Theory and Practice of Design of Place Narrative Tourism Landscape

Taking the Tourism Landscape of Wuxi Canal as an Example

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Abstract—**The place narrative theory has significant value in improving the artistic quality of tourism landscape design. Using the methods of phenomenology and landscape narratology, the theoretical model of the narrative tourism landscape design is analyzed and constructed, and the application research of Wuxi Canal Scenic Area is carried out. The conclusion is as follows: first, the experience of place narrative landscape has logical continuity and theme continuity, which can promote the creation of a perfect tourism experience. Second, the theme of place narrative needs to be set on the basis of fitting the resource endowment with the market evaluation. The narrative section should reasonably arrange the narrative elements according to the grammatical order. Third, landscape design needs to transform the diachronic story into a synchronic space theater and creatively use the design strategies such as naming and sequence to implement the design patterns of "original presentation, retro reconstruction, similar creation, symbolic design, virtual image, and interactive activities". Forth, the overall design should follow the plot shaping of the space theater, the tangible presentation of the intangible culture, the interactive creation of the experience mode, and the contextual construction principle of the tourism world.**

Keywords—place narrative; design of tourism landscape; tourism experience; theoretical model; Wuxi Canal

I. INTRODUCTION

As a key part of tourism planning, landscape design in scenic areas plays an irreplaceable role in enhancing the tourist experience. Researchers generally believe that tourism landscape design not only needs to comply with norms, but also needs art and creativity. Different from urban planning and architectural design focusing on urban culture and place memory, tourism landscape design needs to be guided by the experience of tourists, and relevant design is carried out based on experience optimization. However, most of the current tourism landscape design is subordinate to the idea of tourism planning, paying more attention to the overall control of the macro perspective and neglecting the specific operation of the micro perspective, lacking the deep theoretical analysis under the philosophical perspective and the applied research from the artistic perspective. The question how to artistically design the tourist landscape to provide a perfect experience for visitors has not been satisfactorily answered. As an important part of the world's cultural heritage, tourism development and landscape design of Wuxi Canal Scenic Area is representative. The landscape design theory of place narrative proposed in this paper and the applied research carried out with Wuxi Canal as an example has theoretical and practical reference significance.

II. REVIEW OF RELATED THEORIES

A. Artistic Features of Tourism Landscape Design

Regional tourism planning and scenic landscape design belong to planning and design at different levels, which are both related and unique. Conceptually, tourism planning includes tourism resource survey and evaluation, target market analysis, tourism space layout, tourism product design, and tourism marketing and support system construction while scenic planning design focuses more on the spatial layout and creative design of tourism landscape. Inskeep believes that tourism planning "are both a science and an art. It is a continuous, growing, systematic, integrated, concept with environment consciousness that emphasize sustainability and community participation". [1] The scientific nature here illustrates the normative characteristics of tourism planning, while artistry refers more to the landscape design of specific scenic spots. With the development of the domestic tourism industry, the creativity and artistry problems of scenic landscape design have gradually attracted the attention of industry experts. The important source of the lack of tourism area (scenic area) planning theory may be the artistic attribute of tourist area (scenic area) as an attraction (the object of tourism experience) and the tendentious appeal of this artistic attribute to creativity rather than rationality in planning [2]. Some scholars have summarized the design principles of scenic landscapes from a macro perspective. For example, "tourism landscape planning and design should follow the principles of participation, distinctiveness and artistry, and use special methods to construct and build objective physical space" [3]. "Excavating regional cultural characteristics is the key to establishing the characteristic of tourism landscape, and it is also the key to enhancing the recognizability of tourism landscape and changing the homogenization of

scenic spots" [4]. The landscape design of the scenic spot should follow the "design approach of 'ecological, cultural and artistic' tourism landscape planning" [5]. Some scholars pay attention to the experience characteristics of tourist attractions from a microscopic point of view, and believe that experience should be permeated into specific designs. For example, tourism landscape planning and design should focus on the "perceptible" experience function of tourism landscape, achieve the blending of "people" and "landscapes" and transform the tourist landscape from "being watched" to "guiding experience" [6]. "It can constantly improve the quality of tourists' landscape experience through symbolic presentation and original experience." [7] "Tourism landscape planning and design will become more and more oriented to tourism scenario planning and project experience design." Experience will be the focus of tourism landscape planning and design in the future [8]. It can be seen that tourism landscape design needs to study how to carry out specific art design issues around the tourism experience, such as specific model research.

