XIAMEN "CINEMA"
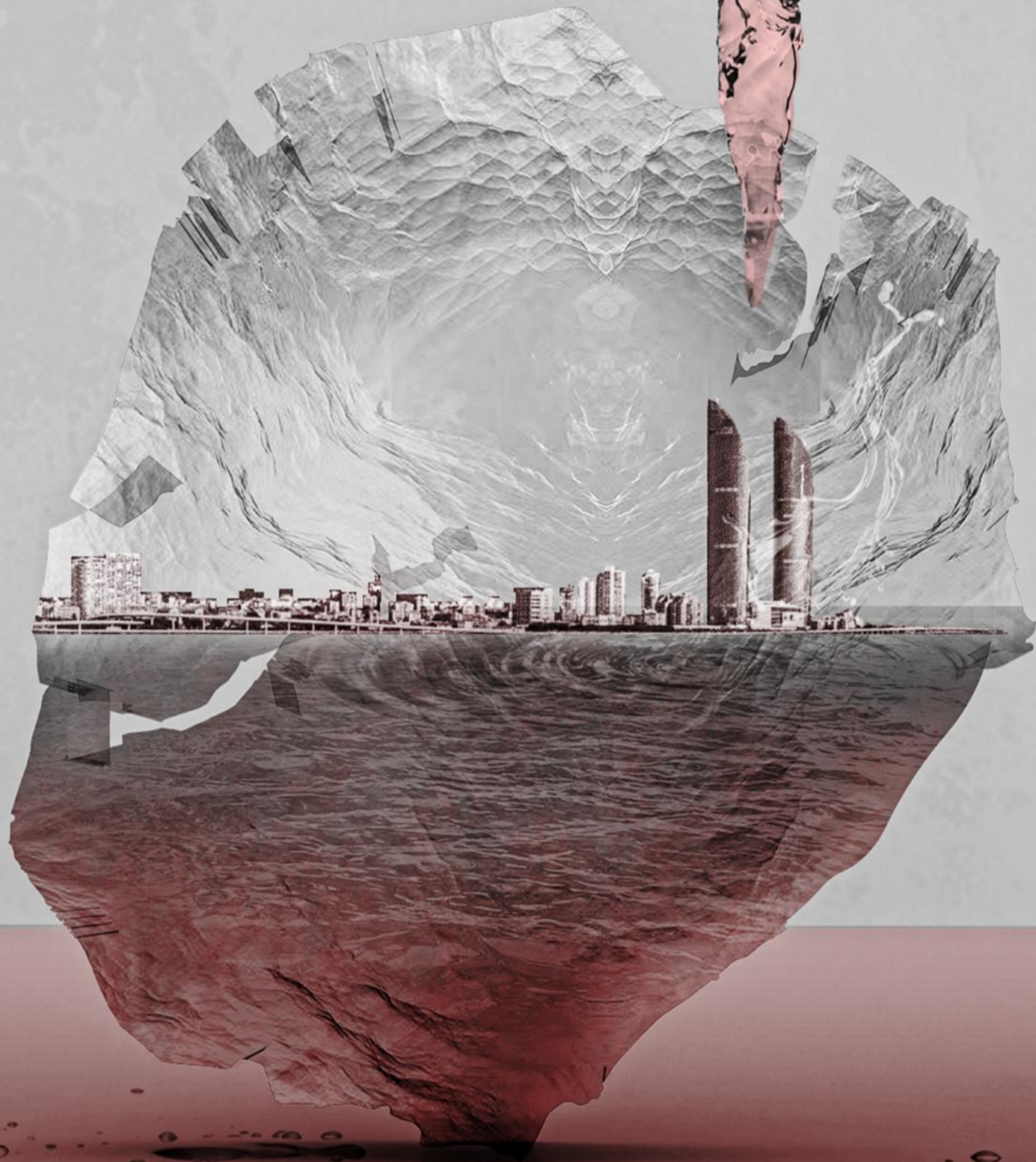
TIMELINE PROGRAM

WE LIVE IN THE AGE OF IMMEDIACY; A FLAT AND WILDLY GLOBALIZED TIME IN WHICH
THE TICKING CLOCK BECOMES...
"THE REGULAR COMMON BEAT AND RHYTHM OF THE MACHINE."

WANG ZILU

王梓陆

UCA ID: 2020160

XMU ID: 36320202200042

NEAT AND UN

BECOME YO

CO

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NEAT AND UNIFORM GENTRIFIC

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ALIZATION D OP GENTRIFIC

FORM COM

MERCIALIZ

FOREWORD

'Today's objective objects are misplacing the traditional values of society, and at the same time reorganising the architectural elements in a freer way. Through the presentation of architecture, our past experiences are organised and strategically transformed into experiences of events, and strategy is an important word for architecture, not just the traditional plan to configure a building within a defined base, but the intervention of heterogeneity. It is through the intensification of events and spatial impacts that the city or architecture can be elevated to another level, where the hostility of heterogeneous elements, and their recombination, will lead to more events and impacts. In today's culture and society, it provides a new point of transition for architecture in the city.'

"今日客观的物体，在错置社会上的传统价值，同时以更自由的方式去重新组构建筑相关的元素，透过建筑的呈现，我们过往的经验被组织与策略性地转换为事件的经验，对于建筑，策略是个重要的字眼，不在只是传统的规划图，在规定的基地内去配置建筑物，而是异质性地介入。必须藉由加剧事件与空间的撞击，城市或是建筑才能晋升到另一个层次，异质元素的敌对状态，与重新结合，将引发出更多的事件与冲击。在现今的文化与社会中，它提供了城市中的建筑，崭新的转换点。"

(*Paul Virilio*, 1932—)

EVENTS, CITIES, LIFE FORCES, COLLISIONS

事件、城市、生命力、碰撞

In the beginning of this book, I focused on the relationship between Zhongshan Street and gentrification, but in fact, the extent to which Zhongshan Street itself is eroded by gentrification does not affect the lives of the original residents. This area lies in a delicate balance.

The city is not the art of images, nor is it the theory of images. I don't believe in the idea that you can design deconstructed, new cities or buildings; But you can design non-hierarchical, non-traditional situations.

Yingping Area is the starting point of Xiamen's urban social development, and it is also the traditional memory area of old Xiamen in the eyes of the people of the whole country. However, with the progress and ups and downs of The Times, the expansion of Yingping urban space and the adjustment of functional structure, as well as the continuous invasion of modern lifestyles, traditional culture is being eroded by modern civilization. The infinite expansion and spread of capital and commercial space not only causes the crowded and chaotic space environment of Yingping, but also swallows the social value of public space of Yingping, and the city is gradually losing its vitality.

Therefore, how to push "gentrification" to the public and expose this phenomenon to people is the core issue that I am concerned about at present.

在本书的开头部分，我着重于研究着中山街与缙绅化现象之间的关联，但事实上中山街本身受缙绅化侵蚀的程度并不会影响原本居民的生活。这个区域位于一个微妙的平衡点上。
城市不是图象的艺术，也不是图像的理论。我不相信可以设计解构，新的城市或建筑的想法；但是可以设计出非层级性、非传统的情境。
营平片区是厦门城市社会发展的起点，也是全国人民心目中老厦门的传统记忆区。但随着时代的前进和起伏，营平城市空间的扩展和功能结构的调整，以及现代生活方式的不断侵入，传统文化正在一点点地被现代文明所侵蚀。无限扩张和蔓延的资本和商业空间除了造成营平拥挤混乱的空间环境外，还吞噬了营平公共空间的社会价值，城市正在逐渐失去活力。

因此，该如何将"缙绅化"推向大众视野，暴露给人们这个现象是我目前关注的核心问题。
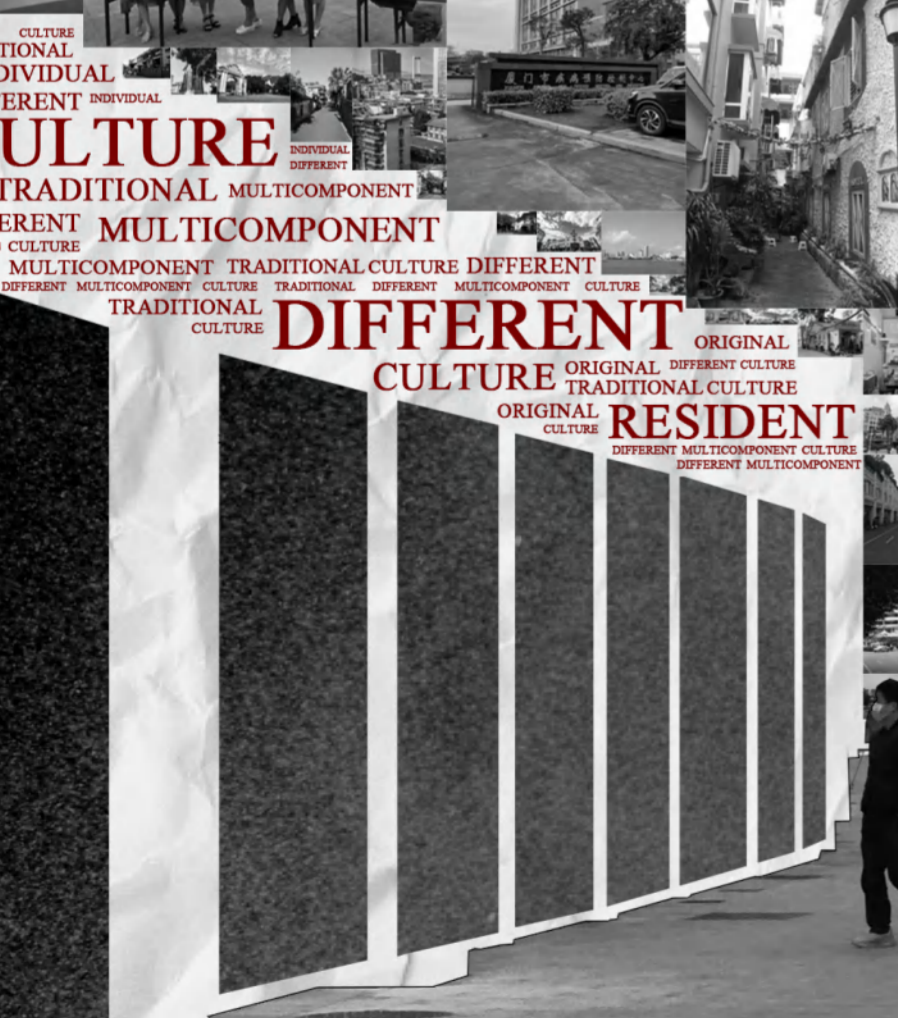
CONTEXT

①

GENTRIFICATION
缙绅化

WEST STREET, NEW YORK AND ZHONGSHAN STREET, XIAMEN
对比纽约西村与厦门市中山街

CRITICAL THINKING

Similarities and differences between Xichun and Zhongshan Street
西街与中山路的异同

CONCLUSION

Gentrification, while merely a phenomenon, is a problem for the surrounding communities
缙绅化虽然仅仅是一种现象，但对周边社区来说是一个问题

②

PHENOMENALIZATION
现象化

HISTORY AND DILEMMA OF YINGPING OLD CITY
营平古城的历史与困境

CRITICAL THINKING

Changing stereotypes through theory
运用理论研究改变刻板印象

CONCLUSION

The commercialization of Zhongshan Street is potentially invading the historical district
中山路的商业化正潜在地侵入历史街区

③

NARRATIVE AND HISTORICAL EVENTS
叙事性与历史事件

CURRENT SITUATION OF YINGPING DISTRICT
"有色眼镜"下营平区现状

A TURNING POINT

Discard the dross and take the essence
去其糟粕，取其精华

CONCLUSION

⑥

TIMELINE AND HISTORICAL TRAJECTORY
沿着时间线与历史轨迹

"BOTTOM-UP" RESEARCH: MAP OVERLAY METHODOLOGY
"自下而上"的研究：地图叠加方法论

CRITICAL THINKING

More influential narrative events in Yingping District
基于有影响力的营平区历史叙事事件

⑤

HEJDUK, TSCHUMI AND KEVIN LYNCH
海杜克，屈米与凯文·林奇

EVENT, NEGATIVE SPACE AND DISTANCE
事件，负空间和距离

CRITICAL THINKING

Based on whether the site should be 'top-down' or 'bottom-up'
基于场地的设计应该是"自上而下"还是"自下而上"

④
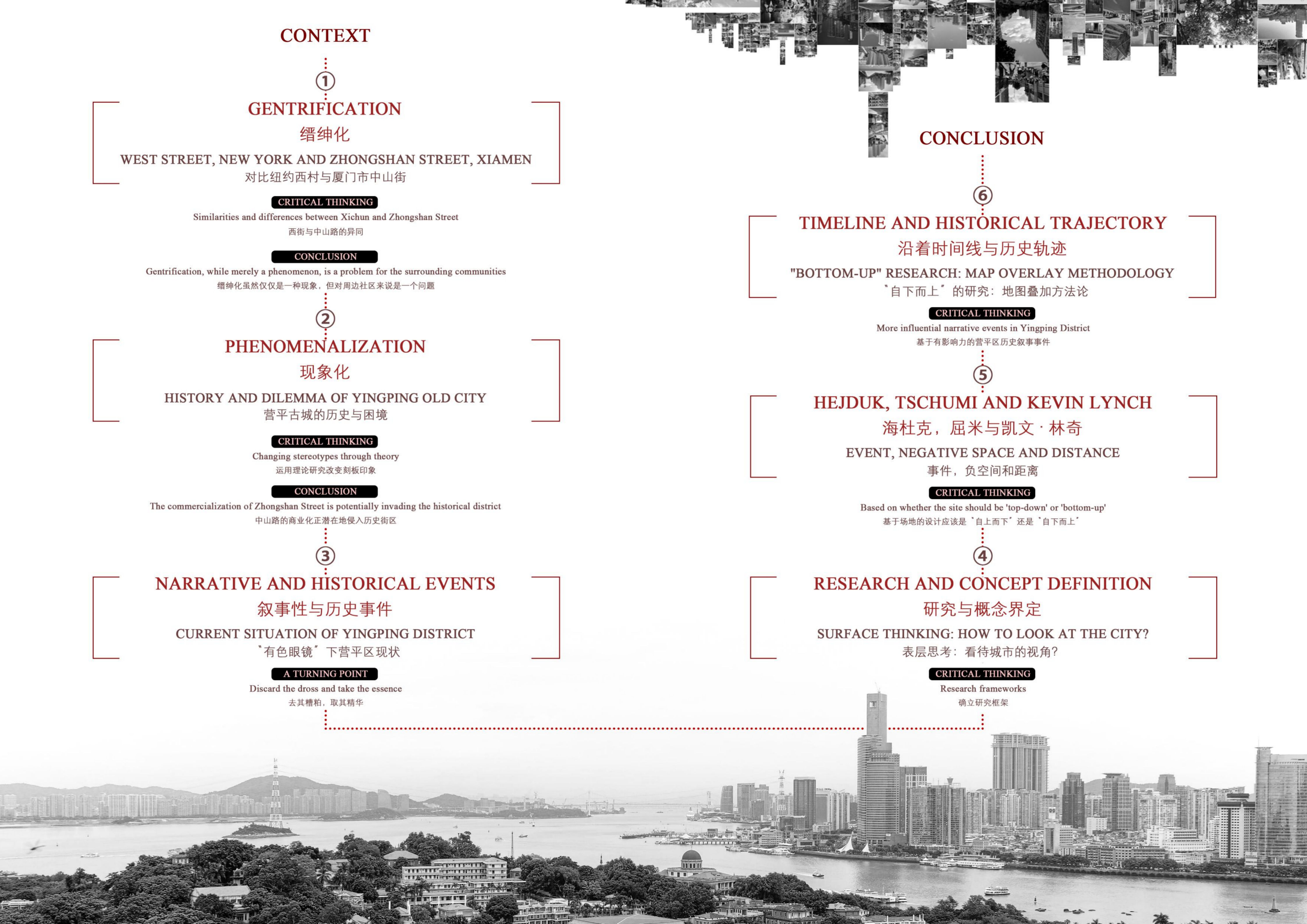
RESEARCH AND CONCEPT DEFINITION
研究与概念界定

SURFACE THINKING: HOW TO LOOK AT THE CITY?
表层思考：看待城市的视角？

CRITICAL THINKING

Research frameworks
确立研究框架

EARLY 20TH-CENTURY
DAMAGED BUILDINGS
NEXT TO A NEW LOFT
TOWER IN MEXICO
CITY'S COLONIA
ROMA

①

GENTRIFICATION
缙绅化

WEST STREET, NEW YORK AND ZHONGSHAN STREET, XIAMEN
对比纽约西村与厦门市中山街

CRITICAL THINKING

Similarities and differences between Xichun and Zhongshan Street

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CONCLUSION

Gentrification, while merely a phenomenon, is a problem for the surrounding communities

缙绅化虽然仅仅是一种现象，但对周边社区来说是一个问题

WHAT IS "GENTRIFICATION"?

RENT   BRAND   CULTURE

The so-called gentrification refers to rising rents, the arrival of chain brands, fewer familiar faces, and the gradual disappearance of local culture. After the redevelopment of old neighborhoods, land prices and rents rise, attracting high-income people to move in, and the original low-income people have to move out, which leads to the process of gentrification, and makes the city farther and farther away from vitality and justice.

所谓绅士化，即指房租不断上涨、连锁品牌入驻、熟悉的面孔越来越少、在地文化逐渐消失。旧社区重建后，地价及租金上升，吸引高收入人群迁入，原有的低收入者则不得不迁走，这就导致了绅士化进程一再深入，也让城市距离活力和公正越来越远。
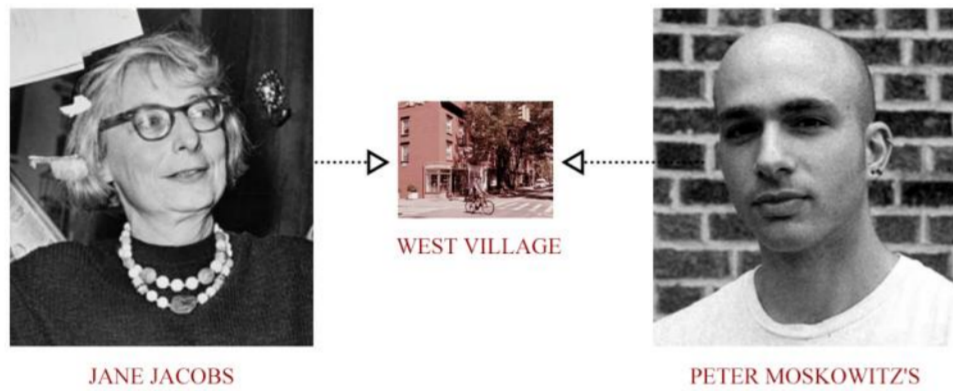
JANE JACOBS   WEST VILLAGE   PETER MOSKOWITZ'S

Fifty years separate Jane Jacobs and Peter Moskowitz's studies of cities, but they share a common subject: the West Village of New York.

In The Death and Life of Great American Cities, Jacobs explored the charms of New York's West Village as a way of confirming the errors of the prevailing conception of urban planning at the time. At the time, the West Village had a small but diverse streetscape, a wide range of occupations, classes and races, and a diverse culture that was bursting with vitality amidst the clutter.

简·雅各布斯与彼得·莫斯科维茨对城市的研究相隔五十年，但有一个共同的研究对象：纽约西村。
在《美国大城市的死与生》中，雅各布斯曾探讨西村的魅力，印证当时主流城市规划观念的错误。当时的西村，拥有小而多样的街道景观，多种职业、阶级种族的居民，多样的文化，杂乱中迸发出强大生命力。

Source: https://www.newyork.co.uk/west-village-new-york/
https://zhuanlan.zhihu.com/p/508258592

Peter Moskowitz, who sees himself as one of the characters in Jacobs' books, grew up in the West Village and "was able to walk to the primary schools on Hudson Street by myself at the age of ten because I knew everyone on the road and Mom and Dad didn't have to worry at all."

彼得·莫斯科维茨(Peter Moskowitz)把自己视为雅各布斯书中的人物之一，他在西村长大，"十岁时就能自己走到哈德逊街的小学上学，因为我认识路上的每个人，爸爸妈妈根本不用担心。"

ORIGINAL RESIDENTS OF THE WEST VILLAGE   THE WEST VILLAGE   WEALTH, WHITE

The original West Street was seen as "small shopkeepers, cheap rents that attracted artists and writers, streets of varying lengths, and a mixed-use, mixed-use zoning policy that made the streets of the West Village great places to watch people come and go, and made the neighbourhood an intimate system ......"

原本的西街在人们眼中是"小店家、吸引艺术家和作家的便宜租金、长短不一的街廓，以及多用途混合的分区政策，让西村的街道成为观看人来人往的好地方，也让社区成为一个亲密的系统…"

But 50 years later, when Moskowitz returned to New York after graduating from college, he found that the West Village had been transformed, with buildings full of childhood memories knocked down and rebuilt, replaced by unheard-of symbols of wealth, and sky-high rents forcing him to move out of the West Village ......

