A study on the memory value of industrial heritage based on space narrative - a case of urban renewal in Shanghai

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\textbf{Abstract.} When the process of urban renewal is accelerating, the issue of preservation and utilization of cultural heritage in cities, particularly, the preservation and adaptive reuse of industrial heritage has sparked enthusiastic discussions in academia. Industrial heritage is the physical carrier symbolizing industrial civilization, and its physical presence is often the focus of people’s attention. The underlined historical, scientific, and artistic values, especially the memory and emotional values, namely its intangible value as the place spirit of industrial heritage, are often not given enough attention. However, these values are becoming increasingly important in shaping urban culture. Taking the preservation and adaptive reuse of industrial heritage in Shanghai in recent years as an example, this paper explores taking the intangible memory value of industrial sites as a narrative text to construct a narrative space for interpreting the memory and emotion of urban culture and to inherit industrial culture and place spirit. The adaptive reuse of industrial heritage will perpetuate and create new memory values through space narrative, preserve the city’s historical features, and shape the urban culture.

1. Introduction

Urban renewal is inextricably intertwined with urban development. Urban renewal in Western cities has experienced a change from focusing on a single spatial area to the whole city in its plan and development. Its transformation has changed from large-scale demolishing and rebuilding to a progressive transformation that considers local realities and focuses on preserving the city’s cultural heritage and historical environment. Eventually, it has shifted from merely improving the physical plane of urban efficiency to focusing on economic benefits and in the meantime striking a comprehensive balance between social values, people’s interests, and sustainable development.

Urban renewal in China, compared to Western cities, exhibits the features of state guidance and holistic planning. This is particularly obvious in urban planning, in which government departments are increasingly focusing on forward-looking and predictive planning. Simultaneously, the Five-Year Plan makes institutionalized arrangements for urban renewal as well. As urban renewal accelerates, the conflict between the preservation and utilization of cultural heritage in cities is becoming more and more intense. According to the urban data from the National Bureau of Statistics, China’s urbanization rate had grown from 10.64% in 1949 to 65.22% in 2022. While China’s cities are growing rapidly, it can be noticed that there are losses and confusion behind the achievements. At present, cities are homogenized. Behind the problem lies the tangle and game of memory inheritance and fragmentation, heritage destruction and protection, cultural continuity, and economic development. When the cultural heritage, which carries the “age value” and “historical traces” in the urban historical environment, is replaced by new mass construction and functional planning, urban memory, and urban distinction gradually fade away. The urban landscape has presented a detachment and imbalance of city, memory, and culture.

In the context of urban renewal, industrial heritage is an important cultural heritage resource that requires public concern. In 1972, the 17th Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) in Paris approved the Convention concerning the Protection of the World Cultural and Natural Heritage, which defined the modern meaning of cultural heritage. “Cultural heritage” means monuments, groups of buildings, and sites of “outstanding universal value” from the point of view of history, art, or science. The state shall take responsibility for heritage inheritance. Cultural heritage is a significant cultural resource and a component of cultural competence for a region, a nation, or a country. For any nation, cultural heritage carries its history, accumulates its wisdom, and witnesses its history. It is the spiritual source and physical carrier of national identity and the nation’s strength.\textsuperscript{[1]}

Industrial heritage, as a cultural resource, is the physical carrier of the industrial civilization symbol. It not only contains the material culture but also carries the spiritual culture. Its historical value, scientific value, and artistic value are arousing public attention. Especially its
intangible form of memory and emotional value as the aesthetic value of industrial heritage is becoming more and more important in the shaping of urban culture. The knowledge of its memory and emotional value helps to understand the city’s development and cultural accumulation in a specific historical period. Cultural heritage is an important part of the city’s cultural characteristics and style, which can enhance the residents’ cultural identity and self-confidence and strengthen the city’s soft power.

2. Study on memory theory of industrial heritage

2.1 Origin of Memory Theory

The study of memory was initially introduced in psychology, referring to the process of encoding, storage, and retrieval of past experiences by the brain. From a macro perspective, the study of human memory can be divided into four theoretical dimensions, including “psychological study”, “collective memory study”, “social memory study” and “cultural memory study”. Theoretical studies in these dimensions have advanced memory study, improved the memory theory system, and widened the development of memory study in interdisciplinary fields—covering sociology, archaeology, literature, history, aesthetics, and culture studies. As to the study of industrial heritage’s social memory value, the Western “memory theory” study provides important enlightenment and reference as well.