B. Travel Experience as a Symbolic Interaction

So what is the experience of tourists? Based on the research perspective of semiotics, Mac Cannell regards tourist attraction as a symbolic system (the sign is the signifiant of the symbol, and the scene is the designatum), and believes that the tourists are attached to the ubiquitous and constant tourist attraction system, and they are modern saints who decode the symbolic meaning of the tourist attraction system and pursue those long losing their true meaning [9]. Norton quoted the cultural circle model to study the construction of tourists' tourism experience from the perspective of semiotics, divided tourism experience into three stages: expectation, and experience and impression, explaining the process of tourists' interpretation of cultural symbols [10]. Herbert constructed a cyclical model of "representation" of the heritage site and "reading" of the tourist, to illustrate how the attraction constructed by the producer is decoded by the tourists [11]. Therefore, from the content and means of the tourism experience, the whole tourism experience process is actually the interpretation process of symbol [12]. This symbolic interpretation process means the construction of meaning through interaction in symbolic interaction theory. "People interpret and define the surrounding objects, which itself constructs the surrounding objects. In other words, the 'object' is the construction of human beings, rather than the entity of self-existence with intrinsic essence. Their nature depends on the tendency and attitude of people facing them." [13] Yi-Fu Tuan believes that "seeing" is not only a simple record of external environmental stimuli, but also a process of selectivity and construction. Through the whole process of seeing, environmental stimuli will be organized and continuously provide meaningful consulting symbols." [14][8] Therefore, when visitors visit the tourist landscape, they do not save the landscape in a photographic way, but selectively examine and transform the object into the meaning constructed by them through interactive experience. Blumer further pointed out that "objects (in their sense) must be regarded as social creations" and as what is formed and produced in this process when people's definitions and interpretation processes appear in their interactions. When people begin to give meaning to objects in this process, they are the objects that form, maintain, and transform their world. "[15] The travel experience can therefore be seen as a process of symbolic interaction and meaning construction. A full travel experience means that the tourist landscape provides an impressive experience for visitors and builds a meaningful tourism world. Those scenic spots that fail to provide a full tourist experience for tourists show that the tourist landscape is monotonous, boring, lacking creativity and artistry.

C. Place Narrative Opens up Possible Directions for Tourism Landscape Design

As the symbolic interaction theory points out, the process of tourism experience is the construction of meaning through symbolic interaction. Tourism landscape design is not rashly producing various landscapes for visitors to appreciate. The difficulty of its research is to reveal the formation mechanism and complex relationship between design, experience and meaning. The place narrative theory opens up a possible direction for tourism landscape design. Since the 1960s, places have been the focus of philosophy, geography, architecture, planning, etc., and the understanding of places has been broadened. For example, Heidegger's "place dwelling" means "gathering of the four: earth , sky, the divine and the ephemeral"[16], Norberg-Schulz's "place spirit" means "settling" and "experiencing the existence is meaningful" [17], Lynch's "urban places imagery" covers "roads, edges, regions, nodes and signs" [18] and Yi-Fu Tuan's "love of land" is "the space that human beings have given meaning to" [14][17]. Narrative is the science studying narrative works. "Narrative refers to the symbolic representation of a series of events that are related in time and causality". [19] Organizing events in a certain order to tell stories is like organizing words to form meaningful sentences. Since the 1980s, narrative theory has been applied to other fields such as film, history, political science, medicine, etc. In the 1990s, narrative theory was further applied in the fields of architecture, landscape, interior design, and urban planning, and place narrative theory was formed. Michel de Certeau explores the narrative carrier of the historical memory of the place: the existence mode of urban space — the front yard, the bridge, the border, etc. become the possibility of the story [20]. Carol J Burns and Andrea Kahn argue that place narrative can be used as a potential means to effectively organize the historical, perceived, and cultural information of the site and its settlers through relevant concepts and strategies [21]. Therefore, narrative makes it easier for people to understand, perceive, and interpret space, promotes interaction between space and people, and faciliates the promotion of spatial meaning. The place narrative "uses the media, means and strategies of narrative, with the help of material and non-material elements and carriers of the place to present the contextual information of the urban space (historical memory, social culture, etc.) and its context, thus making the implicit and fragmentary urban cultural information prominent more intuitively and completely, and then construct the root relationship between users and urban places." [22] It should

be pointed out that, different from the use of words in literary narratives and historical data in historical narratives, place narrative is based on architecture, sculpture, plants, ceremonies, events, landscape art, street furniture, etc. within a certain space. "The narrative also exists in the landscape, and the design practice process is actually the process of telling a story" [23]. Matthew Potteiger and Jamie Purinton systematically studied landscape narratives, arguing that "narrative implies a way of acquiring knowledge through the contingency of behavior and experience" [23]. "It is through narrative that we can understand the processes and events of the place. We began to understand the place because we knew its story" [23][6]. The author extended the narrative to the landscape category and proposed various narrative strategies such as Naming, Sequencing, Revealing, Conceal, Gathering, and Opening.

III.   THEORETICAL CONSTRUCTION OF DESIGN OF PLACE NARRATIVE TOURISM LANDSCAPE

A. *The Reason for the Possibility of Places Narrative Design of Tourism Landscape*

Why do we want to introduce the place narrative for tourism landscape design? This involves the question of theoretical relevance. Current places narrative theories (including architectural narratives, landscape narratives, public space narratives, etc.) often express the theoretical basis as "narrative is a human instinctive expression." [24] But the ambiguity of this theoretical basis often raises doubts. If the narrative is merely an instinctive expression, is there any other instinctive expression (such as non-narrative instant experience); if so, why doesn't the tourism landscape design follow the non-narrative approach? The key to the problem lies in what kind of design can provide a better travel experience; from the perspective of root, this involves two types of ideas for the experience of tourism landscape: experience monadology and experience flow theory. Urry pointed out that "the things that tourists see are made up of symbols". Under the gaze of the tourists, all landscapes are given the symbolic meaning [25]. Experience monadology believes that visitors perceive the landscape and produce experiences in the form of symbols, but this is an instant, monad experience. For example, when tourists enter the scenic spot, they obtain the overall tourism experience through the different perception patterns of various landscapes. Therefore, a tourism experience can be divided into the experience of flowers, the experience of sculpture, the experience of architecture, the experience of calligraphy sculpture, etc. These individual experiences combine to form the overall tourism experience. According to the idea of experiencing the monadology, in order to better provide the tourist experience, the scenic spot should provide more and more landscape products, and the visitor experience will grow with the increase of the number of landscapes. The experience flow theory believes that the tourists' experiences of the scenic spots are not separated from each other like fruits in the basket, but are closely integrated into a flow of tourism experience, which contains a comprehensive and rich expression of consciousness [26] and interact with the experience of each single landscape and the experience of

the environment, services, etc. There are complex internal relationships in various parts of the experience flow. According to the experience flow, in order to improve the tourist experience, the scenic spot does not simply provide a larger number of landscape products, but more importantly, it should pay attention to the correlation mechanism of each landscape in the overall experience flow.

