditional food several centuries later, lots of sellers pick conspicuous positions on their storefronts for advertising, their display boards proudly showcasing the 'How Qianlong Emperor tasting food.' Curiously, most of these snacks are claimed to have been tasted by the Qianlong Emperor, despite historical records depicting him as a discerning eater.

The 'Qing History Manuscript' recounts that the Qianlong Emperor had a penchant for arranging royal excursions. He organized 6 such trips to 'Lower Jiangnan' during his lifetime (fig. 7), which resulted in significant financial strain at the time. As an emperor who pursued a high quality of life, he exhibited a keen interest in collecting premium dishes. Given that the Qing Dynasty was a non-Han regime, the royal family's dietary preferences adhered strictly to Manchu customs.

This embellished marketing attempts to attribute nearly 10,000 dishes to the Qianlong Emperor, crafting an image of opulent living for the ruling class in the past. In reality, it's a calculated merchant strategy to ensure profitability. Unfortunately, this approach results in a 'detached' and manipulated narrative.



7. *Qianlong emperor's royal Voyage in 1751, Painter: Yang Xu, Qing Dynasty*

Similarly, the illusion of opaqueness (Soja, 1989) manifests as a dislocation of cognitive space. Local traditions, customs, and folk narratives have undergone multiple interpretations, resulting in deviations in understanding. Some historic district renovation projects pursue popularity to enhance commercial influence. In this process, there is 'story fabrication' woven into the renovation of historical districts, often stretching connections with well-known historical stories and figures. Examples include 'The Controversy of Li Bai's Birthplace' and 'Qianlong's Food Journey'.

Spatial narrative arranges events with practical and causal logic. It achieves spatial juxtaposition marked by coexistence and synchronicity, thereby realizing a fusion of space-time composite narrative (S. Lu, 2013). Take Yangzhou, positioned along the Qinhuai River, as an illustration of this principle—a geographical anchor for various historical legends and literary allusions, contributing to grand narratives. Similarly, the narrative composition of Pingjiang Street, a site from the Song Dynasty, stems from the amalgamation of the natural environment and life circumstances, culminating in the formation of a distinct cultural landscape (fig. 8).



8. *The Pingjiang historic street, Painter: Yang Xu, Qing Dynasty*

Langtou Village presents a relatively cutting-edge strategic solution (Zhong et al., 2023) that delves deeply into the linguistic landscape, facilitating a dialogue between historical heritage and contemporary culture. Language is employed as an interactive marker for reconstructing landscape heritage, encompassing comprehensive discussions about temporal matters. This also includes contemporary emotional narrative characteristics (Duizenberg, 2020). Consequently, Langtou Village fosters the popularity of the area through historical celebrities, relying on their biographies. Historical sites within the village are strategically concentrated. Researchers utilize this to establish variables for discourse analysis, aiming to harness the potential of temporal elements for the reconstruction of the historic district.

The linguistic context in Langtou Village's landscape evolves from the achievements in imperial examinations, evolving into a 'collective honour' for the villagers across generations, and these elements are based on murals and traditional academies, while the lintels form a visually nostalgic experience. The study revealed that, in previous experiences, the local area has begun to employ identifiers within spaces to compensate for the lack of historical information in intricate details.



9. *The visual narrative elements of Langtou villiage, Guangdong, 2019*

Amid the current blurring of boundaries between renovation and heritage preservation

in old areas, creators imbue historical remnants with new significance within the concept of renewing historic districts. In this report, I employ reflective nostalgia to encapsulate the spatial reset of a novel historic district. Subsequent chapters will delve into a thematic analysis of Langtou village, incorporating architectural typology as a coding principle. The portfolio is presented in the form of a visual diary, chronicling the preservation practices within the historic district.

The report intends to validate the reconstruction of these concepts from a contemporary perspective, accomplishing the convergence of historical and cultural contexts. It extracts distinctive elements and styles, showcasing the overlap between them.

