首都功能核心区事件-场所公共性评价与过程机制研究

A Study on the Evaluation and Process Mechanisms of Publicness of Event Places in Capital Functional Core Area

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摘　要

后工业社会城市公共生活从必要性活动向选择性活动和社交性活动转型，城市节庆化成为全球性的发展趋势。越来越多的节庆和事件开始在公共空间中举办，公共空间也越来越频繁地通过举办节庆和事件来激活公共生活。此类具有重要文化意义且频繁举办事件的公共空间，即事件-场所，也开始成为国内外学界关注的新兴热点。论文聚焦公共性的视角下“场所-事件”互动中的公共空间价值变化开展实证研究，进而为优化城市公共空间和事件的关系提出响应性的城市设计策略。

论文对公共空间公共生活、事件-场所、公共性的相关研究进展进行了系统梳理，构建了公共性视角下的事件-场所塑造过程、机制及结果的理论框架和分析方法。在此基础上，论文以北京首都功能核心区（东城区、西城区）为研究范围展开实证分析。在城市层面，研究对城市节庆化的格局特征进行认知并对典型的节庆化片区进行识别；在公共空间层面，研究对事件-场所的公共性表现及感知进行评估并验证二者之间的关系，探索影响事件-场所公共性感知的关键要素，并对事件-场所塑造的过程和机制进行分析。最后，基于城市层面和公共空间层面的分析结果，研究提出了面对城市节庆化和公共空间事件化的响应性城市策略。

论文的主要结论如下：首都功能核心区的节庆化发展与城市重要的公共空间公共活动结构密切相关，且存在一定的地理分异，通过聚类分析及叠加分析识别出的 6 个典型集群是代表性的城市节庆化片区。事件的引入会使事件-场所的公共性表现和公共性感知在不同维度上发生不同指向的变化；除了物质环境可达性对感知异质性的影响并不显著之外，公共性表现的各维度对公共性感知的各个构念均有显著的解释效力，其中关键的公共性表现要素主要包括物理可达性、步行环境品质、功能灵活性、主体、维护、活动数量和密度、活动质量和多样性以及使用者多样性。事件-场所作为一类特殊的公共空间，集中反映了不同主体的利益平衡和权责关系；首都功能核心区的场所塑造连续体可被概括为三种类型，企业主导型、政府主导型、政企合作型；适度平衡的管控、基层政府部门的有效介入，政企的紧密合作以及积极的公众参与是确保事件场所公共性不受损害进而有所提升的关键。

论文为城市层面和公共空间层面优化事件和公共空间的互动关系提供了实证依据，以期为激活城市公共生活提供政策建议和实践参考。

关键词：城市节庆化；事件；公共空间；事件-场所；公共性

ABSTRACT

In the post-industrial society, public life has been transformed from necessary activities to the elective and social activities, with urban festivalisation becoming a global development trend. An increasing number of festivals and events are being staged in public spaces, and the urban public spaces are increasingly being used as venues for festivals and evens to activate public life. Such culturally significant public spaces that stage events frequently, referred to as event places, are emerging as a new focal point of interest in both domestic and international academic circles. The dissertation focuses on the variation in the value of public spaces in a publicness perspective, examining the interaction between “place and event”.

The dissertation systematically reviews the progress of research related to public space public life, event places and publicness, and constructs a theoretical framework and analytical methods for understanding the event place shaping processes, mechanisms and outcomes in the perspective of publicness. Building on this foundation, the dissertation conducts the empirical analysis focusing on the Capital Functional Core Area of Beijing (Dongcheng District and Xicheng District). At the urban level, the research cognises the patterns and characteristics of urban festivalisation and identifies representative festivalised zones. At the public space level, it evaluates the publicness performance and perception of event places, validating the relationship between the two. Besides, the research explores the key elements significantly affecting the publicness perception of event places and analyses the processed and mechanisms involved in event place shaping. Finally, based on the empirical results at both the urban and public space levels, the dissertation proposes responsive urban design strategies towards urban festivalisation and public space eventisation.

The main conclusions of the dissertation are as follows: Firstly, the development of urban festivalisation in the Capital Functional Core Area of Beijing is closely related to the important urban structures of public activities and exhibits certain geographical differentiation. Through clustering analysis and overlay analysis, six representative festivalised zones are identified in the research. Secondly, the introduction of events to the public spaces leads to

varying directional variations of the publicness performance and perception across different dimensions. Furthermore, aside from spatial environment accessibility not having a significant impact on perceived heterogeneity, all dimensions of publicness performance significantly enhance the explanatory power of the dimensions of publicness perception. The elements that significantly influence publicness performance include physical accessibility, pedestrian environment, functional flexibility, agency, maintenance, activity quantity and density, activity quality and diversity, and user diversity. Thirdly, event places, as a unique kind of public space, more intensely reflect the balance of interests and power dynamics among various stakeholders. The event place shaping continuums in the Capital Functional Core Area of Beijing can be categorised into three categories: corporate-led event places, government led event places, and government-corporate collaborative event places. Moderate and balanced regulation, effective intervention from grassroots government sectors, close collaboration among various entities, and active public participation, are crucial for reconciling event development objectives with public interests and ensuring that the publicness of event places is enhanced rather than compromised.

The dissertation provides empirical evidence for optimising the interaction between events and public spaces at both urban level and public space level, with the aim of offering policy recommendations and practical references for revitalising urban public life.

Keywords: Urban Festivalisation, Event, Public Space, Event Place; Publicness

TABLE OF CONTENTS

摘　要…….....I
ABSTRACT…… II
TABLE OF CONTENTS IV
LIST OF FIGURES IX
LIST OF TABLES XVI
CHAPTER 1　INTRODUCTION 1
1.1 Background.....1
1.1.1 Shift in Urban Design Thinking towards Focusing on Public Life 1
1.1.2 Global Trend of Urban Festivalisation in Post-industrial Society.....5
1.1.3 Development Demand of Reshaping Public Space Public Life in Capital Functional Core Area of Beijing.....9
1.1.4 Neglection of Interactions between Public Spaces and Festivals and Events 13
1.2 Research Objects and Scope.....15
1.2.1 Research Objects: Event Places and Associated Terms 15
1.2.2 Research Scope: Capital Functional Core Area of Beijing 20
1.3 Research Questions and Purposes 21
1.3.1 Research Questions 21
1.3.2 Research Purposes and Contents 21
CHAPTER 2　LITERATURE REVIEW 24
2.1 Research Foundation: Public Space Public Life.....24
2.1.1 Before Public Life Studies Became an Academic Field.....25
2.1.2 The First Public Life Studies 25
2.1.3 Public Life Studies Become Mainstream 28
2.1.4 Programming Public Life as Strategic Tools for Urban Design and Urban Regeneration 30
2.1.5 Summary.....32
2.2 Research Object: Event Places 33
2.2.1 Development Context: Urban Festivalisation.....33
2.2.2 Interactions between Events and Public Spaces 45
2.2.3 Processes and Mechanisms of Public Space Eventisation.....57

2.2.4 Summary 61
2.3 Research Theoretical Perspectives: Publicness 62
2.3.1 Theoretical Foundation of "Publicness" in Political Philosophy and Sociology 63
2.3.2 Connotation Interpretation and Theoretical Critique on the Publicness of Public Spaces 68
2.3.3 Evaluation Models on the Publicness of Public Spaces 79
2.3.4 Analytical Frameworks on the Processes and Mechanisms of Public Spaces in the Perspective of Publicness 87
2.3.5 Summary 96
2.4 Summary of Literature Review 97
CHAPTER 3 RESEARCH DESIGN 99
3.1 Technical Roadmap 99
3.2 Sub-question 1: Cognition of Urban Festivalisation in Capital Functional Core Area of Beijing 102
3.2.1 Longitudinal Analysis on Historical Context 102
3.2.2 Horizontal Analysis on Status Quo 103
3.3 Sub-question 2: Publicness Performance and Perception of Event Places in Capital Functional Core Area of Beijing 105
3.3.1 Publicness Performance Evaluation of Event Places 105
3.3.2 Publicness Perception Evaluation of Event Places 107
3.4 Sub-question 3: Processes and Mechanisms of Event Place Shaping in Capital Functional Core Area of Beijing 108
3.4.1 Construction of the Analytical Framework 108
3.4.1 Qualitative Investigation Methods for the Analysis of Processes and Mechanisms 108
CHAPTER 4 COGNITION OF URBAN FESTIVALISATION 110
4.1 Longitudinal Analysis on Historical Context: The Evolution of Urban Festivalisation in Capital Functional Core Area 110
4.1.1 The Traditional City 111
4.1.2 The Early Modern City 122
4.1.3 The Socialist City 132
4.1.4 The Modern City 143

4.1.5 The Post-modern City 154
4.1.6 Summary of the Evolution of Urban Festivalisation 170
4.2 Horizontal Analysis on Status Quo: The Evaluation of Urban Festivalisation in Capital Functional Core Area 172
4.2.1 Festivalisation of Urban Politics 172
4.2.2 Festivalisation of Urban Space, Culture, and Society 174
4.2.3 Festivalisation of Events and Festivals 195
4.3 Festivalisation in Capital Functional Core Area: Feature Synthesis and Pattern Recognition 206
4.3.1 Longitudinal Evolution: From Imperial-Centric Hegemony to Catalysed Urban Regeneration 206
4.3.2 Festivalisation of Urban Politics: Decongestion with Quality Enhancement and Strategic Upgrading of National Cultural Centre 207
4.3.3 Festivalisation of Urban Spaces, Culture and Society: Hierarchical Cultural Consumption Clusters under Key Spatial Skeletons 208
4.3.4 Festivalisation of Events and Festivals: Multi-dimensional Aggregation & Typological Coupling of Event Places 209
4.4 Sample Festivalised Zones Identification and Delineation 210
4.4.1 Temple of Heaven – Temple of Agriculture Zone 213
4.4.2 Temple of Earth – Confucius Temple – Yonghegong Zone 215
4.4.3 National Art Museum of China – Longfu Temple Zone 217
4.4.4 Xisi – White Dagoba Temple Zone 220
4.4.5 Di’anmen – Bell and Drum Towers Zone 222
4.4.6 Qianmen Zone 225
CHAPTER 5 PUBLICNESS PERFORMANCE AND PERCEPTION OF EVENT PLACES…… 228
5.1 Sample Event Place Selection and Brief Introduction 228
5.2 Publicness Performance of Sample Event Places 242
5.2.1 Creation of Publicness Performance Evaluation Model 242
5.2.2 Operationalisation of Publicness Performance Evaluation Model 259
5.2.3 Results of Publicness Performance of Sample Event Places 276
5.2.4 Summary 289
5.3 Publicness Perception of Sample Event Places 290

5.3.1 Measurement of Publicness Perception Constructs 292
5.3.2 Validation of Relationship through Hierarchical Linear Modelling 296
5.3.3 Summary 313
5.4 Summary 315
CHAPTER 6 PROCESSES AND MECHANISMS OF EVENT PLACE SHAPING 317
6.1 Analytical Framework: The Event Place Shaping Continuum 317
6.2 Processes of Event Place Shaping Continuum 321
6.2.1 Corporate-led Event Places 322
6.2.2 Government-led Event Places 330
6.2.3 Government-corporate Collaborative Event Places 339
6.3 Mechanisms for Shaping Publicness of Event Places 349
6.3.1 Restrictions on the Publicness of Event Places 350
6.3.2 Content Planning and the Expression of Cultural Connotations 354
6.3.3 Public Participation and Resolution of Public Concerns 359
6.4 Summary 362
CHAPTER 7 RESPONSIVE URBAN DESIGN STRATEGIES 365
7.1 Responsive Urban Design Strategies at the Urban Level 365
7.1.1 Creating Iconic Urban Festivals in Relation to Significant Urban Spatial Structures 365
7.1.2 Organising Public Space Assets and Planning for Rational and Balanced Event Distribution 370
7.1.3 Establishing an Inter-department Coordination Mechanism to Facilitate Collaboration for an Effective Growth Coalition 376
7.1.4 Strengthening Subdistrict-level Involvement and Encouraging Bottom-up Event Curation at the Neighbourhood Scale 380
7.2 Responsive Urban Design Strategies at the Public Space Level 387
7.2.1 Enhancing the Accessibility and Functional Flexibility of the Physical Environment Design to Activate Potential Spaces 387
7.2.2 Integrating with the Urban Environment by Incorporating Surrounding Cultural and Spatial Elements 393
7.2.3 Creating Multi-level and Multifaceted Event Portfolio Reflecting Local Cultural Connotations to Enhance Activity Quality and Diversity 399

7.2.4 Introducing Operational Entities, Strengthening Government-Corporate Collaboration and Enabling Public Participation 404
7.3 Summary 409
CHAPTER 8 CONCLUSION AND DISCUSSION 411
8.1 Major Conclusions 411
8.1.1 Cognition of Urban Festivalisation 411
8.1.2 Evaluation on Publicness of Event Places 412
8.1.3 Analysis on Processes and Mechanisms of Event Place Shaping 412
8.1.4 Responsive Urban Design Strategies 413
8.2 Major Contributions and Innovation Points 414
8.2.1 The Construction of a Macro Cognitive Framework and Methods for Urban Festivalisation 414
8.2.2 The Development of Evaluation Models on Publicness Performance and Perception of Event Places and Validation of Their Relationship 415
8.2.3 The Supplementation of Event Place Studies with Practical Cases from the Capital Functional Core Area of Beijing 416
8.3 Deficiencies and Prospects 417
8.3.1 Lack of Longitudinal Data Collection on the Evolution of Urban Festivalisation Patterns 417
8.3.2 Limitations in the Case Selection of Event Places 418
8.3.3 Insufficient Discussion on Contextual Social Factors in Event Place Shaping 418
REFERENCES… 420
APPENDIX A: EVALUATION RESULTS OF PUBLICNESS PERFORMANCE .. 439
APPENDIX B: QUESTIONNAIRE 444
APPENDIX C: DESCRIPTIVE STATISTICS OF THE QUESTIONAIRE 449
ACKNOWLEDGEMENTS 453
声 明…….. 455
RESUME…….. 456
COMMENTS FROM THESIS SUPERVISOR 457
RESOLUTION OF THESIS DEFENSE COMMITTEE 458

LIST OF FIGURES

Figure 1.1 Development of City Life from Necessary Activities to Optional Activities. 2
Figure 1.2 Evolution of Urban Design Thinking on Public Space Public Life. 3
Figure 1.3 Gehl Studio’s Projects 4
Figure 1.4 The Worldwide Expansion of Biennials. 7
Figure 1.5 The European Capitals of Culture from 1985 to 2020. 8
Figure 1.6 Event Strategies in Edinburgh, Melbourne and Cape Town. 9
Figure 1.7 Structure of Public Life in Capital Functional Core Area of Beijing. 11
Figure 1.8 Problems of Public Spaces in Capital Functional Core Area of Beijing. 12
Figure 1.9 Outcomes of Beijing Cultural Consumption Season. 14
Figure 1.10 Selection Criteria for Event Places in the Research. 18
Figure 1.11 The Relationships among the Terms. 19
Figure 1.12 Research Scope: Capital Functional Core Area of Beijing. 20
Figure 1.13 The Framework of Research Content 22
Figure 2.1 Framework of Literature Review. 24
Figure 2.2 Three periods of urban regeneration in Barcelona. 31
Figure 2.3 Action-Oriented Planning Process. 32
Figure 2.4 Four Approaches to Urban Festivalisation. 45
Figure 2.5 A Typology on the Spatial Dynamics of Event Spaces. 50
Figure 2.6 Summary of Researches on Urban Festivalisation and Event Place. 62
Figure 2.7 The Blueprint of the Bourgeois Public Sphere. 66
Figure 2.8 Five Contextual Variations Affecting Public-private Relationships. 68
Figure 2.9 The Framework of How Publicness is Approached. 72
Figure 2.10 Six-dimensional profiles of Beurstraverse and Schouwburgsplein as secured or themed public space. 79
Figure 2.11 Graphical Representation of the Tri-axial Model. 80
Figure 2.12 Analytic and Normative / Perceptual Stars Overlaid. 82
Figure 2.13 The OMAI model of publicness. 83
Figure 2.14 Hypothetical Spaces’ Representation following PEM Evaluation. 86
Figure 2.15 Urban Design Process: a Place-Shaping Continuum. 88
Figure 2.16 Public Space Management and its Key Dimensions. 91

Figure 2.17 Contractualised Publicness Framework. 93
Figure 2.18 Public Space Governance Framework Flowchart. 95
Figure 3.1 Theoretical framework for the dissertation. 99
Figure 3.2 Technical Roadmap..... 101
Figure 3.3 Hypothetical Graphical Representation of Publicness Performance Evaluation Model. 107
Figure 4.1 Analytical Framework of Longitudinal Analysis..... 110
Figure 4.2 The Form of the Traditional Beijing. 112
Figure 4.3 Urban Public Spaces in Traditional Beijing..... 114
Figure 4.4 Public Spaces Staging Festivals and Events in Traditional Beijing..... 120
Figure 4.5 The Reconstruction of Zhengyang Gate. 124
Figure 4.6 Public Spaces in the Early Modern Beijing. 126
Figure 4.7 Events Staged in Prominent Public Spaces in the Early Modern Beijing... 131
Figure 4.8 Planning and Construction of Tian’anmen Square..... 134
Figure 4.9 Comprehensive Planning on Chang’an Avenue in 1964..... 135
Figure 4.10 Public Spaces in Socialist Beijing..... 136
Figure 4.11 Mass Procession on May Day in 1956. 139
Figure 4.12 The Spring Festival Round-city Race in Beijing in 1976. 141
Figure 4.13 Events Staged in Prominent Public Spaces in the Socialist Beijing 142
Figure 4.14 Public Spaces in Capital Functional Core Area of Modern Beijing. 146
Figure 4.15 Commercial Centres in Modern Beijing. 148
Figure 4.16 Planning of Heritage Conservation Units and Historic-Cultural Conservation Areas in Beijing Old City..... 149
Figure 4.17 The Fourth Temple of Earth Spring Festival Cultural Fair..... 150
Figure 4.18 Events in Public Spaces in Capital Functional Core Area in Modern Era. 153
Figure 4.19 Newly-built Pocket Parks..... 158
Figure 4.20 Spatial Distribution of Commercial Districts in Capital Functional Core Area. 159
Figure 4.21 The Up-grading of Established Commercial Centres. 160
Figure 4.22 Historic-cultural Conservation Planning in Capital Functional Core Area. 163
Figure 4.23 Public spaces in Capital Functional Core Area in Post-modern Beijing. . 164

Figure 4.24 Public Spaces Staging Beijing International Tourism and Culture Festival. 165
Figure 4.25 Map of the Journey of Design in BJDW in 2019. 166
Figure 4.26 Events on urban regeneration of historic-cultural blocks in the Journey of Design. 167
Figure 4.27 Events in Public Spaces in Capital Functional Core Area in Post-modern Era. 169
Figure 4.28 Evolution of Urban Festivalisation in Cultural Functional Core Area in Beijing. 171
Figure 4.29 Spatial Evolution of Urban Festivalisation and Representative Event Places. 172
Figure 4.30 Planned Spatial Structure in Capital Functional Core Area of Beijing..... 174
Figure 4.31 Road Density of Different Districts in Beijing. 175
Figure 4.32 Evaluation Results of Each Indicator in the Aspect of Overall Vitality ... 185
Figure 4.33 Evaluation Results of Each Indicator in the Aspect of Cultural Vitality.. 187
Figure 4.34 Evaluation Results of Each Indicator in the Aspect of Commercial Vitality. 188
Figure 4.35 Extracted Factors of the Principal Component Analysis. 192
Figure 4.36 Pseudo F-statistic Plot of Clustering Analysis. 193
Figure 4.37 Parallel Box Plot of Clustering Analysis. 193
Figure 4.38 Spatial Pattern and Characteristics of Cultural Consumption Vitality. 194
Figure 4.39 Events Staged in Public Spaces Within Capital Functional Core Area of Beijing. 196
Figure 4.40 Word Cloud of Events in Capital Functional Core Area of Beijing 198
Figure 4.41 Identification of the Number of Topics. 199
Figure 4.42 Keyword Network Analysis Results of Topic Modelling. 199
Figure 4.43 Categorization of Events in Capital Functional Core Area of Beijing. 201
Figure 4.44 Temporal Distribution of Events in Capital Functional Core Area. 202
Figure 4.45 Spatial Distribution Pattern of Events in Capital Functional Core Area. . 203
Figure 4.46 Number Relationship between the Different Types of Events and the Different Types of Public Spaces. 205
Figure 4.47 Locations and Boundaries of Representative Festivalised Zones. 211

Figure 4.48 Location and Spatial Structure of Temple of Heaven – Temple of Agriculture Zone..... 213
Figure 4.49 Public Spaces and Events in Temple of Heaven – Temple of Agriculture Zone. 214
Figure 4.50 Location and Spatial Structure of Temple of Earth – Confucius Temple – Yonghegong Zone. 216
Figure 4.51 Public Spaces and Events in Temple of Earth – Confucius Temple – Yonghegong Zone. 217
Figure 4.52 Location and Spatial Structure of National Art Museum of China – Longfu Temple Zone. 218
Figure 4.53 Public Spaces and Events in National Art Museum of China – Longfu Temple Zone. 219
Figure 4.54 Location and Spatial Structure of Xisi – White Dagoba Temple Zone. 221
Figure 4.55 Public Spaces and Events in Xisi – White Dagoba Temple Zone. 222
Figure 4.56 Location and Spatial Structure of Di’anmen – Bell and Drum Towers Zone. 223
Figure 4.57 Public Spaces and Events in Di’anmen – Bell and Drum Towers Zone. 224
Figure 4.58 Location and Spatial Structure of Qianmen Zone. 226
Figure 4.59 Public Spaces and Events in Qianmen Zone. 227
Figure 5.1 Sample Event Places Cases. 228
Figure 5.2 Map of Temple of Earth in Normal Status and Event Status. 230
Figure 5.3 Map of Qianmen Street in Normal Status and Event Status. 231
Figure 5.4 Map of Beijing Fun in Normal Status and Event Status. 232
Figure 5.5 Map of Longfusi North Section in Normal Status and Event Status. 233
Figure 5.6 Map of Cultural Square of Bell and Drum Towers in Normal Status and Event Status. 235
Figure 5.7 Map of Cultural Square of Tianqiao in Normal Status and Event Status. .. 236
Figure 5.8 Map of Meihousishi in Normal Status and Event Status. 238
Figure 5.9 Map of White Dagoba Temple in Normal Status and Event Status..... 240
Figure 5.10 Passive Social Activities and Active Social Activities. 255
Figure 5.11 sDNA Analysis on Road Network in Capital Functional Core Area of Beijing. 260

Figure 5.12 Entrances of Longfusi North Section. 261
Figure 5.13 Fence Enclosure of Longfusi North Section. 261
Figure 5.14 Barrier-free access of Longfusi North Section..... 262
Figure 5.15 Black Opaque Fences Enclosing the Event Zone of Bigwa Flea Market. 263
Figure 5.16 Activity Facilities in Longfusi North Section. 264
Figure 5.17 Seating Opportunities in Longfusi North Section in Normal Status..... 265
Figure 5.18 Flexible Seating Opportunities in Longfusi North Section in Event Status. 265
Figure 5.19 Shading Facilities in Longfusi North Section. 266
Figure 5.20 Elements Providing Sensory Complexity. 267
Figure 5.21 Small-scale Vendors in Bigwa Flea Market. 268
Figure 5.22 In-built Power Supply in Longfusi North Section. 268
Figure 5.23 The Coupon Delivered by the Surrounding Businesses during Bigwa Flea Market..... 269
Figure 5.24 CCTV in Longfusi North Section. 270
Figure 5.25 Security Guards in Longfusi North Section. 270
Figure 5.26 Behavioural Restrictions in the Longfusi North Section. 271
Figure 5.27 Presence of Sponsor during Bigwa Flea Market. 272
Figure 5.28 Dustbin Maintenance in Longfusi North Section..... 272
Figure 5.29 Nightlighting in Longfusi North Section. 273
Figure 5.30 Target Areas of Longfusi North Section. 274
Figure 5.31 Numbers of Persons Doing “Passing Activities”, “Necessary Activities”, “Passive Social Activities”, “Active Social Activities” and “Discovery and Display” at Longfusi North Section. 274
Figure 5.32 Score Distribution of Each Event Place in Normal and Event Status..... 278
Figure 5.33 Overall Scores of Publicness Performance. 279
Figure 5.34 Scores of Spatial Environment Accessibility. 280
Figure 5.35 Introducing Events Leads to a Decrease in Spatial Environment Accessibility. 281
Figure 5.36 Scores of Spatial Environment Inclusiveness. 281
Figure 5.37 The Improvement in Spatial Environment Inclusiveness during Events.. 282
Figure 5.38 Scores of Manipulation Balance. 283
Figure 5.39 Scores of Agency, Control and Maintenance. 284

Figure 5.40 Events Generally Lead to Increased Levels of Control within Public Spaces. 285
Figure 5.41 The Impact of Events on the Maintenance of Public Spaces. 286
Figure 5.42 Scores of Activity Diversity. 286
Figure 5.43 Scores of Activity Quantity and Density, Activity Quality and Diversity, and User Diversity. 287
Figure 5.44 Events Enhance Social Engagement in Public Life at Event Places. 288
Figure 5.45 Measurement Results of Publicness Perception. 295
Figure 5.46 Validation of Publicness Performance and Perception through HLM. 297
Figure 6.1 Analysis Contents of Event Place Shaping Continuum. 318
Figure 6.2 Analytical Framework of Event Place Shaping Continuum. 320
Figure 6.3 Logos of the Event Brands. 325
Figure 6.4 Event Place Shaping Continuum of Beijing Fun. 329
Figure 6.5 Event Place Shaping Continuum of Longfusi North Section. 329
Figure 6.6 Events Staged around Bell and Drum Towers and Tianqiao Performing Art Centre. 336
Figure 6.7 Police Deployed during the Event at Cultural Square of Bell and Drum Towers. 333
Figure 6.8 Event Place Shaping Continuum of Cultural Square of Bell and Drum Towers. 338
Figure 6.9 Event Place Shaping Continuum of Cultural Square of Tianqiao. 338
Figure 6.10 Event Place Shaping Continuum of Meihousishi. 348
Figure 6.11 Event Place Shaping Continuum of White Dagoba Temple. 348
Figure 6.12 Local Elements in “*The Providential Market*” Cultural Fair 356
Figure 6.13 Tickets for Night Events of White Dagoba. 358
Figure 6.14 Public Participation Mechanisms of the Third Type of Event Places. 360
Figure 7.1 Event Venues of the 2024 Fringe Programme. 366
Figure 7.2 Map of the 26th edition of Luci d’ Artista. 367
Figure 7.3 The Recommendation for Iconic Urban Festivals. 368
Figure 7.4 Planning of Balanced Use of Public Spaces in Edinburgh. 371
Figure 7.5 Spatial Distribution Balance of Events at the Urban Level. 374
Figure 7.6 Planning and Coordination of Public Spaces and Events in the National Art Museum of China – Longfu Temple Zone. 376

Figure 7.7 The Governance Structure of Growth Coalition of Festivalisation in Edinburgh. 377
Figure 7.8 Coordination Mechanism for Event Curation and Supervision at the City Level. 379
Figure 7.9 The Spatial Distribution of *Festes Majors* in Barcelona. 381
Figure 7.10 Map of *Festa Major de Gràcia*. 382
Figure 7.11 Participation of associations in *Festa Major del Carmel*. 383
Figure 7.12 Posters of Subdistrict-level Festivals in Beijing in 2024. 384
Figure 7.13 Recommendations for Festival Planning at Subdistrict-level in Capital Functional Core Area. 386
Figure 7.14 Provision of In-built Infrastructure in Event Places. 388
Figure 7.15 The Fourth Plinth at Trafalgar Square. 389
Figure 7.16 Map of Sechseläutenplatz. 390
Figure 7.17 The Balanced Design of Sechseläutenplatz. 391
Figure 7.18 The Boundaries of National Art Museum of China. 392
Figure 7.19 Event Curation at the Plaza of National Art Museum of China. 393
Figure 7.20 The Interaction between ‘Watch This Space’ and Surrounding Urban Elements. 394
Figure 7.21 Maps of Arcades in Turin and *Portici di Carta*. 395
Figure 7.22 *Portici di Carta* at Via Roma in Turin. 396
Figure 7.23 Event Curation at the Imperial City Wall Relics Park in Coordination with Surrounding Public Spaces. 397
Figure 7.24 The Connection between Tianqiao Performing Arts Centre and Cultural Square. 398
Figure 7.25 Map of Schouwburgplein. 400
Figure 7.26 Weekly Programmed Groups Activities at Schouwburgplein. 401
Figure 7.27 Annual Festivals at Schouwburgplein. 402
Figure 7.28 Performances of the Drummer of the Bell and Drum Towers. 403
Figure 7.29 The Positional Relationship between Potters Fields Park and Tower Bridge. 405
Figure 7.30 Event Hire Guide of Potters Fields Park. 406

LIST OF TABLES

Table 2.1 Spatial Environment Elements in Event Places..... 47
Table 2.2 Three Forms of Activity of Human Condition..... 64
Table 2.3 Literature Statistics of the Definition of Public Space..... 69
Table 2.4 The Analytical Framework for Determining Publicness..... 74
Table 2.5 Summary of Dimensions of Publicness of Public Spaces..... 76
Table 2.6 Analytical Framework of the Process and Production of Publicness..... 89
Table 4.1 Annual Calendar of Festivals and Events in Traditional Beijing. 118
Table 4.2 Basic Information of Representative Parks in the Early Modern Beijing.... 125
Table 4.3 Index System and Data Sources for Evaluating Festivalisation of Urban Space, Culture, and Society. 180
Table 4.4 Descriptive Statistics of Evaluation Results on Festivalisation of Urban Space, Culture and Society. 182
Table 4.5 PCA of Festivalisation of Urban Space, Culture and Society. 189
Table 4.6 Results of Clustering Analysis 193
Table 4.7 Keyword Distribution Scores of Topic Modelling based on LDA 200
Table 4.8 Number of Different Event Types at Different Types of Public Spaces. 204
Table 5.1 Summary of Sample Event Places..... 241
Table 5.2 Indicators and Scoring Criteria for Spatial Environment Accessibility. 243
Table 5.3 Indicators and Scoring Criteria for Spatial Environment Inclusiveness. 247
Table 5.4 Indicators and Scoring Criteria for Manipulation Balance..... 251
Table 5.5 Framework for Identifying and Coding Public Activities. 256
Table 5.6 Indicators and Scoring Criteria for Activity Diversity..... 257
Table 5.7 Scoring Criteria for Road Connection. 260
Table 5.8 Number of Questionnaires of Event Places..... 291
Table 5.9 Measurement Items for Perceived Openness. 292
Table 5.10 Measurement Items for Perceived Heterogeneity. 294
Table 5.11 Measurement Items for Perceived Commonness 295
Table 5.12 Results of Null Model. 298
Table 5.13 Results of ANCOVA Model. 300

Table 5.14 Estimation of Fixed Effects of Control Variables on Perceived Openness (with Robust Standard Errors). 300
Table 5.15 Estimation of Fixed Effects of Control Variables on Perceived Heterogeneity (with Robust Standard Errors) 301
Table 5.16 Estimation of Fixed Effects of Control Variables on Perceived Commonness (with Robust Standard Errors) 301
Table 5.17 Explanatory Power of Various Dimensions on Perceived Openness. 303
Table 5.18 Estimation of Fixed Effects of Variables of Spatial Environment Accessibility on Perceived Openness (with Robust Standard Errors) 304
Table 5.19 Estimation of Fixed Effects of Variables of Spatial Environment Inclusiveness on Perceived Openness (with Robust Standard Errors) 305
Table 5.20 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Openness (with Robust Standard Errors) 305
Table 5.21 Estimation of Fixed Effects of Variables of Activity Diversity on Perceived Openness (with Robust Standard Errors). 306
Table 5.22 Explanatory Power of Various Dimensions on Perceived Heterogeneity .. 307
Table 5.23 Estimation of Fixed Effects of Variables of Spatial Environment Inclusiveness on Perceived Heterogeneity (with Robust Standard Errors). 308
Table 5.24 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Heterogeneity (with Robust Standard Errors). 308
Table 5.25 Estimation of Fixed Effects of Variables of Activity Diversity on Perceived Heterogeneity (with Robust Standard Errors) 309
Table 5.26 Explanatory Power of Various Dimensions on Perceived Commonness... 310
Table 5.27 Estimation of Fixed Effects of Variables of Spatial Environment Accessibility on Perceived Commonness (with Robust Standard Errors) 310
Table 5.28 Estimation of Fixed Effects of Variables of Spatial Environment Inclusiveness on Perceived Commonness (with Robust Standard Errors) 311
Table 5.29 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Commonness (with Robust Standard Errors). 312
Table 5.30 Estimation of Fixed Effects of Variables of Activity Diversity on Perceived Commonness (with Robust Standard Errors). 313
Table 6.1 Interviewees Related to the Event Place Shaping Continuum. 321
Table 7.1 Guiding Principles for Balanced Use of Public Spaces in Edinburgh..... 372

CHAPTER 1 INTRODUCTION

1.1 Background

1.1.1 Shift in Urban Design Thinking towards Focusing on Public Life

Against the backdrop of economic globalisation and exponential urban population growth, inter-city competition has intensified (张庭伟 等, 2010; Ivers, 2018). Major global cities have increasingly benchmarked themselves against so-called “international standards” in their pursuit of enhancing urban attractiveness and competitiveness through improving public space quality (张庭伟 等, 2010). Concurrently, emerging evidence suggests a paradigmatic shift in urban design thinking (Smith et al., 2021)。Currently, programming of public life is as important as the physical design of public space (Southworth M, 2014). This means reconsidering the It is the overlay of public activities and activation that transforms a space, impacts adjacent communities and establishes a well-used and appreciated patch of public realm (Ivers, 2018). Over the last decades, dramatic changes in living standards, working life and the economy, for example households have shrunk, the relationship between work and free time has changed, and the society on the whole has greater resources for consumption and leisure, have contributed in various ways to the restructuring of public space and public life (Gehl et al., 2006). The transformation of public life in the recent decades are mainly reflected in the following two aspects:

(1) The gradual development of industrial society’s essential city life to the elective city life of a leisure and consumer society (see Figure 1.1): Through the observation on public life in Copenhagen conducted in 1968, 1985, 1995 and 2005, Gehl concludes that a century ago, activities in Copenhagen were exclusively essential; 40 years ago the primary focus was shopping while recent decades have added a host of recreational activities and more cultural events, parades, happenings and exhibitions; more recent is the wave of sport and exercise in public space (Gehl et al., 2006). Many of the observation about the changes in public life in Copenhagen may also fit other cities that are in similar stages of development with respect to society, productivity and economy (Gehl et al., 2006). Necessary activities always dominate societies that are less developed economically, while leisure activities and consumption characterise that are more affluent

(Gehl et al., 2006). With working cities becoming cities of leisure and consumption, the trend has been reinforced gradually that there has been more room in public spaces for public life and public spaces have been used for optional activities and social activities including more political and cultural events, as well as quiet enjoyment (Gehl et al., 2006).

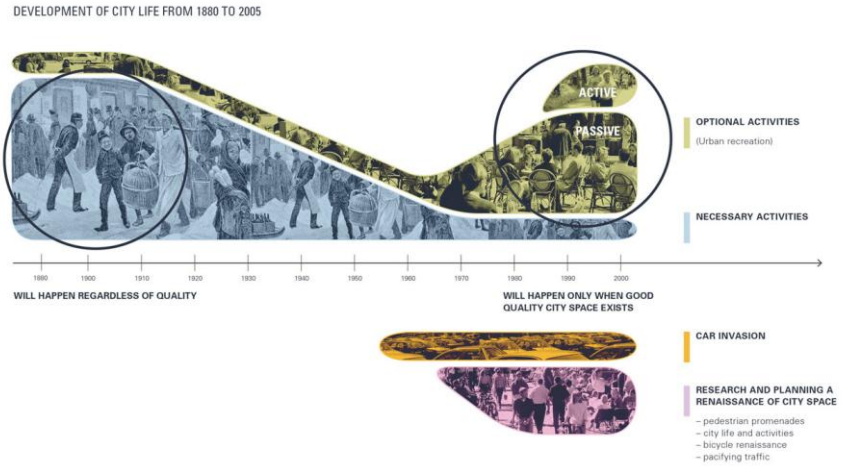


Figure 1.1 Development of City Life from Necessary Activities to Optional Activities.

Source: (Gehl et al., 2006)

(2) The qualities of public space and public life have become crucial parameters of urban development. In the time when necessary activities dominated urban life, people had to use the streets and squares of the city regardless of their condition (Gehl et al., 2006). However, since public life is optional today, urban public spaces must be carefully designed to invite walking, cycling, and staying, encouraging people to join in the common life of the city (Gehl et al., 2006). Currently, the quality of public life and public spaces move higher on both the local and global political agendas (Gehl et al., 2013).

In the context of the increasing importance of public space and public life, the pioneers including William H. Whyte, Jane Jacobs, Jan Gehl, and etc., asked how life could be brought back and took the basic steps needed to better understand the ephemeral concept of public life and its interaction with public spaces and buildings (Whyte, 1980; Jacobs J, 1992; Gehl, 2011). After having established the research field of public life, the analyses regarding public life and public spaces have gradually become the mainstream of architecture and urban planning and have been converted into crucial tools for urban design and urban regeneration. Recent decades have witnessed the emergence of more urban design concepts demonstrating the prevalence of the “bottom-up” type of public

life studies, including programmable space (Wall, 1999), loose space (Franck K A et al., 2007), convivial space (Shaftoe, 2008) and etc. There is a clear shift in the urban design thinking (see Figure 1.2) that many urban designers now focus on programming public activities as much as the design of physical space (Smith et al., 2021).

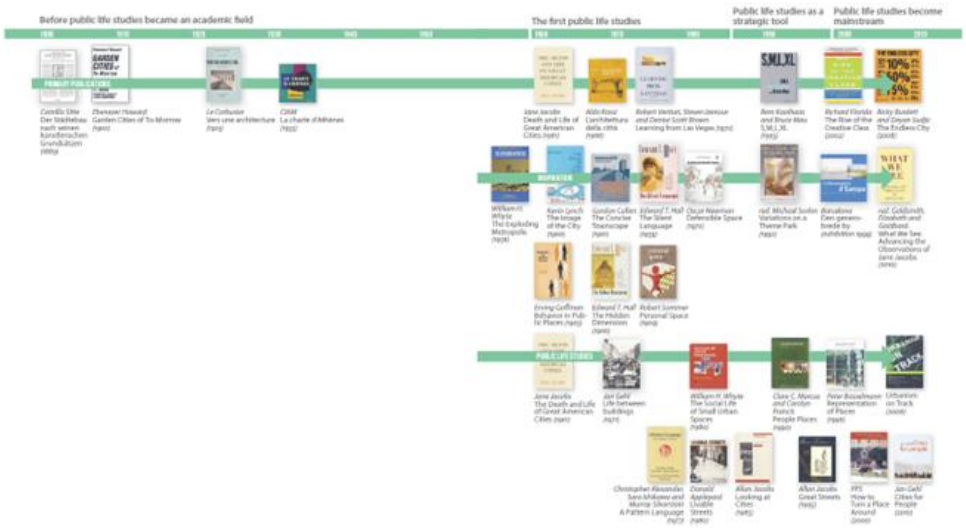


Figure 1.2 Evolution of Urban Design Thinking on Public Space Public Life.

Source: (Gehl et al., 2013)

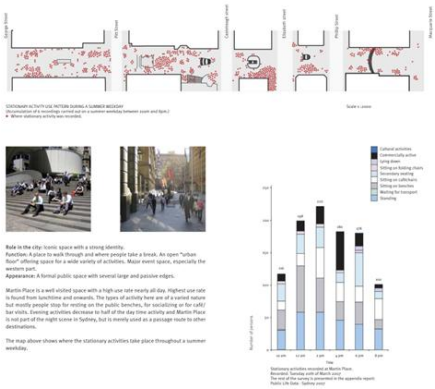
In addition, public life researches have been widely applied in the practical cases of urban design and urban regeneration around the world, that is, public life investigation is frequently used as the prerequisite for the revitalisation and regeneration of public spaces, identifying essential elements for promoting public life and proposing possible strategies (周梦茹, 2022). Gehl studio has conducted PSPL researches in over 250 cities globally to provide the people-first approaches and strategies for practical urban design and urban regeneration (see Figure 1.3). Besides, the programming of public life can also be used as urban catalyst and through establishing new behaviours in the public spaces, urban designers are trying to explore a new planning approach to actively encourage and invite yes-sayers to take part in a process that makes real use of their input (Gehl Studio, 2016b).



a) Gehl's Projects around the Globe



b) PSPL Survey on Civic Centre in San Francisco



c) PSPL Survey on Martin Place in Sydney

Figure 1.3 Gehl Studio's Projects

Source: Gehl Studio

To sum up, in the leisure and consumer society, city life has been transformed from dominated by necessary activities to dominated by optional activities and social activities (Gehl et al., 2006). Studies on public space public life have become the mainstream of urban design researches and the programming of public life has been widely adopted as the strategic tools for urban revitalisation and regeneration. In this context, an increasing number of temporary artworks and installations have made their way into city spaces; and the public arena is also the stage for more and more festivals, performances and other happenings (Gehl et al., 2006). Event culture is now firmly entrenched as part of city culture (Gehl et al., 2006). Besides, the growing scholarly and public attention to public spaces staging events also corresponds to the shift in urban design thinking towards focusing on public life.

1.1.2 Global Trend of Urban Festivalisation in Post-industrial Society

Festivals have always been part of city life around the globe but their relationship with the host city has been continually changing (Gold et al., 2020). The centrally located public spaces with cultural significance have always acted as venues for events (Smith, 2016). In the traditional cities, stretching from the antiquity to the late 19th century, festivals treated as rituals connected with important moments in the lives of social groups were organised across different continents (Cudny, 2016). The traditional festivals were those events connected with seasonal occasions such as sowing and harvesting and the events accompanying the cult of gods or goddesses (Cudny, 2016). The most significant festivals and events were certainly the participatory events such as carnivals, which long inhabited the public realm of our cities (e.g., the Carnival in Venice, Cologne or Rio de Janeiro) (Cudny, 2016). Carnivals were a specific, short-term social revolution, a safe valve in the formalised societies of the time, which can be a typical example of the transgression festivals (Cudny, 2016). Many city squares also originated as extensions of churches – these were places for people to gather before and after worship, but also sites for religious ceremonies when churches could not accommodate everyone (Smith, 2016). In the UK, the fair and fair ground, such as the Nottingham Goose Fair, which were mainly staged in the public realm: on a city's streets, squares or common land, perhaps represent the most significant events staged in urban public spaces during the 17th, 18th and 19th centuries (Smith, 2016). Fairs were originally staged to coincide with Saints days but they also evolved into something removed from religious celebrations (Smith, 2016).

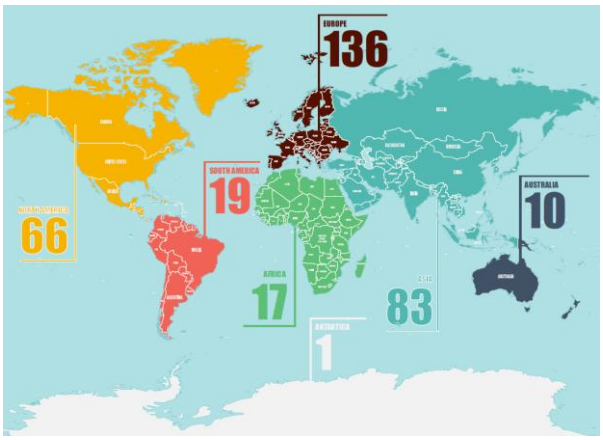
With the rise of industrialisation, festivals and events became peripheral to the course of urban affairs (Gold et al., 2020). Many of the carnivals and fairs disappeared during the era of industrialisation. For example, the Venice Carnival fitted awkwardly with the new political landscape of the eighteenth century and disappeared when the Republic of Venice fell in 1797 (Smith, 2016). Besides, by the mid-nineteenth century fairs were much tamer affairs since industrial bosses were keen to end the culture of extended revelry as these events interrupted the work patterns of mill and factory workers (Smith, 2016). Many UK fairs were ended by the *Fair Act* in 1871 which sought to close down events deemed to be corrupting and dangerous(Smith, 2016). Conversely, the advancements of the industrial age provided people with increasing financial resources and free time, contributing to the development of global tourism, including its broader cultural aspects, such as festivals(Cudny, 2016). A number of pioneering European art

festivals and important tourism festivals were also organised first time from the late 19th century to the early 20th century: Bayreuth Festival (first organised in 1876), Venice's Biennale (first organised in 1895), the Salzburg Festival (first organised in 1877), the Cannes Film Festival (first organised in 1946) and Edinburgh's international Festival (first organised in 1947) (Cudny, 2016; Gold et al., 2020).

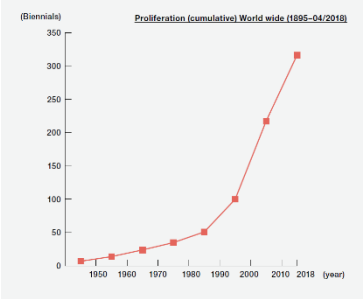
The worldwide proliferation of festivals and events came in the second half in the 20th century, when the economy based on the Fordist model was in crisis and a post-Fordist model of development was created (Cudny, 2016; Gold et al., 2020). Increasing number of people have started to talk about the "cultural turn" in politics and economy, which refers to the development and the growing importance of culture in the post-industrial society (Cudny, 2016). The development of festivals and events in the cities corresponds with the rise of the experience economy (Pine et al., 1999) and the prevalence of culture-led strategies (Grobach et al., 2013) in the post-industrial society. Many scholars identify "urban festivalisation" as the overarching process within which festivals, in recent decades, expand unprecedentedly in the cities and affect cities in various ways. The global trend of urban festivalisation in post-industrial society is reflected in the following two aspects:

(1) Worldwide expansion of festivals in the cities:

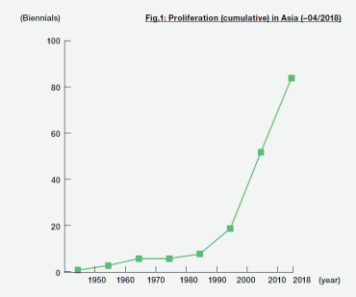
Though there are few agencies responsible for collecting statistics about festivals, there are some significant indicators and phenomena demonstrating the global expansion of festivals. For example, the Association Européenne des Festivals de Musique, which was founded in Geneva in 1952 and only had 15 original members, predominantly from Germany, France and Italy, has now around 100 festivals in membership and national festival associations and cultural networks in 40 countries (European Festivals Association, 2020). Besides, a global biennial survey, which establishes a database comprised of 316 biennial-type events in existence, describes the expansion process of biennials (see Figure 1.4). It demonstrates the emergence of an apparent biennale model has proliferated, leading to a "biennale boom" in the 1990s with a marked increase in the creation of new biennales (Kolb et al., 2018). In particular, at the turn of the new millennium, biennales has been appearing across the developing world and the number of new biennials, triennials and the like have stayed stable and are still rising today, with newly created events vastly outnumbering discontinued ones (Kolb et al., 2018).



