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Department of “Environmental Design”

Wang Yunyan (Ella)

DESIGN OF LANDSCAPE MEMORIAL COMPLEXES BASED ON THE THEORY OF SPATIAL NARRATIVE

Qualification work for obtaining the SVO «Master»
in the specialty B2 Design OPP «Design of the architectural and landscape environment»

The qualification work contains the results of own research

The use of ideas, results and texts of other authors must be referenced to the appropriate source. _____ Wang Yunyan (Ella)

Scientific supervisor: Svitlana Vasylivna Kryvuts, Candidate of Art History, Associate Professor, Professor of the Department of «DS»

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ANNOTATION

Against the contemporary context of the in-depth advancement of the rural revitalization strategy and the normalization of red culture inheritance, memorial landscapes, as core spatial carriers for bearing collective memory, forging cultural identity, and conveying spiritual values, have expanded their functions from a single purpose of commemoration and remembrance to a composite field integrating cultural inheritance, community cohesion, and cultural-tourism empowerment. Rural memorial landscapes are not only a key means for the dynamic transformation of red resources but also an important engine for maintaining rural cultural roots and stimulating rural development vitality, and their design quality directly relates to the effective dissemination of red culture and the value realization of rural public spaces.

As an interdisciplinary design methodology, spatial narrative theory breaks the traditional cognition that "space is merely a background". It advocates transforming abstract historical memories and spiritual connotations into perceptible spatial sequences through theme refinement, structural organization, carrier translation, and experience creation. This theory emphasizes the two-way construction of space and narrative, providing a scientific path for solving problems such as "semantic rupture, single experience, and lack of locality" in memorial landscapes. Based on this, this study takes Dashu Village in Lianyungang as a research case, focusing on four core issues: the construction of a narrative framework, the optimization of carrier translation, the upgrading of experience adaptation, and the integration of locality. It systematically explores the application paths and methods of spatial narrative theory in rural memorial landscape design, aiming to construct a memorial landscape with historical authenticity, diversified experiences, and composite functions. The research seeks to realize the in-depth integration of the dynamic inheritance of red culture and rural development, while providing theoretical references and practical paradigms for the design of similar rural memorial landscapes.

Spatial narrative theory is a task that explores the use of spatial elements (place, landscape, architecture) to create, develop and understand stories, events, activities. It studies how space affects the plot, characters and their actions, as well as how the planning structure of space itself can be included in the narrative, shaping the experience of the visitor to that area as a reader or listener.

Key aspects of spatial narrative theory:

- **Space as an active element of the narrative:** The theory considers space not simply as a background, but as an important element that influences events, creates atmosphere and symbolism. λ

- **Spatial syntax.** It analyzes how certain spatial configurations (e.g., labyrinths, open spaces, closed rooms) create certain semantic connections and emotional states. λ

- **Narrative mapping.** It explores how maps are created that visualize the spatial structures of texts and their connection to the story. λ

- **"Spatial" characters.** It examines how the actions of characters in a given space can reveal their identity, motivations, and development.

Application: Urban space. An exploration of how public spaces shape collective narratives and community identity.

INTRODUCTION

Background to the study. The state of research on the topic.

Significance of the study. This study combs through the core connotations of spatial narrative theory and the current design status of rural memorial landscapes, elaborates on the integration logic and adaptation key points between the two, and explores the translation path of regional elements and red narratives in northern Jiangsu rural areas. By adopting methods such as literature research, field investigation, and case analysis, a rural memorial landscape design framework featuring "multi-level themes - compound structure - multi-sensory carriers" is constructed. Ultimately, it is concluded that spatial narrative theory can effectively address problems such as fragmented red resources and ambiguous narratives in red villages. Combined with this theory, practical design is carried out for the memorial space of Dashu Village in Lianyungang.

This study holds dual theoretical and practical significance. Theoretically, addressing the insufficient research on spatial narrative theory in the complex context of rural areas (where historical heritage coexists with newly built landscapes) and its adaptability to rural red culture in China, this research takes Dashu Village in Lianyungang as an entry point to explore the adaptation path of the theory in rural memorial landscapes. It constructs a design framework featuring "multi-level themes - compound structure - multi-sensory carriers", filling the gap in the application of spatial narrative theory in rural composite memorial landscapes and expanding the theoretical practical boundaries and localized expression dimensions. Meanwhile, based on the regional characteristics of northern Jiangsu rural areas, the study explores the translation methods of local elements (such as blue bricks and gray tiles, farmland textures, and waterfront landscapes) and red narratives, establishing a dual narrative theory of "regional landscape + red culture" to solve the problem of "homogenization" in rural memorial landscape design. Practically, targeting the practical dilemmas of Dashu Village such as fragmented red resources and ambiguous narratives, the study

connects scattered red heritage into a complete narrative chain through design practices including constructing narrative frameworks and optimizing carrier translation, realizing the organic integration of red cultural connotations and modern landscape functions to meet the needs of diverse groups. Additionally, the formed complete design process and specific methods provide a replicable practical paradigm for similar red villages. Simultaneously, activating the red resources of Dashu Village through landscape design drives the development of rural cultural tourism and cultural and creative industries, promotes villagers' employment and income increase as well as the improvement of rural infrastructure, and advances the in-depth integration of cultural inheritance and rural revitalization.

The study of the design of monumental spaces with an emotional experience in mind is an interdisciplinary field that encompasses emotional geography, environmental psychology, architectural design and other disciplines, aiming to enhance people's emotional connection with specific historical events or people through design. A monumental space is not only a physically existing building, but also a carrier of emotions and memory. Since Anderson and Smith put forward the concept of "emotional geography", the spatial characteristics of emotions have received increasing attention in the academic world. In this type of tourism experience, emotions naturally arise, develop and change along with the diversity and variability of tourists' movements. Due to differences in cultural heritage, landscape resources and service content, the emotional structure of tourists in different places will inevitably be different.

However, current research on the design of monumental spaces pays less attention to the emotional differences of tourists and rarely considers the similarities and differences in the emotional structure of different types of monumental spaces.

In the field of monumental space design, where emotions often change, the differences in tourists’ emotions remain an open and valuable topic. The

disappearance of rural memory carriers during urbanization has plunged memorial landscapes into the double predicament of “homogenization” and “memory transmission failure”. Spatial narrative theory provides theoretical foundations and methodological paths to achieve scenographic memory reproduction and emotional resonance by translating narrative elements into landscape language.

This study takes Dashu Village in Lianyungang as a case, adhering to the research paradigm of theoretical construction, status diagnosis, strategy proposal and solution verification. Through a literature review, it clarifies the main theories of spatial narrative and memorial landscapes, identifying the relationship between narrative subjects, content, structure and media.

Through field research, in-depth interviews and spatial syntax analysis, it identifies problems within the village’s memorial landscape: fragmented revolutionary memory, tokenized agricultural culture, lack of spatial narrative logic and insufficient community participation. Based on this analysis, a three-dimensional collaborative design strategy is proposed, encompassing memory points, narrative paths and atmospheric scenes, using physical media as memory points, constructing a “linear + network” narrative structure and conveying emotions through landscape media. Finally, the feasibility of this strategy is confirmed through the design of landscape nodes at the village entrance and memorial square.

This study enriches the theoretical basis of rural memorial landscape design, providing a practical paradigm for creating regional “memory spaces” in rural areas. It also offers new perspectives for addressing the problems of rural cultural heritage preservation.

The object of the study is the design of landscape memorial complexes.

By means of spatial narrative theory, systematically explore the connotation and value of the memorabilia resources in Da Shu Village, construct a complete system of memorabilia space narrative, and clarify the core theme and narrative logic of

landscape design. Guided by spatial narrative, complete the design practice of the commemorative landscape in Da Shu Village, creating a landscape space that effectively conveys the significance of remembrance, evokes emotional resonance, and meets the diverse needs of different groups, addressing the main problems existing in the current commemorative landscape of Da Shu Village, and providing a reference model for rural commemorative landscape design.

Research Objective:

1. *Theoretical level:* explore the path of integrating emotional experience and monumental space design, build a foundation for the design of red monumental space based on narrative theory, and fill the research gap on the combination of emotional design and red cultural landscape in the modern theoretical system.

2. *Practical level:* taking Dashu Village of Heilin Township as an empirical case, identifying the emotional needs of tourists through network text analysis, optimizing spatial design by combining with landscape narrative theory, solving the problems of traditional red monumental space showing single, insufficient interaction, etc., and forming a reproducible design model of red village renewal.

3. *At the level of applied value:* improve the effectiveness of cultural communication and educational function of red memorial space, promote local economic development through the interactive industry mode of "red tourism +", and enhance the modern appeal of red culture and the sense of national identity.

The subject of the study is approaches and means of creating the design of memorial spaces based on the theory of spatial narrative.Dashu Village in Lianyungang is a revolutionary base area and red soil, preserving over 50 red heritage sites. In recent years, Lianyungang City has revitalized its red resources by developing the “One Mountain, One Island, One Museum, One Village ” red study tour route. Dashu Village now features a series of revolutionary heritage sites, including the Village History Museum, Dashu Primary School, the Liu

Shaoqi Memorial Hall, Liu Shaoqi's Former Residence, the 115th Division Headquarters Memorial Hall, the site where Political Commissar Fu Zhuting died for his country, and a Red Education Base.