3. Critical Thinking of the Actual Practice

The appreciation of land value has led to indigenous migration. Gentrification (Huber et al., 2018) is more often driven by tourism needs. Conservation actions frequently entail collaboration among multiple agencies. From the perspective of creative design, these empirical concerns will be temporarily set aside in the submitted project.

Smith (2006) emphasizes that attention to historical objects has the potential to be perceived as creative visual expression. Traditionally, the renewal of spatial interpretation supports conservation actions across three dimensions: text, image, and spatial narrative.

In my prior practice, the conceptualization stage centred on capturing the metaphor of visual symbols but neglected to interpret the elements within a specific context. As a result, my work can be seen as an attempt to rectify the shortcoming of a 'compressed historical narrative'. To address this, the practice incorporates architectural typology to aid in the practical assessment of morphological characteristics of historic districts based on specific case designs, thereby enhancing overall control of spatial form.

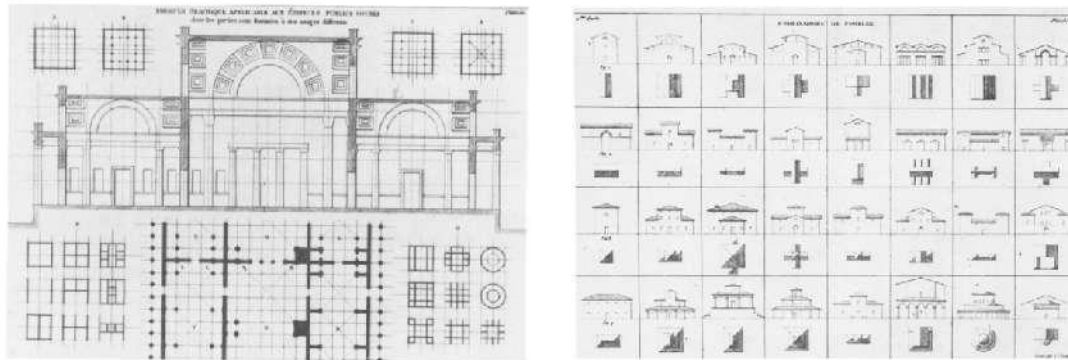
Analyse the creative or illustrative nature of practical work

Architectural typology initially originated in the study of urban fabric in Italy in the 18th century. After theoretical accumulation, Conzen (2001) defined certain research terms and theoretical frameworks of urban morphology, integrating research traditions from geography (Schlüter, 2020) and German urban morphology (Geisler, 2007). The aim was to develop analytical methods for urban design principles that are practice-oriented and focused on the 'main purpose refinement' of urban landscapes.

From the perspective of elements to the whole, a basic framework for morphological analysis is proposed. This framework comprises three key elements: streets, architecture, and spatial layout. Contemporary heritage protection practice is

dedicated to exploring the historical traces of morphological changes in the living environment and documenting the process and outcomes of these changes. Durand (2013) endeavours to represent the most significant buildings from each era using illustrations. These are depicted through sketches of uniform proportions. The fundamental structural components are summarized through the arrangement and combination of geometric shapes, thereby establishing a schematic system of scheme types.

(fig.10)



10.J.N.L. Durand, *geometric schemes and their application in architecture*, (Werner Oechslin, *Premises for the Resumption of the Discussion of Typology, Assemblage, no. 1* (1986): 48.)

The depiction of the ancient Chinese capital's typical textures could take the form of 'brushwork paintings'. The layout of historical blocks in contemporary China has inherited this historical aesthetic. The 'Along the River during the Qingming Festival', is a long scroll painting by the Northern Song Dynasty artist Zhang Zeduan, vividly illustrates the morphological texture and daily life of the capital during the Song Dynasty (fig. 11).

The spatial layout of streets is firmly rooted in people's historical experiences. It's important to note that, during the Song Dynasty, Chinese commerce thrived, with bustling markets and restaurants lining the streets. Although decades later, due to changes in dynasties, the once-prosperous capital succumbed to the upheaval of war, the visual landscape of street markets from that era can still be used as a realistic representation. By reviewing and replicating the characteristics of these street forms, we can recreate a tangible sense of historical continuity.





