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A Review of Environmental Design from the Perspective of Narrative

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Abstract: *With the development of economy since the 21st century, the public aesthetic has put forward new requirements for environmental design.At the same time, it should convey the proper value concept. Narrative design refers to the extraction or reference of creative techniques from art with narrative characteristics on the premise of local legends, local culture and story plots.With spatial planning as the core, the design method integrates cultural resources, natural resources and other elements. This paper uses CiteSpace to analyze the research and application status of narrative design in the field of environmental design in the past 20 years, obtains the current research hot spots of narrative design, and classiifies and evaluates them. Finally, the deficiencies of current research and application in this field are analyzed, and the future development direction is predicted.*

Keywords: *Landscape narrative; Architectural montage; Museum narrative; Environmental design*

Introduction

"Narrative" is a unique instinct possessed by human beings, which appeared almost at the same time as human civilization. The ability to tell stories has always been one of the essential characteristics that distinguish humans from other species, from the simple story keeping of primitive humans to the diverse ways of telling stories in the 21st century. "Narrative" in the final analysis is the ability to tell stories. The influence of narrative not only exists in the field of literature, but also radiates to all aspects of human civilization, from a leaflet to a building with its own unique story. American economist Dan Ariely once said, "It is clear from early research on decision making that we do not choose between things, but between descriptions of them. "Nowadays real estate companies rarely talk about the material, ventilation and other problems of the house when selling the house, more for consumers to conceive the life after buying this house, have this house unconsciously in have yearning life draw on the equal sign. Museums, parks and other large public welfare Spaces have also begun to apply narrative design extensively.

Environmental Design

From the point of view of design, the word "environment" mainly refers to all the external conditions surrounding and affecting the organism. With the development of the progressive era of society, people's demand for environment has changed. The transformation of the surrounding environment by human beings is actually the projection of human desires. The progress of society and the development of science and technology have different effects on the surrounding environment.

From caves to traditional buildings to modern houses, it fully reflects the continuous transformation of the surrounding environment by human beings in the process of development. From the point of view of design method, "environment design" carries out artistic treatment through certain organization, space division and space interface, and uses decorative design language to change the production and living environment. Compared with architectural design and landscape design, environmental design pays more attention to artistic expression, more consideration to beautify the environment and cultural transmission in the spiritual level. From the aesthetic point of view to transform the surrounding environment, shaping the aesthetic production and living space.

Narrative Space

"Narrative" is human nature, but it is very late for "narrative" to be formally incorporated into the field of study. In the late 1960s, under the influence of Russian formalism and structuralism, Todorov formally put forward the concept of "narratology". People's discussion of narrative has begun long before this, Plato's imitation of narrative, the famous dichotomy of narrative can be regarded as the beginning of these discussions. The genre of literary narration is constantly changing, and the scope of narration is also constantly crossing disciplines.

In traditional Chinese literary aesthetic studies, there is the concept of "scene blending", in which the "emotion" is expressed by the author using "scene". Scenes are occasions, characters, stories and environments that resonate with readers. The atmosphere created by the use of design elements in environmental design is called "scenery". "Scene" is not a simple material form but a material form that can reflect strong emotion and spirit. To meet people's material needs and bring people spiritual and emotional resonance. Space is the carrier of narration, and viewers of narrative space are equivalent to listeners of stories. The premise of narrative is the communication relationship between narrative expression and listener. Therefore, narrative space adopts narrative design method to contain the story in the tour process, and the space is equipped with narrative.

