

Reflections on Individual Memory in the Transformation of Cultural Heritage Cognitive Context

Cong Li¹, Jiaying Li²

¹*Cong Li, Xi'an University of Architecture & Technology, 1411789043@qq.com*

²*Jiaying Li, Xi'an University of Architecture & Technology, 455811035@qq.com*

Abstract: From the perspective of heritage protection, world heritage and national heritage are undoubtedly the carriers of significant historical memory. compare to them our individual memory seems to be small and humble. The material and non-materials that condense human and national memory can be used as cultural heritage. Can the memory be re-recognized from the perspective of heritage protection? Everyone's life should be awed in the long river of history. This article attempts to explore the following three levels of content: First, The wild goose leads to stay a voice, the person leads to stay trace. The Importance of Individual Memory Presentation and Cognition; Second, The context of cultural heritage cognition and its transformation. Thirdly, with the change of cognitive context of cultural heritage, we juxtapose individual memory and major historical memory, and analyze and interpret them as objects. Based on this, supplement the relevant ideas, methods and principles in heritage protection and exhibition. While the historical heritage is recognized, the individual memory is superimposed thus the historical memories with human life.

Key Words: cultural heritage; cognitive context; context change; individual memory; memory superposition

Introduction

As far as cultural heritage is concerned, whether it is material cultural heritage or intangible cultural heritage, there are relevant definitions and evaluation criteria in terms of its form, characteristics and influence. They are undoubtedly the precious wealth left by history to mankind. World heritage and national heritage are undoubtedly the carriers of major historical memories. They mostly symbolize a major historical event or a great person. In the face of cultural heritage, a living individual appears humble and small.

The *Venice Charter* of 1964 mentions that "The essentials of historical monuments include not only individual buildings, but also urban or rural environments from which a unique civilization, a meaningful development, or a historical event can be found. This applies not only to great works of art, but also to some of the more earthy works of the past that have gained cultural significance at any time." From this perspective, the life and memory of each individual should be seen as an artwork. The memory that individuals or groups present in their lives is also wonderful and needs our awe. The recognition of individual memory in the perspective of heritage protection needs us to re-examine.

1. Cultural Heritage Cognition

Cultural heritage is a carrier that embodies significant historical memory. It is a trace left by humans or the country. This trace is for us to trace back and cognitive history, which is also the core of it. We can regard it as a carrier of significant memory or national memory.

The same is true for individuals. It is assumed that a certain space place carries people's lives and memories. When we walk from one place, we leave our figure and traces, when we look back or return to the same place one day. Can we find the traces of the past to connect our memories. When we return to a place where we used to live and grow, this feeling seems to be more intense. We will be curious to find the traces we have left. We try to soothe our hearts through it to seek and capture a sense of belonging. This trace condenses our personal memory, which we can consider as a carrier of collective memory or individual memory.

When we are reading the heritage, we tend to think at a higher level. What we show to us is often a significant memory. This material or immaterial is often linked to a farther point, which symbolizes a country or a nation, they are all great and important, but often abstract and summary. When we face cultural heritage, when we go to read it, we will have a strong sense of distance. Can we resonate as an individual? Whether we can be in it when we read it? Can it make an intersection and connection with our own lives? Hence, the context change of cultural heritage cognition has come into being.

2. Transformation of Cognitive Context

2.1. "Individual" in Context

Cognitive context is a cognitive network constructed on the basis of experience for schematization of a concept. It is the result of cognitive linguistic context, situational context and cultural context. The cognitive context of cultural heritage refers to the cognitive construction network of people in the field of cultural heritage specialty, which has strong universal recognition. People tend to think that cultural heritage is great and important, and put it in a higher position to look at, "individual" is often neglected. The transformation of cultural heritage cognitive context can be seen as a kind of adjustment or change of this cognitive network, that is, to put the life, memory and cultural heritage of individuals in the same important perspective to view and think, and individuals should be respected and awed. As far as heritage protection is concerned, it is not only to preserve and present important historical memories, but also to respect individual memories equally and establish a connection with our lives. Standing in front of today's heritage protection, we should explore the relationship between people and them. From the perspective of heritage protection to recognize individual memory is in the cognitive context of cultural heritage, the transformation of cultural heritage cognitive context is to explore such a relationship.

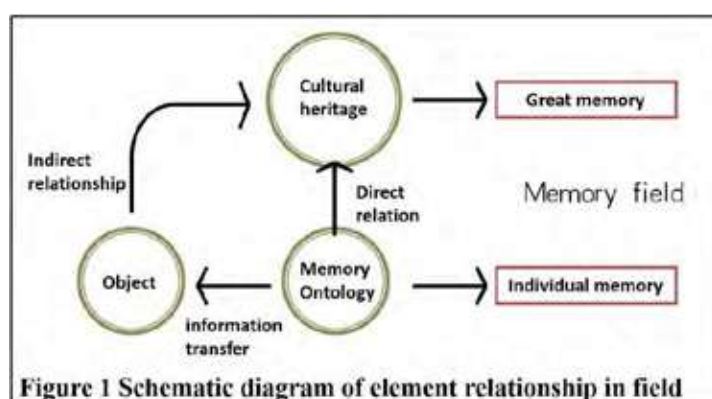
"Individual" is a relative concept, for a group, the individual is one of them, just like in the crowd, you, I, he is one of the individuals; for a larger scope, a certain "group" object can also be regarded as "individual", which depends on the cardinal number compared with it, when the cardinal number is large enough, the object becomes "individual". From the national point of view, "we" is the existence of individuals. "Individual" is not absolutely a quantitative concept. In some cases, it can not be judged by much. Compared with great individual figures, you, me and he are also "individual". Individual is easily forgotten.

Individual memory is small and humble relative to the important memory condensed by cultural heritage. It is often for a collective and individual. Therefore, individual memory is often difficult to be read by others and easily neglected. However, individual memory is strongly related to life and is specific and perceptible. It is a recollection of past life. We can also get a sense of belonging from it.

2.2. Memory Field and Field Relation

Individual memory and important historical memory condensed by cultural heritage constitute a memory field. There is a field relationship between them. In this memory field, there is a direct and indirect relationship between individual and cultural heritage (or a material entity). Major historical memories are condensed by the memories of many related individuals. It is an abstract summary of the memory of many individuals, and symbolizes the individual in an era and an era.

There is a direct connection between the individual (memory ontology) and heritage ontology in the same space-time; in most cases, due to time advancement, the individual (object) in reality and Heritage are in different space-time, at which time the two are mostly indirect. For example, as far as modern industrial heritage is concerned, workers (memory noumenon) who participate in its production and life are directly related to the industrial heritage, while the protection of heritage personnel or tourists are only indirectly related to it as objects; for the heritage with a relatively long history, the individuals who directly participate in it have disappeared, and the direct relationship between individuals and heritage has disappeared. The relationship between modern people and them may only be indirect.



There is a field relationship between individual memory and major memory, as shown in Figure 1. For cultural heritage (material entity), there is a corresponding "memory field". That is, there are overlooked individuals (memory ontology and object) outside the heritage ontology, which are often directly or indirectly related to them. Whether the individual in history

(memory ontology) or the individual in reality (object), they can also be used as a medium or carrier to transmit a certain historical information. The historical information they transmit may be related to themselves and heritage ontology. Many individual memories constitute this memory field. Heritage protection is not only to protect and display the cultural heritage itself, but also to protect and present the memory field associated with it, which is inseparable from individual memory.

