

Wanshou(万寿) Palace at Nanchang : Reproduction of the Past and Consuming history in Modern China

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Abstract

This paper discusses the past reproduction and consuming historical phenomenon of Wanshou(万寿) Palace historical and cultural Block in Nanchang under the background of modern China. Wanshou(万寿) Palace, bearing a historical precipitation of more than 1700 years, is a symbolic cultural landscape of Nanchang. Its restoration and block protection are not only the material reproduction of buildings and blocks, but also the continuation of the cultural and spiritual aspects of Wanshou(万寿) Palace. The research uses the qualitative analysis method to deeply analyze the development process of the Tiezhu Wanshou (铁柱万寿) Palace, the architectural art characteristics and the concept and practice of modern China heritage protection. It is found that the Wanshou(万寿) Palace historical and cultural block, through the mutual support and cooperation of the Nanchang municipal government, scholars and the community, has profound practical significance for the reproduction of the past history and consuming history. Effectively combine Wanshou(万寿) Palace culture with modern consumption to provide an immersive cultural experience for citizens and tourists. However, the behavior of consuming history in the process of cultural heritage protection has a two-sided nature. People need to pay attention to the authenticity of culture in the process of protecting historical heritage and inheriting cultural value. This study provides practical planning suggestions and impact assessment for the historical and cultural construction and the sustainable development mode of cultural tourism in Nanchang, and provides valuable classics for the protection of historical heritage and the integration of historical reproduction and modern consumption in other cities.

Keywords: *Wanshou(万寿) Palace Historical and cultural Block; Reproduction of the Past; Consuming history; Cultural Heritage.*

Introduction

Nanchang Wanshou(万寿) Palace Historical and Cultural Block, located in Xihu District, Nanchang City, Jiangxi Province, is not only a witness of the millennium commercial prosperity of Jiangxi Province, but also a symbol of Yuzhang(豫章) culture. Since the investment and transformation of Nanchang Municipal Group in 2013 to the official opening in 2021, Wanshou(万寿) Palace Historical and Cultural Block has now become a national tourism and leisure block, showing the profound heritage and unique charm of Jiangxi culture. As a representative of Jiangxi culture, the prosperity and development of Wanshou(万寿) Palace reflects the prosperity of Yuzhang (豫章) culture and commerce. It is not only an indispensable spiritual wealth in the treasure house of Chinese culture, but also a spiritual symbol of Jiangxi people to express their yearning for their hometown when they live in other places, reflecting the essence of Jiangxi culture. The restoration and reconstruction of the "Tiezhu Wanshou (铁柱万寿) Palace" in the Wanshou(万寿) Palace historical and cultural block is not only a reproduction of the past, but also a profound reflection on the protection and consuming history of the block. In the context of modern China, how to better develop historical sites and utilize cultural heritage to promote sustainable development has become the focus of our attention.

The protection and development of Wanshou(万寿) Palace historical and cultural block is a challenge in the rapid development of urbanization in modern China. In the face of how to update the city and commission the city image, balance the needs of urban historical heritage protection and urban modernization. The protection and development of the block, and strive to reproduce its historical features and cultural characteristics, so that it will become a "name card" of Nanchang cultural tourism. The

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protection and restoration of block buildings follow the principle of "repairing the old as the old", showing the progress of modern China in the protection and activation of cultural heritage. It not only preserves the city memory of Nanchang, but also strengthens the emotional connection between residents and tourists to Nanchang, creating a strong sense of place.

Study Purpose

The purpose of this study is to deeply analyze the development process of Wanshou(万寿) Palace and the architectural art characteristics of Wanshou(万寿)Palace through the historical documents of Wanshou(万寿) Palace in Nanchang. Secondly, it analyzes the protection strategies of historical and cultural heritage at home and abroad for comparative research, and discusses the concept and means of historical heritage protection of Nanchang Wanshou(万寿) Palace Historical and Cultural Block under the background of modern China, and how to reproduction the layout of the Tiezhu Wanshou (铁柱万寿) palace and the block. Finally, in the context of modern China, it discusses how to use the historical resources to make the phenomenon of mass consuming history, which causes the thinking on the protection and utilization of historical heritage (Abukhait et AL.,2023).

