



Micro-Renewal and Reinvention of Historic Neighborhoods under Film Architecture

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Abstract. Cinematic architecture is a design science that takes architecture as a carrier and uses text and cinematographic expression as a means to shape architectural space and make the space have a coherent narrative. In this paper, part of the area in Pan Gui Fang, Meijiang District, Meizhou City, Guangdong Province is selected as the research area, and literature analysis, fieldwork, in-depth interviews and cross-disciplinary methods are used to carry out a study on micro-renewal of historical areas based on cinematic architectural research, so as to create an "exhibition-experience-commercial" historical area as a whole. To create a "exhibition-experience-commercial" historical district. It will become a place that preserves the city's memory, reviews the city's history, displays the city's culture, and provides space for residents and tourists to enjoy leisure and recreation, and to experience history and culture.

Keywords: Film Architecture; Narrative Transformation; Historic Districts; Preservation and Renewal; Memory of Place.

1 Introduction

Since the beginning of the 20th century, art historian Gideon first proposed to discuss and study the relationship between film and architecture [1], but because the film technology had not yet been developed at that time, the early film architecture only lies in showing the designer's spiritual thinking through the movie screen. It was not until the 1970s that the development of movie architecture made substantial progress [2]. Architect Bernard Quemi creatively integrated the artistic creation and literary theory of movies into architectural design, creating the Manhattan Manuscript, in which pedestrians pass quickly through different environments, just like the rapid rotation of movie film to form a continuous picture, building a story in the architectural space. Some European and American institutions then began to try to include interdisciplinary courses related to film architecture in their architecture teaching programs. In the 1990s, when technology developed even more and movies came into the lives of civilians, film architecture turned to the narrative of living space and dynamic trajectory. 2005, Pascal Schonin elaborated on the concept of "film architecture dissolves or exposes the static material world through continuous change" in "A Man-

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ifesto for Film Architecture" and formally put forward the concept of "Film Architecture". Pascal Schonin stated in "A Manifesto for Film Architecture" that "film architecture dissolves or exposes the notion of a static material world through continuous change", and formally put forward the concept of "film architecture" [3].

In the past twenty years of the new century, although there have been studies at home and abroad from a new research perspective - building architectural scenes to evoke people's memories with the narrative approach of movies, and studying other possibilities of combining movie techniques or other disciplines with architectural space, there has not been a clear definition of what is the narrative space of cinematic architecture in general, and even fewer of them have applied the narrative space design to historical architecture. Based on these facts, there is a growing consensus that the involvement of local residents is crucial to the sustainable landscape development of historic districts, particularly in terms of understanding residents' perceptions and preferences on regeneration projects involving public space [4,5,6,7].

2 Materials and Methods

2.1 Case Studies

The site selected for this project is located in the Pan Guifang area of Meijiang District, Meizhou City, Guangdong Province. The project site is rich in cultural and historical resources, but lacks tourism public service facilities and commercial venues.

The conservation development project of Pan Gui Fang is located in the east of the core area of the old town of Jiangbei in Meizhou urban area, a typical historical urban area surrounded by new towns on all sides (Fig. 1), and connected to Lingfeng Road and Hongxiang Fang on the west; it occupies an area of about 450,000 square meters, and the project site is about 53,000 square meters.

The site is rich in architectural styles. The project site belongs to the cultural and creative district in terms of functional planning, and is a typical historical urban area surrounded by new towns with very high research value.

The site is rich in cultural and tourism resources but the distribution is messy. There are many buildings of historical and cultural significance next to the project site, but the distribution of each historical building is far away and the supporting service facilities are not perfect, so the cultural and tourism resources are not well utilized.

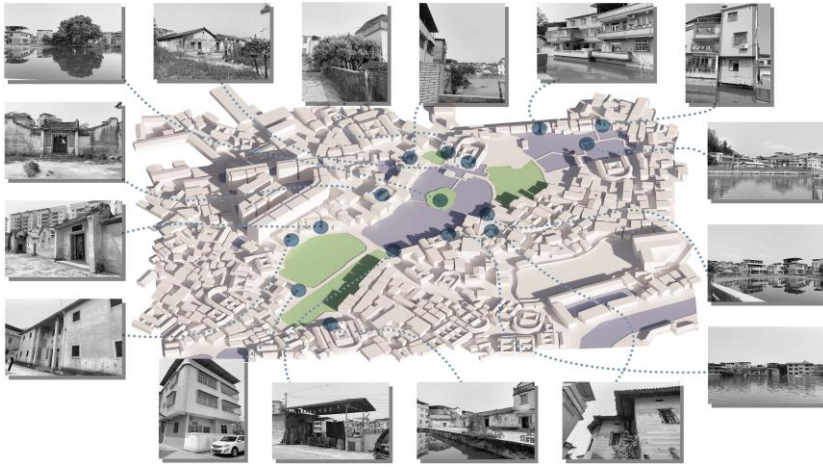


Fig. 1. Status of building distribution within the project site.