Statistical Analysis of the Literature

Type and Percentage of Literature

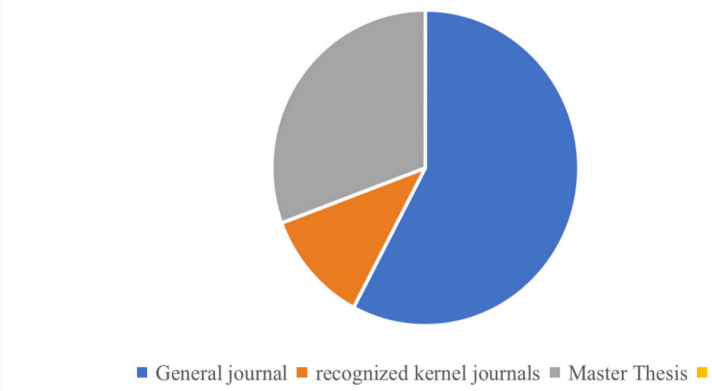

Figure 1. Proportion of article types (Source:painted by the author)

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Retrieval is carried out through narrative design of keywords. A total of 613 literatures were screened, of which 101 papers for master's degree and doctoral degree accounted for 30.7% and 425 journals accounted for 39.3%. 71 core journals accounted for 11.6% of the total. Generally speaking, the research on narrative design is mainly in general journals.

Literature Volume and Time Analysis

According to the statistics of year and number of published articles in Figure 2, it can be seen that published articles increased steadily from 2000 to 2020, and developed gently from 2000 to 20013, with occasional decline but soon leveled off. The explosive growth from 2013 to 2020 indicates that the research on narrative design from 2013 to 2020 is on the rise. During this period, a large number of scholars devote themselves to the research in this field, and the total number of literature increases rapidly and presents a continuation trend.

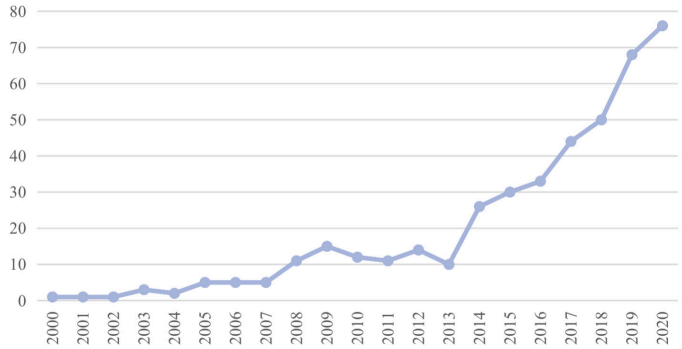

Figure 2. Number of model articles (Source:painted by the author)

Analysis of Research Frontiers

The breakthrough of the keyword in the conventional frequency indicates that the keyword became the research hotspot at that time. Through citespecae analysis, it is concluded that from 2002 to 2008, the sudden emergence of film keywords fits the early research hot spot "architectural montage". From 2009 to 2015, keywords such as landscape architecture, landscape architecture and narrative language emerged, which fit the research hotspot of "landscape narrative", and also marked that narrative design was gradually on the right track. Since 2018, a large number of keywords related to museum design have become the focus of research in recent years, and will continue for a period of time, due to the government's strong support for the cultural industry.

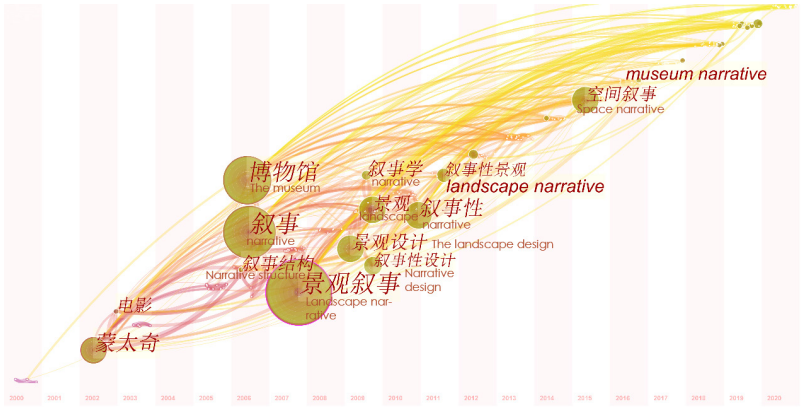

Figure 3. Time zone map of keyword Co-occurrence (Source:painted by the author)