Memory fields change over time. It is not difficult to understand that the closer memory more strong, and the farther memory more weak. That is to say, in a memory field formed around a cultural heritage, as time progresses, the memory ontology will gradually disappear, and the direct relationship between the memory ontology and the heritage will become weaker and weaker, and eventually disappear. When the direct relationship disappears and the information transmission from the memory ontology to the object gradually fails, the indirect relationship between the object and the heritage will disappear. That is to say, when the time is long enough, the connection between the reality and the

heritage will be broken, and it is difficult for people (objects) in reality to perceive and read it. In this case, the information available is also very limited. It can be seen that memory ontology plays an important role in information transmission. Only when the relevant memory information of memory ontology is effectively transmitted to the object or the memory information is effectively retained, can the indirect relationship between the object and the heritage be constructed, and the heritage can be more easily perceived by the object. With the development of time, the object tends to be more dominant in information transmission, and the indirect relationship will become more important for the recognition of the heritage.

Presenting individual memory emphasizes both "individual" and its relationship with history. The individual memory presented can be retrospected by the memory ontology and acquired by the object. Reading of the individual memory can close the distance between man and history, and it is more likely to make people connect and resonate with it. The wild goose leads to stay a voice, the person leads to stay trace. Individual memory should be presented and recognized.

2.3. Memory Superposition

Under the transformation of cultural heritage cognitive context, individual memory and major historical memory are juxtaposed to present and reshape the memory field which is composed of them. While historical heritage is recognized, individual memory is superimposed, which connects historical memory with real people's life and makes it easier to be read and perceived.

Memory superposition is to present the individual memory of memory ontology as an important part, and to superimpose the object memory which appears constantly in the course of time. The relationship between human and heritage (material entity) will become stronger and stronger, the relationship between human and heritage (material entity) will become more rich and vivid, and the readability of heritage (material entity) will be greatly enhanced.

3. Juxtaposition of Memory under the Transformation of Cognitive Context

Under the transformation of cognitive context, the display and presentation of national memory and individual memory are the core chapters, which are explained from two perspectives combined with design.

(i) As far as the long-standing heritage is concerned, taking the important historical memory condensed by the central axis of the Great Wall in Sui and Tang Dynasties as an example, this paper illustrates the relationship between individual memory (object) and it, aiming at exploring how individual memory as an object can be juxtaposed and connected with the great historical memory — Let the axis cross our life.

(ii) For modern heritage, Taking Shaanxi old steel mill as an example, this paper expounds the relationship between individual memory (ontology and object) and its relationship, and the display and presentation of individual memory, aiming at discussing how individual memory of ontology is presented in the field, and conveying information to the object — Memory factory

3.1. Let the Axis Cross Our Life.



The city is a living body, and Xi'an, as the ancient capital of the thirteenth dynasty, has a strong readability. Focusing on the axis of Chang'an City in Sui and Tang Dynasties, this paper initiates the thinking and design of the city, combines art and sociological knowledge from the perspective of planning to find opportunities to help people better read the history and reality of the city, so that the disappeared and buried axis and the historical text attached to it appear, so as to make it cross our lives and connect with life. And change people's reading behavior to make our life better.

3.1.1 Historical Background

The past dynasties have left a deep impression on the present layout of Xi'an City, among which the inner historical layers of the present city wall are the most dense. Through the superposition of historical layers, people can clearly realize that the historical memory connected by the axis as the national memory level is very rich. At the same time, we can see that the development and pattern of cities in different historical layers are closely related to the axis, and even have a great impact on the overall planning of Xi'an today. Axis not only affects the development of urban pattern, but also exerts a subtle influence on the life of urban people. As shown in Figure 2.



Figure 2 Axis Background and History Layer Overlay

The author clarifies the specific location of the central axis of Chang'an City in Sui and Tang Dynasties in the cities we live in through the changes of realistic geographical location and historical sites, and then overlaps the historical maps of the Five Dynasties, Song, Yuan, Ming and Qing Dynasties to the realistic cities. It is found that the once 150m wide and 5020m long Zhuque Avenue has been superimposed by urban roads and buildings in reality. In the overlapping of different histories, many memories have been broken or disappeared, among which national and individual memories are inevitable.

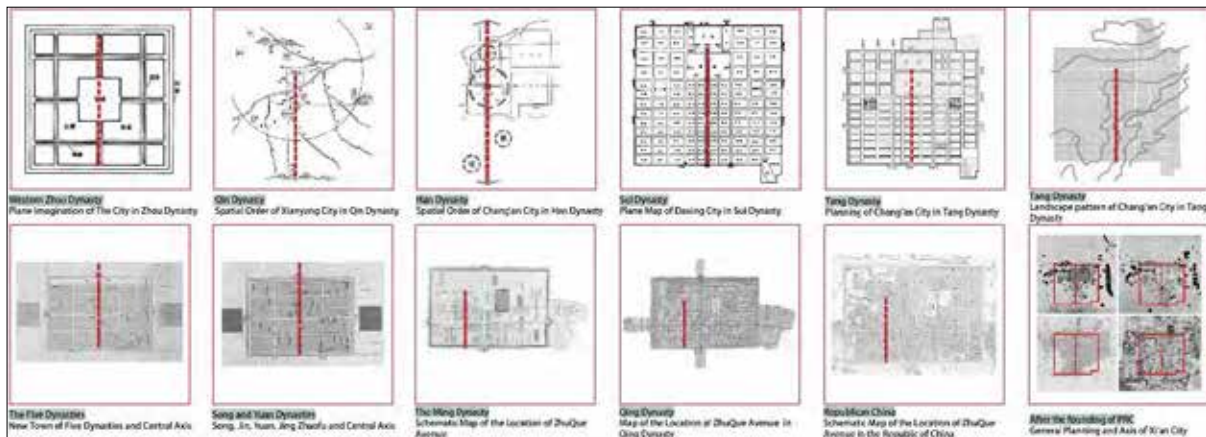


Figure 3 Diagram of Historical Change of Central Axis of Zhuque Avenue

As the ancient capital of the thirteenth dynasty, Xi'an is a famous historical city in the world and the eastern starting point of the Silk Road. From the Western Zhou Dynasty to the Sui and Tang Dynasties, the symmetrical urban pattern developed to the extreme. The axis is the center of Chang'an, which is of great symbolic significance. After the end of Tang Dynasty, the center of civilization shifted and the status of cities declined. Then to the great development of cities after the Republic of China and the founding of the People's Republic of China, cities began to expand on the basis of Ming City, and the central axis of the past gradually lost its former prosperity. As shown in Figure 3.

3.1.2 Evaluation of Historical Elements

The author also evaluates the historical sequence of the material elements (city, square, wall, door, street, etc.) and the non-material elements (characters, events, literature, etc.) that once existed in the corresponding historical position around the axis. As far as the distribution of dots is concerned, it is the history of fragments, that is to say, they remained in the historical layer at that time, did not continue, and were difficult to be perceived, as shown in Figure 4. These historical points appear and disappear in the long course of history like stars, fragments and fragments.