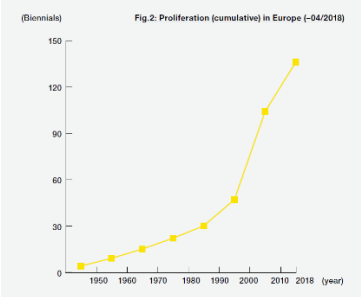
a) Distribution of Biennials on Continents



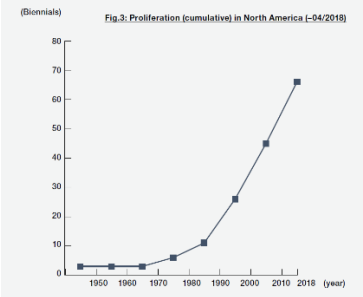
b) Proliferation Worldwide



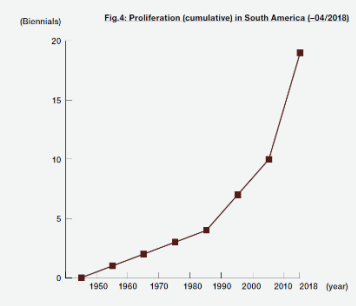
c) Proliferation in Asia



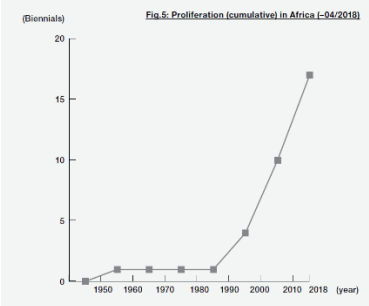
c) Proliferation in Europe



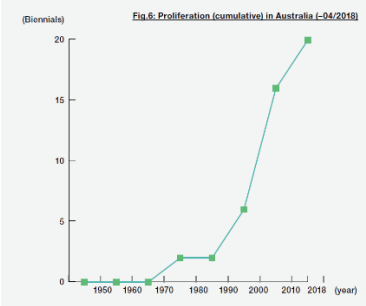
d) Proliferation in North America



e) Proliferation in South America



f) Proliferation in Africa



g) Proliferation in Australia

Figure 1.4 The Worldwide Expansion of Biennials.

Source: (Kolb et al., 2018)

In addition, there also appear some global or continental event projects such as the European Capital of Culture (ECoC) program to promote the cities as the centre of cultural life. Since 1985, more than 60 cities have become European Capital of Culture (ECoC), from Athens in 1985 to Galway in Ireland and Rijeka in Croatia in 2020 (see

Figure 1.5). The model for European Capital of Culture fuses art and culture with objectives of urban development and regeneration (Hitters, 2007).



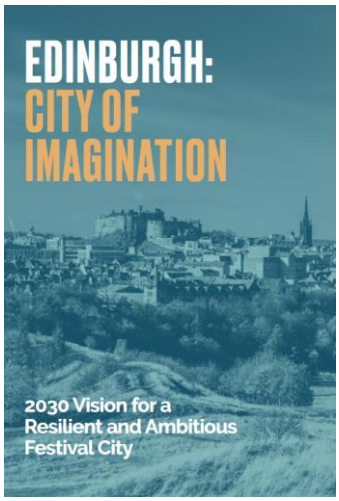
Figure 1.5 The European Capitals of Culture from 1985 to 2020.

Source: https://www.cultouriscapital.eu/what-is-a-ecoc/

(2) Promotion of "Eventful Cities" or "Cities of Festivals" around the globe:

The growing prominence of festivals and events in post-industrial society has also led a great number of cities around the world to promote themselves as "eventful cities" and "cities of festivals" (Richards et al., 2010). For example, the period around the Millennium would see the launch of a series urban strategies such as <*Inspiring Events Strategy*>, which expressed the desire to protect the Edinburgh brand as a festival city in the face of global competition, to strengthen cooperation between the major festivals particularly in regard to marketing (Gold et al., 2020). The strategic report <*Edinburgh: City of Imagination*> (Edinburgh Festivals Forum, 2022) presents the new 2030 vision for Edinburgh as the world leading sustainable festival city (see Figure 1.6.a). Melbourne labels itself as "the world's event city", and also works hard to be a city of sustainability (see Figure 1.6.b) (Gold et al., 2020; City of Melbourne, 2019). Cape Town and the Western Cape provides the city vision as <*Cape of Great Events*> (see Figure 1.6.c) which envisages that Cape Town and the Western Cape will: be one of the world's leading events destinations; be known to host world-renowned events; be recognised for excellent events, regardless of size; and recognise and action opportunities to move forward from "good" to become "great" (Platzky, 2011). Besides, there are also many other cities across

the world such as Glasgow, Montreal, Hong Kong, Durban, and etc., that have made great efforts to enter or reinforce their place in the urban events market (Richards et al., 2010).



a) Edinburgh: City of Imagination



b) Melbourne Event Planning Guide



g) The Cape of Great Events

Figure 1.6 Event Strategies in Edinburgh, Melbourne and Cape Town.

Source: (Edinburgh Festivals Forum, 2022; City of Melbourne, 2019; Platzky, 2011)

In the context of the global trend of urban festivalisation in the post-industrial society, increasing number of festivals and events are staged in public spaces; and urban public spaces around the world are much more frequently occupied by planned city events rather than unplanned city life. It is argued that when the events and festivals are staged in the public spaces, the public space is also "performed" and the contemporary city is not just a stage: it is staged (Smith, 2016). The global trend of urban festivalisation in post-industrial society has made the interaction between events and public spaces an emerging hot topic in both academic and public discussion.

1.1.3 Development Demand of Reshaping Public Space Public Life in Capital Functional Core Area of Beijing

<The National Plan of New Urbanisation in China (2014-2020)> released in 2014 proposed the concept of "new urbanisation" which should be people-centred, fair and sharing, with the urbanisation of people at its core (新华社, 2014). The Central Urban Work Conference in 2015 pointed out that urban development in China had entered a new phase of development and the mode of urban development in China should be transformed towards the improvement of the quality of urban environment and urban life

and the construction of harmonious, liveable modern cities (周建高 等, 2023). <*Outline of the 14th Five-Year Plan for the National Economic and Social Development of the People's Republic of China and the Vision 2035*> published in 2021, emphasised the development goals of promoting the people-centred "new urbanisation", improving the quality of people's life and raising the level of social construction (新华社, 2021). In the era of "new urbanisation", China's urban development becomes people-centred and quality-centred and the urban construction needs to meet people's personalised and diversified needs through the provision of humanised, precise and refined public services (江海燕 等, 2020). Public space, as a representative type of public service, is not only the place for residents to engage in recreation and social interaction, but also an important carrier for stimulating vitality, reflecting social equity and promoting social harmony (江海燕 等, 2020). Therefore, in the era of "new urbanisation", creating multi-level, diversified and high-quality urban public spaces is an important guarantee for improving the quality of people's life and enhancing the sense of gain, happiness and security of urban residents (童明 等, 2021).

<*Beijing City Master Plan (2016-2035)*> has established Beijing's strategic positioning as "the nationwide centre of politics, culture, international communication and technology innovation" and its development goal as constructing a world-class, harmonious and liveable city (北京市规划和国土资源管理委员会, 2017). In faced with the multiple external shocks such as the Covid-19 pandemic and the internal contradictions and difficulties such as the contradictions among population, resources and environment, Beijing's urban environment is undergoing a profound transformation from gathering resources for growth to decongesting non-essential functions for development (北京市人民政府, 2021). <*Beijing Urban Master Plan (2016-2035)*> proposes to optimise public spaces in Beijing to enhance urban charm and vitality (北京市规划和国土资源管理委员会, 2017). In Beijing, it is of vital significance to create humanised public spaces with high quality, through various measures including connecting large-scale public service facilities, constructing urban greenways, optimising waterfront spaces, opening up closed neighbourhoods, improving pedestrian environments, demolishing fences and walls, promoting the shared usage of parks, and etc. (北京市规划和国土资源管理委员会, 2017). Besides, it is also important to strengthen the entire process control of public spaces including, planning, design, approval of construction, management, and maintenance (北京市规划和国土资源管理委员会, 2017).

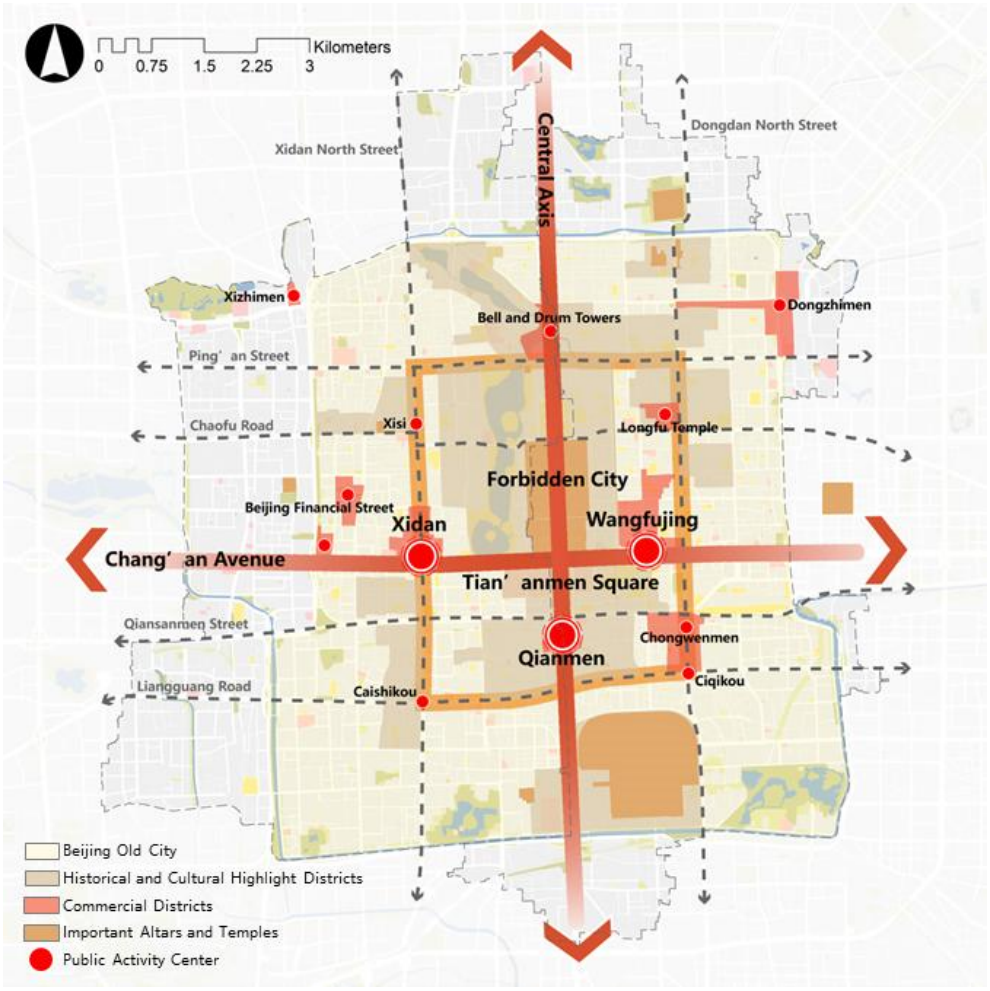


Figure 1.7 Structure of Public Life in Capital Functional Core Area of Beijing.

Source: Author

<*Beijing Urban Master Plan (2016-2035)*> identifies the Capital Functional Core Area of Beijing which is comprised of Dongcheng District and Xicheng District (北京市规划和国土资源管理委员会, 2017). The Capital Functional Core Area is defined as the core area carrying the function as "the nationwide centre of politics, culture and international interaction", the key for the conservation of historical and cultural city, and the important window area for showcasing the image of the national Capital (北京市规划和国土资源管理委员会, 2017). In addition, the old city in Beijing has unparalleled historical, cultural and social values, which is the great evidence of China's long history of urban construction, the epitome of Chinese traditional concepts of urban management and construction techniques, and contains the essence of China's outstanding traditional culture (北京市规划和自然资源委员会, 2020). The urban planning work of the Capital

Functional Core Area must closely revolve around the protection and the inheritance of the historical, cultural and social values of the old city in Beijing (北京市规划和自然资源委员会, 2020). In the Capital Functional Core Area, it is crucial to strengthen the integration of various historical and cultural resource systems, orderly connect modern public cultural facilities and historical cultural spaces and provide people with unique cultural experiences, relying on the creation of high-quality public spaces (北京市规划和自然资源委员会, 2020). It is emphasized to promote the refinement and artistic shaping of public spaces, constructing public space system that exudes ancient charm and integrates into modern life (北京市规划和自然资源委员会, 2020). <*Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)*> proposes the inner ring road (see Figure 1.7) comprised of Xidan North Street, Ping'an Street, Dongdan North Street, and Liangguang Road as the core skeleton connecting important public spaces, historical nodes and urban landmarks in the old city, establishing public cultural spaces that collectively showcase the culture of the old city and are close to people's lives (北京市规划和自然资源委员会, 2020).



a) Heavily controlled and regulated

b) Poor quality

c) Lack of historical and cultural elements

Figure 1.8 Problems of Public Spaces in Capital Functional Core Area of Beijing.

Source: Authors

However, there are still a number of problems in the design, planning, management and use of the public spaces in the Capital Functional Core Area. Some of the public spaces are heavily controlled and regulated, with limited accessibility to local residents (see Figure 1.8.a). Some of the public spaces are of poor quality and lack humanised design elements, therefore unable to host diversified public activities (see Figure 1.8.b). Some of the public lack effective display of historical and cultural elements and cannot provide rich and special cultural experiences for public space users (see Figure 1.8.c). In the context of promoting the people-centred "new urbanisation", the high-quality development of urban space and the fine-grained design/governance of public spaces in

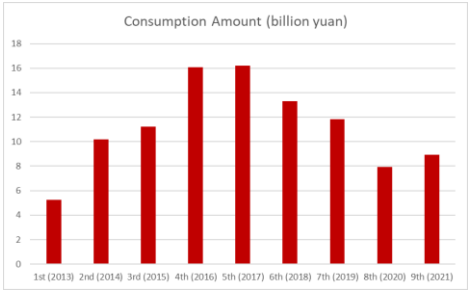
Capital Functional Core Area of Beijing are crucial for fulfilling its role as the primary bearer of political, cultural, and international interaction functions. The existing challenges confronting public spaces in this area urgently require systematic resolution through integrated planning approaches.

1.1.4 Neglection of Interactions between Public Spaces and Festivals and Events

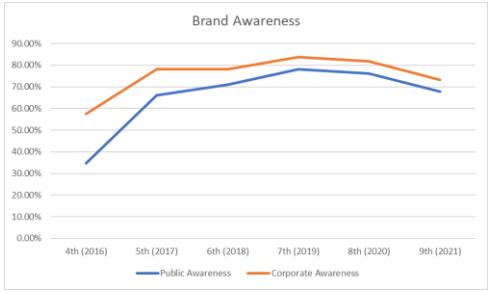
In the aspect of festivals and events, Beijing, which has been the capital of China for over 800 years, has a long tradition of staging festivals and events in prominent public spaces. By the late Ming, Beijing's yearly cycle festivals and events, such as temple fairs and the Lantern Festival Parades, had become predictable and distinctive, and attracted widespread participation by urban residents and part of the foundation of its urban community (Naquin, 2001). The regular, predictable visits of urban residents to different places in the city at different times of the year because of the festivals and events, created a special sense of what Beijing was for those who experienced them (Naquin, 2001). By the late Ming, the temporal and spatial fabric of festivals and public spaces was well woven (Naquin, 2001). After the establishment of the People's Republic of China, the large-scale mass cultural events including National Day Parade and Spring Festival Round-the-city Race were taking place in significant public spaces such as Tian'anmen Square and Chan'an Avenue. The stage of high-speed urban development in Beijing after the Reform and Opening-up in 1978 has seen a significant reclamation of tradition and popular culture. The period saw not only the emergence of events that reinterpreted the traditional festival culture, such as the Temple of Earth Spring Festival Cultural Fair, but also the surge in the popular cultural event brands with international influence, such as Chinese Opera Cultural Week, Beijing Design Week, and Photo Beijing. In summary, festivals and events have always been an important part of public life in Beijing and their interaction with public spaces are diversified and in a constant state of flux.

<Beijing's Medium- and Long-Term Plan for Promoting the Construction of National Cultural Centre (2019-2035)> suggests that utilising platforms such as cultural fairs, art festivals, international book festivals and exhibitions, as well as international film and television festivals and exhibitions, high-level cultural interaction events should be carefully curated to establish Beijing as the innovative and creative centre that meets the needs of the masses for high-quality cultural consumption (北京市人民政府, 2020).

Besides, the plan also recommends the development of unique branded events for art popularisation, law popularisation, fitness popularisation and science popularisation among urban residents, such as the "Cultural Festivals for Capital Citizens", "Stages for People's Weekend", and "Chinese Opera Cultural Week" (北京市人民政府, 2020). In this context, festivals and events are increasingly entering public spaces and becoming an important part of Beijing's public life. There are plenty of statistics declaring that Beijing's festivals and events are attracting increasing amount of attention and attendance and have brought considerable economic effects. For example, according to the official statistics from the Beijing Municipal Bureau of Culture and Tourism, during the Spring Festival in 2023, Beijing organised 1837 events and 3653 programmes of mass cultural activities, attracting the participation of 10.43 million people, and the number of events increased by 63.4% year-on-year, and the number of programmes increased by 68% year-on-year[1]. Another significant example is Beijing Cultural Consumption Season, which promotes the deep integration of culture and consumption and illuminates the cultural consumption life of the urban residents by planning a series of new and distinctive consumption events (韩秉志, 2022). Beijing Cultural Consumption Season has been hosted for over ten years (鲁元珍 等, 2022). Over the past decade, Beijing Cultural Consumption Season has carried out over 1500 events and over 104000 programmes, with a cumulative total of 457 million consumption trips and a direct consumption amount of 100.11 billion yuan (see Figure 1.9) (祁述裕 等, 2023; 鲁元珍 等, 2022). The Beijing Cultural Consumption Season has achieved remarkable results in guiding the upgrading of cultural consumption, promoting both the cultural consumption and the cultural industry and enhancing the cultural life in Beijing (鲁元珍 等, 2022).



a) Consumption Amount



b) Brand Awareness

Figure 1.9 Outcomes of Beijing Cultural Consumption Season.

Source: (祁述裕 等, 2023)

[1] Source: https://mp.weixin.qq.com/s/4FDSOZAAXviFZ-xrJJj4fg.

Urban festivals and events have always been an important part of public life in Beijing. Festivals and events, through their combination with public spaces, have attracted extensive participation of urban residents, enabled them to form a unique rhythm of public life and facilitated the formation of urban identity and the enhancement of the city's cultural soft strength. However, it is noteworthy that the focus of the existing empirical researches and the practices are still limited within the tourism effects or the economic effects of festivals and events. City authorities and urban design scholars in Beijing have hardly noticed the interaction between events and public spaces. The exploration on the cultural and social implications of festivals and events is relatively limited, making the design practices on event places in Beijing lack rationality and systematicity. This is where subsequent researches need to make contributions.

1.2 Research Objects and Scope

1.2.1 Research Objects: Event Places and Associated Terms

1.2.1.1 Events and Festivals

Etymologically, Latin had two terms for festive events, which both imply the essential elements of "festival": "*festum*", for "public joy, merriment, revelry" and "*feria*", for "abstinence from work in honour of the gods"(Falassi, 1987). In classical Latin, these two terms tended to become synonyms and were always used in the plural, "*festa*" and "*feriae*", which indicated that festivals already lasted many days and included many events at that time (Falassi, 1987). By quoting classical definitions of "*festival*" from various disciplines, Falassi indicates, "**festival** commonly means **a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a world view**" (Falassi, 1987). The classical definition treats them as a separate type of events, which mainly refers to religious celebrations or seasonal rituals with a considerable significance attached to the social and cultural role of the festival as an organized phenomenon (Ronström, 2015). Some scholars indicate that one of the defining features of festivals is their extended duration, which means there are similarities between a festival and a "season" of events (Smith, Osborn, Quinn, 2022). In

conventional usage, a festival involves multiple, festive events staged across several days, united by a shared theme or location (Smith, Osborn, Quinn, 2022).

However, Cudny declares that the traditional definition of "festival" is currently incomplete, since they are not the only segment of the modern festival market (Cudny, 2016). The word 'festival' was first used as a noun to refer to religious celebrations or seasonal rituals and is subsequently adopted to describe extended art events, later in popular culture, consumption and sport events (Smith, Osborn, Quinn, 2022). Many festivals nowadays are not connected with a specific place or community and many of them refer to global culture (Cudny, 2016). Therefore, Donald Getz defines "festivals" as "themed, public celebrations", a definition that is "perhaps reflective of the modern approach to naming events as festivals" and includes those events "that are generally contemporary modern construction, employing festival characteristics but serving the commercial, ideological, or political purposes of self-interested authorities or entrepreneurs" (Getz, 2010; Ronström, 2015). The ubiquitous use of the terms "festivals" and "events" is also reflected in the extended use of the term festival to describe some one-day events (Smith, Osborn, Quinn, 2022). One consequence of the broadening use of the term festival outlined above is to blur the distinction between festivals and events (Smith, Osborn, Quinn, 2022). Because of the ambiguity of "festival" and the fact that "festival" may sometimes refer to a set of events and is a relative wider term, the research mainly focuses on "events" while taking the features of "festivals" into account.

Getz, one of the most important scholars on event study, claims that planned events are spatial-temporal phenomena, and each is unique because of interactions among the setting, people, and management systems – including design elements and the program (Getz, 2008). In <*Longman Dictionary of Contemporary English*> and <*Oxford Advanced Learner's English-Chinese Dictionary*>, "event" is something important, interesting and unusual and refers to a planned public or social occasion. Smith Andrew develops the definition of "events" in an urban design perspective. They term events as themed occasions which are ultimately defined by their limited time frame, their spatial focus and their contrast to the everyday life – they are deliberately designed to be different from the normal functioning of ta city (Smith, 2016). Jakob defines events as the deliberate organization of a heightened emotional and aesthetic experience at a designated time and space, which include festivals but also the much larger numbers of smaller (in terms of space, time and organization) efforts such as gallery openings or performances

(Jakob, 2012). Their research focus is mainly on official public events which are themed occasions that take place at a stipulated time (Smith, 2012).

In summary, the research defines "**events**" as **spatial-temporal phenomena taking place at a designated time and space, which are important, themed, pre-planned, with social attributes such as openness, publicness and social participation and interaction**, **and contrast to the unpublicized everyday activities that are the major concerns of general urban design researches**. It is noteworthy that the focus of the research is **official events preplanned and sanctioned by urban authorities and leisure events**. Those unofficial events or work-oriented events (conferences, meeting and etc.) are not addressed directly in the research.

1.2.1.2 Public Spaces

Public space is a complex and contested concept and there are various complications in defining public spaces (Smith, 2016). Besides, very few spaces in the real world reach the threshold of being genuinely public, which means spaces that are owned by the public, managed by the public and universally accessible are very rare (Smith, 2016). Therefore, it is important to adopt a more realistic, more pragmatic and more representative definition of public space in this research.

The research mainly adopts Cowan's definition that public space is regarded as parts of a city "that are available, without charge, for everyone to see, use and enjoy, including streets, squares and parks" (Cowan, 2005). However, some parks in Beijing, especially large-scale parks including Beihai Park, Zhongshan Park and etc., require a small amount of entrance fee for visitors. These parks have an important role both in the evolution of public space construction and in the public life including urban events and festivals in Beijing. Therefore, based on Cowan's definition, this dissertation defines **"public spaces"** as **outdoor urban spaces that are available for everyone to see, use and enjoy with relatively low charge**. To more specific, there are two major criteria for public spaces included in this dissertation: 1) open spaces that are available for everyone with no charge or with a relatively small amount of charge and do not require any form of membership; 2) open spaces that are intentionally designed to see, use, enjoy and socialize. The most important public spaces in cities are streets, squares and parks and these are also the major public spaces that are addressed in the book.

1.2.1.3 Event Places

The research adopts the concept "event places" to describe the research objects and explore the relationship between events and public spaces staging them. The term "event places" is proposed by the International Laboratory on Cultural Landscapes, which is founded by MIT and the Universitität Politecnica de Catalunya (Sabate et al., 2004). In their book <*Event Places*>, event places are defined as unique public spaces that have events associated with them, in which the culturally significant characteristics of cities and territories meet – the qualities of physical form, community identity, and cultural and historical resources (Sabate et al., 2004). There are three major criteria for event places: 1) cyclical, there are events staged repeatedly and regularly in the public spaces, which means that one-off events (such as Olympic Games) are not included in the research; 2) permeable, public spaces and events interact with each other, which means that events affect public spaces staging them and public spaces affect events staged in them; 3) culturally significant, the public spaces contribute to the image and distinctive character of these cities and territories, not only for residents and visitors, but also for those who might have never visit them (Sabate et al., 2004). The criteria for selecting event places in the research are shown in Figure 1.10.



Figure 1.10 Selection Criteria for Event Places in the Research.

Source: Author

1.2.1.4 Associated Terms and Terminological Framework

The primary focus of this research is event place, while the emergence and development of event places are driven by the context of urban festivalisation in post-industrial society. In addition, in examining the interaction between public spaces and events, western scholars such as Andrew Smith have proposed a range of terms to

describe and define the associated processes and phenomena. Though these terms are not the primary focus, they are essential for the coherence and rigor of the dissertation. Accordingly, the dissertation elaborates on the terms and develops a terminological framework for the research (see Figure 1.11).

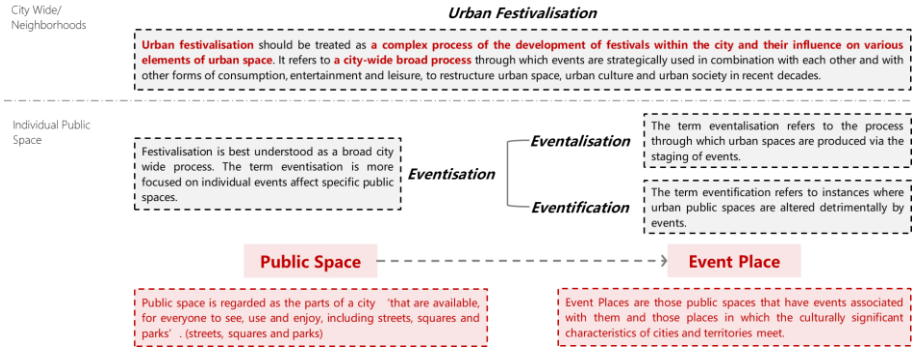


Figure 1.11 The Relationships among the Terms.

Source: Author

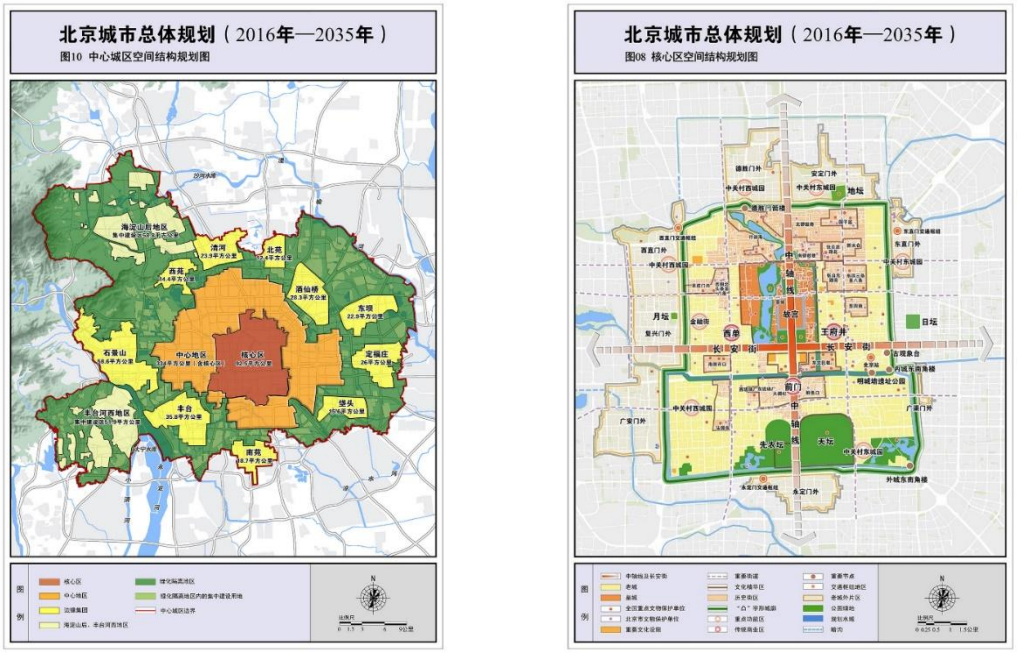
Urban festivalisation in the post-industrial society serves as the background for the emergence and development of event places nowadays and is therefore important in the research. In the dissertation, urban festivalisation is treated as a complex process of the development of festivals within the city and their influence on various elements of urban spaces (Cudny, 2016). It is noteworthy that urban festivalisation is best understood as a broad city-wide process where events are used in combination with each other and with other forms of consumption, entertainment and leisure and the term "festivalisation", which carries subtle messages about perceptions of power and hegemony, is not a totally objective state (Smith, 2016; Gold et al., 2020). As Duffy notes, festivals are now examined for the ways in which they are intimately embedded within the public sphere as normative and at times transformative processes (Duffy, 2014). In order to have a better understanding about the impact of urban festivalisation in recent decades, the primary things to do are to focus on the issue in a smaller scale, that is, how individual events interact with specific public spaces and sort out the conflict over the right to use and define public spaces, particularly prominent public spaces often used as event venues.

In order to better illustrate the processes that operate at a smaller scale and in shorter timeframe, the dissertation refers to the terminology proposed by Smith Andrew. In this terminology, he uses the term "eventisation" to describe how individual events affect specific public spaces and it involves different processes and outcomes (Smith, 2016).

Smith identifies and uses the subsidiary terms “eventalisation” and “eventification”: the term “eventalisation” refers to the process through which public spaces are produced and animated and the term “eventification” refers to the process through which urban public spaces are altered detrimentally by events (Smith, 2016).

1.2.2 Research Scope: Capital Functional Core Area of Beijing

The research selects Capital Functional Core Area of Beijing as the research scope (see Figure 1.12). The term “Capital Functional Core Area”, which is officially proposed in <*Beijing City Master Plan (2016-2035)*>, refers to the entire area of Dongcheng District and Xicheng District in Beijing, with a total area of approximately 92.5 km^2 (北京市规划和国土资源管理委员会, 2017).



a) Location of Capital Functional Core Area. b) Structure of Capital Functional Core Area.

Figure 1.12 Research Scope: Capital Functional Core Area of Beijing.

Source: <*Beijing City Master Plan (2016-2035)*>

Beijing, which has been strategically positioned as “the nationwide centre of politics, culture, international interaction, and technology innovation in China”, host more than 6000 important cultural festivals and events in 2021 (祁述裕 等, 2022). Besides, after years of operation and development, Beijing has created a series of public cultural event brands, such as Chinese Opera Cultural Week, Beijing Design Week, and Photo Beijing, all of which have greatly enhanced Beijing’s Cultural image (祁述裕 等, 2022).

Capital Functional Core Area of Beijing, which is the core area carrying the function as “the nationwide centre of politics, culture and international interaction”, the key zone for the conservation of historic-cultural city, and the important window area for showcasing the image of the national Capital, has a rich variety of public spaces, and actively expands high-quality cultural spaces through organising major cultural festivals and events, with the world cultural heritage, key national heritage conservation units, national cultural facilities, important parks and commercial centres as the core carriers (北京市规划和国土资源管理委员会, 2017; 北京市规划和自然资源委员会, 2020). Therefore, Capital Functional Core Area of Beijing is an ideal sample for the study on the interaction of public spaces and festivals and events in China.

1.3 Research Questions and Purposes

1.3.1 Research Questions

The core research question is **how to design relationships between public spaces and events staged in them, so that public life in the event places will actually be animated**.

In detail, the core research question can be divided into several sub-questions below:

(1) **Cognition of Urban Festivalisation**: How is the spatial distribution features of urban festivalisation in Capital Functional Core Area of Beijing?

(2) **Evaluation of Publicness Performance and Perception of Event Places**: How does events staged in public spaces affect the publicness performance and perception of the event places in Capital Functional Core Area of Beijing?

(3) **Analysis of Processes and Mechanisms of Event Place Shaping**: What are the processes and mechanisms through which publicness performance and perception of event places are shaped in Capital Functional Core Area of Beijing?

(4) **Responsive Urban Design Strategies**: What responsive urban design strategies in the city level and in the public space level can be taken to animate public life in the event places in Capital Functional Core Area of Beijing?

1.3.2 Research Purposes and Contents

The research does not seek to encourage staging events in public spaces or using public spaces as event venues. Instead, the research, while acknowledging and cognising

the global trend of urban festivalisation, intends to explore the relationships between culturally significant public spaces that are frequently occupied by events and events staged at them. On the basis of empirical analysis, the research tries to propose urban design responsive strategies to optimise the outcomes of staging events in public spaces. The content of the research consists of three parts and eight chapters (see Figure 1.12):



Figure 1.13 The Framework of Research Content

Source: Author

Part One of the doctoral research serves as research basis. Chapter 1 introduces the global tendency of urban festivalisation and the development demands for public spaces, urban festivals and events in Capital Functional Core Area of Beijing and clarifies the research questions. Chapter 2 conducts literature review on public space public life, event places and publicness and summarizes the deficiency of complete and quantitative studies on the relationships of events and public spaces staging them. Based on the first two chapters, Chapter 3 sorts out the technical roadmap of the research.

Part Two of the doctoral research is empirical analysis. Chapter 4 cognizes the pattern of urban festivalisation in Capital Functional Core Area through longitudinal analysis and horizontal analysis, and defines festivalised zones and culturally significant event places further case selection. Chapter 5 evaluates the publicness performance and perception of the selected event places both in normal status and in event status through model construction, systematic observation and questionnaire survey. Chapter 6 analyses the processes and mechanisms of event place shaping through the construction of event place shaping continuum framework and in-depth interview of relative stakeholders.

In the final part of the doctoral research, the dissertation will propose possible urban design strategies in response to urban festivalisation and public space eventisation (chapter 7) and present the conclusions and discussions of the dissertation (chapter 8).

CHAPTER 2 LITERATURE REVIEW

The literature review in the research begins with sorting out the development of urban design thinkings on public space public life, which serves as the research foundation. Then the literature review is conducted along the following two main lines: research objects event places and research theoretical perspective publicness. Finally, the literature review summarises the deficiencies and prospects of the existing researches and proposes theoretical framework for further empirical study. The framework of literature review is shown in Figure 2.1.

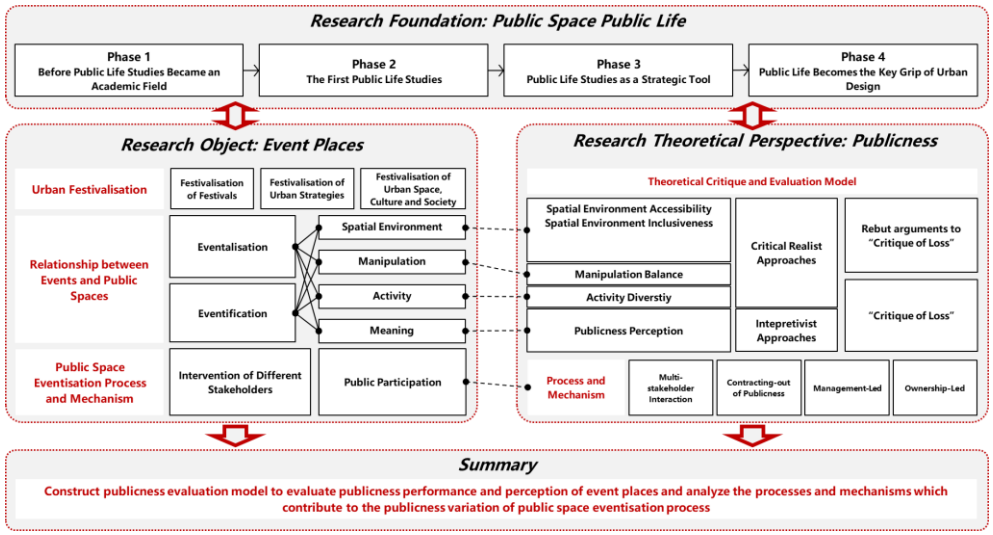


Figure 2.1 Framework of Literature Review.

Source: Author

2.1 Research Foundation: Public Space Public Life

Historically, public life and public space were treated as a cohesive unity but this was changed because of industrialisation and modernisation, leading to dysfunctional city environments for the important but ignored segment of city life on foot (Gehl et al., 2013). This is why the academic field encompassing public life studies has been established. The research field “public space public life” is not to recreate pre-modern cities, but to develop contemporary analytical tools to forge an alliance between life and space in cities (Gehl et al., 2013). With reference to Jan Gehl, a leading scholar in the field of public life studies, the evolution of the “public space public life” research area can be summarised as follows.

2.1.1 Before Public Life Studies Became an Academic Field

Industrialisation began in the middle of 19th century and the movement of people from countryside to city hastened an urbanisation process (Gehl et al., 2013). In response to the challenges of overpopulated cities, there were basically two models of urban design in this phase, in both of which the concern for public life was lost.

The first model, which dominated urban design around 1920s, was established on the basis of the classic urban forms and typologies of traditional city construction (Gehl et al., 2013). Camillo Sitte's book <*City Planning According to Artistic Principles*> analyses the public spaces in Antiquity, in the Middel Ages and in the Renaissance in a purely artistic and technical manner so as to discover their compositional elements – which may lead on the one hand to harmony and enchanting effects or to disunity and dullness on the other hand (Sitte, 1965). Through analysing the artistic principles of traditional city design, the model aims at finding an escape from the modern apartment-house block-system, to save the beautiful old part of towns from falling prey to continuing demolition and to bring forth something in the spirit of the old masterpieces (Sitte, 1965).

The second model was Modernism's radical break with the building tradition of the past, which was positioned as the leading 20th-century ideology in urban design (Gehl et al., 2013). <*The Athens Charter*>, the manifesto for modernistic urban planning, which is drawn up at CIAM in Athens in 1933, stressed the importance of exposure to sunshine, considerations on public health and reasonable population densities, and the modern techniques for the erection of high structures (Le Corbusier, 1973). In modernist urban design, there are no concepts like "public spaces". On the contrary, it emphasized that the open spaces and the green areas are necessary for the rational disposition of games and athletic sports for children, adolescents and adults, and must serve clearly defined purposes (Le Corbusier, 1973). The concern for the space between buildings not clearly defined as park, playing field, playground or the like and the concern for public life were lost due to the increased specialisation and rationalisation caused by modernism.

2.1.2 The First Public Life Studies

The modernistic urban planning was then criticized for having been built on an inhuman scale and without the qualities found in older urban environments (Gehl et al., 2013). Therefore, the development of methods to investigate the interaction between life and space got its start at the beginning of the 1960s. The research field for studying the

interaction between public life and public space was firstly systematised and developed in New York, at the University of California in Berkeley and in Copenhagen at the Royal Danish Academy of Fine Arts, School of Architecture (Gehl et al., 2013).

Representative figures of the public life studies in New York include Jane Jacobs and William H. Whyte. The voice of Jane Jacobs was a pioneering attack on modernist city planning and rebuilding (Jacobs J, 1992). Through her detailed observation into public life in the Greenwich Village in Manhattan, she stressed the importance of diversity in big cities and proposes four primary conditions required for generating useful great city diversity: mixed primary uses, small blocks, aged buildings and concentration (Jacobs J, 1992). Jane Jacobs pointed out the problems in the modernist planning but she did not provide systematic observation tools for public life. William H. Whyte, on the contrary, presented a basic methodology for observing public life in his project for public spaces in New York, *The Street Life Project* (Whyte, 1980). His book, <*The Social Life of Small Urban Spaces*>, which became the manual for public life studies, recorded his methods for observing public life: mounting time-lapse cameras overlooking the plazas, talking to people to find where they came from, where they worked, how frequently they used the place and what they thought of it, and watching people to see what they did (Whyte, 1980). Neither Jane Jacobs or William H. Whyte had professional research careers and they communicated their findings to a wider public but their pioneering voices are central to the rise of academic field of public life research (Gehl et al., 2013).

In 1965, Gehl was awarded a travel scholarship from The New Carlsberg Foundation, which made it possible for him to study classical public spaces and cities in Italy, which laid the methodological cornerstone for Jan Gehl's continued studies of public space and public life (Gehl et al., 2013). Starting in 1966, Gehl's studies were developed as a research theme at the School of Architecture and resulted in Gehl's seminal work <*Life Between Buildings*>, which was first published in 1971 and became a textbook for public life studies (Gehl et al., 2013). The book, though greatly simplified, divided outdoor activities in public spaces into three categories, each of which places very different demands on the physical environment: necessary activities, optional activities, and social activities (Gehl, 2011). Through analysing and classifying outdoor activities, the book asked for concern for the people who were to move about in the spaces between the buildings, and urged for an understanding for the subtle qualities of urban environment related to the meetings of people in public spaces (Gehl, 2011). Gehl developed the

interdisciplinary studies on public life which encompassed psychologists, architects and sociologists and pointed to the life between buildings as a dimension of architecture, urban design and city planning to be carefully treated (Gehl, 2011).

Around 1970, the academic environment rooted in public life studies also emerged at the University of California in Berkeley (Gehl et al., 2013). Representative pioneers and their writings in public life studies in UC Berkeley include Christopher Alexander's <*A Pattern Language*>, Donald Appleyard's <*Liveable Streets*>, Clare Cooper Marcus's <*People Places: Design Guidelines for Urban Open Space*>, and Allan Jacobs's <*Looking at Cities*> and <*Great Streets*> (Gehl et al., 2013). Alexander's <*A Pattern Language*> reinterpreted earlier ways of building cities and buildings by learning from the interaction between public life and public space, provided a language for building and planning that tried to capture the complexities of city life, and presented each pattern connected to others (Alexander et al., 1977). Allan Jacobs's <*Looking at Cities*> further developed field observation methods as important, systematic, diagnostic tools for professionals and others, which focused on a number of physical indicators – clues (including buildings, land use, landscape material, peoples, an almost endless number of public and private details, and etc.) and was combined with the method of inquiry and diagnosis through constant questioning of "why" and "what" (Jacobs A B, 1985). Clare Cooper Marcus was one of the early pioneers who paid attention to the groups overlooked in public space and her book <*People Places: Design Guideline for Urban Open Space*> analysed seven types of open spaces including urban plazas, neighbourhood parks, miniparks and vest-pocket parks, campus outdoor spaces, outdoor spaces in housing for the elderly and child-care outdoor spaces and reacted to the lack of attention paid to women, children and the elderly (Marcus et al., 1990). Scholars in UC Berkeley further refined the methodology of systematic observation and public life studies were further specified to certain types of public spaces and certain groups.

The basic writings on public life were published from the start of the 1960s until the middle of 1980s and the pioneers laid the ideological and methodological cornerstone for public life studies as a discipline combining architecture, landscape and urban planning (Gehl et al., 2013). In this phase, the goal of public life studies is to develop a systematic analytical tool and explore how public life can be affected by public space qualities. Though, at that time, public life studies were not directly applied to urban design, the tools developed in the phase are the foundation for urban design in the following period.

2.1.3 Public Life Studies Become Mainstream

Public life studies now become mainstream and many urban designers now focus on programming public activities as much as the physical design of public spaces. Recent decades have witnessed the emergence of multiple urban design notions including "programming the urban surface", "loose spaces", "convivial urban spaces", and etc., indicating that the role of public spaces is reconsidered widely by the scholars as the platform on which social life occurs.

Stan Allen's design project for the Logistical Activities Zone in Barcelona proposed an infrastructural approach combining the diagrams, maps, scores, and scripts that anticipate the event structure of the site over time (Allen, 1999). In the approach, he pushed the concept of "program" and the role of the schemas was to imagine multiple program scenarios and to chart their interaction (Allen, 1999). Alex Wall also declare that the term "landscape" now invokes the functioning matrix of connective tissue that organizes not only objects and spaces but also the dynamic processes and events that move through them (Wall, 1999). The proposal of concepts such as "programming the urban surface" addresses the complexity of reconstructing cities and landscapes today, and indicates that now the urban surface has become a staging ground for the unfolding of future events and the agent for evolving new forms of social life (Wall, 1999).

In the context of the urban design thinking shift towards the curation and programming of public life, academics have begun to increasingly describe and define the types and features of ideal public space in the perspective of public life. Shaftoe adopts the term "convivial" as "festive, sociable, jovial and fond of merry-making" and "convivial spaces" can be applied to describe open, public locations (usually squares or piazzas) where citizens can gather, linger or wander through (Shaftoe, 2008). Karen A. Franck and Quentin Stevens proposes the term "loose space" to explore the many ways that urban residents, with creativity and determination, appropriate public space to meet their own needs and desires (Franck K A et al., 2007). "Loose space" is defined as space which does not have a prescribed use and allows people to carry out their desired actions while recognising the presence and rights of others. The lack of the determined function in loose spaces encourages greater potential for a diversity of occupants and activities (Franck K A et al., 2007). In the researches on loose spaces, the scholars try to explore the relationships between acts of looseness and the more orderly uses of various public settings, which could be summarized as appropriation, tension, resistance and discovery

(Franck K A et al., 2007). They argue that people create loose space through their own actions and the emergence of loose spaces depends upon people's recognition of the potential within the space and varying degrees of creativity and determination to make use of what is present (Franck K A et al., 2007).

In addition, in the 21st century, new technologies have spurred further development of the methods to study the interaction between public life and public space (Gehl et al., 2013). The technological development took a quantum leap with regard to public activity data collection and dissemination (Gehl et al., 2013).

The development of Global Positioning System and the availability of small, cheap and reliable tracking devices have offered researchers the opportunity for continuous and intensive high resolution activity time-space data collection (Shoval, 2008). The ability to collect time-space data in such high resolutions in time (seconds) and space (metres) for long periods of time creates opportunities to formulate new research questions on public space public life (Shoval, 2008). For example, GPS tracking is used to explore association between the intensity of senior's physical activity during park visits and the types of park facilities (e.g., pathways, lawns) (Zhai et al., 2021). Through examining the activity time spent on ten different types of park facilities, the research concludes that the use of paved open spaces, lawns, and other natural areas by seniors were all less likely to link to light or moderate-vigorous instantaneous activity intensity (Zhai et al., 2021).

The advancement of the technology of machine learning also contributes to the application of Human Activity Recognition (HAR) to the public life research field. HAR has been mainly explored using photos, videos and some novel applications including wearable devices and sensors; and deep learning models are commonly used in HAR (Nguyen et al., 2021). The traditional approaches to observing public life are manual and therefore time and labour intensive (Sun et al., 2020). Sun and other scholars put forward a proof-of-concept deep learning computer vision framework for measuring human activities quantitatively in public spaces, which makes use of surveillance cameras and extracts user-related information through computer vision (Sun et al., 2020). Then the deep learning computer vision framework is applied to a case study on Detroit Riverfront, using the Detroit Riverfront Conservancy (DRFC) surveillance camera network (Sun et al., 2020). Hou, Chen and many other scholars have proposed a reliable and robust method to quantify the usage of small public spaces through using a deep convolutional neural network and recorded videos (Hou et al., 2020). Zhou constructs the Q-PLOA

(Quality of Perception Level of Activity) model by using machine learning to explore the interaction of micro urban design quality to the walking activity (周梦茹, 2022).

Currently, researches on public space public life have become the mainstream in the research field of urban design and the role of public spaces is reconsidered widely by the scholars as the platform on which social life occurs. Besides, with the development of new technologies, research methods such as GPS tracking and activity recognition through deep learning are now frequently incorporated into the public life researches.

2.1.4 Programming Public Life as Strategic Tools for Urban Design and Urban Regeneration

Since the end of 1980s, as competition among cities intensifies, the improvement of the quality of public spaces and the reshaping of public life have become the focus and grasp of urban regeneration strategies. In the book <*New City Spaces*>, Jan Gehl proposes the concept of "the reconquered city" where strong efforts are being made to find a new workable balance between the uses of the city as meeting place, marketplace and traffic space (Gehl et al., 2001). The book profiles nine cities which, it argues, have had more or less systematic policies of cultivating public space in the city-wide level (Gehl et al., 2001). These cities are making great efforts to improve the conditions for public life and restore the function of cities as the space for interaction through diverse and coordinated public space policies, including the management and control on public life and public spaces, transportation policies, and architectural treatments (Gehl et al., 2001).