Theoretical significance of the work.

Integration and innovation of interdisciplinary theory. The deep integration of emotional experience theory (such as Donald Norman's three-layer theory of instinctive, behavioral, and reflective type) and spatial narrative theory (such as Bernard Kwemi's "event-space" theory) led to the creation of the "emotion-narrative-space" triad of the red village. The theoretical basis of the design of the monumental space fills the gap in the research on the application of emotional narrative theory in red villages in the discipline of landscape design.

The “Red Emotional Experience Extraction Model” is proposed to quantitatively assess tourists’ emotional disposition through network text analysis methods (e.g., high-frequency word statistics, potential topic classification), which provides quantitative theoretical support for monumental spatial design and expands the application dimensions of ecological psychology in landscape design.

- *Improvement of the red cultural landscape theory system.*

1. By systematically combining the narrative logic of the red cultural landscape with the historical events of the 115th Division of the Eighth Army Route in Dashu Village, Heilin City, a narrative chain of “historical clues - spatial nodes - emotional resonance” is constructed, which enriches the theory and method of “cultural translation” in the design of commemorative landscape (e.g., the two-way design strategy of physical space extension and spiritual space translation). This enriches the theory of "cultural translation" in monumental landscape design (for example, the two-way design strategy of continuing physical space and translating spiritual space).

2. In order to solve the problem of fragmentation of domestic monumental space design theories, a set of space design theory systems applied to red villages

have been formed through optimization methods such as "combination of red and green" and "integration of red people", which provides a theoretical paradigm for similar research.

3. *Theoretical expansion of research methods.*

1. The introduction of network text analysis technology into the field of monumental space design establishes a research paradigm of "data-driven - theoretically-driven - practically verified" through emotional analysis of user comments on red tourism scenic spots (such as red emotion classification, analysis of tourists' emotional tendencies), which overcomes the limitations of traditional design research relying on subjective experience.

2. The integration of history, psychology, landscape ecology and other interdisciplinary theories, the formation of a system of cross-disciplinary research methods, provides a diversified analytical perspective for monumental space design (such as from the perspective of emotional geography and spatial emotional characteristics). Practical significance of the work.

Practical demonstration of spatial optimization in red villages.

1. Focusing on the problems of backward presentation and fragmentation of landscape nodes in Dashu Village, Heilin Township, through narrative design strategies (such as combining red-style residential nodes and squares with the history of the Eighth Route Army) and technological innovations (such as the restoration of historical scenes using AR/VR technology), it improves the spatial emotional experience and the effectiveness of cultural information dissemination, and provides a repeatable practice template for the reconstruction of red villages.

2. The proposed industrial interaction model of "Red Tourism +", through the development of red-style training courses and the optimization of public service facilities (such as red cultural signboard system, interactive exhibits), realizes the beneficial interaction between red culture protection and rural

economic development, and provides a practical path for the development of red resources in the context of rural revitalization.

3. Practical application of enhancing the emotional experience of tourists.

- λBased on the results of tourists' emotional analysis (such as the demand for interactive experience and detailed design), interactive objects such as situational theaters and historical quizzes were added to the design of Dashu Village, and the theory of emotional experience was transformed into specific spatial design methods (such as sensory stimulation and spatial sequential guidance), which effectively enhanced the emotional resonance and cultural identity of tourists.

- By optimizing the narrative structure of the landscape (such as the design strategy of "Trace - Soul Definition - Camp - Sublimation"), the red history is transformed from a static display to a dynamic experience, which enhances the educational function of the memorial space (such as cultivating patriotism and inheriting historical memories) and meets the political requirements of the national red cultural heritage. Practical research on the protection and development of cultural heritage. Design of the revival of red places, such as the former location of the headquarters of the 115th Division of the Eighth Route Army in Dashu Villa.

- First, we will conduct a domestic and international research on the relevant literature on spatial narrative theory and analyze the landscape design cases applying this theory; then, we will use the spatial narrative theory combined with the historical and ecological characteristics of “Dashu Village, Lianyungang” to design its landscape spaces. Historically, Dashu Village was home to famous leaders whose contributions have greatly influenced the region. Later, the village has developed into a tourist destination, mainly honoring these historical figures and events. Over time, the existing memorial buildings, landscape elements, and specialized guesthouses have deteriorated. In addition, there are shortcomings in the design of roads and connections between key landscape nodes, which requires urgent renovation.

- λRoad network design, village living design, specialized harvest garden, Dashu Primary School reconstruction design, red tourism study base design, villager activity area design, and great man residence design. λ

- Design that helped achieve a balance between cultural heritage protection and its display and utilization through the emotional experience of "ruin beauty" (such as preserving historical traces and combining modern exhibitions) and the application of multimedia technology, and provided practical recommendations for the protection and development of similar red monuments.

- Integrating red resources inside and outside the village to form a linkage effect through "forming red cultural intellectual property" (such as extracting the cultural symbols of the 18 Qingkou warriors) and branding activities, which enhanced the attractiveness of red tourism in Dashu Village and provided practical experience for the commercialization of red cultural landscapes.

The structure of the work consists of an introduction, two sections, conclusions, a list of sources used and appendices.

SECTION I. STATUS OF RESEARCH ON THE TOPIC

1.1. Current status of foreign research

In recent years, the in-depth exploration of foreign scholars in the field of emotional experience and monumental space has yielded both remarkable and fruitful results, thus greatly contributing to the academic development and progress of the field. Specifically, in 2001, Anderson and Smith proposed the concept of "geography of emotion" in the Proceedings of the Institute of British Geographers, in which they explored the key intersections between emotion and spatial concepts and elaborated on the unique perspectives of each chapter through substantive research [3]. Emphasizing the fact that emotions always spill over from one domain to another and the diversity of spaces in which emotional life is produced and generated, the book has since attracted increasing academic attention to the spatial characteristics of emotions. In "Exploring Emotional Differences in Tourist Attractions Based on Online Travel Notes: a Case Study of Nanjing, China", Ling Ruan and other distinguished scholars, in 2022, constructed a framework for extracting tourism emotion types and themes through natural language processing and deep learning methods, and verified that different categories of tourist attractions would trigger significant emotional differences [30]. It is found that cultural background determines theemotion types of tourist attractions, service function determines the diversity of emotions, and some tourist attractions belonging to the same category have different emotion characteristics.

Bruce Hannington in 2017, in Design and Emotional Experience, states that for designers, emotion is one of the most important, complex and interesting human factors [10]. Designers can approach stimulation or "arousal" as a physiological level of emotion, and the premise of Design and Emotion is that a holistic view of the human being must be taken in order to effectively design for the human being.

In his 2024 article "Design Changes of Monuments and Memorials as Monumental Buildings: a New Perspective on Placemaking Models," Chen Guoxing elaborated that monuments or memorials, as special places carrying memories and emotions, have always been a hotspot for academic research [8]. The article constructs a set of knowledge system covering place-making model, space vector model and monument worship behavior. By adopting a qualitative research method, the article provides a profound interpretation of the design transformation of monuments and memorials from five dimensions: functional theme, morphological style, spatial relationship, visitor experience and symbolism. The study finds that such monumental architecture is gradually leading the public to deeper historical reflection and critical engagement, reflecting the evolution of society's perception of historical events, and emphasizes the importance of further exploring the interaction between monuments and memorials and their social and cultural contexts.

These groundbreaking research results not only overturn traditional concepts, but also provide us with new perspectives and insights into the complex relationship between viewers, emotions and space. In addition, many overseas scholars have conducted extensive and in-depth research in various branches of design by means of online text analysis. Their research results are like the bright stars in the sky, pointing out the direction for emotional experience, monumental space design and spatial narrative design, providing precious references and profound enlightenment, and jointly promoting the prosperity and development of the related fields.

1.2. Current status of domestic research

On the domestic front, in recent years, the research on emotional experience in the field of design has also made remarkable progress, showing a booming trend. Huang Shujie starts from the perspective of emotionality, analyzes the formation of monumental space and monumental plaza space under the role of emotion from the perspective of design art psychology, and points out that through the form of

design or design symbols to stimulate the viewer to face the solemnity of the design place, sense of peace, sense of sorrow and other emotions, and in order to let the viewer enjoy the pleasure of success and sense of participation, the design should be designed for the viewer to have the appropriate imagination and room to play [2]. In order for the viewer to enjoy the pleasure of success and participation, the design should leave appropriate space for the viewer to imagine and play.

Another scholar, Yang Wanjun, takes monumental space as the research object, introduces the theory of emotional geography, analyzes the characteristics of emotional experience in monumental space, systematically summarizes the design method of monumental space from spatial elements, spatial structure and sensory experience, and constructs the theoretical framework of monumental space design under the guidance of emotional geography theory [9].

In 2008, Li Jie pointed out in "The Experience of Emotion - The Exploration of Chinese Veinism in Contemporary Landscape Design" that landscape design and architectural design, as the outward appearance of a specific regional culture, convey emotions in a materialized form [5]. The expression of the regional nature of landscape is to shape the environment and embody the regional culture in landscape design by the way of cultural lineage continuation. The article proposes the design methods of extraction, reproduction, preservation and affluence, as well as the corresponding design principles.