Based on the inner time consciousness theory of phenomenology, we can make a deeper interpretation of the theoretical relevance of the place narrative design. Phenomenology believes that objective things are recognized through the manifestation to the subject, and the process of manifestation is the process of experience. Therefore, things construct themselves in the process of experience, and the inner experience process of the research subject can better understand the essence of things. Husserl pointed out that the inner time consciousness "refers to the consciousness where time object and its time prescription constructs itself" [27][65], which is the stream of consciousness experience at the most basic level. The subject's perception of the outside world includes space and even objective time is constructed by the inner time consciousness at the most fundamental and inner level. The working method of inner time consciousness has two levels of characteristics. First, in the current perception of individual things, each perceived phase is not a point-like existence of mathematical limits, but must have "stagnation" and "proactive" to form a "halo". "Stagnation is intentionality and a specific kind of intentionality. When a raw material or a new phase position appears, the anterior phase position is not lost, but 'continuing to be caught' (that is, in retention). By means of this detention, the review of passed things is possible". [27][175] For example, in the perception of a certain phase music, there is always a "halo" around the original impression. "Retention" is not memory, but the most fundamental working method of stream of consciousness. "As long as this content continues, this retention enriches them. This "specific" retention and proactive has a blurred field of view. They flow into uncertain retention and proactive associated with the passage of past and future rivers, through which current content is embedded in the unification of the river" [27][132]. Second, each perception phase forms an inner time consciousness chain via "retention". "Because each phase is aware of the previous phase in the way of retention, it accommodates the entire series of elapsed stagnation in an indirect-intentional chain. Because of this, each continuous unity is formed, and they can be reproduced by the vertical series of time patterns" [27][176]. The so-called time pattern vertical series refers that the original perception continuously generate fallback and variation, which will in unified in the current experience structure. For example, in the perception of a piece of music, the current phase perception continues to fall back as soon as it appears, and it forms a continuous intent chain with the previous and subsequent music phase perception. Although the music came to an end three minutes later, and the subject is currently listening to the last note, the previous musical perception has entered the perception of the last moment in the form of fallback and variability. The subject not only experiences the present, but has more in the actual perception, because the previous music perception has

been condensed in the present in a variant way; the music "object" is constructed in an auffassung way from the material of the content being experienced"[27][43], and the subject constructs the entire piece of music through inner-time consciousness.

Therefore, when visitors experience the tourism landscape, the inner time consciousness constructs the overall experience flow. The perception of a single landscape can form a continuous intent chain with other perceptions, whereby the tourism landscape presented in a synchronic form forms a diachronic experience stream in the intrinsic experience of the visitor. Just like music perception, if the whole music performance focuses on continuity and mutual cooperation, the inner time consciousness can more naturally construct each perceived phase as a clear-cut intention chain, which makes the subject pleasant and impressive; the music lacking coordination will make people feel the break of the chain of intentions, accompanied by difficulty in understanding and perceptual pain. It is not easy for visitors to continue to pay attention to and obtain impression from messy landscape, and the travel experience will thereby become scattered. If the narrative design of the tourism landscape is implemented, it means that each landscape has plot continuity and can form a complete story narrative under a certain theme. Then each landscape perception phase will be easier to link into clear inner-time chain of consciousness because of logical connectivity and theme continuity, thus being constructed as a stream of more complete travel experiences. John Dewey believes that people have an inherent requirement for obtaining a full experience. "For example, an unfinished game will always be remembered; a sentence interrupted by someone else will be irritating" [28][100]. Those wonderful creations, art, parties and other experiences often bring people a full impression." In this experience, each successive part flows freely to subsequent parts with no gaps and no unfilled blanks. At the same time, it does not sacrifice the self-confirmation of each part"[28][38]. From this point of view, the landscape design of the place narrative is more in line with the working mechanism of the inner time consciousness structure, which is conducive to promoting the full tourism experience.

B. The Place Narrative Design Theory of Tourism Landscape

Combining the theory of place narrative and tourism, this paper attempts to propose a more systematic narrative design theory of tourism landscape. Different from the public cultural memory orientation of architecture and public space, the tourism landscape needs to be oriented by the tourist experience. The fundamental purpose is to provide visitors with a more complete diachronic tourism experience by designing an intentional synchronic landscape space.

1) Process of the design of place narrative tourism landscape
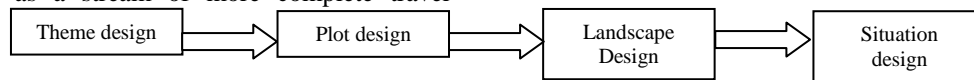

Fig. 1. Design process of place narrative for tourism landscape.