Barcelona's revitalisation of public space, an iconic example in this regard, has been an important source of inspiration for architects, landscape architects, urban planners and designers and authorities. More than 140 urban public spaces were redesigned and renovated over the seven-year period immediately after the proclamation of democracy in Barcelona, which clearly contributed to an intense renovation of Barcelona's urban landscape, and to the revitalisation of its urban identity (Acebillo, 2006). Those urban projects, almost all of which were at a small scale, had a transforming effect beyond their immediate environment, in that they formed part of a broader urban project (Acebillo, 2006). This model of urban transformation (see Figure 2.2), in which large-scale changes and substantial objectives are obtained on the basis of numerous small and individual strategically situated interventions, has been labelled "urban acupuncture" (Acebillo, 2006). Besides, in Barcelona, almost all public space projects involve collaborations

among artists and architects and Barcelona has established an urban design office to deal with the public space affairs (Gehl et al., 2001). The Barcelona experience that highlights quality of public spaces and public life has been the touchstone for the transformation of the city, beginning with the creation of gardens, squares and streets (Acebillo, 2006).

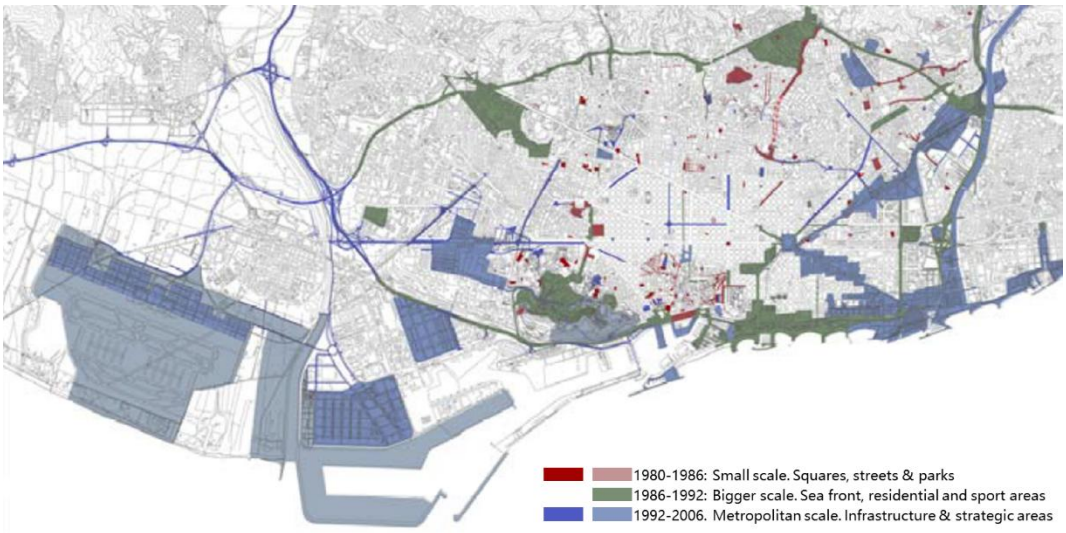


Figure 2.2 Three periods of urban regeneration in Barcelona.

Source: (Acebillo, 2006)

The curation and programming of public life has been increasingly associated to micro-scale urban regeneration and revitalisation projects to animate public spaces and help build social capitals for surrounding communities. Increasing number of scholars have noticed the potential of the catalytic power of temporary uses for steering urban development towards sustainability and "temporary urbanism" is widely deployed as "cheap, quick-fix and tailor-made solutions" to recover vacant areas and to respond to the changing demands for urban space (Bishop et al., 2012; Turku et al., 2023). Such practices, which we refer to collectively as "temporary" or "tactical" urbanism and encompass a myriad of small, experimental projects led by diverse actors that transform underutilised urban spaces, demonstrates how the short-term actions and activities positively intervene the urban spaces, forge and build new relationships, develop new urban design models and break down the old ones (Stevens et al., 2022).

The Project for Public Spaces (PPS) established by Fred Kent reflects the trend that places can be created through the short-term programs and curation of public activities (Kent et al., 2001). Kent proposes 11 principles for place-making and declares that short-term actions, such as planting flowers or setting up a book market in small tent structures

can provide for flexibility and give people confidence that change is occurring and that their ideas matter, serving as the preliminary step of place-making (Kent et al., 2001). Gehl studio proposes an iterative, action-focused approach to planning the built environment, "Action-Oriented Planning" (Gehl Studio, 2016a). It is argued that the existing process of public realm planning typically takes a linear path towards realising a project with a limited time-frame for community outreach (Gehl Studio, 2016a). Action-oriented planning aims to revert the tendency, by encouraging and inviting yes-sayers to take part in a process that is anything but linear, which incorporates the "measure-test-refine" method (see Figure 2.3). The key elements of action-oriented planning includes, 1:1 (experienced on site at a "human scale"), user-focused (ideas are either generated or highly informed by the public), feedback loop (the process is iterative, incorporating lessons learned from evaluations of tests), multi-disciplinary (different perspectives bring new solutions to old problems), and "work-in-progress" (this approach is in development, being tested and refined by the "first-movers" every day) (Gehl Studio, 2016a).

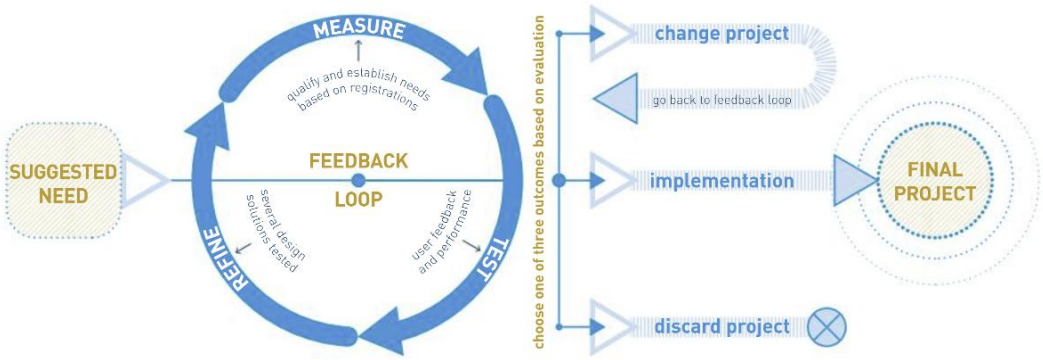


Figure 2.3 Action-Oriented Planning Process.

Source: (Gehl Studio, 2016a)

It can be concluded that public life is not only the object to be observed and influenced by public space qualities, but also the catalyst that actively provides the framework or inspiration for other various kinds of activities and intervenes urban design and urban regeneration as strategical tools.

2.1.5 Summary

The section reviews the gradual establishment of the research field of public space public life. The public life studies have gone through several stages of evolution: from

calling for public life, to exploring systematic and operational methodology for the observation of public life, and to regarding public life as the subject and grip for urban design. Direct observations are the most important tool for studying the interaction of public space and public life and the crucial point is to see the city at eye level. Public life studies promote a "bottom-up" type of spatial analysis, which leads to a process of place-making and an understanding of public space animation that was based largely on first-hand observation of public behaviour and sociology at the human scale (Ivers, 2018).

Gehl points out that changes in the pattern of public life are massive and recent decades have added a host of recreational activities and more cultural events, parades, happenings and exhibitions in public spaces (Gehl et al., 2006). And researches on event places are essentially the study of interaction between public space and public life, which are similar to the major concerns of public life studies and urban design researches.

2.2 Research Object: Event Places

2.2.1 Development Context: Urban Festivalisation

In the post-industrial society, events are increasingly staged in public spaces such as parks, streets and squares and public spaces are much more frequently occupied by events. There emerge a number of prominent public spaces regularly and frequently staging events that produce enduring impacts on their cityscape, which can be regarded as event places. And they are part of the broader trend of urban festivalisation that is widely regarded as the overarching process within which festivals, in recent decades, expand unprecedentedly in the cities and affect cities in various ways. Exploring how urban festivalisation is approached academically provides us with the basic context for further researches on event places. Academic discussion on festivalisation mainly contains four facets: festivalisation of events, festivalisation of festivals, festivalisation of urban politics and festivalisation of urban space, culture and society at large.

2.2.1.1 Festivalisation of Events

The first facet of urban festivalisation involves a current semantic trend to use "festival" for a growing number of public events typically dedicated to display and promote one or more specified phenomena and turn "festival" into an all-inclusive, generic label that can be used at will (Ronström, 2015). The definition of "festivals" in

the classical cultural-anthropological perspective as “a sacred or profane time of celebration”, mainly celebrates community values, ideologies, identity and continuity (Getz, 2010). However, the modern approach to naming events as festivals adopts the term to describe extended events that are not emically categorized as festivals and festivals now include a wide range of events including pop concerts, industry-oriented events, consumer-oriented festivals, and etc. (Smith, Osborn, Quinn, 2022).

In addition to the semantic festivalisation of events, the festivalisation of events also involves the reconfiguration of events. Négrier adopts the term festivalisation to describe the process by which cultural activity, previously presented in a regular, on-going pattern or season, is concentrated in space and reconfigured to form a ‘new’ event, e.g., a regular series of jazz concerts is reconfigured as a jazz festival (Négrier, 2014). In event industry, the notion of “festivalisation” is developed as a way of creating more exciting experiences around routine corporate, professional or academic events, through which event planners have sought to learn from the festival format and the ethos and modus operandi of a festival has penetrated all types of events (Hague, 2021b). The festivals or events with “festival” in their titles are now generally modern constructions, employing festival characteristics but serving the commercial, ideological, or political purposes of self-interested authorities or entrepreneurs (Ronström, 2015).

In the context of the festivalisation of events, much recent discussion on events or festivals has gradually been centred around the issue of whether they can either be considered to be “spectacles” or “rituals” (Richards, 2007b). Spectacle is a phenomenon characteristic of modern societies, and is defined as “a large scale extravagant cultural production that is replete with striking visual imagery and dramatic action that is watched by a mass audience” (Manning, 1992). Generally, spectacles are staged and basically non-participatory, which can be seen as grandiloquent display of imagery evoking a diffuse sense of wonderment and awe (Kuutma, 1998). On the other hand, rituals involve “the performance of more or less invariant sequences of formal acts and utterances not encoded by the performers” (Rappaport, 1992). Ritual is usually regarded as a mode of communication associated with the practices of religion, but relevant symbolic enactment also occurs outside religious contexts (Kuutma, 1998). Actually, dualistic classifications do not provide enough substance to conceptualise the distinctions among festivals. Each event or festival tends to include both of these elements to a greater or lesser degree (Handelman, 1997). However, many commentators have identified a shift away from the

original ritual functions of festivals, towards an increasing spectacularisation, which is also one of the phenomena of urban festivalisation (Richards, 2007b).

2.2.1.2 Festivalisation of Festivals

One of the most important facets of "urban festivalisation" is the unprecedented increase of festivals over the world in the last decades, which refers not only to the increase of festivals and events in number, but also to the expansion of existing ones in terms of time and space (Ronström, 2015).

(1) The increase of festivals and events in number:

The most basic level of urban festivalisation involves an increase in the number of festivals and events that are staged in cities in general (Smith, 2016). However, calculating the number of existing events at any particular moment is difficult and currently there are few agencies responsible for collecting statistics about festivals (Gold et al., 2020). Some scholars try to conduct statistic researches on some specific types of festivals and events or in a certain city. For example, Giordano and Ong examines the proliferation of light festivals around the world through archive research, internet searches and they counts more than 100 light festivals worldwide (Giordano et al., 2017). And in China, some researches also tries to count the number of festivals and events to trace the evolution of urban festivalisation through collecting multi-source data (刘敏 等, 2010; 孙源涵 等, 2021). Though there have already been some attempts to calculate the number of festivals and events, to find a uniform and valid statistical standard and to determine the unit and framework of data collection is still a difficult problem to be solved.

Matters will be even more complex when looking to track the proliferation over time since general chronological statistics are almost completely absent (Gold et al., 2020). Gold and Gold (2020) provide a method in which scholars can trace the development of biennales around the globe by dating back to the origins of all the biennales in the data base. Dating back the origins of events taking place currently may to some extent compensate for the absence of general chronological statistics.

(2) The expansion of festivals and events in terms of time:

Urban festivalisation involves a significant increase in the time devoted to festive activities (Hague, 2021b). Smith (2016) declares that festivalisation is a form of temporalisation but the idea of temporalisation is more confused in an era where festivity is promoted as a perpetual feature of cities. Hitters (2007) argues that cities (or more

usually city centres) have become stages for a continual stream of events which lead eventually to the festivalisation of the city. Richards and Palmer (2010) adopt the term "festivalisation" to refer to the ways the city has entered an almost permanent state of festivity and their interpretation of urban festivalisation – as the attempt to turn the city into a continuous festival – illustrates that cities are increasingly marketing themselves as places in which events are always happening. For example, Manchester has recently been promoted as an event destination using the slogan "always something happening" and inviting visitors to take "an eventful short break" (Smith, 2016). Besides, Edinburgh's event strategy also proposes that one of the key objectives is "to make the city lively all year round" (City of Edinburgh Council, 2007).

(3) The expansion of festivals and events in terms of space, especially in public spaces:

Scholars such as Smith Andrew defines festivalisation as the increase in the number of festivals and events that are staged in cities in general, and more importantly in public spaces in particular (Smith, 2016). Smith argues that an expansion in the number of city festivals often means an expansion in the number of festivals staged in public spaces but the increased use of public spaces as venues is a deliberate rather than accidental trend with municipal authorities eager to animate prominent parks, squares and streets, and to use festive spaces to nurture communitas (Smith, Osborn, Quinn, 2022). There have been some empirical researches on the phenomenon. Smith, Osborn and Vodicka (2022) explores the festivalisation of London's parks in the perspective of Friends of Parks groups and discovers that London's parks are used for a wide range and large number of festivals and events and are increasingly managed, represented and experienced as event venues. Colombo, Luchtan and Oliver-Grasiot (2022) create a database about Barcelona's cultural events, map the location and the type of space used and indicate a strong pattern of centralization even though there are cultural events throughout the city's districts, including peripheral areas. Cudny (2016) also discusses "festivalisation spaces", which includes not just traditional purpose-designed buildings such as theatres and concert halls, but streets and squares and other spaces that are temporarily occupied by festivals.

In order to better understand the expansion of festivals and events in terms of space, Smith proposes "the urbanisation of events" to describe the way in which the geography of city events in changing (Smith, 2016). Urbanisation of events in this context refers to the way events are increasingly staged in central urban public spaces, rather than in

peripheral, rural or purpose built venues and the urbanisation of events mainly occurs in three ways, relocation, venue extensions and rural-urban migration (Smith, 2016). Urbanisation of events is widely favoured both by city authorities and by event organisers since cities are keen to animate public spaces and public spaces are perceived to add value to events by making them more distinctive (Smith, 2016).

In the facet of festivalisation of festivals, festivalisation refers not only to the increase of numbers of festivals and events, but also to the tendency for city festivals to "spill out" beyond their temporal and spatial boundaries (Bennett et al., 2014). Following this interpretation, a city is festivalised when festivals are no longer confined to specific venues or specific time periods (Smith, Osborn, Quinn, 2022).

2.2.1.3 Festivalisation of Urban Politics

Since the late 1970s, urban festivalisation has been treated as the one which characterizes urban policy. Festivals have been increasingly important in urban cultural policies, as arenas for marketing, brand building, image enhancement, place-making, and community cohesion (Smith, Osborn, Quinn, 2022). And urban festivalisation can be treated as the common trend to invest in festivals and events as vehicles for local and regional development in order to raise visibility and attention (Ronström, 2015).

Firstly, in the facet of festivalisation of urban politics, urban festivalisation refers to a form of urban boosterism instruments – attempts by public-private coalitions to promote their place-based interests – in the backdrop of the urban politics of neoliberalism, which is currently the mainstream of urban strategies (Häußermann et al., 1993; Smith, 2016).

Earlier researches tended to define "festivalisation" mainly in terms of policies of mega-events and identify "festivalisation" as a process of supporting urban policies through the staging of mega-events (Häußermann et al., 1993; Richards, 2007a). For example, Hitters (2007) uses the term "festivalisation" to describe the increasing use of flagship festivals and large cultural events as a means to market major cities and he analyses the typologies and impacts of European Cultural Capitals as a vehicle for political and socioeconomic aims. Currently, the importance of issues on mega-events as neoliberal urban strategies is still evident in countries including Brazil, South Africa and China, where mage-events, have been widely used to catalyse and accelerate urban changes, attracting global attention and economic capital (Guillard et al., 2022). Vainer (2015) analyses the strategy of bidding and delivering mega sport events including the

2014 FIFA World Cup or the 2016 Rio Olympic and Paralympic Games and declares that they align perfectly with neoliberal policies followed by the Brazilian state since the 1990s. Wu, Li and Lin (2016) investigates the case of Guangzhou, the host city of the 2010 Asian Games and identifies the trajectory of urban growth in which hosting mega-events has been actively pursued as a strategy of capital accumulation. However, relative few cities have the opportunity to host mega-events whereas every city has the ability to attract or create its own cultural festivals and events which are to some extent more tightly embedded in urban life. Therefore, the research focus of urban festivalisation has been gradually shift to the recurrent cultural festivals and events from one-time mega-events.

Currently, in the global north, festivalisation strategies have been particularly crucial to urban revitalisation and regeneration, especially in cities experiencing post-industrial decline in the context of growing interurban competition (Guillard et al., 2022). In this aspect, festivalisation mainly involves the use of festivals, events and entertainment to generate economic and symbolic capital, achieve economic restructuring and urban competitiveness in a post-industrial and symbolic economy (Smith, 2016). The concepts such as "eventfulness" or "eventful city" are becoming an increasingly attractive form of differentiation strategy, because they seek to utilise the specific qualities of events that can provide advantages in an urban context (Richards, 2017). For example, in Lisbon, the municipal strategy of "*Todos*", a contemporary community arts festival, are used as consensual, mainstream, go-to solutions catering to a specific set of practices and life-styles (Gomes, 2020). Melbourne introduces the Nuit Blanche International into the city and hosts White Night Melbourne, which represents a particularly corporatist approach to night-time economy planning, and a centralised top-down approach to arts and culture policy that promotes passive engagement with "spectacle" rather than encouraging widespread, active participation in the arts, broadly defined (Mercer et al., 2015).

Many scholars have discovered that festivalisation of urban politics is not just limited to the city marketing objectives of urban strategies and policies, but also is becoming a new policy and governance paradigm. For example, Hague (2021a) analyses the governance relationships of urban festivalisation in Edinburgh, as a form of growth coalition, which is composed of several agencies including the city council, Festivals Edinburgh, the Festival Forum and so on. He declares that, in response to the urban austerity caused by the 2007/08 crisis, the alignment of public and private, national and local bodies has been enacted and promotes a single-minded approach with the aim and

effect of making those events symbiotic (Hague, 2021a). This type of growth coalition formed because of the urban festivals and events also applies to festivals dedicated to specific industries. For example, Weller (2013) analyses the L'Oreal Melbourne Fashion Festival and concludes that the LMFF is a not-for-profit enterprise produced by a coalition of retailers, educational providers, governments and industry institutions and the structure resembles a growth coalition, but one dedicated to the growth of the fashion sector, rather than to the development of the city overall. Festivalisation as a tool to advance experience planning and development is also reflected in the neighbourhood level, which generates new ways to integrate individual artists (producers and marketers of cultural products) into urban growth coalitions (Jakob, 2012). Jakob (2012) analyses the two cultural events within two certain neighborhoods (Kolonie Wedding and the Bronx Culture Trolley) and discovers that the event character of both cases supersedes the actual artwork as an experience and the event-led production and distribution of cultural goods and services transforms locales into places of event consumption that provide attention to the local artists and the neighborhoods.

From the literature, it can be seen that the festivalisation of urban politics involves the introduction of festivals and events into city planning to advance local and urban economic development, consumer experiences and city images and the construction of new growth coalition aligned to urban tourism objectives among city authorities, private sectors, as well as producers and marketers of cultural products. However, many scholars also raise concerns for the new urban policy paradigm for it is criticised as a process used to gain political and economic capital for civic elites and to deter resistance to their control (Häußermann et al., 1993). For example, Hague (2021a) criticises that the hegemony is constructed and embedded through the construction of growth coalition because this form of insider networked governance structurally ensures that critical questions are not asked. Guillard and McGillivray (2022) analyses the eventful policies of Glasgow, where the staging of festivals and events has long been a key factor in the city's rebranding and they show how citizen participation and engagement processes to consult residents about the use of public spaces for festivals and events reinforce narratives of neoliberal citizenship, primarily acting to assimilate and neutralize opposition, rather than sharing power and decision-making with local citizens.

Though there used to be much criticism that city authorities tend to disregard the social value of festivals and to construe them simply as vehicles of economic generation

or as “quick fix” solutions to city image problems (Quinn, 2005), there is a tendency that urban festivalisation is increasingly adopted as strategic vehicles associated with various communal goals. For example, Wynn (2015) states that festivalisation is not just the general rise of festivals but an ongoing organizational process wherein short term events are used to develop, reinforce and exploit an array of communal goals. He argues that festivalisation is a cultural policy that combines cultural events and place-making (Wynn, 2015; Wynn et al., 2016). Newbold and Jordan (2016) also feels that festivalisation has become a key element in the endeavours of local governments to act out community cohesion policies and give cultural voices and diversity a platform. Richards (2007b) states that in Barcelona, the stimulation of cultural events becomes a mechanism of restoring civic trust, as well as asserting identity and civic freedom and the reclamation of tradition and cultural celebrations became part of a civic project to rebuild social cohesion and to forge Catalan identity. Quinn, Colombo and other scholars (2021) investigate if and how cities conceive of festivals staged in outdoor spaces as a means of achieving cultural inclusion policy objectives through examining the festival policy texts of Barcelona, Dublin, Glasgow, Gothenburg and London. They discover that although currently evidence of a policy rhetoric linking festivals to cultural inclusion is present, the market-led approach to festivals still dominates and the policy thinking about how festivals can achieve cultural inclusion is neither sufficiently comprehensible nor “joined up” across relevant policy domains (Quinn et al., 2021).

2.2.1.4 Festivalisation of Urban Space, Culture and Society

A fourth interpretation of festivalisation views it as the ways that urban space, culture and society is understood, organised and presented in a festival-like way (Ronström, 2015). Smith (2016) describes the process as “from the city as stage to the city as staged”, that is to say, the city has moved from being the container of consumption, to the content of the “playful consuming experience”. Festivalisation reflects the contemporary mechanisms shaping social life and entertainment for residents and tourists, which involves the (temporary) transformation of the town into a specific symbolic space in which the utilisation of the public domain is under the spell of a particular cultural consumption pattern (Karpińska-Krakowiak, 2009; Richards et al., 2010).

There are growing concerns over the impact of events and festivals on the urban space, culture and society. The scholarly debate is always framed as “for or against”

festivals and events. The section then structures the debate on the impact of urban festivalisation into 3 aspects and frame each aspect as the similar "for or against" pattern.

(1) Festivalisation of Urban Spaces

The fundamental effect of urban festivalisation is the way that urban space is organised and appropriated in a festival-like way, which arouses the controversies around the festivalisation of urban spaces.

On the one hand, urban festivalisation is viewed as a means to encourage greater equality, diversity and inclusion and may potentially contribute to more sustainable urban environments. Greg Richards (2007b) analyses the case of Catalunya and discovers that in Catalunya, staging festivals and events in public spaces is an important means of reclaiming public space since the grass roots approach to cultural production is evident in the management of cultural events in Barcelona, making it possible to produce culture "spontaneously" in public spaces. Cudny (2016) associates the role of festivals and events with the concept of the so-called urban acupuncture, which is a kind of a nucleus around which further investments will be made – buildings and new revitalised spaces.

On the other hand, urban festivalisation is widely criticised for contributing to the privatisation, commodification and securitisation of urban spaces. Raised density, danger and annoyance is an aspect of festivalisation with consequences for performances and expressive culture (Ronström, 2015). Urban festivalisation has also widely sparked culture wars over the right of different groups to use and define urban space, particularly public spaces (Thomasson, 2022b). Through the examination of Adelaide and Edinburgh, Thomasson (2022b) analyses the urban controversies arising from staging festivals and events in public spaces, including the phenomena like the obstruction of access to public spaces and the potential damage to the spaces such as the impact of foot traffic on grassy areas. Weller (2013) states that the component activities and venues with admission fees define the scope of the fashion sector, stratify the audiences and the spaces they occupy and reinforce the social hierarchies. Waitt (2008) conceptualise urban festivals and events as mechanisms to exclude and include certain people from "public" spaces and those excluded from urban festival spaces are those who do not belong in public space as framed by a neoliberal ethics of consumer citizenship. He criticises that while urban festivals may help revitalise inner-city areas into themed leisure spaces of the "experience economy" through public-private coalitions, geographers have argued that ability to pay underscore who belongs in these seemingly "public" urban spaces (Waitt, 2008).

(2) Festivalisation of Urban Culture:

Festivals and events take an active part in the process of image creation through acquiring meaning, changing narration elements and popularising culture. Firstly, the experience of establishing and retaining festivals can be seen as part of the way in which the host location acquires meanings (Gold et al., 2020). For example, Richards and Wilson (2004) conduct questionnaire survey and in-depth interview and conclude that, though Rotterdam's character as the working city of Netherlands continued to dominate, the image of Rotterdam as a cultural destination did improve in 2001 because of staging "European Capitals of Culture". Festivals can also help certain neighbourhoods acquire new cultural meaning and image. For example, Jakob (2012) explains that the ideas behind Kolonie Wedding is to "colonise Wedding with Culture" by producing cultural events that can redevelop and reimagine the neighbourhood from a state of neglect to an area of cultural life and ambience. Finally, festivals serve as a common form of contact with culture and may be places of popularising high culture and developing the cultural image. Cudny (2016) makes a thorough examination on the festivals staged in Łódź and declares that festivals enrich the culture of Łódź and make it possible to cultivate its multidimensionality and multinational historical heritage through presenting the works of renowned artists and promoting young, less famous ones.

However, many scholars also point out the paradox of the place-promotional culture, which indicates that while urban festivals and events rely on place differentiation, place-based marketing, however, offers remarkably similar experiences (Waitt, 2008). It is criticised that, urban festivals, as one globalised form of cultural production and consumption, seem to limit rather than enhance creativity through the potentially homogenising effects, and the marketing tendency towards the loss of local variety which is termed as "*non-lieux*" (non-places) (Augé, 1995). Hughes (1999) examines the Hogmanay Street Party in Scotland and illustrates that the festival place promotions now appears uncreative and lacks spontaneity, originality and connections with place. Boyko (2004) investigates the European Capital of Culture in 2002 and the city centre of Brugge, Belgium, and concludes that the modern elements introduced during the event were not contextually compatible enough with the historic surroundings, resulting in discontent among numerous residents. Festivals offer an efficient means to produce the local for global consumption and function as a "disembedding mechanism" that uncouple chosen elements from their original contexts and reformulate their narratives and connection to

place (Ronström, 2015). Many scholars argue that the strategy by many cities to use certain kinds of festivals in order to develop a distinctively different image of themselves also "tends to end up striving for similar urban and cultural landscapes (serial reproduction, or serial monotony) (Ronström, 2015).

(3) Festivalisation of Urban Society:

Festivals have been constructed as mechanisms through which community expresses identities, celebrates communally held values and strengthens communal bonds. The growing interest in festivity since 1990s is linked to its use as a social strategy to combat the growing alienation and insecurity felt in public space (Quinn, 2005). For example, the festivals and events in Catalunya, such as *La Mercè* and *Festa Major de Gracia*, contribute to the reclamation of tradition and those cultural celebrations have become part of a civic project to rebuild social cohesion, restore civic trust, assert civic freedom and forge Catalan identity (Richards, 2007b). Gold (2020) discovers that festivals can help assert the rights and identities of neglected minority groups by arranging carnivalesque or alternative art events. The Essence Festival in New Orleans has also become a vehicle for encouraging critical dialogue and debate over the causes and consequences of social inequality and continuing black marginalization in US society (Gotham, 2005).

On the contrary, many scholars doubt whether the social functions fare under the prevailing entrepreneurial approaches to urban management (Quinn, 2005). For example, Underbelly, the organiser of Winter Festivals in Edinburgh, stresses the local benefits of the Winter Festivals, including providing free events, free tickets to events, rides to foodbank users and supports to organisations of disadvantaged groups in the city (Hague, 2021b). However, Hague (2021b) criticised that most of these local benefits can also be viewed as inducements that attract people to visit the festivals; and excluding these items, the monetary value of those charitable donations was much less impressive. García (2004) declares that though Glasgow has been considered a hallmark of city regeneration and revitalisation through art events since hosting the European Capital of Culture in 1990, two aspects widely criticised were the failure of the event to assist widening the access and involvement of geographical peripheral and socially deprived communities in arts activity, and its inability to act as a platform for representing local cultures.

It is also widely criticised that, urban festivalisation has often reinforced divisions between the promotion of the city for external tourists and the experience of local residents, fuelling the gentrification of neighbourhoods and the reproduction of urban

inequalities (Guillard et al., 2022). Staging events in the cities may bring about potential negative impacts on local life in many ways, including the facts that the local traders may be faced with increased competition from non-local businesses and that the short-term holiday rentals in the festival cities are experiencing the exponential growth and causing disruptive impact on the local life in a stair (Hague, 2021b). The rapid growth of tourism in the Venice Carnival also makes it unable to meet local needs (Quinn, 2005). Data derived from surveys undertaken among a representative sample of the local population reveals widespread dissatisfaction with the current reproduction of carnival (Quinn, 2005). Mercer and Mayfield (2015) also criticise that edgy and bohemian activities in Melbourne are effectively being squeezed out and usurped by state-corporate backed events. Besides, many scholars doubt whether the local population can be truly involved in the festivals or events. For example, Jakob states that in the *Kolonie Wedding*, the local population is largely excluded from the cultural events, and the artists attending *Kolonie Wedding* usually do not live in the area and are isolated from the everyday life of the neighbourhood (Jakob, 2012). Some events and festivals are actually created as a separate socio-spatial enclave for the event organisers and participators that is detached from the actual neighbourhood (Jakob, 2012). Finally, urban festivalisation may contribute to the lack of democracy of public spaces and helps to conceal inequalities of the law and planning process through the extension of private sector control over urban spaces (Waitt, 2008).

In conclusion, in the context of urban festivalisation, the city does not just serve as the backdrop of festivals and events; the festivals and events also transform the city fundamentally, by altering its spatial configuration, conferring a particular identity on the city, and reshaping the socioeconomic relationships between external tourists and local residents. However, the impact of urban festivals and events on cities is quite complicated to clarify. While on the one hand urban festivals may serve as image-makers, tourist-attractions, and community builders, and help revitalise inner-city areas into themed leisure spaces of the "experience economy" through public-private coalitions; on the other hand, it is argued that the introduction of festivals and events into cities can also arouse tensions and disputes around who has the right to use and define urban space, limit the creativity, spontaneity, local diversity and authenticity through the potentially homogenizing effects caused by place-based marketing strategies and fuel the gentrification of neighbourhoods and the reproduction of urban inequalities.

2.2.1.5 Summary

Summarising the four approaches to urban festivalisation including festivalisation of events, festivalisation of festivals, festivalisation of urban politics, festivalisation of urban space, culture and society at large (see Figure 2.4), urban festivalisation should be treated as a complex process of the development of festivals and their influence on various elements of urban spaces (Cudny, 2016). Liu concludes that urban festivalisation can be defined as the process through which city authorities introduce festivals to reconfigure the spatial organisation and structure or reconstruct locality in order to realise the capitalisation and thematization of urban spaces(刘润 等, 2018). The definition adopted here recognises this plurality, viewing "festivalisation" as the process by which increasing the number and duration of festivals held within cities produces tangible and intangible changes in the economy, culture, society and environment of the cities (Gold et al., 2020).



Figure 2.4 Four Approaches to Urban Festivalisation.

Source: Author

2.2.2 Interactions between Events and Public Spaces

With reference to research frameworks on "places" in the field of urban design and on events, the dissertation conducts a literature review on how, within the event places, events interact with public spaces staging them. Garnham (1985) summarises the essential components of "places", which include the static of physical setting, the activities, and the meanings. Montgomery (1998). constructs a model combining the cocktail of elements which produce good places and the model involves three dimensions: activity, image, and form. Stevens and Shin (2014) concludes that festivals and events are involved

in the producing and reproducing of neighbourhood spaces in terms of its concrete material, its meanings, its management and rules, and its social uses. Summarising the pertinent frameworks, the section conducts a literature review on event places in the following four dimensions: spatial environment, manipulation, activity and meaning.

2.2.2.1 Spatial Environment

Good event places support a dialog between people and their physical settings and many scholars have proposed the important elements in terms of spatial environment that can encourage interweaving form and activity in event places (Frenchman, 2004).

For example, Catalan researchers state that the most important characteristics of the event places is that they be communicative and they concludes four spatial environment qualities that can help serve their purpose of bring people together: simplicity, flexibility, transparency and legibility (Sabate et al., 2004). Frenchman (2004) concludes seven powerful patterns of interwoven activity and physical form that energised places and their associated events: territory (event places demarcate a special phenomenon that is set from everyday life), intimacy (good event places create a social and emotional bond between the event and the individuals involved), granularity (good event places accommodate multiple nodes of activity and groups), triangulation (interaction, or a sense of community, between two strangers in a public space is encouraged by a third activity or object they can both share), movement (the participants are free to move about), scale (good event places balance the size of the event and the place), sensuality (good event places are fundamentally sensual). Radisya Pratiwi (2015) analyses the Hakata Dontaku Festival in Fukuoka City and proposes three main elements that affect pedestrian satisfaction and perceived accessibility: amenities (comfort facilities, greeneries, site view), safety (crime preventions, mode separation, traffic signs, pavement quality), mobility (move ability, capacity, proximity). Stevens and Shin (2014) analyses the West End Festival in Glasgow, Scotland and the Biennale Festival of Gwangju in South Korea, and they conclude that four kinds of spatial conditions – enclosure, centrality, axial connection and permeability – are shown to shape informal social encounters among attendees, and stimulate performances of local identity and engagement with the meanings of place. Enclosure and centralisation are of fundamental importance in the spatial definition of festivals, even in the ways they are resisted; and axiality and permeability are significant to social interaction. Ivers (2018) emphasizes the importance of flexibility of events places and

concludes that event places should have the flexibility to accommodate a multitude of events across varying scales, yet still have a sense of comfort and animation on a day-to-day basis when there are only a few people in the spaces. A number of methods and devices have emerged to improve the flexibility of public spaces, including the interactivity of water, in-built infrastructure, and reconfigured spaces (Ivers, 2018).

The section combs the literatures on event places and summarises the spatial environment elements concerned. The spatial elements are sorted out by the outcomes of staging events in public spaces: eventalisation, and eventification (see Table 2.1).

Table 2.1 Spatial Environment Elements in Event Places

Elements	**Eventalisation**	**Eventification**
Location Centrality	• Running a parade along a major street in Glasgow's West End (Stevens et al., 2014). • Kassel Document is located in everyday public spaces in urban central areas (吴文婷, 2020). • The Stockholm Culture Festival is organised around central public squares (Johansson et al., 2011).	• The Biennale Festival of Gwangju's exhibition is located far from the centre of Gwangju in a purpose-built hall and its surrounding park, making it difficult to engage with local spaces, local life, or the history of the city (Stevens et al., 2014).
Neighbouring Architectural and Infrastructural Quality	• The Radish-Yuanxiao-Tangqiu Festival and Qingdao International Beer Festival help improve urban infrastructure quality (丁在屏, 2016; 曲义婷, 2015). • With the help of UABB 2017, the street environment of Nantou Old Town has been greatly upgraded and improved (袁丹龙, 2018).	• During the Carnival of Ouro Preto, a number of trucks that run without restriction and cause fissures in the old houses because of the vibration (Flecha et al., 2010).
Scale	• The scale of Shantang Street and Nanhao Street in Suzhou can meet the needs of festival parade of "Ga Shen Xian" and the 6-meter-wide street is more likely to create an active atmosphere (蒋德江, 2019).	-

Table 2.1 Spatial Environment Elements in Event Places (Continued)

Elements	Eventalisation	Eventification
Accessibility	• During the Smithsonian Folklife Festival, the museums adjacent to the National Mall open their doors to offer special programs and events (Frenchman, 2004). • Emscherkunst enhances the accessibility of Emscher Island, returning waterfront that were off-limits during the industrial period to residents (薛芃, 2014). • UABB 2017 has opened up the enclosed walls and restored the original cross-street pattern of Nantou Old Town (袁丹龙, 2018).	• During the weekend of Formular E, the accessibility of Battersea Park was restricted with only a small section (c. 10%) open to the public (Smith, 2018). • Festival fences may discourage everyday use, prepare the ground for future incursions, normalise and festivalise barriers that restrict access (Smith, 2023).
Permeability	-	• During Summer Sessions, large black screens were erected in West Princes Street Gardens, which blocked off views (Hague, 2021b).
Mobility	• Structural axial flow of the West End Festival and Gwangju Biennale maximises the exposure of the festivals to the crowd alongside (Stevens et al., 2014). • In Koenji Awa Dance Festival, the troupe continues an “8-shaped” counterclockwise flow line for continuous parade, creating an atmosphere to attract attention and generate interaction (王冲, 2016).	• Summer Sessions introduce barriers within the West Princes Street Gardens, close public pathways and limit pavement access (McGillivray et al., 2020).
Pedestrian Environment	• During events, some cities may temporarily close streets to traffic, by modifying traffic rules and using soft infrastructure, attracting more pedestrians (Harcup, 2000; Stevens et al., 2014; 王冲, 2016; 岳阳 等, 2021).	-

Table 2.1 Spatial Environment Elements in Event Places (Continued)

Elements	Eventalisation	Eventification
Triangulation	• Spatial elements such as traditional and industrial elements are preserved and excavated (齐莹, 2006; 薛芃, 2014; 丁在屏, 2016; 袁丹龙, 2018; 王冲, 2016).	• The modern elements introduced during European Capital of Culture in Brugge were not compatible enough with the historic surroundings (Boyko, 2004).
Amenity	• The availability of "third places" outside the festival programme but shaped within its spatial logic generates opportunities for socialising (Morgan, 2007). • Satisfaction with amenities was the most statistically significant index influencing perceived accessibility during the Hakata Dontaku festival (Radisya Pratiwi et al., 2015).	• The green spaces in East Princes Street Gardens were damaged through Summer Sessions (McGillivray et al., 2020).
Sensibility	• Miroir d'Eau (Water Mirror) in Bordeaux reflects the dramatic Place de la Bourse and encourages people to interact with the shallow surface of water (Ivers, 2018).	• Mummers Parade in Philadelphia was moved to the east-west street which is mostly shaded throughout the day, making the festival a failure (Frenchman, 2004).
Flexibility	• In-built infrastructure including anchor points, potable water and power, and reconfigured spaces involving the shifting of fixed objects and the movement of stationary objects facilitate a set of diverse programmes (Ivers, 2018).	
Legibility	• Bound more by its physical setting – a large country estate, the Festival C incorporates natural and man-made features into festival proceedings and achieves a level of place attachment (Davis, 2016).	• Lack of identifiable landscapes and clear differentiation and guidance in pavement results in the lack of festive atmosphere (黄妮, 2018). • Unable to accurately associate Festival A with any distinct town, or park, or estate, the festival lacks specificity (Davis, 2016).

Some scholars have also begun some preliminary attempts to analyse the typologies of event places. Ivers (2018) proposes several place-making typologies of temporary

spaces and structures, including annual installations and temporary exhibitions, as well as overlay activities (the meanwhile use typology). Smith Andrew (2021) provides one possible classification (see Figure 2.5) for event places based on the spatial dynamics of an events, the accessibility of the space and the mobility of the audience. Event spaces are classified into 9 types: parades and street races, marches and street parties, concerts and screenings, pleasure gardens, markets and fairs, large indoor arenas, mass gatherings, roadshows and micro-performances (Smith et al., 2021).

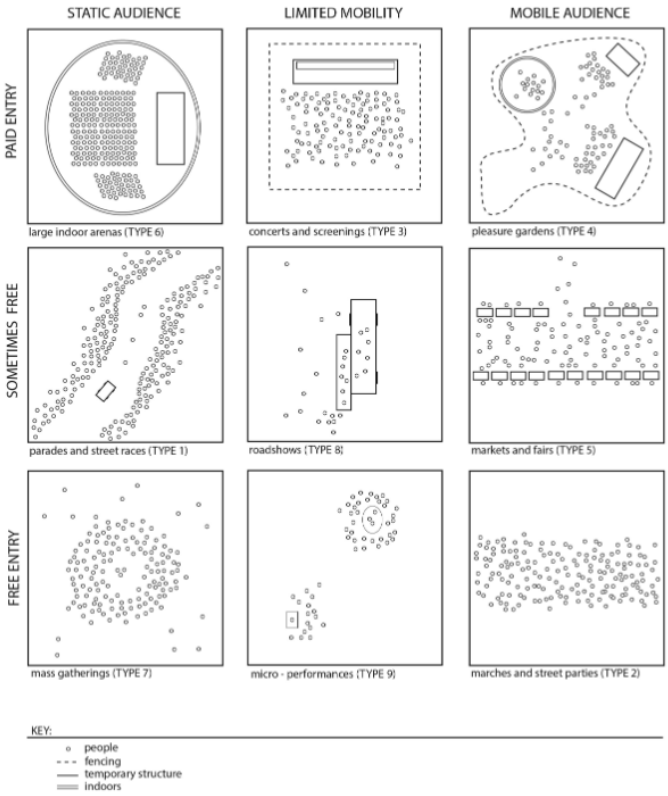


Figure 2.5 A Typology on the Spatial Dynamics of Event Spaces.

Source:(Smith et al., 2021)

Based on the literature review on spatial environment dimension of event places, many of the spatial environment design elements involved in event places are similar to those involved in the design of other normal public spaces. However, the spatial environment design of event places needs to pay more attention to the interweaving of forms to public activities of different types and scales. The spatial environment design of event places tends to focus on the elements including communicative quality, legibility,

flexibility, accessibility, mobility, and etc. Exploring how different spatial design elements and patterns facilitate public life in event places is worthy of specialised research.

2.2.2.2 Manipulation

The introduction of festivals and events into public spaces also alters the way public spaces are managed, which may cause both temporary effects or long-term effects on public life in event places. The outcomes of introducing events into public spaces in the manipulation dimension can be summarised in two parts, maintenance and control.

The impact of government-led austerity in neoliberal context disproportionately affects the provision and maintenance of public spaces. The leases of public spaces for events and festivals can generate a constant funding stream and improve the maintenance quality of public spaces (Ivers, 2018). For example, in the Martim Moiz Square, the kiosks installed by the municipality went bankrupt and the implementation of the Mercado de Fusão is presented as a revitalisation of the abandoned kiosks on the square (Gomes, 2020). However, the flow of people caused by events staged in public spaces may also bring significant pressure on public space maintenance. One issue relevant to the negative impacts of park events is the damage to turf and other infrastructure caused by large numbers of people, installations and vehicles (Smith, Osborn, Vodicka, 2022). In the case of Formular E races in Battersea Park, opponents also voiced concerns about the possible damage to the maintenance of Park's natural environment and built heritage (Smith, 2018). There are often other issues with noise and inconvenience for neighbours, and the sound of amplified music, crowd noise, and disruption during the assembly /disassembly of temporary venues also generate many complaints (Smith et al., 2021). Besides, lack of regulation over the colours and styles of publicity materials and advertisements during the festivals and events may cause visual pollution in the public spaces and disrupt the maintenance of public space appearance (张学勇, 2007).

Events staged in public spaces also change how public life is controlled in the event places. When staging events in public spaces, the inclusiveness of event places can be ensured by creating non-exclusive conditions for consumption (周尚意 等, 2015). In the festivals in Qianmen – Dashilar district, the government holds an absolute power position and invests in festivals and events through administrative and financial means to achieve the reproduction of the public spaces (周尚意 等, 2015). By adopting measures such as

free tickets and free parking fees, the unfairness of space reproduction under the capitalist mechanism has been to some extent overcome (周尚意 等, 2015).

However, many scholars also criticise that the festivals and events may strengthen the control over public spaces and lead to the austerity and restriction of public life. A number of events staged in public spaces are ticketed, contributing to the filter of public space users and the privatisation of public spaces (唐其桢 等, 2019). For example, during Fez Festival, the event staged in Bab Makina is unaffordable for large section of the population while the events staged at Bab Boujloud are free to the public (Belghazi, 2006). Fez Festival in Morocco Sanctuary employs exclusive strategies, leading to the hierarchisation of the festival sites (Belghazi, 2006). The staged admission fees of the events in L'Oreal Melbourne Fashion Festival also stratify the audiences and the spaces they occupy, demarcating the boundaries of the fashion field and consolidating hierarchies within it (Weller, 2013). Additionally, some scholars also point out that the ticketed events may not only have temporary impacts, but also have wider and longer-term impacts. For example, the Festival of British Genius, which required an entry fee, was staged on the site of the funfair which had recently closed in the Battersea Park in 1977 (Smith, 2018). The festival, albeit temporary, determined the layout of the park; and this part of Battersea Park has been used for private events and exhibitions since then (Smith, 2018). Ticketed events may become "Trojan horses" to usher in further and long-term public space commercialisation (Smith, 2013).

In addition to hard controls such as road closures (Harcup, 2000; 王冲, 2016; 岳阳 等, 2021), traffic controls (Quinn, 2005) and ticketed entrances, events may also lead to the introduction of soft controls on public space, contributing to a kind of openness that is "accessible yet closed, inclusive yet controlled" (Thörn, 2011). In recent years, there has been a formalisation of control on public spaces – via the employment of dedicated security personnel and these personnel are even more evident during events (Smith, 2016). They also argue that event volunteers on the sites are part of a "secondary police force" used by urban authorities during events to help identify nuisance behaviours (Smith, 2016). For example, in Gwangju's Biennale, the police are in fact spread out as a tactical measure to optimise their surveillance of potential trouble-makers (Stevens et al., 2014).

Summarising the literatures on the manipulation dimension of event places, staging events in public spaces alters the way public spaces are maintained and controlled. On the one hand, events can generate funding and help improve the maintenance quality of

public spaces suffering from the neoliberal austerity. On the other hand, events staged in public spaces may also cause growing pressure on the upkeep of public spaces and result in the introduction of tighter controls than usual (Smith, 2016). To truly animate public life in event places, it is important to balance the multiple demands of public space management, including security concerns, revenue targets and communal goals.

2.2.2.3 Activity

Scholars have adopted various methods to measure the distribution characteristics and patterns of public life and the vitality of public activity in event places. Multiple researches have pointed out that events can attract large numbers of people into the public spaces, increase the density and diversity of public activities. Through observation and simulation, Liu and Zhu analyses the circulation of Pilgrimage activity of Bangka Qingshan God Festival in Taipei City and concludes several interaction patterns between urban space and public activities (刘思吟 等, 2020). Cui and Mao adopt diversified technological tools, including WIFI probes, infrared thermal counters, magnetic induction coils, photo deep learning and image recognition, construct vitality indicators based on human-centred observations, and concludes that large-scale cultural events such as Beijing Design Week significantly increase the pedestrian flow in Dashilar District (崔博庶 等, 2017). Besides, the sentiment analysis through image recognition shows that Beijing Design Week significantly enhances Pedestrian Happiness on Yangmeizhu Diagonal Street (崔博庶 等, 2017). Large-scale cultural events have attracted a large number of active people to Dashilar district, significantly enhancing the external vitality of the historical and cultural neighbourhood (崔博庶 等, 2017). Zhao and other scholars analyse the festival recreation flow of Nanjing Qinhuai Lantern Festival by crawling WeChat Travel Thermal Map Data and conducting GIS analysis and summarises 6 major festival recreation flow effects of event places: synergistic effect, superposition effect, inverse siphon effect, anti-barrel effect, Antaeus effect, and swarming effect (赵鹏风 等, 2019). Through the methods of behavioural checklist and behavioural map, Yuan states that, because of the UABB 2017, public spaces in Nantou Old Town (Shuyuan Square and Baode Square) have seen a large number of public activities occurring during both exhibition and non-exhibition hours (袁丹龙, 2018).