11. Along the river during the Qingming Festival, Zhang Zeduan, Bianliang, Northern Song dynasty

Liu (2012) was early integrated the study of typology and classical Chinese architecture. The data is extracted from visual sources, observing the specific urban layout of the Song Dynasty's capital city. This observation is then compared with other historical periods to systematically categorize significant architectural forms.

The heart of the city is bisected by a river, connected via the Hongqiao bridge on either bank. The exterior of the shops along the street features 'stalls,' which serve as shade or outdoor dining areas. These shops are designated by banners (fig. 12). The arrangement of buildings is interspersed. Liu further categorizes street-facing buildings into semi-open and open spaces, delineated by entrance signs. This offers insights into the consumption behaviours of various classes of residents during that historical period. Additionally, the high level of openness contributes to an enhanced visual identity.



12. Street texture in Bianliang, Zhang zeduan, Song dynasty



13. The typical British High street, UK, 2021

In contrast, the revival of the High Street in the United Kingdom also serves as a vehicle for conveying a nostalgic narrative (fig. 13). This real-world project encapsulates the spatial narrative of the premodern era with the hallmark of 'paradigm replication.' The crux lies in 'recalling and recreating' through the activation of existing buildings (Carmichael, 2016). By transcending the confines of context, time, and space, and in conjunction with typological theory, certain parallels emerge between the spatial narratives of High Street and Bianliang.

My interpretation posits that they function as witnesses, representing their respective eras of commercial prosperity, and as vessels of historical nostalgia. Architectural typology anchors on community interaction and ideological cultural landscapes as the primary components of architectural types. The 'spatial turn' theory of the 1980s infuses emotions and reflections into places as repositories of architectural ensembles that embody the social functions of different epochs. This essence is captured through the commemoration of the past.

My blog submission documented the conceptual process, practical methods, and strategies of the 'Phoenix Historic Street renovation design. I delve deeply into the street's essence, observing infrastructure, building construction, and even storefront signs. These observations are presented through photographs and images, capturing the diachronic and synchronic aspects of elements. By integrating sketches and visual diaries, I elucidate the transfer of data within the present space. This raises pivotal questions: Which parts are replicated? What is communicated? How are spatial elements distilled to fit contemporary contexts, and establish links to specific historical periods or events?

Practice-based project submission presentations for major projects

My practice is based on a selected typical case and involves case analysis and textual analysis within the historic district to generate visual representation ideas reflecting the current renovation of the historic area. The project is situated in a small market town in the northeast of Huanggang City, Hubei Province, just a one-hour drive from Wuhan. The town is nestled within the mountains, connected to mountainous scenic spots and national forest parks. Shengli Town was a border city during China's Warring States period. Historically, it played a strategic role due to its transportation industry and as a military stronghold, creating a multi-layered narrative environment. (fig.14)

During the investigation, the team comprehensively surveyed and mapped the entire urban area of Shengli Town. With its rich history, the construction plan for this project was finalized in 2019. The project is located in the old town centre of the market town, where historically, bustling commercial and trade activities gradually gave rise to a vibrant bazaar. However, due to conflicts and land development, the existing site no longer provides suitable conditions for adaptive reuse. Given the flat and open terrain of the community, it was chosen as the construction site for the project.