Historical And Architectural Features Of Wanshou(万寿) Palace

The History and development of the Iron Wanshou(万寿) Palace

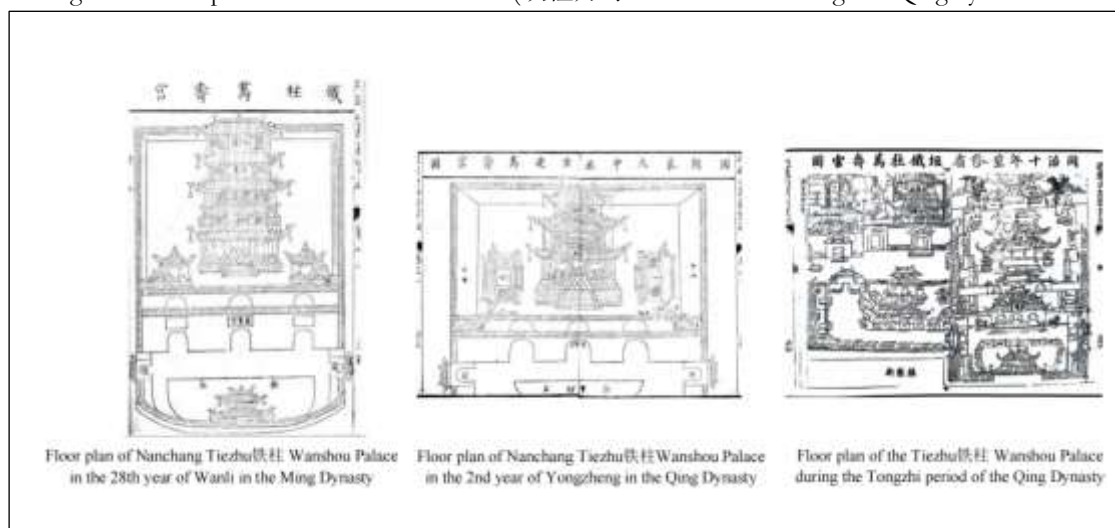
Wanshou(万寿) Palace, also known as Nanchang Wanshou(万寿) Palace, was built in the sixth year of Emperor Huai Yongjia (312) in the Western Jin Dynasty. It was originally named "Jingyang Temple", a Taoist temple dedicated to Xu Zhenjun (Xu Xun). Xu Zhenjun is respected as "Jingming, loyal and filial immortal" in Taoism, therefore, Tiezhu Wanshou (铁柱万寿) Palace occupies an important position in Taoist culture. TiezhuWanshou (铁柱万寿) Palace, located in the Guangrunmen (广润门) of Zhangjiang Wharf. It has always been an important place for urban officials and people in Jiangxi Province to worship Xu Zhenjun, with strong centripetal force and cohesion. In the old days, after Nanchang Tiezhu Wanshou (铁柱万寿) Palace, there were governor Yamen (衙门), supervision institute, inspection courtyard, Nanchang County government and many other Yamen (衙门), occupying a very important geographical position. Because it is located in the hub of north and south shipping, and in the flood area, Tiezhu Wanshou (铁柱万寿) Palace is famous for Xu Zhenjun Tiezhu Suojiao(铁柱锁蛟), flood control in the world.(Zhang Shengcai, 2018, P284) With the development of history, it has gradually evolved into a combination of palaces and guild hall.

From the Tang and Song Dynasties to the Ming and Qing Dynasties, the Tianshu Wanshou(铁柱万寿) Palace has been rebuilt and renamed many times, from the Tiezhu Wanshou(铁柱万寿) Palace in the Tang Dynasty to the Jingde temple (景德观) and Yanzhen temple (延真观) in the Song Dynasty, and then to the Miaoji Wanshou(秒济万寿) Palace in the Ming Dynasty, which reflects the cultural characteristics and political background of different periods. After the national unification of the Tang Dynasty, Jiangxi was under the jurisdiction of the "Jiangnan (江南) West Road". In the two prosperous periods of "Zhenguan governance" and "Kaiyuan governance", the most prosperous period of land, land and water transportation, Jiangxi's economy reached unprecedented prosperity. The Tiezhu (铁柱) Palace is located in the city of Nanchang, business travel more, and is the national Taoist temple for the emperor, so it repeatedly got the opportunity to renovate. At this time, the Tiezhu Wanshou(铁柱万寿) Palace is known as the "Tiezhu (铁柱) temple". In the Northern Song Dynasty, the Tiezhu (铁柱) temple has become the center of the south of the Yangtze River. In the second year of Song Dazhong Xiangfu (1009), Song Zhenzong changed the temple to "Jingde", given the name "Jingde View. In the late Northern Song Dynasty, Huizong of the Song Dynasty ascended to the throne. In the eighth year of Zhenghe (1118), Huizong gave him the name Jingde View as "Yanzhen View" and granted Xu Xun (Xu Zhenjun) the title of "Divine Gong and Miaoji Zhen". In the first year of Jiading in the Southern Song Dynasty (1208), Zhao

