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Research on the design of historical and cultural block renewal based on scene theory: a case study of Suzhou Luxu Old Street

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The qualification work contains the results of one's own research.
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Abstract

Against the background of China's rapid urbanization, historical and cultural districts are facing unprecedented challenges between heritage protection and contemporary vitality. The traditional way of updating often focuses on the restoration of the material level, but ignores the social and cultural dimensions that maintain real community life. This study introduces the "scene theory" proposed by Terry N. Clark and Daniel Silver as an analytical framework for the renewal of historical blocks to make up for this shortcoming. The research takes luxu Old Street, a representative water town in the south of the Yangtze River in Suzhou, and builds a "three-dimensional five-element" framework that integrates authenticity, values and neighborhood communities. Through field research and case analysis, the spatial pattern, supporting facilities, human activity mode and cultural value of Liuyuan Old Street have been systematically diagnosed. The study found that there are several key problems related to the scene in the block: lack of authenticity, lack of dramatic vitality and tension in legitimacy. To this end, this paper proposes a protective update strategy based on the micro-update concept and scenario creation, aiming to achieve a virtuous cycle of "protection-activation-coexistence". The design intervention focuses on the waterfront outdoor landscape area on the east side of Luxu Old Street, serving native residents, tourists and creative practitioners. This study contributes to the theoretical discussion of heritage-driven urban renewal, and provides practical guidance for designers and policymakers of similar historical blocks in China and other regions.

Key words: Scene Theory;Historical and Cultural Block;Micro-renewal;Luxu Old Street

INTRODUCTION

China's urbanization development has said goodbye to the stage of scale expansion and turned to a development model with quality improvement as the core. Against this background, historical and cultural blocks have become an important spatial carrier for the dual goals of heritage protection and urban renewal. However, in the past, most of the updated practices only focused on the protection of building ontology and commercial redevelopment, ignoring the invisible social networks in the block and the real life experience of residents, which led to a series of problems. How the historical block can maintain the authenticity of the material level and maintain the vitality of the social level at the same time has also become an urgent response. Realistic problems.

The scenario theory proposed by Terry N. Clark and Daniel Seer provides a feasible analytical perspective for solving the above dilemma. This theory was originally used in the research of urban cultural consumption. With the help of the three-dimensional five-element framework, it interprets urban space, jumps out of the idea of simply relying on material forms or economic benefits for evaluation, and excavates some things that make places meaningful. At present, scene theory is widely applied in the research field of creative cities and cultural areas, but the relevant research on the renewal of traditional historical blocks, especially the practical guidance value in the context of China in China, is still relatively insufficient. Combining the scene theory with the concept of micro-renewal - micro-renewal advocates a small-scale gradual intervention that fits the vein of the site, rather than large-scale demolition and construction, which can open up a new path for the sustainable revitalization of cultural heritage.

Luhui Old Street, Wujiang District, Suzhou, is a typical sample of Jiangnan water town ancient town renewal dilemmas. It has profound history, well-preserved traditional buildings and water system patterns, and sufficient cultural resources, but faces problems including population loss, outdated facilities and weakened community connections. Previous updates mostly only covered facade improvement and tourism supporting facility construction, and did not involve the scene operation mechanism that attracts and retains diverse groups. This article takes Luhui Old Street as a case to explore how scene theory guides design strategies and balances heritage protection and contemporary demand. This research combines theoretical derivation and practical design to enrich academic accumulation of heritage-oriented urban renewal, and provide practical reference for historical block renewal design.

CHAPTER 1

RESEARCH BACKGROUND

1.1 Historical and Cultural Block Conservation Enters a New Development Stage

Under the background of the continuous promotion of the national strategy and the continuous improvement of relevant policies and systems, the protection and renewal of domestic historical and cultural blocks has entered a new stage of development. The national level has gradually recognized the core value of historical and cultural heritage. Such resources can shape the unique urban landscape, build regional cultural confidence, and continue to help the long-term and stable development of the city. The transformation of this concept also intuitively reflects the overall transformation of domestic urbanization construction. Urban development no longer simply pursues the expansion of scale and speed, but turns to a quality-first construction mode, which will put cultural heritage protection and community habitat welfare at the core of urban construction. The cultural development plan clearly points out that the protection and revitalization of historical and cultural resources is an indispensable and important part of the country's overall cultural strategy. The policy document requires continuous strengthening of the systematic protection of famous historical and cultural cities, towns and villages, and at the same time promoting the adaptive reuse of various historical heritage, so as to meet the actual needs of social development and economic construction. Under the guidance of the overall goal of building a culturally powerful country, the protection mode of historical heritage has changed. It is no longer sealed and kept as a static cultural relic, but it is built into a sustainable living space through diversified means, which can effectively maintain the vitality of urban development and continue the regional cultural vein.

The Ministry of Housing and Urban-Rural Development has successively issued a number of normative documents, which provide clear guidance for the protection and management of historical and cultural blocks in China. The Regulations on the Protection of Famous Historical and Cultural Cities, Famous Towns and Villages, which was officially promulgated in 2008 and revised many times, built a complete legal system covering the identification, special protection and normalized management of historical lots. The regulation not only clarifies the identification standards and protection and control requirements of historical and cultural blocks, but also clearly divides the specific responsibilities and powers of government departments at all levels in the work of heritage protection. In addition, a number of industry guidelines issued by the Ministry of Housing and Urban-Rural Development have designated "micro-renewal" as the mainstream way to protect and transform historical blocks. Different from the traditional rough transformation

mode of large-scale demolition and construction, micro-renewal advocates a gradual transformation method that fits the original texture of the site, which can not only completely preserve the material space form of the historical lot and the original social relationship, but also effectively optimize the regional living environment and make up for the infrastructure shortcomings of the old blocks. This updated concept fully shows that the historical block is not a simple collection of buildings, but a complex social space system. There is a close intrinsic relationship between the material form of the site, the local cultural customs and the daily life of the community residents.

Local provinces and cities have also issued localization policy documents in combination with regional realities to implement the requirements for protection and renewal issued by the state. Taking Jiangsu Province, which belongs to Suzhou, as an example, the local area has formulated special management measures for the protection of historical and cultural blocks, clarifying the needs of block protection to be deeply integrated with urban renewal and construction and the development of cultural tourism industry. Such local policy details can provide a specific basis for grass-roots work. They can be used to accurately determine the historical value of buildings, divide differentiated protection levels, and reconcile the contradictions between heritage protection and control requirements and regional development and construction.

On the whole, the protection of historical and cultural blocks in China has built a multi-level governance structure, from the national top-level strategic planning to the implementation mechanism of provinces, cities and localities, forming a complete work system. The policy environment of continuous iteration and optimization has brought new development opportunities to practitioners in the field of historical block renewal, and also created many practical challenges. On the one hand, a perfect policy support system can provide a legal basis for implementation and sufficient supporting resources for various heritage protection projects; on the other hand, the coordination of the interests of multiple subjects, the balance of various contradictory demands, and the implementation of substantive community participation need to rely on scientific and perfect analysis frameworks and refinement. Design strategy. Under the background of this policy development, the scenario theory can be adapted to the renewal research of historical and cultural blocks, which can not only help researchers deeply interpret the core issues of block renewal, but also provide effective guidance for specific transformation practices.

1.2 Continuous Advancement of Urban Historical and Cultural Block Renewal in China

Even though the domestic historical and cultural blocks have received solid policy support, and their diverse values have gradually been recognized by the industry and

society, there are still many thorny problems in the actual implementation of the block renewal. Decades of continuous urbanization have made the urban development pattern more and more complicated; the protection of historical relics has long been a game with urban development needs, commercial demands and dynamically changing social environment. At present, there are three types of interrelated core problems in the renewal of historical and cultural blocks in domestic cities, namely the excessive commercialization of the blocks, the loss of aboriginal groups and the lack of overall spatial vitality.

First, excessive commercialization, which is the most prominent and most critical problem in the current process of updating the historical block. After the transformation of a large number of historical blocks in China, they have basically been transformed into commercial areas to serve tourism consumption; the local life functions originally carried by the blocks have been completely replaced, and the souvenir shops, chain restaurants and various leisure and entertainment industries opened everywhere have nothing to do with the original historical culture and local culture of the site. Link. In the industry, this kind of phenomenon is usually defined as homogenization or Disneyization. Historical blocks in different regions slowly converge in appearance, completely losing their unique regional characteristics and real cultural heritage. Most renewal projects unilaterally pursue the short-term economic benefits brought by tourism development, and will directly ignore long-term development goals such as cultural heritage protection and community identity maintenance.

The second is the issue of aboriginal migration, which has become a key obstacle to the healthy development of historical blocks. With all kinds of renovations and commercial development of landing blocks, the value of real estate and daily living costs in the area will continue to rise, and many aborigines living in this generation will be forced to move out of the original community. Such a migration process will completely break the long-standing social structure and neighborhood relationship of the block, and will also directly destroy the living cultural heritage that supports the original nature of the block. Once a large number of aborigines move out, the invisible folk culture, local life experience and normalized living atmosphere in the block will gradually disappear, and finally only the repaired architectural carriers will be left, losing the original vivid social and humanistic connotation.

Third, the continuous decline of spatial vitality, which is also a typical shortcoming that prevails in the renewal of historical blocks. Many historical blocks that have been renovated and updated will have a mismatch between the material space form and the use

needs of contemporary people. Although the building carrier has been repaired and restored, the overall space cannot attract diverse people and carry rich public activities throughout the day. Some blocks can only maintain a lively atmosphere during peak tourist hours, while the rest of the time is empty and depressed. Many blocks are difficult to adapt to the needs of modern cities and cannot improve the basic functions such as parking, barrier-free access, and digital support. The continuous decline in the spatial vitality of the block can reflect the deep planning misunderstanding, that is, most of the renewal work does not regard the historical block as a dynamically adaptable social space system, and ignores the need for continuous optimization and adjustment of the block in order to maintain its functional value and adaptability for a long time.

The above problems are intertwined and influence each other, and have a unified core incentive. At this stage, most block renewal work simply defines the transformation project as material space design or regional economic development project, and does not carry out a holistic and systematic renewal camp from the perspective of space, society, culture and economy. Make. The traditional update model mostly gives priority to the visual appearance and commercial landing value of the block, which will weaken the core position of community habitat experience and cultural authenticity. Although this one-sided transformation thinking can optimize the external landscape of the block, it cannot solve the deep social and cultural problems that affect the long-term vitality of the block.

