



# Research on the Strategy of Creating Cultural Visual Environment in Urban Neighborhoods under Imagery Theory

## Take Liuying Road in Shangcheng District, Hangzhou as an example

Xi Lin<sup>1</sup>, Ziyi Lv<sup>2\*</sup>

<sup>1</sup>Zhejiang University of Technology, Hangzhou, Zhejiang, 310014, China,  
492686693@qq.com

<sup>2</sup>Zhejiang University of Technology, Hangzhou, Zhejiang, 310014, China,  
1152560050@qq.com

**Abstract.** Focusing on the background of urban transformation from “function” to “culture”, this article explores the role of neighborhoods as an important part of urban life in urban renewal. Aiming at the current problem of neglecting cultural imagery in urban renewal, the article takes Liuying Road in Hangzhou as an example, and applies the five types of perceptual elements of the Imagery Theory to create cultural imagery of the neighborhood in three-dimensional space, with the aim of exploring the strategy of balancing the culture and the environment in urban neighborhoods, and improving the perceivability of cultural imagery in the neighborhoods.

**Keywords:** Imagery theory, urban neighborhood micro-renewal, visual environment creation, visual perception

## 1 INTRODUCTION

Under the background of the current urban development from “functional city” to “cultural city”, the neighborhood as a bridge between various living areas in the city is of great significance to social interaction and urban development, and it is also the basic content and important breakthrough of urban renewal and fine-tuning. At the same time, it is also the basic content and important breakthrough for urban renewal and fine-tuning. After the introduction of a series of cultural reform and development proposals by the municipal government, a large number of municipal projects for neighborhood renewal have been launched in various cities, and the conventional neighborhood renovation is mostly reflected in the refreshing of architectural appearance, road surface and greening repair and other old renovation projects, which ignores the flavor and detailed expression of the overall cultural images of the neighborhoods and leads to the current urban renewal of the neighborhoods falling into the “one-side-of-a-thousand-streets” stereotypes. This has led to the current urban neighborhood renewal falling into the

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pattern of “a thousand streets in one”. In addition, as the neighborhoods have been integrated into the inner space of the city, their transformation conditions are limited by factors such as topography, materials, and structure, so how to enhance the public's cultural perception by reshaping the cultural environment of the neighborhoods under the principle of “micro-renewal and light intervention” has become a realistic problem that needs to be solved urgently for the creation of neighborhood environments.

Zhejiang Province puts forward the development proposal of “Inheriting Zhejiang genes, shaping the Song Dynasty culture, perfecting urban repair and visual environment creation”. Hangzhou is the capital of the Southern Song Dynasty, and the Song Dynasty culture is one of the important symbols of the city as a famous historical and cultural city. Liuying Road is close to the former site of the Southern Song Dynasty Imperial City, and is the first small volume old street reconstruction of Hubin's “quality of the city - rhythm of a hundred lanes” action, which integrates culture, life and business, and its “small but exquisite” methodology can provide a reference for other neighborhood construction. Its methodology of “small but exquisite” can provide a reference for other neighborhood construction. This paper focuses on the case of Liuying Road, citing the “Imagery Theory” of five types of perceptual elements in three-dimensional space to create neighborhood cultural imagery, focusing on the expression of cultural “meaning”, and emphasizing the relevance of spatial imagery in order to build a strategy for creating and enhancing the perceptibility of neighborhood cultural imagery, thus exploring the possibility of urban neighborhoods. By emphasizing the relevance of spatial imagery and constructing a creation strategy, we can enhance the perceptibility of the cultural imagery of the neighborhood, thus exploring the balance between culture and environment in the urban neighborhood.

