

Research on the design strategy of memorial landscape from the perspective of spatial narrative —Taking the Memorial Hall of the Victims in Nanjing Massacre by Japanese Invaders as an example

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Abstract: Memorial landscape is an important space carrier carrying collective memory, historical emotion and spiritual civilization. With the change of landscape memorial mode and space experience demand, its design pays more attention to experiential and narrative expression. Based on the theory of spatial narrative, this paper takes the memorial hall of the victims in Nanjing massacre by Japanese invaders as the research object, and uses the methods of literature research and case analysis to sort out the relationship between spatial narrative and memorial landscape. Through the analysis of the external landscape space of the memorial hall, it is found that the narrative expression of the memorial landscape space is composed of the commemorative theme, the visiting path, the spatial sequence and the symbol carrier, so that the disaster memory, the victims' mourning, the victory commemoration and the peace vision are presented in the continuous space experience, and the commemorative emotional expression is strengthened. Based on this, the article further analyzes and sorts out the narrative design principles of memorial landscape space and finally summarizes the design strategies to provide reference for the historical memory transmission, place meaning expression and commemorative emotion construction of memorial landscape.

Keywords: spatial narrative, memorial landscape, collective memory

1. Introduction

The memorial landscape is not only a material witness to historical events, but also an important spatial medium for the continuous development of collective memory and social emotions. As the contemporary way of commemoration gradually shifts from static display to dynamic experience participation, the commemorative place has also shifted from simple 'historical reproduction' to the guidance of visitors' cognition and emotional experience, so that it can gradually form the perception, cognition and reflection of historical events in the process of spatial experience, and further produce emotional resonance. Spatial narrative theory provides a new research perspective for this. Through the combination of narrative theme, narrative clue, spatial sequence, scene node and landscape symbol expression, the relatively scattered historical information is integrated into a continuous spatial experience. The existing research on memorial landscape has involved collective memory, place spirit and so on, but there is still room for further research on the synergistic relationship between different spatial narrative elements and how they work together on commemorative experience and emotional generation. Based on this, this paper takes the memorial hall of the victims in Nanjing massacre by Japanese invaders as an example, analyzes its spatial organization and emotional expression from the perspective of spatial narrative, and further explores the principles and strategies of spatial narrative design of memorial landscape.

2. Spatial narrative theory and memorial landscape research status

2.1 Relevant overview

2.1.1 Spatial narrative theory

Spatial narrative takes space as the medium of information dissemination, organizes events, information and emotions according to specific logic, and forms a coherent spatial experience through people's walking, sensory perception and node interaction in space. Its core is not the direct reproduction of events, but to guide the experienter to gradually understand the narrative content in the change of time and space with the help of spatial sequence, path, node and environment. After the narrative is involved in the design of the physical space, it will be transformed into a continuous spatial experience mode [1]. The realization of spatial narrative is also inseparable from the coordination and integration of formal language and expression language, and then transforms the cultural and spiritual connotation carried by the spatial theme into specific spatial expression [2]. Therefore, spatial narrative is essentially a design process that connects narrative content, spatial organization and subject experience, and realizes meaning transmission and emotional construction with the help of specific spatial expression.

2.1.2 Memorial Landscape

The commemoration has the dual characteristics of material and spirit. Zhang Hongwei, a scholar, pointed out that 'commemoration is a kind of spiritual activity, which resorts to people's inner and emotional activities, and the materialization of commemoration forms a memorial landscape' [3]. The memorial landscape is for the purpose of 'commemoration', with specific historical figures, events and collective memory as the main content, through commemorative buildings, sites, commemorative gardens, sculptures and other landscape elements to form a space environment with commemorative significance and spiritual orientation. Since historical information needs to be transformed and transmitted by means of specific space, memorial landscape not only has the function of material commemoration, but also has certain narrative attributes in its spatial sequence, scene transformation and symbol expression.