In order to update the above difficulties, industry researchers and front-line practitioners are actively exploring new transformation ideas, paying more attention to community participation, cultural authenticity preservation and sustainable development models. The concept of micro-renewal has been widely promoted under this background. This model can gradually optimize and improve the material and spatial environment on the basis of respecting the existing social texture of the block. However, the efficient implementation of micro-updates requires a scientific analysis system to clarify the intrinsic relationship between material space, social activities, cultural values and economic development. The scenario theory can just make up for this shortcoming, and can provide a set of scientific and effective analytical perspectives and guiding ideas for the renewal research and implementation practice of historical and cultural blocks.

1.3 Scene Theory Activates New Cultural-Tourism Experiences for Historical and Cultural Blocks

The scenario theory proposed by sociologists Terry N. Clark and Daniel Seer has built a more systematic urban space analysis system, which can explain how urban space relies on the interaction of supporting facilities, mobile people, various public activities, value

concepts and neighborhood communities to gradually It cultivates unique cultural connotations and continues to activate the social vitality of the area. The scenario theory was originally used to explore the overall cultural operation status of post-industrial cities. With the expansion of the scope of research, the theory is now widely used in the field of renewal of historical and cultural blocks; especially in urban sites where cultural tourism development and heritage protection are intertwinged, the analytical value and adaptability of the scenario theory will be advanced. One step to highlight.

The overall structure of scene theory includes three core dimensions. All kinds of scenes in the city can be defined and interpreted through the three dimensions of authenticity, drama and legitimacy. Authenticity can measure the degree of presentation of the local characteristics of a place, and can reflect the continuity and cultural uniqueness of the history of the site, which is different from the false appearance of the venue formed by artificial deliberate construction and commercial packaging. Drama mainly focuses on the performance attributes of urban life, covering multiple contents such as visual perception of the venue, symbolic meaning and user's actual experience. These elements can make the space uniquely attractive and leave a deep impression on the venue for users. Legality corresponds to the value norms and ethical norms behind the use of urban space, and can reflect the behavioral paradigms generally recognized by social groups in specific venues, as well as the forms of public activities with practical significance.

The three core dimensions of the theory need to rely on the five basic elements, which are also the basic units that make up the complete urban scene. The facilities cover the physical space, supporting services and infrastructure in the venue, which can provide support for various public activities, specifically including commercial shops, leisure parks, cultural venues and other diverse types of venues. Crowd refers to all diverse groups that live, work or visit the site, covering the demographic characteristics, social network and cultural background differences of the group. The activity includes all the behaviors and social practices that occur in the space, not only the daily living behavior of residents, but also temporary special events such as festivals and on-site exhibitions. Value belongs to the cognitive concept and preference orientation at the bottom, which will directly affect people's perception of the site and the specific behavior patterns of participating in spatial activities. Neighborhood communities are within a specific geographical area, and people gradually form a stable social structure and collective identity through long-term interaction and grinding.

Compared with the traditional block renewal research method, introducing the scene theory into the updated design of historical and cultural blocks will have multiple practical

advantages. First, the theory can build a holistic analytical perspective, integrating the material and spatial environment, social interaction and regional cultural connotations. It can find that the source of vitality of historical blocks is not limited to the protection and repair of the building itself, but is also closely related to social interaction, cultural output and economic operation status within the block. . Second, the scene theory attaches great importance to the authenticity of the site, which can be used as a core conceptual tool to judge whether various means of updating intervention can retain the original appearance of the historical site, or whether it will destroy the inherent cultural characteristics of the site. Third, this theoretical framework focuses on value and legitimacy, which can help practitioners clarify the normative problems in the renewal of blocks, sort out the service groups, absorbable social subjects, and activity types suitable for the historical site environment of the updated project.

The scenario theory can effectively resolve all kinds of real contradictions arising in the process of cultural and tourism integration of historical blocks. The conflict between the game of heritage protection and commercial development, the preservation of originality and the adaptation of tourism services can be systematically analyzed with the help of the three dimensions of the scene. Judging from actual cases, although excessive commercial development can enhance the drama of the venue through rich visual landscape, it will replace real local life scenes with stylized performance projects, which greatly weakens the authenticity of the block. At the same time, the large number of aborigines, although they can optimize some supporting facilities to meet the needs of tourists, will gradually disintegrate the neighborhood community system that supports the unique appearance of the site.

Design and planning practitioners rely on scenario theory to carry out the renewal of historical blocks, which can formulate more balanced and reasonable renewal strategies and effectively reconcile all kinds of oppositional renewal goals. The scenario theory will not regard heritage protection and urban development as an antrogistic relationship. Instead, it advocates integrated and updated thinking, which can maintain the authenticity of the site while improving the supporting facilities of the site, ensure the development of local communities while accepting tourists, and adapt to the needs of modern cities while continuing the historical style. This balanced renewal concept is highly compatible with the core principle of micro-renewal. It advocates the adoption of a progressive transformation method that fits the original texture of the site, and optimizes the site environment on the basis of respecting the existing social and cultural pattern, so as to improve the overall scene quality of the block.

In this study of Luxu Old Street, the scene theory can be used as a core analysis framework. Researchers can combine its three-dimensional and five-factor system to systematically sort out the advantages of the current situation and existing shortcomings of the venue, and then put forward a suitable design strategy in a targeted manner, so that the original geographical characteristics of the water town in the south of the Yangtze River can be completely preserved, and at the same time create A brand-new characteristic cultural and tourism scene. The following chapters will further sort out the application of scenario theory in academic research and practice at home and abroad, which can consolidate the theoretical foundation for the case study of Luxu Old Street, and can also provide support for subsequent case analysis and design derivation.

1.4 Relevant Literature from China and Abroad

1.4.1 Overview of International Research

The international research on the renewal of historical and cultural blocks has gone through several stages of development, and the corresponding theoretical perspective and practical methods of heritage protection are also constantly changing. The relevant academic discussion can be traced back to the industrial archaeology movement that emerged in Britain in the 1960s and 1970s. This trend established a basic criterion, that is, industrial heritage has its own cultural and historical value and is worth protecting. This early study laid the foundation for a subsequent series of international documents, including the Charter of Venice and other documents, putting forward the relevant principles of heritage protection, emphasizing the need to respect the historical texture, cultural background and original materials of the site.

This document provides complete guidelines, which has profoundly influenced the policy formulation and local implementation practices of countries around the world, and has also built a set of general expressions and basic guidelines in the field of heritage protection. While heritage protection research continues to advance, scholars in the field of urban research have also built a variety of theoretical frameworks to clarify the intrinsic connection between culture, space and urban development. Richard Florida put forward the creative class theory at the beginning of the 21st century, which proposes that cities rely on rich cultural facilities and inclusive social environments to attract all kinds of talents. This theory has deeply influenced the formulation of urban policies, but it has also been questioned by many academic circles. Many views believe that it overemparts urban economic competitiveness and ignores social equity and the actual problems of community residents being forced to move out.

Scene theory was born to make up for the shortcomings of such theories. It can more carefully explain how urban space generates cultural connotations and activates the social vitality of the area. The theory was proposed by Terry N. Clark and Daniel Seer of the University of Chicago. The two

systematically expounded the scene theory in the book Scene: How Place Quality Shapes Social Life. Clark and Seer absorbed the results accumulated in the fields of urban sociology and cultural research in the early stage, and proposed that urban scenes can be analyzed from the three dimensions of authenticity, drama and legitimacy, as well as the five elements of facilities, people, activities, values and neighborhood communities. This framework has been put into a large number of different types of urban environment research, covering post-industrial cities in North America and Europe, as well as rapidly developing urban areas in Asia. In recent years, the focus of international research has been more on the intersection of heritage protection and tourism development. Darren J. Timothy and other scholars explore how heritage tourism can drive urban renewal, and also point out a series of hidden dangers such as heritage commercialization and original damage. The relevant research on Barcelona, Prague, Venice and other European historical cities records the conflict between the protection of local characteristics and the continuous growth of the number of tourists. These cases can show that controlling the flow of tourists, regulating commercial activities, and ensuring that tourism revenue can be fairly distributed to local residents are all contents that cannot be ignored. Combine heritage protection with contemporary functional needs. Adaptive reuse refers to the moderate transformation of historical buildings and spaces to carry new uses under the premise of retaining cultural values. The successful cases that have been implemented include the transformation of the old factory into a cultural center, the transformation of the historical warehouse into a residential apartment, and the transformation of the traditional market hall into a composite functional area. These cases can prove that heritage protection and urban development are not antagonistic relationship. Relying on reasonable design and planning, the two can be fully integrated and coexisted. In recent years, scholars have begun to carry out research on the scenario theory in the heritage scene, observing the actual performance of three dimensions and five elements in the historical and cultural blocks. In response to the research on the post-industrial transformation of Jingdezhen, Zhang Ying showed that the scenario theory can explain the cultural dynamics behind the heritage-driven urban renewal. In addition, for the study of traditional villages and heritage ancient towns, the relevant concepts of scene theory are also introduced to evaluate the quality of cultural tourism experience, find feasible ways, and improve supporting facilities and services while improving the authenticity.

International research on the renewal of historical and cultural blocks has realized that material preservation alone is not enough to complete the protection of heritage. Research needs to clarify the complex relationship between space, culture, economy and community, and design corresponding strategies to balance the conflicting interests and values of many parties. The scenario theory is just suitable for this integrated research idea, providing corresponding conceptual tools to analyze and guide the update process, while taking into account the cultural authenticity and urban vitality.