## 2 VISUAL ENVIRONMENT ANALYSIS OF LIUYING ROAD

Liuying Road in Shangcheng District, Hangzhou is 288 meters long from the west end of Kaiyuan Road in the south to the north end of Nanshan Road in the north (Fig. 1). According to the West Lake New Records, “In the Southern Song Dynasty, from the Chungjin Gate to the Qiantang Gate, along the city for five miles, the continental embankment was covered with weeping willows.” [1] Hence the name Willow Island. Chungjinmen north of the Song Kaibao years built the Liuzhou Temple. Qing Dynasty, the road in the southwest corner of the flag camp, near Liuzhou. The early Republic of China demolished the camp to build a road, so the name from the “Liuzhou”, “flag camp” in each put a word, named Liuying Road. Liuying Road, Nanshan intersection of municipal cultural relics protection site of the former site of the San San Hospital. And because of its proximity to the West Lake attractions - Liu Lang Wenying and named “Liu Ying Road”, has a superior location and convenient transportation, the north side of the Nanshan Road and West Lake, coupled with a more fiery business, the flow of people, the south side of the road to the Kaiyuan Road to the end of the residential houses, Kaiyuan Road, the south side of the Chungjin Plaza, but the city's cultural relics, the former site of San San Hospital. The south side of the Chungjin Plaza,

but the flow of people obviously show the phenomenon of hot north and cold south. From this point of view, the development of the neighborhood there are still some defects, try to list as follows:

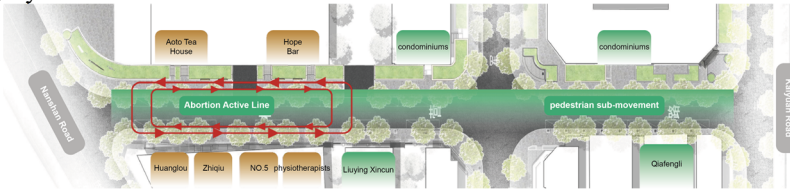


Fig. 1. Plan of the section of Liuying Road

### 2.1 Deficiencies in “Personality” Orientation

The clash of multiple cultures and values in the midst of social change has led to uncertainty about the positioning of the ontology of space in the transformation of public space. In the current wave of neighborhood renovation in China wrapped in consumer culture, the so-called “historical” consumption that enhances the dissemination of traditional culture seems to enhance the function of the neighborhood, but in fact leads to the homogenization of many historical and cultural neighborhoods. What's more, traditional culture is forced to deviate from its uniqueness in this process, and is imagined as various kinds of consumer symbols.

Liuying Road, which originated in the Southern Song Dynasty and was built in the Republic of China, has a deep cultural heritage that can be explored. At present, only the southern part of the neighborhood, Qiafengli District, has retained the characteristics of Republican architecture, while the other sections of the road have not embodied the thematic cultural elements during the old reconstruction process, and the existing facilities only satisfy the most basic functional needs. In addition, Liuying Road has its own business characteristics and residents' lifestyles, but the thematic content of traditional culture has not yet been implemented into the daily life of the people who can clearly perceive it. As a result, there is no correspondence between the popularity of the Liuying Road neighborhood, the flow of people and its geographic location and cultural background, resulting in the lack of “personality” of the neighborhood itself and a weak degree of external recognition.

### 2.2 Lack of expression of “holistic view”

There is a lack of unified visual planning among various areas and buildings in the neighborhood, or due to the lack of implementation of the planning, resulting in different styles of landscape, traffic, architecture, etc., which makes it difficult to form a harmonious and unified overall appearance. At present, the visual perception of the neighborhood is quite complicated, not to mention its traditional cultural heritage and translation expression. Secondly, the spatial layout of the neighborhood fails to fully consider the behavioral and psychological needs of the public, resulting in inadequate use of space and poor viewing experience, such as irrational non-motorized parking and parking space division of the neighborhood's visual perception is more crowded, and

the dilapidated and redundant wires have damaged the overall environmental atmosphere of the neighborhood. Furthermore, the space function of Liuying Road is relatively single, lacking the spirit of place and the creation of its spatial vitality, and the overall characteristics and humanistic life scene is seriously inadequate. At the same time, looking at the “quality of the city - flavor of 100 lanes” action, due to the lack of the rest of the streets and lanes of the “horizontal” overall planning, thus weakening the overall concept of presentation and visual effectiveness.