2.2 Research status at home and abroad

The study of foreign spatial narrative has undergone a process of gradual development from narrative theory to the application of landscape and commemorative space. With the "spatial turn" in the study of narratology, space is no longer only regarded as the background of the story, and its role in narrative organization and meaning expression has gradually attracted attention. In the field of landscape design, Potteiger and Purinton further introduced narrative theory into landscape research, emphasizing that the landscape itself can serve as a medium for carrying and organizing stories. [4] Maoz Azaryahu and Kenneth E. Foote regarded historical sites as spatial narrative media, focused on how historical events should be organized and presented through spatial relationships, and discussed the sequential, non-sequential, and thematic narratives of spatial narratives. [5] As the research object extends to the memorial site, Graham Young and Piet Vosloo take the Isivivane memorial site in Freedom Park, South Africa as an example to explore the relationship between landscape design, memorial meaning and user perception from the perspective of landscape narrative and site experience. [6] At the level of design application, Noorhan A. Fawzy et al. summarized the design elements of narrative landscape from the aspects of spatial organization, material application, symbolic expression and sensory experience through the cases of Hiroshima Peace Memorial Park and Vietnam War Memorial, and formed the corresponding design framework. [7] Generally speaking, foreign related research has gradually expanded from the theoretical discussion of spatial narrative and landscape narrative to the narrative organization, meaning expression and experience perception in historical and commemorative places.

Domestic research on memorial landscape space narrative mostly focuses on specific memorial sites, and on the basis of spatial narrative theory research, it gradually pays attention to the organization and expression of narrative content in landscape space. By combining the theoretical context of spatial narrative design, Lu Shaoming provides a theoretical reference for related design research [1]. Since then, research has begun to enter more spatial analysis of specific memorial sites. Taking Nanjing Yuhuatai Martyrs Cemetery as an example, Song Yimeng incorporated spatial structure, spatial sequence and place spirit into narrative analysis, and paid attention to the relationship between spatial experience and emotional identity [8]. Xie Rong systematically summarized the narrative expression strategies of memorial landscapes from the aspects of narrative theme, narrative order, metaphor and symbol [9]. In recent years, the research content has gradually shifted from a single expression to the organizational

relationship between multiple narrative elements, and Xiang Yanjiao has constructed a design path from the aspects of theme, clue, space, elements and multi-sensory experience. [10] Tao Haiquan also discussed the design strategy of the memorial garden from the perspective of spatial narrative [11]. In general, domestic related research has gradually extended from the discussion of spatial narrative theory and specific expression methods to the aspects of spatial experience, factor organization and design strategy.

Based on the above research, the discussion of memorial landscape space narrative at home and abroad has gradually extended from general theory to narrative organization, spatial expression, experience perception and design strategy. Foreign studies pay more attention to landscape narrative theory, spatial narrative and design framework in history and memorial places, while domestic studies pay more attention to narrative expression, spatial organization and design path in combination with specific memorial places. The existing achievements have involved many aspects such as theme, clue, space, landscape elements and experience, but there is still room for further research on how these narrative elements form an interrelated overall organization, and how themes and clues can be implemented into a continuous commemorative experience with the help of space and symbol carriers.

2.3 The correlation between spatial narrative and memorial landscape

2.3.1 Memorial theme guides the organization of narrative content

Spatial narrative and memorial landscape are intrinsically linked in content expression and spatial organization. Memorial landscapes usually revolve around specific historical events, characters and collective memories, which constitute the basis of their narrative expression, while space provides a specific carrier for the organization and presentation of historical information. Lu Shaoming pointed out that "space and the plot it carries are originally a whole," and space and events are interrelated and jointly constitute the narrative process. [12] On this basis, spatial narrative can connect scattered historical information with specific space through the organization of themes, scenes, events and clues, so as to form a spatial expression with continuity and meaning orientation.