The theme is the center of place narrative landscape design, which will provide the main context for the spatial text. The rich single landscape needs to carry out the narrative around a theme that is most attractive to tourists. On the one hand, the confirmation of the theme needs to reflect the cultural genes of the scenic resources, otherwise it will be a rootless tree; on the other hand, it is necessary to fully consider the focus and excitement of the tourist experience. Therefore, the key to the narrative theme of the scenic spot is to fit the scenic resource endowment with the tourist experience focus. The plot design, also known as the script design, reasonably arranges the narrative elements such as time, place, person, reason, passage, and result based on a certain theme according to the sequence from beginning, development, climax, to ending, to form a complete event. The plot design needs to rationally design attractive event scripts with the goal of achieving tourists satisfactory experience based on respecting the authenticity of the scenic culture, and fully consider the current situation of the scenic landscape. In addition to the chronological narrative, according to the actual situation of the spatial landscape, the plot design can also use other narrative grammar such as flashback, narrative interspersed with flashbacks, and metaphor. The landscape design should creatively present the creative ideas on the basis of the theme and plot design, thus forming a space theater. In general, landscape design needs to select and highlight the tourism landscape related to the theme, and rationalize the landscape layout according to the sequence of plot development. In the course of practice, sometimes even if the original cultural resources of the scenic spot are attractive and the wonderful plot scripts are designed, the landscape design may still encounter the problem of landscape annihilation caused by the war, natural destruction, etc., thus causing the fracture of continuity of the place narrative. Therefore, landscape design needs to actively explore reasonable design patterns based on strategies such as "naming, sequence, revealing, concealing, gathering, and opening". Situational design has a significant impact on the progress of narrative and the experience of tourism experience. It is necessary to carry out related rigid and soft situational design according to the theme and experience characteristics of the venue. Semiotics believes that symbols are composed of the signifiant and the designatum. The subject produces the designatum (meaning) through the interpretation of the signifiant, but the process of meaning interpretation cannot be separated from the role of the specific situation. A seemingly harsh discourse accompanied by a speaker's cold expression may mean serious criticism, and if accompanied by the speaker's exaggerated tone and kind expression may mean a kind of humor and joke. Tourist attractions generally need to construct a tourism situation that is characterized by pleasure, leisure, historical feeling or tragic feeling (such as black tourism) in order to promote the tourists' correct

interpretation of the venue and the corresponding tourism experience.

2) Grammar, strategy and mode of the design of place narrative tourism landscape: The grammar of place narrative generally includes chronological narrative, flashback, narration interspersed with flashbacks, metaphor and so on. The chronological narrative is the most common landscape narrative based on the development of the time. The flashback is to show some plots of the event in advance to achieve a fascinating effect. The narration interspersed with flashbacks is the landscape narrative techniques that insert some important content related to the plot in the event plot process. Metaphor is using the sensible commonality to make the subject imply the existence of B when experiencing A. Sequence, flashback, narration interspersed with flashbacks, metaphor, etc. can be used flexibly according to the actual landscape and plot development of the scenic spot.

The specific strategies of tourism landscape design include the following: naming can evoke memory, mark space and attract attention; sequence links plot and gives sense of order; revealing or concealing can stimulate tourists' desires to explore; gathering can break the limits of geographical nature, metaphorically juxtapose various objects across space and time to stimulate imagination; opening means using various means to open the silent history and culture to the audience or give the landscape a new meaning [23][75-187].

According to the practice of tourism landscape design, this paper puts forward specific modes such as "original presentation, retro reconstruction, similar creation, symbolic design, virtual image, and interactive activities". The original presentation is a landscape display based on the authenticity of the cultural landscape; the retro reconstruction is a landscape reconstruction with the authenticity of the sample for the integrity of place narrative; the similar creation is the visualized landscape creation for the sake of easy experience; symbolic design is an abstract art design that tends to the imaginary and experience by tourists; virtual image is an audio-visual technology that displays the plot material as digital image; interactive activities are game activities designed to improve the travel experience make them participate in it.

3) Design principles of place narrative tourism landscape: First is the plot shaping of the space theater. If the place formed by tourist landscape is regarded as the space theater providing the tourists with the experience, each landscape unit should have a closely related plot design. The tourism landscape is interrelated and forms a scientific spatial layout around the theme of the scenic spot, becoming a logically closely related spatial text. The second is the tangible presentation of intangible culture. The intangible culture lacking the support of specific landscape can hardly attract tourists. It is necessary to rationally design tangible landscapes for certain important intangible cultural resources according to narrative needs, to form a continuous

narrative. The third is the interactive creation of the experience mode. Tourists' single passive visiting is likely to cause aesthetic fatigue. It is necessary to design certain participant participation project to create a more complete landscape experience through interactive participation and games of hands, mouth and brain. The fourth is the contextual construction of the tourism world. The tourism world is the aestheticized existence different from the world of daily life. It should try to exclude the interference of the daily life world based on the theme of the scenic spot, and create appropriate experience situations to help visitors to smoothly interpret the landscape and optimize the experience.