In 2017, Ma Xiaotong pointed out in "Research on the Design of Emotional Expression of Monumental Space" that the memorial emotion is always an important part of human emotion, and as long as there is the existence of emotion, the monument will not die out, so the research on monumental architecture and space is never-ending [6]. The article mainly focuses on the research of memorial space design methods, focusing on how to design the space level to improve the effect of emotional expression; according to the development process of emotion and plot in the memorial space to segment the space, to explore the roles in the space sequence and the design methods used in the space, and then further explore

the emotional expression of the changes in the space combination as well as the emotional expression of the memorial space as a whole.

Liang Lu in 2018, in "Characterization of Visitor Experience in Monumental Fear Landscape Places under the Perspective of Affective Geography--Taking the 5-12 Wenchuan Earthquake Memorial Museum as an Example", from the perspective of affective geography research, we use questionnaires, cognitive maps, and affective analyses to analyze the social, spatial, and temporal characteristics of the visitor's affective experience. characteristics and temporal characteristics [12].

Cheng Li in 2023, in "Emotional Touchpoints, Emotional Reactions and Tourist Identity in Red Tourism Contexts - An Empirical Study Based on a Sample of Five Red Tourism Attractions" takes five key red tourism attractions such as the Memorial Hall for the Victims of the Invasion of the Japanese Army in the Nanjing Massacre, the Mao Zedong's Former Residence and Memorial Hall, and the Sun Yat-sen Mausoleum, etc., as the case sites, in Ctrip, Ma Bee Wo two major tourism websites grabbed 467 travelogues totaling more than 820,000 words as research materials, comprehensively using big data technology to conduct network text-based emotional analysis of red tourism scenic spot tourists; and further empirically analyzing the physical environment, ambient environment, and social interactions in emotional touchpoints in the context of red tourism, as well as the positive emotions, positive negative emotions in emotional responses, by means of 622 questionnaires, Negative emotions on the mechanism and effect of tourists' sense of identity including the party, the country, and the history.

In 2024, Ma Binyue took the tourism landscape of martyr-named villages and towns in northern Jiangsu as the object of study in "Research on Red Tourism Landscape Design of Martyr-named Villages and Towns in Northern Jiangsu under the Context of Emotional Design," exploring the emotional design methods of the red tourism landscape of martyr-named villages and towns in northern Jiangsu [13]. The study analyzes the local red culture, explains the existing problems of the

landscape design of the martyr-named villages and towns, studies the theory of emotional design and constructs the tourism landscape design system of the martyr-named villages and towns in the northern region of Jiangsu. Through the extraction of regional culture and red culture genes and the analysis of tourism market, the study guides the practice of tourism landscape design of martyr-named villages and towns in the northern region of Jiangsu. These studies not only profoundly reveal the intrinsic connection of emotional experience in monumental space design, but also form useful echoes with the research results of foreign scholars, which together enrich our knowledge of emotional experience and design field. However, while recognizing the achievements, we also have to face up to the deficiencies in the current research.

Conclusions to the First Section

1. Comprehensively summarizing and analyzing the research literature at home and abroad, the current research on emotional experience by domestic scholars focuses on the fields of tourism, and design, and has achieved rich research results in these fields. From the viewer, emotion and space perspectives, they have studied the relationship between the three, and their problems, providing a rich theoretical foundation and practical experience for the development of monumental space design under emotional experience.

2. Most of the domestic scholars agree that emotional experience is an important part of the monumental space and design field, and believe that to develop monumental space needs to start from emotional experience, spatial narrative and regional culture. The research of foreign scholars, on the other hand, mainly focuses on emotional experience and tourism disciplines, and mostly focuses on the research of methods, emphasizes the emotional tendency of emotional types, and constructs a variety of emotional extraction and emotional analysis models for emotional experience.

3. Although the perspectives of domestic and foreign scholars' research are different, presenting a diversified situation, on the whole, the research focuses on the field of tourism and geography, and in terms of practical research, it also focuses on the analysis of tourist attractions, cruise ships and hotel industry. Relatively speaking, there are fewer studies at home and abroad for the aspect of emotional experience in the design of monumental space, and there are relatively more studies on other design categories.

4. In summary, domestic and foreign scholars are richer in research on the emotional experience of tourism and geography, providing a rich foundation for the development of emotional research, and also providing a large number of case study references in the design, hotel and other industries and the practice of tourists and consumers and other groups of people. It has played an important role in promoting the development of the theory and practice of emotional experience.

5. It also serves as a theoretical reference and methodological reference for the case studies related to emotional experience conducted in this paper. Due to the relatively limited scope of these studies in terms of industry cases and research population objects, this paper takes the red monumental space in Dashu Village of Heilin Town as a specific practice case, and takes online user comments of some typical red monumental scenic spots as research objects to conduct research on issues related to the viewer's red emotional experience, and guides the practice of spatial design in Dashu Village with the results of the study, which is also the expansion and supplementation of the current scope of the study. It is also to expand and supplement the scope of the current study (Table 1).

Problem type:	Current situation	Recommendations
The presentation lags behind traditional static exhibitions	Lack of digital technology applications, inability to meet the needs of young visitors for interactive experiences	The introduction of AR/VR, multimedia interaction and other technologies combined with red historical events to create immersive scenes, such as the virtual reenactment of the battle scenes of the 115th Division of the Eighth Route Army
Fragmentation of landscape nodes	Red houses, squares and other functional areas are	Based on narrative theory, construct a narrative chain of "historical clues - spatial

	homogenized in design with insufficient spatial coherence	nodes", with the history of the 115th Division of the Eighth Route Army as a series of nodes, to form a "historical" tourist route.
Insufficient depth of resource use	The development of cultural heritage sites of red crops (such as the former residence of Liu Shaoqi, a primary school for children who opposed the Japanese) remains at the level of tourism, has not formed a unique brand	In-depth combination of red historical figures and events, revival of historical scenes through stage restoration, scenario theater, etc., and formation of the "Eighteen Qingkou Warriors" and other special cultural sites
Missing details of emotional experience	Infrastructure (e.g. signage system, restrooms) does not include a red theme, with a single means of display (mostly graphical)	Optimize the design of the signage system to include red symbols; add interactive exhibits (e.g., a red history quiz device) and enhance the detailed experience by combining visitor comment data
Insufficient industrial linkages	Red tourism products are unique, not combined with rural industries	Implementing the "Red Tourism + Rural Experience" model, developing red-themed housing, studying revolutionary history courses, and integrating agricultural tourism and red educational resources

Table 1. Key issues addressed in the design

6. Therefore, by systematically combing and comprehensively reviewing the literature related to emotional experience and spatial narrative in the field of monumental space design at home and abroad, this paper aims to comprehensively understand the current status and progress of the research on monumental space design under emotional experience, to identify the deficiencies in the current research, and to provide references and directions for future research.

SECTION II. FORMATION OF THE DESIGN OF A MEMORIAL SPACE USING THE EXAMPLE OF THE DASHU VILLAGE IN LIANYUNGANG

CONCEPT

To develop the design of the proposed research topic, it is necessary to:

- determine the main theme “The Ways of Success of the Red Revolution of Dashu Village”, which emphasizes the unique revolutionary heritage of the village;

- develop a functional zoning plan: designated zones, including cultural exhibition zones, leisure zones and revolutionary education zones; •

- to propose a historical-culturological approach that combines history and culturology to study the past, focusing on the cultural values, mentalities, and spiritual achievements of people. Approach to defining cultural integration elements. Incorporating elements of revolutionary culture through the development of landscape elements, sculptures and murals. Departing from traditional models of red landscape design, this project innovatively integrates local cultural elements of Dashu Village with modern landscape design concepts. Fulfilling aesthetic and functional requirements, the project proposes the creation of elements of a traditional red cultural landscape that embodies distinct regional characteristics and a modern spirit; •

- identify a strategy for improving emotional and psychological experiences. Improving the psycho-emotional atmosphere when creating a design on the research topic for visitors, it is proposed to form a design by installing interactive installations and organizing thematic events. Through the use of advanced technologies such as virtual reality (VR) and augmented reality (AR), it is proposed to create immersive scenarios of the Red Revolution period to obtain cultural experiences that go beyond the demonstration of traditional static displays. This historical-culturological approach offers a variety of interactive tours for visitors, greatly improving the dissemination of elements and information about the red culture of the PRC.

The concept is based on the study of the design of a commemorative space based on the *theory of spatial narrative* - using the example of Dashu Village in Lianyungang.

1. *Implementation of the theory of spatial narrative:* the design of the territory is proposed to be developed based on the method of activating emotional resonance through semantic connection. The main task of applying the theory of spatial narrative in the memorial space of Dashu Village is to transform scattered memorial resources into a receptive, resonant and interactive space dedicated to revealing the main events of the history of Dashu Village in Lianyungang.

