

Research on the Thinking of Urban Culture Construction from the Perspective of Space Narration

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Abstract: The use of urban spatial narration can better show the history and culture of a city and the emotional expression of the characters, so a good spatial narration of the city can not only meet the growing emotional needs of people under the economic development, but also promote the cultural construction of the city. This paper will start from the three main components of urban space narrative, analyze and study the integration of urban space narrative and cultural construction, and finally make further discussion on the idea of urban culture construction based on the perspective of spatial narrative.

Keywords: Perspective of spatial narrative; Construction of urban culture; Train of thought

1. Introduction

Nowadays, cities are one of the most important living environments for human beings, as well as the fruits and crystals of economic and social development. They have exerted a huge impact on human beings in both physical and spiritual environments. With the continuous development of economy and the progress of human society, the material conditions of urban space have been increasingly unable to meet the basic needs of human beings, and people's spiritual needs for the cultural and emotional aspects of urban space narration have become more and more prominent. From this point of view, urban space narrative can not only inherit and develop urban civilization, but also continuously improve people's emotional expression, thus providing people with unique emotional needs and emotional resonance space. From the perspective of spatial narration, urban culture is the home of history, culture and spirit for residents of local cities, while for tourists from other cities, it is the space for historical presentation, cultural exchange and emotional expression, which not only shows the diversity of regional culture, but also enhances the unique charm of the city and satisfies people's basic needs for urban spatial culture.

2. Analysis of Constituent Elements Under the Description of Urban Space

Urban spatial narration refers to the clustering phenomenon of diverse urban events in the space formed by sorting and editing the historical events that have occurred within the city scope, thus forming a unique and recognized urban narrative space. It contains a variety of urban events, so that residents in the city have a certain sense of identity and belonging.

2.1. Time element of urban space narration

Time element is an important content of spatial narration. It can not only integrate narration and material in the narrative space, but also integrate the economy, politics, education, thought, art and other contents of a city in the process of narration to become the memory of the city. Moreover, it retains the unique historical culture and humanistic feelings and shows their important value and significance through specific historical events. For example, in many cities, archaized buildings are built, many historical cultures are preserved, and time is used as the media to connect modernity and history, break the shackles of time, and make full use of the concept of time to achieve the city's heritage.

2.2. Spatial element of urban space narration

Time and space elements are important contents of narrative space. With the passage of time and the transformation of space, narrative space has not only material basis but also immaterial features. With the passage of time, it constantly changes its content and form and becomes a dynamic event space.

2.3. The diverse event element of the urban space narrative

Diverse event element is also an important factor in urban narrative space. It is necessary to start from the story of the city itself and limit the urban diversity events to the space and time of the city, so as to screen out the events that can have an impact on the city. It can not only give new content and vitality to time and space, but also have an impact on people's life and become people's collective memory. According to the division of urban space

and time, diverse events can be divided into two types: urban events caused by nature and urban events caused by non-nature. Urban events caused by non-nature include six types of events: economy, politics, culture, society, characters and theme. One event may have several different characteristics at the same time. The creation of narrative space requires the integration of diverse events and the design and planning of events based on the actual spatial state and people's concerns. In the actual planning process, it is necessary to make full use of different communication channels to create the spatial narration, especially for some spaces that cannot be restored. It is necessary to diversify the communication channels as far as possible to show rich expression forms of the diverse events in the narrative space.

3. Integration of Urban Space Narration and Cultural Construction

Urban narrative space needs to show the diversity of events and emotional expression, combine the narrative environment and spiritual and cultural characteristics, and develop and design rationally according to local conditions, considering the spatial structure and narrative space resources according to the specific situation of the city. The material resources of narrative space should be built by means of restoration and protection, while the non-material resources should be built by means of event transmission.

3.1. Construction in the physical space of the city

The first and most direct manifestation of the physical space construction is the protection of cultural relics and historical sites and the construction of archaized buildings in the city, which also become the construction methods of authenticity. By trying to restore and repair, to ensure the basic appearance of space, draw lessons from the original true in entity space for planning and design, for example, we know the ancient city of Lijiang in Yunnan province and Shanxi Pingyao ancient city, and so on. In the process of building design and planning, we not only keep the original appearance of the original buildings, but also fully excavate the historical events of the old city, so as to integrate the humanistic spirit and regional culture, and show the unique folk customs and customs of the city.

Secondly, the narrative space of historical importance can be shown by restoring ancient ways. Since many material spaces have been destroyed, the historical atmosphere can be created by reconstruction. Through sufficient research on historical materials, the narrative space can be truly displayed. For example, the famous Yellow Crane Tower has gone through the process of reconstruction. Due to its large historical span, it covers not only economic and political events, but also historical culture and people events. Besides, it has experienced

only historical changes, and many famous scholars have written poems and prose. Due to the Yellow Crane Tower has been destroyed, the last time it was rebuilt in 1981 on Snake mountain, the reconstruction is not only a kind of archaized building mode, but to carry the duty of history and culture, which is the integration of material and spiritual culture.