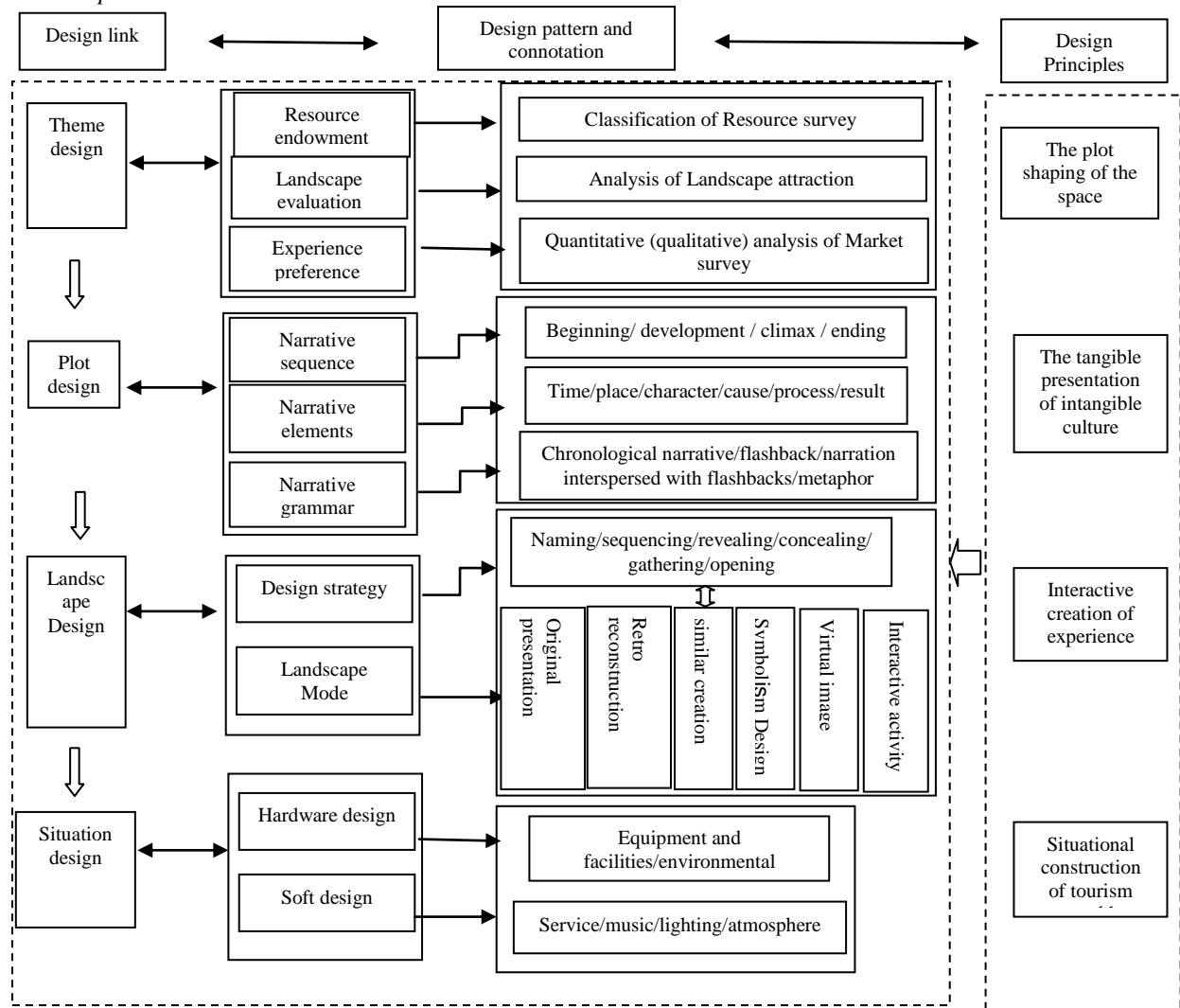*4) Theoretical model of the design of place narrative tourism landscape*

Fig. 2. Design model of place narrative for tourism landscape.

IV. PLACE NARRATIVE DESIGN PRACTICE OF WUXI CANAL TOURIST LANDSCAPE

A. Resource Pedigree of Scenic Area, Market Survey and Landscape Evaluation

This paper takes the Wuxi Ancient Canal Scenic Area as an example to explore how to apply the place narrative theory to design the tourism landscape. Wuxi Ancient Canal Scenic Area is a famous waterfront open scenic spot in the center of the city, adjacent to Nanchan Temple, Chong'an Temple, Zhanqian Street, Zhongshan Road and other major commercial districts. As an important part of the Grand Canal, Wuxi Ancient Canal is the only river that passes through the city and has the reputation of "the starting point of ancient canal and the water alley in the south of the Yangtze River". Since ancient times, Wuxi ancient canal has been developed along with the city. The people lived by the river, establish city along the river, and live on the river. Due

to the passage of the canal, "business travels and the ship is inexhaustible" in Wuxi. After the Ming and Qing Dynasties, it quickly became the four major wagons of rice, cloth, silk and money famous in the north and south of the Yangtze River, and became the inland shipping center extending in all directions. Long-term history, culture and economic development have left many tourism resources on both sides of the canal. There are rich cultural relics along the coast, including 6 "State Protected cultural relics", 24 "Provincial Protected cultural relics" and 35 "City Protected cultural relics". There are also numerous ancient bridges, ancient houses, ancient kilns, ancient temples, wharf, and celebrities' former residences. At present, the Wuxi Canal Scenic Area is mainly composed of the Huancheng Canal and the Qingming Bridge Ancient Canal. The scenic spots include walking and boating. The route of walking tour is free, while the boat tour products are the main tourism products of the scenic spot. They are more popular with tourists and can best reflect the characteristics of the scenic spot. This paper mainly studies the tourism landscape involved in the canal tour by boat.

Based on the expert opinions, the tourism resources of Wuxi Canal were investigated. According to the resource standards, the existing canal tourism resource endowments were summarized in pedigree, and seven categories and five cultural types were summarized (see "Table I").