Kuanyu wrote the plaque "Iron column extended true palace" on the palace, the view to palace; Yuan Zhen Yuan year (1295) Chengzong inherited the throne, respect Kong, Buddha and Taoism, pay more attention to the Nanchang Iron column Palace, and the original forehead of Wanshou(万寿) Palace " Tiezhu Yanzhen(铁柱延真)Palace "changed to give to"Tiezhu Yanzhen Wannian (铁柱延真万年)Palace ", add"all ages(万年) " two words, is to let the people praise the emperor long live the meaning.(Zhang Shengcai, 2018 : 28)

Tiezhu Wanshou (铁柱万寿) Palace is an important place for Taoist activities, and also the object of worship by scholar-officials and local officials in all dynasties. It reflects the characteristics of the integration of Taoism and Confucianism and the common worship of Taoism and customs, and has become an officially recognized cultural and political symbol. In the Ming Dynasty, Zhu Yuanzhang was the first emperor to burn incense in the Tiezhu(铁柱) Palace, which set an example for worshipping Xu Zhenjun. In the first year of the orthodoxy of the Ming Yingzong (1436), the Palace, in the second year of the reign of Emperor Hongzhi (1489), the Palace was burned, Fengcheng Fan Zhaoxiang wrote the reconstruction of the palace of fundraising to rebuild, the third year of the Ming Wu Zong Zhengde (1506), the court gave the Palace.(Zhang Wenhuan, 2004 : 83) In the 26th year of Jiajing (1547), Emperor Shizong of the Ming Dynasty gave him the name "Miaoji Wanshou(秒济万寿) Palace" and named Xu Xun "Miaoji (秒济) Zhen Jun". In the forty-fifth year of Jiajing (1566), Sejong appropriated money to rebuild the twenty-third year of Wanli (1595). In the twenty-eighth year of Wanli (1600), he burned down again, and he collected money to rebuild and write the Reconstruction of Wanshou(万寿) Palace. In the eighth year of Jiaqing (1803), governor Qin Chengen asked Xu Xun to celebrate the rain, and in the ninth year of Jiaqing (1804), the "god of inspiration", which was approved to be included in the sacrificial code. Tongzhi years, social stability, the local people discussed the restoration of the Yulong Wanshou(玉隆万寿) Palace, the raised funds are left, so the restoration of the Tiezhu Wanshou(铁柱万寿) Palace,In the Qing Dynasty, the Tiezhu Wanshou(铁柱万寿) Palace was built many times. In the fourth year of the republic of China (1915), the store caught fire beside the palace, and two main halls were burned. Provincial and municipal sectors also raised funds to rebuild, after five years to rebuild. However, in 1970, during the "Cultural Revolution", it was demolished, and Nanchang No.21 Middle School was established on the original site.

Figure 1: Floor plan of the Tiezhu Wanshou(铁柱万寿) Palace in the Ming and Qing dynasties.



Architectural art features

The Tiezhu Wanshou(铁柱万寿) Palace has been repaired and rebuilt many times in history, but its core Xu Zhenjun culture and architectural style have been preserved and inherited. In traditional Chinese architecture, "palace" usually refers to the building used for sacrifice or worship of gods. Such buildings carry important religious and cultural significance. Tiezhu Wanshou (铁柱万寿) Palace has always been

recognized by ancient officials and the imperial court. The holy land of Xu Zhenjun, the ancestor of the Taoist Jingming School, is strictly in accordance with the Taoist layout of temples. The buildings are usually composed of mountain gate, main hall, side hall, wing room and other buildings. In the Ming and Qing Dynasties, the Tiezhu Wanshou (铁柱万寿) Palace was close to the Guangrunmen (广润门) wharf, and merchants gathered, which became an important gathering place for the development of Jiangyou merchants (especially referring to the ancient Jiangxi merchants), which had both important economic and social functions.