In addition to the enhancement of the vitality and diversity of public activities, official events staged in public spaces also help provide the framework or inspiration for

unofficial happenings, facilitating spontaneous encounters and interactions among strangers which are increasingly rare in modern public spaces (Smith, 2016). Zhang studies the human-place association in the public leisure space of Tianhe Sports Centre in Guangzhou, where the Tianhe Flower Market and other events are staged on a regular basis (张骁鸣 等, 2019). He argues that the regular recurrence of festivals and events stimulate some people to visit the public space on a regular basis, and the organisers and participants of the events thus create a kind of "place ballet" with the public space with a specific rhythm (张骁鸣 等, 2019). In the case of "Pink Night" festival staged along the Romagna coastal region, both locals and tourists are involved in the preparation practices and co-performing a "Pink Ocean" (Giovanardi et al., 2014). Co-performing the festival within the place entails the conjugation of different bodies in expressions of ongoing relations with the event, such that this embodiment reduces the "dualistic divide between subject and object, by folding the two into each other" (Giovanardi et al., 2014). Morgan (2007) states that during the events and festivals, people take advantage of the public space available and these informal happenings are a major part of what attracts the visitors and generates economic benefits. He stresses the "co-creation" of social space during events through active participation: rather than treating consumers as "human props" in a carefully stage-managed performance, the festivals need to provide them with a "creative space" in which experiences can happen (Morgan, 2007).

However, a number of scholars, on the basis of an in-depth analysis of the social attributes of public life in event places, cast doubt on whether events staged in public spaces can truly animate public life in event places. Some of them criticise that staging events in public spaces can crowd out everyday activities and cause disturbance and inconvenience to the local residents, undermining the complexion of public life in event places (唐其桢 等, 2019). For example, New Year's Eve of 2008 staged in the City Square in Wroclaw contributed to a profound disconnection between the frenzied festivalised event and the everyday space of the city (Johansson et al., 2011). The event was truly a descent into the desert of the real and a forceful re-territorialisation of urban space, purged of the traces of the festival but also of the central components of city life: continuous flows of activity, ongoing and uninterrupted social processes, and the overabundance of meaning (Johansson et al., 2011). In the Clinton Square in Syracuse, N.Y., the vendors used to be thrown out every weekend because of the events staged there, which finally contributed to the pass of the legislation prohibiting vendors on the square

(Van Deusen, 2002). The public space control during UABB 2017 had brought inconvenience to the everyday life of some low-income groups in Nantou old Town since there was no place left for them to set up their business stalls (袁丹龙, 2018). Besides, since Baode Square was the main venue for exhibitions, the original public activities on the square had to be interrupted (袁丹龙, 2018). Weller (2013) argues that, the L'Oreal Melbourne Fashion Festival extends the retailers' reach into public space, but at the same time undermines the original business activity in the event sites. The Mercado de Fusão on the Martim Moniz Square is quite successful in attracting tourists and "White Portuguese", implies an effort of replacing pre-existing practices and users (Gomes, 2020). Because of the event, more informal activities, such as biking or playing sports, which are mostly carried out by children and immigrants, are now present in the southernmost part of the square (Gomes, 2020).

2.2.2.4 Meaning

The communicative quality of places and events and their ability to safeguard memory and transit information are the most important characteristics of event places (Sabate et al., 2004). Successful event places should make symbolic reference to shared social values and institutions, and they should either convey the communicative nature of traditional monumental spaces, or represent new, contemporary monuments linked to the media (Sabate et al., 2004). The Fez Festival organisers tap historical resources, including historical monuments, in order to project the image of the city as one that has a glorious past; and through staging the festival at these sites, they have been made into focal objects of nostalgia for an authentic past (Belghazi, 2006). Compared with the Carnival of Ouro Preto, the Winter Festival of Ouro Preto puts more efforts into the enhancement of the local identity perhaps because it gives emphasis to the themes relating to the Brazilian culture (Flecha et al., 2010). The concern of the Winter Festival of Ouro Preto is with local social inclusion and the search for community sustainability (Flecha et al., 2010). The Nowy Kercelak in Warsaw deliberately invoked the memories of old markets – Kercelak and Stadion – to construct its meaning and significance, deterritorialising the space of the festival streets through its symbolic removal from the contemporary context and reinscribing it with layers of history ignored in the usual experience of present-day Warsaw (Johansson et al., 2011). Festivals and events staged in the inner city of Essen, such as Essen Light Festival, Street Food & Music Festival Essen and Essen Christmas

Market, are integrated with the narrative structure of the inner city space through temporary place-making, thus creating place identity with the unique local culture (薛芃, 2014). In the perspective of urban memory, Zhou concludes that the static perception and the dynamic perception of the memory element constitute the bidirectional dimension of perception, which is an important carrier to highlight the local characteristics and historical and cultural connotations of Qinhuai Lantern Festival (周玮, 2017). In the preparation and organisation of the circulation of Pilgrimage activity of Bangka Qingshan God festival, the event provides social spaces for the local gentry and residents, not only strengthening the local ritual circle and faith circle, but also enhancing emotional exchange among local residents (刘思吟 等, 2020). Through the analysis on the multi-ethnic festivals including Multicultural Festival in Kitchener, KW Greek Food Festival and Carassauga Festival, McClinchey (2021) concludes that the sensuous multiculturalism of festival experiences engenders everyday multiculturalism in outwardly diverse ways, providing opportunities for bonding and bridging social capital and thus contributing to social sustainability.

Events can change the identities and images of urban public spaces and disrupt the established assumptions of them, which can therefore be used as important tools to address a lack of meaning (Smith et al., 2021). Deroy and Clegg (2012) criticise that, in the Champs-Elysées, the flow of separate meanings has replaced a common meaning, creating the Champs-Elysées as increasingly a non-place. However, the special events staged in Champs-Elysées can communicate messages about nature, culture and ethnic diversity and address the banalisation of the street; and at such times, the Champs-Elysées becomes a place where events drive people to express shared values, feelings and emotions once again (Deroy et al., 2012). Senate Square in Helsinki, which is a traditional setting for military parades, national and religious rituals, is reclaimed for its citizens through popular art events such as Balalaika Show, which makes it less austere and state-oriented (Lehtovuori, 2016). Through the analysis of the Wine and Dine Festival – a transplanted global celebration held annually in Hong Kong island, Li and Lau conclude that the Wine and Dine Festival signifies the profiling of the supernational dimension of place by enlarging the highly modernistic aspects of the city and the meanings created by the festival, namely, the multicultural character, are obviously shaped towards the international scale of place notion and effectively highlights the multicultural characters of Hong Kong (Li Y et al., 2022).

However, there is also a growing tendency towards homogenisation and commodification of urban landscapes in event places, endangering the authenticity and originality and local diversity of the event places. Festivals and events are also criticised to shift the community from one place to another and contribute to the vulgarisation of the culture and the loss of authenticity owing to its excessive popularisation, which may cause a discontinuity in the life of inhabitants and threaten the sustainability (Flecha et al., 2010). Gotham (2005) criticises that, the shift to tourism and the growth of spectacles in New Orleans contributes to the fact that Mardi Gras has lost its meaning for local residents, becoming a raunchy, anti-family affair, staged for tourists. Currently, Mardi Gras is about the "loss" of meaning, originality and local authenticity; lewdness and other forms of dubauchery represent a subversion of local culture (Gotham, 2005). Events staged in Qianmen-Dashilar District can also help promote the abstract regional symbols or images, but many people are unable to relate the abstract cultural meanings to their concrete social life practices (周尚意 等, 2015). The Christmas Markets in Edinburgh is also usually criticised as being similar to Blackpool or Disneyworld, with the Christmas Markets commercialised rather than offering an experience reflective of the city's local culture and people (McGillivray et al., 2020).

2.2.3 Processes and Mechanisms of Public Space Eventisation

2.2.3.1 Intervention of Newly-Introduced Stakeholders

When introducing events into public spaces, there are always new stakeholders intervening the operation and management of public spaces temporarily or permanently and how the newly-introduced stakeholders interact with public space managers, public space users and surrounding residents matters a lot to the success of event places.

In the neoliberal context, cities are urgently seeking ways to generate revenue from public spaces, and staging events in public spaces is widely used as vehicles to do so (Smith, 2013). Following the period of austerity imposed after the global financial crisis in 2008, cuts to local government budgets have significantly reduced the funds available for public space maintenance, and event hires allow park authorities to realise the exchange value of their assets without having to sell them (Smith, 2023). By introducing event organisers into public spaces, activating the event places through programmes, events, seasonal festivities and recurring installations is one response to the neoliberal austerity (Ivers, 2018). For example, during the period (2014-2016) when Formula E

events were organised, responsibility of Battersea Park was contracted out to a newly created organisation, Enable Leisure & Culture (Smith, 2018). The agency, created to make local parks provision more efficient and less reliant on public sector funds, is staffed by park and event professionals, the creation of which represents an entrepreneurial push for event places (Smith, 2018). In Edinburgh, private interests have taken on a greater role in staging events since the 2000s and in entrepreneurial, growth-focused narratives, event places are reimagined as assets to be exploited for financial gain (McGillivray, Colombo, et al., 2022). The Winter Festivals in Edinburgh (Edinburgh Christmas Market and Edinburgh Hogmanay) are organised by Underbelly, which aims not only to sustain and grow Edinburgh's reputation as a winter festival destination, but also to save money for the public purse and place greater emphasis on commercial activities to fund both festivals (Hague, 2021b). The collaboration of city authorities and public sector partners during the events is tightly associated to the imperatives of austerity urbanism.

On the one hand, the newly-introduced event agency can extend the reach of municipal practices, realise the political objective of city authorities, and provide platforms for events to interact with local life. For example, the municipal government in Lisbon makes conviviality of public spaces a political objective but the municipal practices do not extend beyond design and the everyday management of public spaces (Gomes, 2020). The Mercado de Fusão in the Martim Moniz Square represents a (spatial) extension of existing logics, fuelled by the initiative of a private operator, NCS. Through the collaboration of EPUL (the municipal development corporation controlling the square), the municipality and NCS (the event provider), the Mercado takes on the abandoned kiosks, enhances the square with a stage and a market and revitalises the public space through providing an event portfolio involving an urban market every weekend and a programme of cultural events including music, film screenings and festivals (Gomes, 2020). Kassel Documenta is managed financially by Documenta and Museum Frideicianum Veranstaltungsg Gmbh, which financially supports a fixed consultation committee to select curators for each exhibition (唐燕 等, 2016; 吴文婷, 2020). The corporation can assure the stability of funds; the independent curator system ensures the efficiency of authority implementation and responsibility mechanisms; and the fixed advisory committee composed of local intellectuals allows outside curators to understand the local connotations and networks of urban life, which constitutes a platform for dialogue between events and local urban life (唐燕 等, 2016; 吴文婷, 2020).

On the other hand, the intervention of event agencies may contribute to the commodification of public space and the dissolution of local beliefs. Taking Qingyan Temple Fair as an example, with the local government taking control of the management of the event and establishing a tourism service company, the local government directly intervened in the Qingyan Temple Fair and focused on developing the tourism industry (张楠, 2017). Through macro-management and implicit support, the temple fair gradually becomes commercialised and the local beliefs are dissolved in the process (张楠, 2017).

However, the introduction of event agencies also raises some concerns and disputes. Staging events in public spaces with the intervention of newly-introduced stakeholders is often associated with practices of exception, which worries the academics and the public a lot (Smith, 2013). Such events are mainly delivered by suspending normal planning procedures, bypassing statutory regulations and creating agencies with special powers (Smith, 2013). Smith (2013) analyses the controversies on staging equestrian events during the 2012 Olympic and Paralympic Games in the Greenwich Park in London and he concludes that LOCOG (London Organising Committee for the Olympic and Paralympic Games), which boasted powerful figures and a large budget, sidestepped objections by buying a lease for extra space using the London Olympic and Paralympic Games Act 2006 and circumvented a law which existed to protect access to public open space. Another example is the Underbelly for Edinburgh Winter Festivals, which had not secured planning permission for the built infrastructure required for the 2019 Edinburgh Christmas Markets before they installed the major event infrastructure in East Princes Street Gardens (McGillivray et al., 2020). The City of Edinburgh Council was riding roughshod over normal democratic processes and prioritising the interests of commerce in its relationship with Underbelly (McGillivray et al., 2020). The rise of entrepreneurial public space governance and the introduction of event stakeholders lacklustre consultation, distance local people and bring detrimental implications to the democratic accountability of the planning, design and management of public spaces.

2.2.3.2 Mechanisms of Public Participation

Because of the contested nature of events and public spaces, public participation is of vital importance in public space management and event curation. And there have been some explorations on combining public participation with staging events in public spaces. McGillivray and Guillard (2022) study the case of George Square in Glasgow, Scotland.

In late 2019, Glasgow City Council announces a city-wide "conversation", which incorporates online conversations, a series of 'hands on workshops' and a final-co-creation workshop to consider the future role of the public space and the role that events should play within it (McGillivray, Guillard, et al., 2022). The city-wide conversation initiated by the city leaders is suggestive of a move towards a wider cross-section of views and interests shaping the future design and use of the event place; and to realise the ambition for more nuanced urban planning and design strategies for balanced event curation and public space management, there is an important place for longer term engagement processes with multi-actor involvement, clear design parameters and management plans (McGillivray, Guillard, et al., 2022).

Many scholars also declare that the key of the success of event places in building social capital depends upon the ability of the organisers and managers to nurture and tap local organisers, participants and volunteers (Sabate et al., 2004). The community festival Methley Green in Leeds City, which is self-organised through a local group, Methleys Neighbourhood Action, is not only a playful activity, but also a political and communal agenda being addressed through the medium of play in the public realm (Harcup, 2000). In Barcelona, the dense network of association and the high level of bonding capital contribute to the reclamation of tradition and cultural celebrations and most of the cultural events are run by local cultural associations in Barcelona rather than by the municipality (Richards, 2007b). The grass roots approach to cultural production in the management of cultural events in Barcelona is part of the civic project to rebuild social cohesion and to forge Catalan identity (Richards, 2007b).

However many scholars also criticise that most of the public participation in event places is actually public consultation, which primarily act to assimilate and neutralise oppositions, rather than share power and decision-making with local citizens (Guillard et al., 2022). The "Friends of the Venice Carnival Association" illustrates the declining local participation in the Venice Carnival (Quinn, 2005). Though it organises courses where local people can learn how to make inexpensive carnival costumes and be encouraged to take part in Carnival activities, the solutions and suggestions on the Carnival from local residents are unlikely to be implemented or even made known to the carnival organisers because of the conflicts of interest (Quinn, 2005). In the European Capital of Culture 2002 in Brugge, Belgium, many Brugge residents complain that they were not consulted enough during the event and they were placated rather than incorporated into the event

planning (Boyko, 2004). In the case of Glasgow Green (one of Glasgow's major public park), the investigations found evidence of increasing concern from residents and local organisations about the effects of staging events in public parks and it is criticised that the community engagement processes put in place by the local authority leaves very little room for affected citizens to influence the overall direction of policy and planning (Guillard et al., 2022). In the process of resident engagement in advance of the TRNSMT festival in Glasgow Green, the Council appeared to operate a divide and rule strategy, through which the concerns of local residents were often treated as individual complaints rather than reflective of more general problems associated with the effectiveness of citizen participation and decision-making processes (Guillard et al., 2022).

2.2.4 Summary

In the post-industrial society, there is a global trend of urban festivalisation, which incorporates festivalisation of events, festivalisation of festivals, festivalisation of urban politics, and festivalisation of urban space, culture and society. Urban festivalisation is treated as a complex process of the development of festivals within the city and their influence on various elements of urban space, which refers to a city-wide broad process through which events are strategically used in combination with each other and with other forms of consumption, entertainment and leisure. The existing relevant researches in China are mainly limited to macro-level researches on the promotion of urban marketing and regeneration through mega-events (陆邵明, 2011). Researches on staging events through the use of established public spaces and researches at the meso-level on the utilisation of existing public spaces and the construction of cultural vitality lack rationality and systematicity (陆邵明, 2011). Therefore, the dissertation mainly focuses on how prominent urban public spaces with cultural significance are used as event venues and how events staged in those public interact with them, which can provide as the primary foundation of exploring the complex impact of urban festivalisation.

Smith proposes (2016) the term eventisation to refer to the process through which events interact with the public spaces they occupy. As many researchers indicate, using public spaces as event places is a complex process involving different processes and outcomes. The subsidiary terms "eventalisation" and "eventification" refer to ways of understanding the diverse but related effects of staging events in prominent public spaces (Smith, 2016). Both the eventalisation and eventification of public spaces are reflected in

the four major dimensions: spatial environment, manipulation, activity and meaning. These processes should not be seen separate from one another: most events involve both the eventalisation and eventification. Besides, there are also some preliminary exploration works on the processes and mechanisms of how events interact with public space staging them and there are mainly two aspects that scholars find important during the process of public space eventisation: the intervention of newly-introduced stakeholders and the mechanisms of public participation. It is note-worthy that the majority of the researches focus on a specific dimension, sub-process or outcome of public space eventisation and lack a holistic, quantitative and systematic method to measure the effects of events on public spaces and analyse the processes and mechanisms.



Figure 2.6 Summary of Researches on Urban Festivalisation and Event Place.

Source: Author

Summarising the literatures on event places (see Figure 2.6), how to evaluate and analyse the outcomes, processes and mechanisms of the interaction of events with public spaces in event places on the four dimensions (spatial environment, manipulation, activity and meaning) in a holistic, scientific and systematic way is the key question of researches on event places. And the dissertation then introduces the theory of the publicness of public spaces to try to establish an operable, complete and systematic methodology to evaluate and analyse the interaction between events and public spaces in event places.

2.3 Research Theoretical Perspectives: Publicness

According to the literature review, the disputes about staging events in public spaces are concerned with fundamental issues on public spaces: how activities interweave with public spaces (Frenchman, 2004) and who has the right to use, define and make decisions

over the public spaces (Thomasson, 2022a). All of them are tightly associated with the fundamental quality of public space – "publicness". "Publicness", as the ontological attributes of public spaces and essential qualities that give public space its specificity, outlines what is needed to classify a space as a true public space (De Magalhães, 2010). How the public is ordered, through a series of thresholds, complex flows and boundaries, defines the publicness of public spaces (Lopes et al., 2019). The development of studies on the publicness of public spaces and the overlap of approaches has made the concept "publicness" a mature methodology to study public spaces and a possible theoretical perspective that can integrate the diverse perspectives of current public space researches.

2.3.1 Theoretical Foundation of "Publicness" in Political Philosophy and Sociology

The relationship between the public and private goes to the heart of a key concern of political philosophy and sociology: the relationship between individual and society, between self and others (Madanipour, 2014). Richard Sennett summarises, in the preface to the Chinese version of his book <*The Fall of the Public Man*>, that the western understanding of public life can be considered as an equilateral triangle, which is comprised of researches and writings by Hannah Arendt, Jürgen Habermas and Richard Sennett (理查德·桑内特, 2014). The first side of the triangle is the work by Hannah Arendt, in which the "public" consists of special citizens who talk to each other as impersonal equals (理查德·桑内特, 2014). The second side of the triangle is the work by Jürgen Habermas, in which the constituent element of "public" is the struggle of people trying to surpass their own material interests (理查德·桑内特, 2014). The third side of the triangle is the work by Richard Sennett, in which "public" is a figurative and concrete concept and is mainly reflected in the way people talk, the clothes they wear on the street and the contrast between outdoor spaces and indoor rooms (理查德·桑内特, 2014).

Hannah Arendt's book, <*The Human Condition*> is one of the first theoretical works to address and study the "public sphere" (陈竹 等, 2009). Through continual references to the Greeks, Hannah Arendt intended to present a utopia of political action, a kind of New Athens and was certainly drawn to participatory democracy (Arendt, 1958). The book's most obvious organising principle lies in its phenomenological analysis of the three forms of activity that are fundamental to the human condition (see Table 2.2): labour, which corresponds to the biological life of man as an animal; work, which corresponds

to the artificial world of objects that human beings build upon the earth; and action, which corresponds to our plurality as distinct individuals (Arendt, 1958).

Table 2.2 Three Forms of Activity of Human Condition

	Labor	**Work**	**Action**
Definitions	The activity which corresponds to the biological process of the human body	The activity which corresponds to the unnaturalness of human existence	The only activity that goes on directly between men without the intermediary of things or matter
Products	Individual survival and the life of the species	The human artifact	Interpersonal norms and shared symbolic meanings
Objects	Nature	The Artificial World	Other men
Characteristics	Spontaneous growth, metabolism, and eventual decay	Permanence and durability upon the futility of moral life and the fleeting character of human time	Competition, debate, and freedom
Human Condition	Life	Worldliness	Plurality, the fact that men, not Man, live on the earth and inhabit the world

Source: (Arendt, 1958; 于雷, 2005)

Arendt's account of the human condition reminds us that human beings are creatures of action, and man is by nature political, that is, social (Arendt, 1958). The most salient political features of human beings are that they are plural and that each of them is capable of new perspectives and new actions (Arendt, 1958). By citing ancient Greek cases as proof of evidence, Arendt (1958) tried to explore the decisive division between the public and private realms, through understanding the distinction between the sphere of "*polis*" and the sphere of household and family. The distinctive trait of the household sphere was that in the sphere, men lived together because they were driven by their wants and needs and the individual maintenance should be the task of the man and species survival (Arendt, 1958). Natural community in the household was born of necessity, and necessity ruled over all activities performed (Arendt, 1958). On the contrary, the realm of "*polis*", was the sphere of freedom and was distinguished from the household, in which it knew only

"equals", whereas the household was centre of the strictest inequality (Arendt, 1958). The public sphere advocated by Hannah Arendt is often referred to as the "classical public sphere", which should be transparent, open, equal, and free from the influence of economic factors and authoritative political ideology, and provide all citizens with equal venues for speech and action (Arendt, 1958; 王翀, 2005; 何正强, 2014). In Arendt's work, the term "public" signifies two closely interrelated but not altogether identical phenomena: first, that everything that appears in public can be seen and heard by everyone and has the widest possible publicity and appearance – something that is being seen and heard by others and ourselves – constitutes reality; second, the term "public" signifies a world of things is between those who have it in common, as a table is located between those who sit around it, which relates and separates men at the same time (Arendt, 1958).

Jürgen Habermas (1991) further constructed a theoretical framework on the public sphere in the 1960s in his book <*The Structural Transformation of the Public Sphere*>. Different from Arendt's work, Habermas' theoretical roots are in Marxist thought and he emphasised using political power to overcome class divisions (Habermas, 1991; 理查德·桑内特, 2014). In the 1990s, this emphasis culminated in his theory of "communicative rationality" (Habermas, 1984; 理查德·桑内特, 2014).

Habermas (1991) chronicles two transformations of the public sphere: the first is the transformation of the medieval public sphere to the Bourgeois public sphere with the separation of social structures and the formation of civic publics; the second is the transformation of the Bourgeois public sphere into the disempowered public sphere with the socialisation of the nation and the nationalisation of the society. Taking the late-seventeenth-century Great Britain and eighteenth-century France as the major case, his investigation focused on the structure and function of the liberal model of the bourgeois public sphere, to its emergence and transformation (Habermas, 1991). In Habermas' view, the Bourgeois public sphere explicitly assumed political functions in the tension-charged field of state-society with the development and growth of civil society (see Figure 2.7) (Habermas, 1991). The bourgeois public sphere may be conceived above all as the sphere of private people come together as a public; they soon claimed the public sphere regulated from above against the public authorities themselves, to engage them in a debate over the general rules governing relations in the basically privatised but publicly relevant sphere of commodity exchange and social labour (Habermas, 1991). The scholars summarise that the fundamental quality of bourgeois public sphere is publicness, which includes 3

levels of connotations: generalised openness of the participating agencies, rational criticality in value stances, and public interest in value claims (李昊, 2016).

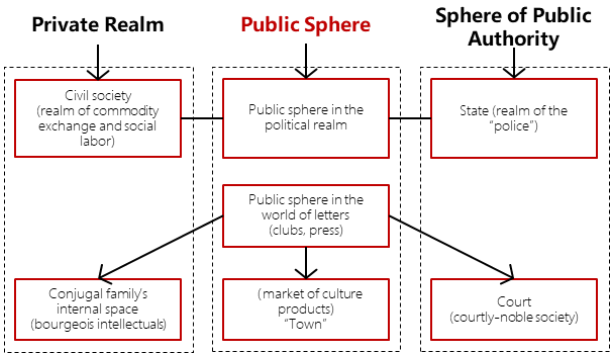


Figure 2.7 The Blueprint of the Bourgeois Public Sphere.

Source: (Habermas, 1991)

Richard Sennett, on the other hand, adopts the research methods from anthropology, and conducts a comparative analysis of formal expression modes in the theatre and those common on the city streets (理查德·桑内特, 2014). This approach mainly focuses on the "dramaturgical mode" or the "performativity" of public life (理查德·桑内特, 2014). Richard Sennett (1978) presents a comparative analysis of the public life in London and Paris during the ancient regime (Sennett's writing follows the usage established by Tocqueville: the ancient regime refers to the 18th Century, specifically to the period when commercial and administrative bureaucracy grew up in nations side by side with the persistence of feudal privileges), with the public life in London and Paris under the impact of industrial capitalism in the 19th century. He states that everyday activities in the metropolis is becoming increasingly irrelevant to others (Sennett, 1978). People view themselves as individuals, their psychic experiences become impoverished, and people become less expressive selves, subject to authoritarian rule of intimacy, lacking sexual stimulation from strangers and others (Sennett, 1978). Three forces were at work leading to the crisis of public life in the 19th century: first, a double relationship which industrial capitalism in the 19th century came to have with public life in the great city; second, a reformulation of secularism beginning in the 19th century which affected how people interpret the strange and the unknown; third, a strength which became a weakness, built into the structure of public life itself in the ancient regime (Sennett, 1978). In Sennett's view, "public" behaviour is a matter, first, of action at a distance from the self, from its immediate history, circumstances, and needs; second, this action involves the

experiencing of diversity; third, both visual and verbal principles sharpen a definition of "public" expression: it is anti-symbolic (Sennett, 1978).

In political philosophy and sociology, "public" and "private" are used, descriptively and/or normatively, to distinguish different kinds of human action – and, beyond that, the different realms of social life, or the different physical and social spaces (Weintraub, 1997). Through his analysis on the division of "public" and "private", Weintraub (1997) proposes two underlying criteria for "public" as "visibility" (audibility being one component) and "collectivity". Weintraub (1997) summarises the four major ways in which these distinctions are currently drawn in social and political analysis:

(1) The liberal-economistic model, dominant in most "public policy" analysis and in a great deal of everyday legal and political debate, which sees the public/private distinction primarily in terms of the distinction between state administration and the market economy.

(2) The republican-virtue (and classical) approach, which sees the "public" realm in terms of political community and citizenship, analytically distinct from both the market and the administrative state.

(3) The approach, which sees the "public" realm as a sphere of fluid and polymorphous sociability, and seeks to analyse the cultural and dramatic conventions that make it possible. (This approach might almost be called dramaturgic, if that term were not so ambiguous.)

(4) A tendency, which has become important in many branches of feminist analysis, to conceive of the distinction between "private" and "public" in terms of the distinction between the family and the larger economic and political order – with the market economy often becoming the paradigmatic "public" realm.

The discussion on public sphere and publicness in political philosophy and sociology is not limited to the researches on the physical urban public spaces but these two research fields are tightly related to each other. In the researches on the public sphere in political philosophy and sociology, the citation and analysis of the physical urban public spaces in the city has always been an important part, which can be reflected in Hannah Arendt's analysis on the Ancient Greek's "polis" (Arendt, 1958), Habermas' discussion on the Bourgeois public sphere in public spaces such as libraries, cafes, theatres and clubs (Habermas, 1991), and Sennett's description on the cafes, clubs and streets in London and Paris (Sennett, 1978). In the research field on built environment, the introduction of

the term “public spaces” in the late 1950s and early 1960s, signified that the architecture and urban design scholars have begun to focus not only on the characteristics of “physical space” but also on the political, economic, and cultural contexts (Nadai, 2000). The essential attributes of public spaces can only be recognised by combining the physical spatial environment with the social significance (陈竹 等, 2009). In the book <*Urban Design, Space and Society*>, Madanipour concludes that the way social life is subdivided into public and private spheres is one of the key organising codes of a society, reflecting and shaping its beliefs, practices, institutions and environments, and he proposes 5 contextual variations (see Figure 2.8), which could lead to differences in the way public-private relationships work in different countries: the philosophical outlook, the political economy, the welfare regime, the spatial structure and the urban culture (Madanipour, 2014). Summarising the classical works on how “public” is discussed, the section discovers several major elements dividing “public” and “private”, including visibility. collectivity, and etc. Besides, it is necessary that we combine urban design researches on public spaces with the theories of “public sphere” in political philosophy and sociology and analyse public spaces from multiple levels including its political, social and cultural background, in order to improve the knowledge of the essential nature of public spaces.

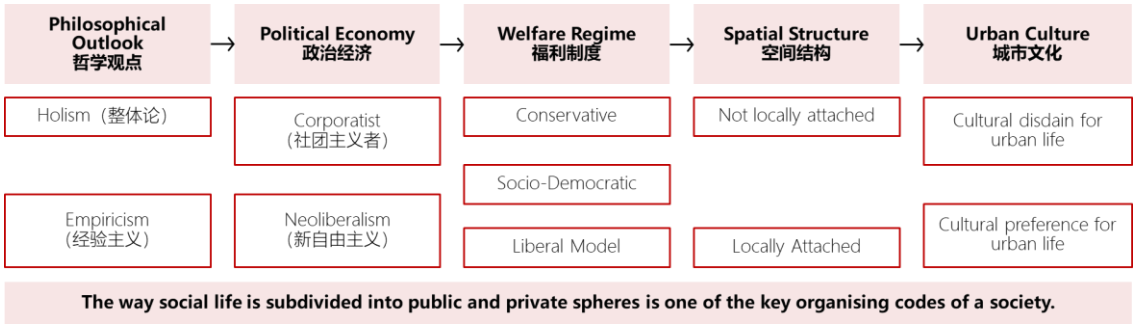


Figure 2.8 Five Contextual Variations Affecting Public-private Relationships.

Source: (Madanipour, 2014)

2.3.2 Connotation Interpretation and Theoretical Critique on the Publicness of Public Spaces

2.3.2.1 The Polysemy of Public Spaces

As mentioned above, public space is deeply interwoven with the beliefs, traditions, experiences, political views and what is generally understood as the culture of a particular society (Varna, 2014). A web of closely related but loosely defined terms complicates the

definition question of "public spaces" and the mystery and drama of public spaces begin with their very definition (Varna, 2014). Varna (2014) states that there are three distinct causes that are responsible for the confusion when public space is defined: the use of a multitude of terms, the "umbrella term" quality of these concepts "public", "space", "realm", etc., and the lack of a clear definition of these terms. The concept of "public space" is polysemic and "public space" is a slippery, complicated and shifting kind of spaces. To truly understand the polysemy of public spaces, Staeheli and Mitchell (2007a) conduct a literature review of 218 public space books, chapter, and articles to identify the ways in which public space is conceptualized and located (see Table 2.3).

Table 2.3 Literature Statistics of the Definition of Public Space

Definition of Public Space	**Number of Articles**	**% Articles**
Physical definition (e.g., streets, parks, etc.)	80	37%
Meeting place or place for interaction	58	27%
Sites of negotiation, contest or protest	51	23%
Public sphere, no physical form	34	16%
Opposite of private space	32	15%
Sites of display	28	13%
Public ownership, public property	25	12%
Places of contact with strangers	23	11%
Sites of danger, threat, violence	21	10%
Places of exchange relations (e.g., shopping)	19	9%
Space of community	18	8%
Space of surveillance	17	8%
Places of open access – no or few limits	16	7%
Places lacking control by individuals	15	7%
Places governed by open forum doctrine	12	6%
Idealised space – no physical form	5	2%

Source: (Staeheli et al., 2007a)

From the literature statistics, it can be concluded that, in addition to the physical definition of public spaces, researchers also emphasise the abstract understanding of

public spaces, regarding them as meeting places, places for interaction, sites of negotiation, contest or protest, public sphere with no physical form, and sites of display (Staeheli et al., 2007a). Orum and Neal (2009) understand public spaces mainly in the following three ways: public space as civil order, public space as power and resistance, public space as art, theatre and performance. Public space is definitely not limited to open space on the physical level, but also an abstract and general concept, which has multiple meanings because of its diversified values and functions.

2.3.2.2 The "Critique of Loss" of Public Space and its Rebuttal

Public space is one of most fundamental socio-spatial elements of cities and along with the transformation of cities from locus of production to that of consumption, many critics argue that public spaces have largely lost their publicness (杨震 等, 2011). These negative criticisms have been widely referred to as the "critique of loss" or "narrative of loss" in academic writings (Banerjee, 2001; Mattson, 1999; 杨震 等, 2011). However, there are also quite a few scholarly objections to the "critique of loss". They declare that the critique of loss embodies a pessimistic and generalised perception of public spaces, and public spaces are in fact evolving, rather than declining (杨震 等, 2011).

Many scholars state that urban public spaces are being eroded by the triple threats of privatisation, commercialisation and securitisation (Smith, 2016). In the aspect of privatisation, we are experiencing a steady withering of public realm of public spaces, a trend recently exacerbated by a worldwide campaign for market liberalism and downsizing governments, contributing to the wider privatisation of public assets (Banerjee, 2001). There are mainly two forms of privatisation of public spaces: public-private partnership and privately-owned public space; private management further distances the local residents and electorate from decision making (杨震 等, 2011; Smith, 2016). In the aspect of commercialisation, the heavy presence of advertising and corporate sponsorship and the introduction of commercial activities to public spaces is linked to the commodification of public spaces – these spaces are increasingly treated as products which perhaps means they are more likely to feel detached from the places in which they are situated (Smith, 2016). In the aspect of securitisation, public spaces are often highly securitised: with a mix of punitive design features, extensive public and private policing, video surveillance, and regulations used to deter undesirable uses or users (Smith, 2016). The "loss" of public spaces is mainly reflected in the following two

major characteristics: social exclusion and homogenization of public spaces. Public spaces, with the most important goals of safe returns for investors and comfortable consumption for consumers, employ a variety of control measurements to exclude people who are not conducive to the realisation of these two goals (Madanipour, 2003). Besides, in the consumption society, the managers of public spaces are endeavouring to create an apolitical environment to make public space users concentrate on the consumption behaviours and social interactions (Loukaitou-Sideris et al., 1998).

However, some scholars disagree with the "critique of loss", declaring that in the perspective of historic development, there may never have been ideal public spaces and the privatisation and commodification of public spaces can also contribute to the satisfaction of the demand of everyday life and conviviality. Firstly, a great number of historical documents have proved that the traditional public spaces were not necessarily more inclusive and public than the public spaces nowadays. Greek agora, and Roman forums were never simply places of free, unmediated interaction, however; they were just as often places of exclusion (Mitchell, 1995). In Greek democracy, citizenship was a right that was awarded to free, non-foreign men and denied to slaves, women, and foreigners, who were formally excluded from the political activities of this public space (Mitchell, 1995). In the historical, dynamic perspective, the "social exclusion" problem in the public spaces nowadays should not be overly exaggerated and it is a natural concomitant of the evolution of urban spaces (Bhabha, 1997). Secondly, the "critique of loss" views consumerism as the totally negative factor and neglects its positive effects on the public life. Zuckin (1998) declares that the privately owned and privately policed shopping malls, have become, in most people's minds, public spaces, which provide climate control, security guards, and amenities such as benches and food courts, and replace urban "street corner society" with a more fluid network of friends. The "critique of loss" associated with the perceived decline of public space assumes that effective public life is inseparable from the idea of "public sphere" and the notion of civil society, where the affairs of the public are discussed and debated (Banerjee, 2001). But there is another concept of public life that is derived from our desire for relaxation, social contact, entertainment, leisure, and simply having a good time (Banerjee, 2001).

In summary, there are two distinctive major strands towards the development tendency of public spaces in post-industrial society: one bemoans the loss or shrinkage of publicness and public realm; the other strand advocates that the public spaces are not in

decline but expanding (Zamanifard et al., 2018). Public spaces in the cities are always in constant and dynamic evolution and the "public" issue of public spaces is always complicated. The public nature of public spaces cannot be measured simply in terms of ownership or physical environment, and the understanding of public spaces should not be limited to the ideal model of genuine public spaces that are owned by public, managed by the public and are universally accessible. It is necessary to propose a holistic approach to understanding and evaluating the publicness of public spaces.

2.3.2.3 The Ontology and Multiple Dimensions of the Publicness of Public Spaces

Varna (2010) proposes a framework of how publicness is approached in the research field of public spaces (see Figure 2.9) which states that the publicness of public spaces can be understood at two levels and there are mainly two approaches to publicness.

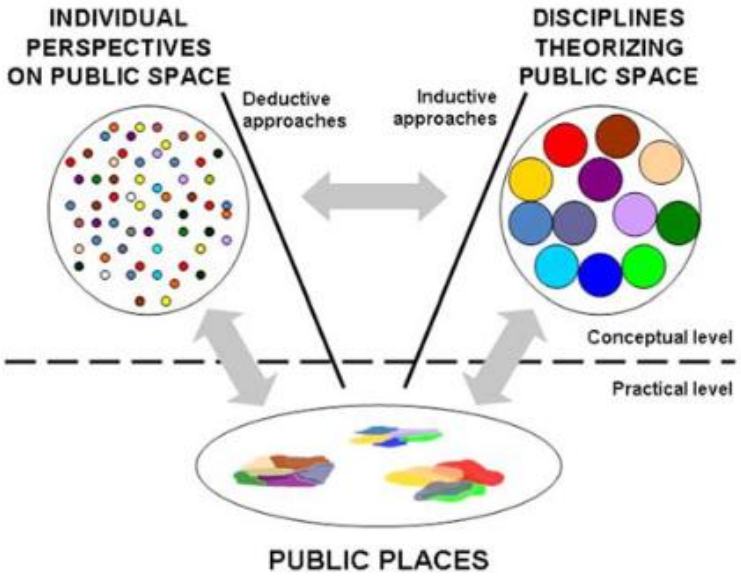


Figure 2.9 The Framework of How Publicness is Approached.

Source: (Varna et al., 2010)

The publicness of a public space can be understood at two levels, one conceptual and the other practical (Varna et al., 2010). The conceptual level is concerned with the different individual understanding of publicness and the academic disciplines documenting them including a range of social science and humanities disciplines (Varna et al., 2010). The practical level involves the production of real public spaces, which in turn, become sources of perception and interpretation by the "public" (Varna et al., 2010).

There are two major approaches to understanding publicness from the practical level to the conceptual level: deductive (interpretivist) approaches and inductive (critical realist) approaches (Varna et al., 2010):

Deductive approaches: An interpretivist approach views "reality" as socially constructed, that is, constructed and constantly reconstructed in people's minds and through interaction between people. In this view, "publicness" is in the eye of the beholder, requiring us to always ask "to whom" a place might be more (or less) public.

Inductive approaches: A critical realist perspective sees publicness as something "out-there" and external to people. An inductive approach reviews the literature provided by these different disciplines, seeking overarching, and common themes central to the definition of what makes a place (more) public.

It is very difficult to draw a distinct boundary between public/private and it has been outdated to rely on an opposition between "private" and "public", which might refer strictly to ownership, or to the nature of the activities that take place in public spaces (De Magalhães, 2010). It is widely agreed that any attempt to locate a space's publicness – how open and inclusive it is to a diverse public – along a continuum from complete private to completely public is fundamentally flawed (Németh et al., 2011). Németh and Schmidt (2011) argue that any attempt to conceptualise publicness must involve multiple, interrelated definitions, in order to avoid the tendency either to create a list of desirable features or to reduce the concept to a single continuum. Therefore, the section then tries to explore and summarise the dimensions of publicness in the relevant writings.

The dimensions of publicness were first discussed in the sociological and political writings. Young (1990, 2000) emphasises three dimensions as the essential factors for publicness, including accessibility, inclusion and tolerance of difference. Benn and Gaus (1983) identify three dimensions of publicness and privateness: access, agency and interest. Some scholars criticise that there are overlaps and ambiguities in these three dimensions, which can be exemplified in the analysis of property with its potentially diverse and complex range of ownership and control (Madanipour, 2003). Nevertheless, these three dimensions of access, agency and interest are usefully employed in empirical analysis of public spaces, where it becomes possible to identify the shades of publicness and privateness of a place (Madanipour, 2003). Benn and Gaus' framework was useful for empirically analysing public spaces by creating a distinction between publicness and

privateness, and was inspirational for urban studies by indicating a clear direction towards "an appreciation of the multiplicity of perspectives" (Li J et al., 2022).

Some urban design scholars have also primarily constructed some frameworks on publicness of public spaces. Kohn (2004) argues that public space should be treated as a cluster concept that has multiple and sometimes contradictory definitions. His proposed definition of public space has three core components: ownership, accessibility, and intersubjectivity. His concept of "public space" emphasises the importance of unplanned contacts in public spaces including interactions between strangers and chance meetings between friends and acquaintances (Kohn, 2004). Besides, many scholars try to explore the publicness of public space in the perspective of political economy and associate the concept of publicness with the management of public spaces. De Magalhães (2010) argues that the rules and mechanisms are the most important elements in understanding publicness and publicness can be defined as rights of access, rights of use, and rights of control and ownership. Chen and Ye propose that accessibility of public spaces broadly encompasses the social and political theoretical connotations of publicness of public spaces (陈竹 等, 2009). They summarise the analytical framework for determining publicness of public spaces (see Table 2.4).

Table 2.4 The Analytical Framework for Determining Publicness

Major Factors	**The Attributes of Public Spaces**
Systematic and Institutional Factors	Public ownership
Ownership	Owned by public institutions
Managers and Operators	Managed and controlled by public institutions, that is, the management of spaces can represent the public interest
Accessibility – to Everyone	Allow different people to coexist in public spaces
Physical Accessibility	Easy access for all
Attraction Factors	Maximum number of users can be accommodated in public spaces
Cost for Access	Same cost of access to public spaces for different groups of people
Accessibility – to All the Activities	Allow different kinds of social interaction activities
Activity Diversity	Capable of accommodating diverse and pluralistic social functions contributing to the vitality of society

Table 2.4 The Analytical Framework for Determining Publicness (Continued)

Major Factors	**The Attributes of Public Spaces**
Management and Control of Spaces	Public spaces are managed for the sole purpose of guaranteeing access for the majority of public space users
Meaning of Spaces	On behalf of everyone
Images of Spaces	The symbolic meaning of public spaces can represent the majority of people.
Interests	The public spaces serve all people and contribute to the generation of collective values for sustainable development.

Source: (陈竹 等, 2009)

Additionally, a number of empirical researches have emerged to transform the concept of publicness into a practical tool for providing multiple models and frameworks for conceptualising publicness for evaluation. Németh and Schmidt (2011) propose a conceptual model that identifies publicness as the interaction between the ownership, management and uses/users of a space. Varna's research provides a more comprehensive and detailed parsing of the dimension of publicness in an empirical perspective (Varna, 2014). He identifies five meta dimensions of publicness: ownership, control, civility, physical configuration and animation (Varna et al., 2010). Although meaning is not discussed as a specific dimension of the star model proposed by Varna, it also informs and affects perception of the five dimensions (Varna et al., 2010). Langstraat and Van Melik (2013) summarises a model that consists of four dimensions: ownership, management, accessibility and inclusiveness (OMAI). Mantey (2017) proposes a model for assessing publicness – the "six-axial" model, which includes three dimensions: diversity, management and accessibility. Wang and Chen (2018) also put forward a publicness assessment model to evaluate to what degrees Chinese pseudo-public spaces are public, which is comprised of three aspects of dimensions: design and plan dimensions, manipulation dimensions, and use dimensions. Lopes (2019) presents an approach toward the use of publicness as the foundation for a space evaluation model, which includes four major dimensions: urban life, physical design, human connection and management.

Most of the writings interpret publicness in the inductive approaches, that sees publicness as something "out-there" and external to people. However, Jiang, Nakajima and Lu argue that publicness is more of a conceptual issue than a purely logical one and they decide to regard publicness as a kind of subjective perception of space to respond to

the assertion of the core value of publicness (蒋敏 等, 2024). They elaborate the core value of publicness as openness and heterogeneity and commonness and propose a new research perspective that regards the publicness as a kind of subjective perception (蒋敏等, 2024). In the analytical proposed by them, the publicness perception can be structured into the following three dimensions: perceived openness, perceived heterogeneity and perceived commonness (蒋敏 等, 2024).

In summary, there is an evolution towards the inclusion of more diversified aspects of publicness from limited to ownership and access to a wider range including human connections and engagement. Through literature review, we can fully understand the multi-dimensional nature of the publicness of public spaces. The study tries to explore publicness with both the deductive approaches and the inductive approaches and analyses both the publicness performance and perception. The publicness performance can be explained by the following four dimensions: spatial environment accessibility, spatial environment inclusiveness, manipulation balance and activity diversity (see Table 2.5).

Table 2.5 Summary of Dimensions of Publicness of Public Spaces

Authors	**Publicness Performance**				**Publicness Perception**
	Spatial Environment Accessibility	**Spatial Environment Inclusiveness**	**Manipulation Balance**	**Activity Diversity**	
(Benn et al., 1983)	Access	-	Agency / Interest	-	-
(Young, 2000)	Accessibility	Inclusiveness	-	Tolerance of difference	-
(Kohn, 2004)	Accessibility	-	Ownership	Inter-subjectivity	-
(De Magalhães, 2010)	Rights of access	-	Rights of control and ownership	Rights of use	-
(陈竹 等, 2009)	Physical Accessibility	Attraction Factors	Ownership / Interest / Managers and Operators / Management and Control of Spaces	Activity Diversity	Meaning of Spaces / Images of Spaces

Table 2.5 Summary of Dimensions of Publicness of Public Spaces (Continued)

Authors	**Publicness Performance**				**Publicness Perception**
	Spatial Environment Accessibility	**Spatial Environment Inclusiveness**	**Manipulation Balance**	**Activity Diversity**	
(Varna et al., 2010)	Physical Configuration	Animation	Ownership / Control / Civility	Animation	Meaning
(Németh et al., 2011)	-	-	Ownership / Management	Uses/user	-
(Langstraat et al., 2013)	Accessibility	Inclusiveness	Ownership / Management	-	-
(Mantey, 2017)	Accessibility	-	Management	Diversity	-
(Wang Y et al., 2018)	Urban-scale Design / Accessibility	Function / Architectural-scale Design	Ownership / Agency / Interest / Management and Control / Rules	Users/uses	Perception
(Lopes et al., 2019)	Physical Design	Physical Design	Management	Urban Life	Human Connection
(蒋敏 等, 2024)	Physical Environment	Physical Environment	Management and Maintenance	Activity and uses	Perceived openness, Perceived heterogeneity, Perceived commonness

Spatial environment accessibility: Accessibility is widely acknowledged as the prerequisite for other dimensions of public space quality and scholars have proposed several different aspects: physical accessibility, visual accessibility, accessibility to resources, information, activities and interactions, social accessibility and psychological accessibility (Francis, 1989; Benn et al., 1983; Staeheli et al., 2007b). It is concluded that the physical and visual accessibility are the most fundamental factors for the publicness, since they determine whether the public spaces can be easily accessed and seen by the

public (李娟, 2021). Besides, urban designers notice that when staging events, the spatial environment accessibility can be affected since the events may introduce new physical or visual restrictions to the public spaces (Smith et al., 2021; Hague, 2021b; Smith, 2023).

Spatial environment inclusiveness: It is widely acknowledged that ideal public spaces serve as "material location where social interactions and public activities of all members of the public occur" and the appropriation and use of space by a group to fulfil its need makes the spaces public (Mitchell, 2003). The dimension of spatial environment inclusiveness mainly refers to the ability of public spaces to accommodate diversified users and activities through their own spatial environment contents and elements. Events staged may provide spaces of different scales and triangulation which will change the way that engage people in public spaces, resulting in publicness performance variation in the spatial environment inclusive (Sabate et al., 2004).