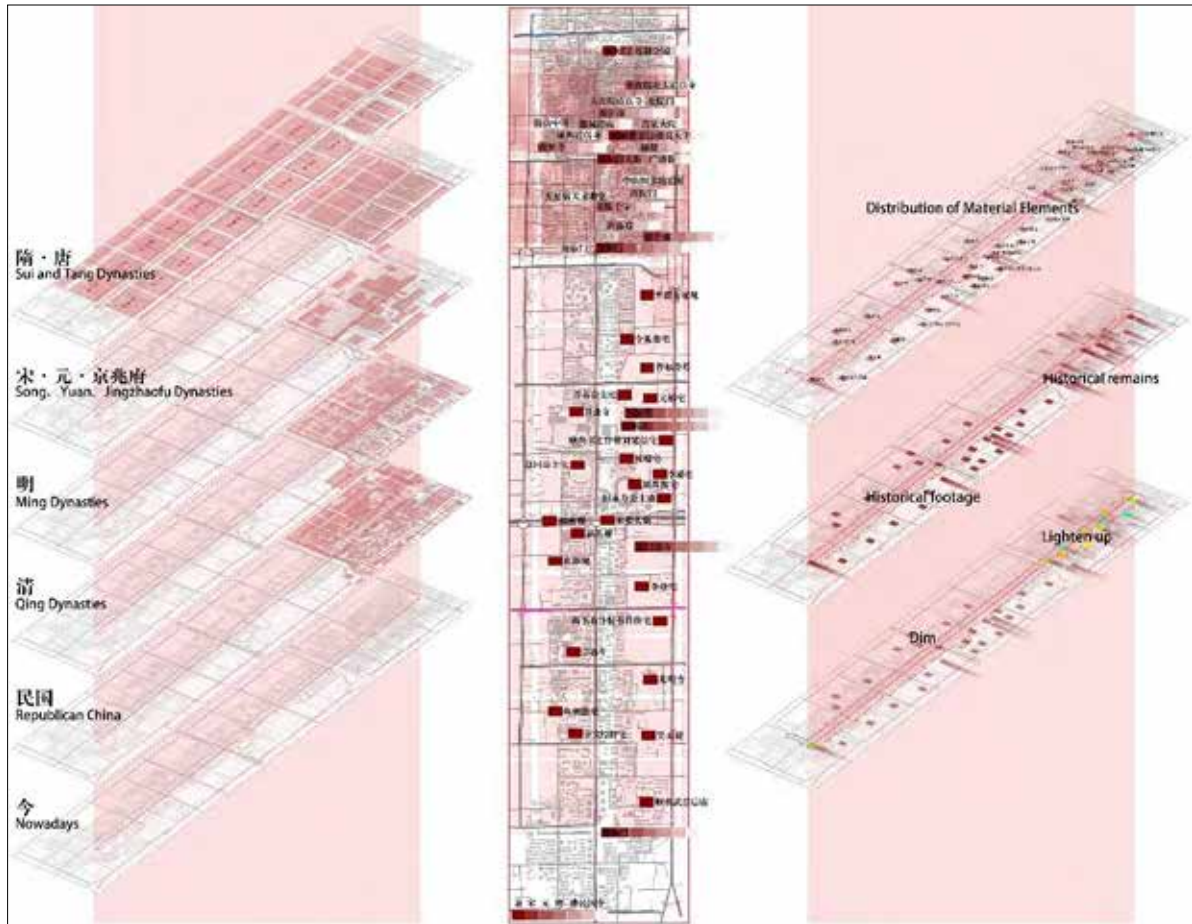


Figure 4 Historical Layer and Element Evaluation and Analysis Map

3.1.3 Realistic Elements

For the realistic elements, the author conducts site investigation on three important nodes on the axis of Chengtian Gate, Zhuque Gate and Mingde Gate. Explain from people's activities:

(i) For Mingde Gate, there is a breath of life on the site of Tang City Wall from morning to night, but people do not know the history. Nobody pays attention to what happened at their feet and beside Yangjia Village.



Figure 5 Mingde Gate Status Photo

(ii) For the Zhuque Gate, the activities under the city wall did indeed take place, but the traces of Chang'an City were nowhere to be found, and people did not think about history.



Figure 6 Zhuque Gate Status Photo

(iii) For Lianhu Park, the place where the Emperor once lived is now a pool of water. People are ignorant of the history of Taiji Palace and Chengtian Gate.

Through site investigation, the author finds that the places on the axis are different, but the cities are the same, and the historical layers are common, but the erosion of nature and human beings has led to the desalination of the axis and the separation of historical heritage and people's lives.



Figure 7 Lianhu Park Status Photo

3.1.4 Design Strategy

(i) Boundary qualification

In the concept of design, first defines the boundary, on the basis of the realistic map, defines the specific position of the central axis of Chang'an City in Sui and Tang Dynasties, and defines the 150-155m wide central axis by two boundaries of East and west. Subsequently, the most intensive eastern boundary intertwined with people's lives is chosen as the leading line to create this "line" in reality, as shown in Figure 8. Finally, the fragmented historical memory and the fragmented Chang'an City of Sui and Tang Dynasties are integrated with the reality by drawing lines, and the boundary is artisticized and presented by means of design.

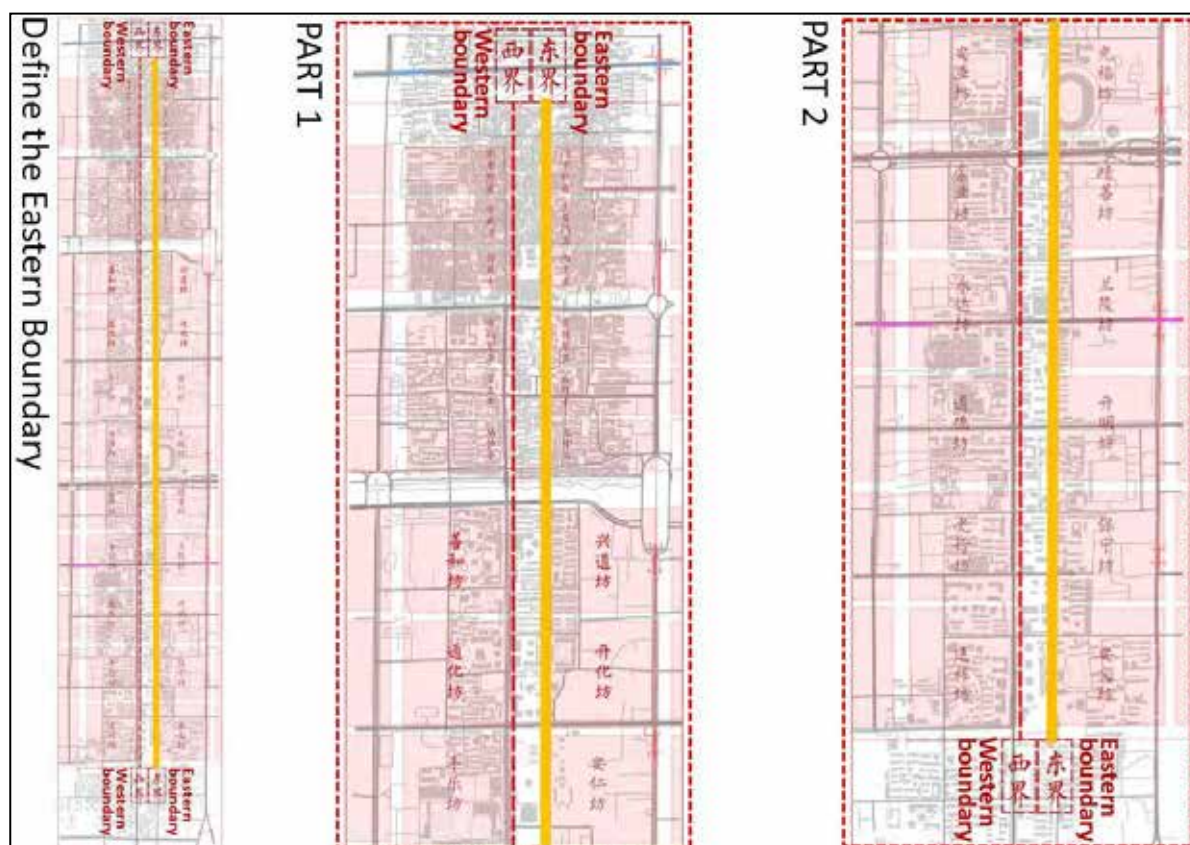


Figure 8 Eastern boundary sketch

Let this thread pass through people's real life, through various scenes. Make people's lives intertwined and present the history that once disappeared.

Through analysis and evaluation, we can find that there are many historical elements on both sides of the axis, but the construction of reality has made most of them fragmented and disappeared. How can these historical elements, namely national memory, be read in modern urban life? In this kind of contradiction interweaving, the author holds the following two points of view: A. To make people re-recognize the fragmented history. B. While preserving the national memory, the individual memory of reality is superimposed, which enables the city to be read and stimulate people's reading behavior. Based on the evaluation of historical elements, historical layer and realistic layer, the concept of "line" integration is proposed. The "line" is used to connect all elements in series, which triggers people's reading of urban memory.