In sociology, Emile Durkheim was the pioneer to introduce the concept of “collective effervescence” in his book The Elementary Forms of the Religious Life, arguing that through memory sharing, the richer the content of people’s interpretation is, the more objective and accurate their retrieval would be[2](Durkheim, 1999). In the 1920s, the French scholar Maurice Halbwachs (1877-1945) advanced this concept in his book The Collective Memory and distinguished between “individual memory, collective memory, and historical memory”. He argued that socially constructed memory, influenced by social circumstances and other factors, is “the process and result by members of a particular social group sharing past events”[3](Halbwachs, 1992). In 1970, the French historian Pierre Nora linked collective memory to French history from a historical perspective. In Sites of Memory, he pointed out that geographical symbols, functions, and physical spaces are a reflection of national identity and collective memory[4](Nora, 1989).

Although the study of memory socialization had long been underway, it was not until the 1980s that sociology began to explore memory in depth. Paul Connerton was the first scholar to suggest that social memory can be obtained through ritual performance and bodily practices. He highlighted the importance of bodily practices for social memory’s creation and argued that important celebrations and rituals play a crucial role in the formation and development of social memory[5]. The German scholar Jan Assmann and his wife Aleida Assmann further divided the collective memory proposed by Habwach into cultural memory and communicative memory[6]. Among them, communicative memory is the memory formed in the process of mutual communication and interaction among individuals. Whereas cultural memory highlights the essential focal points of past events, which are specific and can be reconstructed. Memory does not form automatically but is created by culture. Cultural memory depends primarily on various media for storage and transmission, such as texts, symbols, signs, and rituals.

It can be seen that as memory study transcends the scope of the human brain, beginning with Habwach’s theory of collective memory, several relevant theories have emerged, including social memory, cultural memory, public memory, national memory, official memory, historical memory, urban memory, and traumatic memory. Although these different memory theories differ in content, they all have explicit social attributes and complement each other theoretically.

2.2 Turning Point in Memory Study of Industrial Heritage

Studies on the renewal of industrial heritage often concern the protection, development, and utilization of industrial heritage’s physical buildings and structures. The effect of adaptive reuse of industrial heritage from the perspective of architecture and space was remarkable. However, it still revealed a problem that cannot be ignored: the disappearance of place memory and place spirits. The focus of industrial heritage study gradually turned from mainly focusing on the preservation of physical carriers to emphasizing their memory and emotional value. To some extent, this change was influenced by relevant Western sociology studies during the same period. Memory theory in sociology was introduced into the study of industrial heritage, which brought new perspectives and prompted the emergence of new research directions such as heritage criticism and heritage manufacture. These studies argue that heritage is essentially a process of intangible culture production that aims to evoke human memory, construct identity and enhance local attachment, and so on.

Scholar Laurajane Smith defines heritage as a dynamic process that includes a series of events that occurred in specific places or spatial sites. When these events are significant and remembered in history, these places become heritage sites that carry people’s memories[7]. Therefore, protecting industrial heritage is not only the preservation of physical carriers, but also related to people’s memories and emotions, and has profound cultural significance. In the critical studies of heritage, scholars’ view is that heritage is a cultural and social phenomenon. Memory and identity are very important. Specifically, Raphael Samuel notes that heritage is not merely a static existence, but involves subjectively political coordination of identity, place, and memory. This indicates that heritage is essentially an immaterial form that is both an existence and a process. In this process, individuals, organizations, or states can discover values from heritage, combine memories and emotions, and obtain a sense of identity and belonging[8].
3. Space narrative of Shanghai’s industrial heritage that introduces the mnemonic symbol

With the extension of industrial heritage’s memory theory, theoretical studies of the mnemonic symbol, place memory, and place spirits are applied in the renovation practice of industrial heritage. Through symbols that contain industrial history and culture, the mnemonic symbol in industrial heritage evokes people’s memories and constructs aesthetic value and sensual meaning. Memory exists in places. Then the mnemonic symbol in places evokes the place memory of industrial heritage through physical carriers and emotional experiences, forming a sense of identity and belonging. The mnemonic symbol creates a unique space narrative through certain narrative expressions, thus forming the place’s spirits.