1.4.2 Overview of domestic research

The relevant research on the renewal of historical and cultural blocks in China has developed rapidly in the past 20 years, and the rapid urbanization process in China, coupled with the continuous improvement of society's awareness of the value of cultural heritage, has jointly promoted the research and development in this field. While learning from the international theoretical framework, domestic scholars carry out theoretical exploration and practical implementation in combination with the local environment. Domestic cities are changing rapidly, with high population density and complex governance structure, scholars will also make local adjustments to foreign theories. The introduction of scenario theory into the domestic academic circle is an important progress in the field of domestic urban research and heritage protection. Wu Jun and others completed the translation, introduction and interpretation of works related to Clark and Sier, and explained to the domestic academic community the value of this theory in understanding the cultural dynamics of domestic cities. Wu Jun's research verified that the scene theory can be used to analyze the transformation process of the old blocks of Beijing and Shanghai, and to discover the laws of cultural change that traditional urban planning methods are not easy to capture. Subsequently, domestic researchers continue to expand the applicable scenarios of the scenario theory and apply it to a variety of urban spaces such as historical blocks, industrial heritage and rural villages. Shi Qing (2026) specializes in building a localized theoretical system of scene theory for cultural tourism blocks, and puts forward a dialogue path between scene theory and frameworks such as place creation and creative city theory. Shi Qing's research emphasizes that the concept of scene theory should be integrated into design practice to provide practical guidelines for improving the authenticity, drama and legitimacy of cultural and tourism space. Micro-update related research is a characteristic achievement brought by domestic scholars to the research of global heritage protection. From the 1990s to the early 2000s, most of the domestic urban renewals adopted the large-scale demolition and reconstruction mode. Unlike the concept of micro-renewal, it advocates a gradual transformation that suits the characteristics of the site, and retains the original social network and material texture while improving living conditions. Xue Qiwen and others sorted out the cases of micro-renewal projects in Nanjing, Suzhou and other cities in the south of the Yangtze River, proving that small-scale transformation can effectively improve the quality of space, improve the living conditions of the community, and will not cause residents to move out and the disappearance of local characteristics. The concept of micro-update and the scenario theory attach importance to authenticity, and the core of the community is highly compatible. Both theories believe that the vitality of historical blocks depends not only on the material form, but also on social practices, cultural expressions and economic activities within the blocks. Domestic scholars have begun to integrate two sets of theories to evaluate the implementation effect of micro-update projects with the help of relevant concepts of scene theory, and find strategies to improve the

quality of scenes. For example, in the study of the renewal of some traditional villages, the use of scenario theory to analyze how the upgrading of supporting facilities will affect the authenticity and legitimacy of rural heritage sites.

Relying on the perspective of urban renewal, research on the protection of historical blocks has been carried out, and the number has continued to increase in recent years. Zhan Qianqian discussed the opportunities and difficulties of the protection of historical blocks in the context of urban renewal, and proposed that effective protection work requires multi-scale and multi-departmental coordination. Jiang Yumeng takes Wuhan Tiandi Historical District as a case to analyze how the property rights system and governance mechanism affect the achievements of heritage protection. This kind of research focuses on the role of institutional factors on the renewal process, and complements the analysis of the cultural and social dimensions of the scenario theory. The study of specific historical blocks and ancient water towns in the south of the Yangtze River can help researchers understand the unique characteristics of such cultural landscapes. The architectural characteristics, spatial patterns and local cultural customs of the water town in the south of the Yangtze River have been studied and recorded, and the differences between it and other historical settlements have been distinguished. However, most of the existing results are descriptive analysis, and there is a lack of theoretical derivation. How to adapt the scenario theory to the regional environment of Jiangnan, there is still a research gap in this part of the content. This study chooses Luhui Old Street as a case to fill this gap, analyzes the specific performance of three dimensions and five elements in the site, and puts forward corresponding design strategies to improve the quality of the scene under the premise of retaining the local style. In recent years, research has also begun to pay attention to the contradiction between protection and tourism development in historical blocks. Lei Hao and Zhou Youmei studied the urban renewal project promoted by Datong based on heritage tourism, and analyzed how the policy system and management means affect the experience and protection of tourists. The research results show that if we want to coordinate protection and tourism development, we need to pay attention to authenticity, tourist management and community participation. These research topics and the analytical framework of scenario theories can echo each other.

The field of updating historical and cultural blocks in China has matured, and the research combines foreign theoretical achievements with local field experience. Integrating scenario theory and micro-renewal principles is a feasible direction for future research and practice. This integrated framework can deal with all kinds of complex problems faced by historical blocks in domestic cities. This research applies this integrated framework to Luhui Old Street, which can not only enrich the theoretical content of heritage-oriented urban renewal in the south of the Yangtze River, but also provide reference for relevant practices.

Chapter 1:Conclusion

This chapter takes Suzhou Luhui Old Street as an example to build a research background for the renewal design of historical and cultural blocks with scene theory. After analysis, it can be found that the protection of domestic historical and cultural blocks has entered a new stage of development, the policy support has been continuously strengthened, the relevant management system has been continuously improved, and the public's understanding of the value of heritage is also deepening. Many industry documents have created good policy conditions for heritage protection projects, and the local policies introduced by our localities have provided operational implementation rules for the project. Even with such a favorable policy environment, the domestic historical and cultural blocks will still encounter many real obstacles in the actual renewal and implementation stage. This study summarizes three types of interrelated problems: excessive commercialization causes the convergence of the neighborhood style and the continuous loss of local regional characteristics; the migration of aborigines directly weakens the vitality of the community, and it is difficult to continue native cultural activities; the material space form does not match the use needs of contemporary people, which ultimately causes the decline of spatial vitality. These problems have common causes. Many renovation projects only understand the transformation of historical blocks as spatial design or economic development projects, and do not regard the renewal as a systematic work that integrates multiple dimensions of space, society, culture and economy.

Scenario theory can be used as an effective analytical framework to deal with the above problems. This theory was proposed by Terry N. Clark and Daniel Seer. With this complete analytical perspective, it can explain how urban space relies on the interaction between three dimensions (authenticity, drama, legitimacy) and five elements (facilities, people, activities, values, neighborhood communities) to generate cultural connotations. , stimulate social vitality. Applying scenario theory to the renewal of historical blocks will have several advantages. It can establish an overall perspective of multi-dimensional integration, pay attention to authenticity when evaluating various renewal interventions, and also rely on the discussion of value and legitimacy to help practitioners sort out the value norms behind the update. The domestic academic community relies on the concept of micro-renewal to produce local research results, and at the same time, it constantly adjusts foreign theories to adapt to the domestic local site environment. However, there is still a gap in the existing research, and there are relatively few studies specifically for the application of scenario theory in Jiangnan water townships. This kind of cultural landscape has its own unique attributes and requires customized analysis ideas and design methods. This paper applies the scene theory to Luhui Old Street, analyzes the actual

presentation of three dimensions and five elements in the site, puts forward corresponding design strategies, and improves the overall scene quality on the basis of retaining the original appearance of the site. Combining scenario theory and micro-renewal concept can find a feasible direction for urban renewal in the south of the Yangtze River, provide corresponding analysis tools, and coordinate the contradictions between protection and development, originality and commercialization, static preservation and adaptive transformation.

The following chapters will continue to advance on the basis of the theory built in this chapter. The second chapter sorts out the current situation of relevant research at home and abroad, and distills the experience that can be learned from the examples and the problems that need to be avoided. The third chapter focuses on the scenario theory and fully explains the landscape renewal design of Luhui Old Street, including the analysis of the current situation of the site, the identification of existing problems, research objectives, technical routes and specific design schemes. Relying on this complete research logic, this study hopes to deepen the theoretical understanding of the renewal of domestic historical and cultural blocks, and at the same time provide practical ideas for the implementation of similar projects.

Chapter 2

Relevant Project Practices

2.1 Historical and Cultural Block Renewal Projects in China

(1) Shaoxing Cangqiao Zhijie Historical Block: "Authenticity" Restoration and Life Continuity in Micro-Update Mode - Case Study of Cangqiao Zhijie

Shaoxing Cangqiao Zhijie is a very convincing block in the renewal of historical blocks in China. It really demonstrates how urban heritage protection combines ancient relics with the daily living of modern people. This block is located within the historical and cultural protection circle of Yuezi City in Shaoxing, and the project covers an area of 6.4 hectares. The intact texture of the Jiangnan water town spreads out the iconic "one river and one street" pattern. This set of spatial forms is not only a scenery for viewing, but also a life carrier for generations of local people who have slowly followed the hydrology of the river. The urban context of the Ming and Qing Dynasties is well preserved here. Houses, public alleys and rivers are intertwined into a set of indisparable wholes. The historical weight is very heavy. After the transformation of many historical areas, they have either become cold static exhibition halls or theme parks with strong commercial flavor. Cangqiao Zhijie has kept the original community network and

architectural identity, which also provided a rare observation window for us to observe the evolution of the urban living heritage.

The transformation path chosen by Cangqiao Zhijie and the idea of large-scale demolition and construction prevailing in China at the end of the last century are completely on the other sides. The project takes "continuing life" as the core logic, and the focus of the transformation is on improving the living conditions of the aboriginal people, rather than building new commercial facades in bulk. The construction team began to renovate the sewage pipe network, kitchen and bathroom, and these infrastructures have long failed to keep up with modern living standards. There is a clear bottom line for the transformation: the original street pattern remains unchanged, and the facade of the building remains the same. The building shell is kept as it is, the internal function quietly becomes powerful, and the architectural temperament of the block will not be changed. The design team has made up its mind to retain the aborigines and will not move the residents to cater to tourism development. This choice firmly stabilizes the social foundation of the block, so that local residents become the real owners of this space, instead of the background set for tourists to watch.

Try to read the updated story of Cangqiao Zhijie from the perspective of scene theory. We can dismantle its transformation logic from the three levels of authenticity, drama and legitimacy. The authenticity here does not depend on freezing the block for static preservation, but on the continuous flow of daily fireworks. The aborigines stayed here, and the intangible cultural content such as local customs and neighborhood exchanges could be continued, and the authenticity was supported. The material appearance of the site maintains the historical background, the architectural form remains the original state, and the upgrading of the infrastructure is mostly hidden in the walls and underground, which is difficult for outsiders to notice at a glance. After this treatment, the block is a place where people live all year round, not a carefully arranged performance stage. The dramatic expression is restrained a lot here. It does not pursue large-scale tourism and performing arts, but only relies on the daily life of the market itself. The linear space of "one river and one street" is naturally spread along the river, and the day-to-day interaction between residents and the water environment forms a simple and moving visual narrative. Compared with those neighborhoods that rely on large-scale performances and exaggerated landscaping to gain attention, the expression of Cangqiao Zhijie is obviously more introverted. The legitimacy of the Cangqiao Zhijie project is rooted in community participatory governance, which cannot be separated from residents' initiative to engage in planning and discussion. The transformation project improves the quality of living and protects the cultural heritage. The dual goal of the project has won the joint recognition of

the residents and the cultural relics management department. This consensus accumulates the social foundation necessary for the implementation of the project. The whole process of planning should be open and transparent, and residents should have channels to express their demands and concerns, so as to further consolidate the foundation of the project promotion. This kind of participatory design allows the transformation plan to fit the local real life, rather than a top-down forced project.