(ii) An Attitude to History

We have no experience of the past history. Inserting a virtual and totally inexperienced central axis and Tang Chang'an City in reality is a great challenge. History is a fragment, or an open or unopened box. It just provides reading opportunities and space. In the moment we enter this box, we will complete a crossing. At the same time, history is critical from a certain point of view, not illusory, thinking about history can hold completely different perspectives, each perspective can continue to deepen. Design itself only provides people with the opportunity to know and understand history, not to render history itself, but as a reminder for people to mark out, show people to think independently, so that history and people's real life contact. To inject new spiritual connotation into the original place

without causing damage or change. To a certain extent, people can resonate with history or find a sense of belonging.

(iii) The Way of Structural Line

A. City Image

This paper focuses on the state of "line" in the city to the perceptible scale, presents it in the way of city image, and makes dynamic city image from the two sections of Zhuque Gate and Little wild goose Pagoda on the axis to express the design. As shown in Figure 9.



Figure 9 City image screenshot

B. The State of "Line"

Through the selection of 50 scenes in reality, the author describes the position and state of the line. "Line" starts from Lianhu Park, crosses Lianhu Park from Chengtian Gate (as shown in Figure 10), then crosses Huifang along Tianjie (Chengtian Gate Street), then crosses communities of different ages along Kaihua Fang (as shown in Figure 11), then crosses Zhuque Community along Xingdaofang, then crosses Xiaoyan Pagoda along Anrenfang, then crosses Second Ring Expressway along Jingshan Fang, and then crosses Yintaicheng along Lanling Fang on Meridian Road. ... The author chooses two interweaving points of life scenes and history to show the state of the eastern boundary from the perspective of human beings, which is also a further expression of the line crossing.



Figure 10 Lianhu Park (Chengtian Gate)



Figure 11 Zhuque Community (Kaihua Fang)

C. Creating "Line"- Behavior Practice

The description of the state of "line" can illustrate that it interweaves closely with people's life and is vivid, and further demonstrates the necessity of the emergence of "line". In order to make people feel the existence of the line, the author selected five typical nodes of Lianhu park (as shown in Figure 12), City wall park (as shown in Figure 13), Zhuque Community, Xi'an Museum (as shown in Figure 14) and the south side of Yintai Ziwu Lu (as shown in Figure 15) to create the real line. The following selected sections record photos for illustration.



Figure 12 Lianhu Park (Chengtian Gate)

Photo Example 1



Photo Example 2



Figure 13 City wall park (Zhuque Gate)

Photo Example 1



Photo Example 2



Figure 14 Xi'an Museum (Anrenfang)

Photo Example 1



Photo Example 2



Figure 15 South Side of Yintai, Ziwu Lu (Lanlingfang)

Photo Example 1



Photo Example 2

We can intuitively feel people's life and reading behavior from these photos. The overall value of this event is to make a historic street in Tang Dynasty fragmented or disappeared coexist with the life of contemporary people today. The emergence of "line" makes life more interesting by adding a little spice. The emergence of "line" really changes people's urban life. The "line" interacts with contemporary life. It juxtaposes individual life with Chang'an City in Sui and Tang Dynasties. The emergence of "line" also changed people's behavior, let people know that when I crossed this "line", I entered the Sui and Tang Dynasties Chang'an City Zhuque Street historical space.

D. Node design

Taking the implantation of 10 nodes as an example, this paper establishes the corresponding reference mode and design template through its text presentation and "line" design method, and establishes the corresponding environment optimization system. The first step is to select the typical nodes, prompt and classify the elements through which the axis traverses, evaluate the different types of space, and then determine the typical nodes and design them as an example. As shown in Figure 16.

The selected nodes are the green space of Lianhu Park, the pedestrian space on both sides of West Street, the public green space of Nanyuanmen, the Zhuque Gate Section of Huancheng Park, the courtyard space of Zhuque Community, the Xi'an Museum, the west square of Shaanxi Stadium, the reading Plaza of Xi'an Jiaotong University and the central green space.

The spatial content of "line" is extremely rich and complex. It can not be presented by only a few nodes. The following scheme is only an example design of nodes.

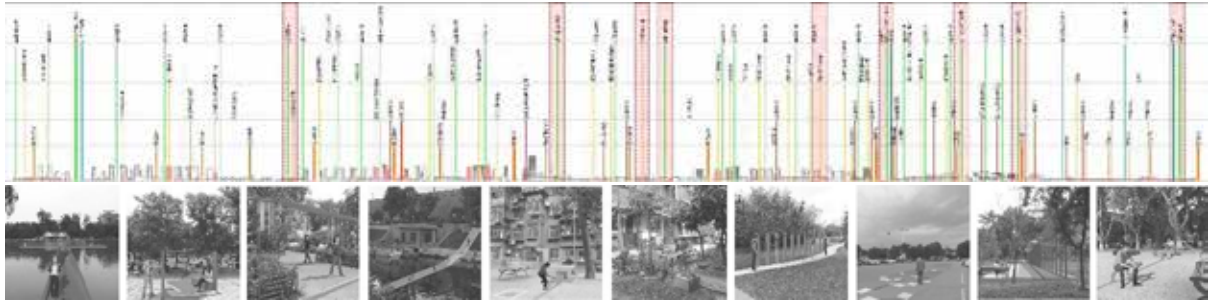


Figure 16 Node Selection and Node Design Diagram

3.1.5 Brief summary

Author does not think this design is complete. What is presented now is just an example. The author through the relevant design of the central axis of Suzaku Avenue, even in discussing such a relationship. Axis does not pass through the city, but through our life. A forgotten historical axis is actually hidden in our life, but it is shielded and buried. The function of "line" is to make this disappeared and buried axis appear and connect with life. "Line" should be passed through our life. The design focuses on the description of real life. Through the "line" implantation, we can give them a new spiritual and cultural connotation through a line, which is otherwise insipid and unrelated. It gives the real life a new thing, enriches the real interest and enhances the participation of the crowd.

3.2. Memory factory

In the cities where we live today, changes are happening every day, and the speed of urban development and expansion is getting faster and faster. At the same time of demolition and construction, individual memory is perishable. But the city is not a museum, and we can not regard the city buildings as cultural relics to store and display. Industrial heritage is the embodiment of urban history. We hope to preserve the unnoticed architectural remains in the city and excavate the historical memory behind them.

The old steel mill is an industrial site, which carries a memory story of many people. But it was gradually forgotten, so we went to find the story behind the traces of the steel mill, designed to present these texts, let people read the past and present of the old steel mill.

3.2.1 Historical background

The creative park of Xi'an Old Steel mill, formerly Shaanxi Steel mill, was founded in 1958 and reorganized in Dalian Steel Works. It reached its peak in the 1980s and produced a variety of military special steels. But with the country's economic reform, productivity declined, insolvency, and a wave of laid-off. It was declared bankrupt in 2002 and acquired by Huaqing Group. After the acquisition, most of the land in the South was used for residential construction. The remaining land was set up in Huaqing College. The steel wire workshop in the original factory area was retained and transformed into today's creative park. As shown in Figure 17-18.