但50年后，当莫斯科维茨大学毕业回到纽约，发现西村已面目全非，充满童年回忆的建筑被推倒、重建，取而代之的是闻所未闻的财富象征，天价房租迫使他搬离西村…

COMMERCIALIZATION
MODERNIZE
HOMOGENIZATION
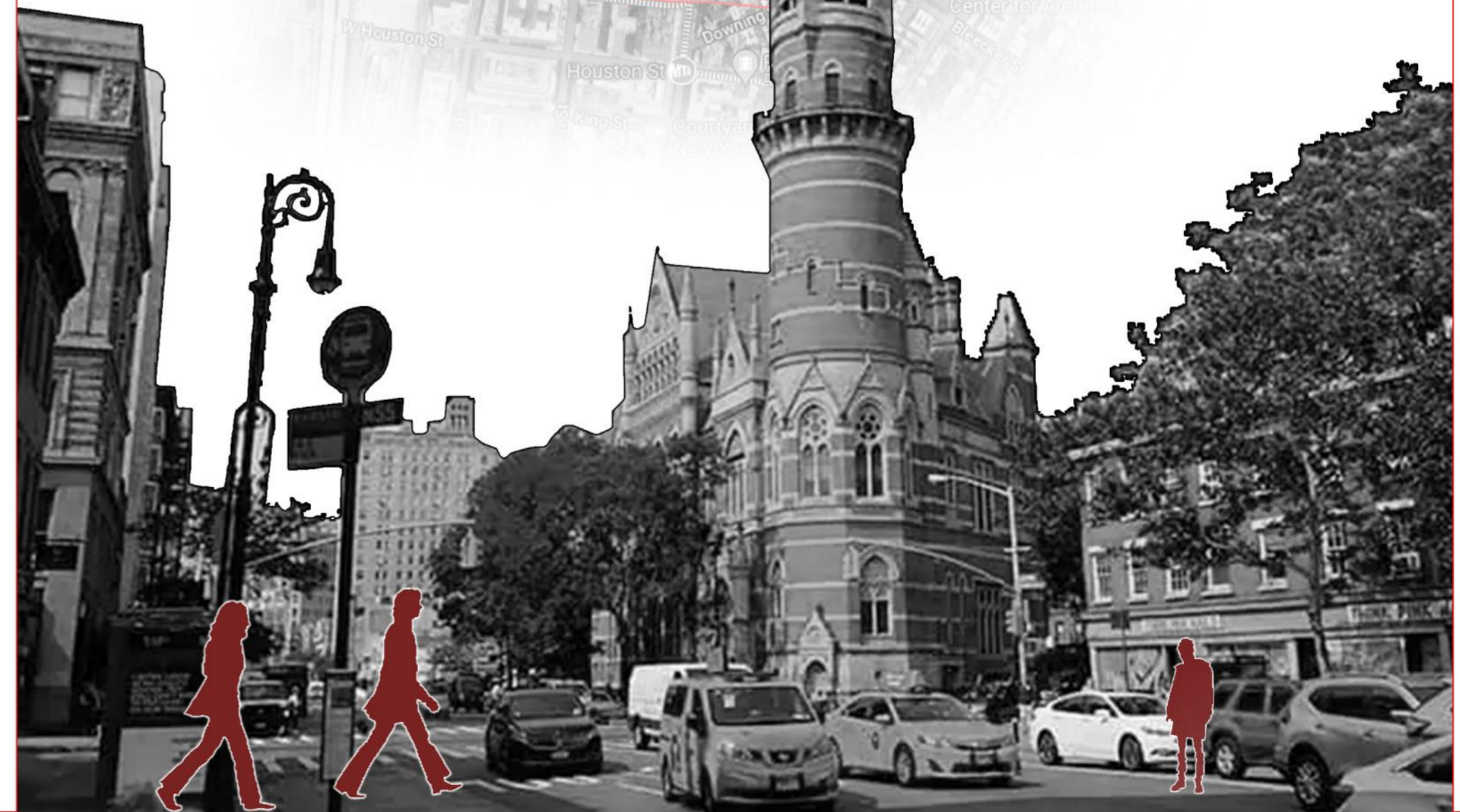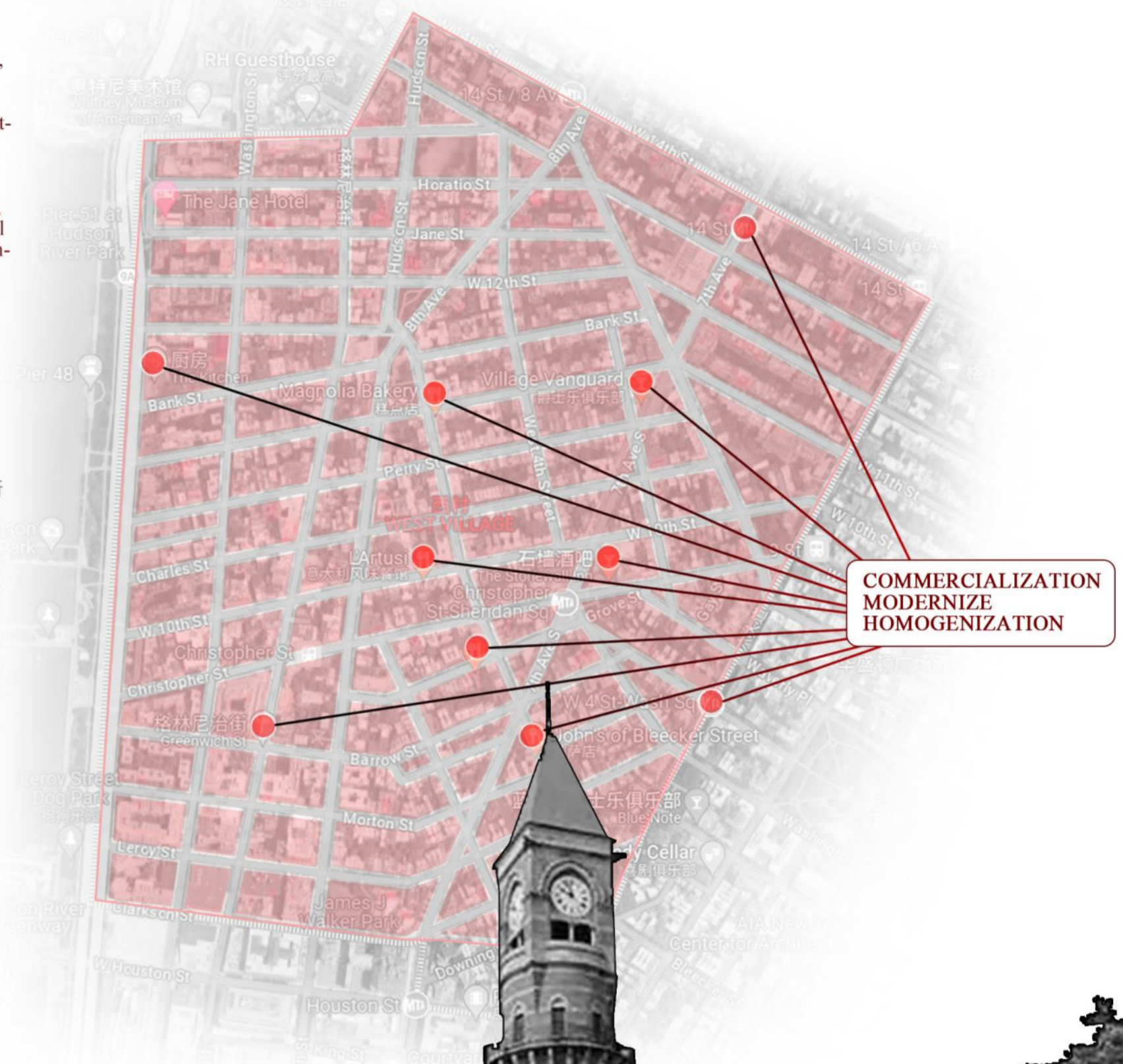
WHAT IS "GENTRIFICATION"?

Ethnic diversity: ✓
Variety of housing types: ✓
Class diversity: ✓
Cultural diversity: ✓
Store diversity: ✓
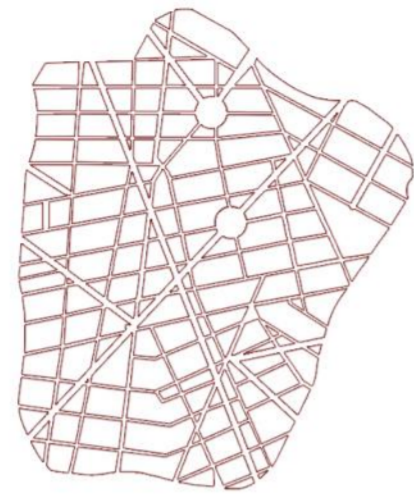
1961
WEST VILLAGE, NEW YORK

The original West Village accommodated a diverse mix of races, people and classes.

最初的西村容纳了不同种族、民族和阶级的人。

Ethnic diversity: ✓
Variety of housing types: —
Class diversity: ✓
Cultural diversity: —
Store diversity: —

2005
WEST VILLAGE, NEW YORK

In 2005, **Hurricane Katrina** brought catastrophic damage to New Orleans, which was then rebuilt. But it is also "reconstruction" that has changed the city's temperament beyond recognition.

2005年，卡特里娜飓风给新奥尔良带来了灾难性的破坏，随后进行了重建。但也正是「重建」让这座城市的气质变得面目全非。

Ethnic diversity: ✗
Variety of housing types: ✗
Class diversity: ✗
Cultural diversity: ✗
Store diversity: ✗
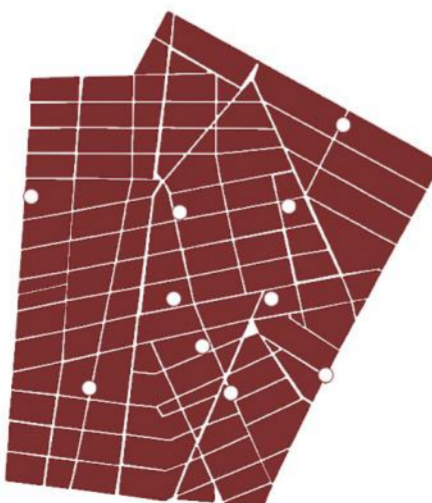
2022
WEST VILLAGE, NEW YORK

New Orleans was one of the most **diverse** and **interesting** cities in the United States, with diverse cultures, languages and architectural styles, as well as being the birthplace of black jazz, but **reconstruction** has sadly **taken away** all of that.

新奥尔良曾是美国最多样化、最有趣的城市之一，拥有多种文化、语言和建筑风格，同时也是黑人爵士乐的发源地，但令人遗憾的是，重建已经把这一切都带走了。
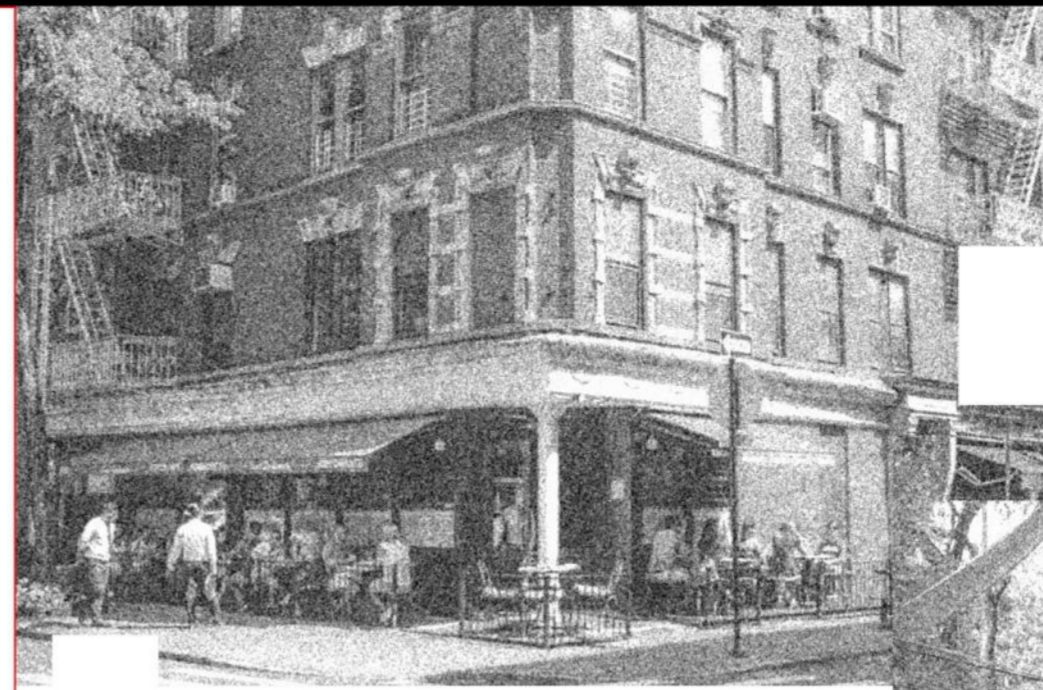
The original West Village had diverse buildings, shops, and people of multiple classes and races. But today this area has been redefined as a rich area. While it still looks like the West Village's overall look, the atmosphere is very different.

原始的西村具有多样性的建筑、店铺、多个阶级以及多个种族的人民。但今天这个区域已经被重新定义为富人区了。虽然它看起来仍在仿照当年西村的整体外观，但氛围已经截然不同了。

Urban construction is like a huge laboratory, there will inevitably be mistakes and failures, but it also provides opportunities for learning. Unfortunately, practitioners of urban construction tend to ignore those failures and only follow some superficial principles and generalized concepts.

城市建设就像一个巨大的实验室，难免会有错误与失败，但也提供了学习的契机。可惜的是，城市建设的实践者们却往往忽视了那些失败，仅仅遵循一些表象原则和大而化之的概念。

A city both familiar and strange.

WHAT MOTIVATED
THE GENTRIFICATION OF THE WEST VILLAGE?

1900-1950   GOVERNMENT   BUILD A CITY
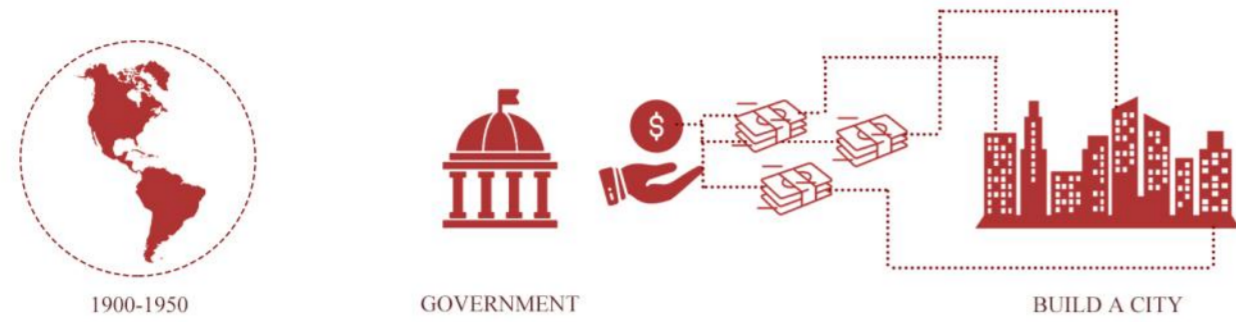
In the United States from the beginning of the last century to the 1950s, and later in some emerging countries, there was a kind of argument about urban construction: "As long as I have enough money, I can build the city well", which is commonly known as "boldness and extravagance".

在上世纪初到50年代的美国，还有后来的一些新兴国家，关于城市建设都有一种论调：〝只要我有足够多的钱，就能把城市建设好〞，也就是俗称的〝大气魄和大手笔〞。
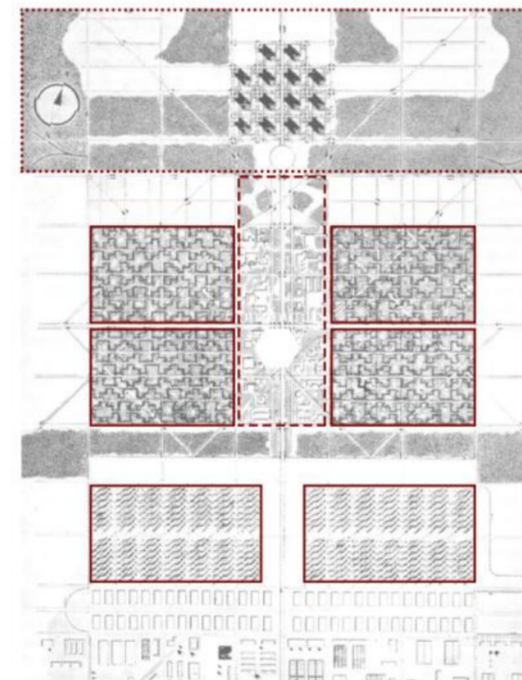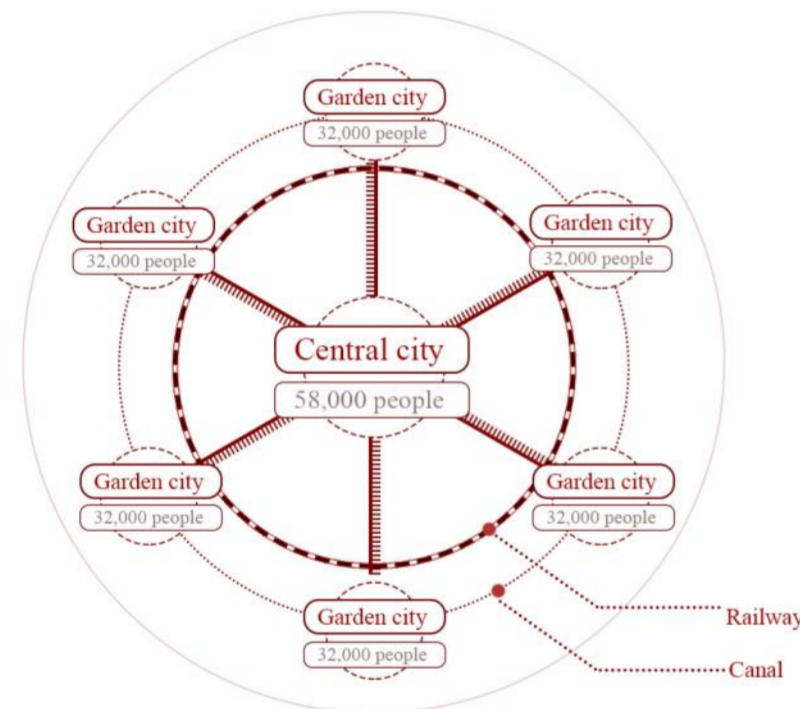
Ebenezer Howard

Le Corbusier

A house is a living machine.

Garden city
32,000 people

Garden city
32,000 people

Garden city
32,000 people

Central city
58,000 people

Garden city
32,000 people

Garden city
32,000 people

Garden city
32,000 people

Railway

Canal

It mainly relies on a series of spatial planning and design methodologies in The Western world since the 20th century, including Howard's "gardencity" theory, Le Corbusier's "The RadiantCity" theory, and the urban beautification movement that began in the 1890s in major cities in North America. These theories are not consistent. Le Corbusier's division of urban functional areas and the ultimate pursuit of efficiency are the subversion of Howard's "garden city". But on the whole, they have "boldness and big spending" in common.

它主要依托于西方世界自20世纪以来的一系列空间规划和设计方法论，包括霍华德的〝田园城市〞（gardencity）理论、柯布西耶的〝光辉城市〞（The RadiantCity）理论，以及始于19世纪90年代流行于北美各大城市的城市美化运动，这些理论并非一致，柯布西耶对城市功能区的划分、对效率的极致追求，就是对霍华德的〝田园城市〞的颠覆，但总体来说，它们有着〝大气魄和大手笔〞的共通性。

It was in this wave that the West Village lost its diversity. New York once advocated suburbanization and architectural modernism, and focused on building urban landmarks. It expanded the size of the city by spreading the pie, and then began to build complex transportation networks in order to strengthen regional connections.

西村正是在这个浪潮中被磨灭了多样性。纽约曾倡导城市郊区化和建筑现代主义化，着力建造城市地标。它以〝摊大饼〞的模式扩大城市规模，然后为了加强区域间联系，开始修建复杂的交通网络。

GENTRIFICATION IS
THE SYSTEMATIC VIOLENCE OF THE CITY

"Gentrification is not just a fad or a trend. The hippies and yuppies had more money than the older residents they drove out, but individual actors did not have the power to control the housing market and transform the city on their own. Nor can gentrification be explained by the behaviour of individual investors: a landlord with five houses in New Orleans and an apartment owner in Detroit are not consulting each other on strategy. Under gentrification there are winners and there are victims, both of whom are in the same game, although neither of them is the designer of the game."

缙绅化不只是一种时尚或潮流。嬉皮士和雅皮士们比起被他们驱离的老居民财力更强，但个别的行动者没有能力控制房屋市场，凭一己之力改变城市。缙绅化也无法由个别投资者行为来解释：在新奥尔良拥有五栋房子的房东跟底特律的公寓主并没有彼此商量策略。缙绅化下有胜利者也有受害者，双方都在同一场游戏里，尽管他们都不是游戏的设计者。

'How to Kill a City: Gentrification, Inequality, and the Fight for the Neighborhood'

——Peter Moskowitz

1. Old residents move out

2. Less diversity of buildings

3. Wealth and high class people pour into the community

4. Eradication of local culture

As a special economic zone with a long history .... Xiamen is also undergoing gentrification?

历史悠久的厦门经济特区…   是否也在被缙绅化浪潮重塑着呢？

Where did it happen?
Where did it happen?
To what extent?
To what extent?
How does it happen?
How does it happen?
When does it happen?
When does it happen?

Where did it happen?
Where did it happen?
To what extent?
To what extent?
How does it happen?
How does it happen?
When does it happen?
When does it happen?
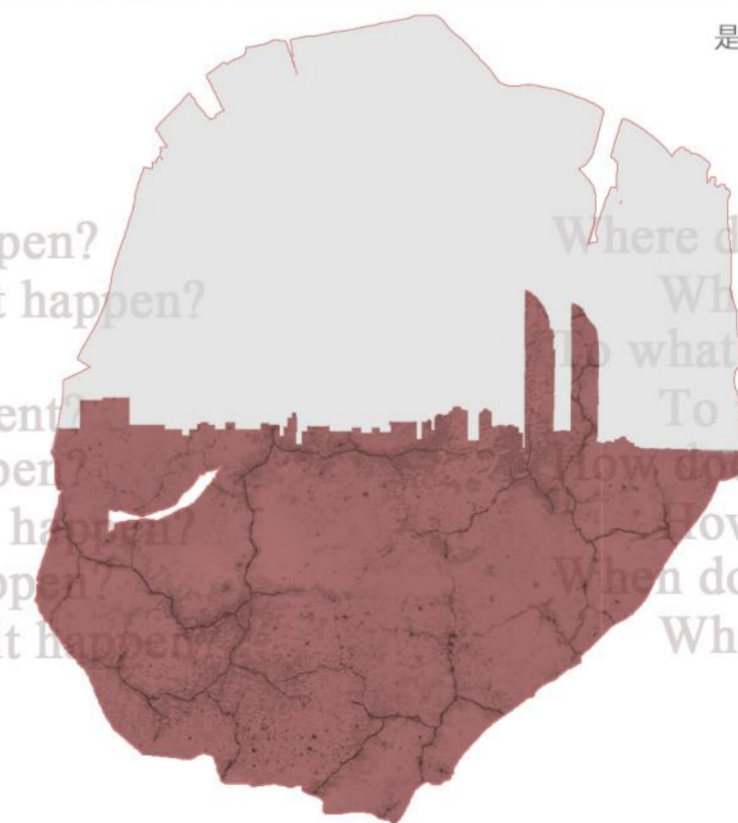
SUBJECTIVE COGNITION
XIAMEN ZHONGSHAN STREET -- GENTRIFICATION?

WHERE IS IT?

Zhongshan Road Historical District is located in the southwest of Xiamen Island, leaning on the foot of Wanshi Mountain, facing the Lujiang beach and facing Gulangyu Island. The style of the block was mainly formed in the 1920s and 1930s, mainly by the Lujiang Road, Zhenhai Road, Xinhua Road and Xiahe Road, which are the most representative and indispensable part of Xiamen Old City, reflecting the historical style and cultural characteristics of Xiamen Old City.

中山路历史街区位于厦门本岛西南方位，倚万石山麓，临鹭江海滨，面向鼓浪屿。街区风貌主要形成于本世纪二三十年代，主要由鹭江道、镇海路、新华路以及厦禾路四条主要城市道路围合成，是厦门老城的最具代表性的不可或缺的一部份，集中体现厦门旧城历史风貌及文化特色。


Construction control zone scope
120ha

Scope of protected area
30ha

WHY HERE?

Zhongshan Road block used to be the city center in the minds of Xiamen people, and most of the local gentry who lived in the block. However, with the transfer of the city center, due to the limitation of land use, Zhongshan Road block cannot provide more perfect public supporting service facilities and basic transportation facilities, and the environment of the block cannot be better updated and promoted. Like most of the old urban areas of the city, the community of Zhongshan Road inevitably faces a decline, which is mainly manifested as: the continuous emigration of the indigenous people, the increase of the migrant population, especially the business people, and the gradual fragmentation of the network relations of the original community. On the other hand, in terms of residential population structure, the proportion of young and middle-aged people continues to decline, and the vitality of community population gradually disappears.