Thanks to the three-stage design path, which includes the construction of a local framework, the development of information media and an aesthetic approach that improves the emotional perception of visitors, it is possible to realize the connection between spatial semantics and people's emotions. Let us define three stages of building the design of the territory:

- Building a multi-level planning solution for the selected territory and establishing the logic of semantic connection. The main narrative theme: “The ways of the success of the Red Revolution of Dashu Village” with the provision of subthemes “The consequences of the movement of heroes” and “The legacy of the past for future generations”. Thus, the design provides for three main thematic zones of the proposed memorial:

- preserved historical residences; λ
- Fuchutin Memorial Complex; λ
- the former location of Dasha Village Primary School.

The proposed design reveals the essence of humanistic care, spiritual perseverance and continuity of memory as a spiritual trace that corresponds to the proposed spatial design. Based on this conceptual framework, secondary meanings of the research topic are developed, such as community cohesion associated with

historical sites and era imprints corresponding to important events of that time. Important details are further explored, including the development of a solemn atmosphere of memorial spaces.

2. *Composite narrative structure:* the spatial structure of the architectural and landscape design involves the use of the "linear main axis + network branches" model.

- *The linear axis* follows the chronological sequence of the information material, creating a dynamic path from "Entrance Prologue → Historical Trace Area → Central Memorial Area → Heritage Area → Terminal Extension" to connect the main themes.

- *The branches of the network* diverge from the central nodes, such as Liu Shaoqi's former residence, branching out to restored historical sites and villagers' memory sharing corners. This interconnected network solves the narrative gaps caused by the scattered memorial resources through spatial organization.

3. *Translating Multiple Narrative Media and Combining Semantics and Space.*

- Semantic Coding of Material Media: Transforming Memorial Heritage into Perceptible Spatial Narratives. In architectural preservation, historical residences retain their original courtyard plans and textures, while artifact exhibits and scene models recreate cultural contexts. Memorial sites use compact enclosed spaces with textured stone to create a captivating atmosphere for the proposed site design. For landscape design, the main pavilions include biographical exhibits, thematic areas have ceremonial paving and cult sculptures to emphasize the significance of the memorial, and connecting paths integrate timeline markers that trace historical trajectories. The design of the facilities uses site-specific typography and imagery for orientation systems, and public spaces incorporate simplified forms that harmonize functionality with symbolic meaning.

4. *Semantic communication through intangible means*: The design uses multi-sensory elements to enhance semantic perception. Visually, a gradient of colors flows from the memorial areas to the living spaces and the natural environment – warm tones in the heritage area convey a humanistic warmth, while muted hues in the central area of the memorial create a sense of solemnity. Audio narrative instructions are placed at key nodes of the trails, and individual zones include natural sounds specific to a particular place or contextual sound effects. Tactically, the restored heritage scenes use traditional material textures, while the trail surfaces use a variety of tactile finishes that match the pace of the narrative, allowing for semantic transmission through sensory experience.

5. *Design of information zones with an emotional progressive experience in mind.* Design of the narrative phase and emotional adaptation: The flow of the narrative is synchronized with the emotional development. The entrance plaza uses sculptures and historical chronology to evoke initial feelings of curiosity and reverence. The zone of honoring great leaders immerses visitors in nostalgic scenes of their former residences and restored vegetable gardens, promoting empathy and shared experience. λ

- The memorial zone of heroes creates a solemn atmosphere that inspires awe and memories.
- The Heritage Experience Zone conveys hope and responsibility through scenarios such as primary school field trips and youth learning programs, creating an emotionally multi-leveled progression. λ
- Adaptive design for multicultural interaction: Villagers can use designated discussion corners and walls to display ancient artifacts in public spaces, with reserved seating areas to promote cultural identity. Visitors enjoy interactive elements such as a school anthem pavilion, bulletin boards, and youth activity camps, which transform them from passive observers to active participants in storytelling. Educational groups can participate in role-playing games and

mini-field learning programs, which enhances both knowledge acquisition and the emotional learning experience. The following are proposed for this zone:

I. *Design elements of a memorial space in Dasha village.* Design elements should be extracted from the red gene and rural characteristics of Dashucun Village, and systematically explored from three dimensions: λ

- historical culture; λ
- population characteristics; λ
- population characteristics spatial media, to ensure that the elements are not only compatible with the memorial theme, but also suitable for practical needs.

2. *Historical and cultural dimension:* extracting elements traditional to identify the red gene elements of this rural environment. The main elements of these resources are: λ

- extracting representative forms from cultural relics related to historical figures, such as the contour lines of stationery and tools, transforming them into landscape elements and paving patterns; λ
- identifying distinctive symbols from historical scenes related to events, including old field seal patterns and traditional school emblems, and applying them to orientation systems and decorative elements. Capturing rhythmic elements from cultural media, such as the melodic lines of historic school hymns, and transforming them into a design language for sidewalk layouts or scenic corridors.

3. *Rural local cultural elements:* λ

- The extraction of natural basis includes leaf patterns and fruit motifs from chestnut forests and blueberry orchards applied to paving and seating. Stream elements create river banks in red with embedded historical stone carvings. The architectural style includes traditional dwelling features such as blue brick

walls, sloping roofs and wooden lattice windows, for the restoration of historical houses and the renovation of family houses. The earthen walls of the village committee showcase the wall textures of the cultural landscape. Folk culture draws inspiration from the openwork patterns and minimalist designs of paper cutting and dough sculptures, transformed into landscape ornaments and decorative lighting. Traditional festival elements such as gongs, drums and red flags are incorporated into interactive square installations.

4. *Measurement of population characteristics:* λ

- Extraction of elements based on behavioral trajectory and demand preferences: 1) elements derived from villagers' movement patterns. By analyzing high-frequency activity spaces, we extract behavioral characteristics such as interaction with neighbors, casual conversations, and carrying children. This inspires modular seating systems that can be assembled, pergolas with vines, and children's waiting areas with red cartoon characters. From everyday life, simplified forms of bamboo baskets and hoes are transformed into landscape sculptures. Textures of bamboo weaving are applied to paving and walls, while reconstructed scenes of wood piles and stone mills create rural memory corners. Cultural identity is reflected through the oral stories of villagers, which are adapted into murals and situational sculptures. Elements of village songs are integrated into audio installations and surfaces paved with music notes;

  2) Elements based on visitor preferences: For educational tourism groups seeking hands-on experience and knowledge, we design workshops and interactive walls. For visitors seeking memorable photo shoots, we emphasize the visual identity of iconic spaces such as historical courtyards and central pavilions. To satisfy tourists' preferences for leisurely experiences, traditional elements from homestays and restaurants, such as kan beds (traditional beds with underfloor heating) and textile patterns, are integrated into the design of service spaces;

3) Dimension of spatial media: Design elements based on node attributes and extraction of movement line characteristics 1. Elements of the main memorial node: The residential heritage node extracts the layout of the courtyards and the forms and materials of architectural components for spatial restoration and exhibition design, transforming related artifacts into decorative elements. The Memorial Square node embodies solemn and dignified spatial qualities through the plant forms of pine and cypress, as well as the stone texture patterns applied to the plant configuration and paving design. The Old Campus Node extracts the logic of the classroom spatial layout and the distinctive features of the antique desks and chairs used in the design of the educational areas.

5. *Circulation and Transitional Spaces.* The narrative path includes tiles inspired by historical chronology, creating scenic corridors that transition between natural landscapes and cultural narratives through the alternation of plot nodes and ecological elements. The public service areas feature red seal motifs at the entrance to the village committee and the outdoor exhibition walls are inspired by artworks from the Big Tree Art Museum. Soft boundaries are established with bamboo fences and climbing plants, with gradient color transitions, ensuring seamless integration between memorial areas and residential areas.

6. *Through the use of advanced interactive technologies* such as virtual reality (VR) and augmented reality (AR), we create immersive scenarios of red cultural experiences that go beyond traditional static displays. This approach offers diverse, highly interactive tours for visitors, greatly enhancing the dissemination of red culture.

7. *Design Concept: Theme Positioning:* Define the theme of “Following the Red Footprints of Dashu Village”, highlighting the unique revolutionary heritage of the village. *Functional Zoning Plan*: Defined zones, including cultural exhibition zones, leisure zones, and revolutionary education zones. *Cultural Integration Approach*: Incorporate elements of revolutionary culture through landscape elements, sculptures, and murals. *Experience Enhancement Strategy:* Enhance

visitors' experiences by installing interactive installations and organizing themed activities. *Research on Innovation Points:* 1. Theme Positioning: Define the theme of "Following the Red Footprints of Dashu Village", highlighting the unique revolutionary heritage of the village. Functional Zoning Plan: Develop functional zones, including cultural exhibition zones, leisure zones, and revolutionary education zones. *Incorporating elements of revolutionary culture through landscape elements, sculptures and wall paintings.*

2. *Innovation in landscape design:* Departing from traditional red landscape design models, this project innovatively integrates the local cultural elements of Dashu Village with modern landscape design concepts. Fulfilling aesthetic and functional requirements, it creates a red cultural landscape that embodies distinct regional characteristics and modern spirit. 3. Innovative visitor experience.

Theoretical significance.