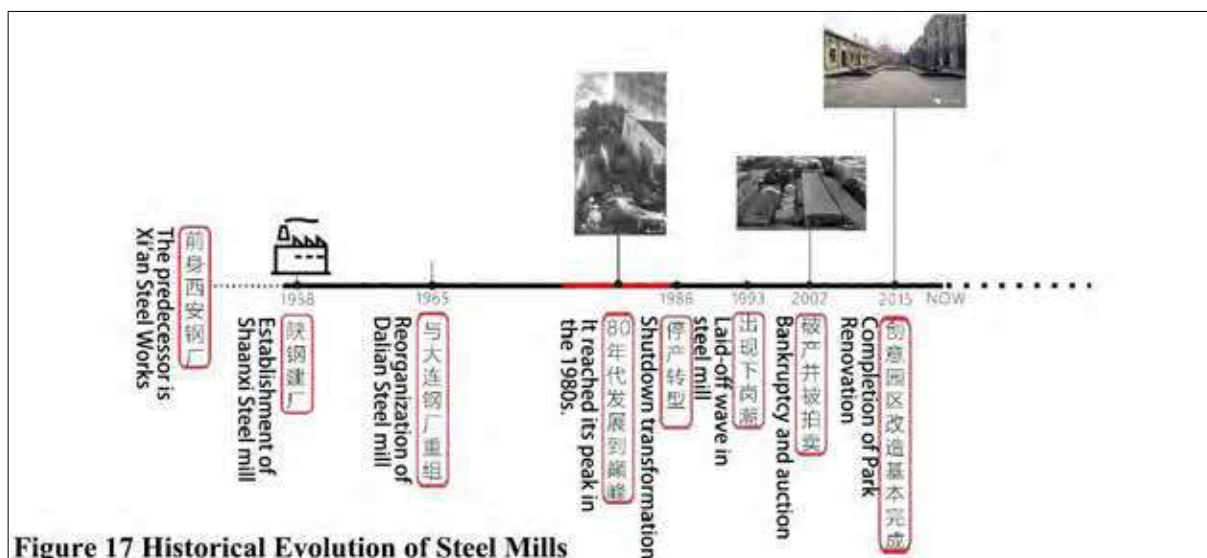


Figure 17 Historical Evolution of Steel Mills

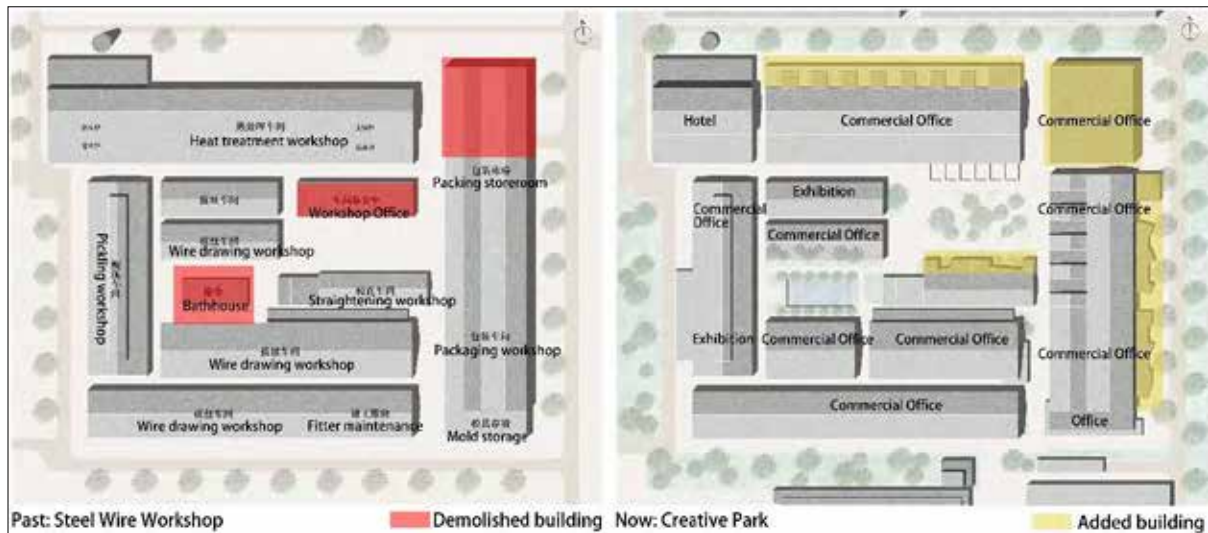


Figure 18 Contrast between the past and the present in steel mills

3.2.2 Elements of History and Reality

(i) Sites and events

For physical entities in the site: buildings, waste equipment, trees, and traces. These things are visible and tangible in the field. At the same time, collecting old photos, objects, newspapers, books, awards and so on, they all bear the memory of the times and individuals, which is what we need to present.

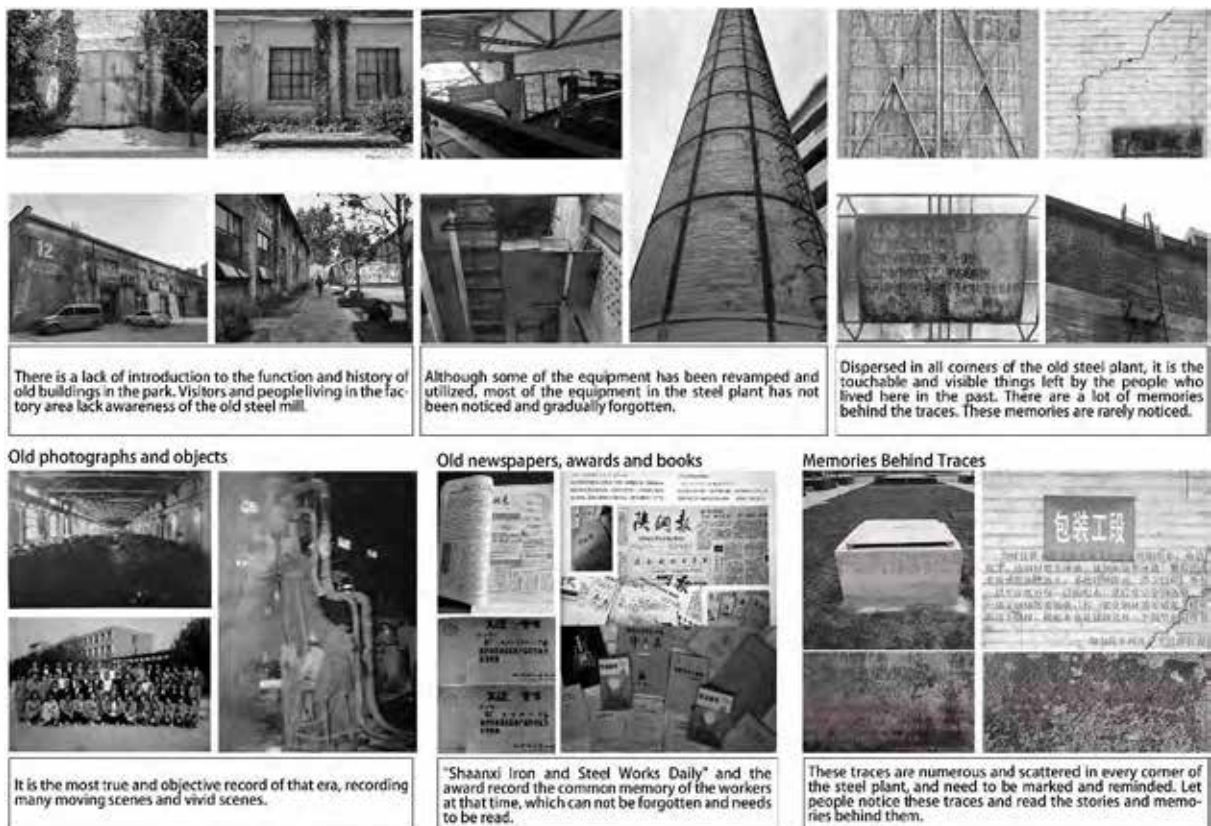


Figure 19 Sites and events

(ii) Traces

For these traces scattered in every corner of the steel plant, they all bear the memory of different people, but they are ignored by people. We have found 102 such traces, which have been endowed with texts through a large number of sociological surveys and interviews. The following figure is an example, as shown in Figure 20-21.

Heritage and people's real life are intertwined, and the memory they bear is easily forgotten by us. It is presented through text mining and subsequent design. Connecting the past memory with the reality, whether the memory itself or the object can be in the same memory field to dialogue with the historical heritage.