The practice of Cangqiao Zhijie can bring a lot of inspiration to the renewal of Luhui Old Street. There is no natural contradiction between heritage protection and the improvement of the living environment, and the two can completely promote each other. If Luhui embarks on the path of micro-renewal, it may be able to avoid the commercial traps that are difficult to escape in many historical blocks. Only by retaining the aborigines can the block maintain a fresh community ecology and not become an empty shell without the breath of life. The idea of gradual transformation also reminds us that the transformation of Luhui should give priority to supplementing the infrastructure and optimizing internal functions, and there is no need to rush to carry out the grand building renovation project. This way can give rise to a more sustainable and socially equitable renewal model, respect the history of the site, and at the same time respond to the real life demands of contemporary residents.

(2) Wuxi Qingmingqiao Historical and Cultural District: Symbiosis Mechanism under the Path of Cultural and Tourism Integration - Qingmingqiao

Wuxi Qingmingqiao Historical and Cultural Block is a very representative case in the field of domestic heritage revitalization, which can show us the intertwined relationship between heritage protection and urban vitality. The block is close to the Beijing-Hangzhou Grand Canal, retaining the relatively intact form of water alley settlement in the south of the Yangtze River. The buildings are arranged linearly along the river, and the houses are directly adjacent to the water. A continuous waterfront interface is formed between the buildings and the canal. Such a spatial pattern once supported the ancient shipping and trade, and slowly precipitated a unique urban texture, and the value of cultural heritage is self-evident. This original material space is the starting point of the subsequent update strategy. The spatial logic of Shuixiang frames the boundaries of contemporary transformation, and also hides development opportunities that can be explored.

Qingmingqiao did not choose a simple plan to move out the whole area of residents, but built a spatial mechanism of front-end and back-end coexistence within the framework of cultural and tourism integration. This two-line strategy divides different functional areas to reconcile the conflicting needs of many parties. Commercial corridors along the

street such as Nanchang Street and Nanxiatang have been transformed into dynamic areas where cultural creation, catering and retail diversified business forms gather. In the residential area separated by one street, the aborigines continue to live day-to-day life here. After spatial zoning, the original community life can be preserved, and the economic growth needs brought about by tourism can also be implemented. The project simultaneously promotes the improvement of the water environment, and the water quality management of the river is the top priority. The restoration of the ecological foundation of the canal, and the overall perception of the waterfront space is also improved.

The scenario theory is appliced to the case of Qingming Bridge, and the three dimensions of authenticity, drama and legitimacy show a clearly hierarchical state. The authenticity here is selectively retained, and the same set of standards will not be used in the whole block. The aborigines continue the traditional living habits and the human network, and the authenticity is maintained at a high level. Commercial areas are built for tourists, and a large number of standardized shops and customized experiences appear, and the authenticity is naturally damaged. The dramatic creation is concentrated in the front, and the whole area is shaped into a space with performance attributes. The night lights along the canal, themed cultural activities, and the interpretation of heritage scenes together build an environment full of stage sense, attracting tourists to stop. The legality of the project comes from the composite governance model of government-led planning and superimposed market-oriented operation. This model relies on the considerable economic benefits of the project output, while trying to retain the residential function, taking into account the administrative goals of urban development, and also responding to the public's expectations for heritage protection.

The model of Qingming Bridge has a strong reference value for the renewal of Luhui Old Street, which is especially suitable for dealing with the pull between tourism development and community protection. The idea of spatial zoning before and after can realize the coexistence of multiple functions without the need to relocate all the aborigines. In the planning of Luhui Old Street, can a specific area be delimited to centrally lay out commerce, activate economic vitality, and then delineate an exclusive residential protection area to protect the community vein? The case of Qingming Bridge also raised a warning problem. The former area is easy to slip into excessive commercialization, which eventually consumes the heritage itself that attracts tourists. Luhui needs to finely handle the strength of commercial development, and under the premise of ensuring the sustainable operation of the economy, do not penetrate the social structure at the bottom of the community. Drawing on the idea of selectively retaining authenticity and controllably creating drama of Qingming Bridge, planners have the opportunity to polish a more

balanced plan, integrate economic goals and living heritage protection, so that the old street can continue to maintain a fresh social pulse, rather than a static exhibition hall.

(3) Suzhou Pingjiang Road Historical District: Holistic Protection and Adaptive Reuse of Traditional Urban Texture - Case Study of Pingjiang Road

The historical block of Pingjiang Road is rooted in the core of the ancient city of Suzhou and is a benchmark sample for the protection of urban heritage in China. As one of the most famous historical streets and alleys in the south of the Yangtze River, it continues Suzhou's classic double-chessboard urban pattern, and the spatial structure of water and land parallel has continued for hundreds of years on this land. People have been settled in the block since the Song Dynasty, preserving the traditional residential system in the south of the Yangtze River. The courtyards, stone bridges and deep alleys are intertwined, forming a living historical structure. The outstanding cultural value makes it classified as a national historical and cultural block, and it has also become an important place to observe the interaction between heritage protection and urban development.

Pingjiang Road updated the idea of choosing holistic protection, and found a balance between heritage retention and adaptive reuse. The project has not been demolished and built on a large scale, and is not willing to transform the block into a closed museum, relying on gradual improvement and micro-regeneration to promote the transformation. The planning team maintains the original street scale and spatial pattern, and maintains the close dependence between water, land and buildings. Traditional building components are repaired with original materials and ancient technology, and the internal supporting equipment of the building is upgraded synchronously to adapt to modern living standards. Between the protection and the change, the block maintains the historical style and can still serve the permanent residents. The project also introduces a cultural and commercial business model that adapts to the local temperament. Traditional hand-made workshops, teahouses and small museums are scattered among them, which drives the local economy and will not cause large-scale relocation of the aborigines. Finally, it forms a mixed space for residents and tourists to maintain the social vitality that supports the temperament of the block.

With the help of scenario theory, we can interpret the activation practice of Pingjiang Road from the three dimensions of authenticity, drama and legitimacy. The intact urban texture and traditional building materials support the high authenticity of the block. Continuous residential activities make the streets and alleys always have the atmosphere of life. They are by no means static exhibits. While meeting the needs of contemporary use, the historical atmosphere will not dissipate. Dramatic is slowly generated by planning

cultural experiences, and the whole street becomes a carrier to show Jiangnan culture. Traditional folk performances, seasonal festivals, coupled with the picturesque environment by the canal, bring local residents and tourists a multi-sensory experience. This sense of stage heightens the attractiveness of the block, but does not erode the core characteristics of the block. The legality of the project comes from the governance network with the joint participation of many subjects, in which the planning department, heritage experts, local residents and merchants are all involved. The project balances heritage protection, community welfare and economic development, gains extensive social recognition and institutional support, and supports long-term stable operation.

The practical experience of Pingjiang Road, which is also a water town, is very useful for the renewal of Luhui Old Street. This case tells us that tourism development and native community protection can completely coexist, breaking the inherent view that heritage protection and economic growth are ant the opposition. As long as we respect the background color of the site and carry out adaptive reuse, the heritage can produce economic value without damaging its own cultural core. The success of Pingjiang Road also proves the weight of the multi-subject collaborative governance mechanism. Luhui Old Street wants to reproduce similar results, build an inclusive decision-making channel, and improve the control rules, which will be a key step. However, Luhui also needs to face the hidden risks. The proliferation of commercialization and the loss of old residents are unavoidable problems. Only by controlling the flow of tourists, strictly implementing the protection guidelines, and relying on cultural resources to take the road of sustainable development can Luhui preserve its own unique regional temperament.

2.2 Historical and Cultural Block Renewal Projects Abroad

(1) The south bank along the Thames in central London: reshaping public space by relying on the cultural environment and promoting regional revival

The south bank area along the Thames in central London can complete the revitalization and upgrading of the old area through cultural empowerment. It is a classic case with great reference value in the field of urban renewal, and also provides mature overseas experience for the transformation practice of domestic historical blocks. In the past stage of urban development, this riverside area was the industrial gathering corridor in London's core. The rows of docks, warehouses and processing plants effectively supported the commercial expansion pattern of the whole city. After entering the middle of the 20th century, the deindustrial trend covering the whole city and the overall transformation of the urban economic structure completely changed the original development trend of the area, and the once bustling industrial waterfront gradually declined. Judging from the basic conditions of site transformation, there are obvious development

shortcomings and excavable development opportunities in this area at the same time; abandoned industrial facilities cut off the spatial connection between the main body of the city and the Thames River. The chaotic site layout makes it difficult for citizens to have close contact with the waterfront space, but the superior riverside location is adjacent to the main city of London. The geographical conditions, coupled with a large area of idle land that can be developed for secondary development, have created a high-quality foundation for the subsequent overall reshaping of the city. The South Bank area has jumped out of the solidified thinking mode of traditional heritage protection. It will not simply seal old industrial buildings, nor will it use a single retro restoration method. Instead, it will take the cultural industry as the core grasp of the overall renewal, relying on large-scale cultural landmarks to drive the vitality of the whole region. High-quality public cultural buildings such as the Royal Festival Concert Hall and the National Theater have landed here one after another, and the originally idle thermal power plant has also been successfully transformed into the well-known Tate Modern Art Museum after a fine transformation project.

