

# Symbiosis of Old and New in Historic Districts: Conservation, Design, and Adaptive Reuse in Chengdu's Tiexiang Temple Water Street Block

Zheng Zeng<sup>1</sup>; Suhana Binti Johar<sup>2\*</sup>; Nor Zalina Harun<sup>3</sup>

<sup>1</sup>Ph.D candidate, Engineering and Built Environment, The National University of Malaysia, Selangor, Malaysia

<sup>2</sup>Lecturer, Engineering and Built Environment, The National University of Malaysia, Selangor, Malaysia

<sup>3</sup>Professor, Institute of the Malay World and Civilization, The National University of Malaysia, Selangor, Malaysia

\* Corresponding Author: [suhana.johar@ukm.edu.my](mailto:suhana.johar@ukm.edu.my)

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## ABSTRACT

This study investigates the design philosophy and conservation practices of old-new symbiosis and utilization in the Tiexiang Temple Water Street Block of Chengdu, China. Based on field research into the block's historical context and the principles of historical environment protection, it explores strategies for architectural function transformation, form evolution, texture retention, environmental creation, and old-new integration within historic district regeneration. Key reflections address conservation and utilization approaches, proposing principles and methodologies for balancing heritage preservation with contemporary reuse. The research focuses on analyzing, evaluating, and summarizing challenges and solutions in spatial environment transformation, old-new architectural integration, cultural ambiance creation, and the convergence of history and tourism culture during the district's regeneration. The aim is to distill innovative design concepts for old-new symbiosis and detailed implementation methods, guiding the creative and rational reuse of historic districts toward functional symbiosis, spatial harmony, co-evolution of old and new elements, and cultural reinterpretation.

**Keywords:** Old-New Symbiosis; Historic District Regeneration; Functional Transformation; Spatial Integration; Cultural Heritage Conservation

## INTRODUCTION

### History of Tiexiang Temple

Tiexiang Temple is located in the southern suburbs of Chengdu City, Sichuan Province, Shiyangchang Township, eight miles away from the village of Taiping, which used to be called Guanshan Cemetery, the temple now covers an area of more than 20 acres.

Tiexiang Temple is named after an iron statue of Shakyamuni Buddha. The statue was unearthed in 1590, the casting age and historical background is ominous, the temple was also built in this year, more than 400 years ago. According to the Huayang County Records, in 1590 (the 18th year of the Wanli reign of the Ming Dynasty), local farmers dug up the land and unearthed the statue of Buddha, along with a number of ceramic maids, etc., and built a small temple on the ground where the statue was unearthed and enshrined the statue, thus earning it the name of "Tiexiang Temple". (Nima, 2003) In 1626 (the sixth year of the Tianqi era) and 1739, the temple was rebuilt and enlarged by adding halls and molding Buddha statues.

During the war, the monks of the monastery also went their own ways to survive, leaving only one old bhikkhu at the Tiexiang Temple to hold on to the temple. During the Cultural Revolution, the temple was occupied by the locals, who smashed the Iron Buddha statue, leaving only the head intact, and converted a part of the temple into an elementary school in Taiping Village. Until 1979 our country implemented the policy of freedom of religious

belief, moved away from the Taiping elementary school and the family farmers, and returned the occupied hall, Longlian Venerable led the nuns of the Tiexiang Temple, restored the destroyed Iron Buddha statue, re-gold plating, mounting, and newly molded Manjushri Bodhisattva, Maitreya Buddha statue; Tibetan Buddhism Gelugpa sect of the ancestor of the master ZongKaPa statue and other Buddha statues.

Tiexiang Temple Water Street is located in Chengdu High-tech Zone, next to Jiannan Avenue, north of Tianfu International Community for the North District, south of the Buddhist temple Tiexiao Temple for the South District, a total of two phases to build. (Figure 1) The block is orientated in a north-south direction, with 1-2 entrances in the southeast and north-west, showing a flexible and permeable layout of the original marketplace, and is traversed by the north-south flowing Xiaojia River water system, making it a distinctive cultural and commercial area with "Shu Style and Water Rhythm, Modern Life". (Wang, 2019) .