Manipulation balance: Understanding the agency and the approaches of the public space manipulation is important since behavioural control and public space maintenance have broad implication related to the degree of inclusiveness and social diversity of a space, which will affect publicness in a significant way (Németh et al., 2011). For successful public spaces, the manipulation on public spaces should balance liberty of uses and diversity of users with personal security and the upkeep quality of public spaces (Németh et al., 2007). When staging events in public spaces, the manipulation of public spaces may be temporarily handed over to other agency including profit-oriented organizers and the way to control and maintain public spaces may change in accordance to that variation of manipulation agency (Gomes, 2020; McGillivray et al., 2020).

Activity diversity: The goal of a public space should be to accommodate a wider variety of users and uses (Loukaitou-Sideris et al., 1998). Public spaces vary in the degree of publicness they possess and exhibit: the greater the diversity of people and activities allowed and manifested in a space, the greater its publicness (Franck K et al., 1989). The concept of publicness is based on the assumption that face-to-face interaction between diverse people is valuable and that public spaces should provide for such interaction or for the copresence of such diversity (Franck K et al., 1989). In addition, event scholars tend to describe events as "hybrid constellations produced in a context of indeterminate fluidity", which can alter the spatial dynamics of public spaces, changing the way people move through them, what they do, who they encounter and how long the stay, and affecting the activity diversity of public spaces (Stevens et al., 2014; Fisker et al., 2021).

2.3.3 Evaluation Models on the Publicness of Public Spaces

The fundamental question of the empirical researches on the publicness of public spaces is "how public are the spaces". Most of the empirical researches create and operate publicness evaluation models to study public spaces in a quantitative method. Those evaluation models can be categorised into the following three types: (1) models that evaluate part of publicness, (2) models for comprehensive evaluation on publicness as a static attribute, (3) models for comprehensive evaluation on the dynamics of publicness in different stages of the design, planning, management and use of public spaces.

2.3.3.1 Models that Evaluate Part of Publicness

(1) Themed/secured Space Model

Van Melik (2007) noticed that in Europe, the redesign and regeneration projects of public spaces always take one of the following two directions: either it created "secured" space, taking steps to increase safety and reduce feelings of "fear"; or it induced "themed" space, focusing on urban entertainment and "fantasy". The research examines how "fear" and "fantasy" influence urban design and management of two public spaces in Rotterdam, the Netherlands (Van Melik et al., 2007). The model consists of two dimensions: secured public space and themed public space, and each of the dimensions has three concrete indices (Van Melik et al., 2007). Subsequently, the ratings can be expressed in six-dimensional diagrams, in which the outer ring of the diagram indicates the extreme rating for each dimension on a scale of one to three (see Figure 2.10) (Van Melik et al., 2007).

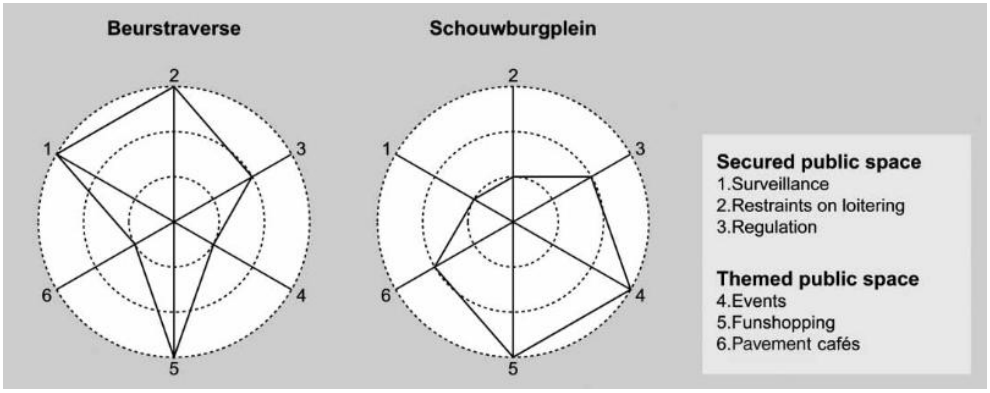


Figure 2.10 Six-dimensional profiles of Beurstraverse and Schouwburgsplein as secured or themed public space.

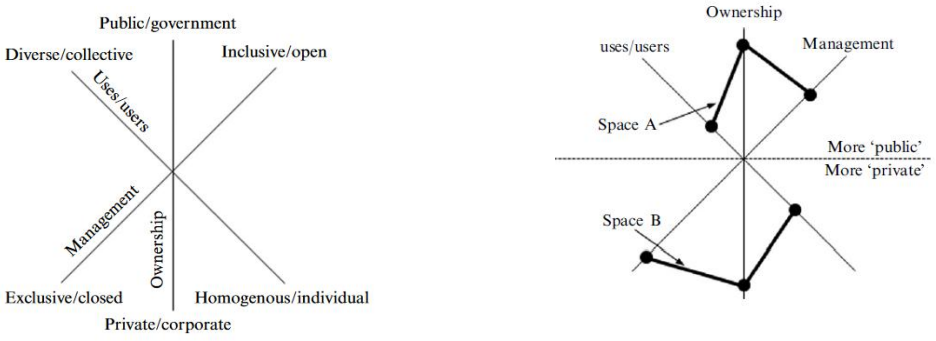
Source: (Van Melik et al., 2007)

Although, the themed/secured space model does not assess the publicness of public spaces directly, the dimensions and evaluation indices of the model involve aspects of space management and control, neighbouring commerce, and etc., and are highly overlapping with those of the evaluation on publicness (李娟, 2021). Besides, the research tries to devise a technique to portray qualitative characteristics of public space in a quantitative manner (Van Melik et al., 2007). Therefore, the model is a great inspiration for the subsequent evaluation models on publicness of public spaces.

2.3.3.2 Static Comprehensive Models

(1) Tri-axial Model

Németh and Schmidt (2011) propose a conceptual model that identifies publicness as the interaction between the ownership (from "public / government" to "private / corporate"), management (from "inclusive / open" to "exclusive / closed"), and uses/users (from "diverse / collective" to "homogeneous / individual") of a space and applies the established part of the model to 151 publicly or privately owned spaces in Midtown Manhattan and Upper West Side neighbourhoods. Conceptually, each component represents an axis that intersects and interacts with the other two components; and while any assessment of a space's publicness must account for these three dimensions, the model allows for a bracketing of one or more axes (Németh et al., 2011). Once all axes have operationalised, one could potentially plot several spaces to compare their relative publicness; and the location where a space belongs on each axis, points can be connected to form an overall plot of the space's publicness (see Figure 2.11) (Németh et al., 2011).



a) Dimensions of publicness b) Hypothetical plotting of spaces

Figure 2.11 Graphical Representation of the Tri-axial Model.

Source: (Németh et al., 2011)

The tri-axial model is widely regarded as one of the earliest comprehensive evaluation models on publicness of public spaces. However, the model has not been completely developed and they have only developed the evaluation indices and methods in the management dimension through using an existing methodological tool developed by Németh and Schimidt in 2007 (Németh et al., 2007, 2011). Németh and Schimidt (2007) summarises four major aspects in the management dimension: laws and rules, surveillance and policing, design and image, access and territoriality. They operationally defined 20 variables for the index, grouped into the aforementioned categories, which are divided into 10 indicating control of users and 10 indicating free use of the space. Since this model is only fully developed and discussed in the management dimension and mainly focuses on the public spaces in the high-density pedestrian area in New York, the model has some problems with operationalisation and generalisability (徐磊青 等, 2016). But as one of the earliest evaluation models on publicness of public spaces, the summary of relevant dimensions of publicness and the exploration of indices in the management dimension contribute to later researches on publicness of public spaces.

(2) Star Model

Varna and Tiesdell propose the star model on the evaluation of publicness of public spaces through summarising literatures, which is a relatively complete synthesis of the advantages of previous researches with strong operability and therefore has ground breaking significance (徐磊青 等, 2016; 王一名 等, 2017). The synthesis of the literature leads to the identification of five meta dimensions of publicness: ownership, control, civility, physical configuration and animation (Varna et al., 2010). The model identifies a total of 18 indicators for the 5 dimensions; and for each indicator, qualitative descriptions are associated with a grading system from 1 (least public) to 5 (most public), with a descriptor at each end of the scale and, where useful, an intermediate descriptor (Varna et al., 2010). The star model has also further explored the graphical representations of publicness evaluation. The axes radiate out from a common nucleus, which is regarded as “less public”; the outreaches of the star’s points or limbs are “more public” (see Figure 2.12) (Varna et al., 2010). Unlike a cobweb diagram, the limbs are independent and the star is not materially affected by the sequence of the dimensions around the core.

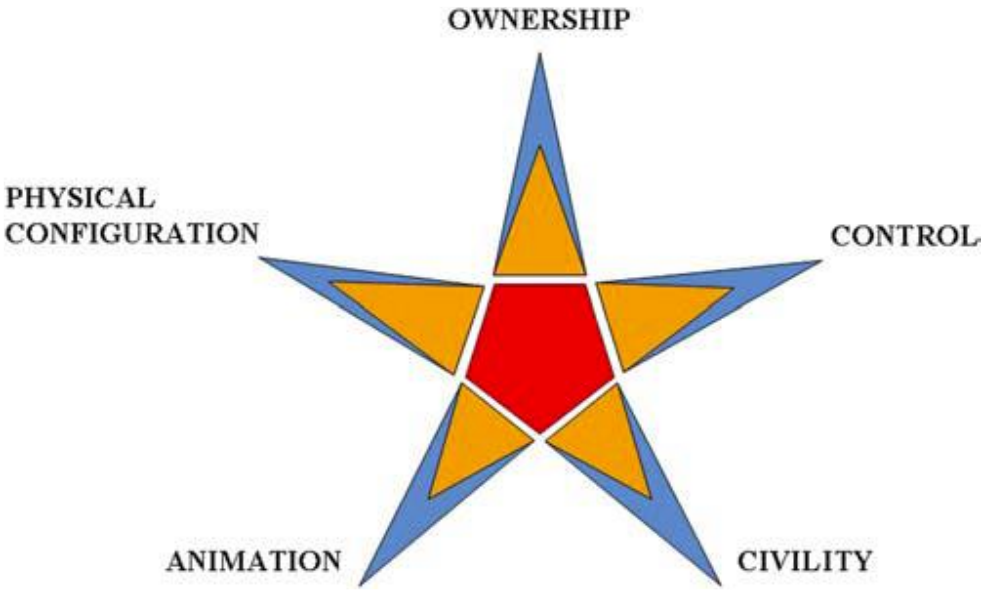


Figure 2.12 Analytic and Normative / Perceptual Stars Overlaid.

Source: (Varna et al., 2010)

The Star model, with its broad coverage, detailed description of dimensions and indices, and strong operability, is by far the most widely used model for evaluating publicness (徐磊青 等, 2016). Many researches have further extended and deepened the Star model. Varna and Cerrone (2013) present a new method combining the Star model with space syntax and apply it on three public places from the city of Turku, in Finland. Besides, the Star model on publicness is also widely used in China and there are also a number of empirical researches evaluating the publicness of various types of public spaces (such as waterfront spaces) in China (罗超, 2018; 屠易夫, 2018).

However, the Star model can also be further improved. For example, the weighting of the dimensions and indices of the model can be debated (Varna et al., 2010). And it can also be argued that any method of weighting treats the points/limbs as individual and separate, and thus downplays the totality of the measure of publicness (Varna et al., 2010).

(3) OMAI Model

Langstraat and Van Melik (2013) reassess the implications of private sector involvement through a comparative analysis of British and Dutch urban spaces and the analysis is governed by a model of pseudo-public space that consists of four dimensions of “publicness”: ownership, management, accessibility and inclusiveness (OMAI). By using a pie chart (see Figure 2.13), the OMAI model translate the four dimensions into

an evaluation model, in which each of the four dimensions forms an equal part of the circle (Langstraat et al., 2013). A bigger "slice" represents a more "public" space; a small slice stands for a more private space in the particular dimension (Langstraat et al., 2013). The concentric rings allow each of the four dimensions to be measured on an ordinal, four-point scale ranging from 1 (fully private) to 4 (fully public) (Langstraat et al., 2013).

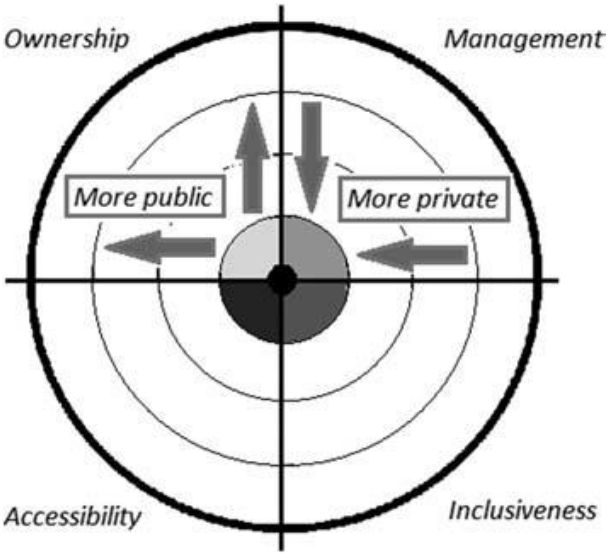


Figure 2.13 The OMAI model of publicness.

Source: (Langstraat et al., 2013)

The model lacks discrete indices, making it difficult to compare different cases and to see how different nodes on an axis or different limbs stand in comparison to one another (Langstraat et al., 2013). However, compared to the previous models, the OMAI model has further refined the conceptual connotations and relevant dimensions of publicness and its methods of graphical representation using pie charts are of strong inspiration for subsequent models of publicness. Although the fineness of the evaluation indicators of the OMAI model is limited, some subsequent researches have refined and extended the indicators on the basis of this model and applied them in empirical researches. For example, Li further develops the OMAI model based on its four dimensions and applies it to the empirical researches on the publicness of urban public spaces at community level with the graphical representation of "publicness ring" (李娟, 2021).

(4) Other Models

There are also a number of static comprehensive models on publicness that contributes to the development and refinement of researches on publicness of public

spaces. With regard to the fuzzy and complex nature of publicness, Ekdi and Çıracı (2015) integrate the fuzzy logic modelling and fuzzy sets theory into modelling publicness of public spaces depending on the values of accessibility, management and users. They argue that the traditional models on publicness of public spaces are based on the traditional Boolean logic (classic set theory) which is crisp, deterministic and precise in nature, go on to use fuzzy (more bigger, smaller, high, lower) interpretations for different levels of publicness, and juxtapose the dimensions and come up with a pictorial representation of what publicness entails (Ekdi et al., 2015). The traditional models are not convenient in holistic assessment of different data types (including qualitative and quantitative data), nor for modelling ambiguity and evaluating imperfect information, or for analysing the complex relationship between dimensions in tandem with each other (Ekdi et al., 2015). On the contrary, the fuzzy logic allows evaluation of vagueness inherent in linguistic arguments and models fuzziness in defining categories which within one entity can fall simultaneously in more than one category (Ekdi et al., 2015). The research builds the fuzzy inference system (FIS) including 3 inputs, 1 output and 27 rules for each dimension of publicness and through the FIS process, the research attains an overall publicness score (Ekdi et al., 2015).

Mantey (2017) presents a model assessing the "publicness" of not only open spaces, but also of the wider category of publicly accessible places, called gathering places. The six-axial model is applied to a suburban town near Warsaw and includes three dimensions, each of which consists of two indicators: (1) diversity (diversity of activities, and diversity of users), (2) management (type of management; and freedom of access, use and behaviour), and (3) accessibility (financial and spatial barriers) (Mantey, 2017). The model does not take into consideration the design, facilities and equipment of a place (except for fences and gates that apply to the "spatial barriers" indicator), nor its aesthetics, in detail since it is appropriate not only for the open spaces in cities, but for any kind of gathering places, including those inside buildings (Mantey, 2017). Besides, the model can be widely applied in studies of urban, suburban and rural areas (Mantey, 2017).

2.3.3.3 Dynamic Comprehensive Models

Currently, there is a tendency that evaluation models on publicness regard public spaces as dynamic processes and analyse the publicness of public spaces according to different stages of public spaces.

(1) Three-process Model

Wang (2019) argues that the publicness of public spaces are determined by three related processes: design and plan process, management process, and use process. On the basis of the three processes, the researcher identifies 11 interrelated dimensions of the publicness (function, urban-scale design, architectural-scale design, ownership, agency, interest, management and control, rules, perception, accessibility of information and resources, users / uses) of pseudo-public spaces in China and further develops an index of indicators which consists of twenty different indicators (Wang Y et al., 2018).

On the basis of the evaluation results of the model, the research conducts a principal component analysis and reduce the indices to six new components which represents a typology of key aspects in which pseudo-public spaces are designed, manipulated and used differently from traditional public spaces (integrating with the city, creating "unstayable" spaces, mediating private power in the public realm, containing spontaneity, forming communities of strangers, serving the "filtered" public) (Wang Y et al., 2018).

The three-process model involves nearly all the dimensions and indicators mentioned in the previous writings and is praised as one of the most complete publicness evaluation models. The model also involves the evaluation on publicness perception using both the deductive approaches and the inductive approaches. The three-process model tries to explore the publicness of public spaces through the processes of the design and planning, manipulation and use of public spaces. It can not only serve as an assessment tool, but also as traceability basis for interpreting evaluation findings (李娟, 2021).

(2) Publicness Evaluation Model, PEM

Lopes and many other scholars (2019) create the Publicness Evaluation Model (PEM) through comparing the publicness evolution from the stage of project to the stage of operation and it is possible to determine the party accountable for the underperforming space. PEM is structured in four dimensions – urban life, physical design, human connection, and management and has developed a detailed indicator system based on the four dimensions (40 indices in the project stage and 50 indicators in the operation stage).

The application of the PEM results in a graphical representation of the publicness and the combined performance of all indicators is shown in a single circle graphic model (see Figure 2.14). The smoother the curve, the more even a space's performance is, whereas spikes or dips indicate aspects in which a space excels or has potential for improvement, respectively (Lopes et al., 2019).

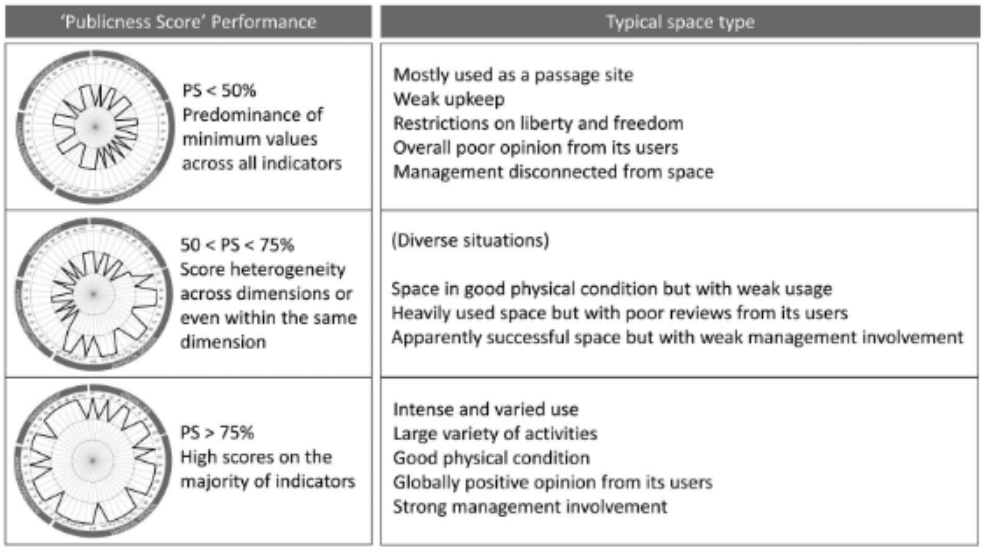


Figure 2.14 Hypothetical Spaces' Representation following PEM Evaluation.

Source: (Lopes et al., 2019)

The Publicness Evaluation Model (PEM) treats public spaces as dynamic processes and analyse the publicness evolution from project stage to operation stage (Lopes et al., 2019). Besides, the model incorporates the use of mathematical methods such as data envelopment analysis, resorting to optimisation procedures to choose the weights that assess each case in the best possible light (Lopes et al., 2019). One of the most important characteristics of the PEM model is that it combines both the deductive approaches and the inductive approaches, and evaluates both the publicness performance and perception of the public spaces. However, some scholars criticise the way that the model involves both publicness performance and perception because they argue that different approaches to understanding publicness may lead to ambiguity and confusion (Lopes et al., 2019).

2.3.3.4 Summary

From the literature review on publicness evaluation model, it can be concluded that the creation and operationalisation of publicness evaluation model is generally comprised of 5 steps: (1) identify the dimensions of publicness; (2) construct the index of indicators; (3) establish scoring criteria and descriptions; (4) collect data and score; (5) summarise the result and visualise the results (李娟, 2021). Generally, the publicness assessment models adopt a technique devised to portray qualitative characteristics of public space in a quantitative manner and in order to guarantee the objectivity and validity of the model,

it is vital to select observable and measurable indicators and describe the scoring criteria for each indicator as precisely as possible. The literature review on the multiple evaluation models on publicness acts as the basis for the construct of the publicness evaluation model on the publicness performance and publicness perception of public spaces.

Tracing the evolution of evaluation models on publicness, it can be seen that the scholarly interpretation and attention on the publicness are gradually widening, from simple focus on the aspects such as ownership, access, and management, to a wider concern on human connection, publicness perception and active/passive engagement. Besides, there is also an evolution from the more theoretical, static approaches of the themed/secured space model by Van Melik (Van Melik et al., 2007) and the tri-axial model by Németh and Schmidt (Németh et al., 2011), to the more detailed, practical, phased and dynamic approaches of and the Three-process Model by Wang (Wang Y, 2019) and the Publicness Evaluation Model (PEM) by Lopes (Lopes et al., 2019).

2.3.4 Analytical Frameworks on the Processes and Mechanisms of Public Spaces in the Perspective of Publicness

Analysis on the processes and mechanisms is one of the earliest research paradigms in the researches on publicness and the researches are mainly comprised of the following two types of researches: (1) descriptive analysis and comparison of the variation of publicness throughout the process of design, construction, management, regeneration and use of public spaces; (2) in-depth analysis on the relationships of the distribution of responsibility, interests and power among the relevant stakeholders in the process of design, construction and management of public spaces (王一名 等, 2016).

2.3.4.1 Descriptive Analysis and Comparison of the Processes of Public Spaces

The descriptive analysis of the whole process of design, construction, management and use of public spaces is one of the earliest studies on publicness(王一名 等, 2016). In 1995, Madanipour analysed the Gateshead Metro Centre throughout the five stages of planning, design, development, management and use in relation to the three indicators of agency, interest and control (Madanipour, 1996). Based on his study, Akkar studies the changing “publicness” through the process of the refurbishment of the Grey’s Monument Area (GMA), regarding the dimensions of “access”, “actor” and “interest” (Akkar, 2005).

Carmona (2014) further extends the urban design process into the entire process of creating or recreating places and proposes the framework of the place-shaping continuum to analyse the process of public spaces (see Figure 2.15).

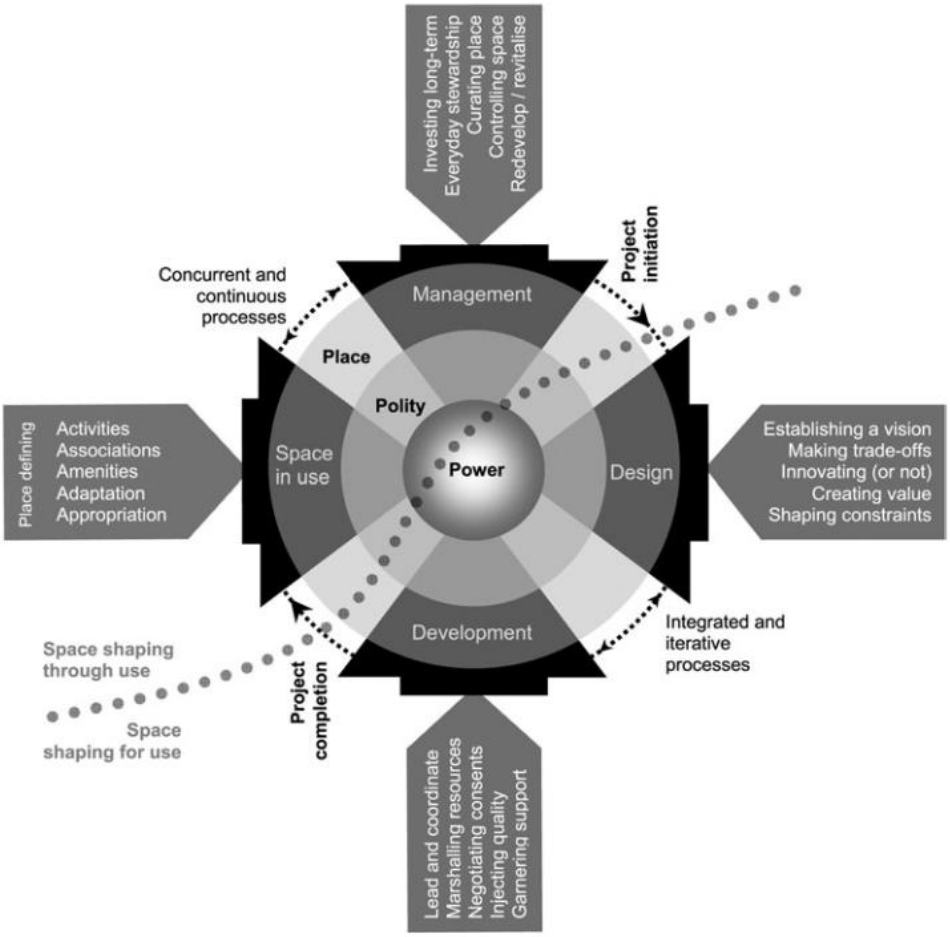


Figure 2.15 Urban Design Process: a Place-Shaping Continuum.

Source: (Carmona, 2014)

The research claims that it is the "process" factors that determine how places are shaped and provide an irreducible core for the study and practice of urban design (Carmona, 2014). The processes in the place-shaping continuum relate not only to the types of self-consciously designed schemes that catch the eye of the press, but also to the unselfconscious processes of urban adaptation and change that continuously shape the built environment all around (Carmona, 2014). Through 14 case studies of London squares, the study summarises the place-shaping continuum theoretical framework, which incorporates two key contextual factors (the history and traditions of place, and the contemporary polity) and four active place-shaping processes: (1) design; (2)

development – shaping the physical public realm for use; (3) space in use; and (4) management – shaping the social public realm through use (Carmona, 2014). The framework emphasises that these processes are circular and, in practice, they overlap quite often but the framework itself lacks to account for the complexity and nuances of power relationship among different stakeholders that ultimately lead to a collective meaning and image of a public space (Zamanifard et al., 2018).

Leclercq (2020) analyses and compares three variations of the privatisation of public space production: entirely private development (Liverpool One), public private partnership (the Ropewalks), and community-led development (Granby4Streets) based on an analytical framework which distinguishes between the process of public space production (the stages of visioning, design, implementation and maintenance) and the product or outcome of this process, in other words, the space itself. In the framework (see Table 2.6), "publicness" with regard to the process is deconstructed along the lines of "ownership and control" and "accessibility" and "publicness" with regard to the product reflects the product's perceived success and added value (Leclercq et al., 2020).

Table 2.6 Analytical Framework of the Process and Production of Publicness

	Publicness	**Related analytical questions**	
Process	Ownership & Control	Who	• Are the actors? How they organised? • Initiates, decides, controls? • Pays? • Is responsible?
	Accessibility	How	• Inclusive/open is the process? • Much control is applied? • Inclusive are applied policies?
Product	Valued outcome	Success?	• Quality? • Whom does the outcome serve? • Reason(s) for success? • Sustainable in future?
	Perceived publicness	Public?	• Publicness achieved in values? • Publicness achieved in space?

Source: (Leclercq et al., 2020)

2.3.4.2 In-depth Analysis on the Mechanisms of impact on the publicness of urban public spaces

There are mainly four types of explanatory frameworks for the mechanisms of impact on the publicness of public spaces: ownership-led, management-led, contracting-out of publicness, and multi-stakeholder interaction.

(1) Ownership-led

The privatisation and commodification of public spaces makes the ownership of public spaces the core topic of the discussion on the publicness of public spaces. As the private sphere continues penetrating the public sphere, the boundaries between the private and public sectors become increasingly blurred; and the ownerships of public spaces change or develop into a more complex structure of ownership combinations (李娟, 2021). Kayden, together with the New York City Department of City Planning, investigated New York's 503 privately owned public spaces and criticised that 41% of the privately owned public spaces in New York were of marginal value and most of them were produced under the minimal legal standards (Kayden, 2000). Some of the privately owned public spaces have been hostile to public uses as many spaces are nothing more than empty strips or expanses of untended surface, while others have been privatised by locked gates, missing amenities, and usurpation by adjacent commercial activities (Kayden, 2000). However, on the contrary, some empirical researches attempt to justify the privately owned public spaces. Langstraat and Van Melik (2013) challenge the narrative of the "end of public space". The privately owned spaces may be exclusive in some or even many cases, but the study shows that this is not true for all spaces (Langstraat et al., 2013). Particularly in the non-flagship or secondary cases, private-sector involvement has not led to reduced accessibility or inclusiveness (Langstraat et al., 2013).

Researches on publicness of public spaces with different ownerships mainly present two contradictory conclusions, which could neither confirm the dominant role of ownership nor negate its impact on publicness (李娟, 2021). Therefore, the analytical framework on the mechanism of affecting the publicness should not be limited to the level of ownership and should be explored and analysed in depth from other aspects.

(2) Management-led

The broadening concern with publicness of public spaces, reflects a more complex view of the relationship between the local physical environment and the social and economic well-being of its inhabitant (Carmona et al., 2008). Besides, the wider

understanding of public space and its urban policy role has also led to a closer attention to the processes through which its qualities and its ability to fulfil all those functions are created and maintained, and through which rights and obligations are established (Carmona et al., 2008). Therefore the concerns with public spaces are gradually incorporating a more explicit critical attention to the management regimes shaping public spaces and their uses (Carmona et al., 2008). Zhang and Yu notice that existing policy concerns in China focus mainly on the design and development process of public spaces, while neglecting the management and operation of public spaces (张庭伟 等, 2010). However, they argue that the public space management is even more important to ensure the publicness of public spaces (张庭伟 等, 2010).

Public space management is the governance sphere where stakeholder demands on, and aspirations for public space are articulated into sets of processes and practices. Carmona (Carmona et al., 2008) conceptualise the management of public space into four key interlinked delivery processes (see Figure 2.16):

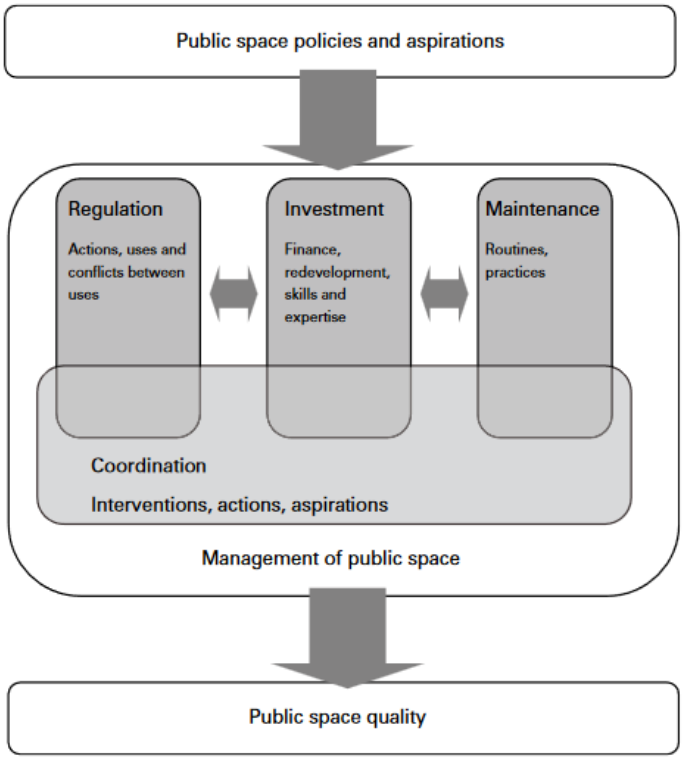


Figure 2.16 Public Space Management and its Key Dimensions.

Source: (Carmona et al., 2008)

The regulation of uses and conflicts between uses: Regulations sets out how public spaces should be used, sets of a framework for solving conflicts between uses, determines rules of access and established acceptable and unacceptable behaviour. How regulation is conceived, adhered to, and how it adapts to changing social needs is a vital dimension of public space management.

The maintenance routines: This concerns with anything from ensuing that public spaces are usable, uncluttered, clean and safe, maintaining the surfaces of roads, street furniture, lighting, vegetation, and facilities of all sorts: to removing anything that might deface or offend the symbolism invested in civic spaces; to occasional capital-intensive replacement of parts of the public realm.

The new investments into and ongoing resourcing of public space: The degree to which regulatory instruments and maintenance routines can be effective is linked to the number of resources devoted to those activities. This involves both ongoing revenue funding, for day-to-day management tasks, but also significant capital funding from time to time as and when significant re-design and re-development is required.

The coordination of interventions in public space: There is a necessity for coordinating mechanisms to ensure that the agents in charge of those activities pull in the same direction. This need for coordination applies equally to units within an organisation, as it does to different organisations.

(3) Contractualised publicness

The basic mechanisms for the provision and management of public space have changed during the last decades, and the change seems to have followed a clear direction, away from direct state involvement and towards a larger role for other social agents such as the private and community/voluntary sectors (De Magalhães, 2010). In response to the trend that contractualism has expanded as a form of managing relationships in governance and in the delivery of public goods and services in particular, De Magalhães (2010) suggests a basic framework with which to begin to examine the potential impact on publicness of emerging contractualised forms of public governance (see Figure 2.17)

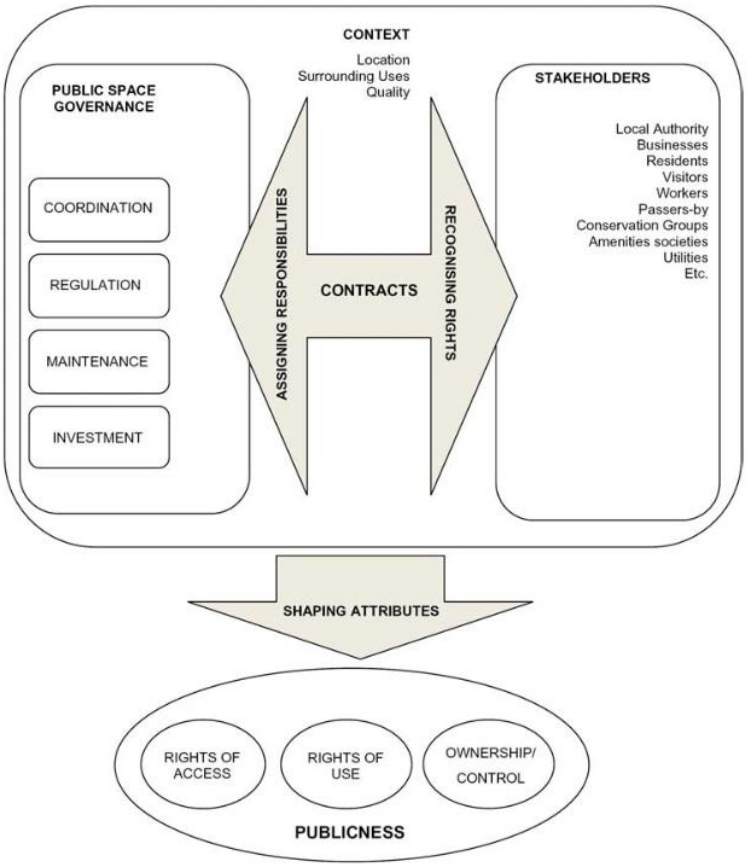


Figure 2.17 Contractualised Publicness Framework.

Source: (De Magalhães, 2010)

The framework suggests that three interrelated sets of issues need to be considered: they refer to the way contracts recognize rights and obligations and therefore power in public space governance; to the contextual factors influencing which rights and obligations are relevant for any public space; to the substance of contracts in terms of which public space governance responsibilities they refer to and how these are distributed between parties (De Magalhães, 2010). De Magalhães (2017) also applies the analytical framework to nine case public spaces in London under a variety of different management arrangements and discusses how publicness is affected by the various contractual forms of transfer and what the main implications of this process are for different stakeholders and for the public realm as a whole. Through analysing the context for public space management, the contractual agreements (the nature and scope of the agreements and management bodies), the rights and interests of stakeholders (local residents, local businesses, users, and all other users and the general public), contractual allocation of management responsibilities, openness, accessibility and accountability, the researches

propose three typologies of publicness: stakeholder-shaped publicness, full contracted-out publicness, and restricted contracted-out publicness (De Magalhães et al., 2017). The research indicates that contracted-out management of public space does not necessarily affect publicness negatively and should be seen as something intrinsically different from the so-called "privatisation" of public space (De Magalhães et al., 2017).

(4) Public space governance framework

Zamanifard, Alizadeh and Bosman (2018) build upon the governance theory to provide a holistic in-depth approach in understanding the complexity and quality of the place shaping processes in public spaces. Their research builds the public space governance framework (PSGF) and applies the framework to a flagship but highly contested public space in Brisbane, Australia namely South Bank Parkland (Zamanifard et al., 2018). Urban governance is defined as the processes of control, coordination and regulation of the urban affairs; and steering urban society towards collectively defined goals, which involves formal and informal actors, institutions, and organisations beyond the state or government and is strongly tied to the structure of power in a political system (Zamanifard et al., 2018). The proposed governance framework (PSGF) includes four major components (see Figure 2.18): 1) governance structure; 2) actors and stakeholders; 3)governing tools; and 4) governing tasks (Zamanifard et al., 2018). The research explains four structure arrangements: traditional governance, managerial governance, market-based governance and governance through networks (Zamanifard et al., 2018). Three main groups of stakeholders with distinctive institutional interest and perception are citizens (individuals), the public sector (e.g., local governments), and the private sector (e.g., retailers), who may have transient, changeable and overlapping roles such as managers, developers, planners and users.

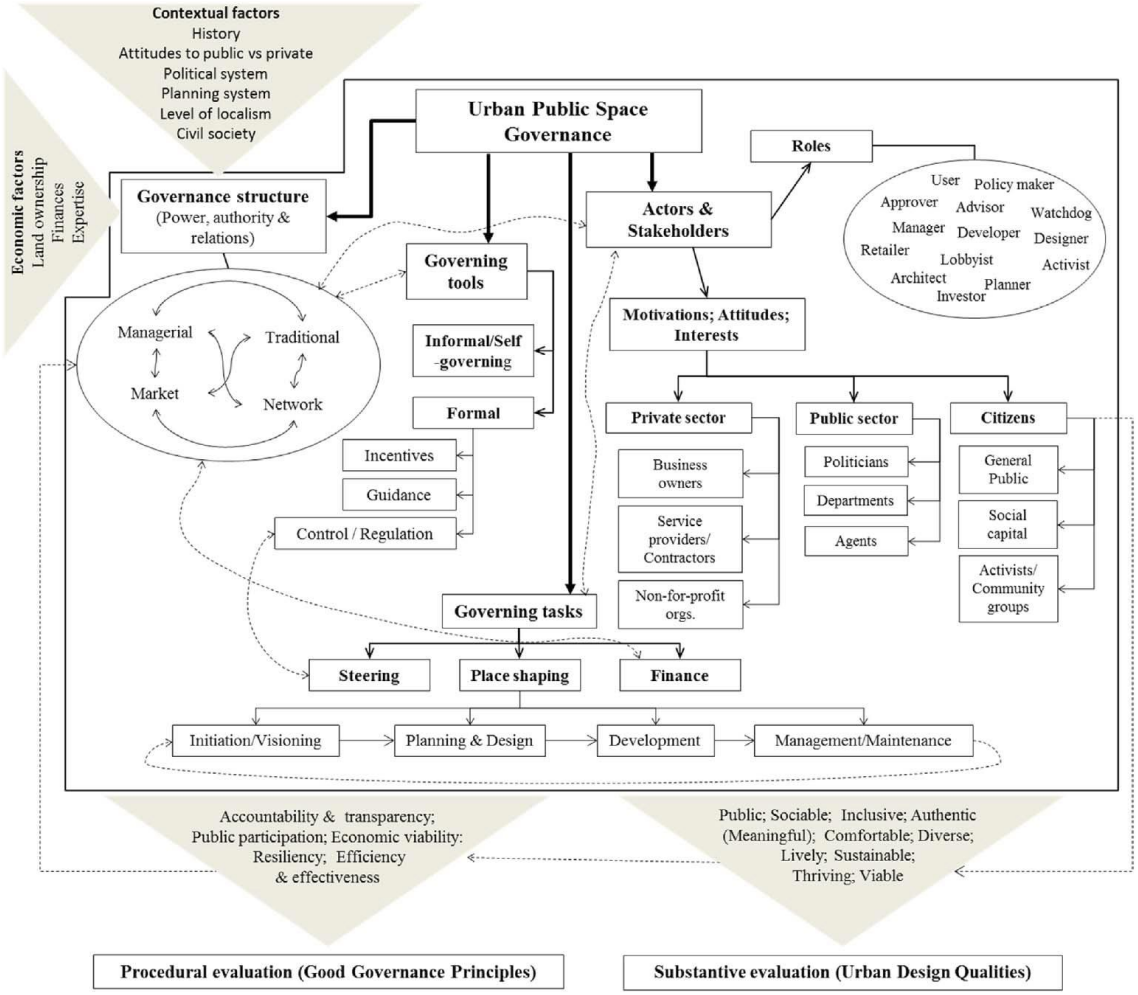


Figure 2.18 Public Space Governance Framework Flowchart.

Source: (Zamanifard et al., 2018)

The research work borrows from governance theories and conceptualise a public space governance framework (PSGF), which provides a holistic and dynamic approach (Zamanifard et al., 2018). The framework permits a systematic analysis of governance in a contested public space in a neoliberal democratic context (Zamanifard et al., 2018).

Currently, studies on the publicness of public spaces mainly focus on the substantive dimensions of public spaces such as normative theories of good public spaces or positivist stances to the outcomes insulated from shaping processes (Zamanifard et al., 2018). The studies on the procedural dimensions and the mechanisms of public spaces are limited and mostly fall under what is broadly discussed as “public space management”. However, currently, there also emerge analytical frameworks such as contractualised publicness and

public space governance framework to try addressing the complexity and multiplicity of stakeholders, their motivations and interests, and their relationship.

2.3.5 Summary

The section reviews researches on publicness of public spaces through its theoretical foundation in political philosophy and sociology, its connotation interpretation, and the evaluation models as well as analytical frameworks using the theory of publicness to analyse public spaces. It can be concluded that, as the essential features and qualities that give a public space its specificity, publicness is considered as a "cluster concept" with a multi-dimensional nature, including dimensions such as spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity. Besides, the overlap of these approaches of the evaluation models on the publicness and the analytical frameworks on the processes and mechanisms of public spaces has currently formed a mature methodology for public space researches. Most of the researches on publicness mainly pay attention to the flagship public spaces which value high diversity and density of public activities, corresponding to the characteristics of event places defined as culturally significant public spaces associated with certain festivals and events.

Besides, measuring and analyse the publicness of event places also further complete and enrich the researches on the publicness of public spaces. Many of the existing publicness evaluation models have already incorporated festivals and events into consideration. For example, in the themed/secured space model, events are included as the indicator for themed public space (Van Melik et al., 2007); in star model, the diversity of events is included in the scoring criteria of the indicators "opportunities / potential for active engagement" (Varna et al., 2010); in the publicness evaluation model (PEM), "events/public animation" is the indicators in both project stage and in operation stage in the dimension of urban life (Lopes et al., 2019). However, the actual effect of events and festivals on public spaces remains to be unsolved. Secondly, many prominent public spaces around the world are now increasingly frequently occupied by festivals and events. For example, according to the statistics, in the months from March to October, the Sechseläutenplatz was free of events on an average of 95 days, which means that during more than half of the time in the months from March to October, the platz served as the

venues for staging events[2]. Therefore, it could be inferred that in these culturally significant event places, event status is now not an abnormal state but a constant state that deserves further attention and analysis. When analysing those spaces, it is insufficient only to analyse the publicness of those spaces when free of events or festivals. Therefore, to check whether festivals and events can animate public life in public spaces is an effective supplementation to the researches on the publicness of public spaces.

In a nutshell, the publicness theory and the methodology based on it can serve as a useful theoretical perspective and methodological framework to analyse the event places and in addition, the researches on the publicness of event places can also fill in the gap in the researches on the publicness of public spaces, especially for researches on those prominent public spaces with cultural significance.

2.4 Summary of Literature Review

Summarising the literatures on public space public life, event places, and publicness, we can come to the following conclusions:

(1) The essence of event place researches is to explore and analyse the interaction between public space and public activities, which is the same concern as other urban design issues. Besides, the growing scholarly attention to the interaction with events and public spaces also corresponds to the trend that many urban design researchers are now focusing on the programming of public life as much as the design of physical space and public life is now widely strategically acting as tools and catalysts for urban regeneration and urban revitalisation.

(2) It is criticised that most of the existing researches in China on the relationship of festivals and events with urban spaces are limited to macro-level researches on the impacts of mega-events. Currently in China, researches on staging events through the use of established public spaces and the meso-level researches on the utilisation of existing public spaces to contribute to the construction of cultural vitality, lack rationality and systematicity. The majority of researches on the interaction between events and public spaces focus on a specific dimension, sub-process or outcome of public space eventisation and lack a holistic, quantitative and systematic methodology to measure the effects of events on public spaces and analyse the processes and mechanisms.

[2] Source: https://www.stadt-zuerich.ch/ted/de/index/departement/medien/medienmitteilungen/2011/oktober/111005a.html

(3) Many prominent public spaces around the world are now increasingly frequently occupied by festivals and events. When analysing these public spaces with cultural significance, it is insufficient to only evaluate the publicness of those spaces in their normal status, that is, as they are free of events or festivals. Therefore, to check whether festivals and events can actually animate public life in public spaces is an effective supplementation to the researches on the publicness of public spaces.

To sum up, the dissertation creates evaluation models on publicness performance and perception of event places to measure the outcomes of staging events in public spaces and structure an analytical framework based on the place shaping continuum framework to analyse the processes and mechanisms of staging events in public spaces. The dissertation proposes a holistic and systematic approach to analysing the interaction of events and public spaces and providing empirical evidence on the publicness evaluation of a certain kind of public spaces, that, is event places.

CHAPTER 3 RESEARCH DESIGN

3.1 Technical Roadmap

According to the literature review, the dissertation proposes the theoretical framework of the dissertation on the processes, mechanisms and outcomes of staging events in event places (see Figure 3.1).