2.3.2 Spatial organization carries the expression of narrative content

Memorial landscape is not simply relying on text or exhibition to convey history, but through roads, nodes, memorial buildings, sites, sculptures, plants and materials and other space and landscape elements to form a specific expression. The spatial sequence organizes different narrative contents in a certain order, and the nodes undertake the functions of plot transformation, key strengthening and atmosphere creation, so that visitors can gradually receive and understand historical information in the process of travel. Relevant research points out that the unity of landscape nodes, traffic flow lines, regional layout and atmosphere creation helps to make different spaces interconnected and form a holistic spatial organization. [13]

2.3.3 Spatial experience promotes the generation of commemorative emotion

Memorial landscape not only bears the function of historical information transmission, but also focuses on guiding visitors to form emotions such as remembrance, grief, reflection and identity through spatial experience. Spatial narrative transforms historical information into a continuous experience process through spatial scale, sequence change, symbol expression and environmental atmosphere, so that visitors can gradually deepen from historical perception to emotional experience in the process of moving, watching and staying. Modern commemorative space narrative is a process of encoding and decoding. With the help of space construction symbols, the story plot is constructed. The audience interprets the architectural space symbols in combination with the social and cultural context and their own knowledge accumulation, resulting in commemorative emotional experience. [13]. Therefore, the role of spatial narrative in memorial landscape is not only to organize and convey historical content, but also to promote the formation and deepening of emotions through continuous spatial experience.

Spatial narrative is a continuous process of interaction between narrative content, spatial organization and subject experience. The narrative theme determines the direction of the content, the clue organizes the event relationship, the spatial sequence and the scene promote the narrative content, and act on the cognition and emotion of the visitor in the experience process. Based on the above relationship, this paper summarizes its spatial narrative into five interrelated analytical dimensions of 'narrative thread', which are used as the basic framework for subsequent case analysis Figure 1.

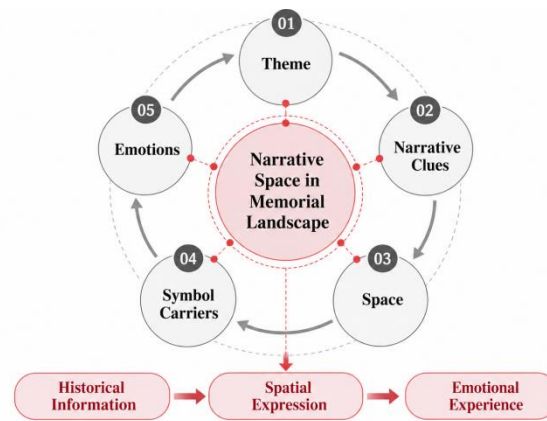


Figure 1. Analysis framework

Picture source : Self-painted by the author

3. Narrative Analysis of the Landscape of Memorial Hall for the Victims of Nanjing Massacre by Japanese Invaders in China

3.1 Related Overview

The Memorial Hall for the Victims of the Nanjing Massacre by Japanese Invaders is located in the Jiangdongmen area of Jianye District, Nanjing City Figure 2. The first phase was designed by Qi Kang in 1985, with the ' Wanrenkeng ' site as the core. After several expansions, a relatively complete memorial space system was gradually formed. The second phase of the project was designed in 2005 and completed in 2007. It mainly includes three parts : the new memorial, the reconstruction of the " mass grave " site and the peace park, and organizes war, killing and peace from east to west. The third phase of the project completed in 2015 further supplemented the theme of the victory of the Anti-Japanese War, extended the original visit flow line, and formed spaces such as the memorial square, the wall of victory, and the road of victory. [15] After several periods of construction, the landscape has gradually formed a memorial landscape system composed of memorial buildings, historical sites, memorial squares, memorial spaces and park landscapes. All kinds of spaces are orderly connected along the visiting path. Combined with the research focus of this paper, the case analysis mainly focuses on the external landscape space of the memorial hall, including the memorial square, the site space, the visiting path, the memorial structure and the park landscape. The internal exhibition space of the building is not the main research object of this paper Figure 3.