On the basis of creating core cultural landmarks, the planning team has opened up the whole riverside walking system, and the coherent pro-water trail reconnects the urban hinterland and the Thames waterfront space, effectively revitaliting the entire waterfront public area. The whole area adopts a diversified and mixed development mode, with cultural venues, business offices, special businesses and residential communities staggered, completely getting rid of the single solidified functional layout. The whole set of renewal projects abandons the development mode of a single subject. Relying on the multi-party collaborative governance mode of government planning departments, professional cultural institutions and the public, the renewal work of the area can simultaneously achieve the dual benefits of economic value-added and people's livelihood improvement. Based on the research perspective of scene theory, researchers can disassemble the scene reshaping logic on the south bank of London through the three core dimensions of authenticity, drama and legitimacy. Unlike the conventional historical block, which favors the original protection of reproduction of the original style, the authenticity of the area is no longer limited to the restoration of traditional industrial production functions; the project specifically retains various industrial memory carriers, and the turbine hall of the Tate Modern Art Museum is a very representative remnant symbol, which can visually show the integrity of the area. The vein of industrial development. The real value of the site is more reflected in the adaptive revitalization and utilization of old buildings. It can accommodate the historical accumulation of the site, and the industrial functions of modern urban development cannot be retained mechanically. This flexible means of updating can completely retain the traces of industrial history, and at the same time accurately match the cultural consumption and public leisure needs of contemporary cities. Nan'an has a high degree of recognition among similar urban renewal cases around the world; world-class cultural venues, modern buildings with outstanding design, and public cultural activities throughout

the year jointly build a tense urban scene. The wide-view riverside trail is equivalent to an open urban stage, attracting millions of visitors from home and abroad to experience it every year. The whole area has completely faded the dull atmosphere of the old industrial area and turned into an immersive cultural exhibition destination. The architectural style, waterfront environment and diversified cultural activities are integrated with each other, creating a fresh and infectious urban atmosphere, which also makes the project break through the limitations of ordinary commercial development and transform into serving the overall development of the city. , public construction projects that benefit the general public. The core reason why the South Bank model can achieve long-term stable operation is that it takes into account the dual value of economic growth and public services, which is also the key support for the model to maintain sustainable development.

Compared with this updated study of Luhui Old Street, the practical experience on the south bank of London has a high reference value, especially in the two aspects of the revival of cultural IP empowerment areas and the systematic construction of public space, which is worth learning from. Relying on the core cultural landmarks to gather people and activate the vitality of the regional economy, creating a waterfront public environment with high accessibility and high experience through refined design, as well as the adaptive reuse mode of old buildings, can be flexibly implemented in combination with the characteristics of local sites. However, there are essential differences in the site base of the two places, and the relevant experience cannot be directly copied. The South Bank of London is a large-scale overall reshaping of the abandoned industrial open space, with a large scale of transformation and fewer external constraints. Luhui Old Street is a living water town community that retains the complete habitat ecology, and the renovation work can only be refined. , minimally invasive intervention method. Luhui Old Street retains a complete local community structure and life texture. All renovation and design work needs to give priority to ensuring the quality of life of the aborigines, and cannot unilaterally pursue the economic benefits of tourism. The core ideas of cultural empowerment and public space optimization are universal, but they need to be implemented in accordance with the local characteristics of Jiangnan water township, and always take the protection of community life and preserve the historical texture as the primary principle.

(2) Historical Center of Venice, Italy: The balance between heritage protection and tourism control in the context of the living water city

Relying on the stitching of 118 small islands in the lagoon area of northeastern Italy, Venice is a historically recognizable water city in the world. This old city, which is included in the UNESCO World Heritage List, has become a benchmark case of global living cultural heritage with its unique water city space texture, classic European architectural system and profound humanistic heritage. The extremely high global popularity has also brought intractable hidden development risks to this historic ancient city. The operational burden caused by excessive cultural tourism development has

long exceeded the carrying capacity of the city itself. More than 20 million tourists flock to this year, continuing to squeeze the local living space. The urban population structure has changed dramatically. In the 1950s, the resident population of Venice could reach more than 1750,000, but now it has shrunk to less than 50,000. While the population continues to lose, ecological problems such as sea level rise and periodic flooding continue to invade the old city area, and the contradiction between heritage protection, ecological maintenance and community survival has also intensified. The development difficulties of Venice can intuitively reflect the true state of the world-class historical blocks under the conflict between the cultural tourism boom and local habitat needs, and can also avoid similar problems in advance for the renewal of the ancient water towns in China.

Based on this development concept, a number of refined control measures have been implemented in the local area, such as charging entry fees for one-day tourists and strictly restricting large cruise ships from docking. At the same time, relying on the dual means of policy subsidies and industry standards, protecting local traditional industries such as glass technology and hand weaving. Relevant housing regulation policies can effectively curb the phenomenon of mass transformation of houses into tourist homestays, maximize the retention of permanent residents, and stabilize the basic development framework of the community. In response to the frequent flood disasters, the locals invested a large amount of money to build the Moses Flood Control Project to build the ecological safety bottom line of the old city at the infrastructure level. The whole development strategy optimizes the allocation of tourism resources by diverting tourists at off-peak times and dispersing passenger flows at multiple points, so as to maintain a dynamic balance between the economic benefits of cultural tourism and community social stability. The continuous human habitat life, the traditional creation skills passed down from generation to generation, coupled with intangible cultural heritage such as gondola shipbuilding and glass handmade, jointly maintain the reality of the stable scene of the old city. However, the current situation of the continuous migration of aborigines and the continuous replacement of local daily life by commercial cultural tourism products is also slowly consuming the unique native characteristics of Shuicheng. The unique water space pattern, the iconic historical architectural style, coupled with the development positioning of world-class cultural and tourism destinations, make Venice have a high degree of scene drama; the crissscrossing rivers and staggered city squares are all natural exhibition venues, and the daily life of residents and the sightseeing experience of tourists is here. Integrate and symbiosis to form a unique water city scene.

The development difficulties of Venice have a strong warning effect on the renovation of Luhui Old Street. Although Venice is an extreme development case with its unique global influence, its exposed cultural tourism development squeezes the local community and solves the problems of the original cultural vein, which is fully adapted to the research scenario of the ancient water town in the south of the Yangtze River. Excessive commercial development and overloaded tourist flow

will directly destroy the local social network, turning the old street full of life into an empty Internet celebrity punching place, which is also the core problem that needs to be avoided throughout the whole renewal of Luhui Old Street. The stable resident group is the core carrier of the continuation of the life rhythm of the water town and the inheritance of intangible cultural heritage. The governance and regulation work of the renewal of the ancient town needs to be laid out in advance, proactively predicted, adjust the flow of tourists through front-end means, stabilize the cost of living, and support the local characteristic business model. It cannot be passively repaired after the community texture is damaged and the cultural vein is lost, otherwise the difficulty of governance and capital cost in the later stage will be greatly increased.

Relying on the experience and lessons summarized by Venice, the renovation of Luhui Old Street can break out of the traditional misunderstanding of heavy development and light protection, and plan the needs of tourism development and the demands of community life. How to keep the fresh habitat scene in the old street for a long time and avoid becoming a homogeneous tourism-only area? How to coordinate the relationship between the economic benefits of culture and tourism and the sustainable development of the community? They are all the core contents that need to be continuously considered in the process of updating the design. In the end, the real living conditions of local residents are the core that determines the quality of the long-term development of historical blocks.

Chapter 2 Conclusion

By sorting out and comparing many groups of domestic and foreign renewal cases, it can be found that heritage-driven urban renewal work actually has a set of common core principles, which also overturns the long-term default of the academic community on the dual opposition of protection and development from the realistic level. Many practical cases in China, such as Shaoxing Cangqiao Zhijie, Wuxi Qingming Bridge and Suzhou Pingjiang Road, can be confirmed that the historical block wants to achieve long-term and sustainable revitalized development, relying on the micro-renewal transformation mode, not the traditional large-scale demolition and reconstruction mode.

These landing projects have been fully verified, and maintaining the integrity of the original aboriginal community has high practical value. This renewal method can effectively avoid various problems such as spatial hollowing and cultural faults that have gradually emerged due to the comprehensive commercial transformation of historical blocks. These typical cases do not regard historical heritage as static exhibits for viewing only. Instead, they prove that the renewal of the block needs to be both-way, and the modern infrastructure supporting facilities need to be gradually improved on the basis of preserving the traditional space texture.

At the same time, the case practice also highlights the key role of multi-subject collaborative governance. Government management departments, local residents and market merchants form a governance pattern of efficient linkage and coordination, which can build a more adaptable community social ecological system; the system can well adapt to the various needs of contemporary urban life, and at the same time, it can completely retain the unique historical style of the site and Cultural characteristics will not cause the death of historical texture.

Chapter 3

Landscape Renewal Design of Luxu Old Street from the Perspective of Scene Theory

3.1 Project Site Overview

Wujiang District is rooted in the southeast of Jiangsu Province, in a key position in the core hinterland of the Yangtze River Delta. This area connects Shanghai to the east, Taihu Lake in the west, and Zhejiang Province in the south. It can be regarded as an important link between major economic centers in the east of China. Wujiang is also the core area of the emergence of Wu culture. Since ancient times, it has been known as the hometown of silk. There are a large number of ancient water towns scattered in the territory. These ancient towns carry the unique architectural appearance of the south of the Yangtze River and the lifestyle that has been passed down from generation to generation.

Luhui Town is located in the eastern part of Wujiang District, which happens to be at the junction of Jiangsu and Zhejiang provinces. In ancient times, people called it the east gate of the Wu River. Relying on the convenient conditions brought by water transportation, it slowly developed into a prosperous commercial town. The old street in the town used to be an important node in the regional trade network. Relying on this street, materials are exchanged between the inland hinterland and coastal cities. The continuous commercial prosperity at that time was deeply imprinted in the spatial texture of the town, creating a unique waterfront landscape. Narrow alleys, traditional courtyards, and houses built along canals are staggered. This is the spatial form slowly polished by local residents after hundreds of years of continuous adaptation to the local hydrological environment.

The wave of urbanization in the 1980s brought a lot of impact to Luhui Old Street. The demand for modernization has demolished some traditional buildings, and the newly built modern buildings have been interspersed with the interior of the old streets, cutting off the

original coherent historical features of the streets and alleys. Nowadays, walking in the old street, the spatial appearance is mixed. Some traditional buildings are well preserved, some buildings are broken and waiting for repair, and there are modern buildings that are out of place. The current situation of space fragmentation actually reflects the common difficulties encountered by many historical blocks in China. There has always been a pull between the demand for heritage protection and the demand for urban development. Perhaps it is this complex situation that makes Luhui Old Street a suitable research sample to explore how the scenario theory can support the renewal plan and adapt to the functions of contemporary life while maintaining the original authenticity.