●*Interdisciplinary theory integration and innovation.*

1. The deep integration of emotional experience theory (e.g. Donald Norman's instinctive - behavioral - reflective three-layer theory) and spatial narrative theory (e.g. Bernard Quemi's "event - space" theory) has constructed the "emotion - narrative - space" trinity of the red village. The theoretical framework of monumental space design fills the research gap of the application of emotional narrative theory in red villages in the discipline of landscape design.
2. The "Red Emotional Experience Extraction Model" is proposed to quantify the emotional tendency of tourists through network text analysis techniques (e.g., high-frequency word statistics, potential theme classification), which provides quantifiable theoretical support for monumental spatial design, and expands the dimensions of the application of environmental psychology in landscape design.

● *Red Cultural Landscape Theory System Improvement.*

1. Systematically combing the narrative logic of red cultural landscape, combined with the historical events of the 115th Division of the Eighth Route Army in Dashu Village, Heilin Town, the narrative chain of “historical clues - spatial nodes - emotional resonance” is constructed, which enriches the theory and method of “cultural translation” in the design of commemorative landscape (e.g. two-way design strategy of physical space continuation and spiritual space translation). It enriches the theory of “cultural translation” in monumental landscape design (e.g., the two-way design strategy of physical space continuation and spiritual space translation).
2. Aiming at the problem of fragmentation of domestic monumental space design theories, a set of space design theory system applicable to red villages has been formed through optimization methods such as “red-green combination” and “red-people integration”, which provides a theoretical paradigm for the same kind of research.

- *Theoretical expansion of research methods.*

1. Introducing network text analysis technology into the field of monumental space design, theresearch paradigm of“data-driven - theory-guided - practice-validated”is established through the emotional mining of user comments of red tourism scenic spots (e.g., classification of red emotion, analysis of tourists' emotional tendency), which breaks through the limitation of traditional design research relying on subjective experience.

2. It enriches the localized expression dimension of spatial narrative theory. Existing spatial narrative theory is mostly derived from the Western academic system, and its core viewpoints and operational methods have certain limitations when adapting to the context of red culture in Chinese rural areas. Combining the inheritance characteristics of red memories in Chinese rural areas and the cognitive habits of villagers, this study conducts localized transformation on the core elements of spatial narrative, optimizes the narrative structure and carrier forms, strengthens

the responsiveness of the theory to the actual needs of Chinese rural areas, promotes the localized development of spatial narrative theory in the field of rural landscape design, and enhances the practical adaptability and cultural compatibility of the theory.

Practical significance.

● *Practical demonstration of spatial optimization in red villages.*

1. Aiming at the problems of lagging presentation and fragmentation of landscape nodes in Dashu Village of Heilin Township, through narrative design strategies (such as linking nodes of red-themed lodgings and plazas with the history of the Eighth Route Army) and technological innovations (such as restoration of historical scenes by AR/VR technology), it enhances the spatial emotional experience and the efficiency of cultural dissemination, and provides a replicable practice template for the renovation of the red villages.
2. The proposed “Red Tourism +” industrial interaction model, through the development of red-themed study courses and optimization of public service facilities (e.g., red cultural signage system, interactive exhibits), realizes the benign interaction between red cultural protection and rural economic development, and provides a practical path for the development of red resources in the context of rural revitalization.
3. Practical Application of Tourist Emotional Experience Enhancement

● Based on the results of tourists' emotional analysis (e.g., demand for interactive experience and detailed design), participatory facilities such as situational theaters and historical quiz installations were added to the design of Dashu Village, and the theory of emotional experience was transformed into specific spatial design techniques (e.g., sensory stimulation and spatial sequence guidance), which effectively enhanced tourists' emotional resonance and cultural identity.

Conclusions to the second chapter

1. By optimizing the narrative structure of the landscape (e.g., the design strategy of “Trace - Soul Determination - Camp - Sublimation”), the red history is transformed from a static display to a dynamic experience, which enhances the educational function of the memorial space (e.g., cultivation of patriotism and inheritance of historical memories), and responds to the policy demand of the national red culture inheritance.

2. Practical exploration of cultural heritage protection and development.

The revitalization design of red sites such as the former site of the command headquarters of the 115th Division of the Eighth Route Army in Dashu Village has achieved a balance between the protection of cultural heritage and the display and utilization of cultural heritage through the emotional experience of “the beauty of the ruins” (such as the preservation of historical traces and the combination of modern exhibitions) and the application of multi-media technology, and has provided practical references to the protection and development of the red sites of the same kind.

3. Integration of red resources inside and outside the village to form a linkage effect, through the “red cultural IP shaping” (e.g., the extraction of cultural symbols of the 18 warriors of Qingkou) and branding operation, which enhances the attractiveness of the red tourism in Dashu Village, and provides practical experience for the commercialized operation of red cultural landscapes

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APPENDIX A. (Tables and Diagrams)

Cultural Heritage and Educational Significance	Social Development and Tourism Promotion
The essence of commemorative spaces lies in honoring the past, showcasing history, and perpetuating its memory. They serve contemplative, spiritual, emotional, and social functions, representing public spaces rich in cultural, historical, and artistic appeal within a region. These spaces play a unique role in shaping civic consensus and fostering national cohesion. As a material carrier and vital means for transmitting revolutionary spirit, red cultural landscapes represent one of China's quintessential commemorative spaces. By transforming red culture into tangible landscapes through innovative design, we can heighten public engagement, realize educational value and cultural transmission, enhance the appeal of red commemorative landscapes, and foster the symbiotic development of red culture and landscape.	Red cultural landscapes, as material carriers of national history, play a vital role in preserving the revolutionary legacy. Their primary purposes include honoring revolutionary martyrs, safeguarding historical memory, and fostering patriotic education for future generations. Developing red cultural landscapes is not merely an economic endeavor but also a political and cultural project that demands consideration of its multifaceted and profound significance. Well-designed red commemorative spaces can attract more visitors, promote the growth of red tourism, stimulate local economic development, and contribute to rural revitalization. Research on the design of red commemorative spaces helps strengthen societal recognition of red culture. By conveying positive energy through spatial design, it promotes social harmony and stability while responding to the national call for developing red tourism.

Табл.1.