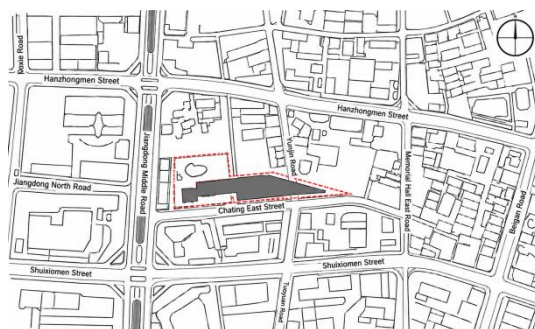


Figure 2. Memorial location map

Picture source : Redrawn from Google Maps

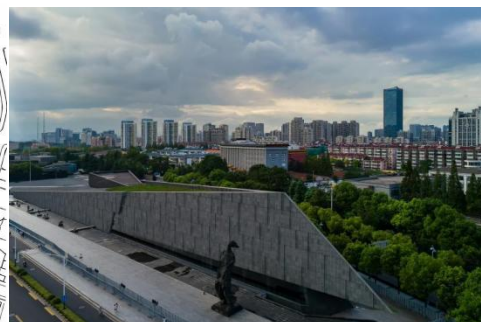


Figure 3. Local bird 's eye view of memorial hall

Picture source : Memorial official website

3.2 Landscape space narrative analysis

3.2.1 Organization of commemorative themes and narrative threads

The landscape of the memorial hall takes the historical memory of the Nanjing Massacre as the narrative core, and continues to expand the commemorative content with the multi-stage construction. The main theme of the second phase of the expansion is ' war-killing-peace ', which corresponds to the

three spatial images of 'broken sword-the court of death-cast sword as plough' from east to west, forming a clear directional spatial sequence. On this basis, the visit path is used as the main clue to connect different commemorative contents, and the entrance space, memorial space, site space, memorial space and peace space are organized in turn, so that visitors can gradually contact and understand historical information during the movement. The third phase of the project further supplemented the theme of the victory of the Anti-Japanese War and extended the original visit flow line, so that the commemorative content in the landscape was further extended from disaster memory and mourning for the victims to the victory of the Anti-Japanese War and the vision of peace. [15] Therefore, the narrative clue is not a simple traffic organization, but links different historical contents with the theme of commemoration through space travel, so that the relatively scattered information forms a continuous narrative process.

3.2.2 Expression of spatial sequence and symbolic carriers

On the basis of narrative theme and clue, historical content is transformed into specific landscape expression through spatial sequence and symbol carrier. Memorial square, ruins space, memorial space, peace park and victory space constitute a continuous sequence, and form different atmospheres with the help of space opening and closing, scale change and path turning. The space of the second phase gradually transitioned from the relatively closed and depressed eastern part to the open natural environment in the western part, which corresponded to the content transformation of "war-killing-peace." Sculpture, walls, rubble, water and monumental structures bear the role of symbolic expression Figure 4. The entrance and memorial square reinforce the theme of disaster, and the peace park forms a more comfortable environment through water, green space and peace theme sculpture. The wall of victory in the three-stage landscape expresses the theme of "rebirth" with dark red rusted steel plates. The road of victory strengthens the theme of victory through the change of ramp and space width. As a result, the symbol carrier cooperates with the path, node and space atmosphere to transform the historical memory and commemorative theme into a perceptible landscape expression.



Figure 4. Memorial landscape theme embossed wall and peace bell

Picture source: Memorial official website

3.2.3 Progression of space experience and commemorative emotion

Under the joint action of theme, clue, space and symbol carrier, the commemorative emotion of visitors changes with the advancement of space. The entrance and memorial area strengthen the sense of heaviness brought by the disaster through sculpture, gravel and dark environment. The ruins and memorial space of 'Wanrenkeng' lead the historical cognition to the mourning and remembrance of the victims. After entering the theme space of Peace Park and Victory, the landscape changed from depression and closure to open and peaceful, and the narrative content also changed from disaster memory to victory commemoration and peace vision. Previous studies have summarized the second phase of space as a narrative process of 'prelude-development-climax-final', in which Peace Park plays a role in pinning hope for peace [14]; in the third phase, the theme of victory and peace is strengthened through the Victory Square, the Wall of Victory and the Road of Victory. The Road of Victory expresses the symbolic meaning of "darkness to light" through the change of space from closing to opening. [15] As a result, the emotional experience of visitors has gradually shifted from historical perception and mourning to commemorative reflection and reflection on peace.