3.2 Existing problems

With the help of scenario theory, we can carry out a comprehensive study and judgment on Luhui Old Street, which can sort out four core problems, continuously consume the cultural vitality of the block, and lower the overall spatial quality. These questions cover the three dimensions of authenticity, drama and legitimacy of scene theory, and play a role in many elements such as supporting facilities, people, activities, values and communities.

The lack of transformation of cultural symbols and the breakage of the historical narrative chain are the main problems faced by the authenticity dimension. Luhui Old Street retains many traditional architectural components, but these physical remains are difficult to transform into perceptible cultural experiences, and most of the relevant processes remain on the surface. After the repair of many historical buildings is completed, the designers did not fully consider the original construction technology, material selection, and the spatial relationship between the buildings. The block lacks a set of explanation system, and it is difficult for visitors to understand the complete story of this land, from the origin of the water hub to the evolution of different economic stages. Cultural symbols such as traditional wood carving patterns, inscriptions, and local handicrafts are mostly isolated and scattered, and are not connected into a complete narrative vein. Once the narrative is broken, the ability of the scene to convey the true historical identity will be weakened, and the original authenticity will eventually become a simple appearance decoration, which cannot continue the vivid and perceptible cultural life vein.

The public space lacks continuous vitality, and the scene experience is single, which constitutes a short board of the dramatic dimension. Nowadays, it is difficult to promote effective interaction between people and the venue in the old street. The utilization rate of public space is low, there is little activity planning, and the space layout is difficult to

generate spontaneous social behavior. Along the canal, it could have become a natural stage for residents' daily rest and cultural exhibitions. Now most of them only assume the function of traffic, and it is difficult to retain the people who come to stay. Most of the activities of tourists are limited to sightseeing, and there is no way to have in-depth contact with local culture. The block lacks community activity rooms, handicraft workshops, interactive exhibition halls and other diversified supporting facilities, and the types of experiences that can be carried out are very limited. The thin and flat scene is formed in this way. It is difficult to create an infectious spatial atmosphere, and it is naturally difficult for visitors to leave deep memories of the city.

The conflict between tourism development and community daily life constitutes the core contradiction of the dimension of legitimacy. The commercialization update continues to advance, and there is constant friction between the consumption demand of tourists and the daily life of aborigines. More and more tourist-oriented shops have replaced the convenient business model that originally served the neighborhood. Residents who have lived here for a long time can clearly notice that the block environment is increasingly biased towards foreign consumption and no longer gives priority to serving the local community. This change weakens the social recognition of the renewal project within the community, and residents will feel that their right to speak is shrinking in various decisions related to their own neighborhood. In the planning stage, there is a lack of channels to absorb the opinions of the community, and the contradictions are further amplified. If such legality problems are not properly dealt with, the updated scene will be lively in the eyes of outsiders, but the residents who have lived here for a long time will have a strong sense of alienation.

The layout of supporting facilities is unbalanced, the infrastructure is aging, and the service functions are not complete. Drainage, power supply and sanitation pipelines have been used for decades. Long-term maintenance is insufficient, and the aging problem is becoming more and more prominent. The old street lacks the modern supporting facilities expected by contemporary users, and there are obvious shortcomings in barrier-free access, lighting facilities, public toilets and network communication. Comprehensive service facilities for residents and tourists, such as consultation stations, rest areas, and emergency service points, are either directly missing or unevenly distributed. The defects of infrastructure not only reduce the daily quality of life of residents, but also limit the ability of the scene to attract and retain diverse people. There is a gap between the protection of heritage landscape and the supply of basic functions, which is the core problem that the whole set of renewal strategies must solve.

3.3 Research Objectives and Research Significance

Based on the diagnosis results of the current situation and the scenario theory to build an analysis framework, this study focuses on the landscape renewal design of Luhui Old Street and sets three specific goals. Relying on the construction of spatial transformation and interpretation system, the system transforms various cultural symbols and connects coherent historical narratives, so as to strengthen the authenticity of the scene and form a complete set of design strategies. Enrich all kinds of supporting facilities, plan diverse activity contents, promote effective interaction between people, activities and the built environment, and enhance the drama of public space. Designing an inclusive space, easing the conflict between tourism development and community needs, relying on public participation planning, so that the updated results can benefit both visitors and local residents who have settled here for a long time.

The value of this research can be seen from both theoretical and practical levels. At the theoretical level, this research expands the application boundaries of scene theory in the renewal of domestic historical blocks, and shows how to deal with the unique practical challenges of Jiangnan water town after localization and adjustment of this theoretical framework derived from Western urban sociology. The research implements the three dimensions and five types of elements of scene theory into a practical design strategy to bridge the gap between abstract theoretical concepts and physical space transformation. This set of analysis ideas may generate a set of reusable analysis models to evaluate and design similar heritage scenarios. At the practical level, the design scheme proposed in the article can provide a practical reference direction for the local management departments, planning practitioners and community-related subjects participating in the renewal of Luhui Old Street. Compared with large-scale demolition and reconstruction, the micro-update path advocated by the study is easier to control capital investment, which can not only retain the original social network, but also complete the infrastructure upgrade at the same time. The research focuses on the balance between tourism development and community life, facing the practical problems encountered by a large number of historical blocks in China, exploring the feasible path of heritage-oriented urban renewal, and taking into account the protection of cultural values and modern living standards.

3.4 Technical Roadmap

The technical roadmap for Luxu Old Street renewal begins with a comprehensive SWOT analysis that evaluates internal strengths and weaknesses alongside external opportunities and threats.This analytical framework informs the subsequent design strategy development.

Table 3.1 SWOT Analysis of Luxu Old Street Renewal

Opportunities	Threats
Potential for integrating scene theory into design practice	Pressure for rapid development compromising careful restoration
Opportunities for community participation in renewal planning	Climate change impacts on water management and building preservation
Digital technology enabling innovative cultural interpretation	Gentrification displacing original residents and local businesses

Table 3.2 Design Strategy Matrix Based on Scene Theory

Scene Dimension	Amenities	People	Activities	Values	Neighborhood Communities
Authenticity	Restore traditional materials and techniques; add interpretive signage	Involve local artisans; train community guides	Hold craft demonstrations; offer storytelling heritage tours	Emphasize Wu culture; highlight water town traditions	Preserve resident networks; document oral histories
Dramaticity	Create multi-functional public spaces; install dynamic lighting	Attract diverse users; encourage social mixing	Program performances, festivals and workshops; enable spontaneous interaction	Celebrate creativity; promote experiential learning	Build community pride through participatory events; strengthen social capital
Legitimacy	Upgrade infrastructure while maintaining visual harmony; balance services for residents and visitors	Ensure inclusive decision-making; represent diverse stakeholders	Balance commercial and community functions; support local businesses	Respect heritage and contemporary needs; promote social equity	Strengthen community governance; enable resident participation in planning

3.5 Landscape Solutions and Sketches

3.5.1 Project Location

This design designs the entrance area of Luhui Old Street and the riverside water area as the main transformation sites. The site is located in the gateway area of the core area of the ancient town, which is closely close to the north-south city river that runs through the whole town. It is an important transition node connecting the internal streets and alleys of the ancient town. The overall location has a high design value. The venue completely retains the distinctive spatial texture of the water town in the south of the Yangtze River. The traditional layout form of the front street, the back river, and the lower store and the upper house prevails in the area. At the same time, it retains the old-fashioned river embankment, the ancient wharf ruins and the traditional residential buildings by the water, which has accumulated a very profound local historical heritage. However, judging from the field research, there are still many problems that need to be improved in this portal space. The entrance of the block lacks an eye-catching identification system that can fit the style of the ancient town, and the overall visual recognition is low; the proportion of hard paving on the ground in the waterfront area is too high, which completely fades the original warm and natural ecological atmosphere of the water town in the south of the Yangtze River; the waterfront supporting facilities suitable for citizens and tourists' rest activities in the site are very scarce, and many waterfront buildings The original appearance of the building has also slowly decayed in the years of natural erosion and man-made wear and tear. In view of the above existing site defects, the study will rely on the design method of micro-renewal and landscape regeneration to optimize and upgrade the site in an all-round way. The renovation work aims to break the single traffic attribute of the entrance of the old street, and reshape the originally functional portal space into a multi-functional composite waterfront public site integrating cultural display, leisure and ecological experience.