Tiezhu Wanshou(铁柱万寿) palace in different historical period of building scale, style and design elements have experienced many changes, from the original "Jingyang temple (旌阳祠)" to the tang dynasty, the tang dynasty marked the building won the official recognition and attention, to the song dynasty "JingDe temple (景德观)", "Yanzhen temple(延真观)" and the name of the change, reflects the architectural style of this period pay more attention to the solemn religious ceremony and the expansion of building scale, embodies the importance of the Taoist temple and its rich cultural connotation. In the Ming Dynasty, Tiezhu Wanshou (铁柱万寿) Palace was named "Miaoji Wanshou(秒济万寿) Palace". The architectural style of this period paid more attention to decoration and practicality, and these changes reflected the evolution of different historical periods, religious needs, social changes and the improvement of cultural significance. In the Ming and Qing Dynasties, Tiezhu Wanshou (铁柱万寿) Palace was not only a sacrificial place for religious beliefs, but also an important center of local culture and commercial activities, reflecting its important position in the local society and reflecting the close integration of religion and secular life in ancient Chinese cities.

With the promotion of the status of the Tiezhu Wanshou(铁柱万寿) Palace, its architecture gradually becomes complex and magnificent, and the evolution of the architectural style reflects the integration of Taoist culture and local culture. The Wanshou(万寿) Palace is usually made of wooden structure, supported by traditional architectural elements such as brackets and beams and columns. In front of the main hall, there is the silk burning furnace, the octagonal dragon-locking well, the courtyard and stone tablets inside provide a space for believers to worship and rest. The design style integrates Taoist cultural elements, such as flying eaves and corners, carved beams and painted buildings, highlighting the mystery and solemnity of Taoist architecture. The materials used in the construction of Wanshou(万寿) Palace benefit from the camphorwood, maple, nanmu, bluestone, granite, etc., these building materials provide a rich material basis for architectural sculpture art. Various auspicious patterns and mythological stories are carved, such as dragon and phoenix, Eight Immortals Crossing the Sea, etc., making the whole building more vivid and three-dimensional. Jiangxi's bluestone and red stone are hard and easy to process. They are widely used in stone foundations, door pillars and other components of buildings, showing the exquisite craftsmanship of ancient Chinese architecture.

From the perspective of architectural structure, Tiezhu Wanshou(铁柱万寿) Palace has undergone many reconstructions and renovations. Most of the early buildings were wooden structures, and later gradually adopted masonry enclosure structures, making the buildings more durable and sturdy, exuding a simple and elegant atmosphere. The existing building was rebuilt on the original site after 2014 with funds from Nanchang City, combining wooden beam structure and masonry enclosure structure (Li Gang, Liang Yiying, 2023:225), maintaining the style of traditional architecture. The layout of Tiezhu Wanshou (铁柱万寿宫) Palace adopts a plane layout symmetrical on the central axis, with the main building in the center, symmetrical on the left and right, each forming a courtyard, echoing the front and back, the stage, Panchi, mountain gate, ceremonial gate, Xu Zhenjun Hall, and Lingxiao Hall are arranged in sequence, with a strict spatial layout, reflecting the aesthetic principles of symmetry and rigor of traditional Chinese architecture. This layout method not only highlights the symmetrical beauty of the building, but also reflects the concept of ancient Chinese architecture pursuing the balance of yin and yang and the unity of man and nature.

Figure 2: Aerial view of Wanshou(万寿) Palace Historical and Cultural Block



Aerial view of the Wanshou(万寿) Palace Historical and Cultural Block

The Reproduction of the past of the Wanshou Palace Historical and Cultural Block in Modern China

Heritage protection in modern China

The emergence of heritage is the product of the order and pattern of global social development. The concept of heritage protection is proposed not only to protect specific cultural forms, but also to reflect on and adjust the order of human social development. In the article "The development of the concept of architectural heritage conservation and its inspiration", the development of the concept and scope of heritage protection in recent decades is studied, and the heritage protection charters and documents issued by UNESCO and ICOMOS before 2000 and from 2000 to the present are studied. The research results show that the scope of architectural heritage is constantly expanding, and the definition of protection is changing from individual protection to overall protection, and from overall protection to sustainable protection. The focus of protection is developing from tangible attributes to intangible attributes. The change in the scale of protection, from objects to landscapes, includes more comprehensive heritage values, and the status of protection has also changed from static protection to living protection. (Liang, W., Ahmad, Y., & Mohidin, H. H. B.2023 : 1) Conservation, or preservationism, has its roots in the nineteenth century but increased in intensity during the latter half of the twentieth century, and especially during the mid-1970s and after. (Walsh, K,2002 : 70) Since the first adoption of the Burra Charter in 1979, it has had a profound impact on the protection of modern cultural heritage. The Charter expands the concept of cultural heritage to include not only historical and aesthetic values, but also scientific, social or spiritual values, which provides a more comprehensive perspective on the assessment and protection of cultural heritage. A major underlying driving force behind the evolution of heritage protection is the shift in focus from the physical structure of the heritage itself to the meaning conveyed by the heritage. (Liang, W., Ahmad, Y., & Mohidin, H. H. B. 2023 : 4)