3.3 Narrative characteristics of memorial landscape space

The landscape space narrative of the Nanjing Massacre Memorial Hall of the Japanese invaders has

obvious characteristics of integrity and continuity. On the one hand, based on the theme of historical memory and commemoration, the disaster memory, the mourning of the victims, the course of the war of resistance, the commemoration of victory and the vision of peace are interconnected to form a hierarchical commemorative expression. On the other hand, narrative expression does not rely on a single memorial structure, but rather connects different spatial nodes through the visit path, and forms a continuous spatial experience with the help of space opening and closing, scale change and place atmosphere transformation.

The memorial landscape has formed a spatial narrative mode of theme guidance, clue connection, space expansion, symbol reinforcement and emotional progression. The enlightenment is that memorial landscape should not only rely on commemorative symbols or isolated nodes for historical expression, but should pay attention to the relationship between narrative theme, spatial organization, symbol carrier and emotional experience, so that historical memory can be transmitted in continuous spatial experience, and a place environment with clear commemorative significance and spiritual orientation can be formed.

4. Memorial landscape space narrative design principles

Memorial landscape space narrative involves historical content, spatial organization, place expression and subject experience. Based on the above theory and case analysis, its design should be based on historical authenticity, strengthen the continuous organization of narrative clues, and connect space, place and landscape carrier. Based on this, this paper puts forward four basic principles of historical authenticity, narrative continuity, place relevance and experience resonance, which provide the basis for subsequent design strategies.

4.1 The principle of historical authenticity

Historical authenticity is the basic premise of memorial landscape design. The memorial landscape bears the function of historical memory preservation and commemorative meaning transmission. Its spatial narrative should first be based on real and accurate historical information. The design should respect historical facts and site remains, fully sort out the background, development process and related character information of the event, and use it as the basis for narrative theme, spatial organization and symbolic expression. On this basis, spatial expression can be enhanced through moderate refinement, symbolization and artistic transformation, but excessive fiction that is divorced from historical facts should be avoided to ensure the seriousness and credibility of the commemorative content.

4.2 The principle of narrative continuity

The narrative continuity emphasizes the orderly connection of different commemorative contents in time and space. Spatial narrative emphasizes the continuous development of content in time and space, so memorial landscape should avoid the separation between commemorative nodes and landscape elements. The design needs to establish a clear narrative clue around a clear narrative theme, and connect different historical contents in an orderly way through the visit path, spatial nodes and sequence changes, so that the relationship between the front and back of the space is related to the development of events, commemorative themes and emotional changes, so that visitors can gradually understand the narrative content during the continuous march and form a complete and coherent spatial experience.

4.3 Principle of place relevance

The narrative of memorial landscape is not designed out of the actual site. It is often closely related to the historical content, site and environmental characteristics of the site, and there is a clear internal connection. Therefore, the narrative expression of memorial landscape should be related to the historical background and environmental characteristics of specific places, so that the commemorative content can rely on the real site to obtain clear spatial support. In the application, we should pay attention to the information of historical sites, original terrain, vegetation, materials and spatial pattern, and combine it with the commemorative theme and symbolic expression to avoid the simple replication and mechanical implantation of commemorative elements. By strengthening the connection between the narrative content and the place environment, the historical memory can be integrated into the actual place space and form a landscape space with recognition and commemorative significance.

4.4 Experience resonance principle

Experiential resonance pays more attention to how spatial narratives are perceived, understood and finally formed by visitors. Memorial landscape not only bears the function of historical information transmission, but also pays attention to the emotional experience of visitors in the process of walking, watching, staying and perceiving. According to the commemorative content and emotional development, the spatial narrative should guide visitors from historical perception to the process of memory, remembrance and reflection through spatial scale, sequence rhythm, environmental atmosphere and landscape symbols. Emotional expression should be based on real historical content and continuous space experience, so that visitors can form corresponding emotional responses while understanding history, thus deepening the spiritual significance of memorial sites.

5. Memorial landscape space narrative design strategy

The spatial narrative design of memorial landscape needs to transform historical information into spatial content that can be perceived and experienced. The key lies not in the shaping of a single commemorative form, but in the overall organization between narrative theme, clue, space, symbol carrier and emotional experience. Combined with the above theoretical research and the landscape case analysis and design principles of the Nanjing Massacre Memorial Hall, this section proposes a memorial landscape space narrative design strategy from four aspects : theme conciseness, clues and spatial organization, symbol expression and emotional experience.