Figure 1: Tiexiang Water Street Phase I and II Distribution Map (Image from : SICHUAN PROVINCIAL ARCHITECTURAL DESIGN AND RESEARCH INSTITUTE CO.,LTD. Hereafter referred to as : SADI)

The first phase of Tiexiang Temple Water Street has a total investment of 350 million yuan, with a total land area of 78 acres and a total construction area of about 50,000 m<sup>2</sup>, partly three-storey high, all of which are characteristic commercial buildings. It is positioned as a special "water street" block, including theme hotels, special catering, community public services, special boutique businesses and high-end culture and leisure, etc., to create a magnetic field of high-emotion life integrating culture, art, fashion, tourism and leisure.

The Tiexiang temple Water Street Phase II project is located in the Dayuan Cluster of Chengdu's Hi-Tech District, and is a complementary and upgraded version of Phase I, while also completing the Tiexiang temple Water Street. The project site is bordered by Tianfu Street to the north, Shenghua Road to the east, Shengbang Street to the south and Tiexiang Temple Water Street Phase I to the west. The total construction area of the commercial land in Phase II is about 77,600m<sup>2</sup>, and the total construction area of public buildings is about 24,500m<sup>2</sup>. Phase II of the Water Street aims to create an open park urban public space, and through the organisation of waterfronts, streets, courtyards and gardens at a near-human scale, it creates a variety of mixed activities, reshapes the public's sense of identity and belonging to the regional environment, and strengthens the emotional connection between human beings and the environment, constructing a living neighbourhood. The project aims to build a living neighbourhood.

The first and second phases of Water Street will be organically integrated as a whole in terms of space, architecture and business planning, complementing each other and working together to form a very Chengdu, very modern historical and cultural district. (Liu 2018). (Figure 2)



Figure 2:Tiexiang Water Street Neighbourhood Plan. (Image from : SADI)

In the overall neighbourhood planning, the pattern of Western Sichuan Forest Pan is retained, forming a general spatial pattern of one axis, one belt and two centers along the Xiaojia River and the newly built water system. With small bridges and flowing water landscape as a medium throughout, linking the streets and courtyards, ancient tree plaza, waterfront lotus ponds, at the same time will represent the Tianfu culture of Qionglai City's Huilan Tower, five bridges and a river, the water pavilion, theatre, Shiyang Paikou, Shi Dangdang, and other cultural elements introduced into it, so that the entire tour line has become a kind of "Sichuan-Shu thousand years of culture, spatial and temporal experience journey! The whole excursion line becomes a kind of "time and space experience journey of Sichuan-Shuhu thousand-year culture". While continuing and strengthening the characteristics of the linear "water street" space, the project has innovatively implanted a "forest pan" space in the southern plot, inheriting the traditional Western Sichuan Forest Pan pattern, with streams and courtyards surrounded by green plants. More diversified, internationalised and trendy commercial formats have been injected into the project.

The architectural layout of the project adopts a general strategy of tight outside and loose inside. (Figure 3) Unlike previous antique blocks or historical and cultural districts, it creates an intensive, open and low-density commercial and cultural space with a low building rate, low plot ratio and high greening rate. Along the city streets, 2-3-storey



and locally 4-storey commercial buildings are formed, and adjacent to the first phase of the Water Street, 1-2-storey waterfront shops, courtyards, forested buildings and landscape structures are arranged, and the intensity of the development of the architectural cluster is gradually increased from the Xiaojia River to the east and west, forming a balanced overall posture of architectural volume and space.



Figure 3: Layout of local commercial buildings in Tiezhousi Water Street (Image from : SADI)

The main commercial building of the project adopts modern Chinese architectural style and western Sichuan folk style, and achieves coordination and unity with the Tiexiao Temple building through richly layered balconies, continuous folded single-slope roof form, the existence of a large number of internal and external gutters, pleasantly scaled grey space and elevated floors. More glass curtain wall and metal aluminium grille elements are added to the building facade to solve the problem of the previous building facade lines are not durable and cumbersome decoration, creating a modern, transparent and simple architectural style. Four traditional buildings are implanted in the neighbourhood and along the waterfront, forming a visual focus and counterpoint in the street space, and organically integrating the local flavour of the traditional buildings with the modern Chinese commercial buildings.