### 2.3 Lack of “Co-Construction” Awareness

Strict construction targets and complex property rights relationships make the Liuying Road neighborhood unattractive to developers who are driven by economic benefits, and it is difficult to negotiate between different interests, and “micro-renewal” involves the integrated planning of different professional fields, such as planning, landscaping, and construction. Due to the lack of an effective coordination mechanism, it is often difficult for various departments to form a synergy, and the progress of neighborhood-related construction is relatively slow and difficult to advance.

In addition, most of the current urban renewal projects are led by the government and implemented by various professionals, and the residents of the neighborhoods are often regarded as passive recipients, so it is easy to ignore the actual needs of the residents in the process of renovation, thus weakening the sense of identification with the results of the renovation, and also reducing the social benefits of the renovation. Only by raising the awareness of co-construction among builders, residents and society, and by truly caring for the deep emotional needs of residents, can we create a neighborhood cultural space that takes into account both the environment and people [2].

## 3 STRATEGIES FOR CREATING CULTURAL IMAGERY ON LIUYING ROAD

“Urban imagery” was firstly proposed by American scholar Kevin Lynch, and its core idea is to rely on the public impression of the city to put forward five types of elements of ‘urban imagery’, including paths, boundaries, areas, nodes and markers. [3] Studies have shown that from the development of overall urban spatial analysis to the creation of neighborhood space, imagery theory has been widely used in multi-scale spatial research. [4] Under the principles of “micro-renewal, light intervention” [5] and “protection and inheritance + design enhancement”, the conditions of neighborhood renovation are limited, and there are problems such as designers have difficulty in controlling the spatial scale and implementing the visual design, etc. Therefore, the introduction of the theory of urban imagery can help the neighborhood cultural imagery to be organized in the three-dimensional space. Therefore, the introduction of urban imagery theory can help the visualization of neighborhood cultural imagery in three-dimensional space in an orderly manner.

From the point of view of the composition of imagery, “imagery” is the combination of “meaning” and “image”, the combination of inner culture and outer form. It not only

describes the objective “image”, but also embodies the “meaning” of the perceiving subject, which is a fusion of the psychological and material levels [6]. The Book of Changes - The Biography of Rhetoric explains that “meaning” and “image” are used to generate “image” and “meaning” to express “image”. The current micro-renovation of neighborhoods focuses on the beauty of the form of the internal monolithic buildings, ignoring the creation of the “meaning” of the neighborhood's cultural image, which makes the neighborhoods unable to accurately convey their spiritual essence. The neighborhood is unable to accurately convey its spiritual essence. Therefore, in the visual creation, a multidisciplinary cross-fertilization strategy of graphic design, environmental design and public art is adopted to capture the “meaning” of culture and convey it through the “image”.

At the same time, the imagery elements are perceived by people through vision, and visual perception is the embodiment of the subject's perception of spatial objects, reflecting the imagery cognition of space under the perception of human visual behavior. Therefore, in the process of creating the visual environment in the neighborhood, more attention is paid to the relationship between the environment and people, as well as the spatial visual experience, that is, through the application of visual elements to establish spatial connections, the “image” and “image” with a logical series, in order to shape the emotional atmosphere to Guiding the generation of experience, in addition to the visual contact to the “elephant” itself, feel the memory and emotion generated by the continuous changes between the scene, and then achieve the behavior of the main body of the “cognitive-emotional” [7] psychological hierarchy, so as to effectively establish the neighborhood cultural imagery and the public In this way, it can effectively establish the perceptual interaction between the cultural image of the neighborhood and the public, create a suitable and practical visual experience path, promote the coordinated development of the environment and culture of the urban neighborhood, and build a characteristic historical and cultural neighborhood integrating tradition and modernity.