中山路街区曾是厦门人民心目中的市中心，居住在街区内部的大多为城市的本土富绅。但是随着城市中心的转移，中山路街区由于用地的局限性，无法提供更为完善的公共配套服务设施及基础交通设施，街区的环境无法得到更好地更新和提升。和大部分城市的旧城区一样，中山路社区不可避免的面临着衰退，主要表现为：本土原住民不断外迁，外来人口特别是商业者增多，原有的社区富有人情的网络关系逐渐破碎化。另一方面在居住人口结构上，年轻人、中年人的人口比例持续下降，社区人口活力逐渐消失。

WHAT IS THE THRESHOLD
OF GENTRIFICATION
OF ZHONGSHAN ROAD?
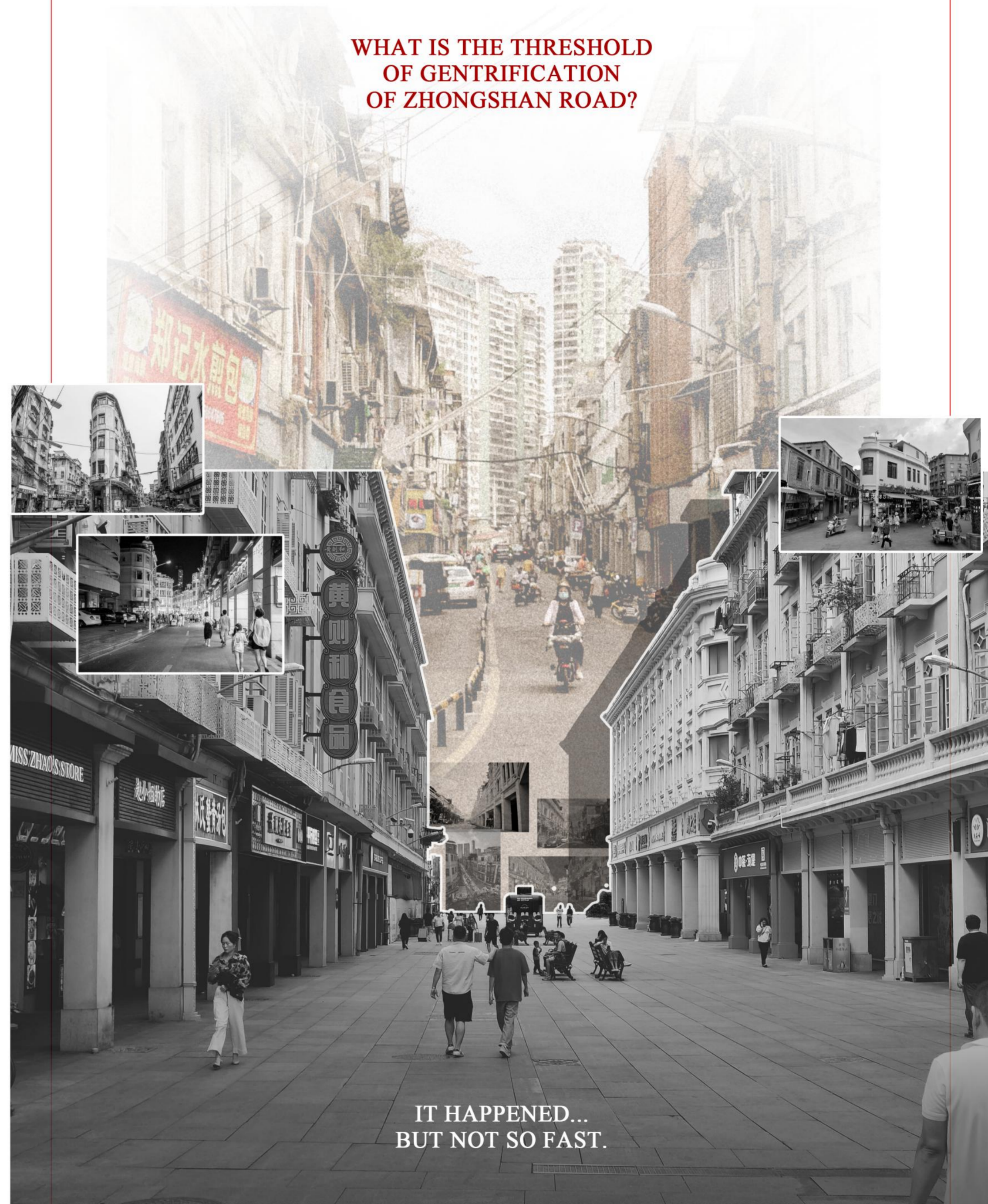
IT HAPPENED...
BUT NOT SO FAST.

PRIMARY RESEARCH
BLOCK RESEARCH AND VISIT

AN INVESTIGATION WITH A FIXED IMPRESSION

In 1979, Neil Smith, author of Unbalanced Development: The Production of Nature, Capital, and Space, proposed perhaps the most influential academic idea of gentrification: the rent-gap theory. He believes that the less room for investment in the past, the more profit can be made in the gentrification. This, of course, rests on a fundamental assumption in economics: capital flows to where it is possible to make the highest return.

With the impression that "Zhongshan Road is already in the process of gentrification", I found that the speed of store renovation and reconstruction near Zhongshan Street was faster than that of other traditional streets. Although the new stores still did not penetrate into the nearby urban areas too much, the overall trend was to move closer to the urban areas.

1979年，《不平衡发展——自然、资本和空间的生产》一书的作者尼尔·史密斯提出了对于缙绅化可能最具影响力的学术观点：租隙理论。他认为过往越缺乏投资的空间，在缙绅化时越能够获取利润。当然，这一点立足于经济学的一个基本假设：资本会流向有最高获利回报、获利可能的地方。

带着 "中山路已经在缙绅化的过程中" 这一印象，我发现：中山街附近的店面翻新重建速度相对其他传统街区而言更快，虽然新式店面仍然没有深入附近城区内部太多，但总体趋势是向城区内部靠近。

Zhongshan Street / Date	Total number of shops demolished 拆除的店家总数	Total number of closed/closed stores 关门/不营业店家总数
2023.9.16	6	17
2023.11.18	16	21

Zhongshan Street old shop demolished
2023 / 9 / 16

Demolish/renovate the shop
Zhongshan Road main commercial street

Frequent renewal of neighborhoods is consistent with this feature of gentrification. However, unlike the gentrification of West Street in New York, the site does not present a situation of youth dominance and native migration, but people of all ages exist. With the emergence of new young drinks and various stores, the situation is completely opposite to that after the gentrification of the west Street.

频繁的更新街区符合缙绅化这一特点。但与纽约西街缙绅化不同的是，场地呈现的并不是年轻占主导而原住民迁移的情况，而是各个年龄段的人都存在。新兴的年轻饮品和各种店面频出的情况下，却呈现了与西街缙绅化后完全相反的情况。

In the search papers and related materials, the site presents a form of positive economic and demographic growth, to the extent that there is no attrition (or lack thereof) in the process of new things replacing/iterating on old things.

在查找论文和相关资料中，该场地呈现出一种经济和人口结构均正增长的形式，某种程度上说，该区域在新兴事物取代/迭代旧事物的过程中没有出现人员流失（或不明显）。

Demographic structure of pedestrian

Age 年龄（岁）	0-13	14-18	19-25	26-35	36-50	50+
Percentage	-	8.7	32.7	14.7	21.6	22.3

Source: [1] Chen Yuhui, Li Baoxuan. A survey on residents of Zhongshan Road in Xiamen [J]. Fujian Geography,2003(04):9-14.

By comparing the information in the table, we can see that the background of West Street and Zhongshan Road is different.

	Transition of Xiamen 厦门转型时期	Xiamen urbanization 厦门城市化时期	The initial of West Street 西街原始时期	The gentrification period of West 西街缙绅化时期
Government intervention 政府干预	✓			✓
Demolition of traditional 拆除传统楼房				✓
Large-scale demolition 大规模拆迁				✓
Population migration 人口迁移		✓		✓
The income of indigenous people increased 原居民收入增长	✓			✓
Racial legacy 种族遗留问题			✓	✓

对比表格信息可知西街与中山路的背景并不相同。

CRITICAL THINKING
WHAT LED TO MY <u>PRECONCEIVED JUDGMENT</u>?

AN INVESTIGATION WITH A FIXED IMPRESSION

The gentrification of urban central areas is divided into four steps: first, free artists look for cheap housing; Then came property developers and investors; Then there is the media coverage that makes an area well-known, the middle class becomes interested in the area, and the house prices rise; Finally, freelance artists, middle-class professionals, were pushed out by the business elite.

In the preliminary research, I paid too much attention to the changes of "Zhongshan Road" and did not realize that:

It's just a street for people to buy food.

<u>A street cannot represent a community, so what impact does the thriving Zhongshan Road have on the surrounding communities?</u>

This is my next major research direction, perhaps there are some problems behind the phenomenon to be solved.

城市中心区域缙绅化分为四步：首先是自由艺术家寻找廉价住房；接着是房地产开发商和投资者接踵而来置业投资；然后是媒体的报道使一个区域变得广为人知，中产阶层对此区域产生兴趣，导致房价上升；最后是自由艺术家、中产阶层专业人士被商业精英挤出去。在前期研究中，我过于关注『中山路』的变化，而没有意识到：对于人们来说只是一条买吃的的街道罢了。一条街道不能代表一个社区，那么中山路欣欣向荣的背后对周围社区产生了什么影响？这是我下一步主要的研究方向，或许在现象背后存在着一些待解决的问题。

RESEARCH SITE CHANGE
ZHONGSHAN ROAD ▶ NEARBY HISTORIC DISTRICT (YINGPING DISTRICT)
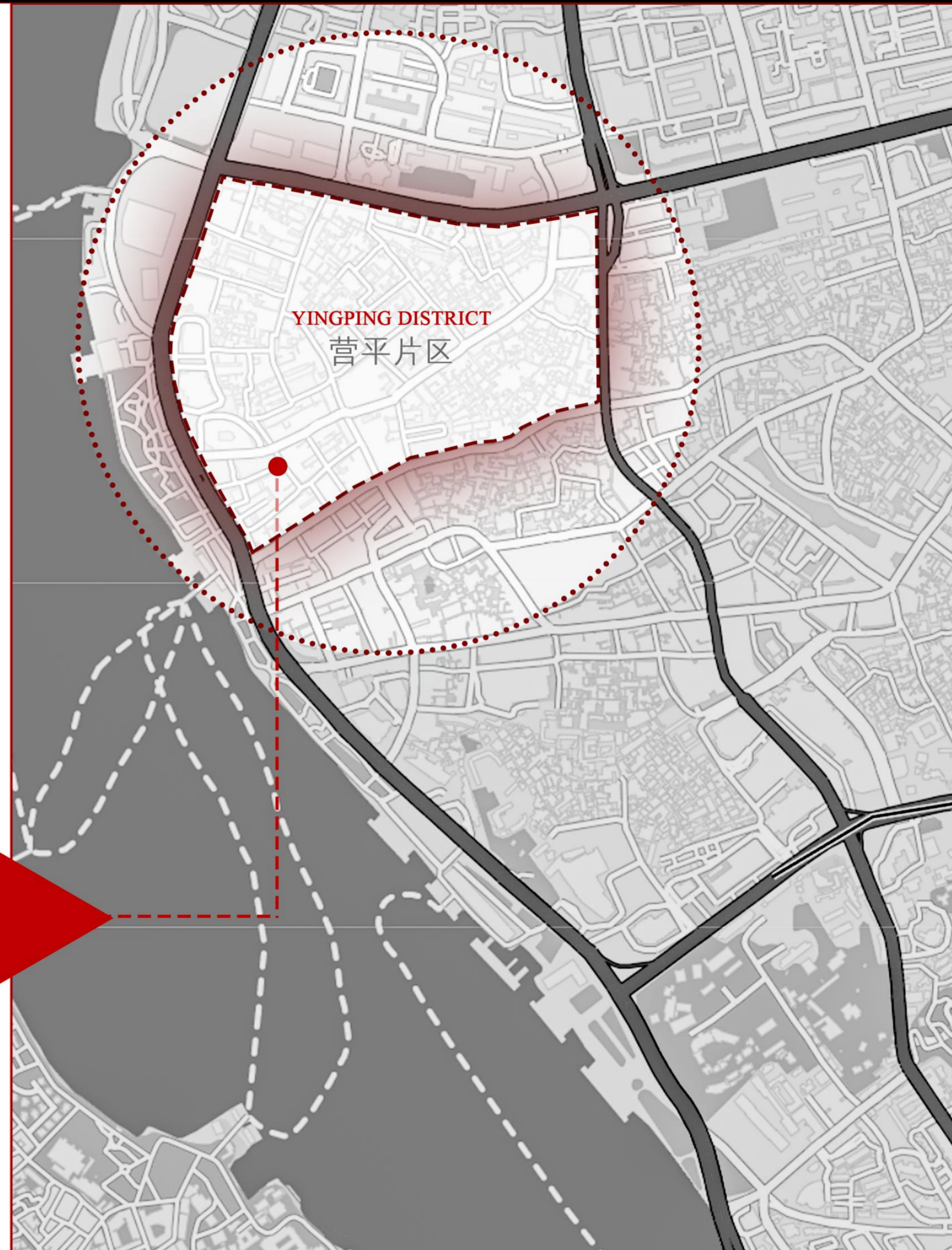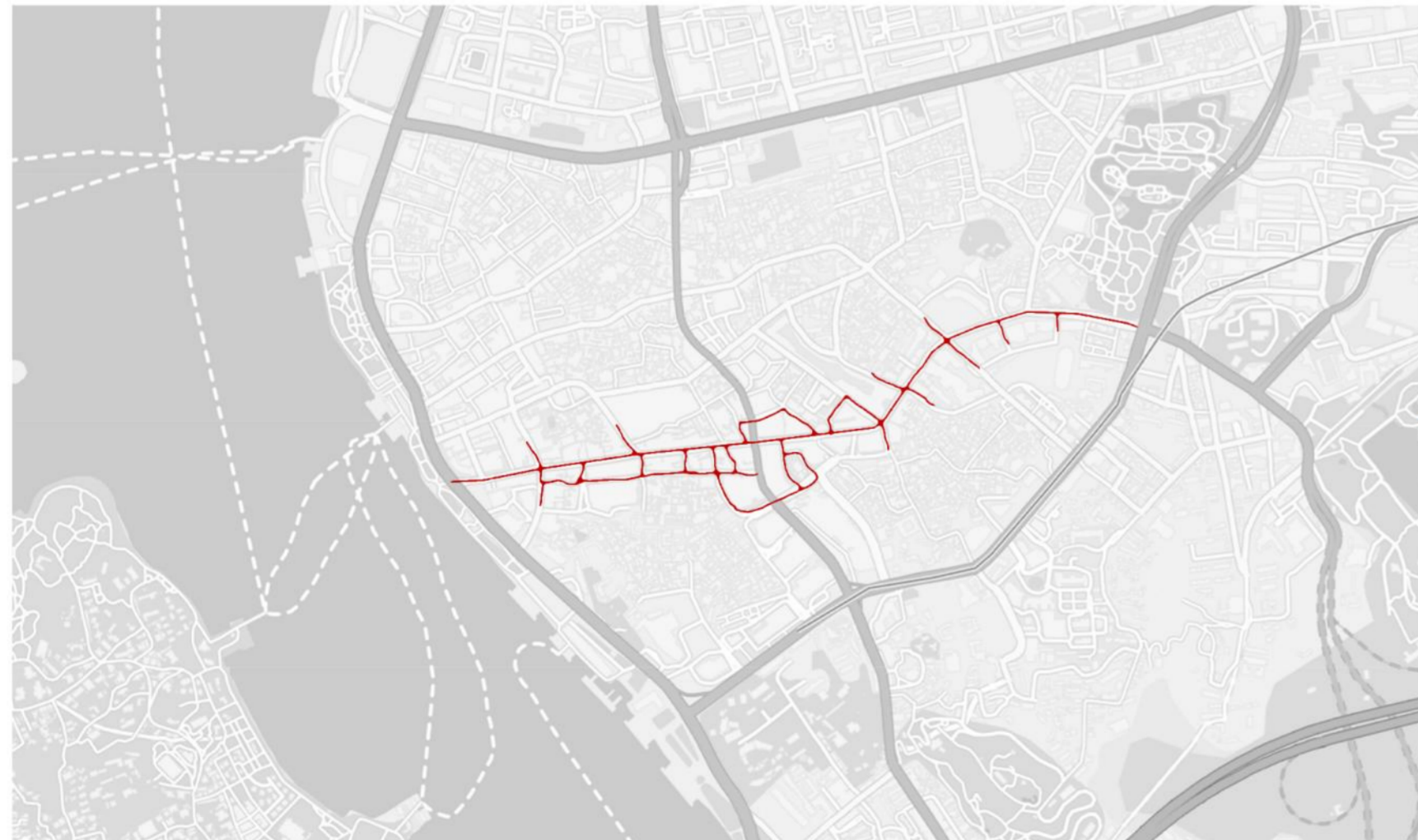
YINGPING DISTRICT
营平片区

②

PHENOMENALIZATION
现象化

HISTORY AND DILEMMA OF YINGPING OLD CITY
营平古城的历史与困境

CRITICAL THINKING

Changing stereotypes through theory
运用理论研究改变刻板印象

CONCLUSION

The commercialization of Zhongshan Street is potentially invading the historical district
中山路的商业化正潜在地侵入历史街区

BASIC INFORMATION OF YINGPING DISTRICT

Commercial space

Yingping Area is the starting point of Xiamen's urban social development, and it is also the traditional memory area of old Xiamen in the eyes of the people of the whole country. However, with the progress and ups and downs of The Times, the expansion of Yingping urban space and the adjustment of functional structure, as well as the continuous invasion of modern lifestyles, traditional culture is being eroded by modern civilization. The infinite expansion and spread of capital and commercial space not only causes the crowded and chaotic space environment of Yingping, but also swallows the social value of public space of Yingping, and the city is gradually losing its vitality.

营平片区是厦门城市社会发展的起点，也是全国人民心目中老厦门的传统记忆区。但随着时代的前进和起伏，营平城市空间的扩展和功能结构的调整，以及现代生活方式的不断侵入，传统文化正在一点点地被现代文明所侵蚀。无限扩张和蔓延的资本和商业空间除了造成营平拥挤混乱的空间环境外，还吞噬了营平公共空间的社会价值，城市正在逐渐失去活力。

THE FIRST ROAD IN XIAMEN: KAIYUAN ROAD, YINGPING DISTRICT

As the birthplace of Xiamen's history, Yingping has witnessed the vicissitudes of Xiamen from ancient times to the present with the progress and ups and downs of The Times. At the same time, in the context of modern urbanization, the old city of Xiamen has been ransacked again and again, while the old city of Yingping has relatively intact retained the traces of historical development of the city, and has not been completely destroyed by modern urban construction.

Piers, alleys, palaces, temples, foreign shops, churches, markets and other material elements with unique memories converge to form Yingping's unique memory space.

厦门城市的历史发展不算久远，却足够丰富，从作为海防边境开始算起，到被批为通商口岸有了城市的雏形，最后到现在的经济特区，厦门已有六百多年的历史。而营平作为厦门历史的发源地，随着时代的前进和起伏，见证了厦门从古至今的沧桑巨变。同时，在现代城市化建设的背景下，厦门的旧城区经过了一次又一次的浩瀚洗劫，而营平旧城区相对较完好地保留了城市历史发展的痕迹，没有被现代化的城市建设彻底地摧毁。

码头、小巷、宫庙、洋行、教堂、市场等这些有着独特记忆的物质要素共同汇聚成了营平独特的记忆空间。

Source: Zhang Nan. Urban Story Theory: A Constructional Thinking of Postmodern Urban Design [J]. Urban Development Research, 2004,05:8-12
LAN Guisheng. Characteristics of street space and its protection Countermeasures in Xiamen Old City [J]. Planners, 2004, 20(6) : 28-31.

DISARRAY   DISARRAY   LACK OF PUBLIC SPACE   AFFORESTATION

The historical development of Xiamen city is not long, but it is rich enough. From the beginning of being counted as a coastal defense border, to being approved as a treaty port and having the prototype of a city, and finally to the present special economic zone, Xiamen has a history of more than 600 years. As the birthplace of Xiamen's history, Yingping has witnessed the vicissitudes of Xiamen from ancient times to the present with the progress and ups and downs of The Times. At the same time, in the context of modern urbanization, the old city of Xiamen has been ransacked again and again, while the old city of Yingping has relatively intact retained the traces of historical development of the city, and has not been completely destroyed by modern urban construction.

Piers, alleys, palaces, temples, foreign shops, churches, markets and other material elements with unique memories converge to form Yingping's unique memory space.

但随着城市空间的不断演变，功能结构的不断叠加，营平的旧城空间变得混杂而拥挤，由于旧城区人口不断增加，居住过于集中，公共空间及设施严重匮乏，住改商的失控，导致城市建设密度过大，开敞空间严重缺失，几乎没有绿化设施，景观风貌质量日益下降。

营平当前居住人群构成复杂，原住民正在不断流失，社区逐渐失去活力，文化特质逐渐消亡，而区位性的地方文化是长时间的社会构建，是不可复制与再生的空间生产资料。

SITE RANGE
XIAMEN YINGPING OLD TOWN IS LOCATED IN THE SOUTHWEST COAST OF SIMING DISTRICT, XIAMEN CITY

100M

● Contemporary commercial store

▬ Commercialization has invaded heavily neighborhoods

Yingping Old City is located in the southwest seashore of Siming District, Xiamen City, which belongs to Lujiang Street, Siming District, Xiamen City, is the birthplace of Xiamen city, but also one of the more complete old city area. Occupying an area of 25.42 hectares, the current resident population is 22027 people, with a population density of 866 people/hectare, while the population density of Xiamen City is 23 people/hectare, and Xiamen Island is 134 people/hectare.