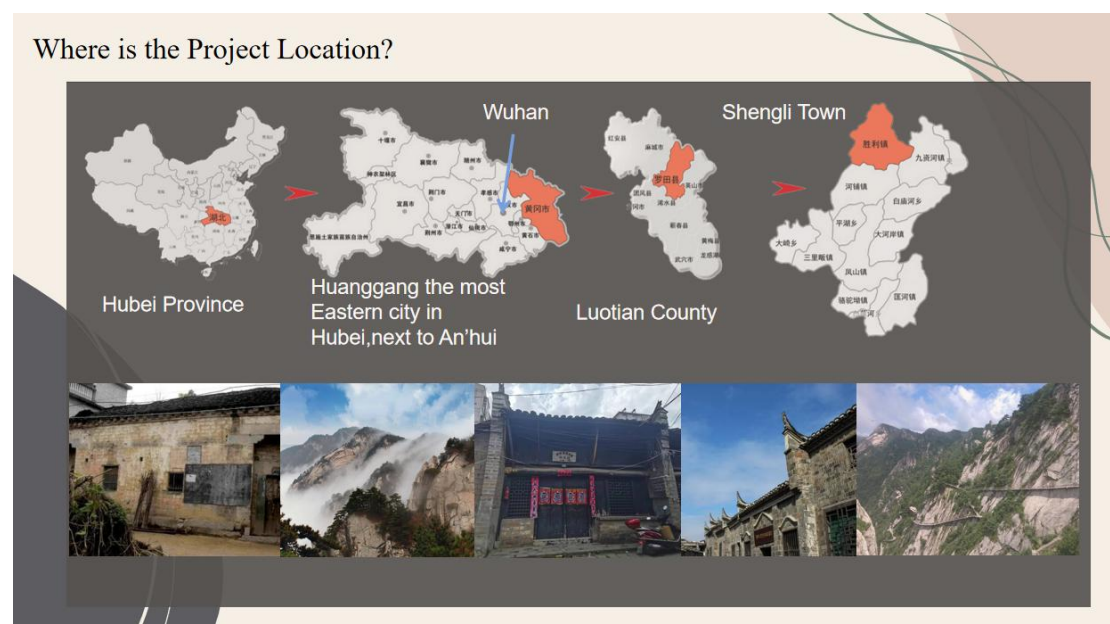


Figure 14

The Shengli Hometown project encompasses a planned land area of 1440.69 acres, designed as a comprehensive community to showcase the regional culture and extend its influence throughout the existing urban area. The plot is roughly a regular quadrilateral, situated in proximity to the riverbank in the south and the mountains in the north. From my perspective, I critically evaluate the Shengli Hometown Block; indeed, I acknowledge that it lacks certain components and exhibits some deficiencies

in terms of its aesthetic features and sense of place.(fig.15)

As a project focused on the reproduction of cultural landscapes, I approach it from the standpoint of residential aesthetics. I combine considerations of topography and function to propose an innovative regionalization scheme. This involves exploring the migration narrative of Shengli Town's Old Street and examining elements such as spatial form, spatial experience, and architectural decor. By delving into these components, I aim to recover the missing diachronic essence and enhance the traditional layout of the plot. This innovative approach has been thoroughly documented in a visual diary.