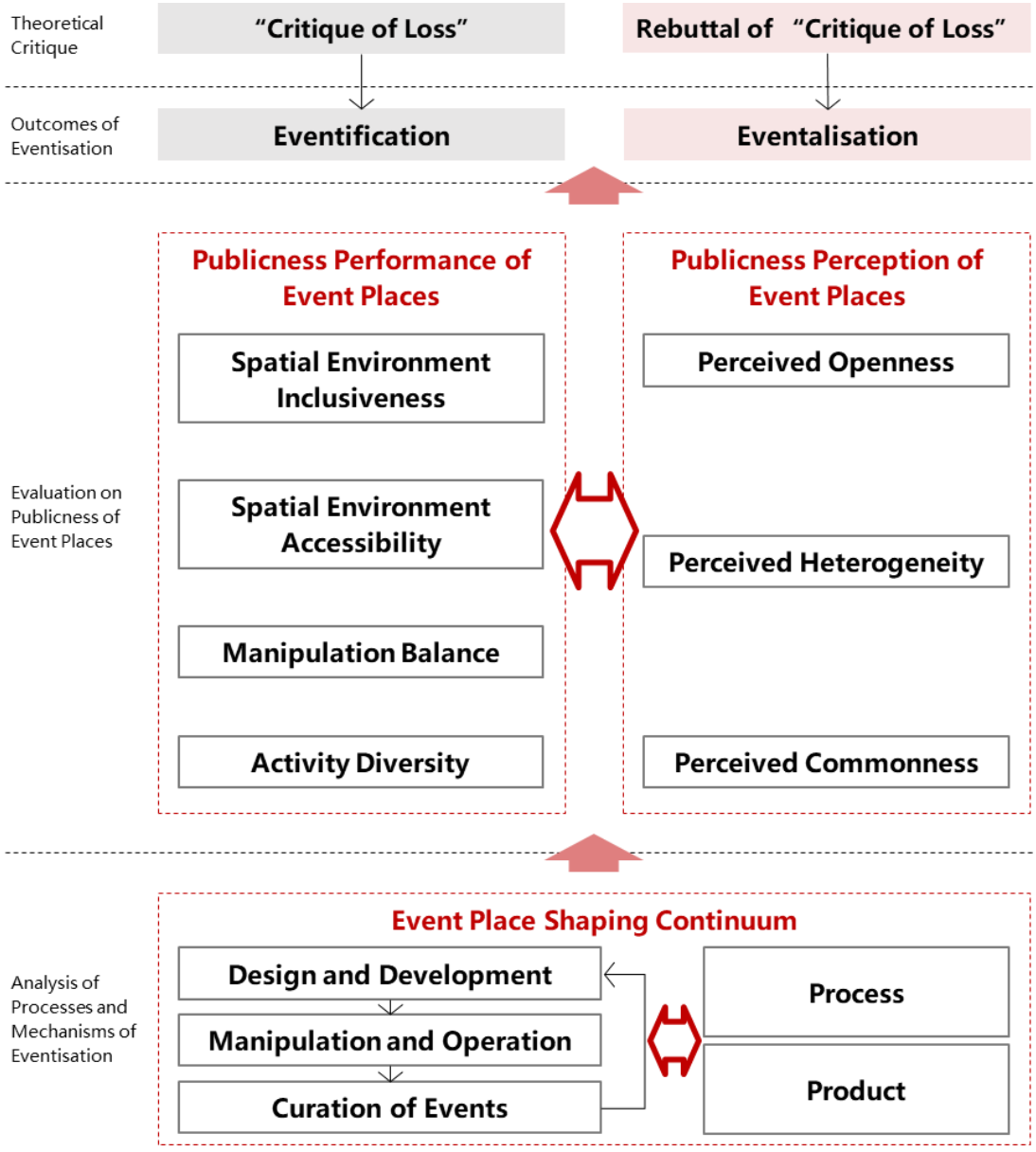


Figure 3.1 Theoretical framework for the dissertation.

Source: Author

Discussions on the public spaces have proposed two fundamental viewpoints on the evolution of publicness in the post-industrial society: the “critique of loss” and the rebuttal of it. These viewpoints are also reflected under the tendency of urban festivalisation, corresponding to the two directions regarding the impact of events on public spaces: eventification and eventalisation. To address the multi-dimensional issue of how events affect public spaces, this study draws upon the existing literature on event places and publicness to measure both the publicness performance (spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity) and publicness perception (perceived openness, perceived heterogeneity, and perceived commonness) of event places in both normal status and event status. Statistical analysis is also employed to explore the relationships between publicness performance and perception, aiming to identify the crucial elements that significantly influence publicness. To further investigate the processes and mechanisms of publicness variation in event places, the research establishes the event place shaping continuum analytical framework, dividing it into three subprocesses: design and development, manipulation and operation, and event curation. By analysing the allocation of rights and obligations and interaction among various stakeholders in each subprocess, this study seeks to summarise the mechanisms leading to differences and variations in the publicness of event places, thereby providing exploratory insights into the diverse implications of events on public spaces in the post-industrial society.

In the empirical research on urban festivalisation, the dissertation conducts both longitudinal analysis on the evolution of urban festivalisation and the horizontal analysis on the status quo of urban festivalisation on the following three levels: festivalisation of events and festivals, festivalisation of urban politics and festivalisation of space, culture and society, by conducting literature review, multi-source data collection, clustering analysis on GIS platform, overlay analysis and etc. On the basis of longitudinal analysis and horizontal analysis, the dissertation delineates several representative festivalised zones in Capital Functional Core Area of Beijing and selects sample event places from the representative zones for further empirical research. The specific research methods are detailed in the section 3.1.

In the empirical research on event places, the dissertation analyses event places both in the aspect of publicness performance and perception and in the aspect of processes and mechanisms. In the first part, the dissertation creates evaluation models on the publicness

performance and perception of event places and operates them on the sample event places through the methods of systematic observation (System for Observing Play and Recreation in Communities, SOPARC), document review, spatial computing such as space syntax, semi-structured interview, and questionnaire survey. Then the dissertation conducts hierarchical linear modelling analysis to validate the evaluation model of publicness performance and perception and the relationship between publicness performance and perception of event places. In the second part, the dissertation constructs an event place shaping continuum framework on the processes and mechanisms of public space eventisation based on literature review. Then the dissertation analyses the redistribution of rights and obligations, and the interaction of different actors during the event place shaping process through methods such as in-depth semi-structured interviews, participatory observation, and document review.

The technical roadmap of the dissertation is shown below (see Figure 3.2):

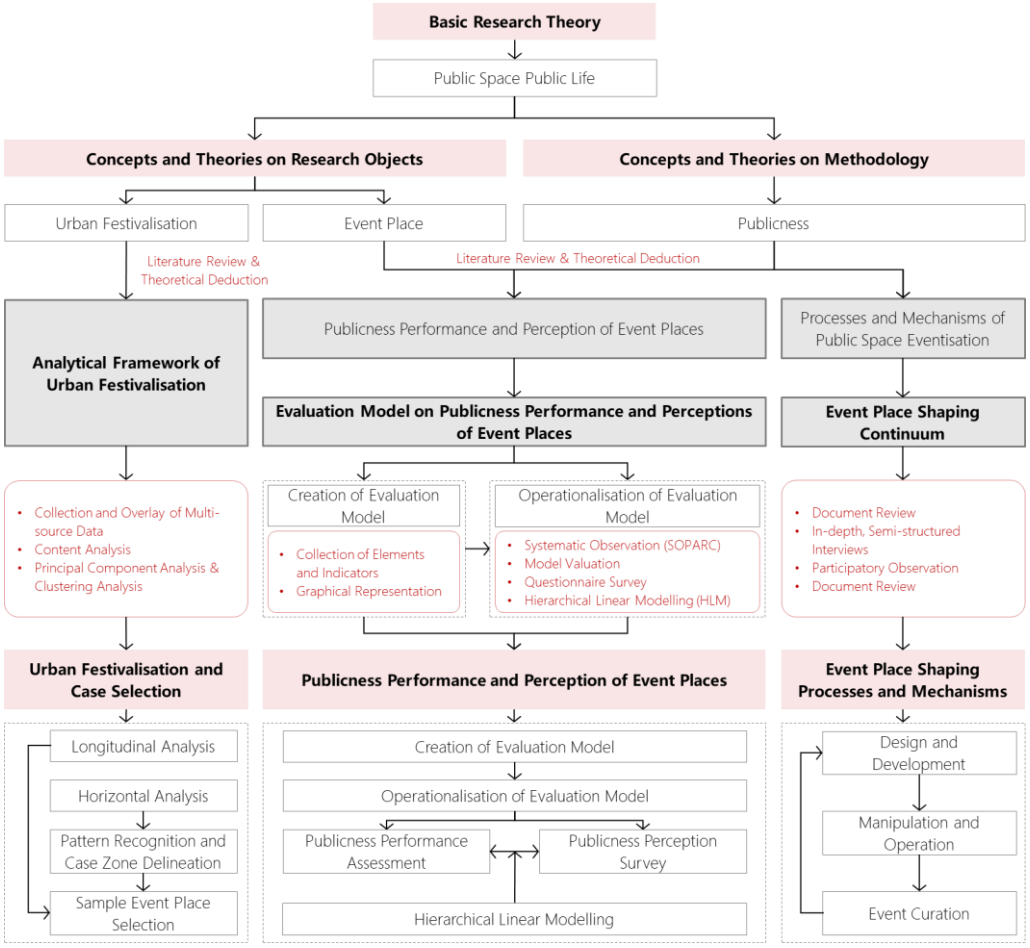


Figure 3.2 Technical Roadmap.

Source: Author

3.2 Sub-question 1: Cognition of Urban Festivalisation in Capital Functional Core Area of Beijing

To better understand how to design the interaction between public spaces and events staged in them, the dissertation needs to first analyse the patterns and characteristics of urban festivalisation in the macro level, including the festivalisation of events and festivals, the festivalisation of urban politics, and the festivalisation of urban space, culture and society. On the basis of macro-scale researches on urban festivalisation, the dissertation delineates the representative festivalised zones and identify sample event places in Capital Functional Core Area of Beijing.

3.2.1 Longitudinal Analysis on Historical Context

In order to understand the evolution process of how festivals and events interact with public spaces in Capital Functional Core Area of Beijing in different stages, the study summarises Beijing's official planning documents, local chronicles, and other scholarly literature on the evolution of urban public spaces, urban festival and events, and urban public life in Capital Functional Core Area.

(1) Official planning documents: all previous outlines of Beijing's economic and social development plans over the years, all previous Beijing city master plans, and other plans or policies for other subsectors such as <*The Development and Construction Plan for Humanistic and Cultural Beijing in the 12th Five Year Plan Period*>, <*Beijing's Medium- and Long-Term Plan for Promoting the Construction of National Cultural Centre (2019-2035)*>, and etc.

(2) Local chronicles: local chronicles including <*Beijing Annals: Comprehensive Volume, People's Life Chronicles*>, <*Beijing Annals: Culture and Art Volume, Mass Culture Chronicles*>, and <*Blue Books of Beijing: Annual Report on Cultural Development of Beijing*> of the previous years.

(3) Other scholarly literature: scholarly writings on Beijing's urban festivals and events, including <*Peking: Temples and City Life*>, scholarly writings on the evolution of urban spaces and urban planning in Beijing including <*Beijing City Planning Atlas (1949-2005)*> and <*Time Echoes – A 60 Year Chronicle of Urban Planning in Beijing*>.

In the longitudinal analysis on the evolution of urban festivalisation in Capital Functional Core Area of Beijing, the section includes contents such as the strategic positioning of Beijing, socio-economic development context in Beijing, urban public

space planning, design, and construction in Capital Functional Core Area, and number, content, time and location of festivals and events in Capital Functional Core Area and the representative cases of event places in different stages. Through reviewing the relevant literature, the section summarises urban festivalisation features of different stages and the characteristics of public domain in representative event places.

3.2.2 Horizontal Analysis on Status Quo

The horizontal analysis on status quo consists of the analysis on festivalisation of urban politics, festivalisation of urban space, culture and society, and festivalisation of events and festivals. The methods incorporated in each part of analysis are as follows.

(1) Festivalisation of urban politics:

In the analysis on the festivalisation of urban politics, the section provides a review and interpretation of the current superordinate urban plans and policies related to cultural centre construction, public space planning and design, and organisation and curation of festivals and events in the Capital Functional Core Area of Beijing. The superordinate urban plans and policies mentioned in the section mainly include: *<Beijing City Master Plan (2016-2035)>*, *<Beijing's Medium- and Long-Term Plan for Promoting the Construction of National Cultural Centre (2019-2035)>*, *<Beijing Urban Regeneration Special Plan>*, *<Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)>*, and etc.

(2) Festivalisation of urban space, culture and society:

In the analysis on the festivalisation of urban space, culture and society, the research evaluates cultural consumption vitality in the Capital Functional Core Area of Beijing through the collection of multi-source data including official statistics such as resident population data from *<Beijing Population Census Yearbook 2020>* and big data from online platforms including Gaode Map and Baidu Thermal Map (see section 4.2 for detailed indicator system and data calculation). In order to match, calculate and compare various types of multi-source data within a unified spatial unit, the research grids the scope inside the administrative boundary of Capital Functional Core Area (Dongcheng District and Xicheng District). According to *<Annual Report on Road Network Density and Traffic Operation in Major Chinese Cities (2022)>*, the road density within the Capital Functional Core Area is around 8km/km^2, with an average block size of about 250m (住房和城乡建设部城市交通基础设施监测与治理实验室 等, 2022; 陆达,

2022). Therefore, this research selects the square grid with a side length of 250m, as the spatial unit of data analysis, and a complete grid unit is reserved at the boundary. As a result, a total of 1614 spatial units are obtained, each with an area of 0.0625km2 (6.25 ha), so as to observe the spatio-temporal distribution of urban festivalisation in Capital Functional Core Area of Beijing. After summarising all the data on the grid, the section conducts principal component analysis to summarise major dimensions of cultural consumption vitality in Capital Functional Core Area and use the method of clustering analysis method on the ArcGIS platform to identify and delineate the key areas for public activities such as recreation activities, cultural activities and consumption activities.

(3) Festivalisation of events and festivals:

In the analysis on the festivalisation of events and festivals, the study first constructs a database of urban events staged in public spaces in Capital Functional Core Area of Beijing throughout the Gregorian calendar year of 2023. Since the objects of the research are officially sanctioned events, the event data in the database are attained from the official WeChat accounts of local government sectors at different administrative levels including municipal, district and subdistrict (Jiedao), or the official WeChat accounts of relevant event organisers, site managers and event information dissemination channels. The research also collects some data of event visits from the platform website including Doubantongcheng and Huodongxing, compensating for the lack of official data. The detailed process of data collection can be seen in section 4.2.

After establishing the event database within Capital Functional Core Area of Beijing, the research also analyses the types of events. event venues, event duration, event topics through the method of content analysis. Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use (Krippendorff, 2004). There are mainly three types of content analysis, hermeneutic content analysis, empirical content analysis and computer content analysis (邹菲, 2004). In this part, the research firstly records the name of the events, the public spaces staging the events, the duration of events and etc., through the method of empirical content analysis (戴光全 等, 2012). Then, the section adopts topic modelling methods based on LDA (Latent Dirichlet Allocation) to conduct semantic mining from all the relevant publicity documents of the events to classify them.

Through overlaying the analysis results of festivalisation of urban politics, festivalisation of urban space, culture and society and festivalisation of events and

festivals, the dissertation identifies and delineates the sample festivalised zones and event places for further empirical studies on event places.

3.3 Sub-question 2: Publicness Performance and Perception of Event Places in Capital Functional Core Area of Beijing

The second part of the empirical research evaluates both the publicness performance and the publicness perception of event places in the Capital Functional Core Area of Beijing, which aims to provide empirical evidence on how events interact with public spaces and to identify out the current advantages and challenges associated with staging events in public spaces.

3.3.1 Publicness Performance Evaluation of Event Places

3.3.1.1 Creation of the Publicness Performance Evaluation Model on Event Places

Through the critical review of literature on event places and publicness, the research structures the publicness performance evaluation model on event places in four dimensions: spatial environment accessibility, spatial environment inclusiveness, manipulation balance and activity diversity. On the basis of identifying the four dimensions, the study further specifies the indicators and scoring criteria for the publicness performance evaluation of event places (the detailed indicator system and scoring criteria are seen in section 5.2). The construction of the indicator system needs to obey the following principles: (1) the selection of indicators is adequate and necessary; (2) indicators need to be observable and measurable; (3) the description of each scoring criterion for each indicator should be as precise as possible so that the researchers are not affected by the interference of personal preferences and experiences as much as possible; (4) the indicator system should be flexible and scalable, able to adapt as much as possible to different contexts and different types/scales of public spaces (李娟, 2021).

3.3.1.2 Operationalisation of the Publicness Performance Evaluation Model on Event Places

The operationalisation of the publicness performance evaluation model is structured in three steps: (1) the selection of space(s) to be evaluated and their integration in the

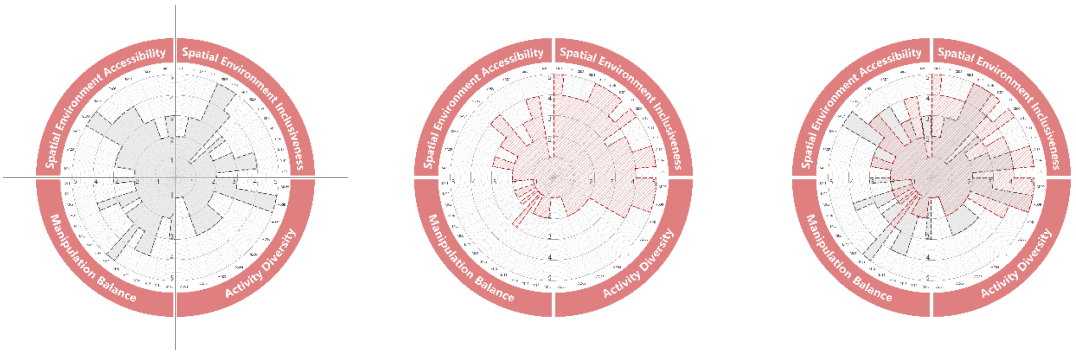
urban tissue; (2) the data collection; and (3) the evaluation of the public space, concluding in the final publicness score (Lopes et al., 2019).

In the selection of space(s) to be evaluated, based on the pattern recognition of urban festivalisation in the Capital Functional Core Area of Beijing and the delineation of representative festivalised zones, the dissertation selects the representative prominent public spaces with events staged frequently as the case event places to be evaluated.

The second step involves the data collection process for the subsequent assessment based on the four dimensions of the publicness performance evaluation model for event places. Primary data on the dimension of spatial environment and manipulation are collected through fieldwork visual assessment at a specific moment, hereby named static observation (Lopes et al., 2019). However, because some of the information in the dimensions of spatial environment and manipulation may be difficult to collect through direct fieldwork, the review of documents such as the control regulations of public spaces, semi-structured interviews with relevant stakeholders and spatial computing including space syntax, are also involved to fill the knowledge gap.

The need for dynamic observation in the assessment of activity diversity dimension, relies on the SOPARC (System for Observing Play and Recreation in Communities) observation. SOPARC is a reliable and feasible instrument designed to obtain observational data on public space use, including relevant concurrent characteristics of public spaces and their users (McKenzie et al., 2006). It provides an assessment of park users' physical activity levels, gender, activity modes/types, and estimated age and race/ethnicity groupings (McKenzie et al., 2006). Additionally, it provides information on individual public space activity areas, such as their levels of accessibility, usability, supervision, and organisation (McKenzie et al., 2006). SOPARC is based on momentary time sampling techniques in which systematic and periodic scans of individuals and contextual factors within pre-determined Target Areas in public spaces are made (McKenzie et al., 2006). SOPARC is originally used to compare physical activity levels through using the physical activity-level code, which includes sedentary (lying down, sitting, or standing), walking, and vigorous (activities producing a heart rate faster than during ordinary walking) (Parra et al., 2010). The dissertation adapts SOPARC observation for the publicness evaluation through utilising a code for the sociability level of activities in public spaces based on different methods of categorising public activities such as the public life diversity toolkit proposed by Jan Gehl (Gehl, 2015).

The result of the data collection process, moving into the final stage, is the evaluation of publicness score. A grading system from 1 (most private) to 5 (most public) is given. The overall score for an urban space represents its degree of publicness. The highest possible overall score for a given space is 240 (very high degree of publicness); the lowest score is 48 (very low degree of publicness). The research evaluates the public space publicness both in the normal status and in the status when events are staged in the public spaces and compare the difference between public scores in the two statuses. In the end, similarly to other models which have been developed, the application of the publicness performance evaluation model on event places is reflected with a graphical representation of publicness using circle graphic (see Figure 3.3). The combined performance of all indicators is shown in a graphic model.



a) Normal status b) Event status g) Overlay of two statuses

Figure 3.3 Hypothetical Graphical Representation of Publicness Performance Evaluation Model.

Source: Author

3.3.2 Publicness Perception Evaluation of Event Places

According to the literature review, the publicness perception can be structured as perceived openness, perceived heterogeneity and perceived commonness (蒋敏 等, 2024). Based on the three dimensions, the dissertation designs the questionnaire (see Appendix B) with reference to the relevant researches. In addition to the publicness perception, the questionnaire also includes control variables on the socioeconomic status of individuals (gender, age, political affiliation, marital status, and etc.) and their public space usage patterns (needs for public space, frequence of visits, and etc.).

The section uses the hierarchical linear modelling (HLM) to analyse the relationship between the publicness performance and perception of event places. The general concept

of HLM is that individuals interact with the social groups or contexts to which they belong and the individuals and the social groups are conceptualized as a hierarchical system of individuals nested within groups, with individuals and groups defined at separate levels of this hierarchical system (Hox et al., 2010). Multilevel analysis allows us to exploit the information contained in group samples to explain both the between- and within-group variances of an outcome variable of interest (Hancock et al., 2010). HLM allows us to use predictors at both the individual (or lowest) level (level 1), and the organisational (or higher) level (level 2) to explain the variance in the dependent variable (Hancock et al., 2010). In this dissertation, the multilevel modelling of publicness perception includes both the group variables (publicness performance of event places) and the individual variables (the socioeconomic status of individuals and public space usage patterns).

3.4 Sub-question 3: Processes and Mechanisms of Event Place Shaping in Capital Functional Core Area of Beijing

In order to provide empirical evidence for the responsive urban design strategies for event places, the dissertation explores the processes and mechanisms that can possibly affect the publicness outcome of staging events in public spaces.

3.4.1 Construction of the Analytical Framework

This study reviews literature related to the event places and the processes and mechanisms of public space in the perspective of publicness, subsequently constructing an analytical framework for understanding the event place shaping process in the perspective of publicness. The analytical framework of the research is primarily based on the theoretical foundation and framework of the event place shaping continuum proposed by Carmona in 2014 (Carmona, 2014). The event place shaping continuum constructed in the research includes the following three processes: (1) design and development; (2) manipulation and operation; (3) curation of events. The specific theoretical deduction process and analytical framework can be found in Section 6.1.

3.4.1 Qualitative Investigation Methods for the Analysis of Processes and Mechanisms

Based on the analytical framework of the event place shaping continuum, the dissertation conducts semi-structured interviews with relevant stakeholders including

government sectors, public space managers and operators, event organisers, public space visitors, local residents, local businesses and etc. Outlines of the interviews for relevant stakeholders can be found in section 6.1. The interviews mainly revolve around the following contents: the basic personal information, their rights and obligations in the event place shaping processes (design and development, manipulation and operation, and event curation), their comments on the public spaces and events, and their interaction with other stakeholders and the general public. Besides, the author has registered multiple times as a volunteer for events, undertaking volunteer service during event curation and execution, and attending meetings related to event preparation and coordination. These participatory observations also provide a wealth of primary data essential for investigating the event curation process. The research also reviews the planning documents or the control regulations for the public spaces and events as the supplement for the semi-structured interviews and participatory observation.

Through summarising the qualitative data derived from semi-structured interview, participatory observation, and document review, the research mainly analyses the allocation of rights and obligations in the three sub-processes (design and development, manipulation and operation, and event curation). The research summarises several key modes of event place shaping in the Capital Functional Core Area of Beijing, analyses the processes and mechanisms by which these modes impact the publicness performance and perception, and highlights the advantages and challenges each mode faces.

CHAPTER 4 COGNITION OF URBAN FESTIVALISATION

Chapter 4 tries to figure out the characteristics of urban festivalisation and identify the representative festivalised zones in Capital Functional Core Area of Beijing through longitudinal analysis on the evolution and the horizontal analysis on the status quo. According to literature review, urban festivalisation can be understood on three different levels: festivalisation of events and festivals, festivalisation of urban politics and festivalisation of urban space, culture and society. The three levels of the interpretation of urban festivalisation structures the longitudinal analysis and the horizontal analysis.

4.1 Longitudinal Analysis on Historical Context: The Evolution of Urban Festivalisation in Capital Functional Core Area

By taking ‘urban politics’, ‘events and festivals’ and ‘urban public spaces’ as the three main leads and ‘cultural role’, ‘policy regime’, ‘cultural space’, ‘event numbers’ and etc., as the elements, the research explores the evolution of urban festivalisation, displaying crucial nodes in the process and the key factors behind (see Figure 4.1).



Figure 4.1 Analytical Framework of Longitudinal Analysis.

Source: Author

China has one of the world's most distinctive and well-defined urban traditions and Beijing is the concentrated embodiment of the urban traditions. Scholars generally identify five major epochs of fundamental transformation in Beijing: **the traditional city** which began when Beijing was constructed as the southern capital of the Jin Dinasty in 1153, **the early modern city** which were the transitional forms that developed during the treaty port and Republican era (1842-1949), **the socialist city** that was created during the Maoist period (1949-1978), **the modern city** that was emerging in the reform era (1978-2000s) and **the post-modern city** which has been influenced by Beijing's successful bid for the 2008 Summer Olympic Games and has been constructed as the great international capital with outstanding cultural qualities (Gaubatz, 1998, 1999; 边兰春, 2016).

4.1.1 The Traditional City

4.1.1.1 Urban politics

(1) Beijing being the political centre where the feudal dynasties ruled the nation, imperial politics was the most important theme in the traditional Beijing.

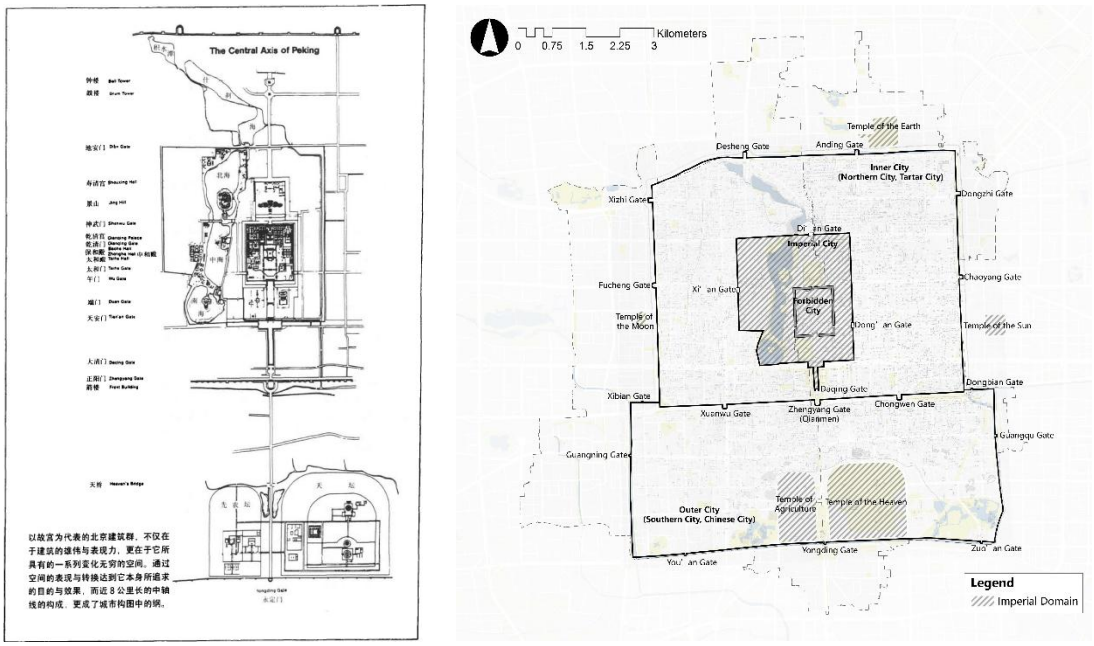
Beijing has always been the military centre in the northern China and the frontier of conflict and integration between the agricultural civilisation of the Central Plains and the nomadic culture of the north since ancient times (王亚男, 2008). After Kublai Khan inherited the throne, he constructed the new capital, the Great Capital of the Yuan (Yuan Dadu), on the northeast outskirts of the capital of Jin Dynasty, and after that, Beijing's position as the political centre of the feudal dynasties ruling throughout the country was thoroughly strengthened (王亚男, 2008). As the political centre of the nation, political factors have always dominated the urban development of traditional Beijing; and in the meantime, the holistic principles of China's ancient capital planning, which have been formed from the practices of thousands of years, are clearly reflected in the planning and construction of the traditional Beijing (王南, 2010; 边兰春, 2016). Imperial politics was the most important theme in the traditional Beijing, and revolving the theme, public spaces, events and festivals in Beijing had very distinct and rich characteristics.

4.1.1.2 Urban public spaces

Beijing is one of the greatest cities in the world during the feudal period, with a history of more than 3000 years as a city and more than 800 years as a capital (边兰春, 2016). Beijing is "an unparalleled masterpiece of the ancient Chinese city planning" (梁

思成, 1986) and "the final crystallisation of Chinese imperial capital cities" (吴良镛, 1994). Beijing, as a representative of Chinese feudal capitals, had a closed and introverted spatial form and the development of public spaces had long been constrained by the influence of urban development under feudal centralisation (边兰春, 2016).

(1) Because of the supremacy of imperial power, the spatial form in Ancient Beijing was mainly closed and introverted, emphasising the political and hierarchical order of feudal dynasties.



a) Central axis b) Walls, gates and imperial domain

Figure 4.2 The Form of the Traditional Beijing.

Source: (吴良镛, 1994; 徐苹芳, 2012; Naquin, 2001)

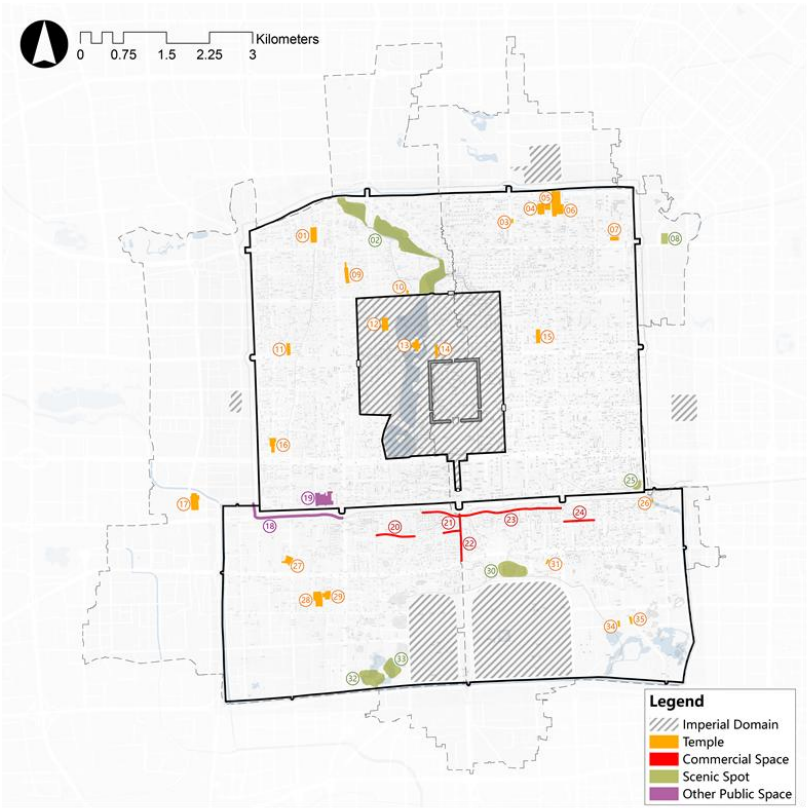
The spatial structure and spatial pattern of the traditional Beijing, with its centralised and introverted spatial characteristics, are the spatial and material manifestation of the hierarchical concepts of "imperial supremacy" and "inferiority and superiority" (石桂芳, 2016). In the ancient era, the introverted courtyards serve as the cells of traditional Beijing – the different scales and types of architectural complexes in Beijing are actually evolved from simple quadrangles (王南, 2010). The emphasis on the order and hierarchy in Beijing's urban space is also reflected on the Central Axis in Beijing, which is around eight kilometres long (see Figure 4.2a). The magnificent order and hierarchical structure unique to Beijing is created by the establishment of the central axis, on which the undulating and symmetrical buildings and public spaces are planned, designed and

constructed (梁思成, 1986). Besides, from the Ming Dynasty onward, Beijing gradually formed the urban pattern of "nine gates on the inner city, seven gates on the outer city, and four gates on the imperial city" and the city is strictly divided into four parts: the Forbidden City, the Imperial City, and the Inner City and the Outer City (see Figure 4.2b). In the Qing Dynasty, the Manchu-led coalition forced the Han residents of the Inner City to evacuate their homes and brought from their homeland in the Northeast ("Manchuria") an immigrant population organised into units known as "banners".

As Naquin states, life in traditional Beijing cannot be understood without first identifying the parts of the city that were entirely given over to the activities of the throne, an area to which public access was highly restricted, which is called as imperial domain (Naquin, 2001). The domain shaped Beijing physically and symbolically, skewing the trajectory of its development and differentiating it as the Jingshi (Naquin, 2001). The imperial domain in the Ming Dynasty and Qing Dynasty includes the Forbidden City, the Imperial City, the Western Park, the Temple to Soil and Grain, the Imperial Ancestral Temple, the Temple of Heaven, the Temple of Agriculture, the Temples of the Earth, Sun and Moon, the Southern Park, the imperial cemeteries, and etc (Naquin, 2001). The imperial domain and the literati gardens only served as the "private domain" of the upper class, which only provides leisure and entertainment for the royal and aristocratic classes, and is isolated from the social life of the "commons" (石桂芳, 2016).

(2) The public spaces in Traditional Beijing were small, isolated and limited and their formation always had a certain degree of spontaneity, which is related to secular life and religious and commercial activities.

The traditional urban form influenced by the supremacy of imperial power in Beijing resulted in an extraordinary lack of urban public spaces in the ancient times (石桂芳, 2016). Unlike other parts of the world at the same time, urban public spaces in the traditional Beijing were rather limited since there were no parks, promenades, squares, plazas, fountains, gardens or stadiums in Beijing at that time (Naquin, 2001). The major types of public spaces in the traditional Beijing mainly involve temples, the commercial spaces, and scenic spots on the outskirts of the traditional Beijing (see Figure 4.3).



01 Caogongguan
02 Shichahai
03 Northern Temple of Yaowang
04 Confucius Temple
05 Baiyi'an
06 Yonghegong
07 Eastern Temple of Yaowang
08 Spring Field
09 Huguo Temple
10 Temple of Guandi
11 Miaoying (White Dagoba) Temple
12 Hongren Temple
13 Yong'an Temple
14 Dagaoxuandian
15 Longfu Temple
16 City-god Temple
17 Baiyunguan
18 Xuanwu West Water
19 Institute for Taming Elephants
20 Liulichang
21 Xiheyan-Dashilar
22 Qianmen Street
23 Damochang
24 Huashi
25 Paozihe
26 Pantaogong
27 Temple of Tudi
28 Fayuan Temple
29 Southern City-god Temple
30 Gold Fish Pond
31 Southern Temple of Yaowang
32 Taoranting
33 Black Dragon Pool
34 Taiyanggong
35 Fazang Temple

Figure 4.3 Urban Public Spaces in Traditional Beijing.

Source: (Naquin, 2001; 徐苹芳, 2012)

It is widely acknowledged that temples were the most important component of public spaces in ancient Beijing (Naquin, 2001). The physical and social spaces of temples were a rare arena not dominated by families or the state in the ancient times (Naquin, 2001). In the era when public space and public life were tightly restricted by the imperial politics, the temples were open to the public, had ample space within its walled courtyards, and were protected by the acknowledged legitimacy of its religious purposes (Naquin, 2001). The accessibility of temple space (and the lack of alternatives) encouraged the use of the grounds by and for the general public and knit temples into the fabric of Beijing life

(Naquin, 2001). The temples staged a range of community-building and identity-defining activities by providing the space to assemble and the occasions for worship that justified doing so, from welfare and emergency relief to marketing, community celebrations, pilgrimages, entertainment, amicable socialising, informal political gatherings, and tourism (Naquin, 2001). The important temples in the social life in the traditional Beijing included the Longfu Temple, Huguo Temple, Temple of Mount Tai, and etc (边兰春, 2016). However, the religious and time-bound nature of temple fairs reflected the limitations of temples as public spaces in traditional Beijing (石桂芳, 2016).

The commercial space is also an important part of the limited public spaces in traditional Beijing. In the Ming Dynasty, the economic centres appeared to have been the streets and markets just south of the palace and the densely populated area outside the Zhengyang Gate (Qianmen) (Naquin, 2001). Besides, in the eastern side of the city, nearer the connections to the Grand Canal, was also the more commercialised space (Naquin, 2001). In the Qing Dynasty, the occupation of the Inner City by Manchu prompted a major relocation southward of markets and temple fairs, sojourner lodges, restaurants and shops (Naquin, 2001). One of the most prominent cases of commercial spaces was the area outside Qianmen, which was reconfigured as the capital's entertainment quarter and developed as the place where both Chinese and Bannermen went to dine and the theatre (Naquin, 2001). The area around Qianmen was both the commercial centre of traditional Beijing and the concentration centre of theatres, teahouses and restaurants (万稚文, 2012). In addition, the area around Tianqiao also became a well-known entertainment centre for leisure and recreation activities for the "commons" (万稚文, 2012).

Prior to the emergence of modern parks, the public spaces were extremely limited in Beijing and the scenic spots on the outskirts of the traditional city were significant for small-scale but more public sociability of outings and picnics (Naquin, 2001; 石桂芳, 2016). <*A Brief Historical Account of Civilian Tourist Attractions in Beijing*> states, "the palace precincts are tightly prohibited and the gardens for upper class is closed. There are few spaces for leisure and recreation within the traditional city except for the restaurants and theatres. So the scenic spots in Beijing's outskirts became the place for the 'commons' and intellectuals to ride horses, play music, compose poems and drink wine." (金受申, 1933). Representative cases include the Goldfish Pond, the Black Dragon Pool, the Pavilion of Merriment (Taoranting), and the Shichahai. For example, Taoranting, on the southern edge of Beijing, was an ideal place for the intellectuals to hold poetry sessions,

tea parties, wine parties and other social events (石桂芳, 2016). Shichahai is also an important place for recreation, where people from all walks of life, especially the poor intellectuals, frequently visited during the hot summer (石桂芳, 2016). However, the scenic spots are mainly located in remote areas in the traditional Beijing, which makes it difficult for urban residents in the ancient Beijing to access to them (石桂芳, 2016).

In conclusion, in traditional Beijing, the evolution of public spaces was relatively slow because of the lack of independent civic development. The formation of public spaces was not supported by the imperial politics at that time and had had a certain degree of spontaneity. Because of the inaccessibility of the imperial domain, the religious and time-bound nature of temple fairs, and the remoteness of suburban scenic spots, the public spaces were limited and were mainly related to religious or commercial activities.

4.1.1.3 Festivals and events

In traditional Beijing, the system of events and festivals based on the traditional Chinese calendar in Beijing remained stable. There were mainly two types of urban events at that time: the events of state religion and the traditional bottom-up annual events.

(1) The rituals of state religion strengthened Beijing's identity as the imperial capital, but most of the state rituals were closed to the public.

As part of what the scholars term the "state religion", a small number of altars and temples hosted regular rituals that were paid for by the Ministry of Rites and supervised and carried out by the staff of its Office of Sacrifices (Taichangsi) (Naquin, 2001). These rites were ranked according to three grades: the Grand Sacrifices, the Secondary Sacrifices, and the Tertiary Sacrifices (Naquin, 2001).

The Grand and Secondary Sacrifices were performed at Beijing's suburban altars and in its temples to imperial ancestors, previous emperors, and Confucius (Naquin, 2001). The two levels were generously funded in the capital, and counterparts of the Secondary Sacrifices were instituted in modified fashion at each administrative unit of the empire (Naquin, 2001). Elaborated staged rituals took place at carefully specified intervals throughout the year: on the Temple of Heaven at the winter solstice and at the advent of spring; on the Temple of Sun in the spring and to the Moon in the fall; at the Temple of the Earth at the summer solstice; at the Temple of Agriculture for the spring plowing; at the Altar to Soil and Grain in the summer and winter; and in the Imperial Ancestral Temple at each of the four seasons (Naquin, 2001). The Grand and Secondary

Sacrifices were generally closed to the public (Naquin, 2001). Through the imperially funded rites, the emperor and his officials acted out the larger polity of the empire, and demonstrated its existence (Naquin, 2001). Prayers at such rituals routinely invoked the "merit for the dynasty and benefit for the people" and by housing such rituals Beijing's identity as the imperial capital was strengthened (Naquin, 2001).

Tertiary Sacrifices, were the overlapping zone between popular belief and state-funded rites (Naquin, 2001). They were fluid; and gods and temples were often added to and subtracted from the official list (Naquin, 2001). In the Tertiary Sacrifices, local gods and heroic individuals could be selectively honoured, if it was demonstrated that they had benefitted the dynasty (*huguo*) (Naquin, 2001). The Tertiary Sacrifices involved the biannual offerings to Zhenwu at the Palace of Manifested Assistance (Xianyougong), the offerings for the Fire-god temple on the god's birthday, and the rites in the Dragon-god temples (Naquin, 2001). All of these third-level rites were intended loosely for the benefit of the empire and the dynasty, were managed by the Ministry of Rites, and were located in temples in the Inner City where ordinary citizens might go (Naquin, 2001).

(2) Events for the public in Traditional Beijing were bottom-up, small-scale and dispersed, most of which were entertaining, religious and consumer-oriented, and formed a distinctive cultural, recreational and rhythmic spatio-temporal structure.

Beijing's traditional events are summarised into 4 types: traditional agricultural production, natural environment veneration and religious rituals, and humanistic filial piety and fraternal duty, and social entertainment (刘敏 等, 2010). They were mainly entertaining, religious, consumptive, and spontaneous (习五一, 1993; 高大伟 等, 2013). Temple fairs (*miaohui*) were the most representative cases for the traditional events in Beijing, which were centred on the religious beliefs, located at the temples and their vicinity, and took place at a specific time (陈剑, 2014). Temple fairs were specific time and space for Beijing residents to express their psychological demands, and engage in commercial transactions, entertainment and social interactions (陈剑, 2014). With reference to <*Famous Sites in the Annual Calendar of the Capital (Dijing suishi jisheng)*> written by Pan Rongbi and printed in 1758 (潘荣陛, 1981), and <*Chronicles on the Annual Calendar in Yanjing (Yanjing suishiji)*> written by Fucha Dunchong and printed in 1906 (富察敦崇, 1961), which reflected the recovery of an integrated city life in Qing Dynasty, the section summarises the "Annual Calendar" of the Traditional Beijing which described the places and events connected with each holiday (see Table 4.1).

Table 4.1 Annual Calendar of Festivals and Events in Traditional Beijing.

Date[3]	**Location**	**Festivals and Events**
Beginning of Spring (*lichun)*	Spring field	Prefect and officials "present spring"
1/8	Hongren Temple, Huang Temple	Rite of beating the devils (*da gui*)
1/9	Dagaoxuandian and other Daoist temples	Celebrate Heaven's birthday
1/1-10	Dazhong Temple	Attend temple fair
1/1-16	Liulichang, Institute for Taming Elephants, Caogongguan, White Dagoba Temple	Attend fair at Liulichang, watch elephants dancing, watch performances, play on a swing
1/13-16 (*shangyuan*)	Outside of Zhengyang Gate, Damochang	Officials congratulate one another. Lanterns are on display on city streets. Women stroll in groups.
1/19	White Cloud Monastery (Baiyunguan)	Celebrate yanjiu
1/23	Hei Temple	Rite of beating the devils (*da gui*) and attend temple fair
2/1	Taiyanggong	Eat sun-cakes and celebrate Zhonghe Festival
2/12	Northern and Southern Corridors in Temple of Heaven, Garden of Zhang inside Yongding Gate	Appreciate peonies and celebrate Flower-god's birthday
2/19	Temple of Guanyin, Baiyi'an	Celebrate Guanyin's birthday
3/1-15	Tanzhe Temple	Attend temple fair
3/1-28	Temple of the Eastern Peak, other temples inside the You'an Gate	Celebrate the birthday of the God of the Eastern Peak
3/18	Tiantai Mountain	Attend temple fair.
4/8	Fayuan Temple and other temples	Wash the Buddha
4/8-18	The temples of Bixia Yuanjun	Celebrate the birthday of Bixia Yuanjun
4/10-28	Temples of Medicine King (Yaowangmiao)	Celebrate the birthday of the Medicine King

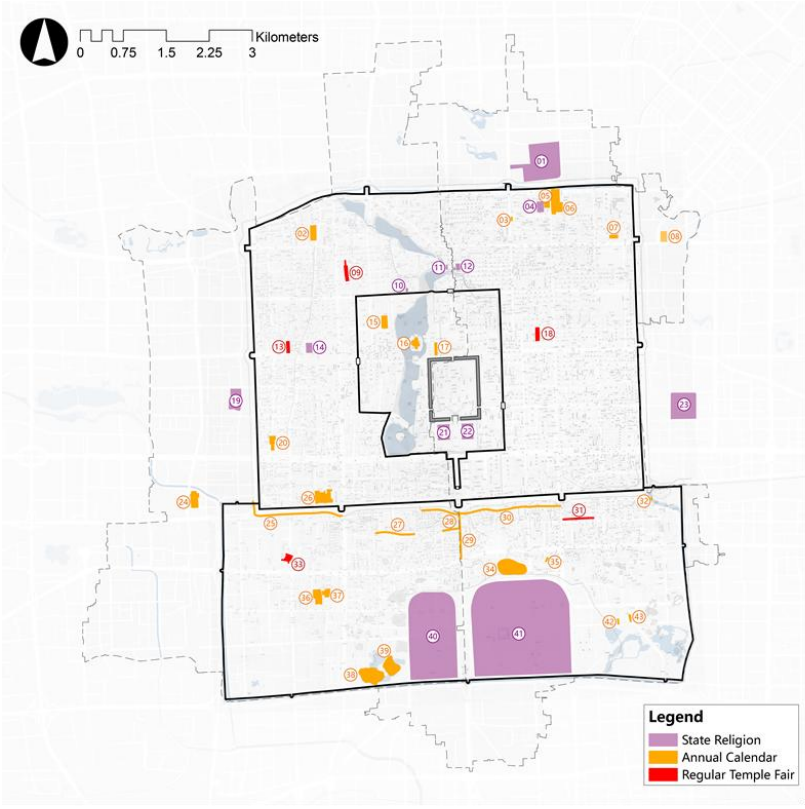
[3] All the dates included in the Table 4.1 are based on the traditional Chinese calendar rather than the Gregorian calendar.

Table 4.1 Annual Calendar of Festivals and Events in Traditional Beijing (Continued).

Date	**Location**	**Festivals and Events**
5/1-8	City-God Temple	Attend temple fair
5/5	Northern and Southern Corridors in Temple of Heaven, Gold Fish Pond, Black Dragon Pool, Southern City-God Temple	Visit scenic spots. Take prophylactic measures to "avoid poisons" in the air.
5/13	Temple of Guandi	Celebrate the birthday of Guandi
6/1	Zhongding	Attend temple fair
6/6	Jietai Temple	Air Buddhist texts
Dog-days in summer (*sanfu*)	Xuanwu West Water	Bathe the royal elephants in the moat and enjoy the lotuses.
7/1-7	Northern and Southern Corridors in Temple of Heaven, Doumugong	Worship seven stars in Daoist temples
7/15 (*zhongyuan*)	Multiple temples, streets, rivers and lakes	Perform rites in temples for orphan souls and float lantern boats on city lakes
7/30	Multiple temples and streets	Celebrate the birthday of Bodhisattva Dizang
8/1-3	Temple of Zaojun	Celebrate the birthday of Zaojun
8/15	*Tianjie*	Make offerings to the full moon and attend market fairs
8/27	Confucius Temple	Celebrate the birthday of Confucius
9/9 (*chongyang*)	Zhenjue Temple, Fazang Temple, Taoranting,	Visit high places to enjoy the view and admire chrysanthemums
9/15-17	Temple of God of Wealth (Temple of Caishen)	Attend temple fair
10/25	Yong'an Temple	Celebrate Manjusri's birthday at the White Stupa
November	Taiye Pool and City Moat	Ice-skate on the lakes and rivers
12/8	Yonghegong	Make porridge to the Buddha

Source: (潘荣陛, 1981; 富察敦崇, 1961)

In addition to the events on the Annual Calendar, there emerged regular temple fairs that were held every month or every ten days. The representative regular temple fairs include temple fairs in Huguo Temple (every 7th or 8th), Longfu Temple (every 9th or 10th), Temple of Tudi (every 3rd), Huashi (every 4th), Temple of Medicine King (every 1st or 15th), White Dagoba Temple (every 5th or 6th). Figure 4.4 displays the spatial distribution of festivals and events in traditional Beijing.