TABLE I.   WUXI CANAL TOURISM RESOURCES' SPECTRUM

Geography Landscape	Religious and sacrifice	Garden and academy	Landscape construction and wharf	Old site of industrial and commercial venue	Former residence of celebrity	Traditional craft and folk customs	Culture category
Huangbu Pier	Sanliqiao Catholic Church	Jichang garden	water alley	Old Site of Qiansi Liangye Office	Old House of Chen family	Huishan Clay figurine	Wuyue Culture
Xishui Pier	protestant episcopal church cross hall	xihui park	Miaoguang Tower	Beitang Rice market	Ah Bing's former residence	Wuxi Opera	Canal Culture
Canal Park	Nanchan Temple	Xuejia Garden	Wanghu gate	old Site of Zhenxin Yarn Factory	Former Residence of Qinbangxian	Wuxi ditty	Garden Culture
Jiangjian Park	South Shuixian Temple	Garden of Zhu family	Huangbudun	Kiln Group Site Museum	Xue Fucheng's Former Residence	Wu ballads	Religious Culture
	Huishan Temple	Danglin Academy	Wharf of Reception Hall	National Industry and Commerce Museum	Qian Zhongshu's Former Residence	Wuxi Sauce Pork Ribs	Folk Culture
			Sanliqiao Wharf	old Site of Paper labor union	Gu Yuxiu's Former Residence	Qingshui fried gluten puff	
			Beicangmen Wharf	Maoxin Flour Mill	Zhu Dazhao's Former Residence, etc.		

Market research was conducted by using a combination of in-depth interviews and internet text surveys. In-depth interviews provide a more detailed understanding of the visitor's feelings and can be used to understand deep motivations and travel intentions through in-time inquiry. In July 2017, 22 visitors were interviewed in the Wuxi Canal Scenic Area; we know the satisfaction of the tourism experience and limiting factor mainly by letting the respondents reconstruct the details of the experience process in their respective backgrounds. The web text survey is a method collecting network data by using statistical software. At present, many tourists are accustomed to obtaining information and sharing experiences through the network. The characteristics of freedom, openness and sharing of cyberspace can fully reflect tourists' true perception of the image of tourist destinations. Network information has become an important data source for studying tourist behavior [29]. The content analysis method of web text is used to collect network text information sources such as forums, blogs, travel notes, reviews, travel guides, etc., and Rost Content Mining (Rost CM6) software is used for analysis. In May 2017, "Wuxi Canal Tourism" was used as the index word, and the duplicate content was eliminated. The total number of various web texts was 135. According to the results of network text analysis, the top 12 related high-frequency words are "Wuxi, Canal, Water Town, Jiangnan, Night Scenery, Water alley, Taking a Boat, Light, Rice City, Qingming, Nanchan Temple, and Former Residence". In the sentiment analysis of web text, 53.8% were positive evaluation, 31.4% were neutral evaluation, and 14.8% were negative evaluation. The results of in-depth interviews show that: Most tourists recognize that the scenic spot has the characteristics of Jiangnan water town, but the urbanization background of the surrounding high-rise buildings affects the overall perception; the environment of bridge, wharf and Anhui style architecture is good, but there is no obvious differences between it with other Jiangnan ancient town, so the impression is not deep enough; the felling of night boat trip is better, and the lighting design has characteristics, but the perception during daytime is not well influenced by the noise and river water pollution; less landscape along the way, insufficient recreational activities, and sometimes insufficient explanation result in the relatively monotonous experience.

The resource spectrum and market survey data were further analyzed by using the IPA (Importance Performance Analysis) model. The IPA model is also called the multi-factor contribution model. Simply speaking, it makes combination evaluation on the importance data of tourism resource evaluation and the deep data of tourists' perception, to provide a basis for determining the core attraction and main design elements of the scenic spot.

II improving area	I advantage area
III Opportunity area	IV improving area

Resource spectrum (left label)
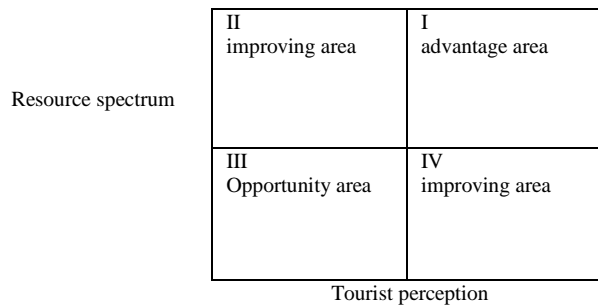
Tourist perception (bottom label)

Fig. 3.   Analysis model IPA for resources/market.

Through the IPA model analysis in "Fig. 3", it is found that the tourist landscape (located in I quadrant) that is deeply perceived by tourists and belongs to the main resources of the canal scenic spot includes: Shui Nongtang, Bridge, Rice City, and Tower (Nanchan Temple). These landscapes constitute visitors' the core image perception to the Wuxi Canal, and also build their imagination of the Jiangnan water town. Among the many canal tourism resources collected from the perspective of experts, only limited ones are really paid attention to by tourists. After comprehensive analysis, the reasons are as follows: The canal cruise route is fixed, so it is difficult to pay attention to the resource landscape not along the route; the resource value under the expert perspective is different from the resource value in the tourist perspective; the landscape along the boat travels route is not attractive, or the landscape is scattered and lacks the theme, which affects the visitor experience.