3.1 Development of Space Narrative Theory: Narrative’s Turning Point for Space

Space narrative is based on narratology theory. Its study subjects are “narrative space” and “space narrative” respectively. The former one “narrative space” is an associated and reorganized space relationship that is mainly based on the elements of literature, painting, film, and theater, combining time and space. The latter one “space narrative” refers to the way of using the physical elements of space as a narrative media to express the spirit and meaning of places and stimulate their experiences through the creation of urban space nodes. Space narrative theory is explained in terms of the interaction and relationship between space and narrative[9]. The space narrative theory is deeply studied because it is not only concerned with physical space and social space but also the interaction among human memory, psychological feelings, and various elements. The creation of physical space, combined with social space that deeply influences visitors’ psychological feelings, can achieve the purpose of enhancing the meaning of urban space[10].

In the 1940s and 1950s, narratology was born in the Western country, and the evolution process from structuralism and formalism to classicism. Then, under the widespread social concern brought by the criticism, it developed from classicism to post-classicism which has diverse characteristics. In the 1960s and 1970s, when scholars in social science, humanities, and philosophy made a breakthrough in the understanding of “space”, narrative reached the turning point for space. The narrative’s turning point for space is mainly manifested in two aspects: literary space narrative and urban space narrative. In terms of urban space narrative, Western studies focus on landscape and architectural space narrative and urban space narrative, Chinese studies focus on landscape space narrative, urban space narrative, and architectural space narrative.

3.2 Space Narrative of Industrial Heritage in Shanghai’s Urban Renewal: A Memory Fusion of Cultural and Historical Narrative

Shanghai is one of the birthplaces of modern Chinese industry, commerce, and finance. There is a rich historical and cultural heritage, such as various historical and cultural landscape areas, excellent historical buildings, and modern industrial sites. The modern industrial heritage is one of the indispensable historical and cultural heritages in the city’s development. They condense the trajectory of Shanghai’s industrial civilization, the historical story, and the era veining since the 1820s, and are a precious cultural heritage of the city. Louis Mumford points out in his book The City in History, “Since the rise of the city, it has had a special structure designed to ‘store’ and ‘transmit’ the fruits of human civilization. It is dense and compact enough to accommodate the greatest number of facilities in the smallest space. At the same time, it can expand its structure to accommodate the changing needs of social development and thus preserve the accumulated social heritage”[11]. Mumford regards the city as a container for culture, a container that can realize preservation through storage on the one hand, and the continuous transmission of culture on the other. Not only the cultural transmission of cityscapes, architecture, and monuments themselves but also their imprint embedded in art, literature, film, and other narrative texts, the cultural heritage, historical narrative, and lifestyle of the city all exhibit the civilizational nodes of human history.

With the decay of Shanghai’s productive functions and the process of de-industrialization, the industry is gradually being replaced by modern services and creative industries. The Burra Charter in Australia states that there is a very important principle in the renovation of industrial buildings: adaptive reuse - utilizing the space by exploring its applicable function is the best preservation of the space. Since the end of the 20th century, when the trend of reconstructing artist warehouses along Suzhou Creek started, the adaptive reuse of industrial heritage in Shanghai has been going on for more than 30 years. Examples are the M50 on Moganshan Road, the renovation of the 1933 Old Workshop, the renovation of Warehouses SoHo along Suzhou Creek, the Bridge 8 Creative Park, Shanghai Sculpture Space that transformed from Shanghai No. 10 Steel Works, and the renovation of the Shanghai Brewery (Table 1.). The Regulations on the Protection of Shanghai’s Historical and Cultural Landscape Areas and Excellent Historical Buildings promulgated by the Shanghai Government put forward measures for the protection of Shanghai’s excellent historical buildings. Since 1989, Shanghai Government has announced the list of five batches of excellent historical buildings. Among the fifth batch of excellent historical buildings announced in 2015, there are 20 industrial buildings, accounting for approximately 4.7%. In these five successive batches of 64 industrial buildings, most of them adopted diversified adaptive reuse models, such as transforming into museums, creative industry clusters, business offices, commercial areas, etc. For example, the former site of the repair shop of the Shanghai Aircraft Factory was transformed into the Yuz
Museum, the former site of the Beipiao Matou was transformed into the Long Museum\[12\], and the Nanshi Power Plant was transformed into the Power Station of Art\[13\], etc. (Table 1.).