厦门营平旧城区位于厦门市思明区西南海滨，隶属于厦门市思明区鹭江街道，是厦门市城市的发源地，也是目前为止保留较完整的旧城片区之一。占地25.42公顷，现状居住人口22027人，人口密度866人/公顷，而厦门市的人口密度是23人/公顷，厦门岛是134人/公顷。
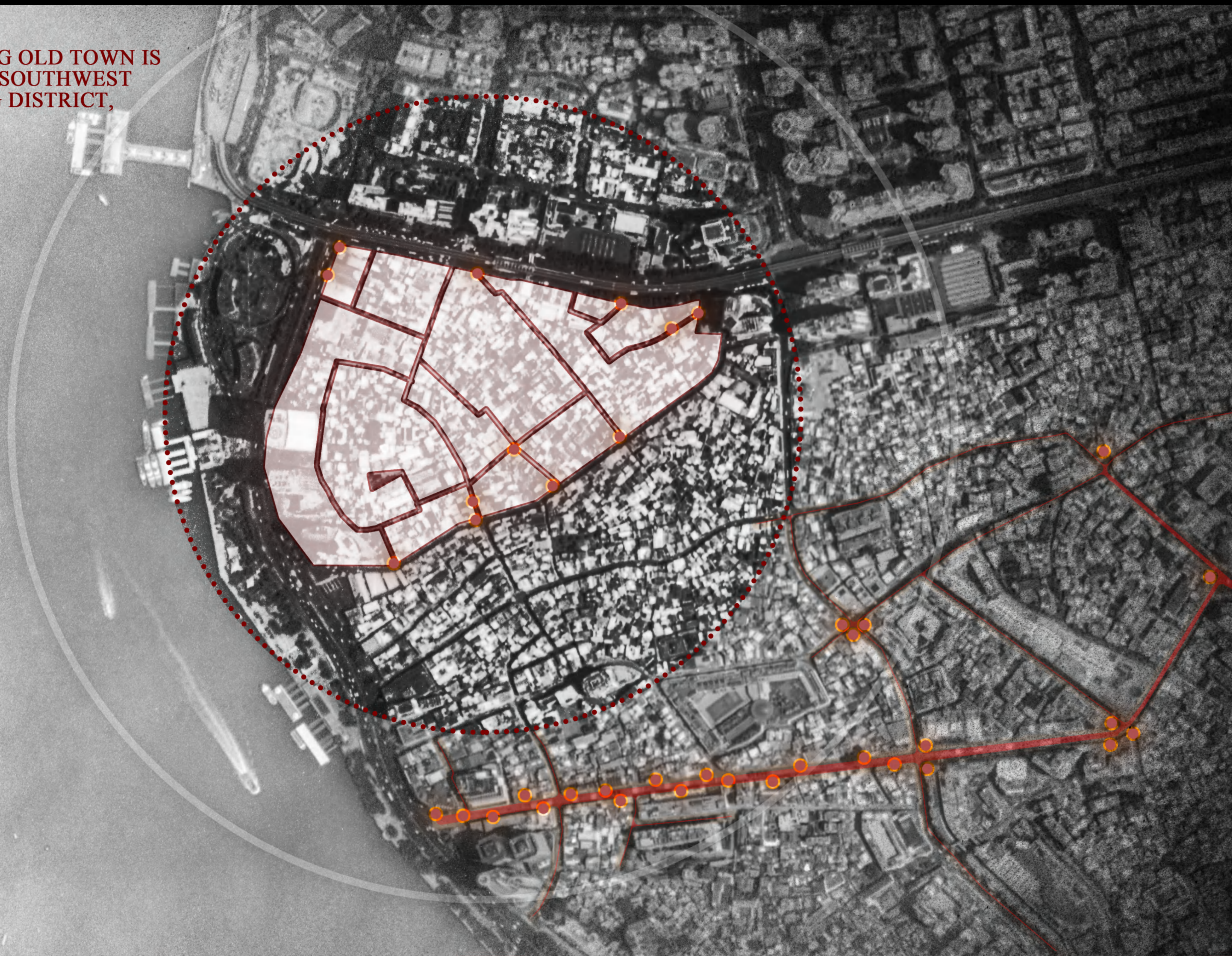
③

NARRATIVE AND HISTORICAL EVENTS
叙事性与历史事件
CURRENT SITUATION OF YINGPING DISTRICT
〝有色眼镜〞下营平区现状

A TURNING POINT

Discard the dross and take the essence

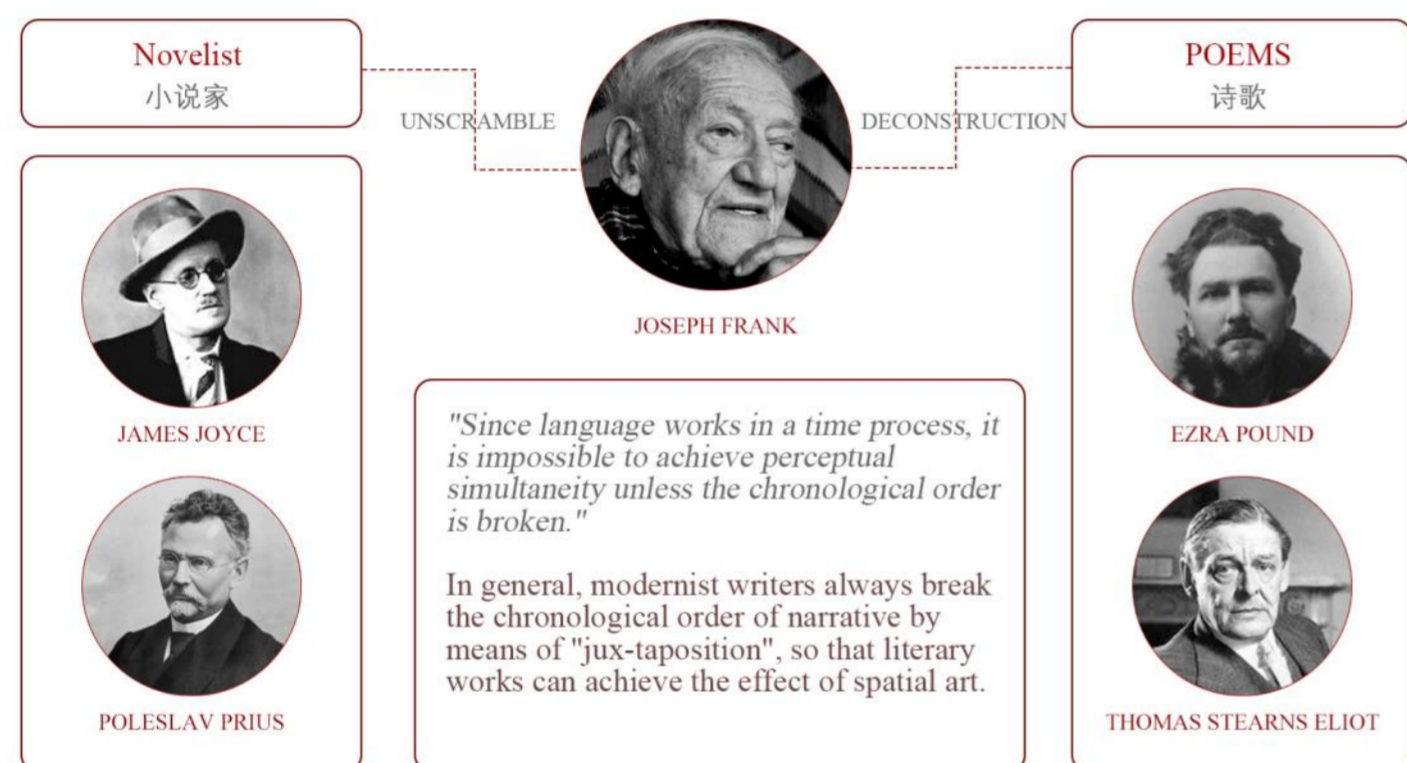去其糟粕，取其精华

NARRATOLOGY
SPATIAL NARRATOLOGY
HOW TO UNDERSTAND A CITY IN DEPTH

In the early 20th century, the spatial turn of narratology first appeared in the field of Western literature and cultural criticism.

In the 1940s, in his book Spatial Forms in Modern Literature, Joseph Frank analyzed the works of Pound and others in detail and pointed out that they all used the "juxtaposition" of space and time to break the time axis of traditional narrative methods. Accordingly, he formally put forward the idea of "Space turning" in modernist literature, making the concept of Space Narration emerge.

在二十世纪初期，西方的文学和文化批评领域最先开始出现了叙事学的空间转向。

二十世纪四十年代，在《现代小说中的空间形式》一书中，约瑟夫·弗兰克通过对庞德等人作品的详细分析，指出他们都运用空间与时间〝并置〞的手法，来打破传统叙事方法中的时间轴线。据此，他正式提出了现代主义文学〝空间转向〞的思想，使得空间叙事(Space Narration)的概念应运而生。

Novelist 小说家		POEMS 诗歌
UNSCRAMBLE	JOSEPH FRANK	DECONSTRUCTION
JAMES JOYCE		EZRA POUND
POLESLAV PRIUS		THOMAS STEARNS ELIOT

"Since language works in a time process, it is impossible to achieve perceptual simultaneity unless the chronological order is broken."

In general, modernist writers always break the chronological order of narrative by means of "jux-taposition", so that literary works can achieve the effect of spatial art.

The Poetics of Space

The Complete Works of Bakhtin - Volume 3- The Forms of Time and Space in Novels
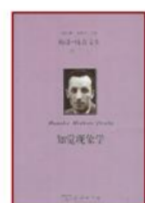
Phenomenology of Perception

After that, Bashara, Bakhtin and Merleau Ponty analyzed the structural relationship of spatio-temporal simultaneity from the perspectives of narrative and cognition in Space Poetics, Time and spatio-temporal Forms in Novels and Phenomenology of perception respectively, and constructed the framework of spatial narrative theory in the field of literature.

In the 1960s, the western urban space research field has set off a wave of discussion and research on the topic of public appeal and public participation, and the theoretical methods of spatial narratology have attracted special attention from various disciplines in the field of urban research. This is the period of cultural and spatial transformation of human geography and social science. Therefore, compared with the time dimension which has been emphasized for a long time, the narrative gradually turns to the space dimension, which is paid more and more attention.

之后，巴什拉、巴赫金、梅洛·庞蒂分别在《空间诗学》《小说中的时间和时空体形式》《知觉现象学》中从叙事与认知的等角度剖析了时空联立的构造关系，同时构建了文学领域空间叙事理论的框架。

到了六十年代，西方的城市空间研究领域，先后掀起了有关公众诉求和公众参与的话题讨论与研究热潮，空间叙事学的理论方法受到了城市研究领域各个学科的特别关注。而这个时期，正是人文地理学与社会科学的文化与空间转向时期。因此，叙事中相对于长久以来所偏重的时间维度，开始慢慢地转向空间维度，并越来越受到重视。

Source: Xiao Jing, Cao Ke. Spatial Narration of History: Application of Narrative Techniques in spatial planning of urban conservation [J]. Planner,2013,12:98-103.
Daniels S, Lorimer H.Until the End of Day s: Narrating Landscape and Environ ment[J].Cultural Geographies, 2012, 12 (1) : 3-9.

In the field of architecture, Aldo Rossi's "Drifting Theater" uses the concept of phenomenological philosopher Edmund Husserl, which regards "essence" as the "prototype" of buildings, thus producing the concept of "similarity", and uses the similarity of architectural prototypes to achieve the effect of satisfying the "collective memory" of residents.

In addition, Bernard Tschumi's Park Villet in France and Hayekga's "Suicide House" in Czech Republic take architecture as narrative text, use the symbolic language of "metaphor", "analogy" and "symbol" in narratology theory to organize and construct space, and use events or thematic stories as narrative expression of space to carry out architectural practice. This kind of thinking and way of architectural design completely subverts the traditional architectural design method which takes the function and mode of material space as the object of expression.

在建筑学领域，阿尔多·罗西的〝漂流剧院〞是运用现象学哲学家埃德蒙德·胡塞尔的观念，将〝本质〞视为建筑物的〝原型〞，因而产生〝相似性〞的概念，利用建筑原型的相似性来达到满足居民〝集体记忆〞的效果。

此外，伯纳德屈米在法国的维莱特公园、海耶克伽在捷克的〝自杀之屋〞等将建筑作为叙事的文本，运用叙事学理论中的〝隐喻〞、〝类比〞、〝象征〞等符号语言来组织与构建空间，以事件或主题故事作为空间的叙事表达来进行建筑实践，这种建筑设计的思维和方式完全颠覆了以物质空间的功能与模式为表现对象的传统建筑设计方法。

Source: Adrift Theatre (1979-81) - Aldo. Rossi

In the field of urban design, in the book City Image, American scholar Kevin Lynch discusses the process of forming text images through the narrative subject's experience in the material space of a city from the perspective of people's cognition of space. The author proposes that the cognitive structure of the city can be effectively grasped and a "cognitive map" of personal impression can be formed by organizing and combing the impression of the objective material environment in the consciousness of the subject. Moreover, he further puts forward the well-known five elements of urban image, which is a frontier to elevate the perception and expression of urban space to the structural narrative field.

在城市设计领域，《城市意象》一书中，美国学者凯文·林奇从人对空间的认知视角论述了城市的物质空间通过叙事主体人在其中的体验而形成文本图像的过程。作者提出可以通过客观物质环境在主体人的意识中的印象，并对其进行组织和梳理，从而可以有效地把握城市的认知结构，形成个人印象的〝认知地图〞，并进一步提出了众所周知的城市意象五要素，是较前沿地将对城市空间的感知与表达提升到了结构性的叙事领域。

I'm interested in narrative space myself.
I also want to see the city from these perspectives.

Source: Henri Lefebvre : key writings / edited by Stuart Elden, Elizabeth Lebas, and Eleonore Kofman[M].New York : Continuum, 2003.
Bao Yaming. The Eye of Power: An Interview with Foucault [M]. Shanghai People's Publishing House, 1997.
Zhang Nan, LIU Naifang, SHI Guodong. Interpretation of narrative space design [J]. Urban Development Research, 2009, 09:136-137.

YINGPING DISTRICT
WHAT NARRATIVES ARE AVAILABLE?

OPPORTUNITY

ZHANG NAN
PROFESSOR, SCHOOL OF ARCHITECTURE AND ART, CENTRAL SOUTH UNIVERSITY

In the early 21st century, the theory of urban story was proposed by Professor Zhang Nan of Central South University based on spatial narratology and urban image theory, aiming at the research methods of urban planning and urban design.

The main research purpose of urban story theory is to analyze the value of urban intangible cultural elements and classify them so as to express the spatial characteristics of the city through organizational reconstruction.

"At the same time, the city gathers people's common memory in time and space, the essence of the development and evolution of urban space lies in the integration of events in three aspects: people and natural environment, people and history and culture, and people's communication activities. Only by integrating material and immaterial event elements can the relationship between space and people be accurately expressed, and the real position of people in space be clarified." Therefore, in the concrete space design and construction, the meanings of these integrations can be expressed from different levels through the psychology of environmental memory, so as to promote the closer relationship between people and cities."
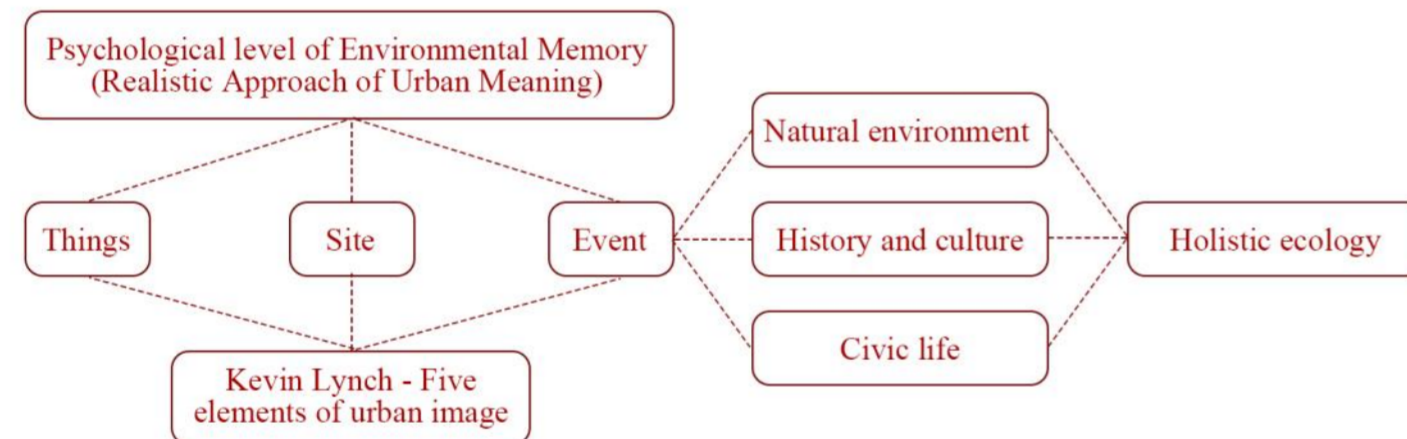

Source: Zhang Nan. Urban Story Theory: A Constructional Thinking of Postmodern Urban Design [J]. Urban Development Research, 2004, 05:8-12.

城市故事论在二十一世纪初为中南大学张楠教授基于空间叙事学与城市意象理论，针对城市规划及城市设计的研究方法所提出的理论观点。

城市故事论的主要研究目的是分析城市非物质文化要素的价值并对其分类从而通过组织重构以表达城市的空间特征。

"城市同时在时间与空间上集结着人们的共同记忆，城市空间的发展与演变其本质在于人与自然环境、人与历史文化、人们交往活动三个方面的事件整合，只有将物质与非物质的事件要素融合才能准确表达空间与人的关系，以及明确人在空间中的真正位置。因此在具体的空间设计营造中，可以通过环境记忆心理学从不同的层次来表达出这几种整合的意义，从而促进人与城市的关系更密切。"

Although Yingping District has been affected by commercial invasion, it also has many historical events that can be translated, and perhaps some new possibilities can be found from the history.
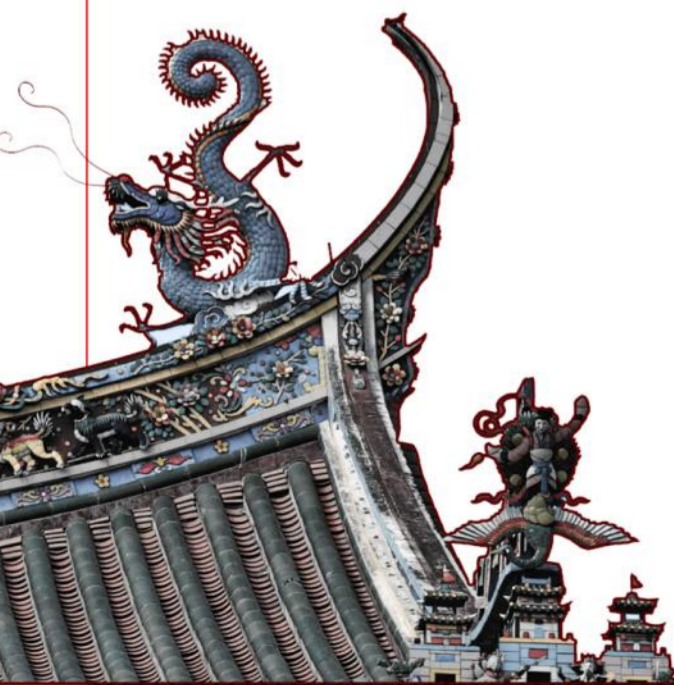
HISTORY OF YINGPING DISTRICT

Xiamen - Palace of Happiness and Longevity

1.
1542

The "Fortune and Longevity Palace" was built at the end of the iron Street and worshipped Wu Zhen, the god of protection worshipped by the Taiwanese and the Minnan people.

"福寿宫"建于打铁街路头，祀奉闽南人和台湾人所崇仰"吴真人"。

| Fushou Palace |

Ordo Dominicanorum Church

2.
1631

Missionaries Gao Zhi (Italian) and Guo Qi (Spanish) came to Xiamen and founded the Ordo Dominicanorum, which became the beginning of the Catholic mission in Xiamen.

传教士高支（意大利人）和郭琦（西班牙人）等来到厦门，创办多明我会教区，成为了天主教在厦门传教的开端。

| Xiamen Catholic Church |

Zheng Chenggong's military struggle to recover Taiwan

3.
1655

Zheng Chenggong's army and Marine divisions were stationed and performed martial arts.

郑成功的水陆军师驻扎和演武。

| Guying Road |

Hong Bon-bu District

4.
1656

After the Chen people of Bingzhou in Tongan moved to Hongbenbu Lu Tou, they gradually formed the settlement of "Bingzhou Chen" in Xiamen.

同安丙洲陈氏族人迁居洪本部路头后，逐渐形成厦门"丙洲陈"的聚居地。

| Hongben Department |

So in the next phase, I tried to sort out the timeline of the area. Help me get to know the city.

Xiamen Zhili Governor Hall Yamen Qing Dynasty film

Zheng Chenggong ordered Hong Xu to guard Siming Prefecture and set up the "Headquarters Hall" near Zhushu Foot (now "Hong Benbu Street" No. 38-44).

郑成功命洪旭镇守思明州，设本堂衙门于竹树脚附近（今洪本街38—44号）。

The earliest imitation of the dock in Xiamen

The place where the Fuyu section of Kaiyuan Road is immediately adjacent to Xiahe Road in ancient times was the place where the boat dock was built and the boat sampan was built, and the "sandwich boat" was the "deck" and "fir plate" of the ship.

现在开元路浮屿段紧接厦禾路的地方，古时是建船坞修造舟船舢舨的地方，夹舨就是在做船的甲板、杉板。

Hong Bunbu

Jiaoliao Lane

5. 1657

6. 1661

7. 1661

8. 1668

Forge street

Dayuan Road

Xiamen City History Museum - clay figurines

In order to expand military supplies, Zheng Chenggong developed the shipbuilding industry in the Xiamen garrison, so many industries specialized in making ship nails and weapons for military service were set up near the "Headquarters Hall Yamen", thus forming the most concentrated "blacksmithing camp" on Xiamen Island.

郑成功为了扩充军事物资，在厦门驻地发展造船业，所以，`本部堂衙门`附近安设了许多为军事服务的专门打制船钉和兵器的行业，从而形成了厦门岛最集中的`打铁营`。

Xiamen Lu Cuo

Wu Ying reported En Jian Lai Cuo.

吴英报恩建赖厝。

The former site of the "Tidi Road head"

Fujian naval commander Shi Lang led the division east to Taiwan, the landing dock when the victory, so it was called "victory road head" also known as "commander road head".

福建水师提督施琅率师东渡台湾，凯旋时所登陆的码头，因此被美称为`得胜路头`又名`提督路头`。

Chen Huacheng Cemetery

General Chen Kasei, a brave and skillful soldier of the state, repeatedly built war achievements, and was promoted to the Fujian Naval Division, honored his ancestors, and proposed to repair Zhaohui Palace by donating his salary.

丙洲人陈化成将军英勇善战，屡建战功，并官至福建水师提督，光宗耀祖，自捐俸禄倡议修缮昭惠宫。

Kaiyuan Road near Lujiang Road

Zhaohui Palace

9. 1683

10. 1711 1799

11. 1838

12. 1842

Zhaohui Palace

Zhaohui Palace

Zhaohui Palace

Chen clan divided the "Zhaoying Palace" incense to the seaside old temple, and expanded the scale of the building, worship "Kai Zhang Sheng King" Chen Yuanguang, renamed "Zhaohui Palace".

陈氏族人分丙洲`昭应宫`香火至海边旧庙，并扩大建筑规模，祭祀`开彰圣王`陈元光，更名`昭惠宫`。

"128" Songhu anti-Japanese newspaper

Chen Cheng died in the battle against the British in Wusong, and his memorial tablet was placed in Zhaohui Palace by the clansmen for future generations to pay their respects.