2.2 Methodology

This study adopts originating actuality and rooted theory as the main research method of analysis [7]. Through in-depth questionnaire surveys and interviews to obtain the expectations and needs of various groups of people in the study area, linking the theory and practical experience of related disciplines such as architecture and cinematography, and analyzing the symbols in the language of architectural images, the study summarizes the main core functions of renovation and renewal. This study adopts originating actuality and rooted theory as the main research method of analysis [7]. Through in-depth questionnaire surveys and interviews to obtain the expectations and needs of various groups of people in the study area, linking the theory and practical experience of related disciplines such as architecture and cinematography, and analyzing the symbols in the language of architectural images, the study summarizes the main core functions of renovation and renewal.

2.2.1 Bibliographic Analysis

To collect relevant literature about architectural cinematography at home and abroad, and to summarize ascendant, and over the years, various views have emerged, and even some views are contradictory to each other. Therefore, it is necessary to sift and judge the related materials in order to accurately obtain effective information from them.

2.2.2 Field Method

Through on-site observation and photography, we can feel the natural geographic environment and social and humanistic environment of the residential houses in the study area, experience the architectural ecology of residential houses, and deepen our knowledge and understanding of residential houses. Focus on individual well-

preserved and representative buildings. The results of the fieldwork will be organized and analyzed to make up for the shortcomings of the literature survey.

2.2.3 In-depth Interview Method

In the form of interviews followed by questionnaires, people such as residents and tourists in the study area are interviewed to further understand the humanistic memories and the spirit of place in the study area, which is more conducive to the renovation and renewal design to be closer to the life and daily needs of the local people.

2.2.4 Cross-disciplinary Approach

Based on the theory of architecture, linking and drawing on the theoretical research and methods related to cinematography and cinematic art techniques, we conduct comprehensive research from multiple perspectives and at multiple levels.

3 Results & Discussion

3.1 Design Concept and Design Elements

Introducing the concept of cinematic architecture, time and space are taken together to create a narrative structure, linking the various buildings on the site, and interweaving and integrating the functions of cultural exhibition, special catering, vacation lodging, ecological landscape, recreational gatherings, and lodging experience to realize the coexistence of multi-functional spaces. At the macro level, it focuses on the three functions of historical exhibition, cultural experience and community activities, and the three functions are interspersed in the site to realize the spatial pattern of coexistence. At the micro level, node design is carried out to closely connect the historical landscape and residents' daily life experience through functional layout and spatial design. At the same time, it utilizes film art techniques and relies on street and alley space for spatial design to create architectural space plots, so that the audience can perceive and experience the history and culture in an immersive way.

By extracting the architectural elements within the project site and analyzing the word cloud map, the following six design elements for this case are proposed: riding tower, walled dragon house, settlement path, decoration, material, and view.

3.2 Population Needs and Issues

A total of 102 questionnaires were distributed in Phang Kwai Fong area, of which 92 questionnaires were valid. Among the samples, 59.87% were local residents and 40.13% were foreign tourists. A total of 102 questionnaires were distributed in the Phang Nguyen area, of which 92 were valid. Among the samples, 59.87% were local residents and 40.13% were foreign tourists. The questionnaire for local residents was considered to be very good data, the effect of architectural preservation (35%) > the level of knowledge of traditional customs and folk crafts (24%) > the scale of the street (comfort) (20%).(Table 1)

Foreign visitor questionnaire data, indicating very good is public facilities (26%) > suitability of storefronts and interiors (18%) > appropriateness of type and number of stores (18%).(Table 2)

Table 1. Local Resident Questionnaire Data

Projects	Very Good	Good	Fair	Poor
Building Preservation Effect	35%	46%	17%	2%
Street scale (comfort)	20%	48%	28%	4%
Degree of knowledge of traditional customs and folk crafts	24%	20%	41%	15%

Table 2. Foreign Visitor Questionnaire Data

Projects	Very Good	Good	Fair	Poor
Appropriateness of storefront and interior decoration	24%	37%	35%	4%
Suitability of the type and number of stores	18%	52%	26%	4%
Public facilities	26%	32%	33%	9%

By analyzing the collected data, it can be seen that the overall protection of most of the ancient buildings is better at present, but there are still some ancient buildings with poorer protection. The accessibility of the historical buildings in Phang Gui Fang is low, but the overall street scale is more comfortable.

Sightseers were also more impressed with site elements, with architecture and culture considered the most representative of Phang Gui Fang. Although 30% of visitors in the survey sample considered culture to be the most representative, both local residents and foreign tourists have a low level of understanding of traditional customs and folk crafts, and there is a lack of cultural atmosphere in the area.