### 3.1 Pathfinder

Paths are the channels that the public is used to, accidentally or may walk along, and they are an important carrier for the public to perceive the city. From the perspective of path shape, human vision usually experiences the long space or strip space in the city by moving horizontally. [8] Looking at the whole Liuying Road, the visual experience of the spatial linear path, it is easier to visualize the expression of the neighborhood cultural imagery, and at the same time, the visual association is formed by the selected and limited elements [9], to make clear the neighborhood cultural theme, to build the cultural memory link, to create a sense of spatial order in the neighborhood, and to make the path more guiding.

The public feels the dynamic change of the neighborhood landscape in the continuous movement [10], and perceives the dynamic and continuous visual impression, through the undulation change of different viewpoints, forming the holistic cognition and continuous visual experience of the neighborhood environment, so as to enhance the imaginability of the neighborhood culture.

### 3.2 Boundary Positioning

A boundary is a linear element, a line between two segments. The boundary of a neighborhood can be the facade of a wall, or a guide sign, door sign, etc. The key is to make the public feel the sense of obvious entry or departure, so that it becomes the beginning or the end of the formation of the neighborhood's cultural imagery [11]. Boundary is the first visual perception point for the public to enter the block, and it is also the main focus for locating the block, so the personalized shaping of the boundary is the first step to break the block homogenization predicament, to excavate and translate the historical and cultural characteristics of the block and the small periphery, and then to strengthen the sense of its boundary, to enhance the public's visual spatial cognition, and to awaken the cultural memories of the old streets of the city and to build a distinctive and unique block with a unique degree of recognition.

In addition, the boundary can also divide the same area into multiple parts, penetrate each other, and serve as an articulation function. Due to the linear distribution of the Liuying Road block as a whole, and the restriction of the transformation conditions, the scope of expression of the boundary has been reduced, and the creation of the cultural atmosphere of this part of the block is mostly concentrated in the green belt, fences, and the facade of the wall.

### 3.3 Nodes in Series

Nodes are centralized focal points in neighborhoods for public travel to and from journeys. Nodes can be the core of an area or the center point that connects different areas [12]. In Liuying Road, the node is the core point of the region, which extends outward to form the cultural symbol of a region, and at the same time, through the reverse guidance of the correlation elements under the block cultural theme, the process of “extension + internal attraction” forms the visual perception path of the node, which focuses the public's eyes on the core point and effectively conveys the cultural “meaning” and improves the cultural recognition of the block. It focuses the public's eyes on the core point, effectively conveys the cultural “meaning” and improves the cultural recognition of the neighborhood.

As the visual focus point of the neighborhood, the node is an important link for carrying culture and the climax of the visual experience process. Through the use of “graph - bottom relationship”, presenting the primary and secondary relationship, thus highlighting the special nature of the node, and the cultural imagery of a single node expression is often difficult to form a continuous change brought about by the spatial experience. Therefore, multiple nodes can be set up, and the groups can be connected to each other, so that the regions can be coordinated and complemented in a regular way [13].

In addition, nodes can also be integrated into cultural interactive theme devices and special activities, or a combination of functional and display public facilities that take into account the lives of residents and tourists, so as to meet the visual enhancement of the neighborhood, and at the same time, try to enhance people's daily interactions and experiences, so as to enhance the public's sense of cultural identity.

### 3.4 Logo Recognition

Signs are point references in the neighborhood, which can be tangible objects with simple definitions, or large buildings, such as Qiafengli on Liuying Road, the former site of San San Hospital, and other architectural bodies that cohesively integrate the history and culture of the neighborhood. When the neighborhood is renewed, it is often possible to present the iconic objects in a way that is easier to be perceived by design means, such as the transformation of the texture and color of the façade, and the visualization and integration of the cultural connotation to make them into a representative building of the neighborhood, and to Enhance the recognition of the neighborhood.