In 2005, China issued the Notice on Strengthening the Protection of Cultural Heritage, which clarified the basic principles, overall goals and key measures for cultural heritage protection, and opened a new journey for China's cultural heritage protection. On the basis of following international heritage protection laws and architectural rules, and drawing on international norms such as the International Charter for the Conservation and Restoration of Monuments and Sites and the Burra Charter, China formulated the Guidelines for the Protection of Chinese Cultural Relics and Historic Sites, which was first promulgated and implemented in 2000, and the revised version of the Guidelines for the Protection of Chinese Cultural Relics and Historic Sites was formed in 2015. It places more emphasis on value protection, and its content reflects the concept of cultural relic protection with value as the core, emphasizing that the value assessment of cultural relics and historic sites has become a prerequisite and one of the important links in the current cultural relic protection work. (Zhao Ling, 2017: 47) The revised version reflects obvious progress and

changes, and provides direction for the protection of cultural relics and historic sites. In the protection practice, the guidelines highlight the authenticity, integrity and sustainability of architectural heritage, clarify the protection process, and put forward protection principles including in-situ protection, minimum intervention, periodic maintenance, use of appropriate technology, and maintenance of cultural relic environment. These principles have been widely used in China's heritage protection practice. At the same time, China revised the "Principles for the Protection of Chinese Heritage Sites", strengthened protection measures with Chinese characteristics, and elaborated on unresolved issues in site protection such as substitution, reconstruction, authenticity, and architectural painting methods.

Wanshou (万寿) Palace Historical and Cultural Block Preserves the Past

Throughout the first half of the twentieth century the number of conservation societies gradually increased. The experiences of modernization were taking their toll. There was a desire to compensate for increasingly accelerating change, a desire to slow down transformations, especially in the urban environment." (Walsh, K, 1992:72) The history of a city is the embodiment of its culture. People believe that cultural heritage has the quality of maintaining and promoting national historical identity, giving local residents a sense of regional identity. In the process of protection, it is necessary to avoid homogenization. Due to the compression of time and space, the differences in world culture have been reduced, so these differences must be protected.

As an important witness of the historical development of Nanchang, the protection work of Wanshou(万寿) Palace is particularly important. It is not only a region with profound historical and cultural deposits, but also plays an indispensable role in the process of urban modernization. Wanshou(万寿) palace block covers an area of about 6.3 hectares, the history of residential, commercial, religion and traditional handicraft is given priority to, composed of nine streets, including Including Cuihua (翠花) Street, Qipan (棋盘) Street, Qiaobu (翘步) Street, Hetong (合同) Lane, Luobo (萝卜) Lane, Wanshou (万寿) Palace Lane, Luo (箩) Lane, Cu (醋) Lane, Guangrun Gate(广润门), etc. Finally formed the four street five lane, five horizontal four vertical curve of traditional street space pattern. In addition to traditional houses, the block also has historical buildings such as the Wanshou(万寿) Palace Taoist Temple Site, the Chamber of Commerce, and a mosque. The main problems facing the Wanshou(万寿) Palace Old Block are damaged historical features, improper use of buildings, and degraded traffic capacity and functions. In 2001, Xihu District of Nanchang City applied for the protection of the Wanshou(万寿) Palace Block and was approved. The protection project of the Wanshou Palace Block began in 2003. In 2013, Nanchang Municipal Group and the School of Architecture of Tsinghua University jointly planned the "Wanshou(万寿) Palace Historical Block" restoration project based on the ruins. The team of Professor Wang Guixiang was responsible for planning and designing. The purpose is to restore the historical features of the Wanshou(万寿) Palace and its surrounding areas as much as possible, and to build it into the "First Street of Ganpo Culture", presenting the commercial culture, immigrant culture, market culture and ancient architectural art style, and showing the Gan style of architecture. The excavation of the Tiezhu Wanshou(铁柱万寿) Palace was launched in 2015 and completed in 2016. The construction workers used manual excavation and were careful not to damage the antiques. Archaeological experts conducted professional appraisals on the unearthed cultural relics, providing historical basis for restoring the original appearance of the Wanshou(万寿) Palace. Many relics were discovered at the Tiezhu Wanshou (铁柱万寿) Palace site, including the main hall, the rear hall, the incense burner, the octagonal dragon-locking well and other building bases, providing important references for the restoration design.