陈化成在吴淞抗英战斗中殉国，其神主牌位就是被族人安放在昭惠宫内，供后人凭吊瞻仰。

Xiamen photo | Bamboo Tree Chapel

American Reformed Church pastor Da Ma bought land near the Zhushufoot civil house and built a formal church at a cost of 1,300 yuan, which was the first Western religion to enter the old city of Xiamen.

美国归正会打马字牧师在竹树脚民房附近置地，并耗资 1300 元大洋建成一座正式的教堂，是最早进入厦门老市区的西方宗教。

Shipyard port

British Commercial Building Men Dock Company registered in Hong Kong and changed its name to "Xiamen New Dock Company", after the Republic of China became the military repair shipyard of successive governments.

英商厦门船坞公司在香港注册并改称﹃厦门新船坞公司﹄，民国后成为历代政府的军用修船厂。

Zhushujiao Chapel

Fuyu Cape, Xiahe Road

13.
1847

14.
1859

15.
1892

16.
1897

Xiamen Catholic Church

Xiamen Post Building

34-2 Lujiao Road, Siming District, Xiamen City

Italian priest Liang came to Xiamen to preach, and hired workers to fill in the beach land around the former bamboo foot (now Kaihe Road and Dianbao Road) to build a church, which was the first Catholic church in Xiamen.

意大利人梁教士来厦门传教，并在原竹树脚（今开禾路和典宝路）一带雇佣工人填海滩造地，兴建教堂，是厦门第一座天主教堂。

Qing Post Office site commemorative postcard

The Customs set up a postal office (later known as the Qing Post Office), and Xiamen began to open public postal routes.

海关设立邮务办事处（后称大清邮政局），厦门始通公办邮路。

The snack bar where the taro crisp fire started

The fire broke out in Shicheng Street (today's Dayuan Road), and the fire spread to the Guandi Temple (today's Datong Road, Hengzhu Road), which lasted for two days, and more than 800 shophouses in 13 streets were scorched. It was called "Thirteen Street Fire".

石埕街（今大元路）火灾，大火延烧至关帝庙（今大同路、横竹路）一带，历时两天，13 条街 800 余座街屋尽成焦土。时称﹃十三条街火﹄。

Chen Huacheng Cemetery

Xiamen folk storytelling ancient began to prevail, large and small ancient lectures are mostly distributed in the Wanshou Palace (now the land Gongzu lane) and the adjacent two royal Palace area.

厦门民间说书讲古开始盛行，大大小小的讲古场大都分布在万寿宫（现土地公祖巷）及邻近的二王宫一带。

Dayuan Road

Erwang Street - Tudi Gongzu Lane

17.
1902

18.
1903

19.
The late Qing Dynasty

20.
1912

Zhushujiao Chapel

Dayuan Road

Xiamen first bamboo tree hall

The neighborhood caught fire and the first Christian temple of the Bamboo Tree Church burned down. In February 1904, American friends and believers donated 7,000 yuan to rebuild the second temple of the Bamboo Tree Church on the original site.

邻里失火，竹树堂会第一座基督教圣殿被烧毁。1904年2月，由美国友人与信徒捐奉7000元大洋，在原址重新建堂即竹树会第二座圣殿。

Xiamen Datong Primary School badge

Datong Primary School was established.

大同小学建立。

Shang Xun Villa, 145 Datong Road

The construction of Shang Xun Villa at No. 145 Datong Road was the first red-brick Western-style residential building in Xiamen at that time.

大同路 145 号的商勋别墅修建，是当时厦门市区的第一座红砖西式住宅楼。

Xiamen Municipal Bureau

The Xiamen Municipal Bureau was established and began planning the construction of a new road from Lujiang Governor's Wharf to Fuyu Cape. As it was the first road constructed in Xiamen's first municipal construction, it was called Kaiyuan Road.

厦门市政局成立，着手筹划修筑从鹭江提督码头到浮屿角的新马路，因为是厦门第一次的市政建设修建的第一条马路，所以叫开元路。

Shangxun Villa

Kaiyuan Road

21.
1919

22.
1920

23.
1922

24.
1921
1928

Hongbenbu Lane

Xiahe Road

Xiacheng City God Temple

Chen Muchao, a native of Tongan State, opened "Gong Zi" in Hong Benbu, and often female actresses from Taiwan sang "Taiwan Song Opera" together with the girls in "Gong Zi" in front of Chen Sheng's Palace.

同安丙州人陈目朝在洪本部开设〝宫仔〞，常有台湾来的女优与〝宫仔〞里的女孩一块在陈圣王宫前演唱〝台湾歌仔戏〞。

Comparison of reclamation in Xiamen

In order to open up a passage for Xiamen to leave the island, a road has been constructed by filling the sea on the south bank of the port of Xiamen, which is the first urban and rural highway in Xiamen.

为开辟厦门出岛的通道，开始在筼筜港南岸填海筑路，这是厦门第一条城乡公路。

Datong Road arcade carving

The construction of Datong Road was initiated, which was one of the earliest central urban roads constructed after Kaiyuan Road during the movement in Xiamen in the 20th century.

动工修建大同路，是厦门二十世纪造成运动中，继开元路之后最早兴建的中心城区道路之一。

Chen Huacheng Cemetery

Construction of Siming North Road
思明北路动工建设

Datong road

Siming North Road

25.
1926

26.
1926

27.
1927

28.
1927

Lujiang Road

Xiamen Federation of Trade Unions

Xiamen Bund historical map

The construction of the Lujiang River embankment began in 1926, with a total length of 3024 meters. In 1936, all the embankment projects were completed, sweeping away the decadent situation of shallow water, chaotic beaches, and difficulty for ships to reach the shore for thousands of years. Starting from 1927, a 1562.9 meter long riverside road was built on the newly filled embankment. It was completed in 1931 and was named "Lujiang Road" due to its location on the banks of the Lujiang River.

1926年鹭江堤岸开始修筑，全长3024米，1936年堤岸工程全部竣工，一扫千百年来水浅、滩乱、船难靠岸的颓败局面，1927年开始，又在新填筑的堤岸上修建沿江道路，全长1562.9米，1931年竣工，因在鹭江之滨，故名〝鹭江道〞。

Xiamen Federation of Trade Unions

Establishment of Xiamen Federation of Trade Unions.
厦门总工会成立。

Inscription of the Former Site of Kaihe Road

The construction of Kaihe Road has been completed, from Kaiyuan Road to Xiahe Road.

开禾路建设完成，开元路至厦禾路。

Jiancheng Cloth Shop -1935

Chen Jinshu and others from Quanzhou partnered to establish the "Jiancheng Cloth Shop" on Datong Road in Xiamen, specializing in the wholesale of silk fabrics.

泉州人陈锦树等人在厦门大同路合伙开办"建成布店"，专营绸布批发。

Laicuocheng Flat Food Store

The construction of Datong Road was initiated, which was one of the earliest central urban roads constructed after Kaiyuan Road during the movement in Xiamen in the 20th century.
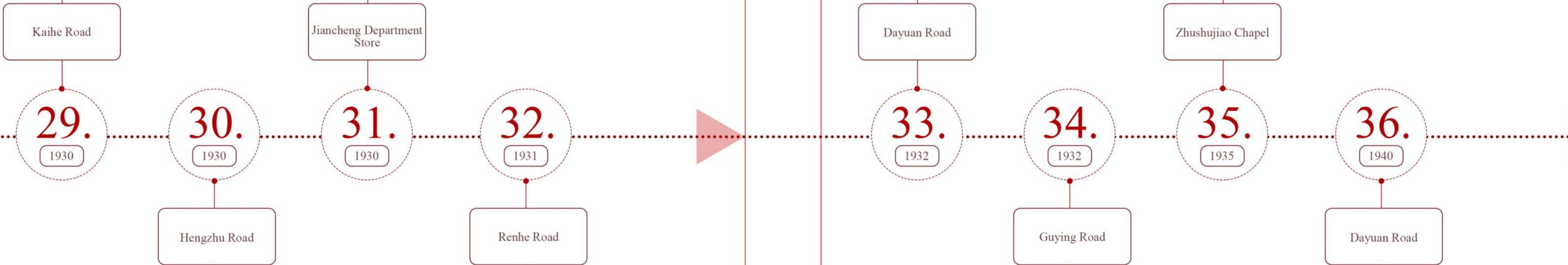
大元路（赖厝埕）建设完成，大同路路至开元路。

Xiamen Bamboo Tree Christian Church

Reconstruction of the Bamboo Tree Foot Chapel.

竹树脚礼拜堂再次重建。

Kaihe Road

Jiancheng Department Store

Dayuan Road

Zhushujiao Chapel

29.
1930

30.
1930

31.
1930

32.
1931

33.
1932

34.
1932

35.
1935

36.
1940

Hengzhu Road

Renhe Road

Guying Road

Dayuan Road

Xiamen Qilou Old Street Hengzhu Road

The construction of Hengzhu Road has been completed, from Miaoheng Street to Zhuzi Street.

横竹路建设完成，庙横街至竹仔街。

No. 130-134, Renhe Road: Former site of Hefuqing Company building

The construction of Renhe Road has been completed, from Hengzhu Road to Haihou Road.

人和路建设完成，横竹路至海后路。

Xiamen Siming Ferry Guying Road, a total of 2 houses.

The construction of Guying Road has been completed, from Kaihe Road to Kaiyuan Road.

古营路建设完成，开禾路至开元路。

Wang Chaoji - Founder of "Haoqingxiang"

Mr. Wang Chaoji founded the Dayuan "Haoqingxiang" flat food store.

王朝基先生创办大元"好清香"扁食店。

Arcade Old Street - Jincheng Theater

Datong Primary School was renovated into the "Jincheng Theater".

大同小学改建为〝金城戏院〞。

Erwang Street Road Sign

There was an ancestor of the Second King who specialized in treating diseases and was favored by the local people. Later, the alley where the ancestor lived was called the "Second King Street".

有位二王老祖，专门为人治病，受到当地群众拥戴，后来二王老祖居住的巷子就被称作〝二王街〞。

Dayuan Road

Erwang Street

37.
1942

38.
1953

39.
unknow

40.
1963

Dayuan Road

Erwang Street

Old Theater Cultural Park

Jincheng Theater Renamed Lujiang Theater

〝金城戏院〞更名鹭江剧场。

A makeshift stage on the street

The Erwang Ancient Lecture Hall has been restored and a "Erwang Ancient Lecture Tea House" has been opened.

二王讲古场恢复讲古，并开设〝二王讲古茶室〞。

After obtaining the historical information of the area, the next step is how to "know the city". And some theorists have given information that may help build their own methodology.
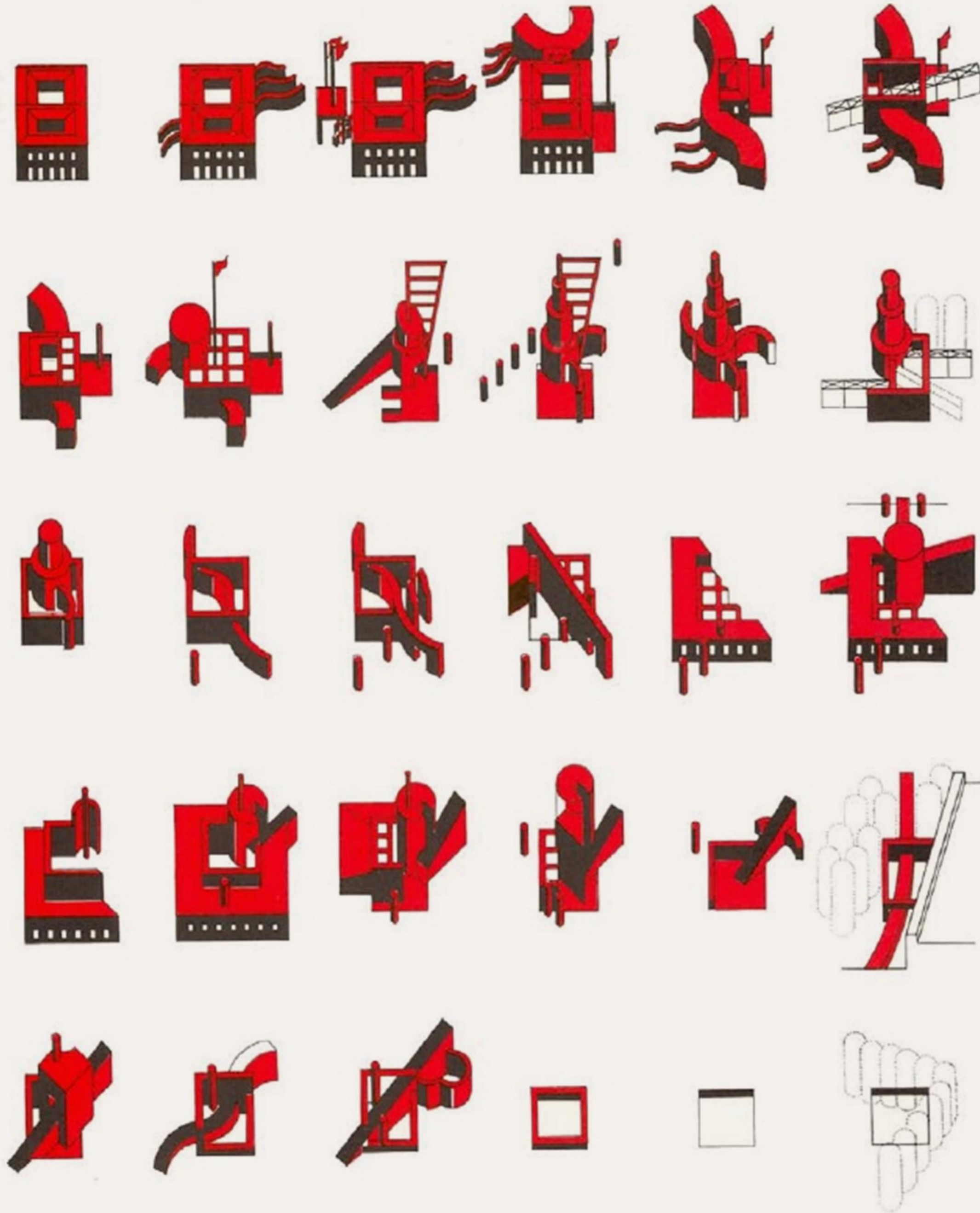
100 meter

300 feet

Longitude: 118.07   Latitude: 24.46

④

RESEARCH AND CONCEPT DEFINITION
研究与概念界定

SURFACE THINKING: HOW TO LOOK AT THE CITY?
表层思考：看待城市的视角？

CRITICAL THINKING
Research frameworks
确立研究框架

RESEARCH AND CONCEPT DEFINITION
HOW TO LOOK AT A CITY/AREA?

Traditional narrative space research theories and methods are mainly aimed at the dual dialectic between space and time or space and history in urban development. However, the uniqueness of "history" as a city is, in a sense, the social construction of time, and space research itself cannot get rid of its social characteristics. Therefore, the study of narrative space should also be a three-dimensional dialectic of "space - society - history", which is consistent with the theory of space production.

传统叙事空间研究的理论方法主要是针对城市发展的空间与时间或者说是空间与历史的二元辩证，然而，'历史'作为一个城市的独特性某种意义上讲是时间的社会性构建，并且，空间研究的本身也无法摆脱其社会性的特点。因此，叙事空间的研究也应该是'空间—社会—历史'的三维辩证，这与空间生产的理论思路相吻合。

Dialectical Materialism, The Pro-　　Critique of Everyday Life, -duction of Space.
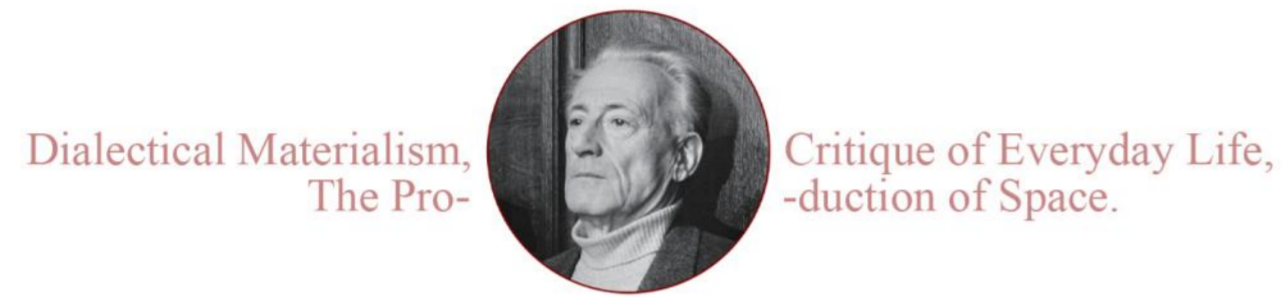
Henri Lefebvre

Lefebvre's idea of "the production of space" has four rules:

First, **the space of matter, that is, nature, is disappearing**.

The second is that **any society, any mode of production, will produce its own space**. Social space contains the relations of production and reproduction, and gives these relations a suitable place.

The third is to **shift the focus from "things in space" to "the production of space"**.

Fourth, if each mode of production has its own unique space, then the **transition from one mode of production to another must be accompanied by the production of new space**.

列斐伏尔关于'空间的生产'思想，有四条规则：
一是物质即自然的空间正在消失。二是任何一个社会，任何一种生产方式，都会产生出自身的空间。社会空间包含着生产关系与再生产关系，并赋予这些关系以合适的场所。三是要从关注'空间中的事物'转移到关注'空间的生产'。四是如果每一种生产方式都有自己的独特的空间，那么，从一种生产方式转到另一种生产方式，必然伴随着新空间的生产。

History
历史的

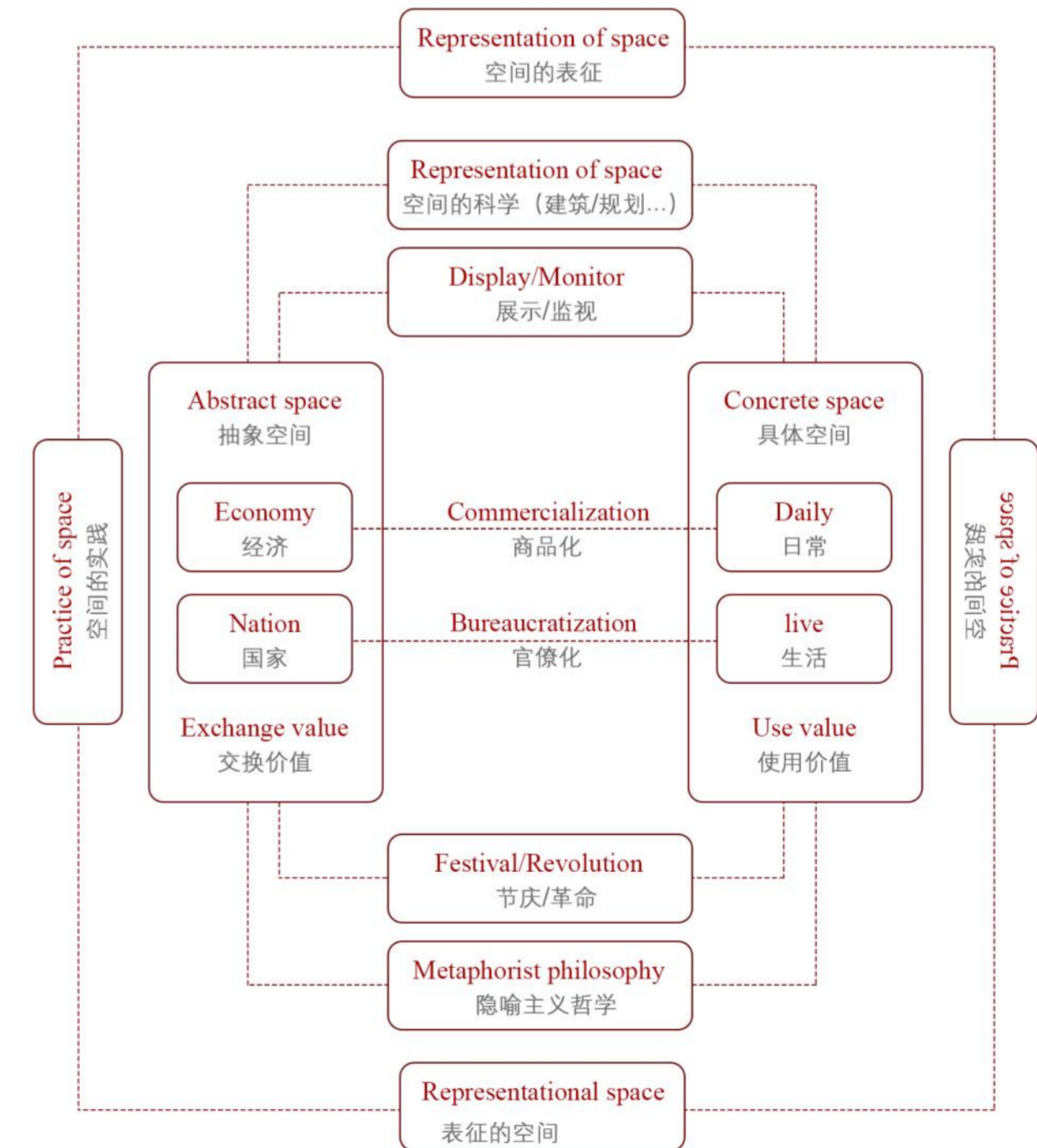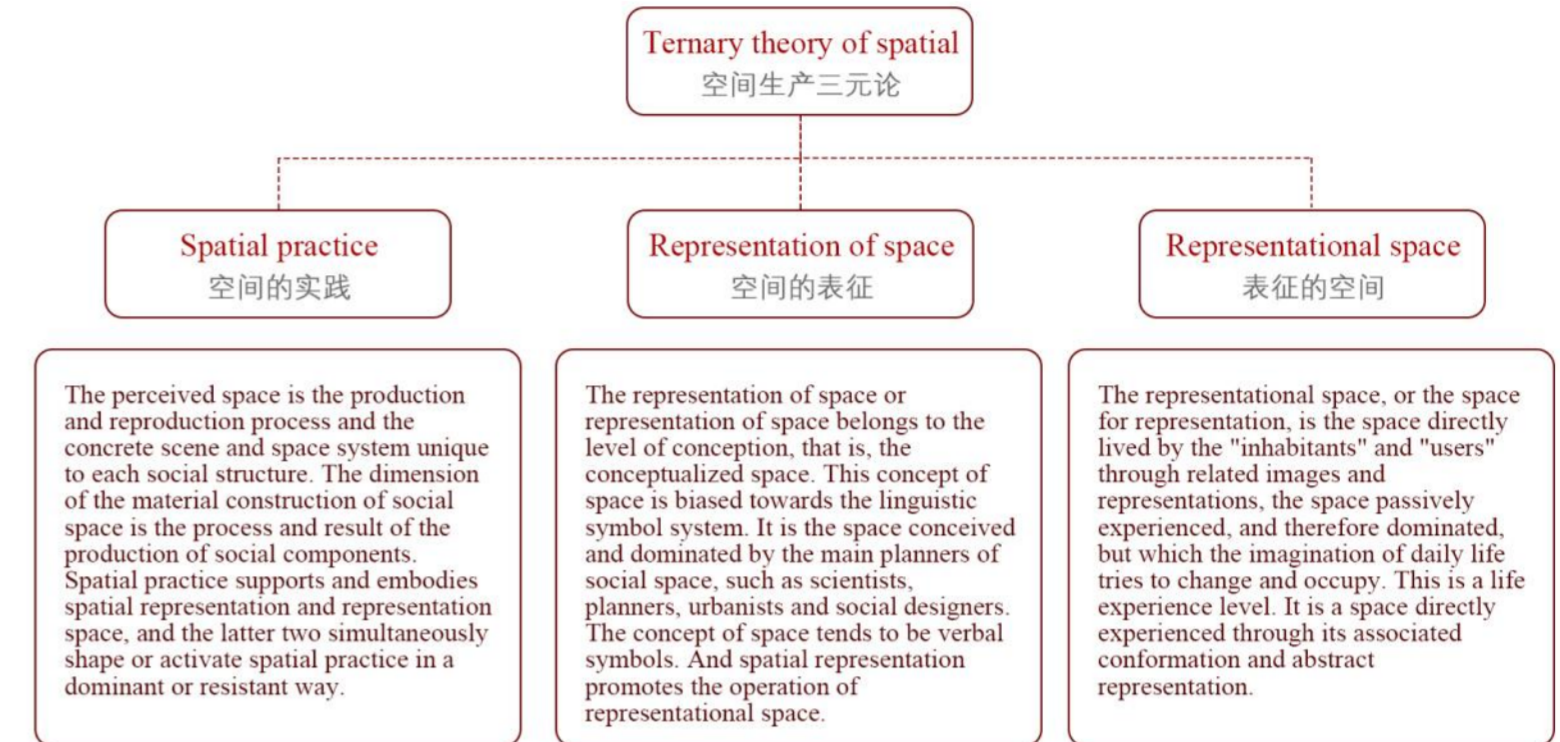DAILY LIFE
日常生活