B. The Theme and Plot Design of the Place Narrative

At present, the boat tour products of the canal scenic area are rich in resources and diverse in culture. In fact, they do not highlight certain theme of the scenic spot. The richness of the resource base has weakened the theme of the scenic spot from a certain angle. In addition, since the canal scenic spot is located in the bustling city center, the modern city in the perception background create a huge contrast with the quaint nature of the canal landscape, which is not conducive to the natural generation of the theme of place. It is necessary to set and highlight the characteristic themes of the canal scenic area, so as to guide the landscape design along the way and provide a unified experience for tourists. Based on the previous survey results of resources and markets, this paper believes that tourists visit Wuxi Canal Scenic Area mainly to experience the local characteristics of life in Jiangnan water town, so the experience difference is the main purpose of tourism. "Tourism planning and design is not the planning and design for the use and efficiency of daily life, but a planning and design for another life experience and psychological pleasure." [30] Therefore, the theme setting needs to satisfy the travel motivation of the tourists and can match the original landscape nature of the scenic spot. Based on the above considerations, the narrative theme of "crossing the canal to rice market" is proposed. From the perspective of resource pedigree, this theme line can cover the main landscape resources such as canal culture, folk culture, industrial and commercial culture; from the

market analysis, the theme satisfies the tourists' image of the life of Jiangnan people along canal and the prosperity of business along Jiangnan Canal in history. From a narrative point of view, the subject is easy to understand, which makes it easy to construct a clear story line.

According to the theme of "Crossing the Canal to rice market", with the contemporary people traveling through the history to the Jiangnan Canal during the Republic of China and taking a boat to the rice market in Wuxi to sell rice as the main line and relevant events experienced all the way as the guidance, story lines are designed to let tourists enter the level, sell rice, pay taxes, study history, listen to music, view the scenery, and experience the water, so as to connect several tourist landscapes. The narrative grammar is sequence. According to the process of beginning, development, climax, and ending, six key links are mainly designed: "customs clearance at the customhouse — transaction in the rice market — talking about history at Tianguan — enjoying music at the earth axis — business in Liangxi — household in water alley". The tour starts from the Beicangmen Wharf, through the customhouse — Beitang Rice Market — Huangbu pier — Yongding Bridge — Xishui Pier — Nanchan Temple — water alley, and end at the South Changjie Wharf.

TABLE II. NARRATIVE PLOT SCRIPT DESIGN FOR WUXI CANAL TOURISM LANDSCAPE

Link	Story design
1. customs clearance at the customhouse	It is required to set up the anchoring ceremony according to the history of grain transporting; according to the history of the customhouse, the ship only needs to pay here. It is possible to set an interactive participatory project for customs clearance by tossing cions at the bridge; in the old site of Xijin Qiansi companies, coin sculpture landscapes can be constructed, such as knife coins, Wuzhu coin, copper cash, ingots and so on.
2. The transaction in rice market	It is suggested to imitate the trading situation in original rice market. In the original site, a number of sculpture landscapes are built along the river, such as examining cargo, bargaining, weighing, lifting rice, withdrawing money, etc.; second is setting the discourse situation. When traveling to this section, the tour boat begins to broadcast the recordings of bargaining transactions between buyers and sellers in Wuxi dialect, and visitors can appreciate it combining sculpture and sound.
3. Discussing history at Tianguan.	Tourists can enjoy the water curtain image over Huangbu pier (also known as Tianguan) on the boat, to understand the history and culture, including three micro-stories: Chuen Shenjun and Huang Xie of Chu State led people to dredge the Lotus Lake and Huangbu Pier was named after this; the national hero Wen Tianxiang of Southern Song Dynasty was detained by the Yuan army. When he arrived at Wuxi, he wrote the poem "passing Wuxi" on the island; Kangxi and Qianlong went to Huangbu Pire during the southern tour and wrote inscriptions to eulogize the great rivers and mountains in China.
4. Enjoying music at the earth axis	When the boat comes to Yongding Bridge, tourists enjoy the Jiangnan Bridge Expo which consists of realistic bridges and imitated bridges. After completing the hard trade, they arrive at Xishui Pier (also known as the Earth Axis) to enjoy the famous live performance of Wuxi Opera on the boat and taste local snacks and tea.
5. Business in Liangxi	When visitors enter the virtual image gallery, they can enjoy the landscape corridor built with the digital technology based on the background of Wuxi's developed industry and commerce. Visitors can feel to be in the tall factory buildings of the Republic of China, watch the production scene in full swing formed by silk weaving machines, flour machines, kiln workers, craftsman of clay figurines, and national industrial and commercial workers.
6. Household of water alley	Entering Jiangnan water alley, tourists can observe Huizhou architecture, bridges, water wharf, and listen to tour guides to explain the lifestyle and folk customs of the Canal people; marriage sculpture of a couple of Wuxi man and woman along the river near Qingming Bridge is newly built. They wear local traditional costumes, and speak in soft Wu dialect.

C. Landscape Design of Boat Tour Products in Wuxi Canal Scenic Area

The central task of landscape design is to present diachronic narratives in a synchronic landscape design and layout. According to the requirements of narrative theme and the story line, based on the existing tourism landscape, the design strategy and model are designed according to landscapes.