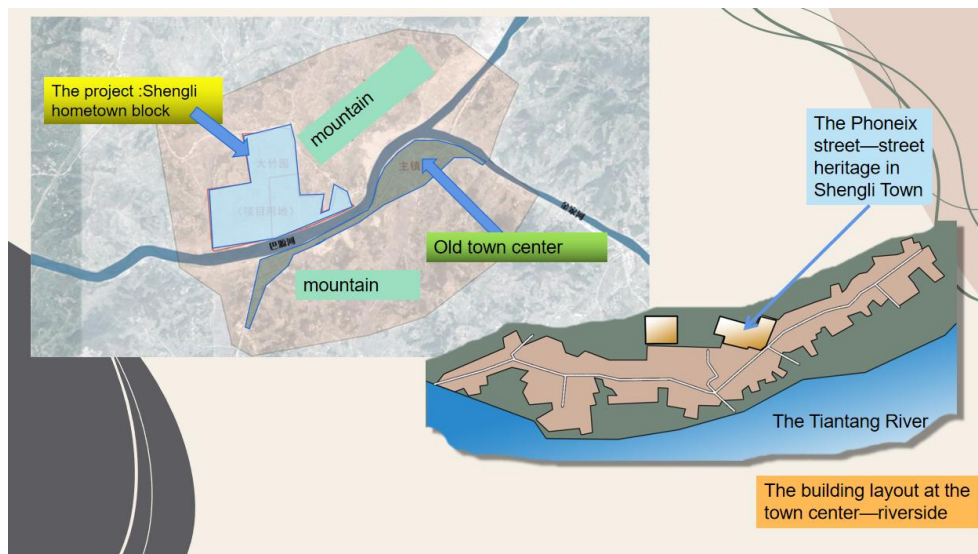
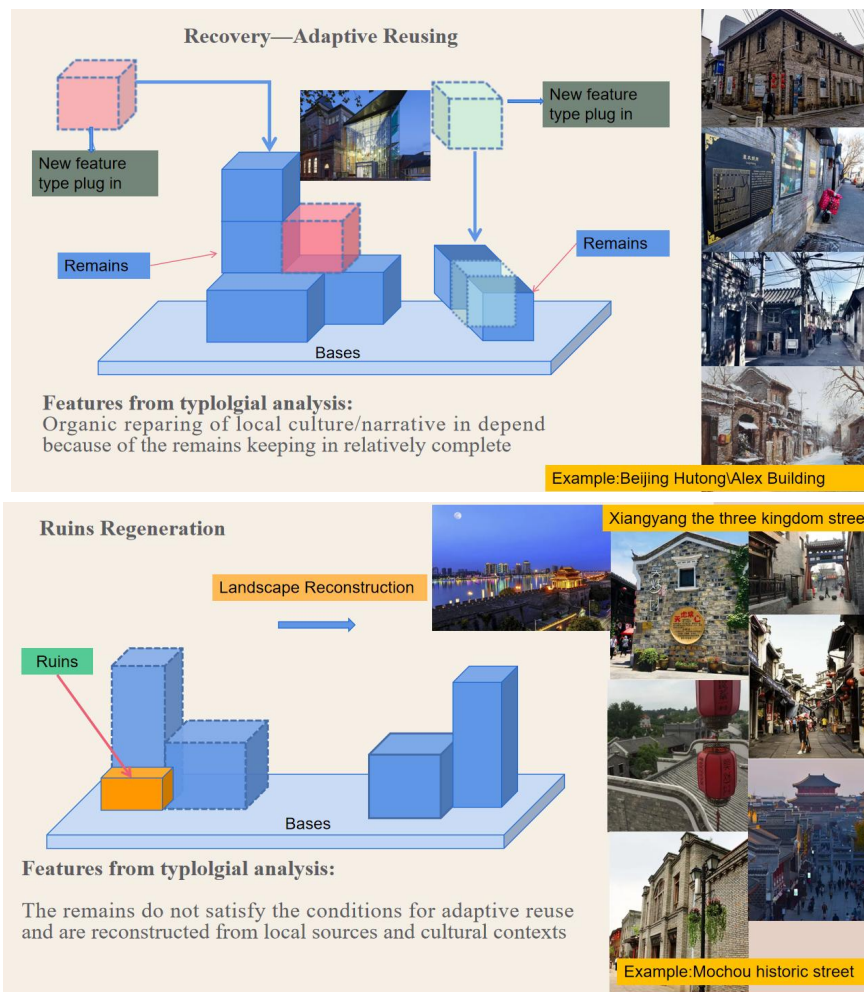


Figure15

The 'Hometown' project involves the reproduction of a landscape, achieved through a study of the morphological traits of local landmarks. The issues addressed in this endeavour go beyond the simple incorporation of traditional elements into structures. Unlike adaptive reuse, the named blocks within Shengli Hometown correspond to the project's spiritual vision: the creation of an antiquated block that resurrects local historical culture and architectural style. The block's appearance, revitalizing the regional cultural landscape, serves as a testament to the imperative of heritage preservation.(fig.16)

My grandfather, a local people of Shengli Town, he didn't thought these landscapes as particularly exceptional in memory. He would often remark, "I am acquainted with these old houses. Growing up amidst these mountains, I gained insights into which materials like mud and tiles could construct a sturdy abode. Although it might not be aesthetically appealing, I hold gratitude for my father's meticulous study and resourcefulness during times of material scarcity. He provided shelter for his family through pragmatic construction, where even intricate designs remain the memorable ritual."