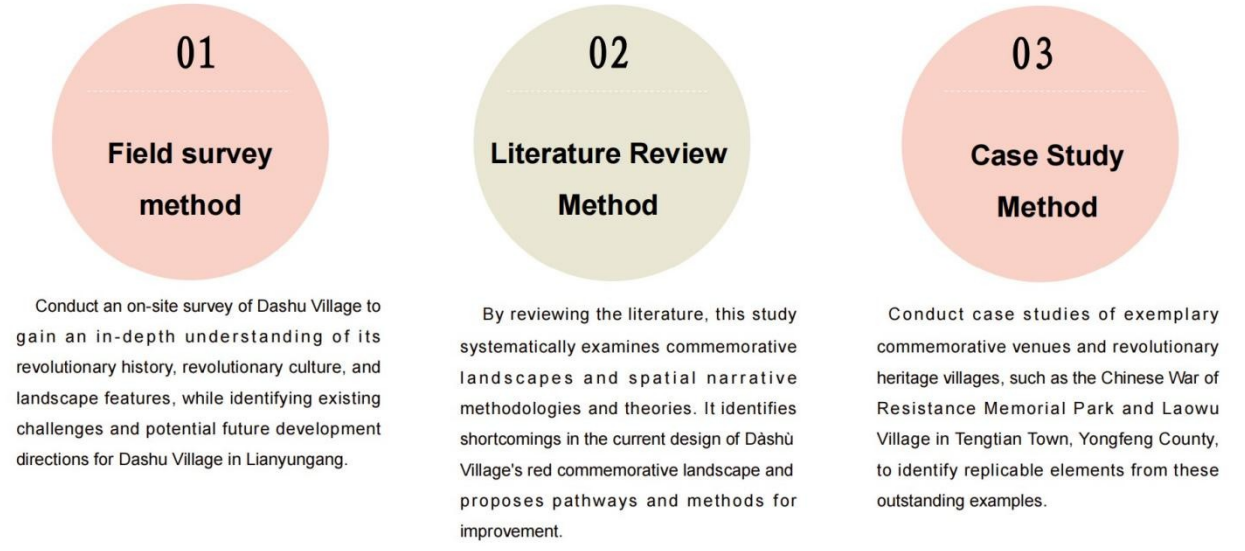


Табл.2. Методи дослідження



Табл.3. Історичні передпосилки до створення аналізу відповідно теми дослідження

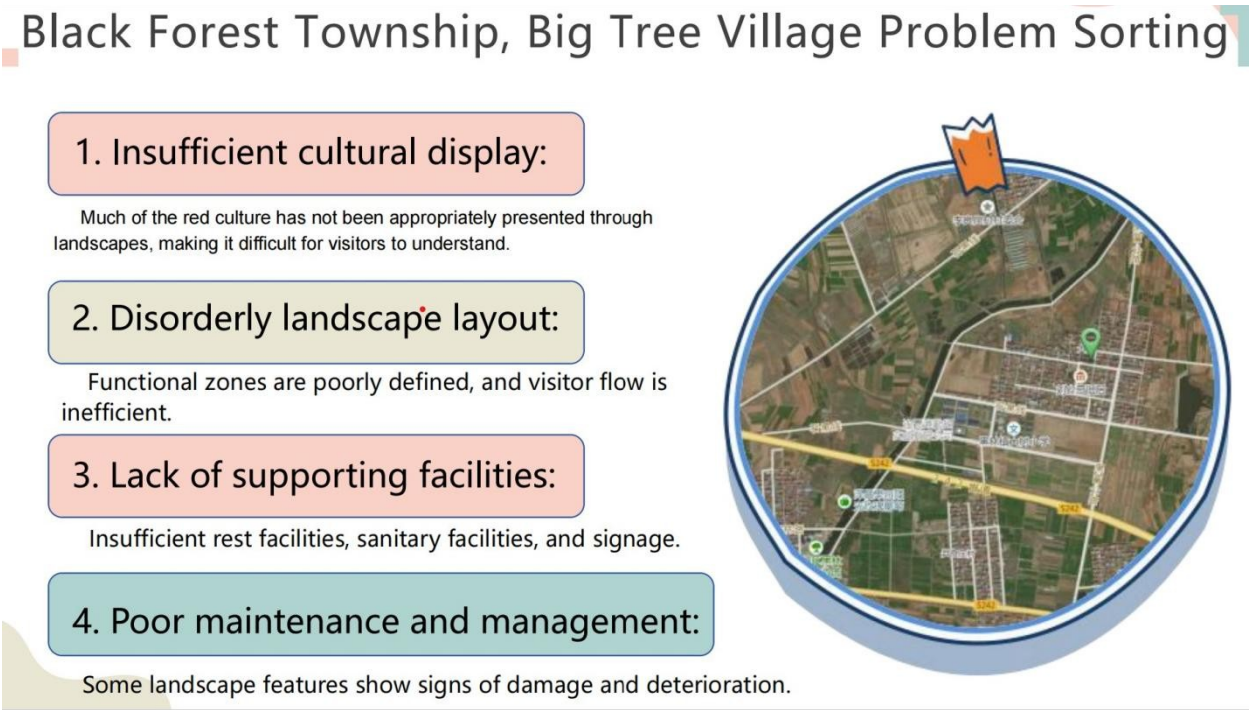


Табл.4. Визначення проблем зазначених територій

Research issues and measures

研究问题及措施

1. The fragmentation of memorial resources:

Integrate the scattered red stories, historical buildings, folk cultures, and other resources of Dazhu Village, linking them into a complete thread with spatial narrative logic to strengthen the theme of remembrance and enhance the effect of cultural transmission.

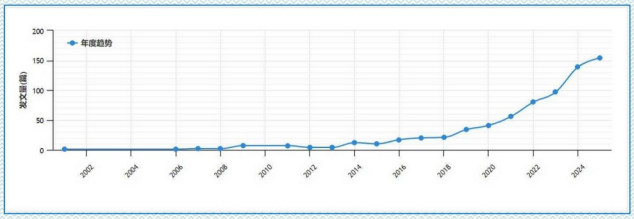
2. The imbalance between monumentality and locality:

Using spatial storytelling as a bridge, it highlights the memorability while integrating the water terrain of Dazhu Village, traditional architecture, and the villagers' living scenes, balancing the memorial attributes with the rural characteristics, and enhancing the sense of landscape belonging and identification.



Табл.5. Research issues and measures

Analysis of the Publication Volume of Spatial Narrative Theory



Annual Trends in Space Narrative Theory Research

2013 The theory was in the initial stage of accumulation, and it was not widely noticed.From 2014 onwards: The number of publications gradually increased, with significant growth in recent years, reaching a higher value in 2024, indicating that the popularity of the theory has risen, and its value and potential have been continuously explored.

The distribution of research topics on spatial narrative theory

Core position: 365 articles have been published on the theme of "spatial narrative", which is an absolute advantage and the basis of research.Theoretical deepening: 118 articles were published on "Narrative Theory", focusing on the theoretical connotation and boundary expansion.Scene exploration: Themes such as "spatial experience" and "traditional villages" help protect and renew villages and neighborhoods and convey regional culture.

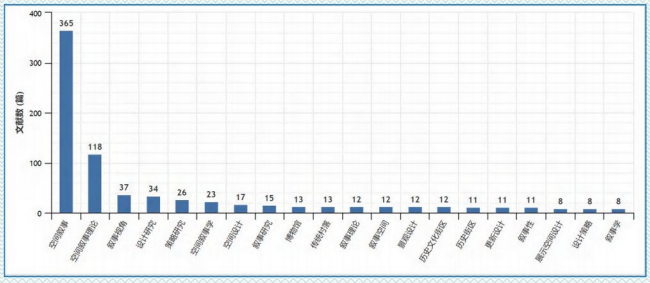
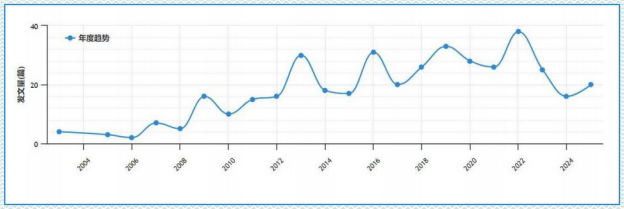


Табл.6. Analysis of the Publication Volume of Spatial Narrative Theory

Analysis of publication volume on memorial landscape design



Annual Trends in Memorial Landscape Design Research

As can be seen from the annual trend chart, the number of publications in the field of memorial landscape design has generally shown a fluctuating upward trend. Initially (around 2004), publications were relatively low, but gradually increased, reaching a peak around 2021. This reflects the increasing interest in this field over time and its continued academic attention.

Distribution of research topics on memorial landscape design

The "Monumental Landscape" as the core theme, with 174 published articles, occupies an absolute dominant position, highlighting its fundamental and core nature in the research field, and is the focus of scholars' research.

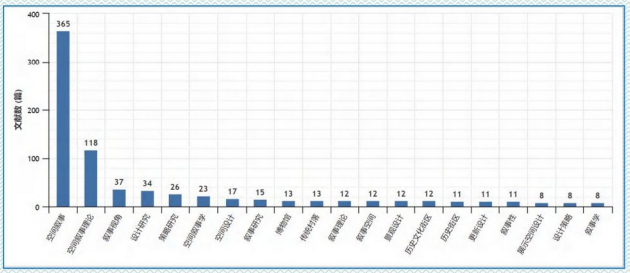


Табл.7. Analysis of publication volume on memorial landscape design

Issue consolidation and design strategy

问题整合及设计策略

Problem type:	Current situation	Recommendations
The presentation lags behind traditional static exhibitions	Lack of digital technology applications, inability to meet the needs of young visitors for interactive experiences	The introduction of AR/VR, multimedia interaction and other technologies combined with red historical events to create immersive scenes, such as the virtual reenactment of the battle scenes of the 115th Division of the Eighth Route Army
Fragmentation of landscape nodes	Red houses, squares and other functional areas are homogenized in design with insufficient spatial coherence	Based on narrative theory, construct a narrative chain of "historical clues - spatial nodes", with the history of the 115th Division of the Eighth Route Army as a series of nodes, to form a "historical" tourist route.
Insufficient depth of resource use	The development of cultural heritage sites of red crops (such as the former residence of Liu Shaoqi, a primary school for children who opposed the Japanese) remains at the level of tourism, has not formed a unique brand	In-depth combination of red historical figures and events, revival of historical scenes through stage restoration, scenario theater, etc., and formation of the "Eighteen Qingkou Warriors" and other special cultural sites
Missing details of emotional experience	Infrastructure (e.g. signage system, restrooms) does not include a red theme, with a single means of display (mostly graphical)	Optimize the design of the signage system to include red symbols; add interactive exhibits (e.g., a red history quiz device) and enhance the detailed experience by combining visitor comment data
Insufficient industrial linkages	Red tourism products are unique, not combined with rural industries	Implementing the "Red Tourism + Rural Experience" model, developing red-themed housing, studying revolutionary history courses, and integrating agricultural tourism and red educational resources