In the book "The Representation of the Past: Museums and Heritage in the post-modern World", Kevin Walsh dialectically expounds that history is not only a review of the past, but also a process of understanding the present through understanding the past. The Wanshou(万寿) Palace Historical and Cultural Block has been modernized in line with the needs of urban development. By excavating the site of the Iron Pillar Wanshou(万寿) Palace and restoring the original site, following the principle of "repairing the old as it is", the streets and lanes of the block have been repaired and protected, aiming to restore its historical style

and cultural characteristics and become a new landmark of Nanchang's cultural tourism. During the restoration process, attention was paid to maintaining the original pattern and restoring the undulating contours, including street textures, spatial features, architectural styles, decorative details, and historical features such as the layout of old buildings. Walsh believes that although we cannot completely reproduce the past, we can indirectly look back on the past through language and interpretation. This reproduction is not only a reproduction of facts, but also a reconstruction of the past in the minds of historians, understanding the meaning of the remaining texts or ideas, and building a coherent knowledge system on this basis to help us understand the thoughts of past humans and gain an understanding of the past. The protection of the Wanshou (万寿) Palace Historical and Cultural Block is to fully preserve and restore the structure, space, shape and decorative features of the wooden residential buildings with historical value to show the traditional architectural style of the Gan style. This method not only preserves the historical style of the block, but also reflects the respect and inheritance of the traditional culture of the past, so that people can understand the past. It can be said that the Wanshou (万寿) Palace Block is a "visible history", which shows the breadth and depth of Nanchang horizontally and records the historical context and inheritance of the city vertically. Recreating the past is to better understand the past and build an understanding of history. Recreating the past is not only a record of historical events, but also a deep reflection and understanding of human experience, reflecting the modern society's emphasis on regional identity and respect for historical heritage.

The Wanshou (万寿) Palace and a sense of place

The success and progress of modernization lead to the compression of time and space, which makes people unable to deeply perceive their connection with the world. In this case, it is difficult for people to form the perception of the place, and the place feels the erosion. The sense of place is based on peoples subjective understanding of the local experience, which covers the unique characteristics and personality of the place, as well as peoples attachment and identity to the place. In his works, Duan Yifu put forward the concept of "love complex", which refers to peoples deep feelings and sense of belonging to a specific place. The protection and development of the historical and cultural blocks face double challenges. On the one hand, the advancement of modern urbanization may cause the loss of traditional culture; on the other hand, how to protect the urban memory of Nanchang citizens and rationally use it as cultural heritage resources to promote the inheritance and development of local culture in Jiangxi. Therefore, in updating the city blocks and protect the process of iron column longevity palace ruins, through the repair of "old" repair and protection, attaches great importance to the mining and show Nanchang historical and cultural blocks, fusion of modern life needs, embodies the respect for Nanchang local cultural characteristics and strengthen, realize the mutual integration of traditional architecture and modern life. It becomes a window to show the culture of Wanshou(万寿) Palace and the Gan school architecture, and conveys and narrates the historical memory and unique memory of Nanchang sense of place. In the construction process of Nanchang Wanshou(万寿) Palace Historical and cultural Block, the principle of "three unchanged" is followed, that is, the texture and architectural layout of the block, the architectural style of Jiangxi residential buildings and the atmosphere of the block landscape elements are basically unchanged. This method effectively protects the architectural style in the block and the special place of Nanchang.