Analysing the objectives, methods and expected results of practical work

Morphological typology research introduces related design work. The typological map emphasizes the control of spatial relationships between structures. Therefore, based on existing data and research results, reasonable speculation can be made regarding the typological analysis of local Ming dynasty street-facing buildings. Since Shengli Hometown lacks well-preserved ruined foundations, "*Hometown*" signifies not only a geographical location but also a place to experience memories, guided by a certain intention to evoke nostalgia. Regarding the architectural layout within the plot, a significant portion of the local architectural form is influenced by the migration history of 17th-century residents. To ensure a balanced population distribution across the country, policies necessitated the migration of densely populated eastern regions to the central and western areas, fostering regional cultural integration. Centuries ago, the cultivation of Chinese medicinal materials, commercial activities, and the exchange of medicinal expertise facilitated human migration.(fig.17)

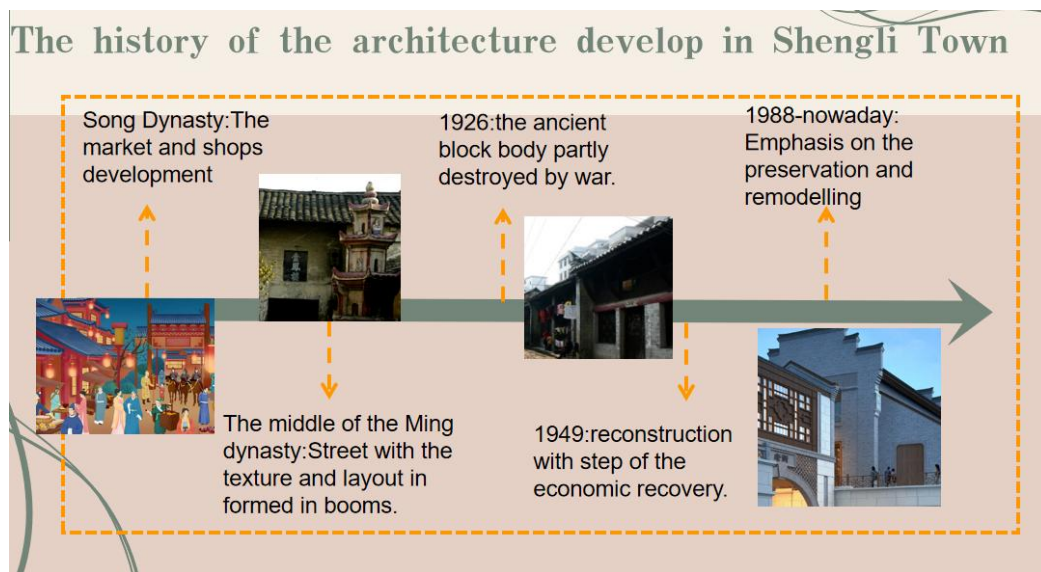


Figure 17

In context, the project team considered the impact of historical immigration on architectural style during the conception stage in 2017. Adjustments were made based on the local climatic environment, and decorative details incorporated features from various locations. While the resulting form is rich, the style appears overly mixed. To accentuate commercial aspects, Western-style elements were introduced. Recognizing the lack of style authenticity, I intend to meticulously observe and analyze several existing relics within the street in the old Shengli Town, employing a typological map approach. The typology is rooted in the sampling and summarization of The Phoenix Tower and surrounding historic buildings. Subsequently, strategies for the layout of the Hometown block are proposed, considering aspects of sensory and spatial experience.(fig.18)



Figure 18

The illustration indicates that the Phoenix Tower aligns with the plot's boundary and remains unaffected by the old block's road construction. Population migration has led to a fusion of local architectural styles, incorporating diverse influences like northern courtyards, Huipai houses, and Jiangnan houses. The eaves wall interface is categorized into two types: longhouse buildings and horizontal house buildings, based on function and orientation of use. This adheres to the general rules of traditional residential floor plan layout.