The logo can also be a symbolic element, through the interpretation of Liuying Road and the Song Dynasty culture behind it, the associated content between the two is refined and visually translated, constituting a system of unified visual elements and rich formal expression. At the same time, the symbolic elements are combined with the high visibility area to enhance the public's visual perception, so as to form a series of neighborhood thematic cultural design with a sense of visual order.

### 3.5 Regional Activation

Regions belong to the category of two-dimensional planes, which are re-partitions of separate spaces. The neighborhood is usually divided into multiple areas through nodes or markers [14]. At present, Liuying Road is mainly a living area and commercial area, but to the public, the division of each area is vague after entering the neighborhood, and some areas do not present obvious functional characteristics. Therefore, we can reorganize the function points of each block, and supplement different functions with thematic cultural elements to create a visual atmosphere.

The commercial area is dominated by industrial stores, and on the basis of skillfully integrating the theme culture of the neighborhood, it retains the stores' own characteristics, so that the visual styles between stores are different from each other. The living area has close public access and it is easier to create a cultural space, in addition to spatial layout guidance should also pay attention to the interaction between the residents and the neighborhood culture experience, while improving the efficiency of resource allocation and stimulating the vitality of the region.

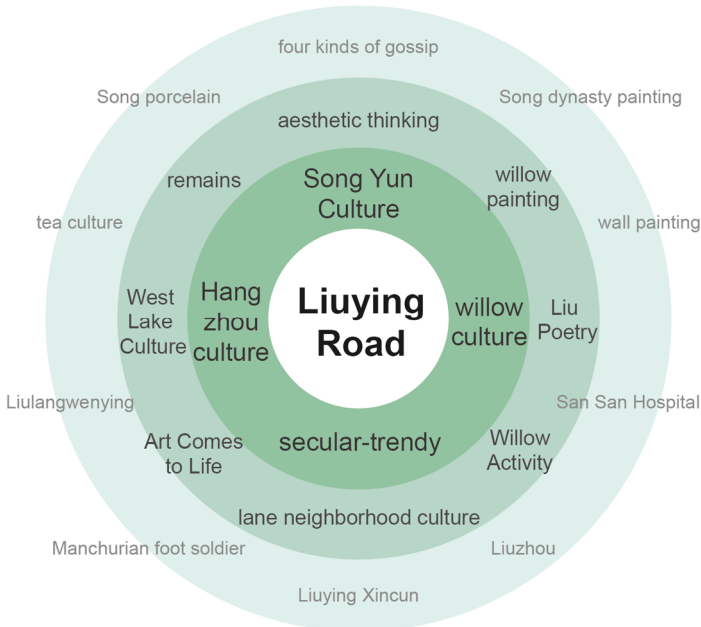
## 4 DESIGN METHODS FOR CREATING CULTURAL IMAGERY ON LIUYING ROAD

### 4.1 Path: Theme Establishment, Elemental Guidance

To create a sense of visual order in the neighborhood, it is necessary to start from determining the theme of the neighborhood, selecting spatial imagery compatible with the characteristics and cultural connotations of the neighborhood, and taking into account the history, cultural lineage, and traditional symbols of the geographical area. Through the integration of small themes into the overall design direction of the neighborhood, it is easy to refine the content of the theme chapters and fully implement them in the

various carriers of the neighborhood's cultural and visual environment. The aim is to create visual coherence and guide the public to perceive the cultural theme of the neighborhood during their visit. Half Width Figures.

**Theme Establishment.** Focusing on the historical background of the origin of Liuying Road from the Southern Song Dynasty, combining its structural characteristics and cultural features, summarizing the cultural core points and dispersing them to build the “Liuying Road Cultural Core” (Fig. 2). The representative “willow” culture of Liuying Road is chosen as the theme, and the “willow” elements of Hangzhou's Song Dynasty are linked to establish the cultural relevance of the neighborhood, combining with the business characteristics of the neighborhood and the elegant lifestyle of the residents, to implement the concept of traditional culture into the daily life of the people. The concept of traditional culture is implemented into the daily life of the public, and the systematic presentation of cultural images is promoted through the systematic design of visual environment creation.