Top 10 Keywords with the Strongest Citation Bursts

Keywords	Year	Strength	Begin	End	2000 - 2020
Movie	2000	2.64	2002	2008	
Landscape	2000	2.99	2009	2010	
Landscape architecture	2000	2.4	2015	2016	
The language of narrative	2000	1.87	2015	2015	
museum	2000	4.69	2018	2020	
Display design	2000	2.12	2018	2020	
Museum Narrative	2000	2.42	2019	2020	
Space narrative	2000	2.4	2019	2020	
Narrativedesign	2000	2.21	2019	2020	
The exhibition narrative	2000	2.01	2019	2020	

Figure 4. Top 10 keywords (Source:painted by the author)

Analysis of Authors and Institutions

Through sitespeace econometric visualization analysis of 613 selected literatures, the following figure is obtained. The author collaborates with foreign scholars such as MARKBOWDEN and VICKIEFENNER, but domestic scholars have little connection at present, which indicates that there is no contact and cooperation among domestic institutions in the research field of "narrative space". The paper publishing units mainly tend to the higher education institutions, the more active colleges and universities central Academy of Fine Arts, Nanjing University, Harbin Institute of Technology, Beijing Forestry University, Nanjing University and so on, among which the central Academy of Fine Arts published the first number. Famous scholars include Ji Yujie, Qiu Tianyi, Yu Hongyan, Sun Jinlong, Wu Shizhong and others.

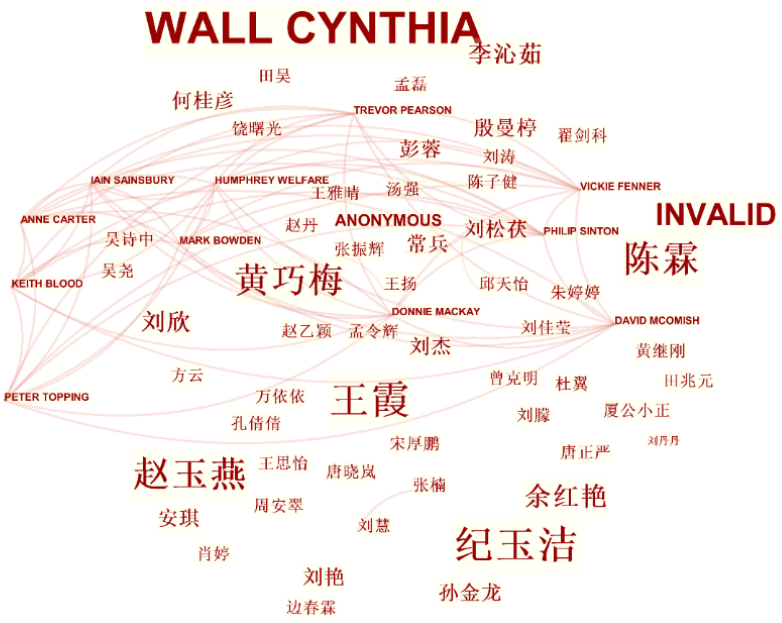

Figure 5. Co-occurrence map of authors (Source:painted by the author)

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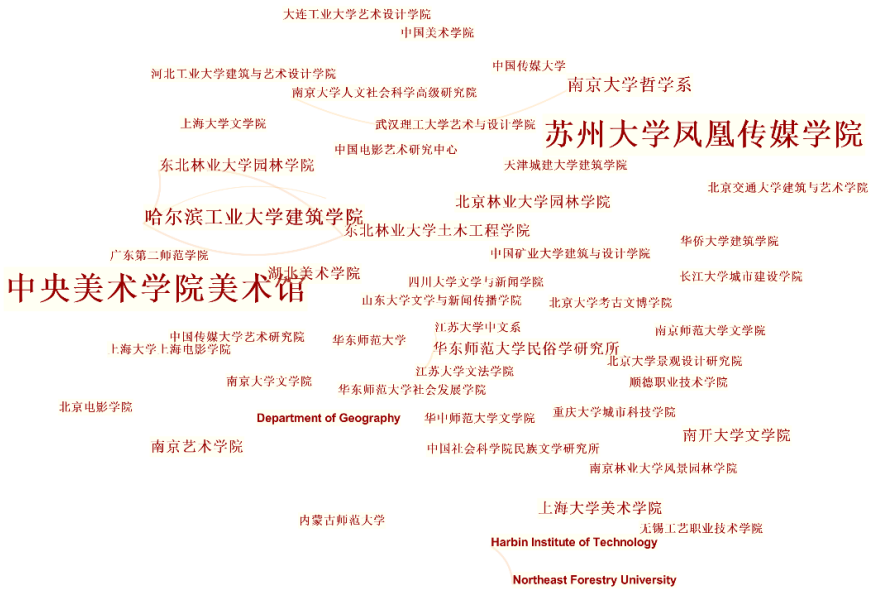