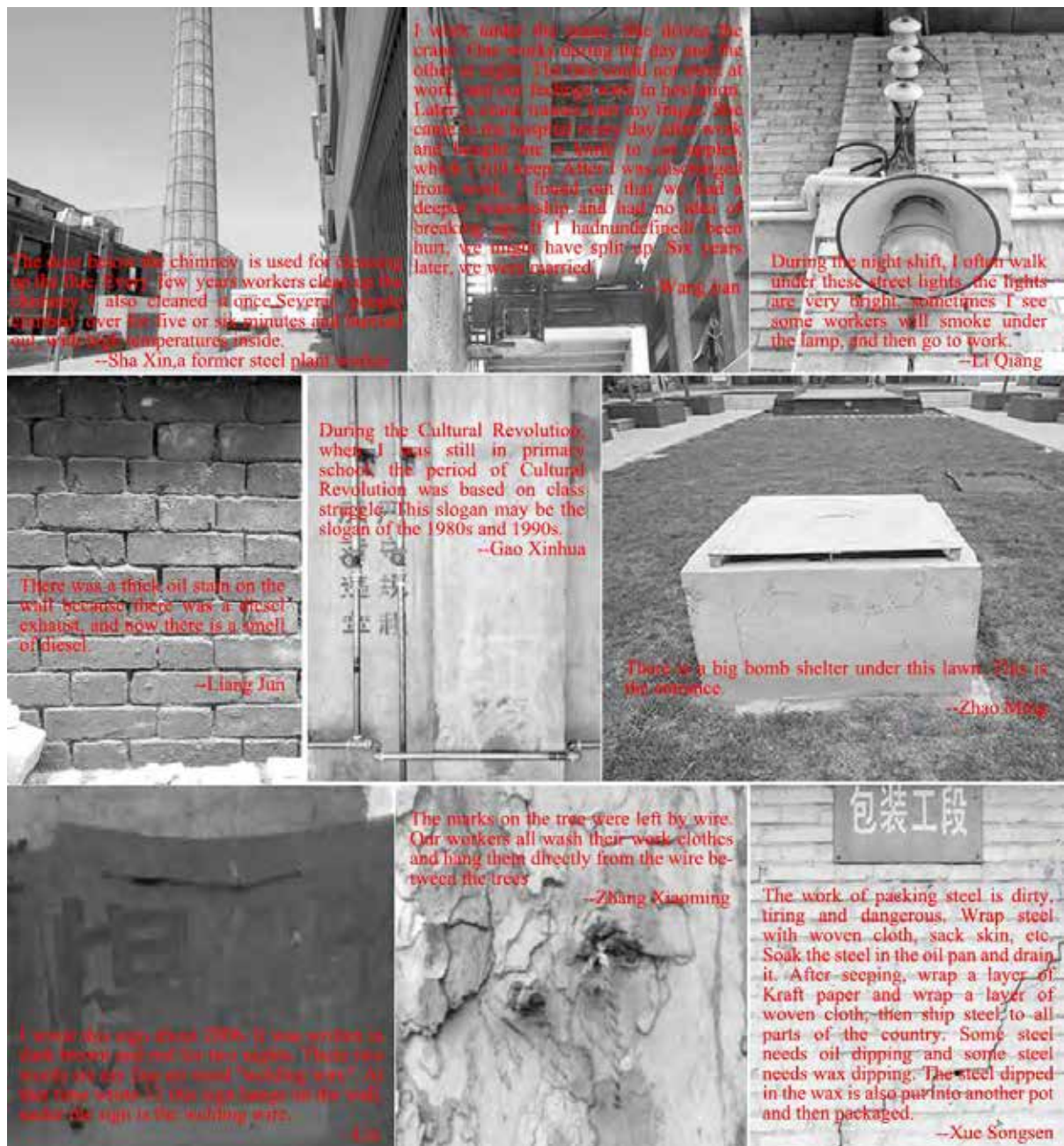


Figure 20 Traces and Text Examples

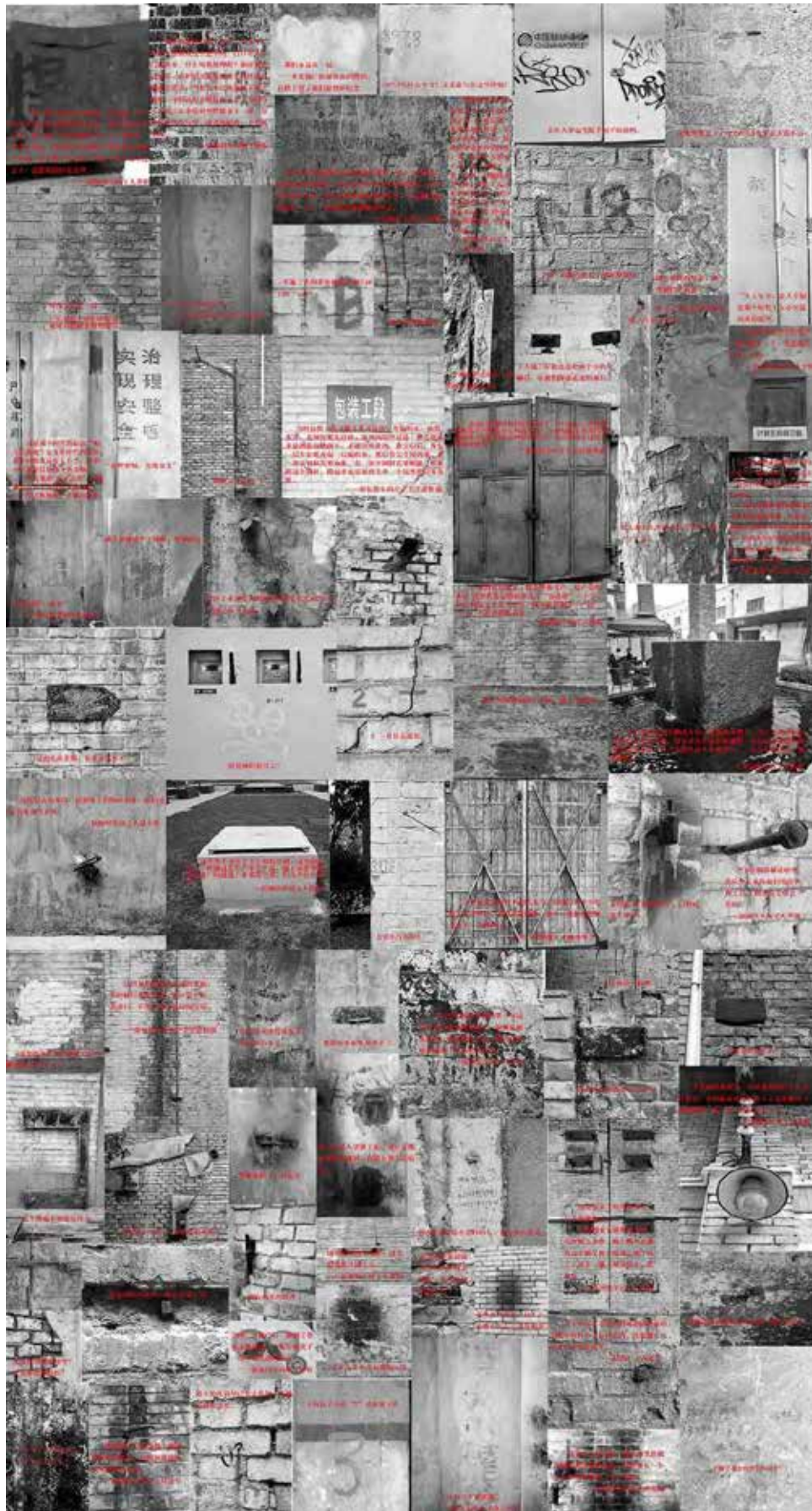


Figure 21 Traces and Text Examples

3.2.3 Design strategy

These traces are scattered in every corner of the steel plant and are particularly dispersed. Through the identification catalogue system, history and reality are connected in series, the red line identification system is used to connect and present the historical elements (as shown in Figure 21), and the yellow line identification system is used to connect the realistic elements (as shown in Figure 24).