### **The Use Of Old-New Symbiosis Theory In The Layout Of Tiexiang Temple Neighbourhood**

Tiexiang temple Water Street embodies the principle of symbiosis in its block layout. On the basis of strictly protecting and inheriting the traditional folk projects of Ba Shu and integrating its unique marketplace culture, teahouse culture and other folk cultural resources, the experience of marketplace culture and architectural features of the tour have made attempts to be close to the living habits of modern people, especially the creative development of teahouse culture. For example, in the area of Chinese and foreign culture fusion north of the east-west axis, a new style of teahouse driven by modern consumption mode has been created through creative ancient architecture and reservation-based tea consumption mode, which is in stark contrast to the old Chengdu Ba Ba teahouse.

In addition, the theme culture of Chengdu Tiexiang Temple Water Street not only relies on the Buddhist culture of Tiexiang Temple, but also introduces the living water culture and folk culture of the Xiaojia River system and the regional architectural culture of Ba Shu to support it. For example, in the open space on the east-west and north-south traffic junction, combined with the ancient theatre and seven ancient trees under protection, the elements of Chengdu's teahouse leisure culture - ancient trees, theatre, rattan chairs, and bowl of tea - have been perfectly restored. It is a complete protection and inheritance of folk culture.

The old and new buildings in the Tiexiang temple Historical Quarter have reinvented the concrete material in a way that combines the continuation of traditional colour forms with modern aesthetic tendencies. In a nutshell, this design approach is a combination of modern technology and modern art, but with a certain degree of abstraction and reorganisation of the feudal elements that used to be too clearly differentiated in terms of hierarchy, so that the spatial combination retains the traditional flavour, while at the same time being more in line with the functional and operational needs of the modern city.

### **Masterplan on the symbiosis of the old and the new in the Tiexiang temple neighbourhood**

The overall plan for the Tiexiang Temple Water Street block uses water as a link to form an open commercial public space with the theme of Tiexiang Temple. (Figure 4) It creates an intensive, open and low-density commercial and cultural space with low building density, plot ratio and high green area ratio. Along the direction of the flowing water and using the river road to string together commercial courtyards, theatre plazas, water pavilions, and winding paths, the overall architecture adopts the new Chinese classical style and integrates the elements of the old Chengdu, focusing on the Western cuisine, opera collection, Jingge tea tasting and other folklore and folk style businesses. Chengdu Tiexiang Temple Water Street Block is arranged in a north-south direction along the banks of the Xiaojia River, forming a semi-envelope pattern for the Tiezhi Temple. The east-west avenue and the north-south river bank form a cross traffic flow line, with a square entrance in the east, west, south and north. The overall architectural characteristics of Chengdu Tiezhou Water Street are reflected in the modern Chinese style with mainly single buildings. In terms of architectural technical indicators, it is distinguished from other commercial and cultural blocks by the architectural spatial form with a low building density of 31.8%, a low plot ratio of 0.62%, and a high green area ratio of 37%.