**Fig. 2.** Liuying Road Cultural Nucleus

According to the ancient analysis of the meaning of “willow” and the structural characteristics of the willow camp route, the neighborhood expresses the willow culture with the theme of “Three Chapters of Willow Rhyme” throughout the layout (Fig. 3). The theme of the three chapters corresponds to the three meanings of the willow. With the narrative of the series of small themes to enrich the spatial level, through the visual design to deepen the penetration of culture, to promote the expression of “meaning”.



“LiuSongAnKang” of the “Three Chapters of Willow Rhyme” , the willow tree has a strong vitality, and the willow tree becomes a shade, which is a blessing for well-being.

“LiuYunXiWang” of the “Three Chapters of Willow Rhyme” , willow in early spring sprouting, is the messenger of spring, symbolizing spring and hope.

“LiuJiQingYi” of the “Three Chapters of Willow Rhyme” , willow and stay with the same sound, ancient friends send each other ‘folding willow’ send love, symbolizing the deep affection of friendship.

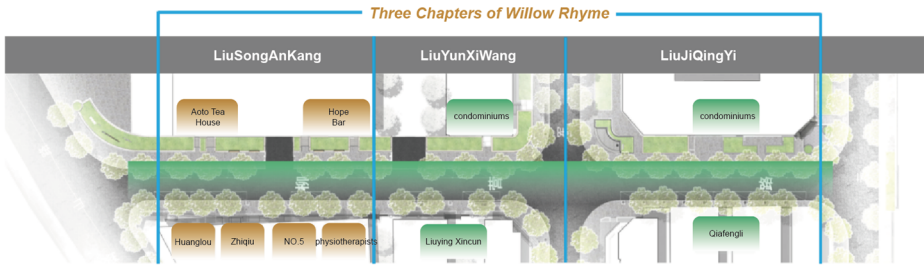


Fig. 3. Willow Camp Road Thematic Design Plan

**Elemental Guidance.** After determining the cultural theme of “willow”, the visual elements of the neighborhood were designed and standardized. During the Southern Song Dynasty, the publishing industry in Shangcheng District of Hangzhou was very developed, so in the design of the standard font, the representative KangXi Dictionary was chosen and simplified. In the design of graphic elements, the characteristics of Song culture are interpreted, and the visual aesthetics of the design fully reflects the Song aesthetics that focus on the construction of imagery and contextualization, with the main “rhyme”, “meaning” and “weather”, and the pursuit of God to create the “weather”. The main theme is “rhyme”, “meaning” and “weather”, pursuing the purpose of making shape with God, rhyme and flavor. The graphic design of willow and warbler and the form of Song painting fan form a vivid combination of relationships.

#### 4.2 Boundaries: Neighborhood Orientation, Pathway Articulation

**Gateway.** Boundary is the first place of perception for the public to enter the block, the visual presentation of the entrance and exit should be eye-catching enough, need to avoid sight obstruction, and pay attention to the integration of the willow culture, which serves as a function of block orientation.

Liuying Road neighborhood is introduced by the north West Lake scenic spot for the street, and Nanshan Road, which has a large flow of people, is set as the starting section, and Kaiyuan Road is the end. Using the vacant facade of the block, in the “LiuSongAnKang” at the beginning of placing the “talk Liuying Road” theme wall decorations, showing from the Southern Song Dynasty to the recent Liuying Road important events, reflecting its heavy imprint of the times. At the same time, Liuying Road guide signs are set up, which help to arouse the interest of West Lake Scenic Area

tourists in visiting the old lakeside neighborhood. In the corner wall at the end of the block, the ancient people's willow folding farewell scene is placed, echoing back and forth, forming a closed loop of visual experience.