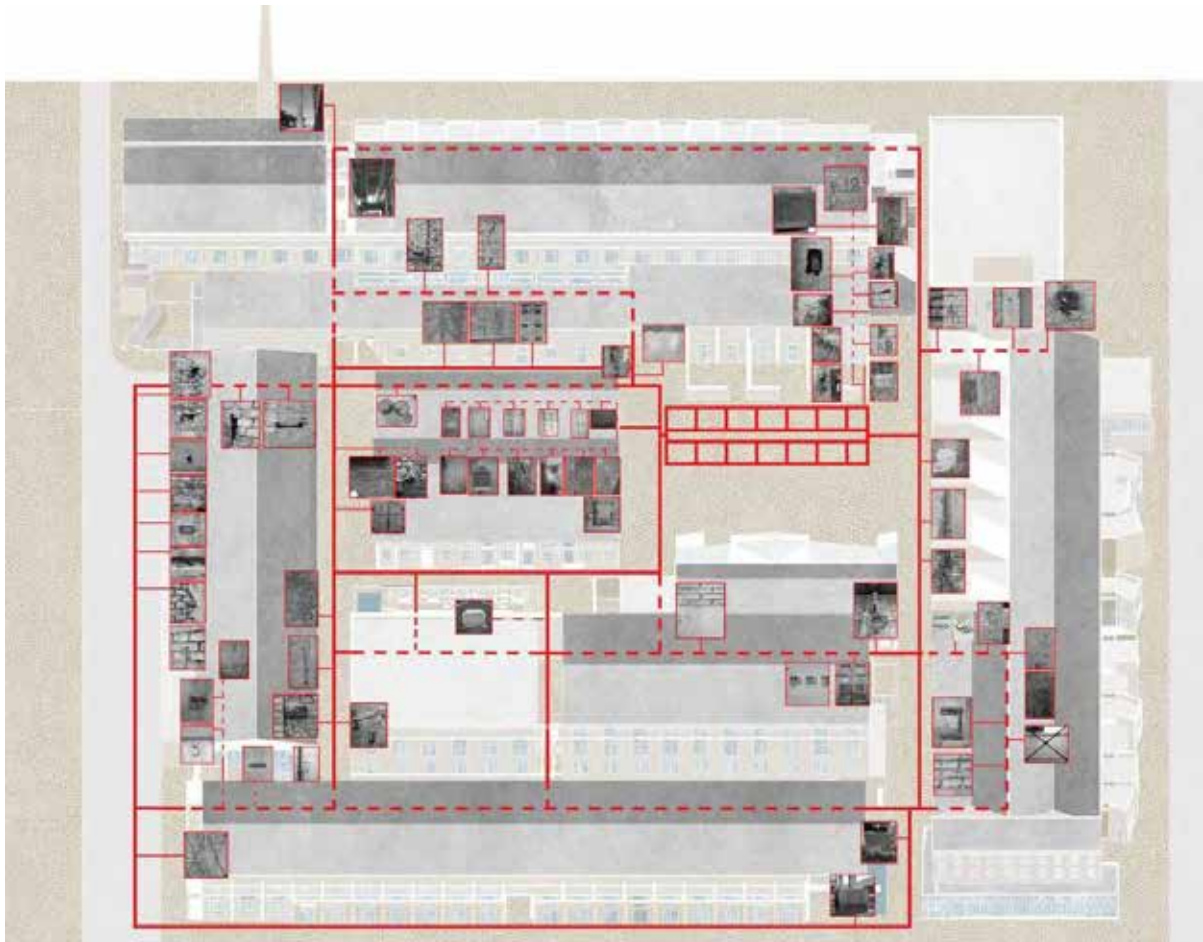


Figure 21 Catalogue of Linear Identification of Historical Elements



Figure 22 Sample node design

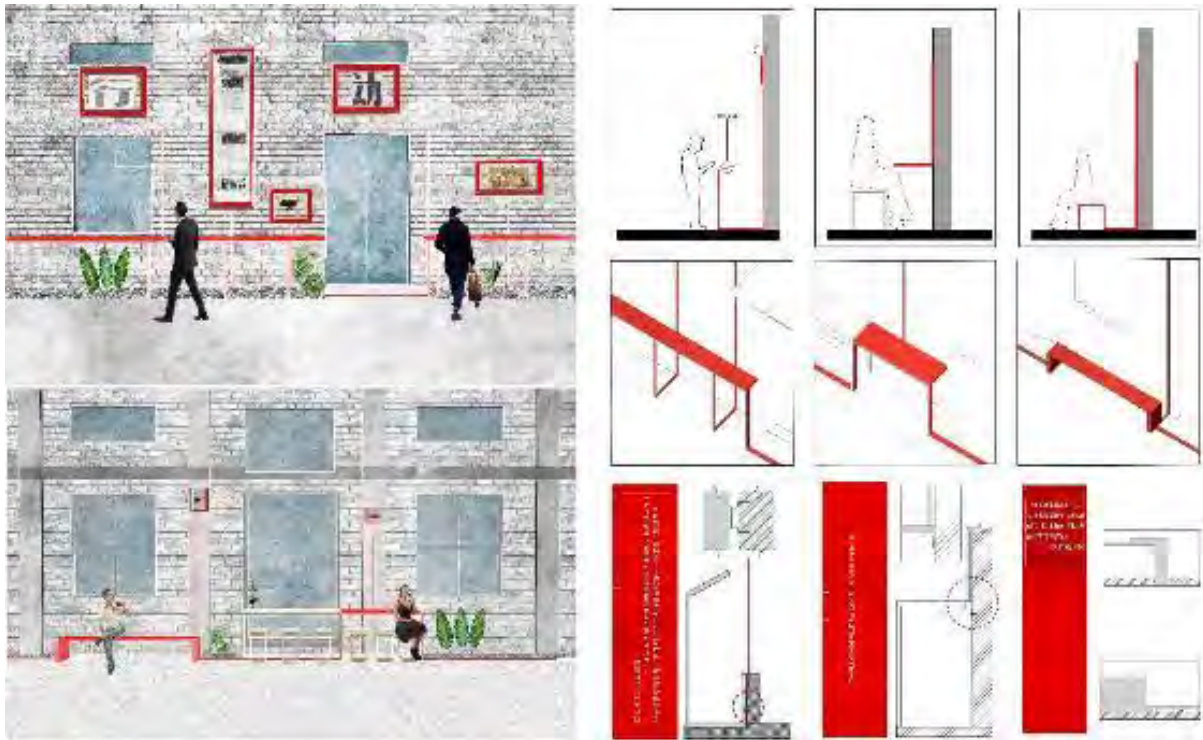


Figure 23 Design and construction of joint as an example

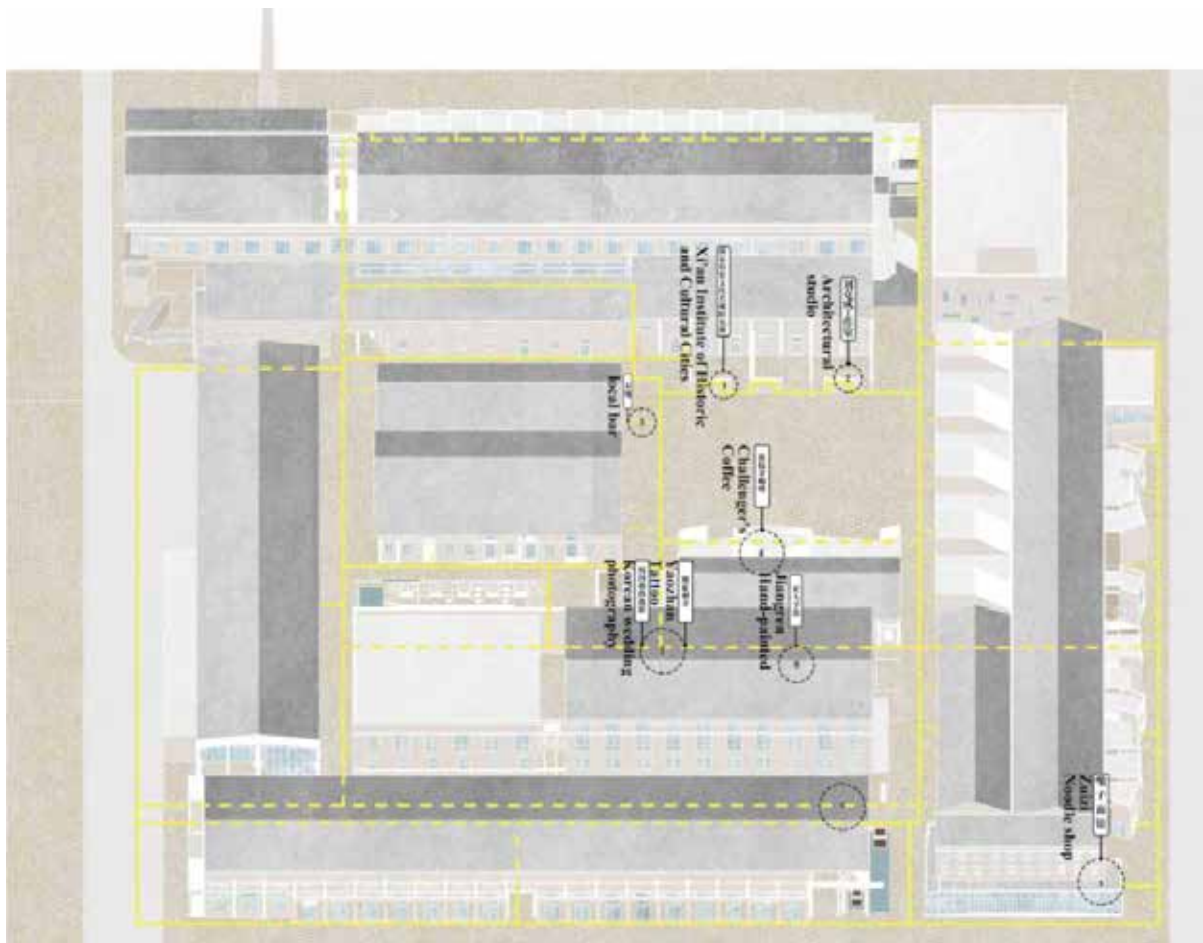


Figure 24 Catalogue of Linear Identification of Realistic Elements

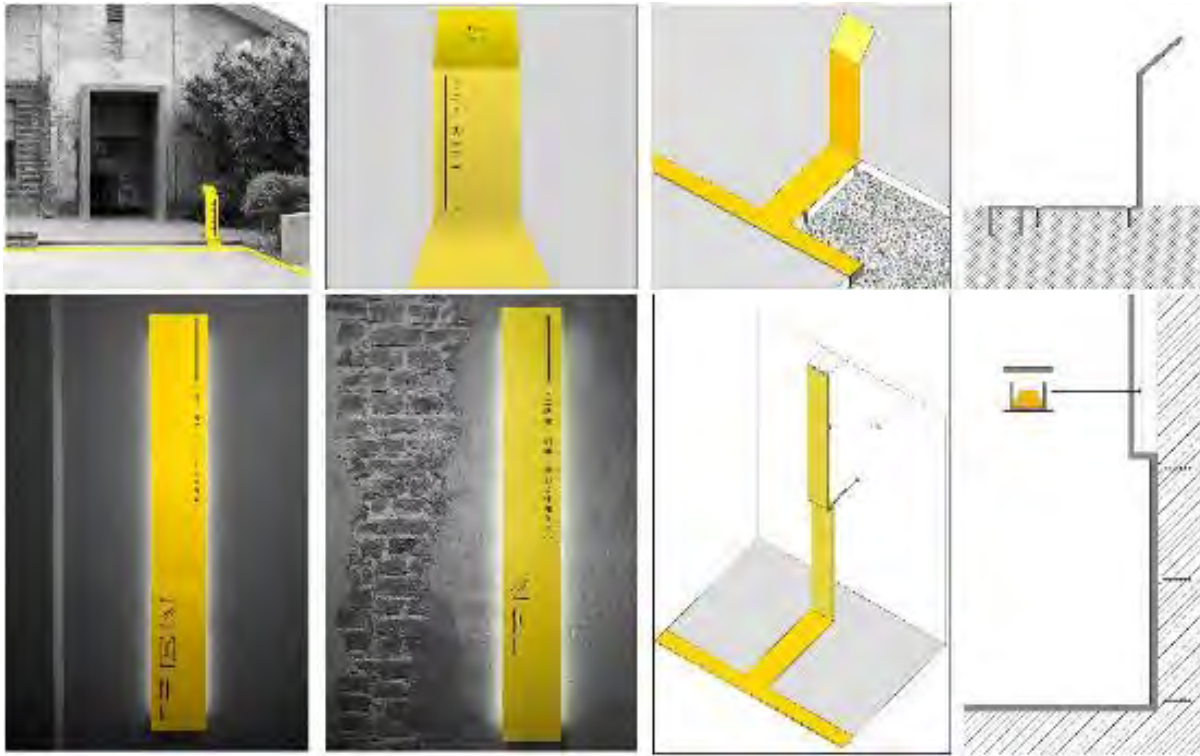


Figure 25 Design and construction of joint as an example

3.2.4 Brief summary

In the process of urban development, many things will be forgotten and discarded, along with the disappearance of our city's memory and emotions. Each individual has his or her own memories of the past. As time goes on, these memories will gradually disappear. Old steel mills used to be factories, with nearly 10,000 people working there. There were many people's memories and feelings. Later, more than half of the factories were demolished, and the remaining parts are now transformed into creative parks. Will Creative Parks continue to exist in the future? We don't know, but we hope to make these buildings warm and emotional by excavating historical memory, and provide others with a model or ideas to solve the disappearance of memory in urban change. Our generation does not forget the past generation, and the next generation will not throw us into the abyss of forgetfulness.

4. Conclusion

Memory superposition makes it easy for individual memory to produce more intersection and strengthen direct or indirect connection with this important historical memory. It is intended to express and strengthen this idea through such design. It is also a criticism of the traditional way of heritage protection to some extent.