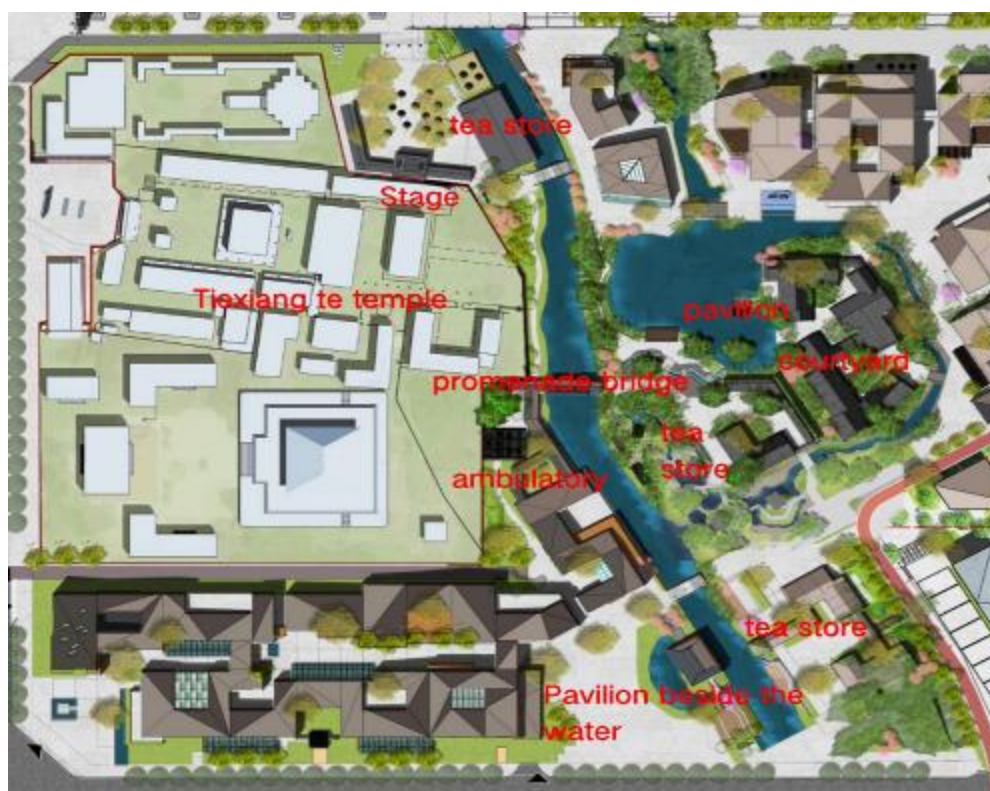


Figure 4: Iron Image Temple Neighbourhood with water as the link and temple as the theme of the planning layout. (Image from : SADI)



### Water system planning

Water planning is an important part of the project to highlight the characteristics of the "Water Street", and is also part of the restoration of the historical style of the Tiexiang Temple Water Street block by symbiosis of the old and the new. Tiexiang Temple Water Street Block takes water as its vein, retains the original river form and landscape of Xiaojia River system, and optimises the width and slope of both sides of the river. In the water system planning, the project forms the water system structure of one stream and two ponds in the north and south, the Qianqiu Pond set in the entrance square of the north district and the lotus pond near the square of the south district form 2 pieces of water (Figure 5), which becomes the most open and important landscape node to create waterfront street space and forest stream style in the whole area, and also is the window of the whole neighbourhood to show to the outside world, which plays a strong spatial guiding role. Using the water street water theme, with the new waterfront space and Xiaojia River water fusion, to create the core of the whole block, showing the water street that quiet comfort and freedom and low-density open temperament of the landscaped environment, through the new landscape water system series, the North District is the formation of a new waterfront street. Through the new landscape water system, the north district is formed by a new waterfront street. Through the plants and landscape design on both sides of the river, the experience of tourists will be increased.



Figure 5: Sheet of water in blue. Red circles are waterfront streets and Western Sichuan Forest Pan (Photo from: SADI)

In addition, Tiexiang temple Water Street utilises the ancient method of collecting rainwater for water circulation, through modern water purification treatment and then using lifting pumps to hit the north and south ends, and finally to the southern area of the lotus pond confluence of the dynamic water system. And set up four overflow outlets, the water can be discharged to the Xiaojia River during heavy rainfall. While highlighting the characteristics of the neighbourhood style, the design concept of sponge city is fully implemented. (Figure 6)



Figure 6: The water system at Iron Image Temple Water Street (Image from: SADI)

### Transportation planning

The traffic plan for the Tiexiaog temple neighbourhood is characterised by a linear flow of traffic flow space dependent on the water body, mainly dominated by the main roads in the east-west and north-south directions, linking the street space distributed among the various building clusters. (Figure 7)



Figure 7: Traffic in the middle street of Water Street in Iron Image Temple. (Photo from: SADI)

These streets and lanes are connected to different combinations of courtyard spaces, forming a natural dynamic flow space with linear spatial opening and closing changes and inner order organisation, forming a dynamic structure of spatial organisation and connection.