The base of the silk burning furnace excavated from the Tiezhu (铁柱) Wanshou Palace site



The silk burning furnace in the Tiezhu (铁柱) Wanshou Palace after renovation

Figure 3: The base of the Iron Pillar Wanshou Palace silk burning furnace before and after repair

The Wanshou(万寿) Palace Historical and Cultural Block was officially opened on February 6, 2021. The opening of the block provides a space for urban residents and tourists to experience Jiangxi local traditional culture and leisure and entertainment. Since its opening, the block has attracted many tourists every year, and has become an important resource to promote the local economic development and cultural tourism. The protection and development of the block reflects the respect and inheritance of Jiangxi local traditional culture, and shows the progress of modern China in the protection and activation of cultural heritage utilization. Through maintenance and innovation, the Wanshou(万寿) Palace in Nanchang has become a bridge between the past and the present, the tradition and the modern. Therefore, Nanchang palace historical and cultural blocks update is the protection of local cultural characteristics, repair and construction process, through repair reconstruction of iron column Wanshou(万寿) palace landmark buildings, reshape the palace street memory, continue community vitality, reengineering the bustling commercial blocks, is not only the reappearance of local history, is also the modern social cultural diversity and urban vitality.

The renewal and transformation of modern cities is not only the renewal of physical space, but also the protection of architectural remains and reasonable space reconstruction. In the process of development, it is necessary to pay attention to preserving and strengthening the daily life and community vitality of residents. Through reasonable transportation planning and the integration of cultural inheritance and modern commerce, it should inject new vitality into the old historical and cultural areas, and protect the emotional support and local identity of urban residents. Block in the process of renewal, it is based on the deep understanding and respect for local emotion, block retained the longevity palace street in the street, wide door street, chessboard street, vinegar lane, contract lane, radish lane, lane, basket lane, the "three street five lanes" full of life of old streets, they reproduce the historical memory of the ancient city of Nanchang, provides visitors with the opportunity to feel Nanchang local life. It strengthens the emotional connection between urban residents and tourists to this land, thus creating a strong sense of place in Nanchang.

Consumption history of Wanshou(万寿) Palace in Nanchang, modern China

Integration of historical heritage and modern consumption in Nanchang Wanshou Palace

Jerome de Groot In Consuming History Historians and heritage in contemporary popular culture, it explores the role of history in contemporary popular culture, how it works, and how society consumes history. Analyses these new forms of historical consumption with a view to understanding contemporary culture and nuancing our understanding of the relationship between the public and its history. It considers the ways that the public forms its sense of history, and particularly how this past is fast attaining the attributes of a commodity. How a society consumes its history is crucial to the understanding of contemporary popular culture, the issues at stake in representation itself, and the various means of self-or social construction available. (De Groot, J.,2009, And p. 2) according to Jerome de Groots consumption history view, Historical legacy is no longer just a static past, It is an object of reshaping and consumption by contemporary society.

Wanshou(万寿) Palace is the precious cultural heritage of the city of Nanchang, which is about the memory of Xu Zhenjuns "iron pillar lock dragon". Wanshou(万寿) Palace Historical and Cultural Block, as the most complete "Old Nanchang" style protected block, carries the memory of Nanchang people. Here, Jiangyou merchants brings Jiangxi culture to all over the country, and becomes a symbol of Jiangxi humanistic spirit, as well as the link and symbol to maintain the feeling of hometown. Wanshou(万寿) Palaces unique Taoist culture, guild hall culture, Yuzhang regional culture and historical significance makes Nanchang very unique. Wanshou(万寿) Palace historical and cultural Block displays the cultural connotation, and introduces the intangible cultural heritage projects and modern cultural tourism activities, successfully combining traditional culture with modern consumption. The integration of historical heritage and modern cultural tourism consumption presents the relationship between consumption history and modern culture, and reflects the protection and utilization of historical and cultural heritage in modern cities, as well as the inheritance and innovation of traditional culture. Nanchang municipal government, experts, scholars and communities jointly integrate the resources of Wanshou(万寿) Palace, jointly participate in the protection and utilization of cultural heritage, promote the deep integration of Wanshou(万寿) Palace culture and modern tourism, improve the tourism quality of Nanchang city, and improve the image and influence of the city. This fusion is not only material, it is also elephant Sexual and emotional, people connect with the past through consuming history. Tourists walking in the block may be more attracted by the building itself. The block attaches great importance to the harmonious construction industry of integrating the streets, shops and courtyards in the traditional commerce, and restores the life scenes of residents and the cultural memory of the city. In the block, 118 retro single-family buildings surround the heart of the city, and 44 historical buildings look back 100 years ago. Their strong landmark, recognition and uniqueness play the function of urban spatial connection, and also show the image of commercial projects. In this space, I can feel a narrative expression, obtain the recognition of the Wanshou(万寿) Palace culture, and experience the aesthetic appreciation and narrative link. The interaction between consumption and history is a dynamic process, shapes cultural identity and social values in the interactive participation between history and consuming. Of course, consumption history is a double-edged sword, including not only the positive aspects of cultural inheritance and innovation, but also the risk of commercialization and symbolization. In order to promote healthy consumption and historical interaction, we need to pay attention to cultural authenticity. Strengthen the criticism and supervision of historical consumerism, and encourage diversified consumption practices to protect and inherit the price of historical culture.