Socity
社会的
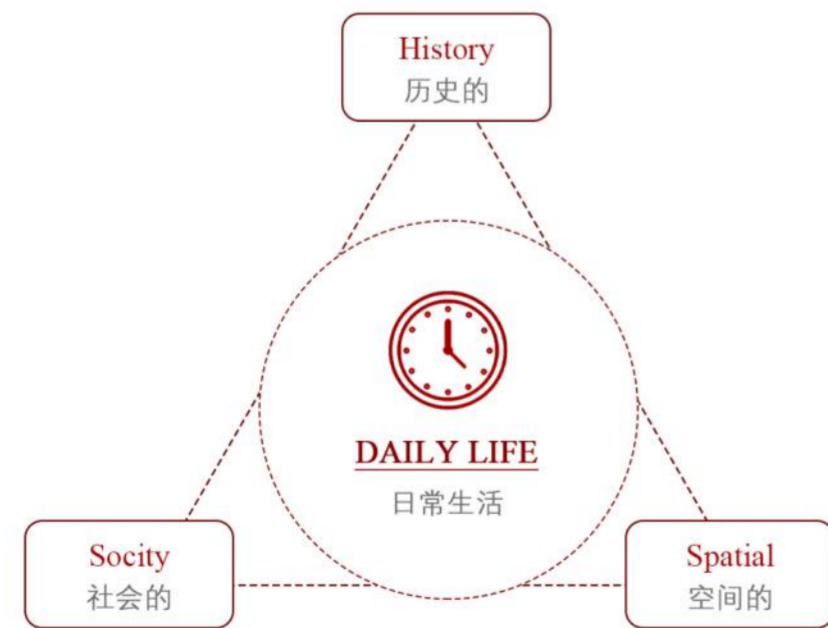
Spatial
空间的

All space is a social space, an unavoidable organization and fundamental planning analysis, and is continuously intertwined in the space, accompanied by the dominating social system or visible spatialization process.

所有的空间都是社会的空间，是一种无法避免的组织化和基础规划分析，并持续交织于空间中，伴随支配一切的社会制度或可看见的空间化过程。

Source: Sun Quansheng. Study on the Theoretical Form of Lefebvre's "Spatial Production" [D]. Southeast University,2015
　　　　　Henri Lefebvre, The Production of Space. Translated by Donald Nicholson-Smith. Oxford UK: Blackwell Ltd 1991.

In the process of space production, people's behaviors or thoughts are constantly shaping the space around them, and the collective or society in daily life also needs a larger space or place. Therefore, urban space should be image or symbolization, such as memorial hall, square, sculpture, etc., have their symbolic and commemorative significance.

在空间的生产过程中，人们的行为或思想都在不断地塑造着其周遭的空间，而日常生活中的集体或社会，也需要更大的空间或场所。因此，城市空间应加以形象或符号化，如纪念馆、广场、雕塑等有其象征和纪念意义。

Ternary theory of spatial
空间生产三元论

Spatial practice 空间的实践	Representation of space 空间的表征	Representational space 表征的空间
The perceived space is the production and reproduction process and the concrete scene and space system unique to each social structure. This dimension of the material construction of social space is the process and result of the production of social components. Spatial practice supports and embodies spatial representation and representation space, and the latter two simultaneously shape or activate spatial practice in a dominant or resistant way.	The representation of space or representation of space belongs to the level of conception, that is, the conceptualized space. This concept of space is biased towards the linguistic symbol system. It is the space conceived and dominated by the main planners of social space, such as scientists, planners, urbanists and social designers. The concept of space tends to be verbal symbols. And spatial representation promotes the operation of representational space.	The representational space, or the space for representation, is the space directly lived by the "inhabitants" and "users" through related images and representations, the space passively experienced, and therefore dominated, but which the imagination of daily life tries to change and occupy. This is a life experience level. It is a space directly experienced through its associated conformation and abstract representation.

Representation of space
空间的表征

Representation of space
空间的科学（建筑/规划...）

Display/Monitor
展示/监视

Practice of space
空间的实践

Abstract space
抽象空间

Concrete space
具体空间

Economy
经济

Commercialization
商品化

Daily
日常

Nation
国家

Bureaucratization
官僚化

live
生活

Exchange value
交换价值

Use value
使用价值

Practice of space
空间的实践

Festival/Revolution
节庆/革命

Metaphorist philosophy
隐喻主义哲学

Representational space
表征的空间

Source: Peng Kai. Research on New Cities in China during the transition Period under the Spatial Production Theory [D].
　　　　　Huazhong University of Science and Technology, 2013.
　　　　　[Sun Jiuxia, Zhou Jie. Research on spatial reproduction of Tourism community from the Perspective of Daily Life:
　　　　　Based on the theoretical perspective of Lefebvre and De Setou.] Acta Geographica Sinica, 2014,10 :1575-1589.
　　　　　Henri Lefebvre.The Production of Space, Translated by Donald Nicholson-Smith, Blackwell Ltd., 1991

THE SILENT WITNESSES 1974-1980
JOHN HEJDUK. JOHN HEJDUK

⑤

HEJDUK, TSCHUMI AND KEVIN LYNCH
海杜克，屈米与凯文·林奇

EVENT, NEGATIVE SPACE AND DISTANCE
事件，负空间和距离

CRITICAL THINKING

Based on whether the site should be 'top-down' or 'bottom-up'
基于场地的设计应该是「自上而下」还是「自下而上」

HEJDUK, TSCHUMI AND KEVIN LYNCH
## EVENT, NEGATIVE SPACE AND DISTANCE

Kevin Lynch

'A readable city, its streets, signs, or roads, should be easily recognizable and form a complete form.'

"一个可读的城市，他的街区，标志或是道路，应该容易认明，进而组成一个完整的形态"。

——Kevin Lynch

Kevin Lynch believes that environmental image is the result of the two-way interaction between the observer and the environment. By studying the impression of the city in the minds of citizens, he mainly focuses on the clarity or "readability" of the surface of the urban landscape, as well as the characteristics that it is easy to recognize all parts of the city and form a cohesive form. He marveled at the order of Manhattan's urban structure and acknowledged the mystery and quirkiness of Boston's winding roads.

凯文·林奇认为环境意象是观察者与所处环境双向作用的结果，他通过研究城市在市民心中的印象，，主要着眼于城市景观表面的清晰或是"可读性"，以及容易认知城市各部分并形成一个凝聚形态的特性。他惊喜于曼哈顿城市结构的秩序，也承认波士顿弯曲道路的神秘与离奇。
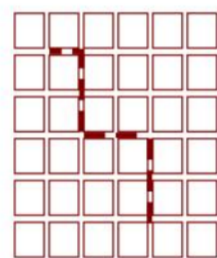
(People identify directions in the city)

The aggregation of intention can establish an image of the environment after a long time of contact and familiarity, or a new environment can conform to the pattern formed in the observer's mind. As an environmental manipulator, urban planners are eager to provide an environment for the use of a large number of people, so the study of "public image" ignores individual differences and summarizes the content of material form in the city image into five elements————

Roads | Borders | Areas | Nodes | Markers
道路，边界，区域，节点，标志物

These five elements are of great significance in the field of urban research.

意向的聚合可以通过长时间的接触熟悉之后建立起对环境的意象，或是一个新的环境符合观察者头脑中已形成的模式，作为环境的操控者，城市规划师渴望提供供众多人使用的环境，因此研究"公众意象"忽略个体差异，对城市意象中物质形态的内容归纳为五种元素——道路，边界，区域，节点，标志物。

BOUNDARY

The boundary is a linear element in addition to the road, but the observer does not use or treat it in the same way as the road, it is a boundary line between two parts, a linear break in a continuous process. Many borders are stitched together rather than separated by barriers. The border is often also a road, so the dominant element is the traffic image, which is usually painted as a road, but with the characteristics of a border. Boundaries can sometimes be as directional as roads, but most boundaries do not have this property.

Everything has a definite boundary

Near buildings, plants grow and spread. Similarly, plants swing back and forth with the wind on the top floor of the building.

Plants grow, and they die.

So are the building's boundaries really fixed?

HEJDUK, TSCHUMI AND KEVIN LYNCH
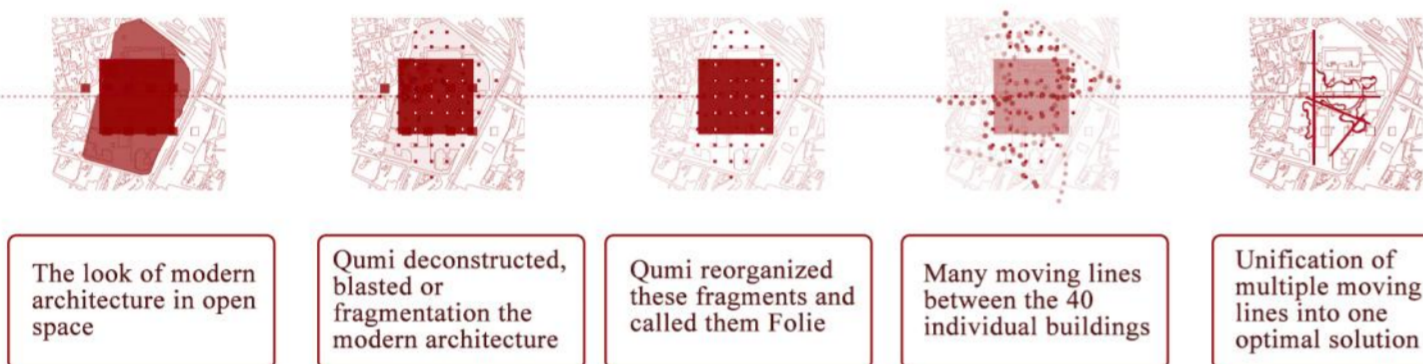## EVENT, NEGATIVE SPACE AND DISTANCE

Bernard Tschumi

'The essence of architecture is to produce events, architecture is produced for other things.'

建筑的本质是为了产生事件,建筑是为了其它事物而产生.'.

——Bernard Tschumi

| The look of modern architecture in open space | Qumi deconstructed, blasted or fragmentation the modern architecture | Qumi reorganized these fragments and called them Folie | Many moving lines between the 40 individual buildings | Unification of multiple moving lines into one optimal solution |

In the traditional sense, when designing buildings, architects often have a utopian emotion, that is, they hope to express an eternal relationship through buildings.
When they think about architectural details, they tend to hold a classical excessive demand for structural stability and coordination. However, the buildings produced in this way are only monuments in the sense of architecture, and to some extent, because of the calmness of the design origin, it leads to the replicability of such buildings. This is the force Tschumi tries to resist in his architectural design.
Violent conflict is actually an extreme way to disrupt this architectural calm. Even take the initiative to use montage techniques, in the same place, to present several events in parallel, some of these events are causal relationship, some are actually unrelated, or seemingly unrelated. Tschumi does not care about this, the focus of Tschumi's architectural experiments is to create a sense of conflict, collision.

传统意义上的建筑师当设计建筑的时候,往往都会有一种类似乌托邦一样的情感,即希望通过建筑来表达一种永恒的关系。
当他们在思考建筑细节的时候,往往会持以一种古典主义上的对于结构稳定性.协调性的过度要求.然而这样生产出的建筑仅仅是纪念碑意义上的建筑,而且从某种程度上,因为设计原点上的冷静,导致了此类建筑的可复制性,这便是屈米在建筑设计中主要想抵抗的力量。
暴力性的冲突其实是用一种极端性的方式来瓦解这种建筑冷静.甚至主动使用蒙太奇的手法,在同一个地点,把几个事件并行的呈现出来,这些事件之间有些是构成因果关系,有些其实是无关的,或者看似无关。屈米不管这些,屈米建筑实验的重点是营造一种冲突的.对撞的感觉。

INFRASTRUCTURE   LIBRARY   TRAINING GROUND   SWIMMING POOL
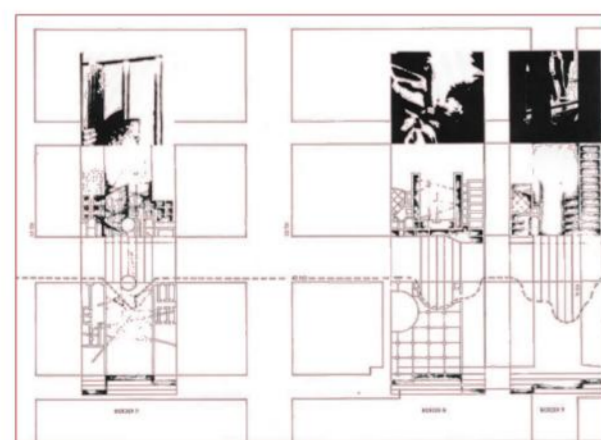
Where is the connection between events and architecture? In fact, the attempt on the narrative scene is to use the event itself to create a "conflict effect", which can make people produce a stimulation, a reflection and a different way of thinking about the building behind the event. For example, a quiet and cute park, no one would think of it as a place for murder. Parks, from the functionalist point of view, are used to help people walk. But because of a fictional violent murder, people's understanding of the park itself has changed in an instant.

Photo source: THE MANHATTAN TRANSCRIPTS——MIT 1 pp.28

I hope that architecture can become a part of the social behavior of human beings, not just a historical frozen space.

Architecture participates in the narrative, people take place events inside the building, events change the building.

The text tells the plot, the plot expresses the emotion, and the emotion is embedded in the building, which is a fusion of emotion and reason.

Also due to emotional uncertainty, the most personalized elements of architectural design are actually not thematic, and these themes change according to each person's subjective feelings.

HEJDUK, TSCHUMI AND KEVIN LYNCH
EVENT, NEGATIVE SPACE AND DISTANCE

"Top-down"
architectural design thinking

"Top-down" architectural design thinking is the empirical judgment of designers on the aesthetics, functions and physical properties of buildings. From the very beginning, the architect overlooks the entire design from a high perspective, and proposes solutions to problems and unique design thinking from a specific perspective on the basis of an overall grasp. Through the way of sketch to assist expression and thinking. It is a process that gradually deepens people's understanding and creativity. The designer gives feedback to the original design scheme through the observation of the eyes and the thinking, discrimination and judgment of the brain, and then evolves the design concept based on the design concept and the existing design scheme concept, thereby forming a "top-down" design thinking process. In this way, creativity and the flexibility of information superposition become the main characteristics of this type of design thinking. This kind of design thinking is a subjective decision made by people using a large amount of information stored in the brain and chaotic logic. Due to the complexity, uncertainty and randomness of the brain structure, this kind of thinking is more likely to produce innovative ideas and unexpected effects. At the same time, it is precisely because of such subjectivity, randomness and uncertainty that designers cannot fully grasp humanistic and environmental information except "architectural" information, which may lead to logical defects and difficulties in dealing with complex problems in the design process.

LE CORBUSIER   BERNARD TSCHUMI

I prefer that somewhere between the two ideas...

"Bottom-up"
architectural design thinking

JOHN HEJDUK
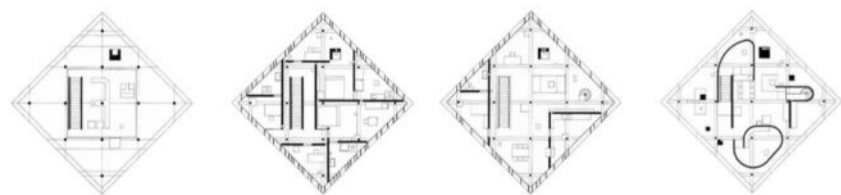
The artist, architect, and architectural theorist John Hejduk (July 19, 1929 - July 3, 2000) proposed a new approach to space design that remains highly influential in modern and postmodern architecture, especially among the architects who were once his students. Inspired by dark and Gothic themes, modernist thinking has become ingrained in the human mind, and he has carried out architectural experiments far beyond the actual scale, and his unbuilt plans and drawings have provided valuable lessons for architects around the world. In addition, he regards painting, writing and teaching as a responsibility, and he is happy to influence contemporary architecture with modern and postmodernist ideas, and to introduce psychology into design.

Performance drives
design thinking

ZAHA HADID

Digital and parametric design of building

The scheme formed by digital design has the characteristics of universality and wide application, which also brings the following problems:
(1) Most of China's urban architecture in the planning and design level, there are gourd-based phenomenon, architectural forms are homogenized, and do not go into in-depth practice and explore regional characteristics, unable to reflect the unique city;
(2) The algorithmic logic of digital architecture is absolute rationality to a certain extent, and it cannot completely incorporate the abstract and perceptual elements of local folklore and culture into the formula;
(3) Through data analysis, the computer program written by the architect may calculate a variety of different results, and how the architect chooses the most suitable scheme is also a big problem.


John Hejduk

'There may be a perception about architecture that it can be interpreted as a fiction. It gradually disappears in the process of construction. When it removes the covering, it becomes clear; When it erodes, it begins to show; When it attracts attention, it rejoices; When it is closed and passed through, it makes a sound. The approach is rigorous; Architecture is filtered from parallel disciplines such as painting, literature and medicine. It's a method of omission, and it's growing at the same time. It is ultimately biological/sexual, and it is always in the search for women. It is persistent.'

'关于建筑可能存在这样一种看法，即认为建筑可以被解释为一种虚构。它在构筑的过程中逐渐消失。当它揭去覆盖物时，它就变得清晰；当它遭到侵蚀时，它就开始显现；当它引起注意时，它就欢喜雀跃；当它被关上、被穿过时，它就发出声音。方法是严格的；建筑从与之平行的绘画、文学和医学等学科中被过滤出来。这是一种有省略的方法，它同时又在不断地增长。它最终是生物的/两性的，它一直处于对女性的探寻中。

——John Hejduk
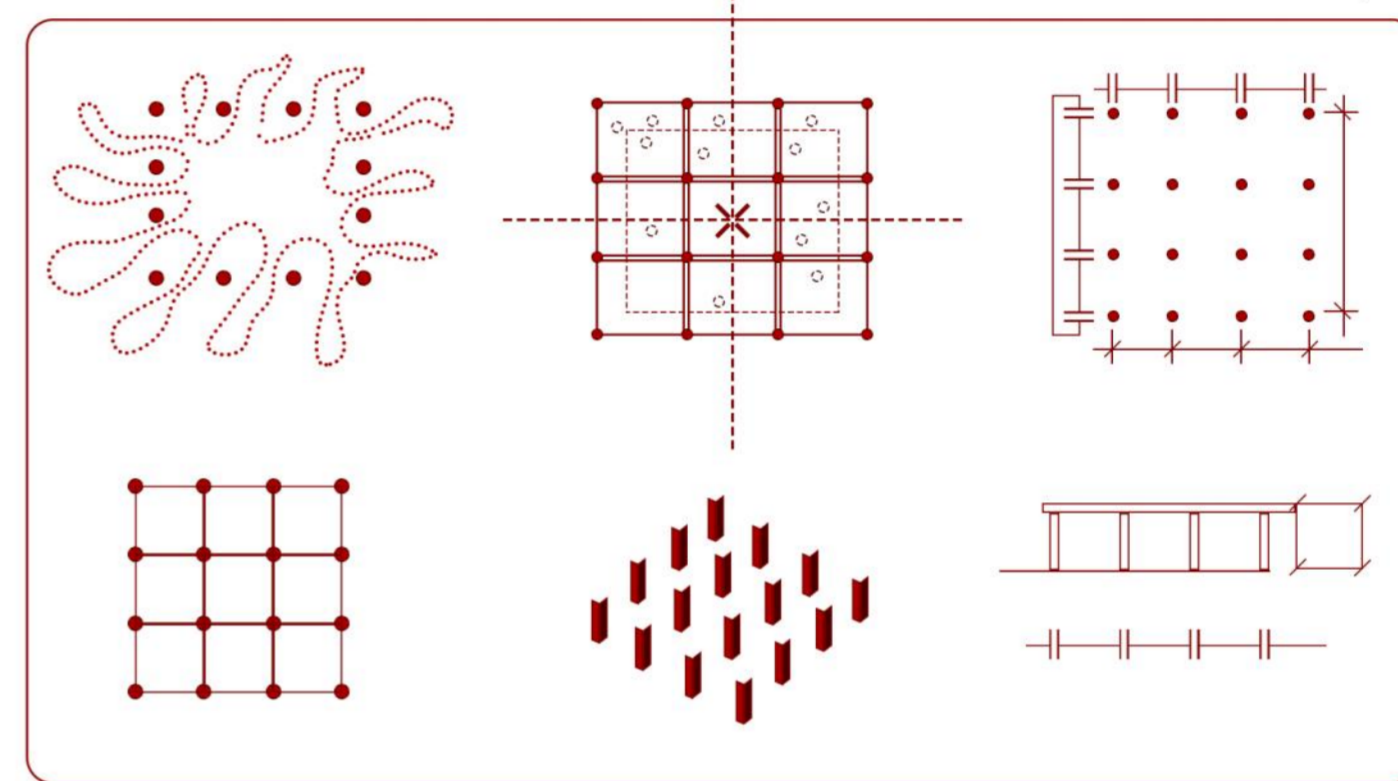
In the early research work, the beam structure logic was the controlling element of the study of Hejduk's spatial form - the nine square grids of the Palladian style, known as the "nine palace grid". The nine square grids represent the relationship between the spatial concept and the structural system, where vertical and horizontal linear members correspond to the columns and beams in the building, while vertical and horizontal plates correspond to the walls and floors in the building.