Табл.8. Issue consolidation and design strategy

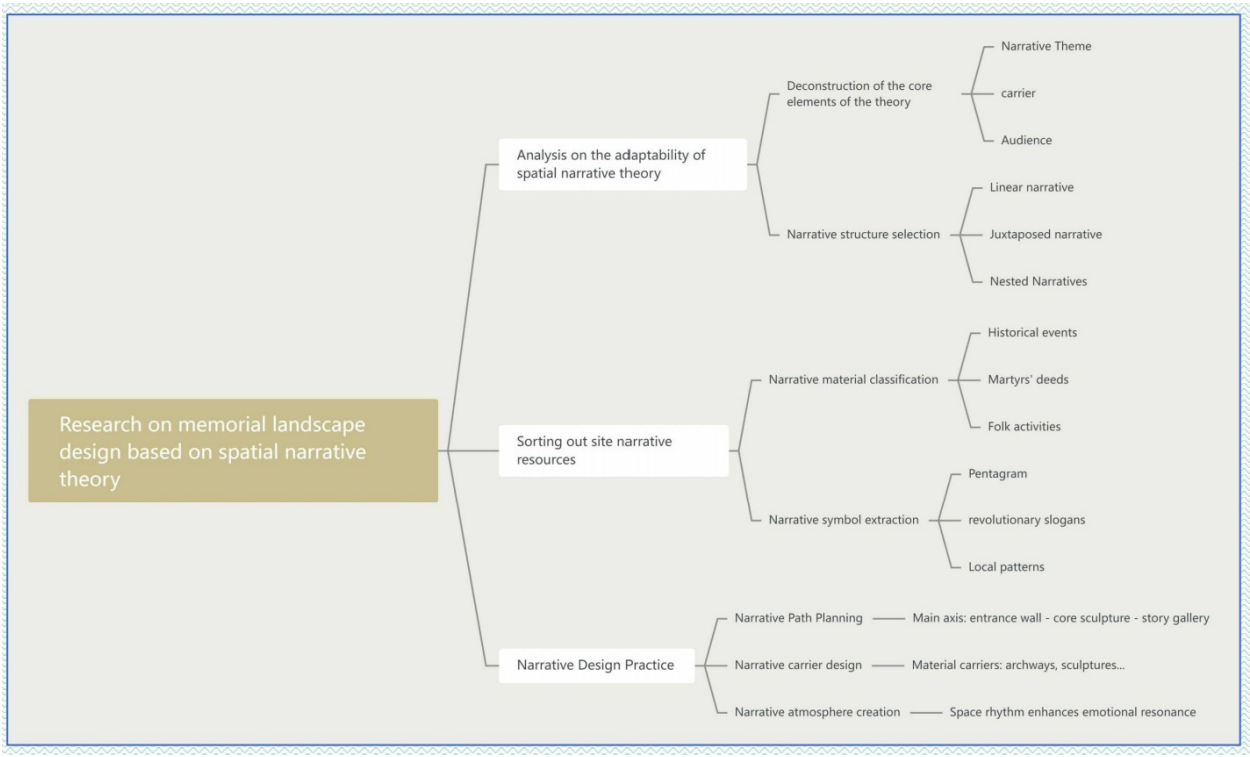
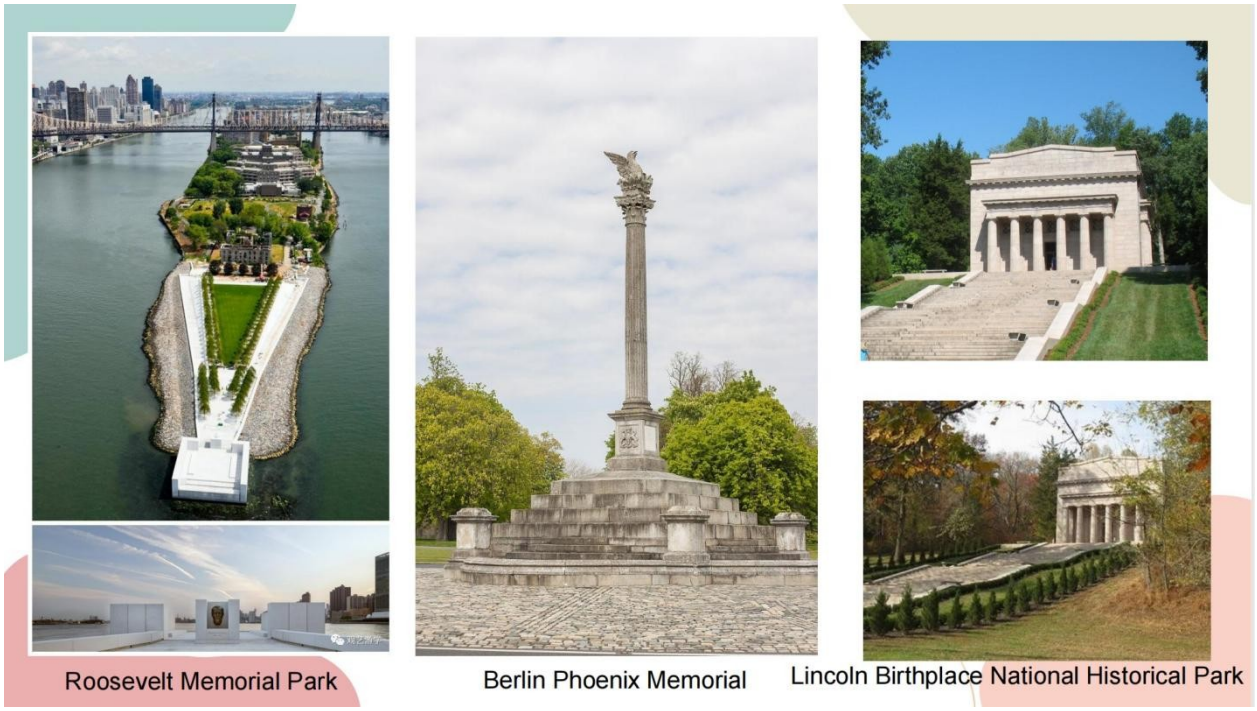


Табл.9. Design Path of Dashu Village under Spatial Narrative Theory

APPENDIX B. Prototypes of Community Design Improvement Based on the Theory of "Urban Acupuncture"





The Essence and Framework of Spatial Narrative Theory

空间叙事理论的本质与框架



1.Narrative Theme 叙事主题

Focusing on the theme of "Inheriting the Red Legacy" in Dashu Village, the exhibition connects commemorative content including revolutionary deeds and the spirit of martyrs.

2.Narrative medium叙事媒介

Tangible carriers: Commemorative sculptures, red-themed feature walls, narrative pathways (such as the central axis linking the entrance, core sculpture, and story gallery); Intangible carriers: Lighting effects (nighttime illumination at commemorative nodes), interactive experiences (touchscreen displays for revolutionary stories).

3.Narrative Structure 叙事结构

Employing a combined "linear + juxtaposed" approach, the linear main axis conveys the red historical narrative, while adjacent leisure spaces for villagers are placed alongside, achieving a symbiosis of commemoration and daily life.

Case Study1: Laowu Village



The entire Laowu Hong Village area spans approximately 500 mu, encompassing an underground transit station, the Haitanghong Theater, Pipa Picking Garden, and leisure farmhouses. By restoring the underground transit station and constructing the "Haitanghong Theater," it creates an immersive red education classroom integrating revolutionary education, cultural exhibitions, and tourism experiences. This vividly showcases Shuangshan Island's revolutionary heritage, allowing visitors to undergo an educational immersion while experiencing the pulse of rural revitalization.

Case Study2: Jiangnan Hong Village, Changxing



Changxing Jiangnan Hong Village is situated at the junction of Jiangsu, Zhejiang, and Anhui provinces. Centered around the former headquarters of the New Fourth Army's Jiangsu–Zhejiang Military District, this tourist area represents the most well-preserved and extensive cluster of New Fourth Army anti-Japanese war sites in the Jiangnan region. Most structures are late Qing to early Republican-era Huizhou-style buildings, now designated as a National Key Cultural Heritage Site.

Modern Upgrades: In September 2025, the new Jiangnan Hong Village museum integrated technological elements and interactive experiences, such as the red-themed stage play "Thunder in the Bamboo Sea," vividly recreating the New Fourth Army's wartime history.

Educational Functions: As the core hub of the Yangtze River Delta Red Education Alliance, it developed diverse curricula to attract youth participation in experiential learning.

Case Study3: Ke Village, Huangshan



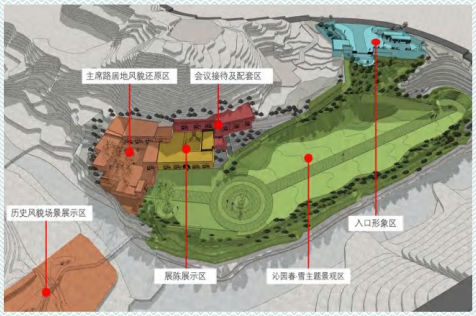






The Kecun Scenic Area, a red tourism destination, features revolutionary historical sites and natural landscapes including the "South Anhui Soviet Government (Kecun Uprising Site)," "Fang Zhimin Kecun Memorial Hall," "Maoshan Sea of Clouds," "Kecun Sea of Flowers," "Humen Ancient Tree Grove," "Ruoling Ancient Huizhou Trail," "Dongkeng Ancient Corridor Pavilion," "Suncun Xuanxi Pagoda," and "Huichi Ancient Trail."