In the traffic flow system, the Tiexiang temple neighbourhood focuses on increasing the accessibility of three-dimensional traffic in and out of the neighbourhood. For example, the central plaza of Sheng'an Street is extended and seamlessly connected to the second phase of Tiexiaoji Water Street, and the design cancels the ground-level logistical access of the original first phase at the junction of the first and second phases. A greenway system is also planned around the block as an urban-level greenway. It is worth mentioning that due to the centralised setting of the commercial buildings in Phase II, the exterior corridors on the second and third floors of several tandem buildings are utilised to form an aerial street dynamic. In addition, there are several open spaces constructed with plazas and sports grounds, and garden spaces constructed with landscaped water surfaces and centralised green spaces. The design has more open space, allowing more commercial and urban interfaces to be linked together.

The scale of the street space is made more comfortable and open. According to the living habits of the local people, Chengdu is a basin area with little sunshine, and local residents like to sit outside the shops to drink tea, eat and chat, and this space is called "outside display space". (Figure 8) From the perspective of business logic, merchants also need more semi-outdoor or outdoor space for display and exhibition, and these spaces can better meet their needs for scene creation.

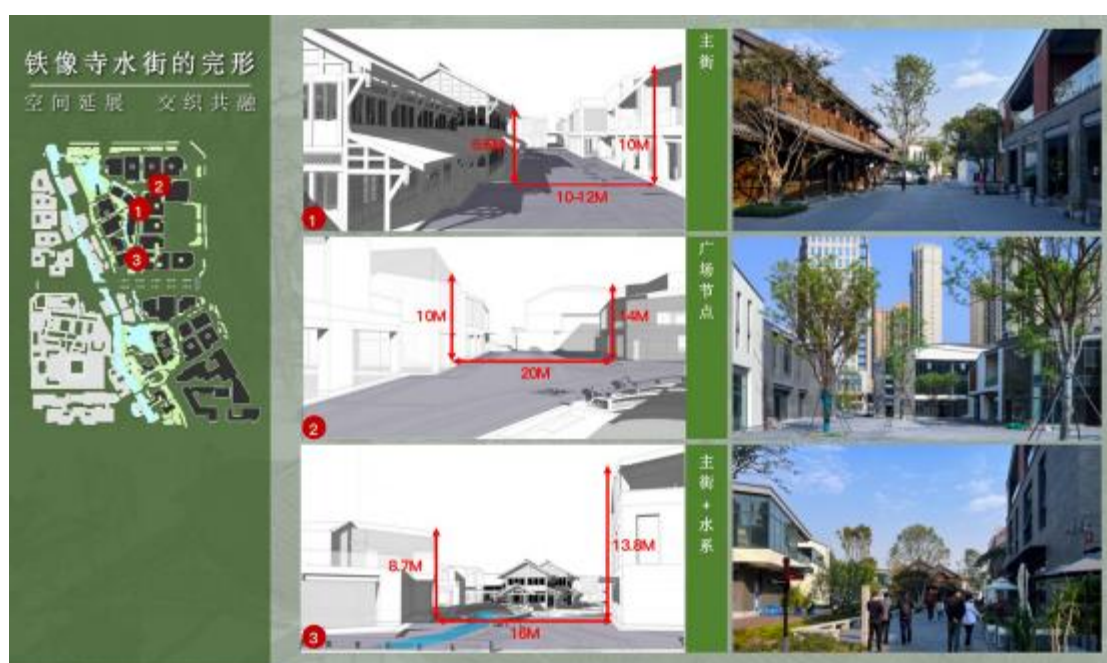


Figure 8: Tiexiang temple Water Street street space (Photo from: SADI)

### 3.3 Architectural plan

The architectural plan for the Tiexiang temple neighbourhood builds on the historical influence of the Monastery and echoes the Buddhist architecture through architectural and landscape design techniques. The entire outer wall around the temple adopts the ochre-red colour of Tibetan Buddhism to separate the temple from the Tiexiang Temple Water Street, which is like a giant snake that appears and passes through it. In order to highlight the dignity of the main hall, the roof adopts a heavy eaves hiatus, with far-reaching eaves and yellow glazed tiles, the red walls and a yellow roof adopt the royal colour scheme, which is also in line with the significance of fire generating earth in Chinese feng shui. The rest of the halls and meditation rooms are using ordinary green and grey tiles overhanging the roof.