At the same time, the layout of commercial supporting services and public facilities in the area of Phang Kwai Fong is uneven, and there is a lack of connection between various historical and cultural scenic spots, especially the historical and cultural scenic spot in the northwest of the project site and the historical and cultural scenic spot in the southeast of the project site are not accessible, and there is a lack of commercial supporting services and public facilities.

The results of the questionnaire survey on how impressed tourists are with the elements of the attractions are: Architecture (82.6%)>Environment (71.7%)>Street (67.4%)>Signage (65.3%)>History and Culture (43.5%)>Merchandise (21.7%). (Table 3).

Visitors' satisfaction with the elements of the attraction, as measured by the questionnaire, was very good as Architectural features (82.6)>Culture (41.7%)>Comfort (34.8%)>Accessibility(28.3%)>Environmental sanitation (26.1%) > Noise (15.2%). (Table 4).

Table 3. Impressiveness of site elements to sightseers

Projects	Impressive	Somewhat impressed	Not impressed
Environment	71.7%	23.9%	4.4%
Streets	67.4%	28.2%	4.4%
Architecture	82.6%	15.2%	2.2%
Merchandise	21.7%	43.5%	34.8%
Signage	65.3%	30.4%	4.3%
History and Culture	43.5%	41.3%	15.2%

Table 4. Sightseers' satisfaction with site elements

Projects	Very good	Fair	Not good
Culture	41.7%	36.9%	17.4%
Architectural Characteristics	82.6%	25.2%	2.2%
Environmental Health	26.1%	43.5%	30.4%
Comfort	34.8%	39.2%	26%
Transportation Convenience	28.3%	69.6%	2.1%
Noise	15.2%	39.1%	45.7%

To sum up, a historical and cultural experience center needs to be constructed in the area of Pan Gui Fang, in which the required architectural functions are set up to provide local residents and foreign tourists with historical and cultural experiences and exhibitions as well as their supporting commercial and public service facilities. Create an architectural space plot in this historical and cultural experience center, so that tourists can perceive and experience the local history and culture of Meizhou in an immersive way.

3.3 Design Theme and Narrative Organization

Based on the extraction of the design elements of the historic district of Pan Gui Fang in Meizhou and the analysis of the needs and problems of the local people, the design theme of this case is: micro-renewal reconstruction of the historic district based on the perspective of film architecture.

By analyzing the needs of the crowd as well as the existing problems, the required site functions were derived, including: visitor service center, woodblock print exhibition hall, paper flower technique exhibition hall, bamboo weaving and dragon lantern exhibition hall, theatre, folk lodging, cultural and creative store, restaurant, and Roksan-dang Yellow House Historical Memorial Hall.

By creating plot lines and plot points under the perspective of film architecture, utilizing the existing architectural resources and putting in functions and events, the building becomes a place where the plot takes place, so that tourists and citizens can experience the history and culture of Meizhou in an immersive way.

The whole history and culture experience center is a complete story ring, divided into "search for history" and "search for culture" two story lines, by eight plot points

in series. The story starts from the visitor service center, the first act for the search for art, the second act for the search for smooth, the third act for the search for the city, the fourth act for the search for the source.

3.4 Program Showcase

The project site is about 35,000 square meters, in which nine buildings are set up, namely: Visitor Service Center, Paper Art Exhibition Hall, Wooden Panel Painting Exhibition Hall, Bamboo Weaving and Dragon Lanterns Exhibition Hall, Theater, Bed and Breakfast, Cultural and Creative Shops, Restaurants, and Lushantang Huang's Memorial Hall. The whole historical and cultural experience center has an enclosed story ring with multiple entrances and exits, and the flow line is clear and smooth, and interesting at the same time. (Figure 2-3)



Fig. 2. Master floor plan



Fig. 3. Outdoor and Indoor Theater Rendering

4 Conclusions

Movies and architecture share a common art form of time and space, and many people believe that movies are like creating dreams, in which we can imagine without restraint or limitations. Movie architecture is the use of narrative space to create this "dream". "Cinematic Architecture can be defined as an independent conventional

research method, a practice that uses the art of spatial projection to construct reality. Based on cinematic architecture, the building is no longer a single "physical geometric space", but a collection of spaces, movements and events.

In this paper, we take a piece of historical area in Pan Gui Fang, Meijiang District, Meizhou City, Guangdong Province as an example, and explore the possibility of micro-renewal of historical area under the perspective of film architecture, based on the use of film's narrative approach to create narrative space in architecture. In the modern era where informationization and visualization are increasingly developed and perfected, perhaps the narrative spatial approach in film architecture will become an important tool for the renovation of historic districts and old buildings in traditional villages.

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