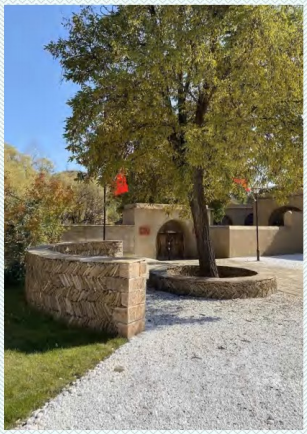
Case Study5



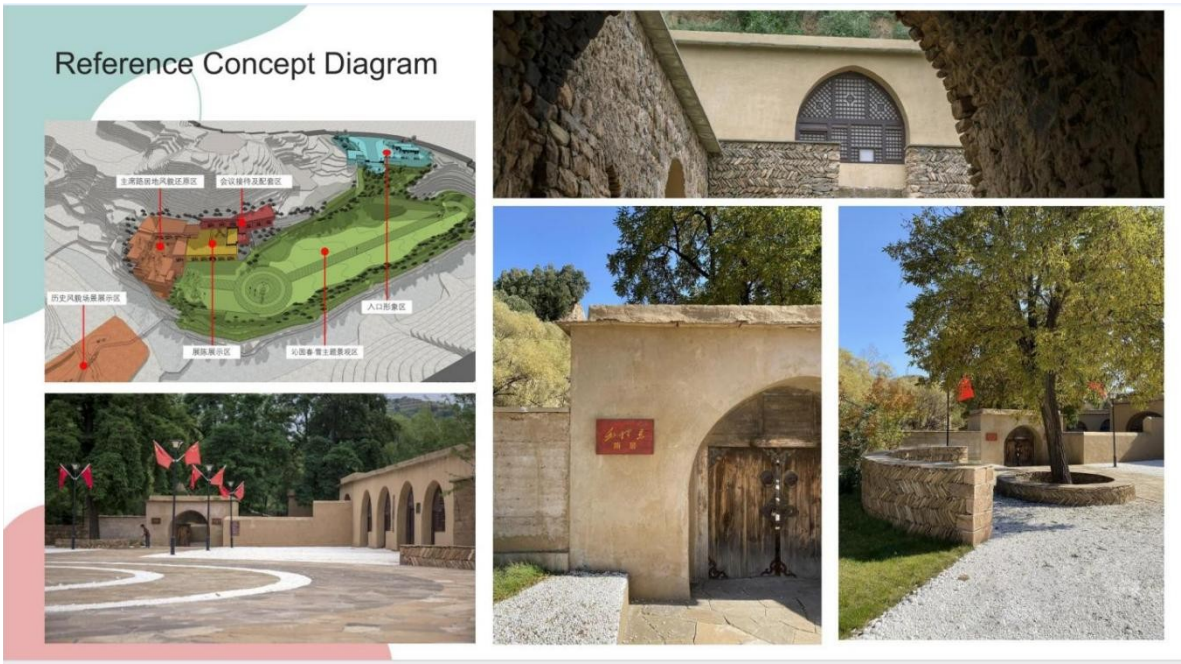












The Culture Park of Chairman Mao Passing Residence in Liu Village is located in Shilou County, Lvliang City, Shanxi Province, which covering an area of about 32 Mu and with a construction area of about 760㎡. The project focuses on the direction of classic red ruins and memorial landscape, aims at the integrated transformation and renewal of theme culture and site environment, constructs a new rural red theme cultural park, and drives the upgrading and development of cultural and tourism industry in Shilou area.

https://www.gooood.cn/the-culture-park-of-chairman-mao-passing-residence-in-liu-village-studio-12.htm

Reference Concept Diagram



Reference Concept Diagram



https://baijiahao.baidu.com/s?id=1836786607417255426&wfr=spider&for=pc

APPENDIX C. Design of a memorable space based on the theory of spatial narrative - using the example of Dasha village Lianyungang

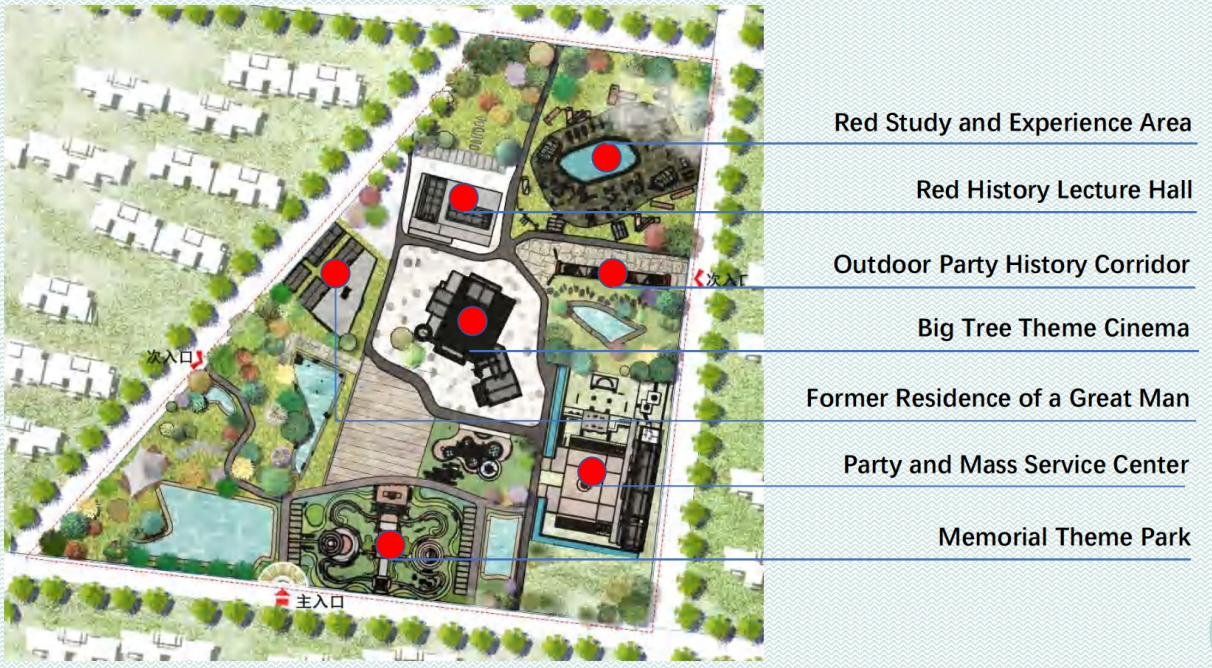
Research Subject – Dashu Village, Lianyungang City

研究对象——连云港市大树村

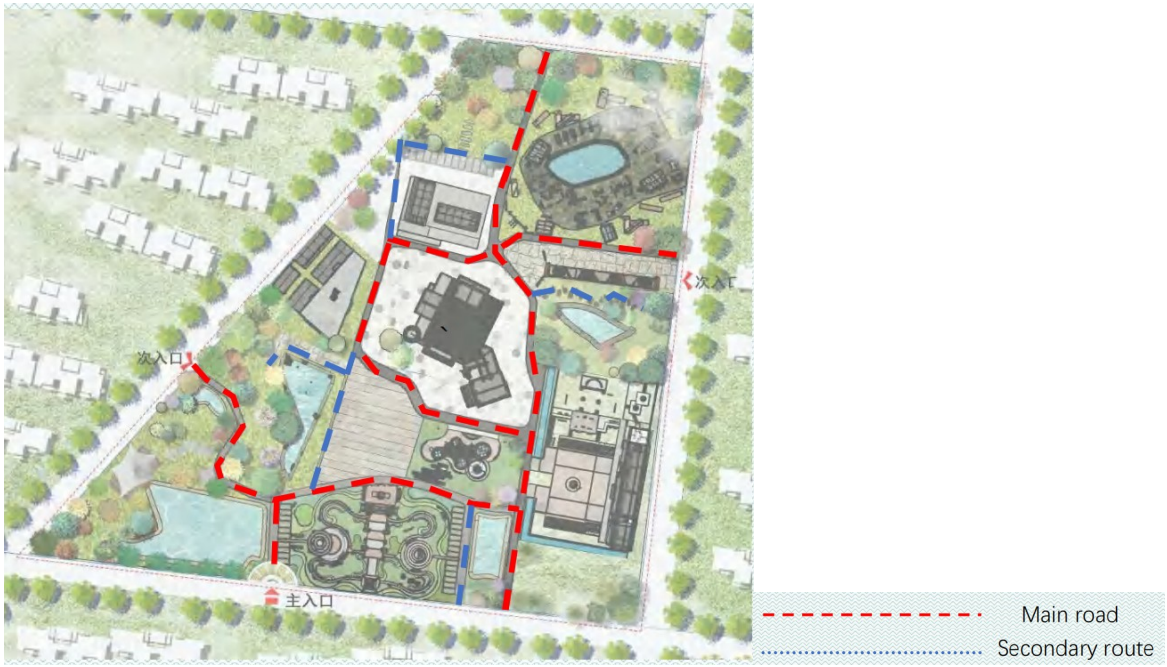


Dashu Village in Lianyungang is a revolutionary base area and red soil, preserving over 50 red heritage sites. In recent years, Lianyungang City has revitalized its red resources by developing the "One Mountain, One Island, One Museum, One Village" red study tour route. Dashu Village now features a series of revolutionary heritage sites, including the Village History Museum, Dashu Primary School, the Liu Shaoqi Memorial Hall, Liu Shaoqi's Former Residence, the 115th Division Headquarters Memorial Hall, the site where Political Commissar Fu Zhuting died for his country, and a Red Education Base.

Plan view



Each landscape node forms a networked distribution and interconnects with one another, facilitating tourists' visits and tours.







Dàshù Yǐngyuàn is a cinema specializing in screening red-themed films, allowing visitors to understand history amnd comemorate predecessors through watching.







The former residence of the great person has retained some of the old earthen houses and added modern-style walls.


军史长廊


大州大剧院







Design historical events that have occurred into a bas-relief wall and a cultural wall, allowing people to learn about history while sightseeing.