在早期的研究工作中，横梁式结构逻辑是海杜克空间形式研究的控制要素——帕拉第奥式的九个方形网格，即著名的"九宫格"。九个方形网格表达的是空间概念与结构体系之间的关系，其中垂直的和水平的线型构件相当于建筑中的柱和梁，而垂直的和水平的板块相当于建筑中的墙和楼板。
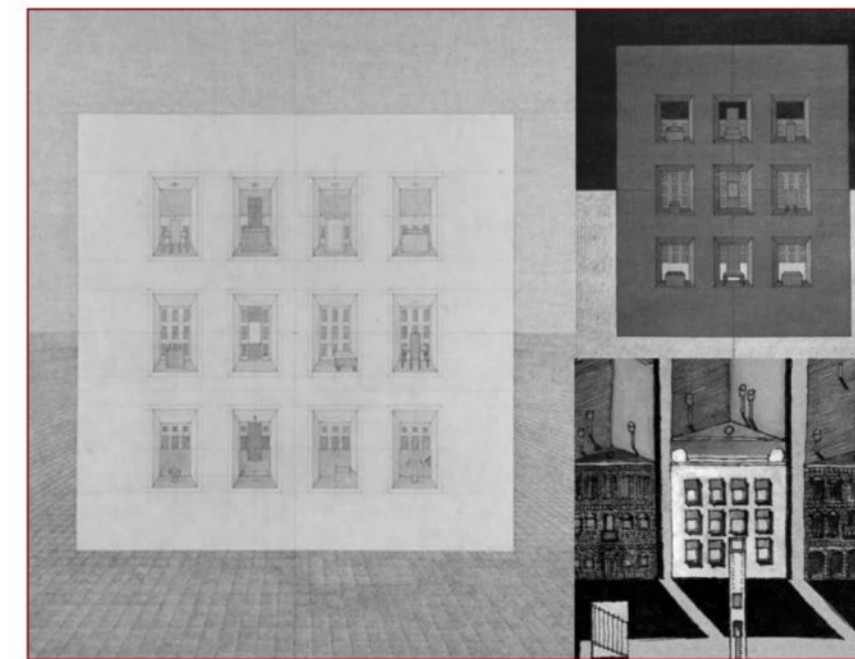
For the House of the Inhabitants Who Refuse to Participate, Hejduk created an architectural installation with the theme of viewing. In Venice, the house was designed for the city's "rebels" who refused to participate. The house consists of 12 units, each containing only one living function to achieve a minimum of living.

在《拒绝参与的居住者住宅》项目中，海杜克创造了一种以观看为主题的建筑装置。在威尼斯,这所房子为拒绝参与的城市"反叛者"而设计。住宅由12个单元组成,每个单元仅包含一种生活功能,以实现最低限度的生活。

Source: House of the Inhabitant who Refused to Participate

HEJDUK, TSCHUMI AND KEVIN LYNCH
EVENT, NEGATIVE SPACE AND DISTANCE

In his work Victims, the site was chosen for a site said to have been a torture site during World War II, and the land would now be occupied by Hejduk's series of installations, including the "Residence of the ID Officer" and the "residence of the archivist", as well as their offices, the "Office of ID Processing and Archives".

Hejduk also invented the identities of groups such as the "disappeared," the "exiles," and the "dead." Instead of highlighting these repressed expressions of emotion, Hejduk casts them, in an obscure metaphorical way, as a sort of eternal testimony to the past that has occurred on this site and in these imaginary installations.

海杜克的作品〝假面舞会系列〞揭示了神秘主义的.令人难以解读的甚至是〝非建筑〞的方向。从这些临时装置一般的〝建筑〞中，可以看出海杜克不愿参与也不愿认同当代建筑时尚的.略显极端的态度。

他批判纪念碑式建筑，同时向游牧建筑的投去了目光。实际上，海杜克的〝假面舞会系列〞也充满了社会与政治的隐喻，寄托了建筑师本人对于一些事件的看法与态度。

Chapter 5 Berlin Trilogy Part II					
Number	Object	Subject	Number	Object	Subject
1	Trees, shrubs, flowers	Gardener	35	Schoolroom	Plumber
2	Garden	Gardener	36	Shoe store	Shoemaker
3	Rose pergola	Rose woman	37	Draper's	Mercery
4	Metal rose wall	Metalworker	38	Crochet chair	Crochet woman
5	Park entrance	Park manager	39	Text masking	Masking woman
6	Labyrinth	Settler	40	Structure	Public security
7	Drawbridge	Bridge operator	41	Office 1	Researcher
8	Tram	Tram driver	42	Identity card unit	Identity card unit
9	Boxcar parts	Mechanic	43	Post office	Stamp collector
10	Escalator	Operator	44	Office 2	Accountant
11	Jungle Jim	Playing Jungle Jim's kids	45	Recording hall	Recorder
12	Slide	Kids on the slide	46	Key place	Key giver
13	Sandbox	Kids playing in the sandbox	47	If depository	keybearer
14	Swing	Kids playing on the swings	48	Icehouse	Iceman
15	Carousel	Kids on the merry-go-round	49	Fireplace	Fireman
16	Big pendulum	Kids playing with the pendulum	50	Specimen	Zoologist
17	Seesaw	Children playing on the seesaw	51	The collector's place	Butterfly collector
18	Picnic table	Picnicking kids	52	Catfish pond	Catfish
19	Office tower	Medic	53	Peacock Walk	Peacock
20	Clinic	Nurse	54	Park	People
21	Visual chart	Optometrist	55	Playroom	Child
22	Studio A	Painter	56	Ladder	Judge
23	Studio B	Musician	57	Room A	Meditation room
24	Studio C	POEMS	58	Room B	The room of the innocent
25	Labyrinth	Soloist	59	Room C	Look in the other person's room
26	Music hall unit	Musicians	60	Silo access	Passenger
27	Proscenium	Dancer	61	Drag bridge	Bell ringer
28	Stupa	Bibliologist	62	Time keeper	Fleiss Big Wheel clock
29	Standard room	Typesetter	63	The dead weep	Defunct
30	None	Poesy	64	Passenger car	Tourist
31	Mask shop	Masker	65	Connected unit	The uprooted
32	Watch shop	Watchman	66		Vanisher
33	Workshop	Paper hoarder	67	Passport building	Application form
33	Wood shop	Carpenter			

In his work Victims, the site was chosen for a site said to have been a torture site during World War II, and the land would now be occupied by Hejduk's series of installations, including the "Residence of the ID Officer" and the "residence of the archivist", as well as their offices, the "Office of ID Processing and Archives".

Hejduk also invented the identities of groups such as the "disappeared," the "exiles," and the "dead." Instead of highlighting these repressed expressions of emotion, Hejduk casts them, in an obscure metaphorical way, as a sort of eternal testimony to the past that has occurred on this site and in these imaginary installations.

在他的作品《受难者》（Victims）中，基地被选定设立在了一个据说曾经是〝二战〞时的酷刑地，如今这块土地将被海杜克的一系列装置〝住宅〞所占据，其中主要包含〝身份证官之宅〞和〝档案官之宅〞以及他们的办公室〝身份证办理和档案厅〞。

海杜克还在作品中虚构了例如〝消失者〞〝放逐者〞和〝死者〞等人群的身份。海杜克对这些受压抑的情感表现没有给予点明，而是以一种晦涩隐喻的方式，将其塑造为一种类似永恒的见证，提醒着人们不要忘记那些曾经发生在这块场地上以及在这些假想的装置中的过去。

In 2015, the Memorial to the Murdered Jews of Europe designed by Peter Eisenmann was officially opened at the site of the "Victims" base. It can be seen that "The victims" is about the Holocaust, and remembrance is one of its themes.

The structures designed by Hejduk stand like the concrete monuments designed by Eisenmann. He imagines that the construction of these structures will be accompanied by growing up: "A child in Berlin will be five years old when construction begins on the site and will be 65 years old when it is finished." The construction time of the structure is extended to synchronize with human life, so that the structure of the "victim" will be thoroughly integrated into the city of Berlin, and the subject victims behind the object structure will be long in the memory of Berliners.

The subjects of the "victims" are mostly the real professions of the Jewish victims: Physician, Poet, Painter, Mask Repairman, Judge, etc.

2015年,在〝罹难者〞所在基地位置彼得·埃森曼设计的欧洲被害犹太人纪念碑正式开放。由此可见〝罹难者〞是关于犹太人大屠杀的,纪念是它主题之一。
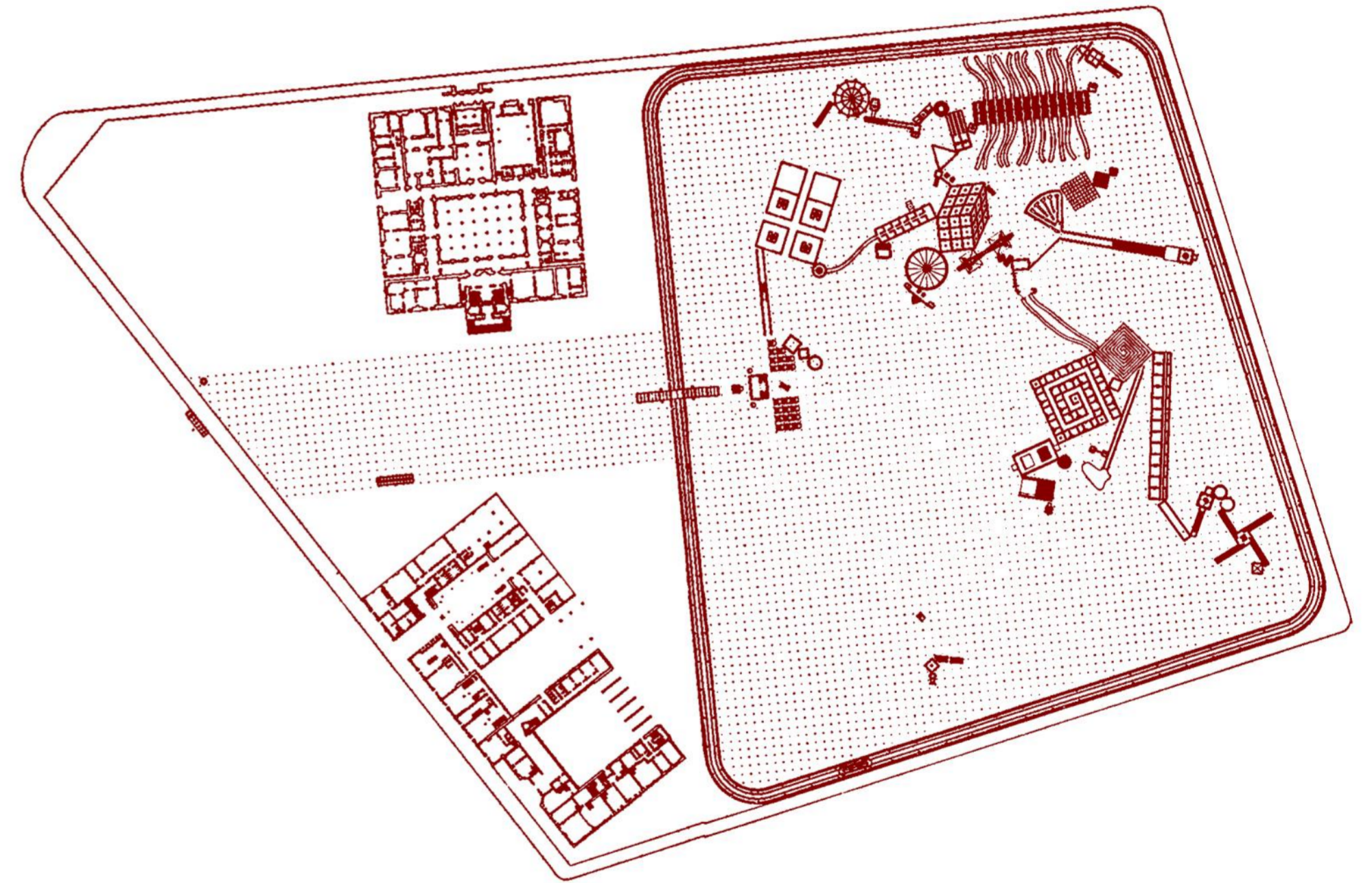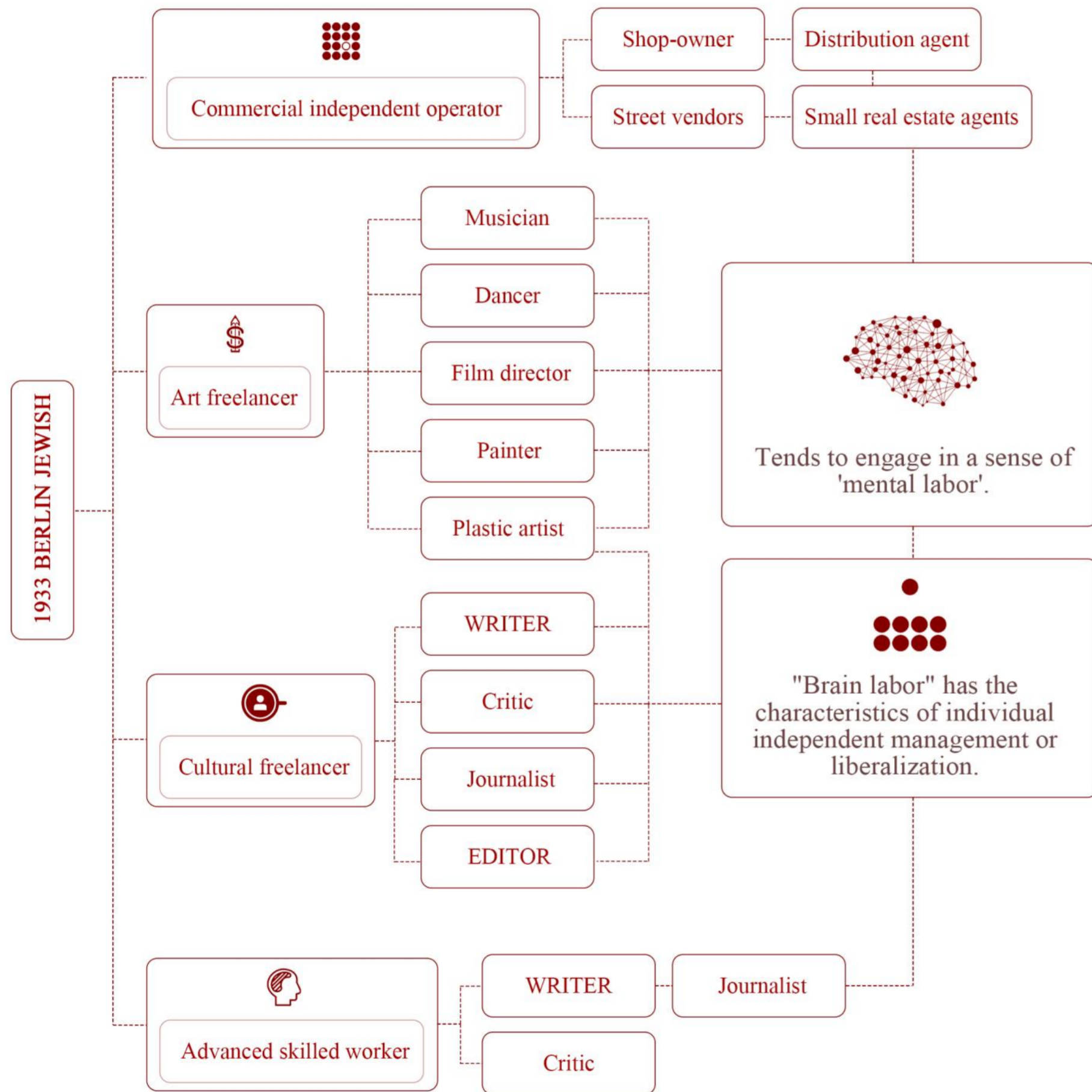
海杜克设计的那些结构物是如埃森曼设计的混凝土纪念碑一样而存在。他设想的是这些结构物的建造过程会伴随着人成长的.〝当基地上的建造开始的时候，柏林的某个孩子才5岁，当建造完毕的时候都已经65岁了〞。结构物的建造时间被延续到跟人的生命同步,因此,〝罹难者〞中的结构物彻底会融入到了柏林这个城市里中,客体结构物背后的主体被害者们也将长久地在柏林人的记忆中。

Source: Hejduk John.Victims:Text.1[M].Architectural Association,1986.

HEJDUK, TSCHUMI AND KEVIN LYNCH
EVENT, NEGATIVE SPACE AND DISTANCE

According to relevant research, in 1933, the majority of Berlin Jews engaged in independent business operators and freelancers.

They either operate as commercial independent operators such as small shop owners, street vendors, distribution agents and small real estate agents; Or freelance as an artist such as a musician, dancer, film director, painter, plastic artist, etc. Either as cultural freelancers such as writers, critics, journalists, editors, and publishers and booksellers in cultural business activities; Or as highly skilled professionals such as doctors, lawyers, mediators and the like.

Generally speaking, the occupation of Jews at that time had two major characteristics: first, they were more inclined to engage in a sense of "mental labor", and second, this "mental labor" had the characteristics of independent management or liberalization.

1933 BERLIN JEWISH

- Commercial independent operator
  - Shop-owner
  - Street vendors
  - Distribution agent
  - Small real estate agents

- Art freelancer
  - Musician
  - Dancer
  - Film director
  - Painter
  - Plastic artist

  Tends to engage in a sense of 'mental labor'.

- Cultural freelancer
  - WRITER
  - Critic
  - Journalist
  - EDITOR

  "Brain labor" has the characteristics of individual independent management or liberalization.

- Advanced skilled worker
  - WRITER
  - Journalist
  - Critic

⑥

TIMELINE AND HISTORICAL TRAJECTORY
沿着时间线与历史轨迹

"BOTTOM-UP" RESEARCH: MAP OVERLAY METHODOLOGY
〝自下而上〞的研究：地图叠加方法论

CRITICAL THINKING

More influential narrative events in Yingping District
基于有影响力的营平区历史叙事事件

TIMELINE AND HISTORICAL TRAJECTORY
DECONSTRUCT AND REORGANIZE EVENTS AND SCENES

RELIGIOUS SPACE

Dugong Ancestral Temple, Zhaohui Palace, Fortune and Longevity Palace, Bamboo Tree Foot Chapel, Xiamen Catholic Church, Erwang Temple, Shengshang Goddess Temple, 38tou Gong, Longquan Palace, Shishi Gong, Jade Emperor Temple, Queen Mother Goddess Temple

土地公祖庙、昭惠宫、福寿宫、竹树脚礼拜堂、厦门天主教堂、二王庙、圣上娘娘庙、三十八头公、龙泉宫、石狮公、玉皇大帝庙、王母娘娘庙

COMMERCIAL SPACE

Kaiyuan Road, Datong Road, Guying Road, Daoping Road, Kaihe Road, Renhe Road, Hengzhu Road, Yingping Road, Danshui Lane, Xiahe Road, Jiatongliao Lane, Houting ya Lane, Batai Street, Dayuan Road, South Pighang Lane, Dianbao Road

开元路、大同路、古营路、道平路、开禾路、人和路、横竹路、营平路、担水巷、厦禾路、夹饭寮巷、后厅衙巷、打铁街、大元路、南猪行巷、典宝路

CULTURAL (HISTORICAL) SPACE

Fuyu Corner, Lai Cuocheng, Erwang Street, Baguacheng, Dajing Foot Lane, Qianqiu Altar, Lin Si 'an Hall, Living Yuan Xin Bureau Red Building, Guying Road Da Chu, Shang Xun Villa, No. 4 Daoping Road (Opium Building), No. 59 Danxia Palace Lane, Xiamen Federation of Trade Unions, No. 7 Jiuxiang, Sibei "Old Yuancheng", No. 125 Kaihe Road Municipal Party Committee, Guying Road 51 No. Clinic, Dark Fan Lane, Guangming Street, Bamboo tree foot Road head, Victory Road head, Cijie Road head, Hong Benbu Road head, Dian Bao Road head, Shi Xiang Road head, Tidet Road head

浮屿角、赖厝埕、二王街、八卦埕、大井脚巷、千秋坛、林骢鹭堂、活源信局红楼、开禾路125号市委机关、古营路51号诊所、暗迷巷、光彩街、竹树脚路头、得胜路头、磁街路头、洪本部路头、典宝路头、史巷路头、提督路头

Start   End   Course   Influence
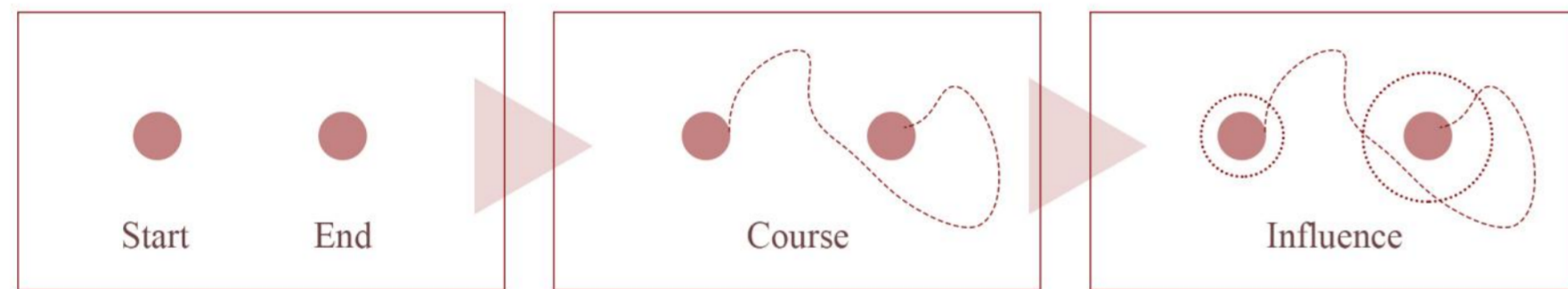
To understand the following, please refer to the numbers on pages 20-29 of this book. Historical events are corresponding relationships.