In 2002, Shanghai launched a comprehensive strategy to develop both sides of the Huangpu River. Combined with the opportunity brought by the 2010 World Expo, a large urban cultural event, the planning of the World Expo Park transformed the overall layout of the functions on both sides of the Huangpu River\[14\]. A large number of industrial buildings and their historical locations were reused and redeveloped to continue and flourish their space characteristics and cultural heritage in the post-Expo period. With the continuous progress of waterfront development and reuse in the Xuhui Riverfront, Yangpu Riverfront, and North Bund areas, the overall function of the old industrial areas of the Huangpu River was transformed. In addition to the reuse of industrial buildings along the Huangpu River and Suzhou Creek, the practice of industrial heritage preservation and reuse has also increased in various districts and counties of Shanghai, especially in Yangpu District, Hongkou District, and the northern part of Jing’an District (Laozhabei), where industrial buildings are concentrated (Table 1.). Moreover, the annual Shanghai Urban Space Art Season, which began in 2017, links the time of past and future, and bridges the space between industrial heritage’s architectural interior space and urban public space, through cultural events (Table 1.). Various space narrative carriers, such as literature, images, video, and sculpture, have enriched the city’s historical narrative and lifestyle.

### Table 1. Cases of Preservation and adaptive reuse of industrial heritage in Shanghai

<table>
<thead>
<tr>
<th>Industrial Heritage</th>
<th>Address</th>
<th>Built Time</th>
<th>Project</th>
<th>Current Status of the Project</th>
<th>Development Time/Type</th>
<th>Developer and Designer</th>
<th>Protection Level and Adaptive Reuse Model</th>
</tr>
</thead>
<tbody>
<tr>
<td>New China Textile Co., Ltd. Former Site</td>
<td>No.50 Moganshan Road, Putuo District</td>
<td>1917</td>
<td>M50</td>
<td>2003/Cultural Creative Industrial Park</td>
<td>Government-Enterprise Cooperation</td>
<td>Registered immovable cultural relic in the third archaeological survey in Shanghai</td>
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<tr>
<td>Shanghai Automobile Brake System Factory</td>
<td>No.8 Jiangdu Middle Road, Luwan District</td>
<td>1949</td>
<td>Bridge 8</td>
<td>2003/Cultural Creative Industrial Park</td>
<td>Government-Enterprise Cooperation/HMA Architects &amp; Designers</td>
<td>Registered immovable cultural relic in the third archaeological survey in Shanghai</td>
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<tr>
<td>Joint Savings Bank Warehouse Former Site</td>
<td>No.21 Guangfu Road, Jing’an District</td>
<td>1921</td>
<td>Shanghai Sihang Creative Warehouse</td>
<td>1999/Cultural Creative Industrial Park</td>
<td>Cultural and Creative Development Corporation / Jidong Liu</td>
<td>Excellent Historical Buildings</td>
<td></td>
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<tr>
<td>Joint Savings Bank Warehouse Former Site</td>
<td>No.22 Guangfu Road, Jing’an District</td>
<td>1921</td>
<td>Shanghai Sihang Warehouse Battle Memorial</td>
<td>2015/Museum</td>
<td>Government Department / Shanghai Architectural Design and Research Institute Co., Ltd.</td>
<td>April 4, 2014, Shanghai Cultural Relics Protection Site, Excellent Historical Building</td>
<td></td>
</tr>
<tr>
<td>Beipiao Matou for Coal Transportation</td>
<td>No.3398 Longteng Avenue, Xuhui District</td>
<td>1950</td>
<td>Long Museum (West Bank)</td>
<td>2014/Museum</td>
<td>Commercial Companies/Atelier Deshaus Yichun Liu</td>
<td>Long Museum (West Bank), the former site of Beipiao Coal Matou retains a 110m-long coal hopper.</td>
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<tr>
<td>Shanghai Ministry of Industry Bureau Slaughterhouse Former Site</td>
<td>No.10 Shajing Road, Hongkou District</td>
<td>1933</td>
<td>1933 Old Workshop</td>
<td>2006/Cultural Creative Industrial Park</td>
<td>Government-Enterprise Cooperation/PPR Engineering Design and Research Institute Chongxin Zhao, etc.</td>
<td>Shanghai cultural relics protection site and excellent historical building. 2004, Hongkou District cultural relics protection site.</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>Year</td>
<td>Museum/Department</td>
<td>Description</td>
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<tr>
<td>Shanghai No. 10 Steel Works, Cold Rolled Strip Workshop Former Site</td>
<td>No.570 Huaihai West Road, Changning District</td>
<td>1956</td>
<td>Shanghai Sculpture Space</td>
<td>2005/Museum Government Department Shanghai Cultural Relics Protection Site/ In the reuse of industrial heritage, Shanghai Sculpture Space strives to balance use while maximizing the preservation of the building's original structure.</td>
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<td>Nanshi Power Plant Former Site</td>
<td>The West Bank of Expo Park</td>
<td>1897</td>
<td>Power Station of Art</td>
<td>2006/Museum Government Department/Original Design Studio Ming Zhang and Zi Zhang Registered immovable cultural relic in the third archaeological survey in Shanghai</td>
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<tr>
<td>Huafeng Cotton Mill and Greater China Cotton Mill Former site (Guomian No.8 Factory)</td>
<td>No.258, Songxing West Road, Baoshan District</td>
<td>1919</td>
<td>Shanghai Peninsula 1919</td>
<td>2008/Cultural Creative Industrial Park Former Industrial Enterprise &amp; Cultural and Creative Development Corporation / Shuishi International Shanghai cultural relics protection site and excellent historical buildings</td>
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<tr>
<td>Guomian No.17 Factory Cocotex Textile Mills Limited Former Site</td>
<td>No.2866 Yangshupu Road, Yangpu District</td>
<td>1912</td>
<td>Shanghai Fashion Center</td>
<td>2011/Cultural Creative Industrial Park Former industrial enterprise/Arte Charpentier Architectes, Modern Metropolitan Institute, Tonghe Xing Shanghai cultural relics protection site and excellent historical buildings</td>
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<tr>
<td>Shanghai Aircraft Factory Pressing Workshop</td>
<td>No.2555 Longteng Avenue, Xuhui District</td>
<td>Nil</td>
<td>West Bund art center</td>
<td>2014/Museum State-owned Assets Management Company/Atelier Deshaus/Yichun Liu The fifth batch of excellent historical buildings in Shanghai</td>
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<tr>
<td>Shanghai Aircraft Factory Repairing Workshop</td>
<td>No.35 Fenggu Road, Xuhui District</td>
<td>Nil</td>
<td>Yuz Museum</td>
<td>2014/Museum Commercial companies/Sou Fujimoto The fifth batch of excellent historical buildings in Shanghai</td>
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<tr>
<td>Yangshupu Waterworks</td>
<td>No.830 Yangshupu Road, Yangpu District</td>
<td>1883</td>
<td>Shanghai Waterworks Science &amp; Technology Museum</td>
<td>2006/Museum Former Industrial Enterprise The seventh batch of national key cultural relics protection sites and excellent historical buildings (2013-05-03), Shanghai cultural relics protection site in 1989.</td>
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4. Adaptive reuse of industrial heritage in Shanghai’s joint savings bank warehouse based on urban space narrative