Consuming of ceremony and performance

Jerome De Groot Exploring how history is consumed, Especially during ceremonies and performances where " Re-enactment is one of the key tropes for contemporary historical engagement, for instance, or the embodied experience of reality history. Clearly, there is an attempted enfranchisement of sorts, a grassroots movement and DIY element associated with such re-enactment, and the cultural phenomena of historical

recreation and re-embodiment certainly challenge mainstream historical models and modes of disseminating knowledge. Re-enacting reinscribes the self in relation to both the past and to a set of tropes associated with a previous event or artefact." (De Groot, J., 2009:104) Ritual and performance consumption in the Wanshou(万寿) Palace historical and cultural block can be regarded as a mass cultural phenomenon, People in the block not only get an experiential activity, Also completed a behavior of cultural consumption.

Since the opening of the street, it has paid attention to the inheritance and innovative development of the history and culture of Wanshou(万寿) Palace when designing the festival activities. For example, during the Lantern Festival, the block combined with modern technology to create a holographic light show, allowing citizens and tourists to enjoy an immersive experience of the historic prosperity of the Longevity Palace. In to celebrate the second anniversary of longevity palace tide design "god" play tour activities, visitors walk in Wanshou(万寿) palace historical and cultural blocks, and xu, tao yuanming, Huang Tingjian, zhu xi 12 ancient Jiangxi literati NPC (the player) dialogue, if through time and space, and historical figures for poetry, puzzles, feel the collision of traditional ancient and modern trend culture. The traditional Chinese music performance in the teahouse in the street combines traditional music skills with popular culture, attracting a large number of young people to punch in. Through diversified performance activities, the block not only enriches the cultural connotation of the block, but also promotes the consumption behavior of experiencing the history. This is not only a modern inheritance of traditional culture, but also a way to adapt to modern life, which further enhances the sense of participation and experience of tourists.

Conclusions

Through the in-depth study of Wanshou(万寿) Palace historical and cultural block in Nanchang, this paper reveals the challenges and practices in the integration of modern Chinese historical heritage protection and modern consuming history. Tiezhu Wanshou (铁柱万寿) (万寿) Palace is not only the carrier of Nanchangs history and culture, but also the symbolic cultural landscape of Nanchang city. The combination of block protection and cultural and tourism consumption reflects the reproduction of the past history and the complex process of consuming history. The study found that the restoration and reconstruction of the Iron Column Wanshou(万寿) Palace and the protection of historical and cultural blocks are not only the protection of the material form of historical buildings, but also the continuation of the history and culture of Wanshou(万寿) Palace and the spirit of Jiangyou merchants . Through qualitative research methods, in-depth analysis of the history of Wanshou(万寿) Palace and the protection and utilization of the historical and cultural blocks, showing the progress of modern China in the protection and activated utilization of cultural heritage. At the same time, it also reflects the respect and inheritance of traditional culture, which has far-reaching practical significance for the past reproduction and consumption of cultural heritage and the promotion of urban development.

In the context of modern China, the successful transformation of the Wanshou(万寿) Palace historical and cultural block, by showcasing the integration of Wanshou(万寿) Palace's historical culture with its consumption history, provides tourists with an immersive cultural experience. This fusion is not only material but also symbolic and emotional, as people connect with the past through the consumption of history. However, consuming history is a double-edged sword, encompassing both the positive aspects of cultural heritage and innovation, as well as the risks of commercialization and symbolization. Therefore, to promote the protection of cultural heritage and historical interaction, it is necessary to focus on the authenticity of culture, strengthen criticism and regulation of historical consumerism, avoid excessive commercialization, and encourage diverse practices of cultural heritage in combination with modern society, to protect and pass on the value of historical culture. The findings of this study indicate that the architectural and district function reproduction and historical consumption in the Wanshou(万寿) Palace historical and cultural have significant implications for the public's understanding of Wanshou(万寿) Palace's history and culture, local identity, and heritage protection, exerting a positive impact on the sustainability of cultural heritage.

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