The architectural design is based on the Western Sichuan Forest Pan courtyard as a unit, which constitutes a collection of spaces in a variety of combinations. In terms of architectural structure, the buildings in the North District are mainly in neo-Chinese style, adopting the form of enclosed and closed courtyards, forming an inwardly converging positive space. The historical buildings in the North District adopt the form of traditional all-timber



structure, exuding a mellow flavour of traditional folk houses. The buildings in the South District are mainly in the style of traditional folk houses in western Sichuan, focusing on the exchange and connection between the inner and outer spaces of the buildings to form an open space of streets and lanes. Due to the complexity of the space form, the historical buildings in the South District adopt the steel-structured antique buildings, which not only shortens the construction period, but also avoids the problems of fire prevention and service life of the wooden buildings.

The waterfront building combines inward and outward space forms to increase semi-open space. The building structure echoes the roof of the temple with a geometrically folded sloping roof and the Forest Pan courtyard space as the main features. (Figure 9)



Figure 9: The architectural form of the Water Street in Tiexiang temple (Photo from: SADI)

The folded sloping roof adopts the traditional green-grey cement tiles of temple roofs, and the eaves adopt the way of wrapping eaves as the main and picking eaves as the supplementary, catering to the large eaves of the temple's Han-style hermetic roof, creating more outside corridors, balcony grey spaces and terraces, roof gardens and outdoor business spaces. The commercial interface of the first floor combines the street space and garden landscape to set up waterfront and street-front swing area, creating a richer consumption scene.

In terms of building materials, the building façade still adopts the traditional scale of Fengzhen black granite and white sand glue coating as the main façade material, incorporating decorative wooden grille, glass curtain wall and other elements, showing the traditional architecture of western Sichuan and modern communication and dialogue, forming the visual focus and counterpoints in the street space of the twists and turns of the procession, but also to make the continuation of the traditional architecture of the authentic charm.

The building group is mainly composed of linear street space, point-like courtyard space, face-like square space and water space, a large number of open and semi-open space enriches the spatial form of the neighbourhood, and some of the spatial voxels are separated and intermingled from the architectural entities, providing functional and visual continuity.

### **Business planning**

The commercial planning of Tiexiang temple is characterised by strict control of the industrial layout and the shaping of an exquisite industrial form. In order to realise the chic spatial experience and diversified consumption scenarios of Tiexiang temple, the government put forward the three major themes of "leisure and fashion, sports experience, and quality of life", and from the very beginning, Tiexiang temple made use of the dispersed architectural layout to position the industrial brand to a higher position, unlike the previous urban culture and some small commodity industries that were not welcome. Tiexiang temple strictly protects and inherits the traditional folk projects of Ba Shu, and integrates its unique market culture, teahouse culture and other folk culture resources. By effectively integrating Tiexiang temple's park-like landscape, nodes, architecture, activities and industry brands, it will form an immersive commercial neighbourhood with a strong thematic atmosphere.

The first phase of Water Street focuses on cultural catering, theme hotels and art spaces. The second phase of the commercial planning trend goods courtyard, cultural and creative bazaar, art workshop, Forest Pan village house and the bookstore and tea house of a number of business sectors, the overall presentation of elegance and fashion, implantation of the new economy professional library, museums, galleries, cultural and creative workshop, small theatres and other innovative and creative cultural and commercial business sectors, the formation of the industry complementary to and upgraded.

The North Zone consists of the Tide Courtyard and the Cultural and Creative Bazaar. The courtyard is located on the north side of Tianfu 1st Street, forming the main interface image, with international brands of light food and beverage and designer brands. The Cultural and Creative Bazaar is located along the inner street, forming a linear commercial space with local food, creative retail and cultural and creative workshops. The South Zone consists of Shuyuan Tea House, Forest Pan Village House and Art Workshop. The Shuyuan Tea House is located at the South Entrance Plaza, with the Pillow Stream Tea House as the core, creating a garden leisure space, while the Forest Pan Village House uses the Forest Pan as the spatial carrier, introducing cultural and experiential businesses. The Art Workshop is a commercial group with small museums, galleries, small theatres and design brand bookstores as its main focus, which improves the block's industry vacancies and creates industry highlights.