Urban space narrative intends to transform urban space into a narrative system that can interpret history and tell stories through the application of narrative theory in urban space. In August 2020, the film “The Eight Hundred” was released, which embedded the historical and cultural heritage of Shanghai’s Joint Savings Bank Warehouse into the narrative carrier of film, telling the city’s history and culture through historical narrative. Urban space narrative takes the city as a kind of visitable reading object. Through the dissemination and display of specific narrative content in urban space, audiences form an understanding and interpretation of urban cultural stories thus building up their knowledge of the content and identity of urban culture.

4.1 Joint Savings Bank Warehouse: A Space for Urban Cultural Identity

It was built in 1935 as “a warehouse for the Shanghai branch of the trust department of four banks” (the warehouses of the four major banks, namely Jincheng, Yanye, Dalu, and Zhongnan). It was located at 21 Guangfu Road, on the north bank of Suzhou Creek. The building was designed by the famous Hungarian architect Udak (1893-1958), with a height of five stories and a floor area of 20,000 square meters. In the 1980s, Joint Savings Bank Warehouse was used as a furniture shop and cultural goods market. In 1985, it was announced as a memorial site for the War of Resistance against Japan. In 1990, the staff of Bailian Group set up a show room for “the heroic deeds of the Eight Hundred Heroes in Anti-Japanese War”. In 2014, the Joint Savings Bank Warehouse has declared a cultural relic protection site of Shanghai, and the preservation and renewal of Shanghai Joint Savings Bank Warehouse started - based on being the office space of the cultural industry, to make it a story-telling monumental site through the space narrative. By strengthening the expression of the historical value, artistic value and cultural value of this industrial heritage, and transforming the urban space into a memorial site, memorial square, and memorial museum, the effect of protecting cultural heritage can benefit the public in many ways, such as shaping urban culture and achieving cultural education and economic development. It is a relic of the resistance war in Shanghai, which not only improves the historical and humanistic quality of Suzhou Creekbank but also builds people’s knowledge of the content and identity of the city’s culture.