Figure 6. Co-occurrence of organizations (Source:painted by the author)

Status of Research

Narrative Design in Interior Spaces

President Xi Jinping's book gives instructions on the development of museums, strengthening cultural confidence through the construction of museums, and rationally utilizing cultural relics. The feature of narrative design as a design method is easy for people to understand, accept, interpret and feel, and interact with the space, which coincides with the requirements of museums in the new era. Therefore, a large number of scholars have conducted research on narrative museums. At present, there are two main research directions in this field. One is to study the narrative design method itself, starting from the structure, technique and spatial application of narrative. The second is how to integrate science and technology into the narrative design of museums.

1. Narrative Techniques

Wu Shizhong believes that museum design has become an independent discipline after a long time of development. He takes narrative design as the research object and designs museum space from a multi-dimensional perspective through interdisciplinary innovation. The "static" display is transformed into "dynamic" display by applying narrative technique to the concept of space design; The design theory of space is changed from indoctrination to inspiration, and the subjective initiative of visitors is improved by means of interactive design. The author hopes to use narrative design to solve the problems of singleness, isolation and fragmentation in the current museum exhibition. Bao Minchen and Chen Chen (2018) believe that place identity is an issue that cannot be ignored in exhibition space design, and narrative design can not only make exhibits more attractive, but also create cultural atmosphere through stories created by narrative design to

meet people's emotional needs for places. Based on the dynamic scenario hypothesis, Li Yang and Zhong Lei (2013) divided the narrative design process into six steps: determining the design theme, defining the key elements, clarifying the design purpose, mining the design elements, and refining the key elements and component dynamic scenarios. Zhu R ong and Wu Yao analyzed the narrative design of the National Mining Museum of Scotland, made a detailed interpretation of the design method and made a universal summary: fully integrate the continuous tour route through creative transformation and reuse. Strengthen the mediators of human and space interaction, so as to achieve social education and communication (Zhu & Wu, 2018). Fan Weina (2019), based on the theories of Zhu Rong and Wu Yao, integrated three principles of narrative design in more detail: protruding narrative theme; Clear narrative objective; Maintain narrative continuity and integrity.

2. Scientific and Technical Means

Sun Jinlong (2018) believes that the narrative space logic of the museum can not only generate strong interaction with the audience, but also reflect the beauty of the space. Can the introduction of digital museum technology break the closed form of traditional exhibition space and make the narrative more possible? Miao Ling believes that virtual reality technology is a new language, in which the audience can have a clearer and more direct feeling and it is easier to establish a sense of reality. Compared with the real space and time, the virtual space and time has more possibilities and is easier to stimulate the emotional interaction of the experiencer. Wang Zhigang, Sun Yu et al. (2019) created a walk-in immersive narrative space through three-dimensional projection based on song Dynasty paintings. The feasibility of immersive experience space as a narrative means is demonstrated through the entity project of "Harmony and Escape Residence" in the China Pavilion of the International Horticultural Expo. Tong Fang (2020) lists five types of museum digital narrative methods. (1) Interactive narrative of 3D scene: build 3D virtual space by MEANS of AR and VR to expand museum space. (2) Historical and cultural immersion narration: using high-precision measurement to reproduce history and break through the limitation of time. (3) Narrative games based on learning: use the form of video games to provide the audience with interesting educational tools to solve the pain point that the public habit of fragmented reading is difficult to maintain long-term attention. (4) AI narrative that simulates human thinking; The deep learning ability of AI is used to classify and integrate museum collections. (5) Visual narration of scientific research: scientific instruments or obscure data will be required to be visualized to make it easier for the audience to understand the narrative content and to avoid the exaggeration.