From a critical point of view, first of all, we should talk about the recognition of heritage ontology. For the recognition of cultural heritage, professionals naturally need not say much about it. Through archaeological discoveries and long-term research, experts and scholars will have a more comprehensive and systematic understanding of it. However, the way non-professionals perceive cultural heritage will first be based on their own knowledge accumulation. People may have some

knowledge of important world cultural heritage. For most heritage sites, people are in a more embarrassing situation. There is a strong sense of distance between people and heritage, which is often caused by time and space. It is a pity for heritage protection that people will lack the interest to have more knowledge of it and the heritage itself is hard to be perceived.

Through the selection of individual memory and major historical memory, this paper analyses and interprets them from two aspects of theory and design, and on this basis, supplements the relevant ideas, methods and principles in heritage protection and display. The purpose of the design method is to explore a contemporary way and means to integrate historical information into people's lives and make it interwoven with people's lives. This is not only confined to architecture, urban planning or heritage conservation, but also should be interdisciplinary and multi-disciplinary. Under transformation of cultural heritage cognitive context, the emphasis on individual memory is intended to trigger the recognition and thinking of individual memory, and to connect and construct the relationship between individual and heritage through memory. In such a context, we recognize individual memory from the perspective of heritage protection. While the historical heritage is recognized, individual memory is superimposed to connect historical memory with human life.

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