For urban space, “memory” and “space” are the basic elements to recognize a city’s culture. Shanghai experienced two Battles of Shanghai in 1932 and 1937, and the Joint Savings Bank Warehouse was an important site of the second battle in the city center. The film “The Eight Hundred” presents that on October 26, 1937, Lieutenant Colonel Xie Jinyuan of the 524th Regiment of the 88th Division was urgently ordered to use the Joint Savings Bank Warehouse as a stronghold. This warehouse was on the banks of Suzhou Creek and adjacent to the Concession area. He led a strengthened battalion of more than 400 men (“The Eight Hundred”) with the 1st Battalion as the backbone. The battle for the Joint Savings Bank Warehouse was fought for 4 days and 4 nights, from October 27 to 31. It crushed Japan’s arrogant ambition for a quick war, “three days to occupy Shanghai, three months to conquer China”. The battle was fierce, with the upper part of the west wall pierced by a dense barrage of flat-fire guns and bullet holes riddled! The public in the Concession area witnessed the battle from the other side of the river. Chinese and foreign journalists reported on it. The Battle of Joint Savings Bank Warehouse became a national sensation, highlighting the indomitable spirit of national resistance and greatly boosting the morale of Chinese soldiers and civilians. Thus, this modern warehouse carries the most tragic memories of the war in Shanghai.

4.2 Joint Savings Bank Warehouse: A Space for the Dissemination of Urban Cultural Memory

In 2014, Joint Savings Bank Warehouse was listed as the Shanghai Cultural Relics Protection Site. It is not only a cultural and creative park, but also a dissemination space for urban cultural memory. In 2015, the protection, repair, and restoration design of Joint Savings Bank Warehouse, based on restoring the original historical appearance, built a memorial museum and a square to the west of it - the “Jinyuan Memorial Square”. This square created an urban memorial space on Suzhou Creek in the city center, highlighting the importance of the Anti-Japanese war site while using the rest of the space scientifically and reasonably[15]. This project not only completes the task of shaping the city’s physical space but also focuses on the historical and cultural narratives of immaterial attributes. The events and stories contained in the space’s urban memory form the unique cultural connotation of a city, while urban space, as a container of culture, is the concrete carrier of urban culture transmission. Urban memory is
embodied through urban space. Both of them together form the content of urban culture.

Compared with the contemporary architectural achievements, as the only remaining cultural landscape and historical relics in the city, the Joint Savings Bank Warehouse still stands in the city. Apart from the physical structures, the narrative text of history as a memory is not static, but increasingly alive, and slowly integrated into the shaping of the city spirit[16]. On August 13, 2015, Shanghai Joint Savings Bank Warehouse became one of the main venues in Shanghai to commemorate the 70th anniversary of the victory of China People’s War of Resistance against Japan. It was also listed as the second batch of national Anti-Japanese War memorial sites this year. Since December 13, 2018, the annual National Memorial Day for the victims of the Nanjing Massacre has been held on this day in Jinyuan Memorial Square. Since the movie “The Eight Hundred” was released in August 2020, more and more people have come to the Joint Savings Bank Warehouse site to grieve and pay respect to the martyrs and the past. These commemorative activities are integrated into the urban space of Joint Savings Bank Warehouse, whose narrative content includes urban memories, historical scenes, cultural relics, urban art, and many other aspects of the city’s historical development. The layering of the various narrative contents has made the city a cultural masterpiece constantly being read and written.

5. Conclusion

Industrial heritage is an urban cultural heritage. Its historical, scientific, and artistic values, especially the immaterial memory and emotional values as the place spirit of industrial heritage, are increasingly important in shaping urban culture. The preservation and adaptive reuse of industrial heritage in Shanghai in recent years have regarded the memory value in the immaterial form of industrial sites as a narrative text to construct a narrative space for interpreting the memory and emotion of urban culture, to inherit industrial culture, reshape the place spirit, protect the historical landscape of the city and shape urban culture.

Today, as countries around the world consistently emphasize cultural confidence, it is important to use urban space narrative to tell the “Chinese story” and to coordinate the relationship between the preservation and utilization of cultural heritage, to achieve development amid conservation and preservation amid development. The cultural heritage in cities should be effectively sorted out by using multiple narrative carriers to form a visitable narrative site so that the masterpiece of urban culture can be read.

References