Application of Narrative Design in Landscape Spaces

The process of appreciating a landscape is like listening to a story, only the narrator of the story changes from a human being to the natural world. Fundamentally speaking, landscape narrative is equivalent to turning a story into landscape to tell people. Designers use semiotics to transform the landscape into a language that can be translated and deciphered.

This field started earlier in foreign countries and has formed a relatively complete research system. Matthew Boteg and Jamie Pringdon, in their book Landscape Storytelling—Design Practice of Storytelling, present readers with a comprehensive framework of elements, processes and forms of landscape storytelling through the analysis of specific cases. Domestic research in this field started relatively late, but now it shows a trend

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of flowering. Based on the literatures consulted by CNKI, this paper summarizes the following five research directions that are concerned by academic circles.

1. Time, Space

In the past, landscape planning and design tends to focus only on the application of space, resulting in the chaos and disorder of narrative logic. It is difficult for viewers to have emotional resonance, which does not meet the needs of the new era. Now in the reasonable use of space on the basis of the mining of history and culture and reasonable application.

Jiang Xiaoying (2019) believes that the convergence of narrative theory in the field of landscape design lies in the story, and industrial heritage landscape is the most story-telling of all types of landscape. Therefore, the industrial heritage culture is deeply explored, large industrial buildings are retained, and small industrial appliances are transformed. A systematic study of narrative landscape design has been carried out and a complete theoretical framework of industrial heritage landscape design has been constructed. Jiang Yuemin believes that spatial form can provide specific context for appreciation subjects and integrate local characteristic elements to achieve the unification of style and culture. Professor Jiang (2020) also believes that landscape narrative design has the characteristics of structuralism, and experiencers have different interpretations of landscape narrative due to their different education levels and life experiences, which inversely expands the content of landscape narrative. Qiu Tianyi (2014) believes that landscape narrative should not be considered as a static narrative, but a process of spatio-temporal experience. Landscape experience is not only the on-site experience of space entity but also the emotional experience of time experience. Landscape narrative is a spatio-temporal experience complex with time and space changes, which is guided by some spirit and emotion and combined with the combination form of space and the extension way of time. Landscape narration is the art of time and space.

2. Resource Integration

In a narrow sense, the integration of design resources is the integration of natural resources. In a broad sense, resources include the surrounding environment, culture, history and all resources that can be used by design. The integration of design resources can be understood as a dynamic process, which integrates various, scattered or even opposite resources to form a joint force through overall planning and achieve the optimal effect as far as possible.

Through her research on environmental psychology, Tang Xiaolan (2009) divided the construction elements into three types: matter, field and matter, and the construction process of landscape narrative counterpart—(matter + matter) – matter. Landscape narrative is comprehensive and three-dimensional, and its construction needs comprehensive composition in many aspects, so it integrates the three elements of natural environment, history and culture and site information. Professor Zhang Nan (2004) proposed that resources can be divided into three types for integration: integration with natural environment; Integration with history and culture; Integration of public engagement activities. The integration of natural environment not only needs to protect the original natural landscape, but also needs to artificially build the landscape inside the city to create the unique characteristics of the city. Eight Villages in Chengyang, Sanjiang, spread around with the drum Tower

space as the center, restoring the old and preserving the original style. Local plants are selected in landscape configuration to create the century-old Dong Village atmosphere and create emotional interaction with tourists. On the basis of Professor Zhang Nan, Wang Hua (2018) further classified the mine park from the four perspectives of nature, artificial, cultural and event, and set the subordinate secondary element category. Landscape elements are determined from fixed elements and semi-fixed elements.