## Functional Regeneration of Landscape Environments

Landscape environment function is in a certain space within the scope of a certain functional role of the art form, with the role of landscape public artwork. It usually has a beautiful form, prominent position, both functional and ornamental, such as common pavilions, bridges, trestles and so on.

Excellent landscape environment needs to have unique style, beautiful appearance and practical function on the one hand, and on the other hand, it should be coordinated with the surrounding landscape environment, integrated with each other and symbiosis, constituting a landscape system. Tiexiang temple water street landscape environment will be the old Chengdu's elements for refining, will have the characteristics of the times and the regional characteristics of the landscape vignettes composition elements applied to the landscape environment, so that the new supplementary landscape vignettes and the original old landscape vignettes are coordinated and unified in form and colour. The new supplementary landscape sketches and the original old landscape sketches in the form, colour and other aspects of coordination and unity. Continuation of the style of the original historical landscape sketches at the same time, but also with the existing overall style of consistency and coordination, to achieve the goal of symbiosis between the old and the new. So that the regional cultural lineage can be protected, the urban fabric can be continued.

The whole Tiexiang temple neighbourhood is based on water, and there must be boats and bridges in the life scene. Therefore, a chinese pavilion on the boat is set up at the main entrance of the northern part of the water street, which is opposite to the Huilan Tower and functions as the entrance image and the visitor centre of the park, guiding and organizing the entrance flow line. chinese pavilion on the boat is based on the famous western Shu garden, Wenjun Well in Yangxulou, and transforms the scene of Zhuo Wenjun and Sima Xiangru playing the zither and chanting poems in the ancient chinese pavilion on the boat into the scene of Zhuo Wenjun and Sima Xiangru. chinese pavilion on the boat is modelled on the Yangxu Tower in Wenjun Well, a famous garden in Xishu, transforming the ancient scene of Zhuo Wenjun and Sima Xiangru playing the zither and reciting poetry into a modern entertainment and consumption scene. At night, a performance of ancient music at the bow of the boat and watching the show in front of the water is a special experience of travelling through the scene. (Figure 10)



Figure 10: Tiexiang temple water street main entrance chinese pavilion on the boat and nightly ancient cultural performances. (Photo from SADI)

The Water Street has a total of 12 stone bridges across the Xiaojia River system, all named after ancient bridges in Chengdu. Inheriting this cultural lineage, the 12 bridges are named Gao Sheng, Washing Face, Tong Jin, Team Horse, Wan Fu, Wan Li, Jade Belt, Tong Shan, Yong Ping, Channi, Yu Qing and Yixin, which are all taken from the ancient bridges in Chengdu. (Figure 11) At the same time, the intention of the bridges is to use the Western Sichuan garden to create a local garden water street landscape.



Figure 11: Locations and names of the twelve stone bridges on Water Street in Tiexiang Temple (Photo from: SADI)

### **Functional Regeneration of the main entrance**

Functional regeneration of the historic environment is the unique traces of history presented in the historic neighbourhood, both in terms of material elements such as the historic built environment and non-material elements of the overall appearance of the historic neighbourhood (Wujinxia, Linqingqing, Wangxiaomin 2016).



Among the systematic elements that make up the historical environment inside the neighbourhood, the focus is on the two 10-metre-high memorial archs at the east and west entrances (Figure 12).



Figure 12: Memorial arch at the east and west entrances to the Tiexiang temple neighbourhood (photo by: SADI)

Memorial arch is a kind of doorway building unique to ancient China, mostly built in front of temples, tombs, ancestral halls, government offices, gardens, or at the intersection of avenues, with inscriptions on them to commend virtue and promote social goodwill. memorial arch originated from the Hengmen in the mid-Spring and Autumn Period (Jingqizhen 2002). Most of the traditional memorial arch survives from the Ming and Qing dynasties.