01 Temple of Earth
02 Caogongguan
03 Northern Temple of Yaowang
04 Confucius Temple
05 Baiyi'an
06 Yonghegong
07 Eastern Temple of Yaowang
08 Spring Field
09 Huguo Temple
10 Temple of Guandi
11 Temple of Fire-god
12 Xianyougong
13 Miaoying (White Dagoba) Temple
14 Temple to Past Emperors
15 Hongren Temple
16 Yong'an Temple
17 Dagaoxuandian
18 Longfu Temple
19 Temple of Moon
20 City-god Temple
21 Altar to Grain and Soil
22 Imperial Ancestral Temple
23 Temple of Sun
24 Baiyunguan
25 Xuanwu West Water
26 Institute for Taming Elephants
27 Liulichang
28 Xiheyan-Dashilar
29 Qianmen Street
30 Damochang
31 Huashi
32 Pantaogong
33 Temple of Tudi
34 Gold Fish Pond
35 Southern Temple of Yaowang
36 Fayuan Temple
37 Southern City-god Temple
38 Taoranting
39 Black Dragon Pool
40 Temple of Agriculture
41 Temple of Heaven
42 Taiyanggong
43 Fazang Temple

Figure 4.4 Public Spaces Staging Festivals and Events in Traditional Beijing.

Source: (Naquin, 2001; 徐苹芳, 2012)

In the Ming and Qing Dynasty, the temple fairs in Beijing took place regularly and became distinctive, which formed their own distinctive recreational system (万稚文,

2012). In traditional Beijing, certain shared practices were associated with certain times of the year and by the late Ming, Beijing's yearly cycle had become predictable and distinctive, an important feature of the city's identity, and part of the foundation of its urban community (Naquin, 2001). The festivals and events wove specific public spaces in and around traditional Beijing into the fabric and added up to the kaleidoscopic and distinctive annual calendar (Naquin, 2001). The regular, predictable visits to different places in the city at different times of the year created for those who experienced them a special sense of what Beijing was (Naquin, 2001). The well-woven temporal and spatial fabric of traditional festivals and events in Beijing tied the city together, familiarising visitors and residents with neighbourhoods. It was the complex city, Beijing, itself that was embodied, acted out, and dramatized through the festivals and events (Naquin, 2001). Beijing was both created and symbolised by the festivals and events that belonged to the wider public, not just the intellectuals and bureaucrats.

On the contrary, the temple fairs were suspect in the eyes of state because of their publicness. The behaviour of the Ming and Qing reflected a series of concerns including: a deep concern that any large gathering of people was dangerous; a worry that crowds would encourage robberies, attract gamblers, and lead to "stirring up trouble"; a suspicion of any organisation not under state supervision; a great fear of "heterodox" talk (Naquin, 2001). The constellation of concerns led to the consequence that temple fairs were recorded to be prohibited several times in the traditional Beijing (万稚文, 2012).

4.1.1.4 Summary

In the traditional Beijing, imperial politics is the most important theme in the public space and public life. The supremacy of the imperial power led to the consequence that the public spaces in the Ancient Beijing, including temples, commercial spaces and scenic spots in the outskirts of the city were limited, small, and isolated; and their formation always had a certain degree of spontaneity, which is related to the secular life and religious and commercial activities. In the aspect of festivals and events, though the state rituals were mainly closed to the public, the traditional events in Beijing had various functions such as religious rituals, commercial markets, and folkloric amusements and were mainly entertaining, religious, consumptive, and spontaneous, which wove specific public spaces in and around traditional Beijing into the spatio-temporal fabric. The prominent event places in the traditional Beijing involved imperial altars such as Temple

of Heaven and Temple of Earth, temples such as Longfu Temple, and Huguo Temple, commercial streets such as Qianmen Street, and scenic spots such as Taoranting. The well-woven temporal and spatial fabric of traditional events in Beijing tied the city together, familiarising visitors and residents with neighbourhoods. In conclusion, the publicness of public spaces and events in the traditional Beijing were under the suspicion of the government at that time and were therefore restricted and limited. However, traditional Beijing was still created and symbolized by the public spaces, festivals and events that belonged to the wider public, not just the intellectuals and bureaucrats.

4.1.2 The Early Modern City

With the downfall of Qing Dynasty, the influence of Western culture and modern technology, Beijing entered the initial stage of modernisation. During the Republican Era, Beijing's urban life was a mixture of the old and the new, partially achieving the fusion of the foreign with the Chinese, and the traditional with the modern.

4.1.2.1 Urban Politics

(1) The collapse of autocratic monarchy in the Republican Era led to the swaying of Beijing's status as the national political centre.

As Beijing lost its status as the national capital and its political advantage, the focus of urban construction in China during the Republican Era was shifted to Nanjing, the capital at that time (王亚男, 2008). Because of the loss of strong support from the central government, coupled with its own weak industrial base and limited financial resources, Beijing's urban construction lacked momentum and was struggling (王亚男, 2008).

(2) Beijing's rich cultural, educational, tourism and consumption resources continued establishing its strategic positioning as the centre of culture and education in China and the city of sightseeing and consumption.

In the <*Three-year Municipal Construction Plan*> published in 1933 and <*Beiping Urban Plan*> published in 1947, it was proposed that Beijing should be constructed as the city of culture and sightseeing since Beijing was the historical capital of China with abundant historical and cultural resources (王亚男, 2008). Beijing at that time was recorded as the well-known cultural city filled with activities of cultural circle (徐盈, 1946). It is noteworthy that in the early modern period, the development of industry in Beijing was severely lagging behind and the city's economy was dominated by consumer

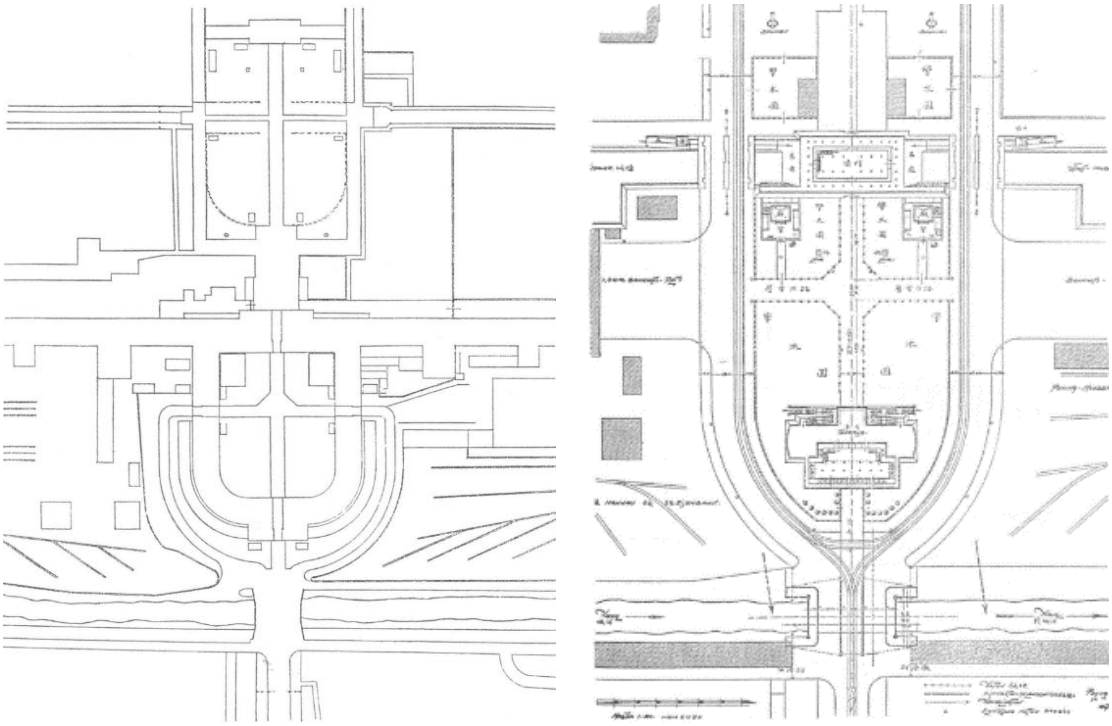
services (王亚男, 2008). The consumptive economy in the early modern Beijing was exceptionally developed and Beijing, as the largest consumer city in the Republic of China, prospered commercially.

4.1.2.2 Urban Public Spaces

In the early modern Beijing, the urban spaces began a gradual shift from an imperial-centred model to a civil-society-centred model, which was mainly reflected in the transformation of physical space from closed to open, the civilisation of traditional imperial spaces, the introduction of modern public spaces such as parks and the growth of commercial spaces. Through the establishment of agencies such as "Municipal Office of the Capital", Beijing, the feudal capital, underwent massive municipal construction and renovation, driving the initial genesis of urban public spaces.

(1) Breaking the Manchu-Han boundary and opening up the royal forbidden zones, the physical spaces in Beijing were transformed from closed to open, and the traditional imperial space became civic.

During the Republican Era, the boundaries and restrictions between the Inner City and the Outer City were officially broken down (万稚文, 2012). The breaking of the ban on commercial businesses in the Inner City led to the gradual formation of different levels of commercial centres and public activity centres to serve the citizens in the Inner and Outer Cities (万稚文, 2012). The Imperial City also began to open up for urban residents. In 1912, the east-west Chang'an Avenue in the southern part of the Imperial City, Chaofu Road in the central part of the Imperial City and the Di'anmen Street in the northern part of the Imperial City were opened, which began to change the situation where east-west traffic in Beijing were divided by the Imperial City (边兰春, 2016). In addition, in 1915, the reconstruction of Zhengyang Gate – Tian'anmen Zone (see Figure 4.5), in which the barbican wall was entirely demolished; the closed gate-yard became an open space, or an oblong with a detached tower at its southern end; two new openings were made through the main wall on both sides of the old inner gate; and new broad streets were arranged here, facilitating access to the stations on the east and west sides of the gate (Sirén, 1924). After this reconstruction, the closed pattern of the area around Tian'anmen and Zhengyang Gate was changed and Zhengyang Gate became an important convergence point of the traffics in both the north-south direction and the east-west direction.



a) Before the reconstruction b) After the reconstruction

Figure 4.5 The Reconstruction of Zhengyang Gate.

Source: (Sirén, 1924)

(2) A number of royal gardens and temples were opened up as parks for citizens, which became a new type of comprehensive public entertainment space integrating self-entertainment and public entertainment and involving tea houses, theatres, exhibition halls, sport venues, and many other functions.

In the Republican Era, the imperial forbidden area, represented by royal gardens and altars, were gradually transformed into urban parks that are accessible to citizens, which is the notable feature of Beijing's urban construction and development during the Republican era (万稚文, 2012). The early modern period was a concentrated period of park construction (万稚文, 2012). According to the statistics, a total of 21 parks were built in Beijing by 1928. The number of parks declined due to the effect of war and when the People's Republic of China was founded in 1949, there were still seven parks open in Beijing, including Zhongshan Park, Beihai Park, Jingshan Park, Temple of Heaven, the Summer Palace, Beijing Zoo, and Heping Park (北京市规划委员会, 2006). The basic information of the representative parks that opened in the early modern Beijing are shown in Table 4.2.

Table 4.2 Basic Information of Representative Parks in the Early Modern Beijing

Name	**Open time**	**Original site**	**Agency of management**
Beijing Zoo *(Wanshengyuan)*	1906	Agricultural Experimental Field	-
Central Park (Zhongshan Park)	1914	Altar to Grain and Soil	Central Park Board of Directors
Chengnan Park	1915	Temple of Agriculture	Municipal Office of the Capital
Temple of Heaven	1918	Temple of Heaven	The office for Temple of Heaven established within the Republican Government
Haiwangcun Park	1918	Liulichang	Municipal Office of the Capital
Heping Park	1924	Imperial Ancestral Temple	Rehabilitation Committee for Qing Dynasty
Beihai Park	1925	Beihai	Municipal Office of the Capital
Jingzhao Park	1925	Temple of Earth	
Summer Palace	1928	Summer Palace	Rehabilitation Committee for Qing Dynasty

Source: (万稚文, 2012; 石桂芳, 2016)

The common feature of parks opened in the Republican Era (see Figure 4.6) was the combination of self-entertainment and public entertainment (万稚文, 2012). They were not only public green spaces, but also recreational complexes of teahouses, restaurants, theatres, photo studios, exhibition halls, stadiums, and playgrounds(万稚文, 2012). In early modern era, parks served as places for social education, in which the government established public education facilities such as libraries, museums, and reading rooms, in an attempt to enable the public to broaden their horizons and receive education, in order to build up correct values and worldviews (石桂芳, 2016). Besides, it is also noteworthy that the construction of public cultural facilities was relatively limited in the early modern Beijing and many of the important public cultural facilities existed in the urban parks at that time (石桂芳, 2016). For example, the scholars summarised that most of the public libraries in the Republican Era were established in the parks, such as Beijing Library and Songpo Library in Beihai Park, and Popular Library in Jingzhao Park (石桂芳, 2016).

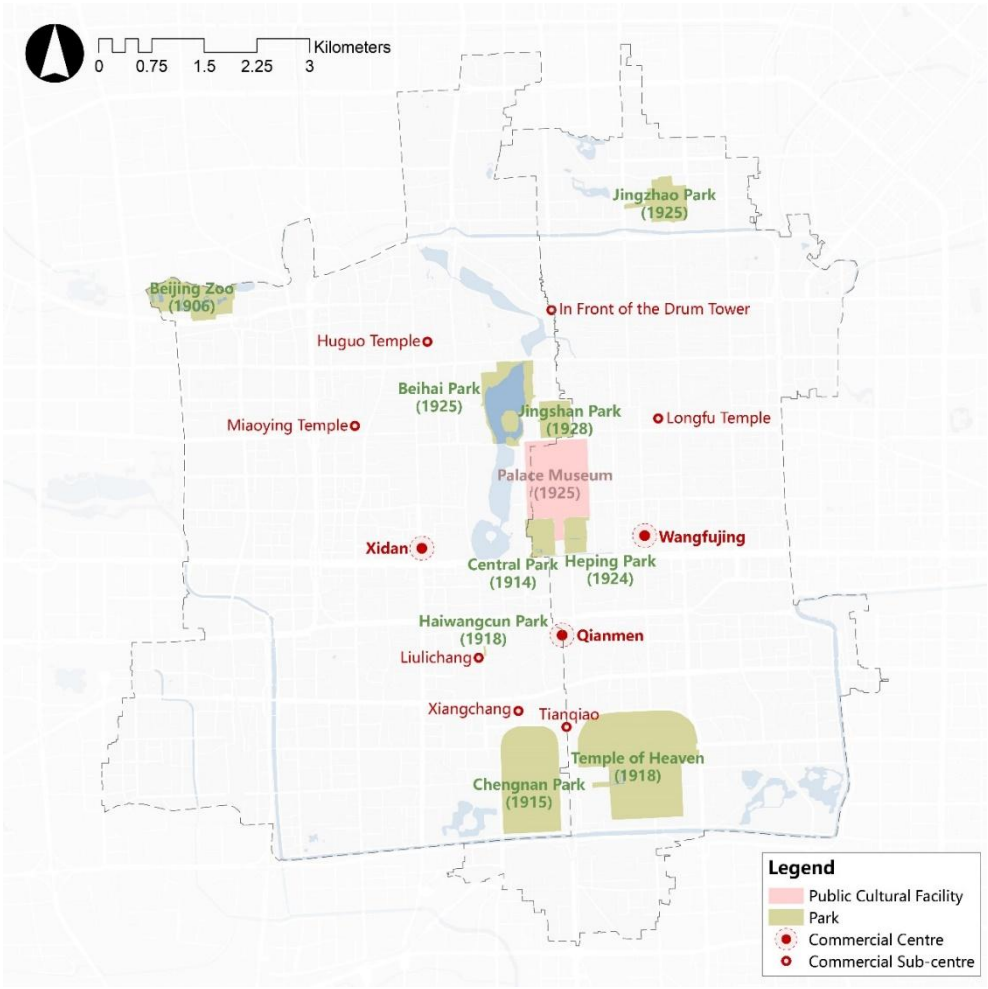


Figure 4.6 Public Spaces in the Early Modern Beijing.

Source: Author

The emergence of modern parks in Beijing changed the traditional relationships between public spaces and government (石桂芳, 2016). In the early modern Beijing, the construction and renovation of urban parks were mostly invested by the municipal government and the urban parks were also mainly controlled and managed by the government (石桂芳, 2016). The emergence of modern parks signalled the beginning of the conscious efforts by the government to propagate the country's political consciousness through the planning, design and management of public spaces (石桂芳, 2016). However, it is noteworthy that in the Republican era, nearly all the parks established a relatively strict system of entrance fees from the time of their opening and the prices were usually unaffordable to the ordinary residents in Beijing (石桂芳, 2016). We need to acknowledge that the major clientele of the parks opened during the

Republican era was not the general public, but the gentry classes (石桂芳, 2016). Overall, the opening of modern parks reflected the trend of civilising and publicizing the imperial forbidden precinct during the Republican Era, embodying the symbolic significance of political enlightenment and democratic progress in the early modern Beijing. But it is also criticised that the urban parks were generally not accessible to the wide public in Beijing and mainly served the need of the gentry at that time.

(3) During the Republican Era, the commercial centres in Beijing gradually took shape, with thriving commercial blocks becoming centres for social activities and providing residents with places to consume.

In the Republican Era, Beijing had become a developed consumer city that gathered all kinds of consumer goods, and the commercial centres in Beijing gradually formed (万稚文, 2012). The centre of public activity began to shift from temple fairs to newly-developed commercial blocks, where modern types of entertainment and recreation coexisted with the traditional ones (万稚文, 2012). Researches on the land prices in the early modern Beijing reveals that three major commercial centre had formed in Beijing by the time, namely Qianmen, Wangfujing, Xidan (王亚男, 2008). Besides, some commercial sub-centres, including the Bell and Drum Towers, Huguo temple, White Dagoba temple, Longfu Temple, Liulichang, Xiangchang and Tianqiao, which mainly served common people, also formed (王亚男, 2008; 万稚文, 2012; 边兰春, 2016). The distribution of commercial centres in the early modern Beijing can be seen in Figure 4.6.

The formation of commercial centres in the early modern Beijing were mainly driven by the following two factors. Firstly, during the republican period, a number of comprehensive modern shopping malls were built, greatly contributing to the formation of commercial centres. The comprehensive modern malls included Dong'an Market in Wangfujing, Bazaar (*Quanyechang*), First Pavilion of the Best (*Shoushan diyige*), and Qingyun Pavilion in the Qianmen-Dashilar, Tianqiao Shopping Mall in Tianqiao, New World Shopping Mall in Xiangchang, and the Houde Market in Xidan (习五一, 1993; 庞晨, 2018; 万稚文, 2012). The modern shopping malls were always accompanied by a variety of entertaining facilities including cinemas, playgrounds, and theatres, which made the commercial blocks the centres for public recreational activities at the time (万稚文, 2012). The second factor in the formation of commercial centres is the fixation and commercialisation of the traditional temple fairs, such as Longfu Temple Fair, White Dagoba Temple Fair and Changdian Temple Fair (万稚文, 2012; 边兰春, 2016). It can

be concluded that in the early modern Beijing, the prosperous commercial blocks provided venues for both modern and traditional-fashioned entertainment and became social activity centres, which served as widely accessible places for the public.

4.1.2.3 Festivals and Events

The government of the Republic of China launched the Gregorian Calendar, which replaced the Traditional Chinese Calendar and gained official status, thus creating a dichotomous pattern of "engaging the old and the new while separating the official and the civilian" in urban festivals and events (万稚文, 2012). The traditional annual celebrations based on the Traditional Chinese Calendar and the emerging festive commemorations based on the Gregorian Calendar formed bulk of urban festivals and events in the early modern Beijing (陈剑, 2014). The traditional annual festivals were on the decline while the new festivals were on the rise (陈剑, 2014).

(1) The traditional festive celebrations, represented by the temple fairs, experienced significant decline and secularisation.

Temple fairs in the early modern Beijing showed a trend of decline because of multiple historical factors in the politics, economy and culture (习五一, 1993). According to the statistics, in 1930, a total of 36 temple fairs remained in the urban and rural area of Beijing, among which the famous temple fairs included White Dagoba Temple Fair, Huguo Temple Fair, Longfu Temple Fair, Yonghegong, Dongyue Temple Fair, Baiyunguan Temple Fair and Pantaogong Temple Fair and Changdian Temple Fair (宋海波 等, 2001). After the occupation of Beijing by the Japanese invaders, the number and scale of temple fairs declined; and the temple fairs such as Dongyue Temple Fair and Chongyuan Temple Fair disappeared due to the effect of the war (习五一, 1993). By the time of the founding of People's republic of China, there were only Changdian Temple Fair, White Dagoba Temple Fair, Huguo Temple Fair and Longfu Temple Fair within the rural area in the early modern Beijing (宋海波 等, 2001).

Besides, with the development of the consumer economy in the early modern Beijing, traditional religious colour of temple fairs is increasingly fading and the comprehensive social function of temple fairs tended to tilt towards commercial businesses (习五一, 1993). For example, the five major temple fairs, namely Longfu Temple Fair, Huguo Temple Fair, White Dagoba Temple Fair, Huoshen Temple Fair and Tudi Temple Fair, ceased their incense and were transformed into purely commercial markets, while

commercial transactions continued to flourish (习五一, 1993). The date of the five major temple fairs left in the Republican Beijing was also changed to base on the Gregorian Calendar rather than the Traditional Chinese Calendar to adapt to the modern commercial rhythm (习五一, 1993). The temple fairs, with strong traditional colours, were always important in the increasingly developed commercial network in the early modern Beijing (习五一, 1993). In conclusion, in the early modern Beijing, temple fairs were transformed from the folk, religious and traditional rituals to the consumption-oriented bazaars.

(2) With the introduction of modern forms of recreation, parks, as newly opened comprehensive public spaces in Beijing, had become important carriers of emerging festivals and commemorative events.

Parks, the new type of comprehensive public open spaces, became the venues for the emerging urban festivals and commemorative events. Festivals and events held in the parks in the early modern Beijing mainly involved the following types:

① Mass gatherings with both recreational and political nature, such as park fairs, exhibition fairs, trade fairs and charity fairs: For example, every year on the Double Tenth Day, a National Day commemorative park fair would take place at the Central Park, in which the bands were performing and fireworks were set off (万稚文, 2012). Besides, the parks at that time often held charity fairs to raise funds for disaster relief (石桂芳, 2016). The Charity Fair for the Tianjin Flood Relief and the British Red Cross Garden Fair took place in Central Park in 1917; the Autumn Charity Fair for the North China Disaster was held in Central Park in 1920, and etc (石桂芳, 2016). Since 1919, Central Park also held the Reformed Labor Product Exhibitions regularly (石桂芳, 2016). While the major form of park fairs at that time were entertainment and leisure activities, most of the park fairs were also imparted with obvious political significance (石桂芳, 2016). The charity fairs and the commemorative park fairs also reflected that, organised by the government and associations, increasing number of citizens were engaged in public affairs (石桂芳, 2016).

② Academic and political speeches: In the Republican Era, many of the parks such as Jingzhao Park and Central Park were equipped with podiums, seats and gramophones to mobilise the public to attend rallies and listen to the speeches of political or academic figures (石桂芳, 2016). A number of political parties and groups, including the “Beijing Autonomy Symposium” and “Anti-smoking Memorial Association”, organised political speeches towards the public in the Central Park(石桂芳, 2016). Besides, many academic

groups such as “Chinese Cultural Association” frequently organised public speaking events and knowledge lectures in Central Park or Jingzhao Park (石桂芳, 2016).

③ Cultural events such as fine art and photography exhibitions: Water Parlor and Chunming Pavilion in Central Park were the main exhibition venues in the early modern Beijing (宋海波 等, 2001). Based on the statistics, from 1920 to 1938, there were 20-40 cultural exhibitions at Central Park every year, most of which were fine art exhibitions (宋海波 等, 2001). For example, the Association for Artistic Portraiture, organised by the students of Peking University, held its first photographic exhibition in Central Park in 1924 and the event continued once a year for five more sessions (宋海波 等, 2001).

④ Flower exhibitions: In the Republican Era, keeping and appreciating chrysanthemums became a custom in Beijing and the parks including Beijing Zoo, Central Park, Beihai Park, Chengnan Park would generally hold public chrysanthemum exhibitions regularly (石桂芳, 2016). Besides, there were also other kinds of flower exhibitions staged in Central Park such as the orchid exhibitions in spring (石桂芳, 2016). “Flower Events in Central Park (*Jiyuan Huashi*)” had already been a well-known brand at that time and attracted a lot of people every year (邓云乡, 2006).

⑤ Public sanitation campaigns: Public sanitation campaigns were a form of short-term mass campaign which combined cleaning and sweeping, sanitation exhibitions, publicity and education (王康久, 2001). In the early modern Beijing, the government organised public sanitation campaigns in the parks on a regular basis (石桂芳, 2016). For example, in May 1926, The First Congress of Sanitation Campaign was held in Central Park, which was aimed for publicity and education for sanitation and in conjunction with the city-wide cleanup campaign (石桂芳, 2016).

⑥ Sports events: At the beginning of the 20th century, the competition system of western sports was gradually introduced to Beijing and the urban parks were also the venues for important sports events (石桂芳, 2016). For example, “Beijing Sports Competition Association” was established and it organised the First North China Games at the Temple of Heaven in 1913 (石桂芳, 2016). In 1914, “Beijing Sports Competition Association” also organised the Second National Games at the Temple of Heaven (石桂芳, 2016). In addition to the emerging modern sports events, there were also a number of sports events with traditional elements staged such as Make-up Skating Fairs in Beihai Park (石桂芳, 2016). Besides, Beihai Park always staged various rowing competition events in the early modern Beijing (石桂芳, 2016).

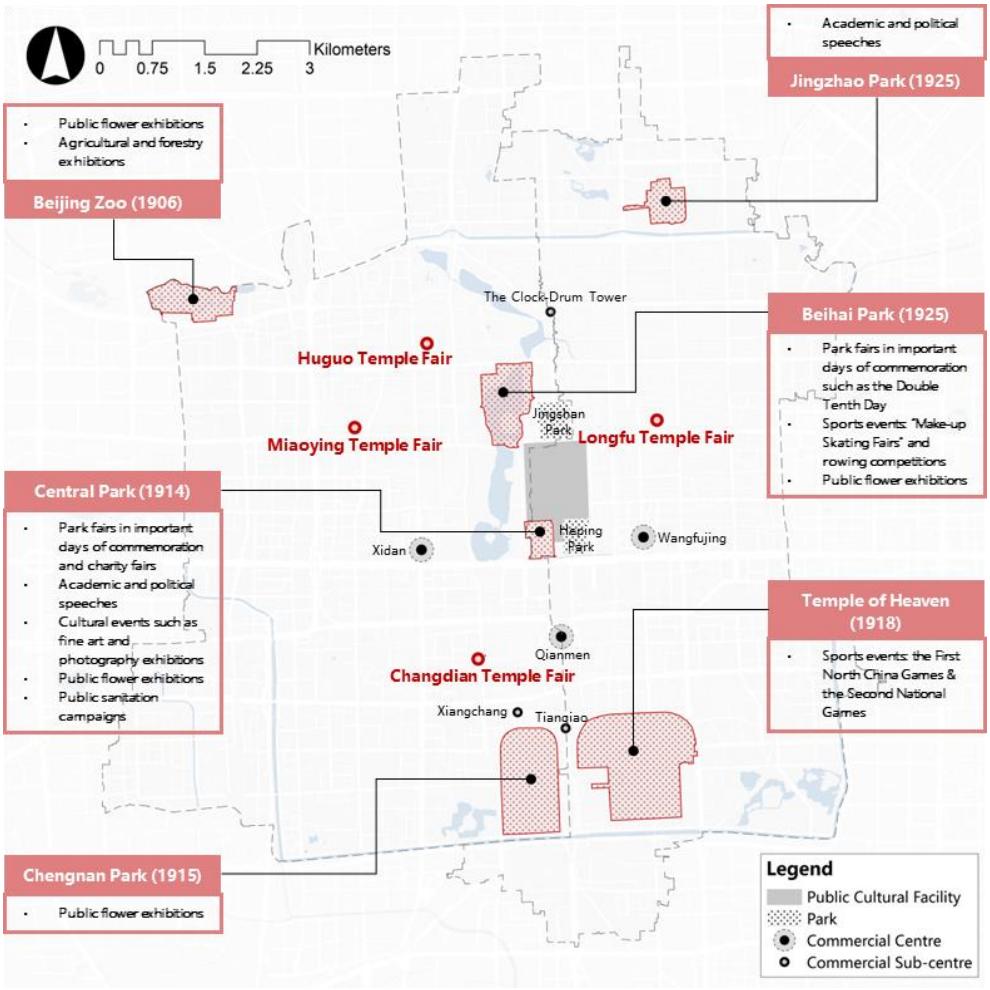


Figure 4.7 Events Staged in Prominent Public Spaces in the Early Modern Beijing.

Source: Author

Generally, the various types of recreational, political and cultural events, which integrated both traditional public activities and modern or western types of entertainment, both served the functions of political indoctrination and public education, and enriched public's enjoyment of visiting the park through a variety of cultural, recreational, sporting, and social events held on a regular or occasional basis. Besides, park admission fees were occasionally waived during the time when important festivals and events were held at parks. In summary, the newly-introduced events in public parks in early modern Beijing strengthened the public role of parks to provide a variety of recreational activities for the public, promote political awareness, and engage urban residents into public affairs. Figure 4.7 reflects the basic information on festivals and events organised in the prominent public spaces during the Republican Era.

4.1.2.4 Summary

Overall, no matter in the aspect of public spaces, or in the aspect of festivals and events, early modern Beijing presented a dichotomous pattern of "engaging while in the same time separating the old and the new, as well as the gentries and the commons" (陈剑, 2014). The fixation and secularisation of traditional temple fairs and the development of commercial blocks drove the formation of commercial centres and the prosperity of consumptive economy in Beijing. Besides, the transformation from the imperial domains to the public parks revealed the initial formation of bourgeois public sphere. In the Republican Era, instead of simply suspecting and restricting public spaces and public life, the municipal government in Beijing positively intervened in the planning, design, operation, and management of public spaces to realise diverse public functions, including political indoctrination, cultural education, entertainment and leisure, and etc, which were significantly strengthened by staging various types of festivals and events in the parks. However, the parks in the early modern Beijing were generally inaccessible to the wide public since they required relatively expensive entry fees most of the time and the major places for the recreational activities for the vast majority of the common residents in early modern Beijing were still the traditional temples and temple fairs. The prominent event places in the early Beijing involved the remaining traditional temples such as Longfu Temple and White Dagoba Temple, Huguo Temple, commercial spaces such as Liulichang, and the significant parks that were transformed from the previous imperial altars, such as the Central Park, Beihai Park, Jingzhao Park and Temple of Heaven.

4.1.3 The Socialist City

After the founding of People's Republic of China in 1949, the newly-established government decided to rebuild Beijing, the capital of the newborn socialist country, as models of socialist organisation and ideology (Gaubatz, 1999). Beijing was to be transformed from the consumer city to the producer capital and a new stress was placed on rapid industrial development which had far-reaching ramifications for the form of the city and the reorganisation of urban social life (Gaubatz, 1998, 1999).

4.1.3.1 Urban Politics

(1) After the founding of People's Republic of China, Beijing was reconstructed and expanded in accordance with the goals and principles of 'socialist city'. The

general policy for capital construction was: "To serve the central government, to serve production, and to serve the working people".

The first comprehensive and normative master plan of Beijing after the founding of People's Republic of China, <*The Draft Plan for the Reconstruction and Expansion of Beijing*> published in 1953, established the guiding ideology of the capital's planning, that is Beijing was to be reconstructed and expanded in accordance with the goals and principles of "socialist city" (李浩, 2021). The 1953 edition of urban master plan of Beijing stated that the general policy for capital construction was: "To serve the central government, to serve production, and to serve the working people"; and with regard to the nature of the city, it proposed that Beijing should become the political, economic and cultural centre of China, and in particular, it should be built into a strong industrial base and the centre of technological science in China (李浩, 2021). The general policy and the nature of Beijing guided the urban planning and construction in Beijing and shaped the fundamental character of public spaces and public life in the socialist Beijing.

(2) The guiding principle for the cultural provision in Beijing was 'popularisation first', emphasizing satisfying the basic needs of working people and failing to respond to Beijing's strategic positioning as the national cultural centre.

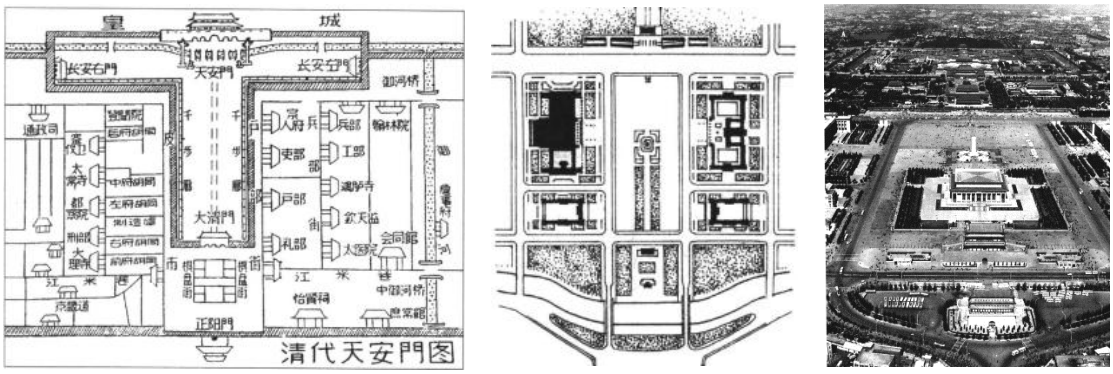
For a long time after the founding of the People's Republic of China, Beijing's urban construction was based on the idea of "transforming Beijing from a consumer city to an industrialised city" and the cultural sector always emphasized public welfare, focusing on meeting the basic cultural needs of Beijing's residents (黄鹤 等, 2022). In January 1949, the Literary and Artistic Woking Committee of Beijing Municipal Committee of the Communist Party of China was established to unify and lead the cultural and artistic work (宋海波 等, 2001). After the liberation of Beijing, the Literacy and Artistic Working Committee of Beijing established the guiding principle for the cultural provision in Beijing as "popularisation first", indicating that cultural provision should be popularised to urban workers, suburban farmers, the People's Liberation Army and government officials, as well as students in universities and middle schools (宋海波 等, 2001).

Planners in Beijing summarised the major characteristics and problems of urban construction in the socialist Beijing; and declared that during the time from 1949 to 1982, the urban construction of Beijing emphasised economy over culture, production, heavy industry over light industry, failing to respond to Beijing's strategic positioning as the national cultural centre (北京市规划委员会 等, 2009).

4.1.3.2 Urban Public Spaces

(1) Prominent projects such as the renovation of Tian'anmen Square and Chang'an Avenue as well as the construction of large-scale public cultural facilities enhanced Beijing's image as a socialist capital.

In 1949, the People's Republic of China was established and the Founding Ceremony was held at Tian'anmen Square, after which, several important renovations and constructions were carried out in Tian'anmen Square, Chang'an Street and the surrounding complexes (关肇邺, 2018). In order to adapt to the needs of large scale mass events, people first demolished the right and left gates of Chang'an and the palace walls around the T-shaped square (关肇邺, 2018). The construction of Monument to the People's Heroes officially started in 1952 and was completed in May 1958 (赵知敬 等, 2010). In 1958, the central government of China decided to expand Tian'anmen Square (the plan can be seen in Figure 4.8 b) (董光器, 2006; 关肇邺, 2018). Immediately after, the remnants of the dilapidated buildings of old central government offices surrounding the previous square and Tian'anmen Square was expanded to the east-west width of 500 meters and the north-south length of 860 meters, making it the largest square in terms of scale in the world (赵知敬 等, 2010; 关肇邺, 2018). In 1959, the Great Hall of the People, and the Revolutionary History Museum (National Museum) were built on both sides of Tian'anmen Square (赵知敬 等, 2010). The inauguration of Chairman Mao Memorial Hall in 1978 marked the complete implementation of the nearly 30 years of planning and construction of Tian'anmen Square (see Figure 4.8 c) (赵知敬 等, 2010).



a) Tian'anmen in Qing Dynasty　b) Plan of Tian'anmen Square in 1958　g) Tian'anmen Square in 1978

Figure 4.8 Planning and Construction of Tian'anmen Square.

Source: (董光器, 2006)

The expansion of Chang'an Avenue, together with the construction of Tian'anmen Square, was places at the forefront of socialist Beijing's urban construction efforts (董光器, 2006). In 1956, under the guidance of the Soviet expert group, the plan of Chang'an Avenue was developed and the planning scope of Chang'an Avenue was extended to Jianguo Gate and Fuxing Gate (董光器, 2006). In 1964, experts from various departments had a more in-depth discussion on the planning of Chang'an Avenue, and preliminarily determined issues such as the width of Chang'an Avenue, the locations of major public cultural facilities, and the style of buildings on both sides (see Figure 4.9) (董光器, 2006). Chang'an Avenue has become a thoroughfare artery running east to west through Beijing with a planned red line width of 130m and a roadway width of 50m (赵知敬 等, 2010). Chang'an Avenue is a "solemn, beautiful and modern" street, known as "First Street in China", on both sides of which national office institutions, important public facilities and prominent commercial districts were arranged (赵知敬 等, 2010).



Figure 4.9 Comprehensive Planning on Chang'an Avenue in 1964.

Source: (董光器, 2006)

The 1950s and the 1960s also marked the first high point in the construction of public cultural facilities in Beijing (朱明德, 2004). A series of far-reaching public cultural facilities, including the "Top Ten National Day Projects", Beijing Working People's Cultural Palace (*Taimiao*), Capital Theatre, and National Art Museum of China, were all built during this period (顾宗培, 2012). "Top Ten National Day Projects" included facilities such as the Great Hall of the People, the Revolutionary History Museum (National Museum), Beijing Workers Stadium, and so on(董光器, 2006). The construction of "Top Ten National Day Projects" have important political meanings, indicating that the people are the masters of China and reflecting the great unity of people from all walks of life (董光器, 2006). The construction of public cultural facilities in the

socialist Beijing focused on museums and exhibition halls and formed a cluster centred around Tian'anmen Square and Chang'an Avenues (see Figure 4.10) (杨云鹏 等, 2009).

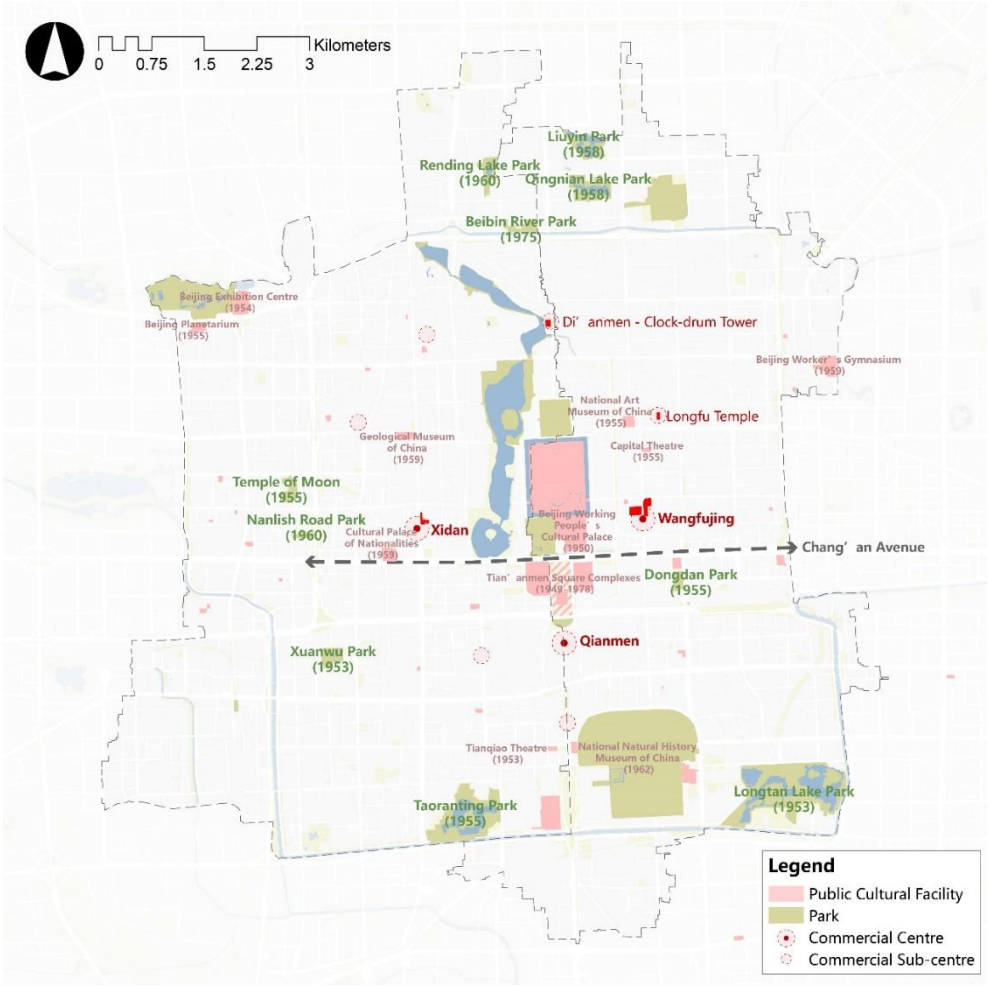


Figure 4.10 Public Spaces in Socialist Beijing.

Source: Author

(2) Beijing Municipal Government implemented the guiding policies of 'popularisation first', built and opened up a number of 'cultural and recreation parks' by using sites unsuitable for urban construction. A coherent and complete green space system, however, failed to form.

In the context of the general policy for capital construction as "To serve the central government, to serve production, and to serve the working people", Beijing Municipal Government implemented the gardening policy of "universal greening, partial improvement" and "popularisation first, improvement later" (徐德权, 2000). There was a significant growth in the construction of urban parks and green open spaces in socialist

Beijing, with the area of public green space increasing by 2.4 times compared to 1949 (徐德权, 2000; 边兰春, 2016). There were three key points in urban greening in Socialist Beijing: 1) to convert sites unsuitable for urban construction such as kiln pits, depressions, reed ponds, historical sites and etc., into artificial lates or parks; 2) each district had district parks and large or small public green spaces; 3) the greening and beautification of the city should be combined with production, i.e., city parks were also regarded as a kind of production bases (徐文慧, 2006). In the socialist phase, a number of parks on the municipal level or the district level including Taoranting Park, Longtan Lake Park, Youth Lake Park, and Liuyin Park were built; but on the contrary, the greening principle of transforming sites unsuitable for urban construction into parks and green spaces was likely to result in an uneven distribution of parks and green spaces, and was therefore insufficient to form a coherent green space system (see Figure 4.10) (徐文慧, 2006).

The planning, design, management and operation of parks in Socialist Beijing largely followed the Soviet concept and principle of "cultural and recreation parks" (徐文慧, 2006). The "cultural and recreation parks" emphasised that socialist parks, by their very nature, existed first and foremost as the cultural and educational institutions rather than mere leisure sites (杜安, 2023). The "cultural and recreation park" was a new type of institution that combined political education with the rehabilitation and recuperation of working people by utilising beautiful natural landscapes (杜安, 2023). The parks in the socialist Beijing were therefore characterised by the following aspects of "cultural and recreation parks" :1) "cultural and recreational parks" were public facilities of the state, and the cultural recreational park administration was established in the parks to organise cultural, recreational, sports, educational and political awareness-raising events; 2) the parks would be developed into large-scale parks that could accommodate hundreds of thousands of visitors and adapt to the requirements of visitors by utilising the natural landscape and planning a large area of green space in order to facilitate people to engage in public or collective activities; 3) a large number of activity facilities and squares for children were established in the parks for the benefit of children's cultural education and physical health care; 4) the planning and design of parks should follow the planning principle of "functional zoning", and the park can be generally divided into areas of cultural education, public facilities, sports, children's play, quiet rest, management facilities, and so on (徐文慧, 2006).

(3) Commercial spaces in Beijing developed to some extent from the Republican base, but the basic pattern did not change significantly.

In the socialist Beijing, commercial activities continued to be strengthened, but the basic pattern of commercial distribution in the Capital Functional Core Area did not change significantly (see Figure 4.10) (边兰春, 2016). Wangfujing, Xidan, and Qianmen were still the most important commercial centres. In 1955, Beijing Department Store was built in Wangfujing and it was the first large-scale department store built in Beijing after the founding of the People's republic of China (赵知敬 等, 2010). In 1956, hundreds of individual merchants in the old Xidan Shopping Malls No.1 to No.6 were taken over and transformed, successfully realising public-private partnership; and Xidan Department Store was formally established (庞晨, 2018). In 1950s, the successive opening of People's Market in Dongsi and the Di'anmen Department Store also contributed to the further prosperity of commercial activities (周凯 等, 2020; 涂瀚文, 2023).

4.1.3.3 Festivals and Events

(1) Traditional events including temple fairs completely disappeared.

After the founding of People's Republic of China, the Huguo Temple Fair, Longfu Temple Fair, White Dagoba Temple Fair and Changdian Temple Fair had continued for a while (宋海波 等, 2001). In 1950s, due to urban renewal and other reasons, the Huguo Temple Fair, Longfu Temple Fair and White Dagoba Temple Fair were cancelled (宋海波 等, 2001). The Changdian Temple Fair continued into 1960s. In the Spring Festival in 1963, the large scale of the Temple Fair in which over a million people participated took place on Hepingmen Street that were crowded with people and snacks (宋海波 等, 2001). Since 1964, because of the traffic problems within the urban area, the Changdian Temple Fair was also cancelled (宋海波 等, 2001). During the Cultural Revolution (1966-1976), traditional festivals and events represented by temple fairs were labelled as "feudal dross" and completely disappeared in socialist Beijing (宋海波 等, 2001).

(2) Large-scale mass events developed and most of these large-scale mass events were endowed with the brand-new and distinctive 'socialist' characteristics.

After liberation, as the capital of People's Republic of China, Beijing strengthened the spirits of the era and enhanced the image of the socialist capital by organising large-scale cultural and sports events for the masses (宋海波 等, 2001). At this stage, the mass cultural events needed to meet the requirements of "celebrations for the whole nation and

all the people"; and the scale of events for the mass were generally large, with the number of participants always reaching more than 10,000 (宋海波 等, 2001). Those events were mostly combined with important commemorative days and festivals (National Day and International Labour Day/May Day) and their major functions was to satisfy the cultural, recreation and sports needs of the wide public and to display the spirit of the working people's active participation in the construction of the socialist country (宋海波 等, 2001; 倪天祚, 2010). The large-scale mass events are categorised into the following three types:

① Mass processions and parades, festive park fairs, and galas to celebrate International Labour Day/May Day and National Day:

Since 1949, mass processions and parades were held every year on May Day and National Day on Chang'an Avenue and other major streets in Beijing (周静, 2008). After 1960, the mass processions and parades on May Day were replaced by the festive park fairs; and after 1971, the mass processions and parades on the National Day were also replaced by the festive park fairs (宋海波 等, 2001). From 1949 to 1971, there were a total of 10 times of mass processions on May Day and 22 times of mass processions on National Day (宋海波 等, 2001). In each mass procession and parade, between 100,000 and 500,000 people participated and there were independent sports as well as literature and art brigades in the processions (宋海波 等, 2001). The brigades of literature and art organised experts to establish an artistic committee in accordance with the overall design requirements of the parades and carefully designed, choreographed and rehearsed the performances and programmes in the procession (see Figure 4.11) (宋海波 等, 2001). In 1955, the brigades of literature and art began to incorporate "colourful vehicles" (various forms of performance vehicles) into the processions (宋海波 等, 2001).