5.1 Theme concise and construction

The theme expression of the landscape of the Nanjing Massacre Memorial Hall is based on the real history and site remains. Taking the ' Wanrenkeng ' site as a direct witness to historical events, it bears the core role of disaster memory and historical witness ; memorial Square and related sculptures strengthen the theme of suffering and mourning through character images and commemorative scenes Figure 5. Different nodes are not expressed in isolation, but form a hierarchical theme space around disaster memory, victims ' mourning, victory commemoration and peace vision, so that the overall commemorative significance can be carried out in different places. Therefore, the theme of memorial landscape should be condensed with the core commemorative value as the main line, and the representative content should be selected from historical events, character memory, site remains and collective memory, so as to clarify the overall commemorative theme. On this basis, according to the event development, commemorative significance and spatial conditions, the corresponding small themes are formed and implemented to specific spatial nodes, so that the large themes and small themes can form a clear hierarchical relationship.



Figure 5. Memorial landscape ' mass grave ' ruins and disaster theme sculpture

Picture source: Memorial official website

5.2 Clues combing and organization

In terms of clue organization, the landscape does not rely on a single node to complete the historical narrative, but organizes different commemorative contents into continuous spatial clues along the visiting path. The overall path organization of its landscape can be summarized as the narrative rhythm of ' introduction-expansion-deepening-turning-sublimation ' Figure 6. The memorial square undertakes the role of narrative introduction, and brings visitors into the historical context through memorial scenes ; then into the disaster theme space, historical events and suffering content began to unfold, so that the

narrative from the overall historical background to the specific disaster memory ; the site of ' Wanrenkeng ' and the memorial space constitute the stage of narrative deepening. The real site, commemoration and memorial content further concentrate the historical witness and commemorative significance. After the memorial and remembrance, the space turns to the peace park, and the narrative turns from disaster and mourning to peace reflection, forming a turning point in meaning. The victory theme space further leads the content to the victory of the Anti-Japanese War and the vision of peace, so that the overall narrative is sublimated. Each stage forms a continuous relationship through the visiting path and the corresponding spatial nodes, so that the historical content unfolds layer by layer with the visiting process in a certain narrative order, and also transforms the path from a simple connection to an important narrative clue for organizing the commemorative content.

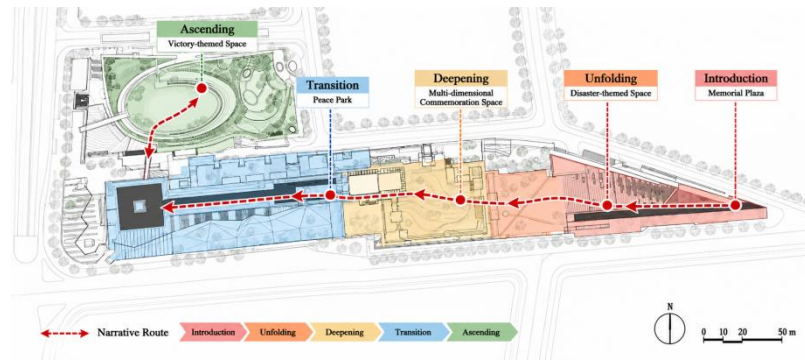


Figure 6. Memorial landscape narrative clue analysis

Picture source : Self-painted by the author

5.3 Symbol extraction and expression

The design of the memorial landscape is based on the expression of symbols. According to different narrative themes, the corresponding symbol carriers are selected to express the historical information in the specific landscape nodes. From the entrance and memorial square in the rubble, cross and sculpture together to strengthen the theme of death and disaster ; as the narrative content changes to peace and victory, the water body, green space and peace theme sculpture in the Peace Park create a more comfortable space environment, and then to the third phase of the victory wall, the dark red rusted steel plate and its overall shape respond to the victory theme of ' bath fire rebirth '. All different symbols are not set in isolation, but are organized in combination with the narrative content and spatial environment of the node, so that the form, material and meaning of the symbols change with the theme. Therefore, the symbolic expression of memorial landscape should be combined with historical information, site characteristics and narrative themes, and appropriate materials, structures, water bodies, plants and other symbolic carriers should be selected to correspond to the commemorative content of different nodes.