**Intersection of Streets and Alleys.** Locate the intersection of Liuying Road and General Road through the wall facade. Utilizing the demolished old door signs to form a characteristic landmark wall, the old door signs act as emotional triggers for the residents, allowing people to feel the integration between themselves and the place in the dimension of time. The wall design extracts architectural elements from ancient Song Dynasty paintings and compares them with modern Liuying Road buildings, contrasting the past with the present, forming a thematic wall that is both monumental and artistic, and making the “meaning” of culture more accessible to the public.

**Green landscape.** Greenery serves as a boundary between neighborhoods, bridging the intersection of streets and creating a sense of boundary between the two sides of the street. At the same time, the permeability of the green belt is strong, easy to blend into nature, so that it can gently guide the public line of sight [15]. In order to adapt to the current situation that the green space in the neighborhood is small and the effect of plant landscape is not good, flower boxes are added on both sides of the tree pools, and at the same time, closely combining with the Song Yun “willow” element in the design of the visual basis elements of the implementation system, we choose the golden willow, colorful leaf willow, golden willow, and other colorful varieties, to create a plant ornamental belt with the willow as the theme, to truly restore and fully demonstrate the beauty of the Song Yun. The system uses colorful species such as golden willow, colorful willow and golden willow to create a willow-themed plant ornamental belt, which realistically reproduces and fully demonstrates the “willow” culture of Song rhyme.

### 4.3 Nodes: Regional Focus, Connecting the Dots

As a carrier of the linear three-segment mini-themes, “Three Chapters of Willow Rhyme” is suitable for a series of thematic installations to present the contents of each chapter. The visual forms are combined with the ancient window fan of Song Rhyme, Song Rhyme fan painting, Song Rhyme porcelain plate, and the symbolic images of “willow” and “warbler”, to achieve the consistency and rhythm of the visual presentation of the three chapters, and to interpret the meaning of Song Rhyme and render the flow of the elegant atmosphere. The atmosphere is flowing and elegant.

Node setting is an important part of conveying culture, focusing on the interactivity between people and space, therefore, an interactive device is added: the “Willow Pavilion” art device is set up at the intersection of General Road and Liuying Road, which expresses the traditional pavilion and the letterbox of the Republican period in a modern design form, reflecting the theme of “sending”, highlighting the theme of “sending”. The interactive form of “sending” forms the climax of the visual expression of the neighborhood. At the same time, different modern art installations can also interact with people through lighting, materials and other settings that touch different sensory

experiences. The structure of the installation is combined with public seats, where residents and tourists can take a break and punch cards, achieving a high degree of unity between functionality and aesthetics, tradition and modernity, and completing the overall spatial experience.

#### **4.4 Logo: Symbol, Imagery Recognition**

The symbol carries the important cultural lineage of the neighborhood and is the key to creating cultural imagery. By condensing the “willow” theme of Liuying Road and the culture of Song Dynasty, the symbols are refined, such as “willow”, “warbler”, the shape of fan representing the ancient meaning of Song Dynasty, the color elements extracted from Song Dynasty paintings, and so on. etc. The elements are placed at the focal points of the public’s eyes, forming a coordinated symbol system and a sense of spatial rhythm.

The design of visual basic elements refines and visually translates the “willow” elements with Song culture, and applies them to the applicable carriers for the micro-renovation of the Liuying Road neighborhood to build visual coherence and a sense of spatial order in order to enhance the visual experience [16]. In the application of the elements, we have sorted out the green soft landscape, increased the cultural nodes, and integrated the facilities in the neighborhood; and in the method, we have followed the principles of adapting to the local conditions and humanized design. For example, the space of Liuying Road is relatively compact, and there is not enough space to set up public seating, so it draws on the simple modeling characteristics of Song Dynasty furniture and integrates the design of public seating and flower beds, which is in line with the theme of “Three Chapters of the Rhythm of the Willow”. At the same time, the theme symbols are skillfully integrated into the design, such as the landscape combined with Song Dynasty “willow” related poems, calligraphy elements and other cultural symbols, so that the willow culture, the Southern Song Dynasty culture penetrates into the details of the ordinary life scenes, and through the small see the big way, further rendering a strong cultural atmosphere, so that the residents and tourists can feel the Song Rhythm of the cultural heritage of the inculcation.