As a significant architectural cultural relic, the Phoenix Tower presents complex information for interpretation. Utilizing a typological map, one can discern that the integration of styles resembles layered information. This amalgamation of architectural form and functional considerations not only vividly portrays material elements such as beams, columns, walls, doors, and windows, but also reflects shifts in occupants' living patterns and spatial utilization.(fig.19)

The longhouse is composed of a courtyard resembling a promenade, interconnected by wings room, the Tengjiapu Street serves as the main entrance on the south side. The house incorporates materials like brick, stone, and wood, which create a gradual transition from the exterior to the interior, forming a sequence of public and private spaces. The stone patio complements this arrangement. Historically, Phoenix Tower functioned as a sentinel station before being transformed into a temple. The original independent entrance was converted into a public entrance, and the internal courtyard evolved into a semi-private shared space. The roof features bright tiles that enhance illumination, directing light towards the statue and emphasizing the solemnity of the

moment.

The old horizontal house building shapes an open space facing the street. The window sill serves as a direct counter, and the street-facing area is divided into two storefronts. This design aligns with the format of food and handicraft workshops from the late Ming Dynasty, reflecting a processing-sales integration approach.

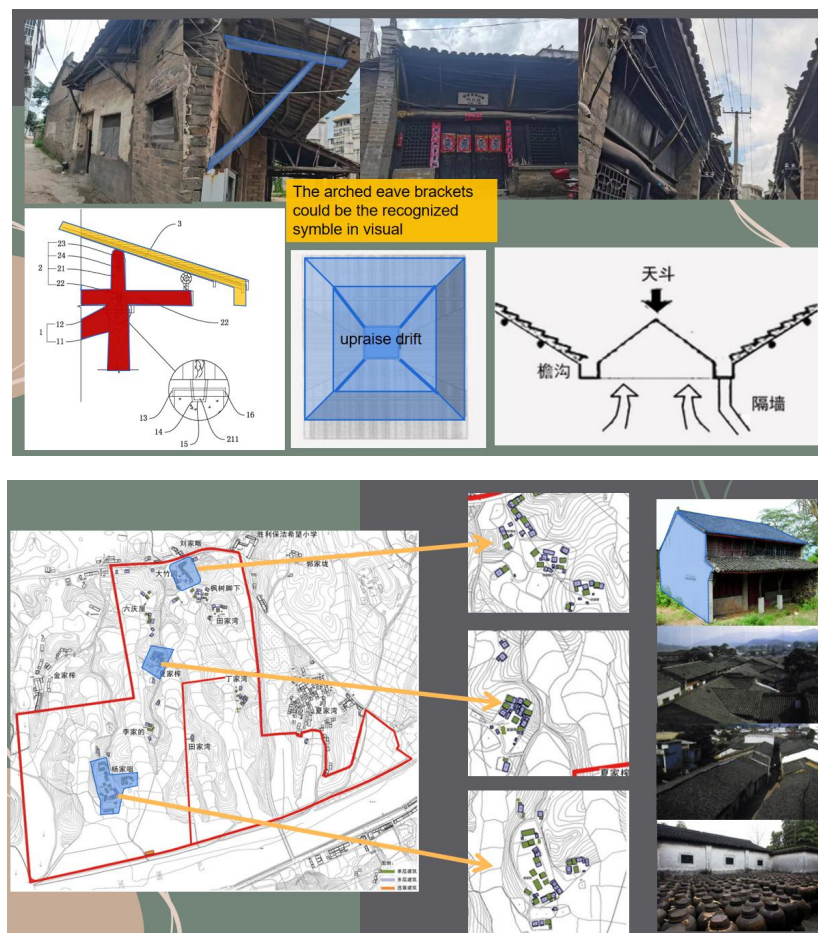


Figure 19

On account of the research into existing local heritage forms, I conducted an analysis and reflection of Shengli Hometown from the perspective of spatial form and building types. I redefined the project's location map and the overall layout of the buildings, reshaping the spatial form and structural characteristics of the block. I highlighted areas with mixed styles through picture comparisons, the elements in visualize can be uniquely developed as a landscape axis, showcasing different historical periods, thereby creating a cultural corridor. Specific details, such as the use of bucket arches for eaves and Hui-style eaves, as well as uniform material and tone for gables, can be implemented. Some Western-style landscape decorations can be removed. For the landscape corridor, similar paving materials from the old street can be employed to address the issue of maintaining the "time-lapsing" of the existing landscape.(fig.20)