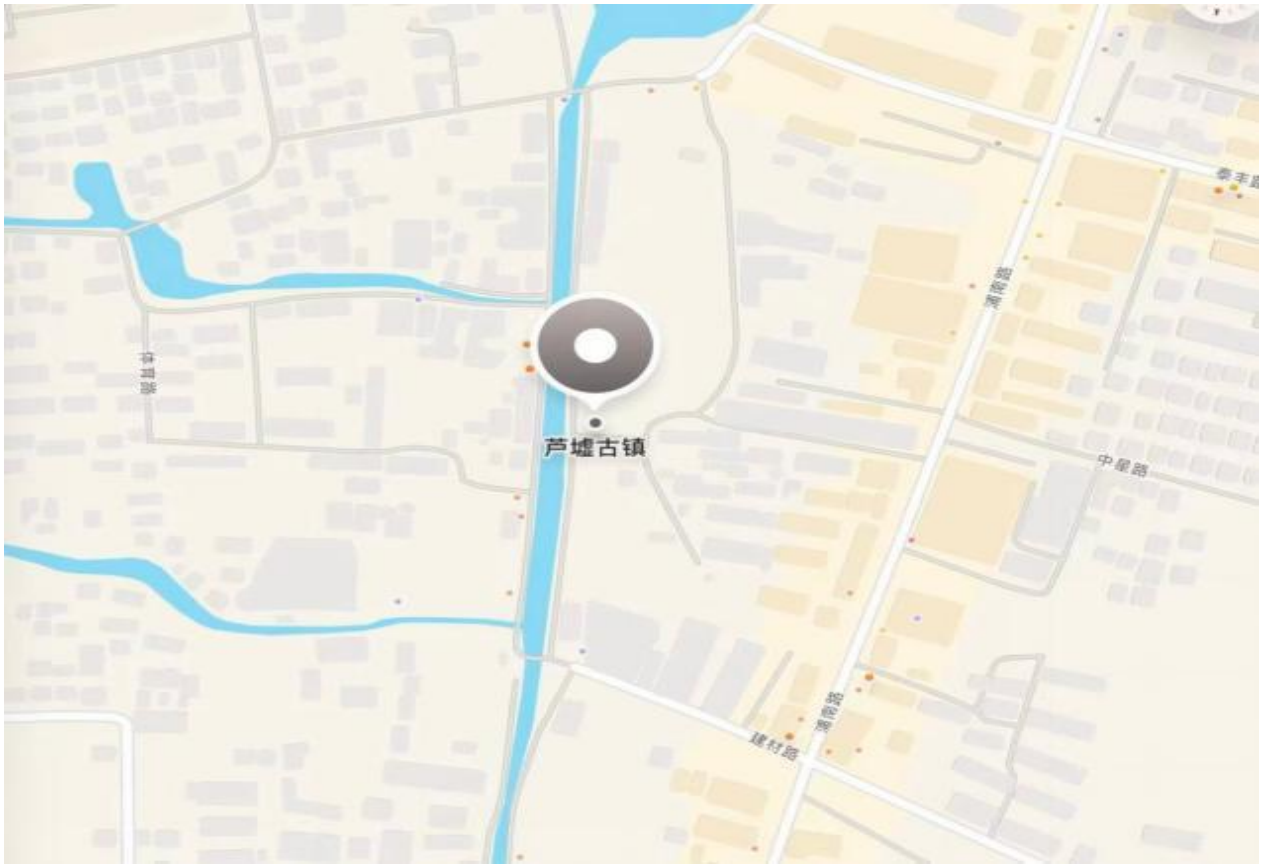


Figure 1:Project location(Source:Self-drawn by the author)



Figure 2:Project site photograph(Source:Self-drawn by the author)

3.5.2 General floor plan drawing

(1) Design Zoning Diagram

If you want to make efficient use of the venue space and bring tourists a smooth and comfortable tour rhythm, the functional bubble chart will be a very suitable analysis tool. The chart can clearly and intuitively show the closeness of the relationship of each functional subdivision, clearly present the logic of people flow guidance between the entrance square and the waterfront walkway, and also reflect the visual linkage relationship between the landscape pavilion and the waterfront steps. Based on this, the study has sorted out two sets of core dynamic line systems, which correspond to the sightseeing dynamic line of tourists and the daily communication movement line of local residents respectively. This differentiated dynamic line planning can avoid the overlap and conflict of travel paths of different groups of people to the greatest extent, which actually improves the practical value of the site and optimizes the overall use experience of the site.

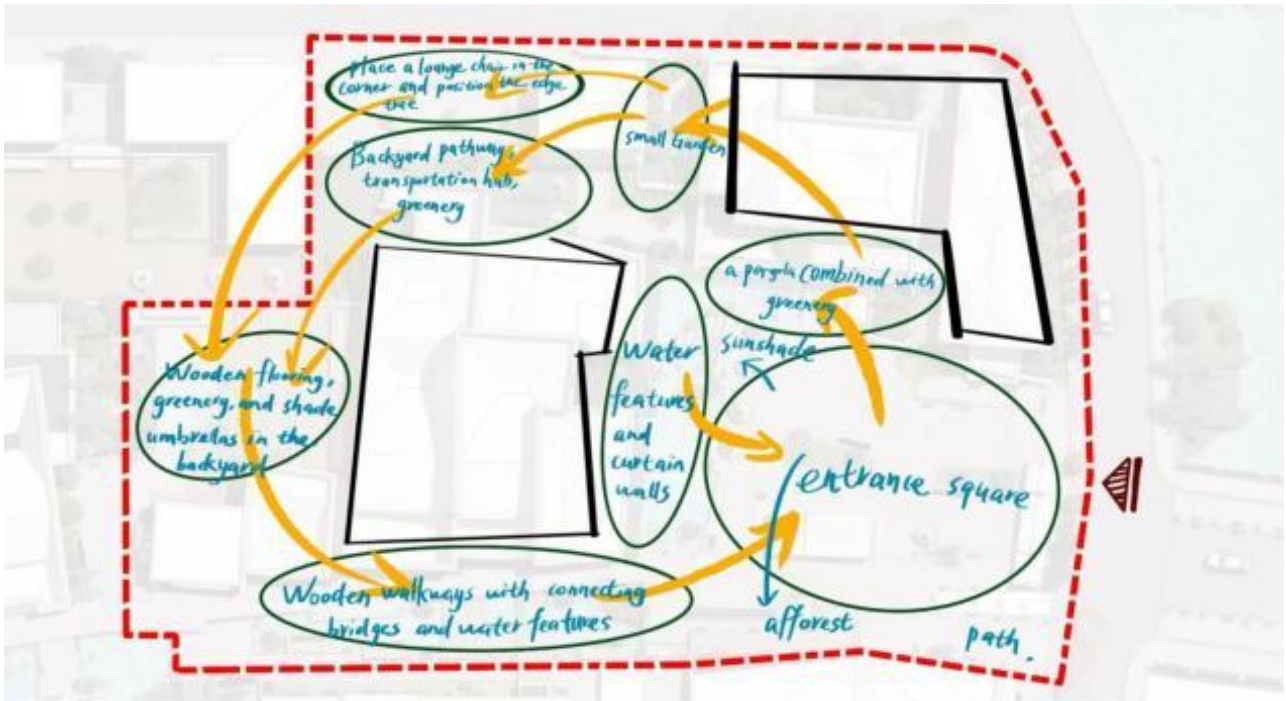


Figure 3:Functional zoning and dynamic line analysis bubble chart(Source:Self-drawn by the author)

The overall plan layout design is developed by relying on the classic water and land parallel and river street adjacent native space pattern in the south of the Yangtze River. The design work will give priority to restoring the unique historical features of the site, gradually restore the ecological resilience of the site, and simultaneously clean up and repair the damaged riverbank embankments and messy structures, so that the whole construction will not damage the precious historical texture and local geographical characteristics of the old street as much as possible. On the basis of completely preserving the original scale of the streets and alleys and not changing the original direction of the river channel, the author has systematically combed and divided the functional plates of the site.

(2) Design Sketches





The location of the entrance of the old street is planned with a landmark landscape square and a whole set of visual identification system, which can effectively raise the ceremonial atmosphere of the entrance space and make the ancient town portal have a higher recognition. The riverside area is connected with a complete waterfront walking trail, and the riverside steps, viewing platforms and rest landscape pavilions are staggered along the waterfront. Can the layered spatial structure make the waterfront experience of tourists more three-dimensional and full? The design also optimizes and renovates the facade of the riverside building, fine-tunes the functional layout of the interior of the building, and adapts to the low-density light commercial business forms such as teahouses and cultural and creative displays. In addition, the venue is separately divided into an exclusive logistics management area. Through physical space isolation, tourists' sightseeing activities and daily operation and maintenance work of the site can be completely distinguished, so as to avoid the mutual influence of the two types of behaviors.General floor plan drawing.



(3) General floor plan drawing

(4) Project Design Renderings and Design Philosophy



3.6 Project design renderings and design concepts

The rendering of this project selects a number of observation perspectives that fit the current situation of the site, delicately restores the spatial appearance after the renovation of Luhui Old Street, and also vividly presents the new environmental temperament and scene atmosphere of the block.

The rendering of the entrance square of the old street intuitively shows an open and stretched front space. This area not only assumes the practical function of visual guidance

and diversion of the venue, but also supports the unique ritual atmosphere of the ancient town portal. Perhaps the entrance of a high-quality block is the first window for tourists to perceive the appearance of the ancient town. With this design as the core, it strives to create a highly recognizable first-time scene, quietly conveying the long-standing historical heritage of the old street, and providing clear and intuitive travel guidelines for the passing crowd. The design does not rigidly reproduce the ancient architectural shape, but modernizes and translates the traditional architectural language. The dark wooden pillars are matched with the light-textured ceiling structure, which is enough to cover the scorching sun, optimize the rest experience, and also preserve the transparent vision of the streets to the greatest extent; the surface of the pure white wall is carved with delicate relief lines. These textures come from the local classic wood carving patterns, which echo the unique local cultural vein in a low-key way. The ground is stitched with stone floor tiles with different textures, and the staggered paving texture can naturally guide the pedestrian route, and also create a number of casual and natural temporary rest areas.

The overall design technique cleverly extracts local traditional space elements, steadily keeping the original scene of the venue; the open and regular square scale also greatly improves the atmosphere and hierarchy of the overall space. This public venue, which is completely open to the public, can accommodate the activity needs of residents, tourists and other groups of all kinds of people. Isn't it the embodiment of the most core public value of block renewal? This also gives this transformation design a foundation that meets the needs of the masses and adapts to the development of the site.







Canal-side Steps:The rendering of the riverside steps shows a three-dimensional structure that is similar to the open-air stands, and the whole slowly extends to the river along the slope of the waterfront. The core idea of the design is to transform the hard infrastructure that originally only has the function of traffic and flood control into a dynamic social space for people to stay and interact.

Different levels of steps can bring users a completely different venue experience. The high position of the steps has a clear vision, which allows tourists to sit and stay and overlook the waterfront scenery; the middle steps surround a small space with a pleasant scale, which is very suitable for people to chat and communicate; the low-level steps close to the water surface can allow people to touch the river at close range when the water level

is low, realizing the direct interaction between people and water bodies. Move.

The site uses non-slip bluestone plates to pave the steps, which not only continues the traditional material texture of Jiangnan Old Street, but also ensures the safety of daily wal king; the waterfront area is picked out with an anti-corrosion wooden platform, forming a l ight floating rest table on the water. Such site transformation can create multi-level and m ulti-angle viewing stops, and can also accommodate fishing, photography, leisure chat and other rich crowd activities, greatly improving the level and atmosphere of the whole water front scene.