要理解以下内容，请参照本书20-29页的内容编号。其中历史事件为对应关系。

①	②	③	④
1542	1631	1655	1656
FUSHOU PALACE	XIAMEN CATHOLIC CHURCH	GUYING ROAD	HONGBEN DEPARTMENT

⑤	⑥	⑦	⑧
1657	1661	1661	1668
HONG BUNBU	FORGE STREET	JIAOLIAO LANE	DAYUAN ROAD

⑨	⑩	⑪	⑫
1683	1711~1799	1838	1842
KAIYUAN ROAD NEAR LUJIANG ROAD	ZHAOHUI PALACE	ZHAOHUI PALACE	ZHAOHUI PALACE

⑬	⑭	⑮	⑯
1847	1859	1892	1897
ZHUSHUJIAO CHAPEL	XIAMEN CATHOLIC CHURCH	FUYU CAPE, XIAHE ROAD	XIAMEN POST BUILDING

17
1902
DAYUAN ROAD
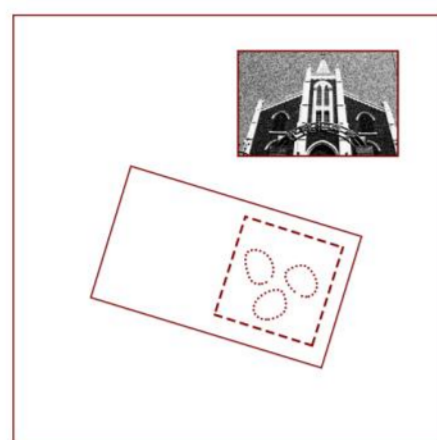
18
1903
ZHUSHUJIAO CHAPEL
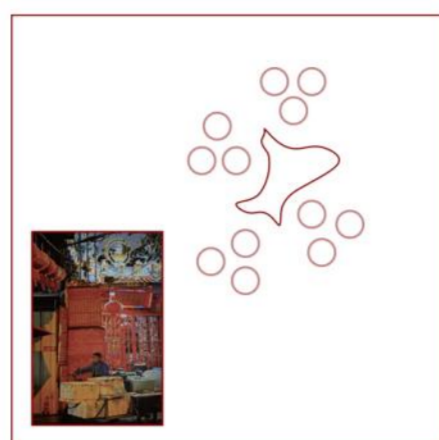
19
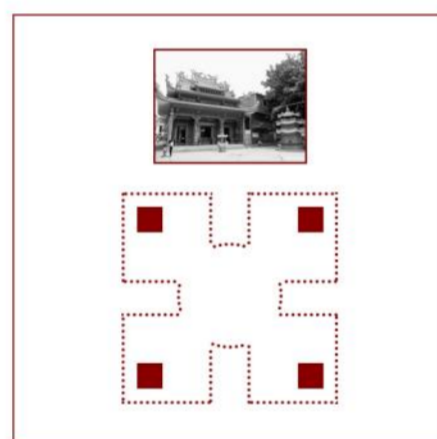The late Qing Dynasty
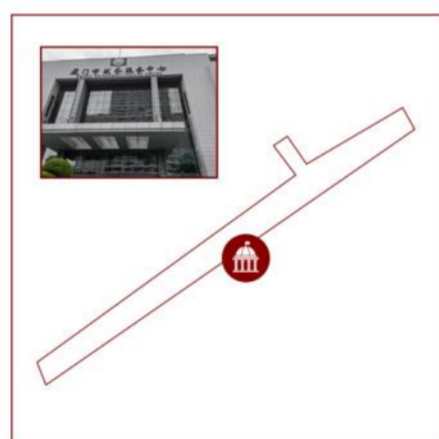ERWANG STREET - TUDI GONGZU LANE
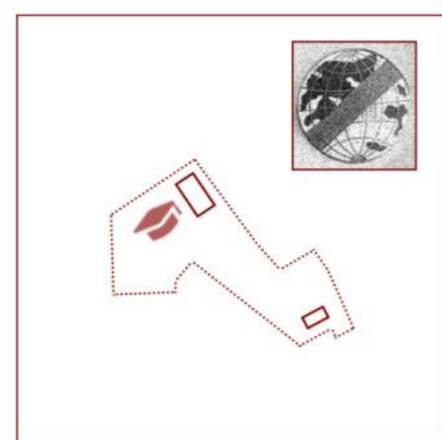
20
1912
DAYUAN ROAD
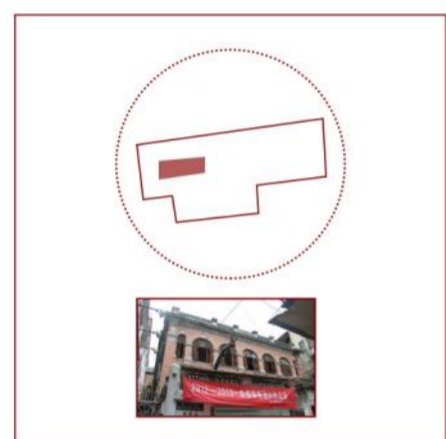
21
1919
SHANGXUN VILLA

22
1920
HONGBENBU LANE

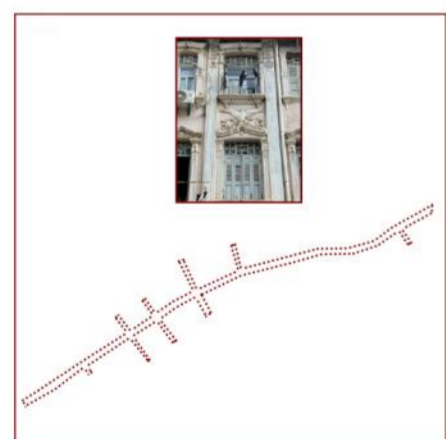23
1922
KAIYUAN ROAD
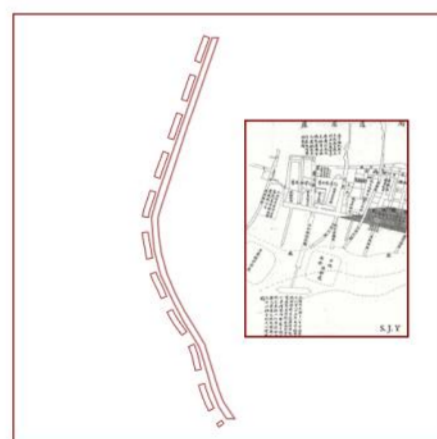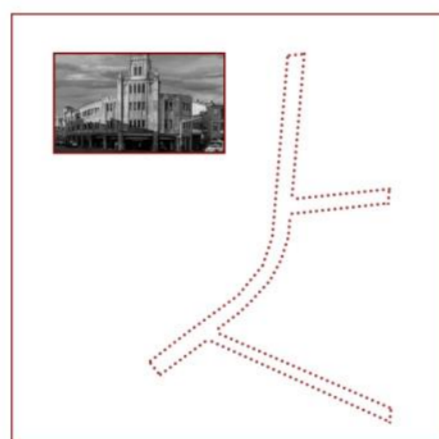
24
1921~1928
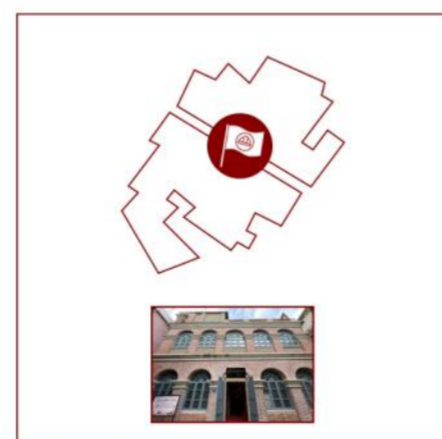XIAHE ROAD

25
1926
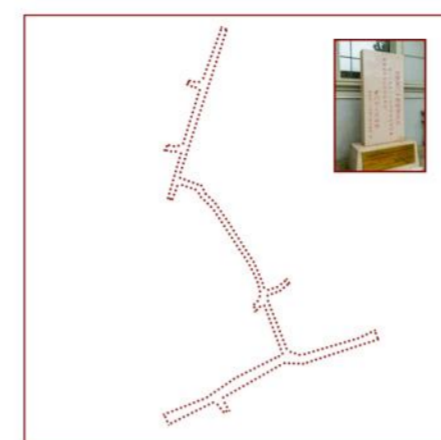DATONG ROAD

26
1926
LUJIANG ROAD

27
1927
SIMING NORTH ROAD

28
1927
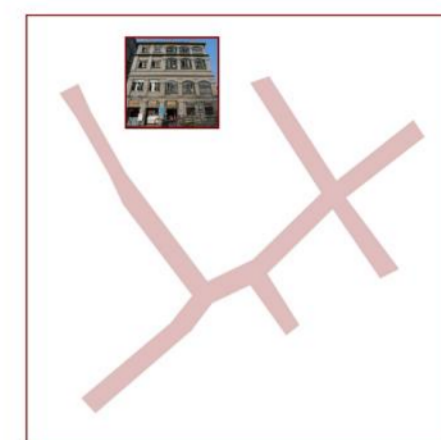XIAMEN FEDERATION OF TRADE UNIONS

29
1930
KAIHE ROAD

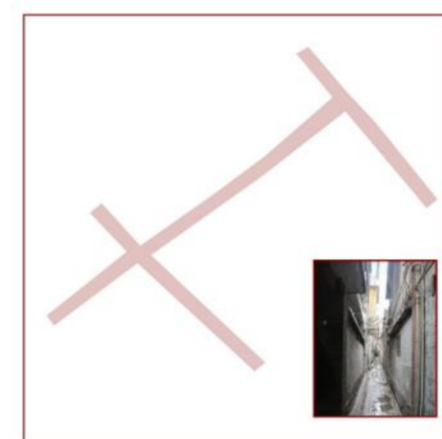30
1930
HENGZHU ROAD

31
1930
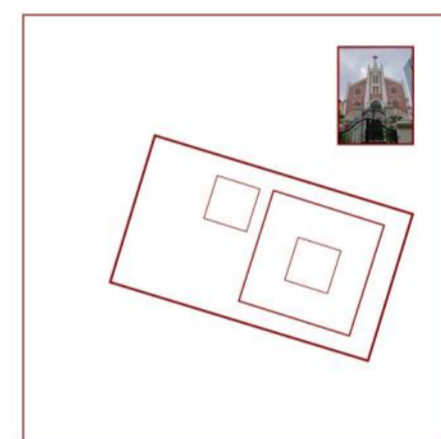JIANCHENG DEPARTMENT STORE

32
1931
RENHE ROAD

33
1932
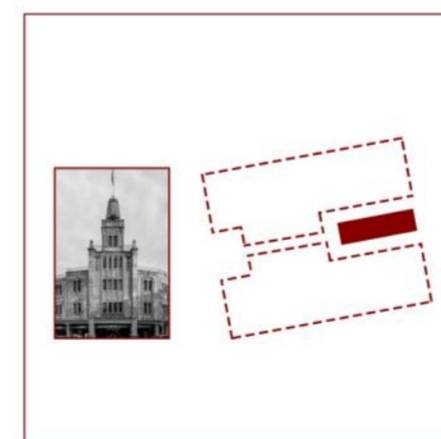DAYUAN ROAD

34
1932
GUYING ROAD

35
1935
ZHUSHUJIAO CHAPEL
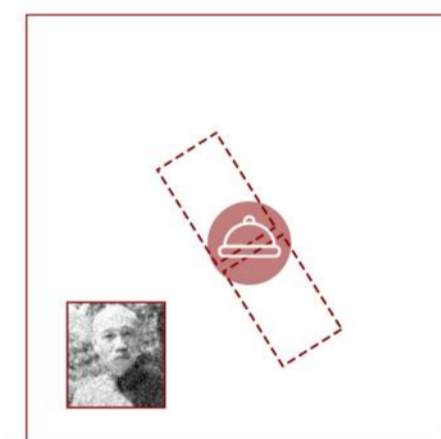
36
1940
DAYUAN ROAD

37
1942
DAYUAN ROAD

38
1953
DAYUAN ROAD

39
unknown
ERWANG STREET

40
1963
ERWANG STREET

100 meter

300 feet

Longitude: 118.07   Latitude: 24.46
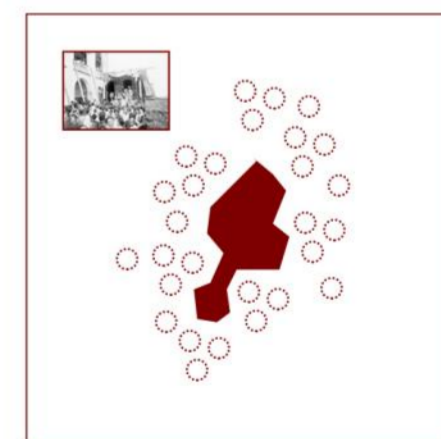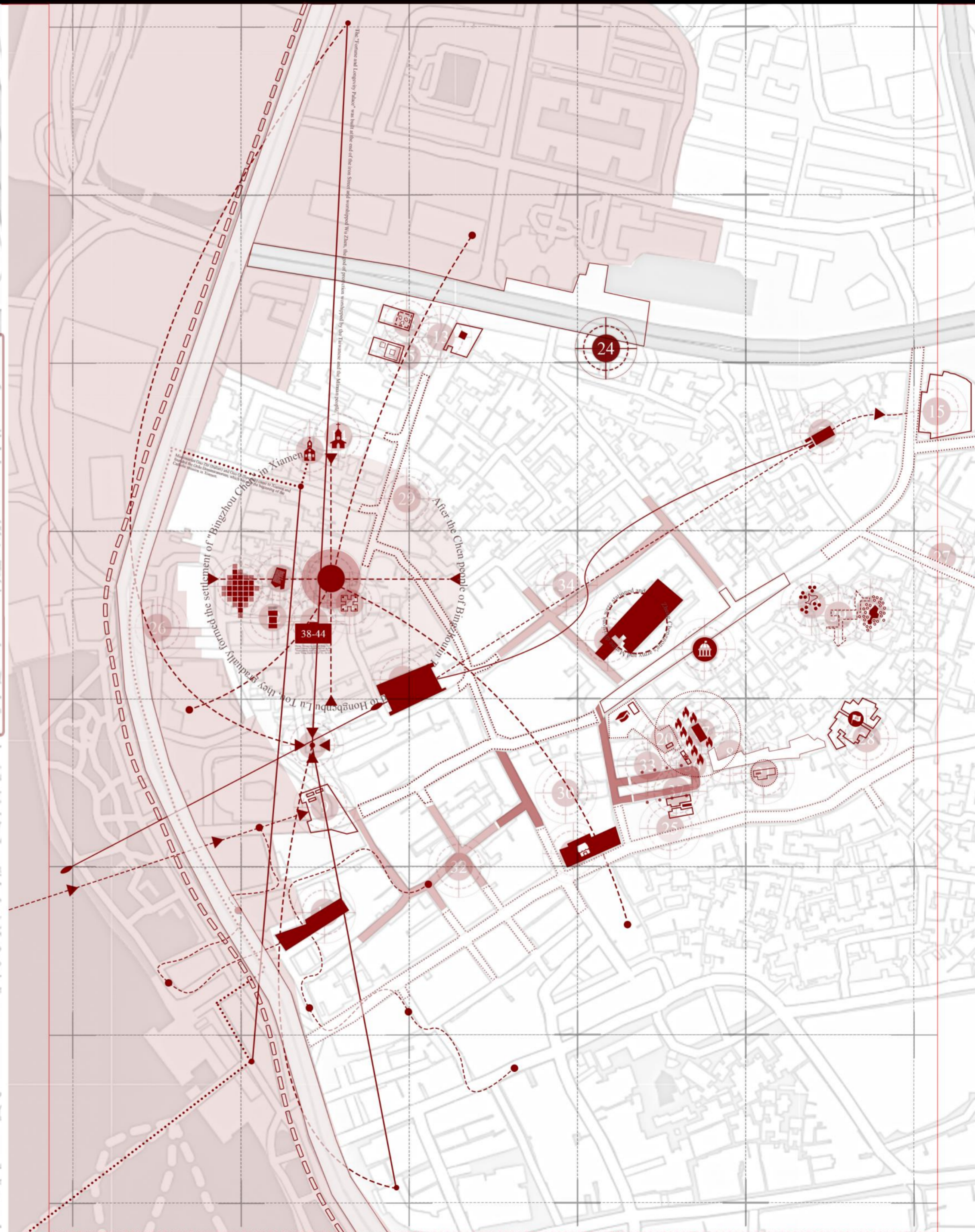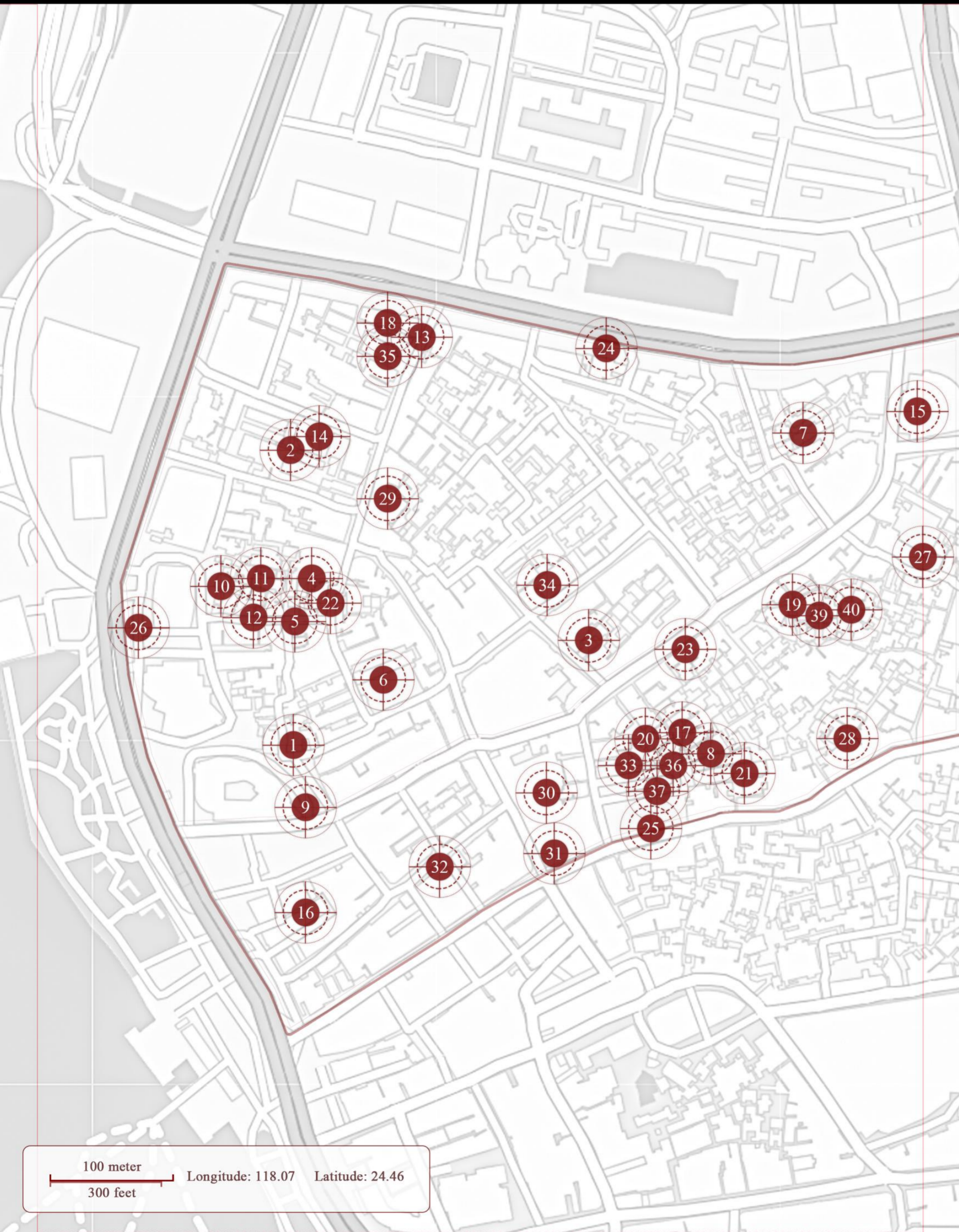
CONCLUSION

I can understand your confusion - the results of this preliminary study don't seem to address any real issues. Or it's not a "conclusion" in itself.

Many of you may think that these theories and the final methodology of deconstruction are too formalized, and more consideration should be given to reasonable requirements such as function and structure. I respect your opinion. However, I also believe that function and form are indispensable. Nowadays, architectural design should give more consideration to how to enrich forms to improve structure and function while satisfying reasonable functions. After all, after the development of architecture up to now, no matter the mechanics or structural problems, most of them have been fixed.

Function, structure and other issues are usually determined by technology, and sometimes when we design a building that can not be built in order to explore the form, we will be accused of mistakes by teachers and classmates, sometimes just because the current technology has not reached it, but it is not only technical problems to limit our imagination of architectural design. Wasn't Zaha Hadid derided as an architect on paper before the age of parameterization?

I hope that architecture can become a part of the social behavior of human beings, not just a historical frozen space. Architecture participates in the narrative, people take place events inside the building, events change the building. The text tells the plot, the plot expresses the emotion, and the emotion is embedded in the building, which is a fusion of emotion and reason. Also due to emotional uncertainty, the most personalized elements of architectural design are actually not thematic, and these themes change according to each person's subjective feelings.

The essence of architecture should not be stacked geometric figures, no matter how exquisite the figure is, it can only achieve the ultimate in the three-dimensional world; The essence of architecture is not a narrow functionalism. Functionalism tends to lock up the core of the building, creating waste of space and blank meaning.

In my opinion, the essence of architecture is actually events. That is, architecture exists only because of some events that may or will happen inside the building, and the events are undertaken by the movement subject, which is usually the human subject.

Perhaps this is a crude view of architecture as anthropocentrism, but it provides clues to the correlation of architectural details through a certain tendency brought by human beings in the process of making events.

This kind of clue is mixed with people's emotions, irrational, even violent, and desires. This kind of existence can break the excessive rational cold of the building itself, so that the architectural design can obtain unique charm.

Thank you for your patience.

我能理解您的困惑——这本前期调研所得出的结论似乎看起来没有剑指任何的实际问题。或者说它本身并不算是一个明确的〝结论〞。

可能很多您会认为这些解构主义的理论和最终的方法论太过于形式化,应当更加考虑功能、结构等合理的要求,我尊重您的意见。但我同样认为功能与形式缺一不可,当今,建筑设计更多考虑的应该是满足合理的功能下,考虑如何丰富形式来完善结构与功能, 毕竟建筑发展到现在, 无论力学还是结构问题, 大多数已经定型,相反,有深度的形式更显得有意义。

功能、结构等问题通常都是由技术决定的,有的时候我们为了探寻形式设计出无法建成的建筑时,会被老师、同学指责为错误的时候,有时只是因为目前的技术还没有达到而已,但并不能仅为技术的问题就要限制我们对建筑设计天马行空的想象。在参数化时代还没有到来之前,扎哈哈迪德难道不就被嘲笑成纸上谈兵的建筑师了么?

我希望建筑能够成为人类发生社会行为的一部分,而不只是一个历史的定格空间。建筑参与到叙事中,人们在建筑内部发生事件,事件改变建筑。文本讲述情节、情节表达情感,情感嵌入到建筑中,这是情感和理性的融合。也因情感的不确定性,因而建筑设计的最具个性化的成分其实都是不具有主题的,这些主题根据每个人的主观感受而发生着变化。

建筑的本质不应该是堆砌的几何图形,无论这个图形如何精妙,也无非是只能够在三维世界中做到极致;建筑的本质也并非是一种狭隘的功能主义。功能主义容易把建筑的内核进行锁死,制造空间上的浪费以及含义上的空白。

我认为,建筑的本质其实就是事件。即建筑之所以存在只是因为建筑内部可能或者将要发生的一些事件,事件由运动主体进行承担,通常来说就是以人为主体。

或许这是一种粗暴的将建筑看做人类中心主义的一种视角,但是却是通过人类在制造事件的过程中带来的某种倾向性为建筑的细节关联提供线索。

这种线索是夹杂着属于人的情绪上、非理性的、甚至暴力的、欲望的东西,这种存在是能够打破建筑自身过度理性化的冰冷,从而可以让建筑设计获得独一无二的魅力。