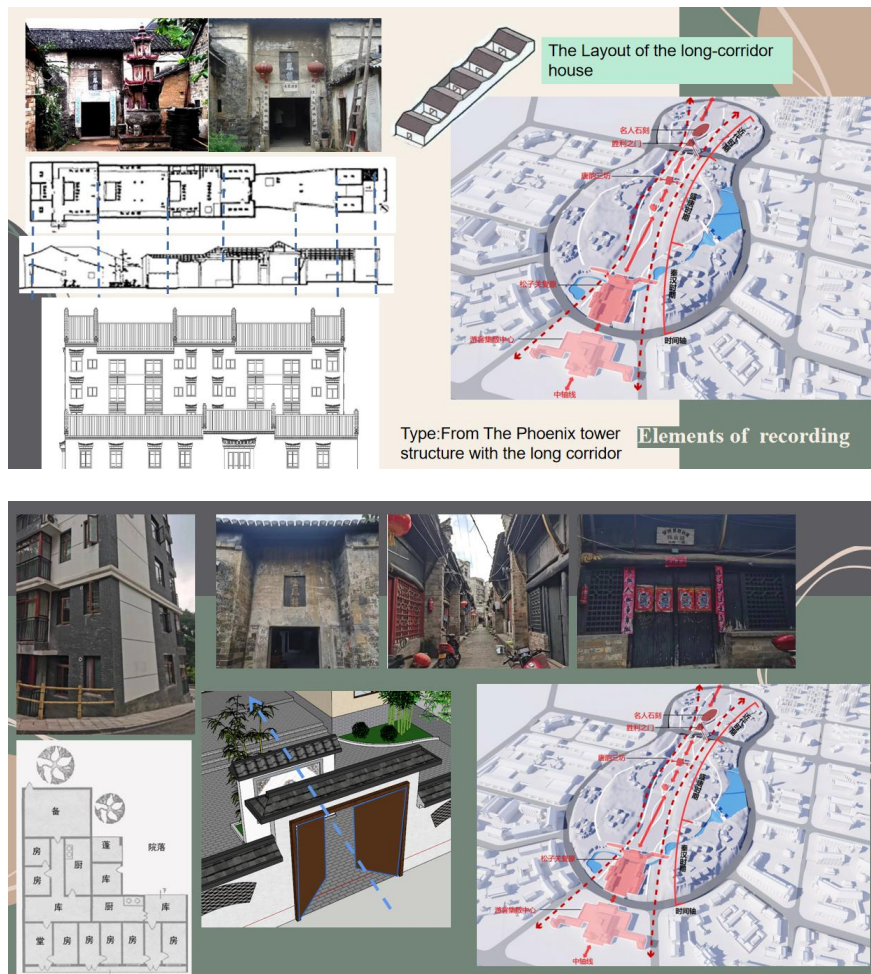


Figure 20

Conclusion

As my exploratory pilot project, the combination of architectural typology theory and phenomenological interpretation demonstrates that the visual representation of historical districts in remote areas can be more authentic. The analysis of spatial textures through observations and assessments of streets, courtyard layouts, architectural forms, and other elements can reveal a clearer historical evolution of architectural styles. Changes in living patterns are often influenced by population migrations. This project's exploration has allowed me to identify a crucial guiding principle for the design work – understanding the evolution of spatial attributes and tenure relationships within the central part of the plot.

Distinctive architectural forms often arise from specific functional requirements. For instance, there are numerous unique building types, such as bell gate towers, stilt towers, theatres, and well pavilions. These diverse forms mirror the needs of cultural traditions and living customs. However, as a commercial project, Hometown also

needs to consider other factors beyond emotion and experience, such as climate, sunlight, and community safety.

Currently, the part of my relevant research in China predominantly focuses on cities with well-preserved historical styles and abundant detailed information. However, there is significant potential for neighbourhood design projects in remote locations. Exploring spatial relationships and morphological functions from the perspective of architectural form and type is still valuable to address the framework in the future.

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