#### **4.5 Regions: Functional Excavation, Spatial Activation**

The lack of clarity of regional functions will weaken the recognizability of the neighborhood to a certain extent, and some sections of Liuying Road are in an unkempt state, with visual redundancy and confusion. It is recommended that electrical wiring and piping, etc., which impede the visual perception, be appropriately repositioned, and that damaged doors and windows, transformer boxes, fences and other facilities be corrected and reinforced in a timely manner or replaced. In addition to the internal excavation of the neighborhood space, explore and integrate the regional function points, the appropriate introduction of consumer economy, combined with cultural deposits and commercial value. At the same time, we pay attention to the protection of the historic district’s landscape, and under the mode of “micro-renewal”, we construct a unique space with unique characteristics and cultural heritage, reshape the vitality of the space

to stimulate the public's emotional connection, and create a sense of belonging to the district.

Through visual empowerment of regional characteristics, Liuying Road is divided into commercial and living areas to enhance the perception of the area and form a clearer sense of boundaries. In the commercial area, personalized door signs are added, and ambient lighting is used to connect the past and present, presenting the mobility of the Song Dynasty street atmosphere, which gives the area a full of vitality.

From the commercial area to the living area, it is in the center of LiuyingXincun and Qiafengli residential area. The design focuses on the façade of LiuyingXincun, which is related to the life of the Song people through the willow, with the sub-themes of Shooting Willow, Folding Willow, Praying Willow, Planting Willow, Singing Willow and Painting Willow (Fig. 4), combined with the thematic illustrations and narrative text, and the unfolded scrolls as the form of expression, combined with the representative modeling elements of Song people's calligraphy, poems, paintings and porcelains, to let the public feel the elegant and fun of the Song people's life through the method of visual narrative in an immersive way. Through the visual narrative method, the public will be able to immerse themselves in the life of the Song people.



Fig. 4. Living Area Theme Wall Application

## 5 CONCLUSIONS

Under the urban renewal model of “micro-renewal and light intervention”, how to capture and revitalize the history and culture of the neighborhood, and how to build a core image are the key issues to break the phenomenon of homogenization of urban neighborhoods and enhance the vitality of the neighborhoods. This paper discusses the strategy of creating cultural imagery for Liuying Road, taking visual elements as the dominant elements in the three-dimensional space, in order to achieve the logic and coherence of the neighborhood's “micro-renewal” vision, and to promote the organic unity of Liuying Road's outward image and its spiritual inner quality.

Through the imagery theory, we generate the strategy of “path guidance - boundary positioning - node linkage - logo identification - area activation” to create the cultural visual environment of Liuying Road, combining the visualization of willow culture and Song culture to create the visual environment of Liuying Road, with the aim of creating a new cultural environment. The visualization of Liuying Road's culture is combined with the visualization of willow culture and Song culture to generate “images” with “meaning” and “meaning” with “images” to awaken the cultural memory, enhance the public's spatial cognition, and promote the development of the neighborhood. Enhance the public's spatial awareness and promote the regeneration of neighborhood culture.

Under the tenet of “people-oriented”, more and more attention is paid to the public's visual experience, focusing on the public's experience of viewing and touring, effectively linking up the three-dimensional space of the neighborhood, promoting the orderly generation of cultural images of the neighborhood as a whole, achieving the balanced development of culture and environment, and constructing a positive cycle in which the renewal of the neighborhood promotes the enhancement of the city's vitality.

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