TABLE III. LANDSCAPE DESIGN FOR WUXI CANAL SCENIC BOAT TOUR

| Link landscape	Landscape presentation	Landscape pattern	Design strategy
1. Customs clearance at the customhouse	sail ceremony (newly built)	Interactive activities: boatman performance, anchoring, slogan	naming, gathering, etc.
	Customs clearance at the customhouse (newly built)	interactive activities, retro reconstruction	naming, opening, etc.
	Coin sculpture (newly built)	similar creation: sculptures such as knife money, copper cash, ingots, etc.	Sequencing, revealing, etc.
2. The transaction in rice market	Sculpture of rice market (newly built)	similar Creation: Sculpture of Trading plot and Sound	Sequencing, Openning, etc.
	Jiangjian Wharf (reserved)	Symbolic Design: Sculpture of vat, Metaphor of Jiangjian	concealing
	Canal Park (reserved)	original presentation	sequencing, gathering, etc.
3. Discussing history at Tianguan	Water Screen Image (newly built)	Virtual Image: Three micro-stories	opening
	Huangbudun Island (reserved)	original presentation	concealing
4. Enjoying music at the Earth Axis	Jiangnan Bridge Expo (newly built)	similar Creation: Micro Arch Bridge, etc.	Sequencing, Gathering
	live show of Wuxi Opera (newly built)	Original presentation: real performance on the water stage	opening
	catering experience (improve)	Retro reconstruction: local snacks and teas	gathering, opening
5. Business in Liangxi	Virtual Image Gallery (newly built)	Virtual Image: Reproduction of Industrial and Commercial Scene	Opening, Revealing
	Plant building (reserved)	Original presentation: Maoxin Flour Mill, etc.	Revealing, concealing
6. Household of water alley	Jiangnan water alley (reserved)	Original presentation: river/bridge/dock/building, etc.	Naming, revealing, opening
	Miaoguang Tower of Nanchan Temple (Reserved)	Original presentation: Religion Intervenes in Daily Life	Revealing and Opening
	Wedding Sculpture (newly built)	Similar Creation: manifestation of Folklore Life	concealing opening
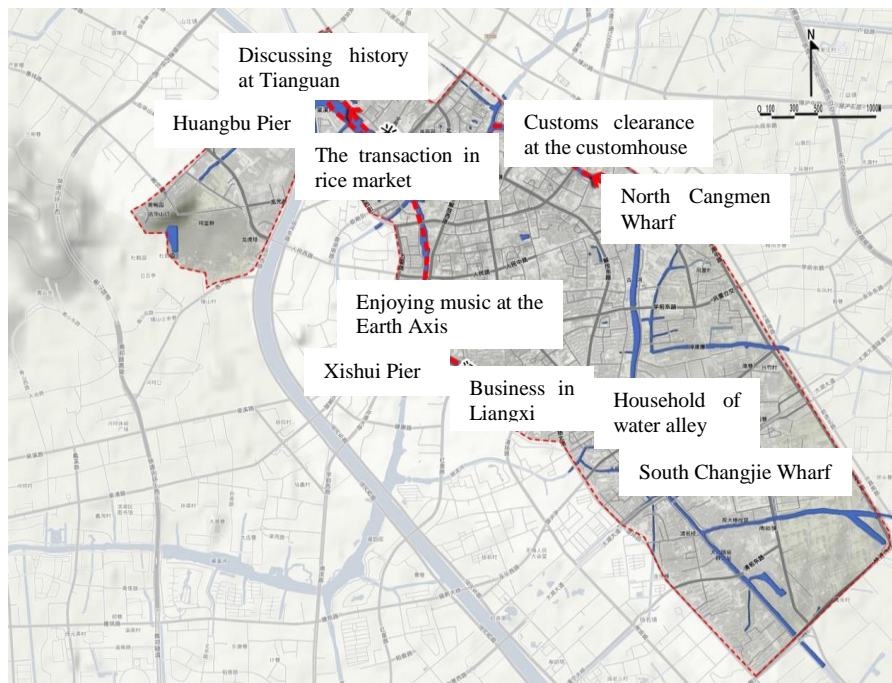
Fig. 4.   Subject line and Narrative links of Wuxi canal tour landscape.

D. *Situational Design of Wuxi Canal Landscape*

For the theme of the scenic spot and plot planning, it is necessary to strive to build a tourism environment rich in Jiangnan life scenes and business situations for the tourists, in order to promote the normal progress of the narrative experience and satisfy the tourists' self-imagining of the Jiangnan water town. The situation design is mainly carried out from two aspects: hard and soft. The hard situation design includes: using antique Jiangnan vessels as cruise ships, making carved and wooden furniture, etc.; keeping the water clean; avoiding large-scale construction or city building around the tourist landscape of main links; improving night lighting design to highlight the landscapes of main links. The soft situation design includes: improving guide tour service; service personnel wearing Jiangnan folk costumes; playing Jiangnan sizhu or related local music in cruise ships and related scenic spots; providing local specialties such as Wuxi snacks and Taihu bamboo.

V.   CONCLUSION

Tourism landscape design not only needs to comply with norms, but also needs art and creativity. The exploration of place narrative tourism landscape design has theoretical and practical significance. First, from the perspective of phenomenology, the design experience of place narrative landscape has logical continuity and theme continuity, which is conducive to promoting the creation of a perfect tourism experience. Second, the theme of place narrative needs to be scientifically analyzed and rationally designed based on the fitting of the scenic resource endowment and the tourists' focus of experience. Third, the plot design of place narratives should focus on the theme, arrange the narrative elements according to the sequence of event development, and use other narrative grammars such as flashbacks, narration interspersed with flashbacks, metaphors, etc. according to the actual situation of the spatial landscape. Forth, landscape design is to creatively present the creative concept into a landscape, and transform the diachronic story into a synchronic space theater. The design strategies such as "naming, sequencing, revealing, concealing, gathering, and opening" can be used to explore and implement reasonable models such as "original presentation, retro reconstruction, similar creation, symbolic design, virtual image, and interactive activities". The design of place narrative tourism landscape should follow the plot-style shaping of the space theater, the tangible presentation of the intangible culture, the interactive creation of the experience mode, and the contextual construction principle of the tourism world.

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