There are two memorial archives in Tiexiang Temple Water Street, the Jinshi memorial arch in Yaoba, Sichuan Province, and the Qiuxian memorial arch in Qiujunyi Memorial Arch in the former Chengdu Imperial City as samples. As the landmark structures on the east and west sides of the neighbourhood, the Jinshi memorial arch is constructed of pure stone, while the Qiuxian memorial arch is built with stone pillars on the lower part, and wooden arches and roofs on top of the beams. The two phases of memorial arch correspond to each other, which is used to define the space between the east and west sides of the Water Street, and also draws a conclusion for the central axis landscape belt. qiuxian memorial arch and jinshi memorial arch, tongjin bridge and junyi street form symmetrical spatial rhythm, and combined with the iron statue temple and sheng'an wisteria attraction to build "talent flow line". Water Street Talent Flow Line", which implies recruiting and enlightening people.

### **Functional Regeneration of the Spiritual Environmen**

The spiritual environment is not a product that appears out of thin air, but is the form of life of the local people incorporated in the built environment, which finally coalesces into the spiritual environment. When you see different architectural forms, you can perceive the local spiritual environment.

The spirit of the Tiexiang temple neighbourhood is the Buddhist culture centred on the Tiexiang temple, which also continues to influence people's beliefs, as well as the folklore and lifestyle of the surrounding neighbourhood.

Tiexiang temple, with its deep historical and cultural heritage and excellent central geographical location, provided unique conditions for the growth and development of the spiritual environment, and the historical Tiexiang temple neighbourhood was also based on the Tiexiang temple as the core spiritual environment, and the bustling market and vibrant market life outside the Tiexiang temple made the whole neighbourhood extremely vibrant for a while. The bustling market outside the Tiexiang temple and the vibrant market life made the whole neighbourhood extremely energetic for a while, forming the unique spirit of Tiexiang temple. However, with China's rapid economic development, the traditional neighbourhood of Tiexiang temple was abandoned by modernisation, and for some time it was almost demolished to the ground, while the ancient temples and some individual historical buildings that were fortunate enough to remain in Tiexiang temple have long since lost their historical value.

Combining the concept of integration of protection and development, the government started to build the "Tiexiang temple water street project", based on the religious and historical culture of the Tiexiang temple area, highlighting the Buddhist spiritual attributes of the Tiexiang temple, and guiding the social investment to create a commercial and cultural complex integrating business, leisure and entertainment.

The viewing platform on the axis of the Tiexiang temple on Water Street is the most intuitive reflection of the spirit of "dhyana". The line of sight from the platform is located right at the Tiexiang temple, and the buildings on both sides form a frame view, highlighting the architectural features of the temple. At the end of the main line is the red brick wall, the outer wall of the Tiexiang temple, which should be the most reflective of the spiritual environment of the Tiexiang temple, through the narrow road on one side of the red brick wall and on the other side of the taller building facade, through which the visitors can deeply feel the atmosphere of dhyana. The visitor can deeply feel the atmosphere of dhyana through this.

## CONCLUSION

To sum up, the process of symbiosis between the old and the new in a historic district is the process of symbiosis between the old and the new through the integration of various elements and their integration into the urban development strategy to form a whole. The design method of the Tiexiang temple water street block is to mimic the scale of the traditional street space for the combination of the building group layout, to build a vivid waterfront environment and street space full of traditional flavour (Wangyao, Baichen, Yiyi 2020), to strengthen the integration of architecture and landscape, and to create an urban open space featuring "water street". Wangyao, Baichen, Yiyi 2020), to strengthen the integration of architecture and landscape, and to create an urban open space characterised by "water streets". In this process of symbiosis between the old and the new, it is not a simple superposition of the old and the new, nor is it an accommodation of the old buildings, nor is it a major demolition of the old buildings, but rather it is a reorganisation and integration of the old and the new elements, which injects new vitality into the symbiosis. Through inheritance and integration, it blends commercial, living and other consumption scenarios with the living water green space, and integrates historical culture, historical building culture, landscape culture, marketplace culture and temple culture into it, inherits and carries forward the culture of Tianfu, and provides people with open space, green experience and leisure feeling, creating a new park-like consumption neighbourhood with the characteristics of Chengdu.

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