3. Design Approach

A large number of scholars have conducted comparative studies on the creation techniques of narratology and spatial design techniques, creating more possibilities for landscape design. Meng Linghui (2009) summarizes the application of symbolism, metaphor, allusion and paradox in landscape architecture with the "Mosaic Garden" of the new Tsukuba Science City central Square in Isaki, the Canglang Pavilion and the rooftop garden of whitehead Biological Research Center. Jin Xiaoyan and Lu Shaoming explain the application of narrative sequence in landscape design in detail with The Square Pagoda Garden of Songjiang In Shanghai, and summarize the time clues that determine the spatial order by time sequence, overlapping nonlinear open clues and specific logic and process clues.

Li Qingru (2018) believes that compared with ordinary space, narrative space pays more attention to the sense of identity and experience of space, and studies narrative space with poetry narrative art as the starting point. Summarized from the narrative poetry in view of sentence of metaphors, jumping, concise language and improper combination of four poetry creation technique, through poetry and "tower of Babel garden", "macau bank of the Atlantic", and "xiangshan campus of China academy of fine arts" and other specific case analysis, extracted four kinds of narrative space design methods:Spatial metaphor and symbol, temporal and spatial montage, spatial overprint and abnormal combination. It demonstrates the feasibility of creating stories for space to improve visitors' experience satisfaction. Yu Hongyan (2015) takes myths and legends as the starting point to construct regional landscapes such as West Lake and Jinshan Temple, uses myths and legends cultural symbols to enhance the visibility of landscapes, and carries out narrative design through reconstruction and transformation. Through the interaction of landscape narration and language narration, the protection of intangible cultural heritage culture and innovative development of landscape narration are achieved.

4. Spirit of Place

"Spirit of place" was first proposed by norberschutz, a famous Norwegian urban architect, in 1979. As mentioned in his book Spirit of Place—Towards Phenomenology of Architecture, as early as in Ancient Rome, people believed that architecture had soul and determined the characteristics of architecture. Le Corbusier said in Towards Architecture: "The purpose of architecture is to move us. When the work embraces us through obedience, experience and respect for the laws of the universe, the architectural emotion is there. "The spirit of place is the atmosphere and emotion created by design.

Meng Linghui, Zhou Lu and Chen Jie believe that landscape architecture needs to further express and convey the spirit contained in the site on the basis of meeting people's material needs. Narrative design is analyzed from five dimensions: narrative language, narrative time, narrative sequence, narrative perspective

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and organization mode. It is concluded that narrative design, as an expression of place meaning, can achieve the information interaction between people and the environment to achieve the purpose of concept dissemination. Attempts to use narrative techniques to complete the deep excavation of history and collective unconsciousness, and to transform the simple aesthetic object into the carrier of "meaning". Gentian (2019) believes that with the development of Our country, the national quality continues to improve, the spiritual life has received more and more attention. Landscape should meet the basic aesthetic needs and leisure needs on the basis of new educational functions. And gives a detailed analysis to the yu garden, sums up the design and spatial sequence by the vertical division technique such as hierarchical layout, reasonable arrangement of the progressive form of narrative content and rich tour. Wang Kexiang (2020) victory monument to cross the river in nanjing as the narrative design shows the carrier, to the axial symmetry layout, build a solemn feeling in the form of law. With the theme of "Millions of lions crossing the River", through the static frame reproduction of some scenes, the concrete elements constitute "the history of the Battle of crossing the River", creating a solemn spiritual scene. Narrative design conveys cultural and spiritual connotations to visitors in the form of storytelling. Storytelling through landscape requires the designer and experiencer to have a common cognition. If there is a cognitive difference, it is inevitable that there will be an awkward phenomenon of chicken and duck telling stories. However, there is no universal language for landscape narrative, and designers need to extract local regional characteristics and cultural characteristics to create a common cultural landscape.

5. Landscape Interaction

Landscape interaction does not refer to physical interaction alone, including spiritual and emotional interaction. In the process of appreciating the landscape, people will habitually associate the surrounding space every time they enter a new space. When we see the ancient cypress, we feel the vigorous vitality, and when we see the fallen leaves all over the ground, we feel sad.