Third, there is another form called reality simulation, which simulates the spatial entity through a story or event. For example, The Beijing Grand View Garden is the building in *A Dream of Red Mansions*, which is modeled by the description of the buildings in the book.

3.2. Cultural construction by visual means

The creation of visual mode can be represented by images or virtual space design. For example, the architecture in *A Dream of Red Mansions* can be drawn on the floor plan through the description in the article, so as to create a unique narrative space and better help people carry out cognition. With the continuous development and progress of this technology, artistic spatial perception can be demonstrated through the use of multimedia technology and film technology. For example, digital technology can be used to integrate sound and holographic images in *Riverside Scene at Qingming Festival* to create unique visual effects. The construction of narrative space in this visual way can reproduce the narrative space that cannot be realized or restored, and can also reduce people's cognitive bias.

3.3. Cultural construction by auditory means

The way of building auditory sense is mainly through people's auditory sense and their own memory, so as to construct the narrative space in the mind. The form of oral narration can not only fully arouse the audience's audio-visual feeling, but also show the unique scene context, so that the information and emotion can be fully communicated. The charm of language transmission is also reflected in body language, voice, tone, expression and other aspects. The creation of this kind of auditory narrative space has also experienced a long historical precipitation. China's earliest speaking and singing literature, novels, as well as ventriloquism, storytelling and drama, and now the crosstalk, sketch, stage play and other diverse artistic civilizations are all oral public performances. For example, in the empty city scheme in the famous storytelling fragment *Romance of The Three Kingdoms*, the audience can know the location, character distribution, development and other narrative space forms of the event only through the auditory information transmission.

4. Research on the Construction of Urban Culture from the Perspective of Spatial Narration

The construction of urban culture cannot be separated from the construction and design of urban narrative space, which also carries the civilization and culture of the city and affects people's emotional expression. Therefore, it is necessary to analyze and explore the construction of urban culture from the perspective of spatial narration.

4.1. Continuous attention should be paid to the presentation of spatial narration of local urban culture

The purpose of creating narrative space is to make people remember the historical events of the city, feel the urban culture and charm, and generate emotional resonance for the city. Therefore, in the design, we should first understand the space meaning of paying attention to the local city, briefly infiltrate the local historical and cultural background into people's ideology, and arouse people's emotional resonance. Moreover, we should respect the historical facts, do a good job in matching the historical civilization of the city, and avoid the phenomenon of "making a name and wearing a tie". In terms of urban narrative space, it is not only necessary to show the charm of the city to local residents, but also need to face to foreign tourists, fully understand different cognitive ways and do a good job of cognitive combination, so as to give full consideration to the reasonable cooperation and use of different construction ways in the construction of spatial narrative.

4.2. The authenticity of urban space narration should be guaranteed

One of the most important basic contents of narrative space is to ensure the authenticity of urban residential space. When narrative space loses its authenticity, the relevant historical civilization and cultural form will be destroyed, resulting in the result perceived by space experiencers being false and violating the authenticity of events. In addition, in the preservation and reconstruction of urban narrative space, the reconstruction and restoration of historical events in the same way are too simple. The original appearance of events can be restored not only through the construction of buildings, but also through cultural and artistic forms. For example, different forms of expression such as text description and stage performance can meet the emotional needs of the public.

4.3. Make full use of media and new technologies to record and pay attention to the development trend of urban spatial narration

Cities, as carriers of material civilization such as history and culture, need to be transmitted to the public through different media. With the continuous development of economy and the further introduction of high and new technologies, many media technologies make urban narr-

ative space present more diversified. Nowadays, people can not only store massive panoramic video through video space, but also watch the real situation at any time, and present scenes and characters to the public through 3D images. The representation of history and characters is no longer a single plane, but can achieve dialogue and communication with history through dynamic forms. In addition, a large number of resources can be retained and stored through data storage technology, and narrative resources can be summarized, sorted and classified. The accumulation of narrative resources can provide the city with more solid points and more event basis for narrative space, and can become an important basis and data for the layout and design of urban narrative space in the future. In addition, in the process of urban space narrative construction, it is also necessary to distinguish the priority and hierarchy of events, especially in some areas with rich narrative resources, and to create according to the degree of influence of events, so as not to blindly design, otherwise the authenticity of urban space narrative will be destroyed.

5. Conclusion

The spatial narration of a city not only reflects the historical development and precipitation, but also inherits the culture and spirit of the city. In the narrative space, people gradually develop a sense of identity, existence and belonging to the city, making the narrative space a valuable space environment with unlimited space and time constraints. The narrative space of a city not only meets people's needs for material and life, but also satisfies people's emotional and spiritual needs. It plays a very important role in the construction of a city's culture. Through culture as a connection, different factors such as history, politics, economy and society are integrated and displayed in the narrative space of a city.

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