5.4 Emotional guidance and construction

With the advancement of the visit path, the commemorative emotion guided by the landscape shows a phased change. After stepping into the memorial landscape space, the disaster memory first makes the visitors form a heavy historical perception ; as the narrative goes deep into the ' Wanrenkeng ' site and the memorial space, the emotion shifts from the cognition of historical events to the grief, mourning and remembrance of the victims ; after experiencing the memorial and contemplation, the visitors entered the peace park and the victory theme space, and the original heavy mood gradually turned to the reflection on the war and the cherishment of peace. As a result, the whole visit process forms the emotional context of ' historical perception-grief and mourning-quiet reflection-peaceful reflection ' Figure 7, which deepens the commemorative significance in the continuous experience. The emotional construction of memorial landscape should organize different emotional stages according to the narrative process, so as to make the transition from grief, remembrance and reflection on nature, and guide visitors to turn from historical cognition to thinking about the value of life and peace.

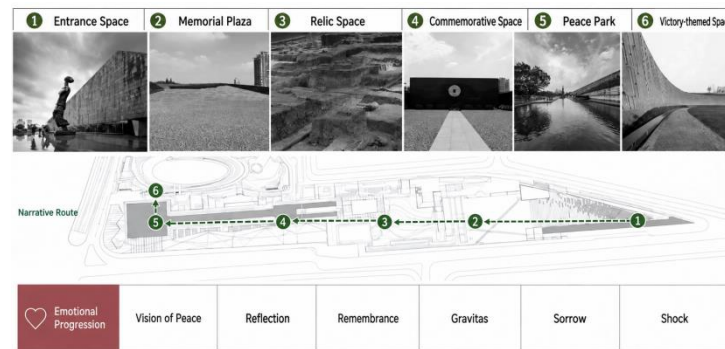


Figure 7. Analysis of Landscape Emotional Guidance of Memorial Hall

Picture source : Self-painted by the author

6. Conclusions and prospects

Based on the spatial narrative theory, this paper focuses on the relationship between historical information transmission, spatial organization and emotional experience in memorial landscape, and summarizes the spatial narrative analysis framework of ' narrative thread ', and takes the external landscape space of the memorial hall of the victims in Nanjing massacre by Japanese invaders as an example for analysis. The research shows that the spatial narrative of memorial landscape is not completed by a single commemorative structure or symbol, but through the theme to guide the commemorative content, clues to connect historical information with spatial nodes, spatial sequence to promote narrative development, and with the help of symbol carrier, the abstract historical memory is transformed into a perceptible landscape expression, and then the cognitive and emotional experience is gradually deepened in the process of continuous visit. Combined with the case analysis, it can be seen that the landscape of the Memorial Hall for the Victims of the Nanjing Massacre organizes the disaster memory, the mourning of the victims, the victory commemoration and the peace vision through the guidance of the commemorative theme, the connection of the visiting path, the expansion of the spatial sequence and the expression of the landscape symbol. The content is organized into a continuous spatial experience, reflecting a more obvious integrity and continuity. On this basis, this paper puts forward four design principles : historical authenticity, narrative continuity, place relevance and experience resonance, and summarizes the design strategies from four aspects : theme condensation and construction, clue combing and organization, symbol extraction and expression, emotional guidance and construction. It provides design ideas for the effective connection between historical content, spatial expression and subjective experience in memorial landscape, as well as the transmission of historical memory, the expression of place meaning and the generation of memorial emotion.

Limited by the scope and methods of research, this paper is still insufficient to discuss the narrative differences between different types of memorial landscapes. Subsequent research can further select cases of different commemorative themes and spatial types to carry out comparative research, so as to further verify and improve the analysis framework and design strategy proposed in this paper, and provide more targeted reference for the design and renewal of different types of memorial sites.

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