Taking Madian Park as an example, Liu Yan (2014) expounded the narrative of experiential behavioral landscape, abandoning the complicated scene design and returning to the essence, creating an atmosphere close to nature and achieving the purpose of spiritual interaction. Wu Qingshu and Toru Mitani (2011) take Shinagawa Central Garden in Tokyo as an example to design the landscape with natural elements as the theme. The historical and custom elements of the region are extracted through narrative design techniques to create spiritual interaction with visitors. Express the desire for nature and awaken people's feelings of protecting the environment.

Application of Narrative Design in Architecture

Montage, as an architectural method, was first applied in architectural design by Bernard Trami and Nigel Cootes of the British School of Architecture. Narrative was first applied in architecture, which can be roughly divided into narrative architecture and narrative architecture. Narrative architecture means to reflect it in concrete and visible forms such as architectural form and spatial layout by means of structure and translation. The narrative of architecture is not necessarily the existence of entity, but can be demonstrated through texts, videos, pictures and other forms.

In the Manhattan Manuscript, Bernard Trumi used frame by frame images to express four story-filled scenes of "park", "street", "tower" and "block" to record the realistic significance of space and events. These Spaces play a role in four stories that transcend the visual language of space. La Vette Park is the embodiment of the implementation of his theory into a physical project. In his creation, each space in the park is regarded as a fragment and arranged and combined through montage narrative techniques. Benjamin and in the about narrative: the construction experience of writing, writing into the design process is put forward, through the design of each process of narrative help designers to building understanding, and then to the feel of the user's specific needs, for space place spirit to interact with the space and human emotion. Wu Xuan (2003) regards the essence of montage as the selection and processing method of objects, and studies the correlation between layout technique and narrative structure, material organization and article syntax, detail structure and article vocabulary in architecture. Architecture itself is a compatible art, which can fully absorb narrative. Peng Rong (2008) compared the movie Run Lola and the buildings around West Lake through comparison of image purposes, basic graphic elements and graphic element links, and verified the feasibility of montage in the field of architectural space construction. Wu Zongjian and Lian Qiqi (2020) used montage techniques to recreate the scenes of life in the 1980s in the building. The use of the ancient and modern time sequence, a strong sense of space and time displacement, through the use of materials and atmosphere to create memories to awaken diners to achieve emotional resonance.

Francois Penz introduced science and technology into architectural narrative, studied architectural space by combining narrative theory with moving graphics, and took the corridor of architecture as a moving graphic narrative tool. Maze (2006) combines digital space with storytelling. In Xiangyang Science and Technology Museum, Wei Jia (2017) skillfully tells the life story of scientists through 3D painting, rationally applies the narrow passage, avoids the waste of public space, and at the same time overwrites the upper and lower narrative exhibition halls.

Summary

In recent years, more and more designers choose to use narrative design, and more and more designers benefit from it.Environmental design is not only aimed at material design, but also needs to pay attention to the deeper level of spirit and emotion.In the past two decades, the research field of narrative design has continuously made new achievements, which is reflected in the diversification of the research content of relevant scientific papers and the continuous improvement of the quality of published papers.From the beginning only applied in architecture gradually spread to the landscape and interior design field, and the research Angle is still growing.

The research on narrative design is now in the ascendant, and the number of articles published is still growing rapidly, with excellent scholars pouring into this field.But a series of problems have emerged, and the increase in the number of posts means the good and the bad are mixed.Among them, there are some "narration" for the sake of "narration". The overall narration is superficial, and the focus on telling a good story neglects the transmission of emotion and the construction of the spirit of place.Most domestic researchers conduct research independently, and there is a lack of communication among scholars.Despite the continuous emergence of high-quality literature, there is a lack of multi-disciplinary, multi-angle and multi-institutional

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collaboration.Multi-dimensional and multi-angle cooperation will be more beneficial to the development of narrative design, and the collision of ideas will bring about the development of research.

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