Landscape Pavilions:The rendering of the landscape pavilion shows a set of small structures, which are arranged at key points along the river. The pavilion is supported by

dark wooden pillars on the traditional small blue tile roof, with white walls, which echoes the architectural appearance of the surrounding houses. This design regards pavilions as scene anchors in the street environment. In the street landscape, they can not only provide a practical space for protection, but also play the role of site marking. Each pavilion can carry a variety of usage behaviors. Local elderly residents can rest here, tourists can take pictures here, and people can also use it to avoid the rain when carrying out daily activities. It can also be used as a simple venue for small street performances. The pavilion adopts an open facade to maintain the visual connection with the river channel, and at the same time delineate a clear boundary space to guide people to stay here. This attribute of compound use responds to the problem of legitimacy. Supporting facilities can meet the needs of the community itself, not only for tourists' consumption.



The updated and renovated riverside architectural renderings show the treatment of traditional building components retention and internal functions synchronous modernization. The facade of the building maintains the original proportion, the window style and material matching, and the restored brick wall, wooden blinds and stone base together form the main body of the facade. This set of design ideas follows the principle of adaptability and authenticity. The exterior of the building continues the historical appearance, and the internal flat layout adapts to contemporary use scenarios. It can accommodate community activity centers, handicraft workshops, local shops and small exhibition halls. The ground floor of the building sets up a large area of openings to weaken the boundaries of the indoor and outdoor space and introduce the life atmosphere of the streets into the building. The space on the second floor retains the residential properties and sets up a private balcony overlooking the river. .





The rendering of the outdoor leisure area presents the idea of transformation. The narrow alleys and scattered corner plots between the buildings are transformed into gathering places with scale affinity. The venue is equipped with movable furniture, potted plants and small art installations, and the whole set of facilities can be recombined to suit different types of activities. This design realizes that fresh scenes need to be flexibly supported to support spontaneous social behavior. Some spaces are built into pocket parks, with resting seats under the tree canopy; other areas are used as simple markets, where local stallholders can display handicrafts or agricultural products. Children's activity facilities use traditional game forms and local materials, so that teenagers can experience cultural heritage in the process of personal participation. Diversified leisure choices can

provide different experiences at different times and in different seasons of the day.





Chapter 3 Conclusion

This chapter takes the scene theory as the core analysis framework, and systematically completes the overall design combing of the landscape renewal of Luhui Old Street. This design scheme accurately corresponds to the four core problems of the current situation of the site, that is, the widespread lack of authenticity in the block, the lack of drama of the scene, the contradiction of governance legitimacy, and the imbalance of public supporting ratio. Judging from the core logic of the design practice combined with the scene theory, this design effectively awakens and enhances the historical authenticity of the old street by restoring the traditional architectural components of the site and building a complete historical explanation system. The rich and diverse public space,

the flexible and variable activity planning method, combined with the atmospheric night lighting design, effectively extend the vitality of the block, so that the scene drama of the venue can be fully released. This design does not blindly favor the development of cultural tourism, but takes into account the real life demands of community residents. Through inclusive space design and public participation planning mode, the results of the renovation and transformation benefit both foreign tourists and local resident groups, and fundamentally consolidate the governance legitimacy of the project. Compared with the traditional model of large-scale demolition and construction, the micro-update method adopted this time retains the original community social network of the old street to the greatest extent, completes the modernization and upgrading of the infrastructure at the same time, and also avoids the common problems of excessive commercialization and destructive transformation in the renewal of most historical blocks.

When we review various water town renewal cases with scenario theory, it is not difficult to find that authenticity, drama and legitimacy have always been in a state of interrelation and mutual constraints. The historical authenticity of the venue has never been a solidified static appearance. It is more like a dynamic spatial characteristic, which relies on the continuous life of the aborigines and the generational inheritance of local intangible culture. This also means that block protection should not only focus on the reproduction of the appearance of the space, but also protect the fresh daily living atmosphere of the site. Moderately create the drama of the scene, which can enrich the tour experience through exquisite public space design and special cultural activities, but how to control the scale and not interfere with the normal life order of residents has always been a key issue in the renewal of the block. Only by reasonably regulating the flow of tourists and planning cultural activities according to local conditions can the development of cultural tourism empower community life, instead of cutting off the texture of local life.

CHAPTER 4

GENERAL CONCLUSION

This study combines scene theory and micro-renewal techniques, takes Suzhou Luhui Old Street as an empirical research case, and systematically explores the sustainable renewal path of historical and cultural blocks. Research first builds a perfect theoretical support system, which can transform the scenario theory, which originally only belongs to the sociological category, into an implementable spatial analysis tool to interpret the complex interaction between physical supporting facilities and intangible cultural values. The research integrates this set of theoretical perspectives and the core principles of micro-update. Micro-update emphasizes the transformation mode of low intervention and organic growth, which is obviously different from the traditional large-scale demolition and update method. Relying on the integrated application of the two, the research has built

a complete and implementable research framework. The overall analysis work is divided into two levels. First, relying on the three dimensions of originality, drama and legitimacy included in the scene theory, systematically study and judge the current situation of the venue of Luhui Old Street; second, it carries out a refined analysis of the five components of facilities, people, activities, values and communities. This composite analysis model can carefully sort out the spatial layout of the site, and how it will affect the social interaction mode and local cultural inheritance of the block. All the design strategies proposed by the research are derived from the results of field diagnosis, which can ensure that each transformation measure is suitable for the field research and has solid theoretical support. The whole set of research logic gradually landed from abstract theoretical concepts to concrete spatial analysis, and finally formed a targeted updated design scheme, which effectively solved various practical problems such as physical space decay and social and cultural rupture in the case site.

The core value of this research at the theoretical level lies in the verification and optimization of the scenario theory, which confirms that the theory can effectively adapt to the updated research work of historical and cultural blocks. Scene theory has been widely used in the fields of urban sociology and cultural research, but if you want to adapt to the updated scene of characteristic sites such as Jiangnan water town, you need to make targeted localization adjustments. The "three-dimensional five-element" analysis model built by this study has successfully broken through the research barrier between abstract cultural values and physical spatial forms. The model takes the three core dimensions of authenticity, drama and legitimacy, and corresponds to the five basic elements of facilities, people, activities, values and communities, forming a mature analytical framework, which can dismantle the various development problems existing in Luhui Old Street layer by layer. With the help of this model, it can be found that the decline of the overall appearance of the old street is not only caused by the aging of the building entity, but also by the misalignment of cultural narrative and the weakening of community-neighborhood connection, which is also a key factor affecting the development of the block. The application of this model also proves that the original authenticity of the venue is not a fixed historical state, but a continuous accumulation in the process of residents' daily activities and social interaction; spatial drama does not need to rely on deliberate landscape scenery, and the local life-oriented scene expression can give the venue vitality; spatial legitimacy comes It comes from the balance and inclusiveness of the interests of multiple subjects. After such theoretical optimization, historical blocks are no longer simply regarded as static cultural relics, but as living scenes with dynamic development attributes, which further enriches the academic research content in the fields of heritage

protection and urban renewal.

From the perspective of practical strategy, the study takes scene creation as the core and puts forward a set of landscape micro-renewal design schemes adapted to the site, which specifically corresponds to the four core problems sorted out in the early diagnosis. The whole set of design strategies can be divided into four optimization directions: original authenticity repair, dramatic activation, legitimacy balance, and facility optimization. The original restoration work will focus on protecting the historical space texture and traditional creation technology of the block. At the same time, on the basis of respecting the original space logic of the site, it will adapt to the needs of contemporary people and make appropriate optimizations. Dramatic activation mainly focuses on improving the quality of public space. By optimizing the visual effects and sightseeing experience of the venue, enriching social interaction and cultural exhibition activities, the originally idle and single-function passive space is transformed into a daily and vibrant public space for residents. The balance of legitimacy can effectively reconcile the contradictions of the interests of multiple subjects. By creating an inclusive public space, it also takes into account the daily life needs of aborigines, as well as the experience and development demands of tourists and creative practitioners. The optimization of facilities will continue to improve the overall use quality of site infrastructure and public facilities under the premise of preserving the historical landscape of the block. The whole set of optimization strategies can simultaneously improve problems such as spatial fragmentation, cultural atmosphere dilution, insufficient social inclusiveness, and aging of facility functions. While improving the physical environment of the site, it can effectively maintain the cultural vitality of the block and the connection between the community society.

The practical results of this research are mainly reflected in a series of design schemes customized for Luhui Old Street. These transformation ideas can also provide references for the renewal of other ancient water towns in the south of the Yangtze River. The relevant design scheme is suitable for the unique geographical location and cultural characteristics of Luhui Old Street, and its underlying design logic can also be adapted to the same type of historical and cultural blocks in the area. This design fully takes into account the three core user groups of aborigines, tourists and creative practitioners, so as to build a balanced block development system and realize the two-way balance between the development of local people's livelihood and the development of cultural tourism. For the aboriginal people, the design strategy focuses on optimizing the living environment and stabilizing the long-term community interpersonal network of the block; for tourists, by enriching cultural activities, optimizing traffic and tour support, it improves the

immersive tour experience of tourists in an all-round way; for creative practitioners, the update and transformation will create suitable cultural and creative creation, innovative creation The high-quality space of the industry helps the long-term development of the local creative economy. This design idea of taking into account the diversified use of the main body is enough to prove that the renewal of historical blocks can empower the sustainable development of cities and find a reasonable balance between the protection of cultural heritage and the transformation of modern functions.

Even if the research has achieved certain theoretical and practical results, there are still many areas that need to be improved and deeply explored. The study only selects a single case of Luhui Old Street for empirical analysis. It is difficult to directly apply the corresponding research conclusions to various historical blocks with obvious differences in geographical conditions and cultural backgrounds. Follow-up research can expand the scope of case samples, and further verify the applicable boundaries and universality of this set of analysis models and design strategies through multi-case comparative analysis. On the other hand, the research mainly relies on cross-sectional data and qualitative analysis to explore, and lacks long-term tracking and evaluation after the implementation of the transformation. In order to accurately determine the actual implementation effect of various design strategies, it is necessary to carry out long-term continuous research and record the dynamic changes of social relations, economic development and cultural vitality of the site for a long time. In addition, the study's discussion on the integration of digital technology into the scene creation is relatively shallow. In the future, we can deeply explore smart city technology and digital platforms, how to improve the interactive experience and immersive texture of historical blocks, and further broaden the research direction of block renewal under the guidance of scene theory. These research directions can continue to promote the theoretical iteration and practical implementation in the field of updating historical and cultural blocks.

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