Figure 4.11 Mass Procession on May Day in 1956.

Source: (宋东泽, 2014)

Since the Founding Ceremony in 1949, it had become the custom to hold a gala in Tian'anmen Square in the evening after the day time mass procession on the International Labour Day and National Day (宋海波 等, 2001). From 1949 to 1978, there were a total of 39 times of gala staged in Tian'anmen Square: 18 times on the International Labour Day and 21 times on the National Day (宋海波 等, 2001). Since 1955, in the outskirts of the city and the major units, multiple events such as movie screenings, dance parties, and cultural performances, were scattered in the respective areas (宋海波 等, 2001). Besides, there would be open-air movie screenings at Dongdan and Xidan when the gala took place in Tian'anmen Square to attract people nearby and ease the pressure of crowded Tian'anmen Square. Group dancing, watching fireworks and mass performances were the major activity programmes in the gala staged in Tian'anmen Square (宋海波 等, 2001).

In the 1960s, the festive park fairs on May Day and National Day took place initially in the Beijing Working People's Cultural Palace (宋海波 等, 2001). Afterwards, the festive park fairs were gradually expanded to the eight major parks in the city (Zhongshan Park, Beijing Working People's Cultural Palace, Beihai Park, Temple of Heaven, Taoranting Park, Temple of Sun and Summer Palace) (倪天祚, 2010). During the fairs, each park would establish several temporal stages and incorporate various scales of amusements, dances, chess, sports activities, and so on (宋海波 等, 2001).

② Other cultural events including summer open-air cultural events, artistic performances, exhibitions for fine arts and photography, and etc.:

Beijing residents had the habit of enjoying the cool outdoor public life on summer evenings, so summer open-air cultural events were popular important among Beijing's cultural events in the socialist phase (宋海波 等, 2001). In 1954, the Municipal Youth League Committee, the Municipal Federation of Trade Unions, and the Municipal Administration of Cultural Affairs, organised summer music and dance sessions 1-2 times a week in the Beijing Working People's Cultural Palace and Zhongshan Park (宋海波 等, 2001). In 1958, Beijing Working People's Cultural Palace staged the Summer Cooling Session, which had professional and amateur groups performing Beijing opera, singing and dancing programmes, and incorporated open-air film screenings, dancing parties, ball games, chess tournaments and riddle competitions (宋海波 等, 2001). The Summer Cooling Session was held every Saturday from May to October and would attract tens of thousands of people each time (宋海波 等, 2001). From then on, the session was held every summer until 1965 and it was very popular with the wide public (宋海波 等, 2001).

Besides, it is also recorded that some exhibitions for fine arts and photography, such as Beijing Workers' Art Works Exhibition, Beijing Mass Amateur Art Exhibition and etc., were also staged in public spaces such as Zhongshan Park, Beihai Park and Beijing Working People's Cultural Palace (宋海波 等, 2001).

③ Mass sports events:

After the founding of the People's Republic of China, great emphasis was placed on public sports, thereby enhancing its integration into people's daily lives; and mass sports events were carried out extensively in Beijing. One of the most representative mass sports events is the Round-city Race in Beijing. In 1956, the "Victory Cup" Round-city Race, the first round-city race in China was held in Beijing (郑航, 2023). The "Victory Cup" Round-city Race was jointly organised by media organisations including People's Daily, Guangming Daily, China Youth Daily and New Sports Magazine and the event was carried out with strong publicity (郑航, 2023). 1450 participants took part in the first round-city race and the route started from Tian'anmen Square, via Xidan, Ping'anli, Zhangzizhong Road, Dongdan, and back to Tian'anmen Square, with a total length of 13km (郑航, 2023). As the Round-city Race events was routinely held during the Spring Festival every year, it gradually became a traditional mass sports event (郑航, 2023). The Spring Festival Round-city Race always started from Tian'anmen Square, and returned to Tian'anmen Square via city roads in a circular route, the length of which was usually between 10km and 13km (see Figure 4.12) (郑航, 2023). Participation in the Spring Festival Round-city Race gradually increased, rising to more than 7100 by 1965 (郑航, 2023). The event was both a political arena for demonstrating the spirit and ideology of the revolution and a space for group cohesion that promoted collectivism, strengthened people's solidarity and shaped the spirit of the revolution (郑航, 2023).



Figure 4.12 The Spring Festival Round-city Race in Beijing in 1976.

Source: Chinese Spring Festival (1975~2014). Ningxia Pictorial, 2019, 1, 88-93.

Figure 4.13 reflects the basic information on festivals and events organised in the prominent public spaces in the Socialist Beijing.

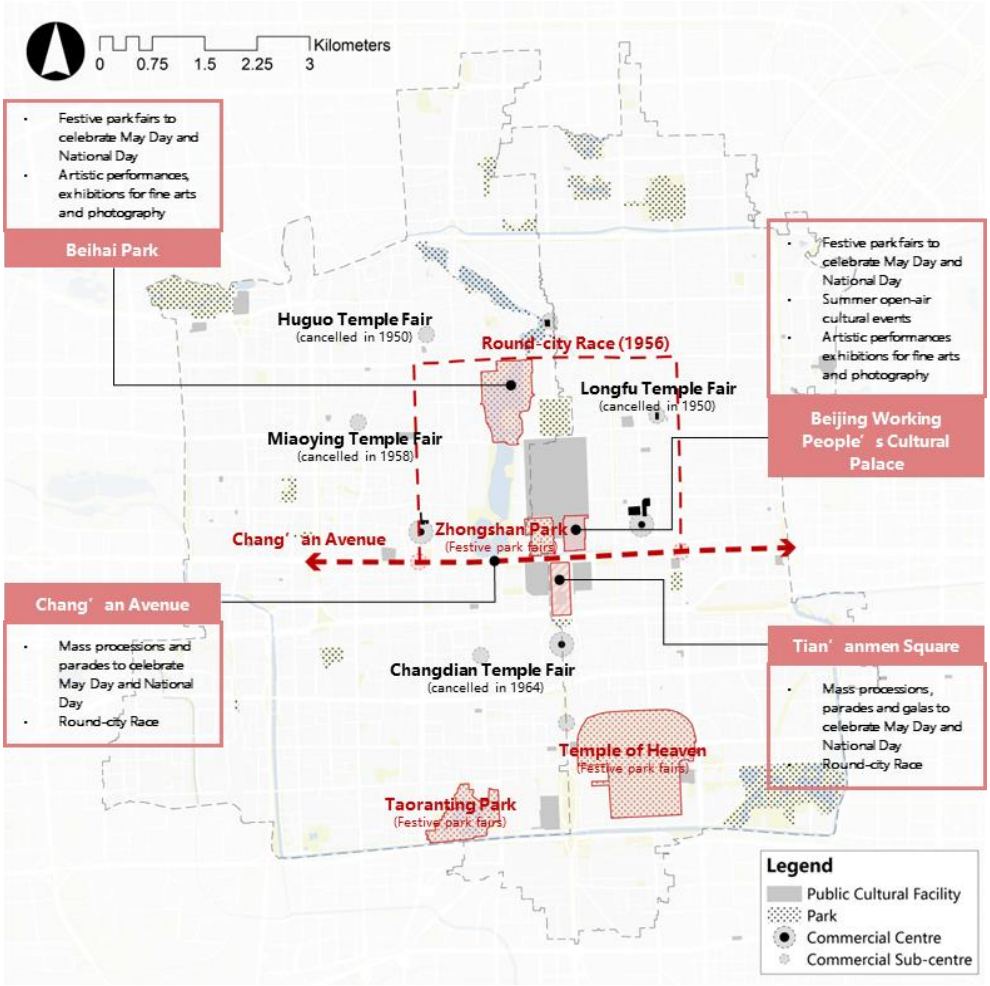


Figure 4.13 Events Staged in Prominent Public Spaces in the Socialist Beijing

Source: Author

4.1.3.4 Summary

After the founding of People's Republic of China, Beijing, as the capital of the newborn socialist country, was reconstructed and expanded as models of socialist organisation and ideology. The general policy for capital construction was: "To serve the central government, to serve production, and to serve the working people" and the guiding principle for the cultural provision was 'popularisation first', emphasising satisfying the basic needs of working people and failing to respond to Beijing's strategic positioning as the national cultural centre. Prominent projects such as the planning and construction of Tian'anmen Square and Chang'an Avenue as well as the construction of large-scale

public cultural facilities enhanced Beijing's image as a socialist capital and "cultural recreational parks" built on the sites unsuitable for urban construction shaped the public spaces in socialist Beijing. Under this circumstance, the traditional festival and events were gradually cancelled in the urban renewal after the founding of People's Republic of China. The large-scale mass events, including mass processions and parades, festive park fairs, and galas to celebrate International Labour Day/May Day and National Day, cultural events including summer open-air cultural events, artistic performances, and exhibitions for fine arts and photography, and mass sports events, gradually developed, most of which were endowed with the brand-new and distinctive 'socialist' characteristics. Both the public spaces and the urban festive events in the socialist Beijing followed the principle of "popularisation first" and aimed to satisfy the basic needs of people from all walks of life, which acted as the political arena for demonstrating the socialist spirit and ideology and the space for group cohesion, strengthened people's solidarity and shaped the spirit of the revolution. The prominent event places in the socialist Beijing involved Tian'anmen Square, Beijing Working People's Cultural Palace, and important parks such as Zhongshan Park, Beihai Park, Temple of Heaven and Taoranting Park.

4.1.4 The Modern City

After the reform and opening-up, Beijing's city development should be in line with its status as the capital and the situation of accelerated reform and opening up, and should be coordinated with the economic construction, so as to improve the quality of people's lives and meet the growing demands of the people's material and cultural life (北京市规划委员会 等, 2009). At this stage, the Beijing Municipal Government recognised the problem of socialist Beijing's insufficient understanding of and response to Beijing's role as the nationwide "cultural centre"; and through the improvement of its cultural supply and the development of cultural undertakings, Beijing was able to play its major function as the cultural centre of the country properly (黄鹤 等, 2022).

4.1.4.1 Urban Politics

(1) After the Reform and Opening-up, Beijing's urban construction shifted towards focus on economic construction.

After the Reform and Opening-up, Beijing experienced a rapid modernisation process. The construction of public spaces in Beijing underwent significant changes,

and the rapid economic development was the prerequisite for the changes (张景秋, 2004). <*Beijing City Master Plan (1991-2010)*> published in 1992 declared the guiding ideology and principles of urban construction in the modern Beijing, that is "Based on the strategic goal of China's modernisation and Beijing's strategic plan to accelerate the pace of reform and opening-up and to promote economic development, the city will further optimise its urban layout, strengthen the functions of the capital, accelerate urban modernisation, promote a more prosperous economy suitable for the features of the capital, as well as improve the lives of urban and rural residents and the quality of the environment, in order to strive for the construction of Beijing into an economically advanced, highly civilised and modernised international city" (北京市规划委员会 等, 2009).

(2) During this period, the development of cultural undertakings was the main aspect of urban cultural construction. Beijing's main functions as the political and cultural centre of the nation were brought into normal play.

It was widely criticised that, the urban construction in socialist Beijing emphasised economy over culture, production over life, heavy industry over light industry, failing to respond to Beijing's strategic positioning as the national cultural centre (北京市规划委员会 等, 2009). The cultural function of Beijing was to some extent neglected. In order to make up for the various problems caused by the neglect of cultural construction at the previous stage, several versions of Beijing's master plans after the reform and opening-up emphasised Beijing's strategic positioning as the nation's political and cultural centre and reaffirmed that Beijing's various undertakings must fully reflect its strategic positioning, and serve the requirements of Beijing as a national political and cultural centre (北京市规划委员会, 2006). In the phase of rapid modernisation in Beijing, through controlling the scale of heavy industry, adjusting the industrial structure, improving the provision of cultural facilities and public spaces such as parks, and strengthening the conservation of the style and features of the ancient capital, Beijing became able to properly perform its major functions as the cultural centre of the nation (北京市规划委员会, 2006). The development of cultural undertakings was the major orientation of Beijing's cultural functions during the phase (黄鹤 等, 2022). The focus of cultural work in the modern Beijing was reflected in the continuous improvement of the supply network of public cultural spaces such as public cultural facilities, parks and green spaces, as well as the preliminary formulation of the scope and standards of historical and cultural conservation work (黄鹤 等, 2022).

4.1.4.2 Urban Public Spaces

(1) The supply network of public cultural services was gradually improving. The deficiency of the construction of public cultural spaces at the district level and below was partially made up.

During the "Seventh Five-year Plan" and "Eighth Five-year plan" periods, the construction of public cultural facilities in Beijing reached a small climax, with the Municipal Party Committee and Government concentrating their efforts on the allocation of public cultural facilities at the district and county levels and constructing district and county public libraries, cultural activity centres, theatres and cinemas (朱明德, 2004). During the "Ninth Five-year Plan" period, Beijing Municipal Government continued increasing investment in the construction of cultural facilities and at the same time, in order to accommodate the diversification of people's cultural life, a large number of outdoor squares and community cultural and sports venues were constructed (朱明德, 2004). In addition, during this period, a number of traditional temples, altars and other cultural relics protection units were repaired, renovated and opened up to establish museums on the municipal level or district level, combining historical and cultural conservation with public cultural supply (舒小峰 等, 2015). Representative examples of such museums included Beijing Ancient Architecture Museum (renovated from Temple of Agriculture, opened in 1991), Beijing Ancient Coin Exhibition Hall (renovated from Desheng Gate Archery Tower, opened in 1993), and Beijing Opera Museum (renovated form Huguang Guild Hall, opened in 1997) (舒小峰 等, 2015). After the development of the Seventh, Eighth and Ninth Five-year plans, Beijing's supply network of public cultural facilities was gradually perfected, with its structure rationalised and its functions increasingly complete (朱明德, 2004). The cultural service provision in Beijing was generally in a leading position in China, able to better meet the needs of the capital's socio-economic development, satisfy the people's ever-growing cultural needs and play the function as the cultural centre (朱明德, 2004). At this stage, the spatial layout pattern of the public cultural facilities was basically formed (see Figure 4.14); that is, on the one hand, they were expanded along the city's major roads (the Second Ring Road, Ping'an Avenue and etc.) to the periphery; on the other hand, the phenomenon of north-south city differentiation became more obvious, and the distribution of cultural facilities in the southern part of the city was relatively lacking (张景秋, 2004; 黄鹤 等, 2022).

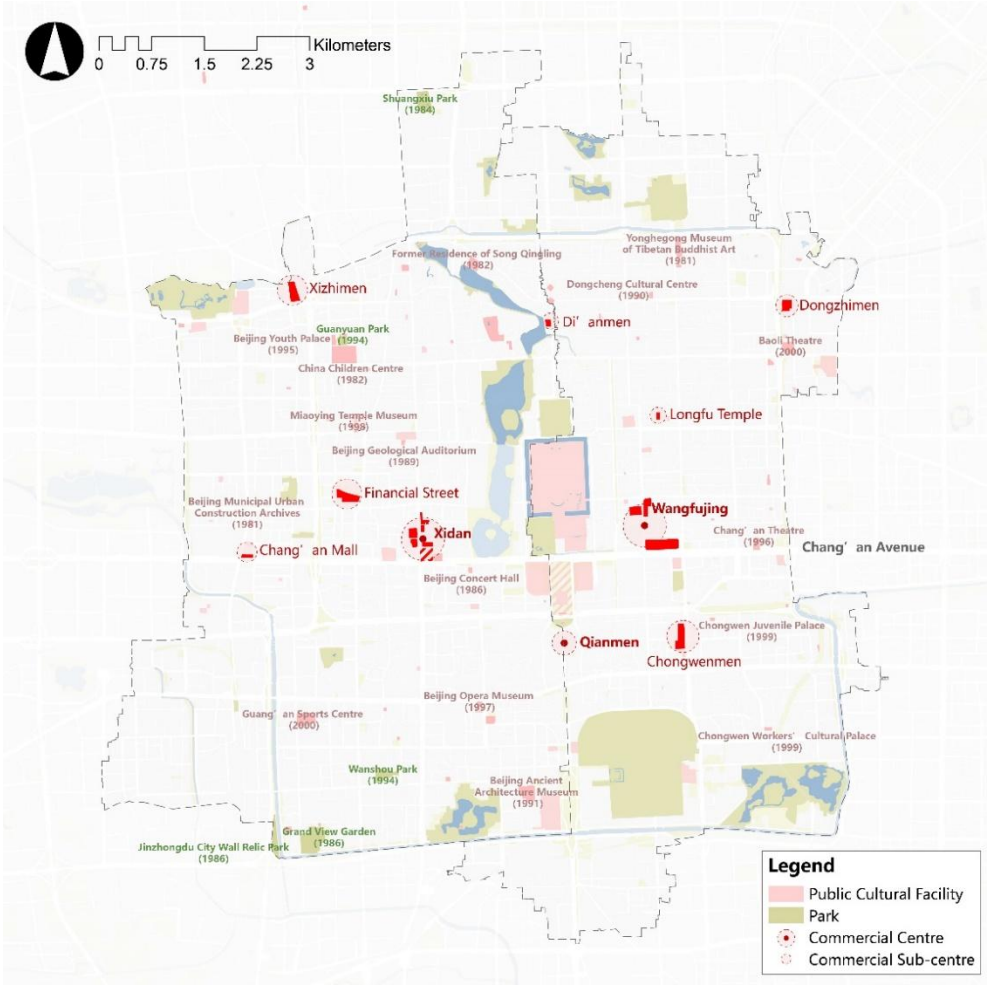


Figure 4.14 Public Spaces in Capital Functional Core Area of Modern Beijing.

Source: Author

During this period, the construction of parks was focused on bridging the "historical gap", reviewing the distribution of parks, repairing old parks and ancient temples, and opening a large number of parks with a scale of tens or several hectares (徐文慧, 2006). And the parks on the district level and the community level were the most common types of urban parks (徐文慧, 2006). The accelerated pace of park construction in the modern Beijing largely benefited from the implementation of a three-level management system for parks which incorporated the city level, district level and subdistrict level (Jiedao) (徐文慧, 2006). All of the parks were on the district level or subdistrict level (Jiedao), with the exception of the 11 municipal parks that continued to be managed and maintained by Beijing Municipal Forestry and Parks Bureau (Office of Beijing Greening Commission) and the Olympic Forest Park on the nation level (徐文慧, 2006).

The provision of public cultural facilities and parks in modern Beijing had a common feature, namely, the adoption of multiple forms of construction including the "military and civilian co-construction", "pooling of funds for joint construction", "civilian operation with government assistance", and the supply in the levels of municipalities, districts, sub-districts (Jiedao), and enterprises and institutions (徐德权, 2000). For example, the construction investment of the Grand View Garden mainly came from the China Television Drama Production Centre's crew set production funds and social fund-raising; and through the rolling investment method of opening up while building and investing while receiving income, all investments were recovered within 5 years without using financial appropriations from the government (林福临 等, 1992). The multi-level and multi-channel construction of public cultural facilities and parks led to the gradual improvement of Beijing's urban public cultural service supply network (徐德权, 2000).

(2) With the expansion of the city and the development of large modern commercial buildings across Beijing, the competition of commercial spaces became increasingly fierce, resulting in significant changes in commercial patterns in Beijing.

With the deepening of reform and opening-up, the commercial activity distribution pattern in Capital Functional Core Area of Beijing changed significantly (董光器, 2001). In the Financial Street, Chongwenmen, Xizhimen, Dongzhimen, and other places, modern large-scale commercial buildings appeared successively, accompanied by the emergence of new types of public open spaces (see Figure 4.14). In addition, established commercial centres such as Wangfujing, Xidan and Longfu Temple, also tried to maintain their commercial vitality and competitiveness through the renovation and construction of large-scale modern shopping malls, including the construction of Longfu Building (1988) and the Huawei Building (1991) as well as the renovation of Xidan Shopping Mall (1994-1995) and Dong'an Market (1992-1998) (董光器, 2001; 庞晨, 2018; 周凯 等, 2020).

The expansion of modern Beijing and the successive emergence of large-scale modern shopping malls led to significant changes in commercial patterns in Beijing. Firstly, Beijing's shopping malls began to appear the phenomenon of oversupply (董光器, 2001). By the end of 20th century, there had been more than 60 modern shopping malls in Beijing that had annual sales of more than 100 million yuan; and the retail sales of the shopping malls had accounted for nearly 20% of the city's total retail sales, which was over two times more than that of developed countries (董光器, 2001). Besides, commercial building closures began to occur (董光器, 2001). Secondly, Beijing's

traditional commercial centres, including Wangfujing, Qianmen and Longfu Temple, were faced with increasingly severe competitive pressure and development crisis. On August 12th, 1993, a huge fire occurred in Longfu Building, resulting in a direct economic loss of about 21 million yuan, and then the glory of Longfu Building came to a halt (see Figure 4.15 a) (周凯 等, 2020). Qianmen Street was also faced with the loss of historical features, the deterioration of architectural quality and the overloading of infrastructures (see Figure 4.15 b) (王世仁 等, 2009). Wangfujing Pedestrian Street appeared to be lagging behind the newly-built modern commercial buildings; and in the increasingly fierce competition, a large number of customers were intercepted (董光器, 2001).



a) Longfu Building in 1993

b) Qianmen Street in 1994

Figure 4.15 Commercial Centres in Modern Beijing.

Source: (周凯 等, 2020; 王世仁 等, 2009)

(3) The scope and standards of historic-cultural conservation work were formulated and the concept of 'historical and cultural conservation zone' was proposed for the first time.

After the reform and opening-up, the government paid increasing attention to the historic-cultural conservation work in Beijing (顾宗培, 2012). In 1981, <*Administrative Measures for the Conservation of Cultural Relics in Beijing*> was published (顾宗培, 2012). In 1982, Beijing was approved and announced by the State Council as one of the first batch of National Historic-cultural Cities (顾宗培, 2012). In 1987, <*Regulations on the Management of Conservation Scope and Construction Control Zone of Cultural Relic Conservation Units in Beijing*> was published, which extended the scope of conservation from the ancient buildings to the overall conservation of their surrounding environments, providing basic norms for urban heritage conservation (顾宗培, 2012; 黄鹤 等, 2022). In 1992, <*Beijing City Master Plan (1991-2010)*> was published, which argued that historic-cultural conservation areas were an important part of the historic-cultural city,

identified the list of 25 historic-cultural conservation areas and proposed 10 basic requirements for the overall conservation of the Beijing Old City (黄鹤 等, 2022). The delineation of historic-cultural conservation areas in 1999, 2002 and 2004 marked the maturity of the conservation of historic-cultural blocks, and established the foundation for the subsequent practices of protecting historic-cultural blocks in the Old City (顾宗培, 2012). The historic-cultural conservation areas identified in the <*Beijing City Master Plan (2004-2020)*> included South Chang Street, North Chang Street, Xihuamen Street, Nanchizi, Beichizi, Donghuamen Street, Wenjin Street, Jingshan Front Street, Jingshan East Street, Jingshan West Street, Zhishanmen Street, Jingshan Back Street, Inner Street of Di'anmen, Wusi Street, Shichahai, Nanluogu Alley, Guozijian, Inner Street of Fuchengmen, Xisi, Dongsi, Dongjiaoming Alley, Dashilar, East Liulichang, West Liulichang, Xianyukou, Imperial City, Beiluogu Alley, North of Zhangzizhong Road, South of Zhangzizhong Road, Fayuan Temple, Xintaicang, South of Dongsi, South of Naoshikou, and East of Caishikou (see Figure 4.16) (北京市人民政府, 2005).

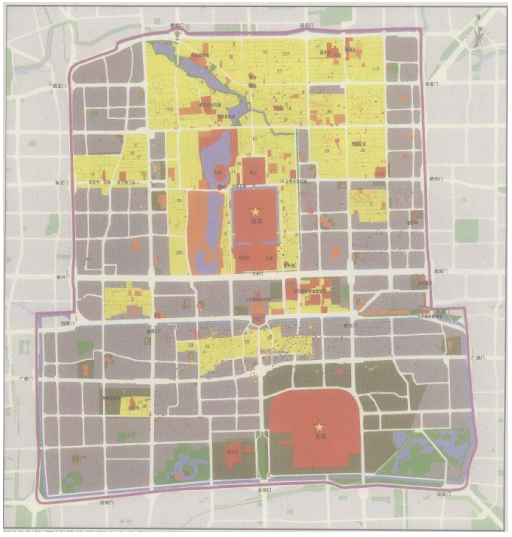


Figure 4.16 Planning of Heritage Conservation Units and Historic-Cultural Conservation Areas in Beijing Old City.

Source: <*Beijing City Master Plan (2004-2020)*> (北京市人民政府, 2005)

4.1.4.3 Festivals and Events

(1) The government revived some traditional festivals (such as temple fairs) and developed some new tourism festivals, aiming at promoting local economic development, strengthening cultural construction and increasing visibility of the city.

Under the dual impetus of the rapid development of inbound tourism and the increased cultural demands after the improvement of residents' life, the Beijing Municipal Government revitalised some traditional folk festivals and also developed some new tourism festivals at the same time (刘敏 等, 2010). These types of events were influenced by the development of cultural economy and tourism, and they were increasing in number and expanding in scope, which played an increasingly important role in local economic development, strengthening cultural construction and increasing visibility (陈剑, 2014).

Traditional events, including temple fairs and lantern festivals, were discontinued after the founding of PRC and some of them were resumed after the 1980s (朱明德, 2004). In 1985, Dongcheng District took the lead in the reclamation of the traditional temple fair model at Temple of earth (宋海波 等, 2001). The event was named as "The Temple of Earth Spring Festival Cultural Fair", drawing on the characteristics of traditional temple fairs (宋海波 等, 2001). The first temple fair attracted more than 650,000 visitors, which was a sensation in the capital and the commercial and economic benefits were quite good, providing financial guarantee for the annual holding of it(宋海波 等, 2001). In the beginning of the temple fair, the government invested a lot in the event (宋海波 等, 2001). Later, the income of the Temple of Earth Spring Festival Cultural Fair increased year by year, so the government no longer needed to spend money; the temple fair fund grew from a small surplus to a certain amount of accumulation and guaranteed that the temple fair could be held year after year, so that the masses, the government and the event organisers were all satisfied (see Figure 4.17) (宋海波 等, 2001).



Figure 4.17 The Fourth Temple of Earth Spring Festival Cultural Fair.

Source: *Beijing Daily*

Later, it became customary to refer to the comprehensive and large-scale cultural events held during the Spring Festival as the "Temple Fair" (宋海波 等, 2001). After

1986, many public spaces began to stage temple fairs one after another, forming the new "Four Major Temple Fairs" which involved Temple of Earth in the east, Baiyunguan in the west, Longtan in the south and Dazhong Temple in the north (宋海波 等, 2001). In 1996, the Beijing Grand View Garden actively adjusted its market positioning to the cultural thematic park and the cultural museum on <*The Dream of Red Mansions*>; and in the same year, the Grand View Garden created the first Red Mansion Temple Fair (李明新, 2013). The Red Mansion Temple Fair had strong mass participation while promoting the culture of <*The Dream of Red Mansions*> and the traditional folklore (李明新, 2013). Besides, the Changdian Temple Fair was resumed in 2001. In the modern Beijing, temple fairs became an indispensable part of the cultural life of residents during Spring Festival (宋海波 等, 2001). According to incomplete statistics, more than 3 million Chinese and foreign tourists visited the temple fairs every Spring Festival, making them the most important landscape of the Spring Festival in Beijing (宋海波 等, 2001).

In the phase, many large-scale lantern fairs were held in the Capital Functional Core Area, attracting a large number of tourists by reinterpreting traditional lantern fairs (宋海波 等, 2001). In 1984, the 35th anniversary of the founding of People's Republic of China, the Beijing Municipal Federation of Trade Unions organised the Workers' Lantern Fair at Beijing Working People's Cultural Palace, which lasted for 10 days with over 300,000 attendees(宋海波 等, 2001). Due to the good results, the Beijing Municipal Federation of Trade Unions held six consecutive Workers' Lantern Fairs at the Beijing Working People's Cultural Palace, making it one of the most lively places in the capital (宋海波等, 2001). In addition, in 1990, there was a culmination of Light Exhibition Events in Beijing in anticipation of the 11th Asian Gamed held in the city (宋海波 等, 2001). Taoranting Park, Beihai Park, Longtan Park and the Grand View Garden hosted a number of large-scale Light Exhibitions, which also displayed lanterns from all over the country and attracted nationwide or even worldwide tourists (宋海波 等, 2001).

Under the new situation, a great many new events to attract more tourists were developed in order to promote the local economy. For example, in 1989, Beihai Park held the Lotus Art Festival, which started on July 10th and ended on September 10th, lasting 63 days, with more than 1.8 million visitors (宋海波 等, 2001). In 1998, the first Beijing International Tourism and Culture Festival was host, in which cultural programmes full of rich folklore were staged in the squares in front of eight buildings along Chang'an Street and thematic activity programmes were held at various public spaces throughout

the city[4]. In 2004, according to the statistics, 2200 performers took part in the dress-up procession and more than 100,000 people watched the event along the street; and Beijing International Tourism and Culture Festival aimed to showcase the unique charm of Beijing as an international metropolis to the world, attracting more foreign tourists to visit Beijing for sightseeing (于军 等, 2000; 崔晓林, 2004). In 2002, the Xicheng Government organised Shichahai Cultural and Tourism Festival to further promote the tourism at Shichahai (陈红梅, 2002). The event benefited tourists through the distribution of coupons and other strategies, contributing to a significant increase in passenger flow and the major development of tourism in Shanghai (李玲, 2010; 秦琴, 2013).

(2) The development of mass cultural events reached a climax, and they formed a new pattern in which a combination of small, medium and large events ran continuously throughout the year.

After the reform and opening-up, mass cultural events, including various kinds of cultural and artistic festivals, which aimed at satisfying the cultural life of the wide public and promoting the construction of spiritual civilisation, were further developed (宋海波等, 2001). Mass cultural events in the modern Beijing, formed a pattern, in which the events associated with certain festivals (Spring Festival or Lantern Festival) served as the leading events; seasonal events served as the characteristics; grassroots events and people served as the target and the main line; a combination of small, medium and large events ran continuously throughout the year (庄宝国, 2007). In addition, one of the features of mass cultural events in the modern Beijing was a marked increase in self-entertaining, with an increasing abundance of various recreational activities organised by residents on their own initiatives (庄宝国, 2007). For example, the 40th anniversary of the National Day Park Fairs took place in Zhongshan Park, Beijing Working People's Cultural Palace, Beihai Park, the Temple of Heaven and Taoranting Park and the event was enriched with more self-entertaining and participatory programmes for the masses and the number of people taking part in the event amounted to 250,000 people (宋海波 等, 2001). In addition, in Dongcheng District, summer cultural events were organised by each subdistricts individually, which incorporated cultural performances, film screenings, and other activity programmes staged in public spaces such as community cultural squares, forming several festivalised zones throughout the district (宋海波 等, 2001).

[4] 98 北京国际旅游文化节异彩纷呈. 中国经济信息, 1998, 18.

Figure 4.18 shows the basic information on festivals and events organised in the prominent public spaces in the modern Beijing.

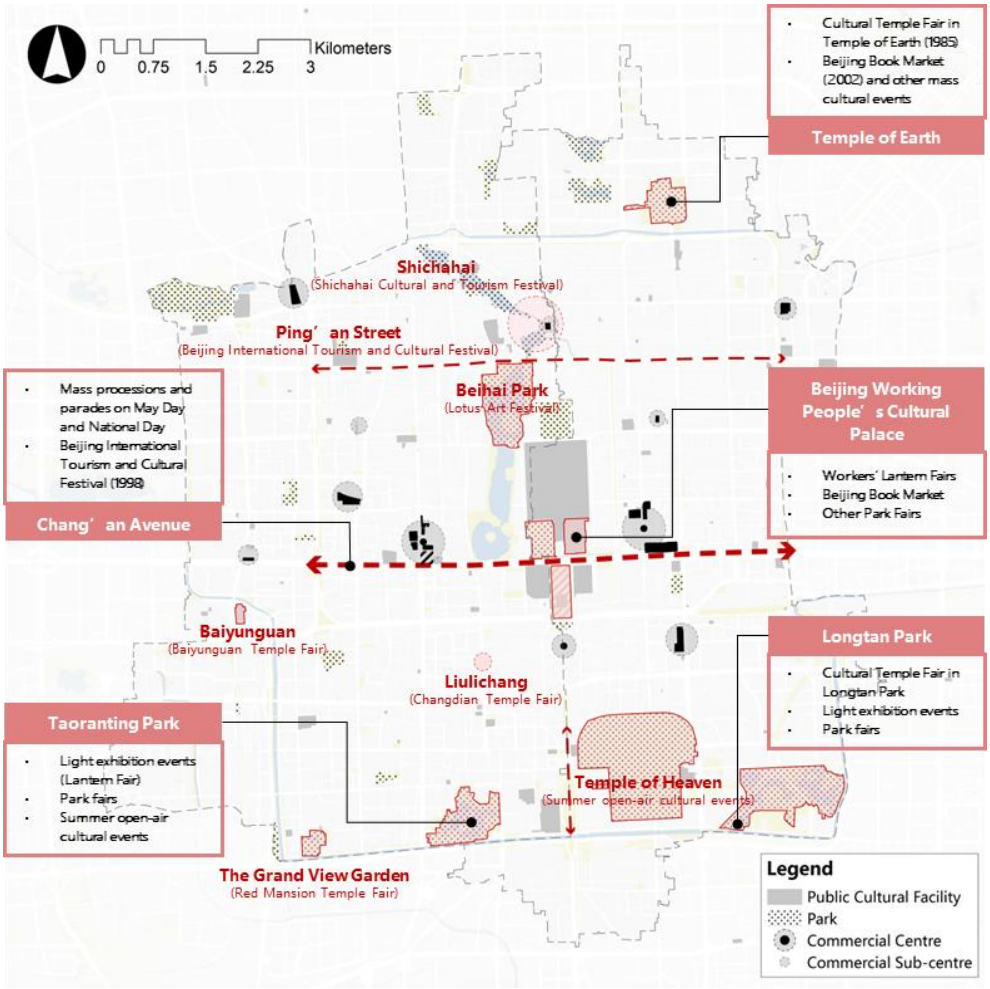


Figure 4.18 Events in Public Spaces in Capital Functional Core Area in Modern Era.

Source: Author

4.1.4.4 Summary

After the Reform and Opening-up, Beijing experienced rapid modernisation and Beijing's urban construction was aimed at promoting a more prosperous economy suitable for the capital. At that time, the development of cultural undertakings was the main aspect of urban cultural construction, in order to bring Beijing's main functions as the political and cultural centre of the nation into normal play. In the modern city, the supply network of public cultural services was gradually improving through constructing public cultural facilities and parks in a multi-level and multi-channel method and organising mass cultural events of which a combination ran continuously throughout the

year. The dominance of economic goals also led to the development of large commercial buildings, the significant changes of commercial patterns, the revival of traditional festivals and the emergence of modern tourism events. Both the public spaces and the urban festive events in the modern Beijing aimed to increase the local tourism income, promote economic development, accelerate urban modernisation, as well as improve the life qualities of urban and rural residents, which, however, had the problems of low quality, as well as lack of in-depth excavation of cultural characteristics and authenticity because of over-emphasis on economic development and tourism revenues (邢丽娜, 2003). The prominent event places within Capital Functional Core Area of Beijing in the modern era included parks including Temple of Earth, Taoranting Park, The Grand View Park and Longtan Park, major streets including Chang'an Avenue, Ping'an Street and historic-cultural blocks including Shichahai.

4.1.5 The Post-modern City

In the recent twenty years, Beijing's urban development has been confronted with multiple complex contextual factors. On the one hand, China's entry into WTO and Beijing's successful bid for the 2008 Summer Olympic and Paralympic Games and the 2022 Winter Olympic and Paralympic Games has granted Beijing with the strategic position as a world city (北京市人民政府, 2011, 2021). With the deepening of globalisation, mega-cities are playing an increasingly important role in the global network (北京市人民政府, 2011). Beijing needs to examine its development from a broader perspective, position its development in the coordinate system of world cities, and participate in the global division of labour at a higher level (北京市人民政府, 2011). On the other hand, the problems brought about by Beijing's predominantly industrialised mode of urban development began to emerge gradually (顾宗培, 2012). The development of Beijing, especially the Capital Functional Core Area, is faced with a number of significant contradictions and difficulties, including prominent contradictions in population, resources and environment, damage to the historic-cultural urban landscape, insufficient utilisation of cultural innovation advantages, and insufficient levels of urban civilisation and service management (北京市人民政府办公厅, 2016). In addition, Beijing's urban development has to face multiple challenges such as the impact of the complex international situation and COVID-19 pandemic (祁述裕 等, 2022). The post-modern Beijing is facing new development needs, new development patterns and new

development challenges; and the city's development mode needs to undergo a profound transformation, achieving a shift to innovation-driven (北京市人民政府办公厅, 2016).

4.1.5.1 Urban Politics

(1) Urban development in Beijing is undergoing a profound transformation from gathering resources for growth to decongesting non-essential functions for enhancement, focusing on the quality, efficiency and innovation of development.

With China's accession to WTO and Beijing's successful bid to host the 2008 Summer Olympics and the 2022 Winter Olympics, Beijing is faced with new development needs, patterns, and challenges (北京市人民政府, 2005, 2021). Beijing's urban development is undergoing a profound transformation, shifting from gathering resources for growth to decongesting non-essential functions for enhancement (北京市人民政府, 2021). The new stage of Beijing's urban development requires the integration of the innovative, coordinated, green, open, and shared development ideologies throughout the entire development process and various fields (北京市人民政府办公厅, 2016). The key task is to orderly alleviate non-capital functions and address the urban diseases, with the enhancement of the quality and efficiency of development (北京市人民政府办公厅, 2016). The new stage of Beijing's urban development requires transforming the development ideologies and methods, promotes the enhancement of development quality and efficiency through the transformation of development modes, and strives to find a new path of development with higher quality, efficiency, fairness, and sustainability (北京市人民政府办公厅, 2016).

Under the context of urban development transformation in Beijing, the development Capital Functional Core Area of Beijing also needs to combine the decongestion of non-capital function with the optimisation and enhancement (北京市规划和自然资源委员会, 2020). With the goal of improving quality, the Capital Functional Core Area combines the dual control of population and construction scale with the guarantee of capital functions, the overall conservation of the Old City of Beijing, and the construction of a liveable city, so as to continuously optimise and improve the capital's core functions (北京市规划和自然资源委员会, 2020). The development of the Capital Functional Core Area at the stage requires reasonable regulation of population structure and building construction and the management of tourism, as well as the promotion of transforming

and upgrading of old businesses and the sustainable conservation and regeneration of high-quality neighbourhoods (北京市规划和自然资源委员会, 2020).

(2) Cultural construction has become an important engine and to support high-quality economic and social development in Beijing.

In the context of the transformation of Beijing's urban development, Beijing's cultural construction has received unprecedented attention (顾宗培, 2012). Beijing proposes to build a famous cultural centre with significant influence in the international arena; and as a world-famous ancient capital, Beijing has been facing various challenges while possessing rich cultural resources (中共北京市委, 2011; 顾宗培, 2012). The importance of cultural development construction has become a social consensus, and Beijing's cultural construction begins to transcend the narrow sense of administrative system and entered the context of national vision and world vision (朱明德, 2005).

Since 2016, the important role of cultural construction in Beijing's urban development has been further strengthened, with the strategic positioning of the city as "the nationwide centre of politics, culture, international communication and technology innovation" explicitly stated in <*Beijing City Master Plan (2016-2035)*> (北京市规划和国土资源管理委员会, 2017; 黄鹤 等, 2022). As Beijing enters into a new development stage, cultural construction has become an important engine to support high-quality economic and social development in Beijing (北京市人民政府, 2020). Beijing's cultural construction should be based on the integrated conservation of the famous historic-cultural city and should focus on the following aspects: the construction of international first-class high-quality public cultural facilities, the establishment of the modern public cultural service system, the development of cultural and creative industries, the deepening of reforms of the cultural systems and mechanisms, and the formation of a pattern for the development of the cultural centre that encompasses all districts, radiates to Beijing-Tianjin-Hebei Urban Agglomeration, and is oriented towards the world (北京市规划和国土资源管理委员会, 2017). The 'Culture +' integrated development strategies are now implemented in post-modern Beijing to fully unleash cultural innovation vitality and cultural consumption potential, as well as develop new cultural enterprises, formats and consumption patterns (北京市人民政府, 2021). In the post-modern Beijing, the deep integration of culture with science and technology, tourism, business, sports and consumption has resulted in the growth of new cultural industries, which has become a new growth engine of Beijing's economy (祁述裕 等, 2022).

Capital Functional Core Area is core area carrying the function as “the nationwide centre of politics, culture and international interaction”, the key for the conservation of historic-cultural city, and the important window area for showcasing the image of the national capital (北京市规划和自然资源委员会, 2020). In addition, the Old City of Beijing is a great witness to the long history of Chinese civilization, and is the most important carrier and foundation for Beijing to build a world-famous cultural city and a national cultural centre (北京市规划和自然资源委员会, 2020). Cultural construction in Capital Functional Core Area mainly focuses on the conservation and regeneration of blocks through the construction of public spaces and the control on the cityscape, promoting the utilisation of the Old City in conservation and the conservation of the Old City in utilisation, highlighting the unique charm of integrating traditional and modern culture and shaping the image of a great capital (北京市规划和自然资源委员会, 2020).

4.1.5.2 Urban Public Spaces

(1) Public cultural service construction focuses on subdistrict and community level, emphasising improving life circle, creating all-age-friendly public spaces and promoting diversified and innovative provision of public cultural services.

The Olympic opportunities have brought Beijing an unprecedented level of development of iconic public facilities and open spaces (北京市规划委员会, 2008; 郭红, 2013; 边兰春, 2016). Due to the limited spaces in the Capital Functional Core Area, the construction of iconic public facilities and public spaces at this stage is mainly distributed outside (北京市规划委员会, 2008; 北京市人民政府, 2020). Over the recent decades, only a few large-scale public cultural facilities have been constructed in the Capital Functional Core Area. Since the construction of large-scale public facilities is not a major trend, the system of large-scale public facilities in Capital Functional Core Area have basically stabilized (黄鹤 等, 2022). The focus of providing public cultural facilities sinks to subdistrict and community level, emphasising improving life circle and creating all-age-friendly public spaces (黄鹤 等, 2022; 北京市人民代表大会常务委员会, 2023). For example, Dongcheng District has formed a three-tier network of cultural facilities in the subdistrict and community level, with all 17 subdistricts and 168 communities equipped with comprehensive cultural centres and community activity rooms (张凯 等, 2022). In Dongcheng District, the area of cultural facilities per capita

has reached 2.1 m^2, ranking first in Beijing (张凯 等, 2022). Over the recent years, Beijing has basically formed the 15-minute public cultural service circle (张凯 等, 2022).

Beijing has demonstrated notable innovation in developing new types of public cultural spaces, with a significant increase in market-oriented facilities over the past two decades (黄鹤 等, 2022; 祁述裕 等, 2022). Post-modern Beijing has seen the emergence of many new public cultural spaces, combining cultural undertakings with cultural industries, integrating various formats of businesses, and capturing the zeitgeist (祁述裕 等, 2022). The new public cultural spaces mainly include various urban living rooms, urban study rooms, cultural stations, and cultural auditoriums(祁述裕 等, 2022). For example, Beijing has actively explored bookstore construction and operation modes, and has taken the construction of "City of Books" as its main focus to promote the construction of public cultural spaces (张凯 等, 2022). The "Shuxiangshiye" bookstore block at Nanxiaoshun Hutong in Qianmen Zone featuring themed restaurants, hotels, and theatres, exemplifies innovation in new cultural consumption formats (张凯 等, 2022).

In the 21st century, the main way to increase green recreational spaces in the Capital Functional Core Area is to strengthen urban repair and insist on "leaving blank spaces for greenery" (北京市规划和国土资源管理委员会, 2017). Through the means of returning to greenery, evacuating and building greenery, and inserting greenery into seams, Beijing increases the number of micro-greens, squares and etc. to provide more recreational spaces for the people (北京市规划和国土资源管理委员会, 2017). The openness and accessibility of green spaces are greatly enhanced through improving parks at all tiers including micro-green spaces and ancillary green spaces (北京市规划和自然资源委员会, 2020). The representative cases of the newly-built green spaces and parks include urban forest parks and pocket parks such as Xidan Pocket Park, Wangfujing Pocket Park and Dongsi Pocket Park (see Figure 4.19) (刘秀萍 等, 2022; 孔光燕, 2018).



a) Wangfujing Pocket Park b) Xidan Pocket Park c) Dongsi Pocket Park

Figure 4.19 Newly-built Pocket Parks.

Source: Author and (孔光燕, 2018)

(2) The pedestrianisation of commercial centres and the revival of historic commercial streets promote the high-quality and distinctive development of commercial spaces, and implement the "Cultural Commercial Districts" plan.

Upgrading the quality of commercial districts, giving them unique cultural characteristics, and enhancing the ratio of experience businesses have become the focus of developing commercial spaces (中共北京市委办公厅, 2021; 刘卓澜 等, 2023). In the <*Spatial Planning of Beijing Commercial Districts*>, the spatial distribution of commercial districts in Capital Functional Core Area is displayed in Figure 4.21.

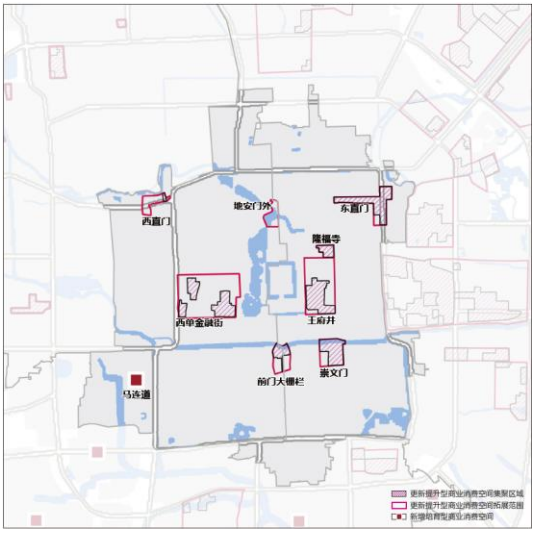


Figure 4.20 Spatial Distribution of Commercial Districts in Capital Functional Core Area.

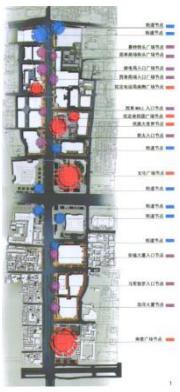
Source: (北京市规划和自然资源委员会 等, 2022)

The established commercial centres such as Xidan, Wangfujing and Qianmen have undergone upgrading of the environment. From 1998 to 2001, Wangfujing Street (see Figure 4.20 a) was upgraded in accordance with international first-class pedestrian street standards, expanding the scope of pedestrianised area, carrying out unified renovation of the façade and environmental renovation of important historical buildings nearby, and adding architectural vignettes, green spaces, activity plazas, sculptures, and so on (董光器, 2001). From 2006 to 2008, the environmental renovation project of Xidan commercial district (see Figure 4.20 b) was conducted, which was based on the integration of culture, customer and commerce and included the improvement of pedestrian system on the second floor through the installation of additional bridges and outdoor escalators, the beautification of urban landscape, and the renovation of important nodes (李存东, 2009). From 2003 to 2009, the Qianmen Renovation Project (see Figure 4.20 c) was completed

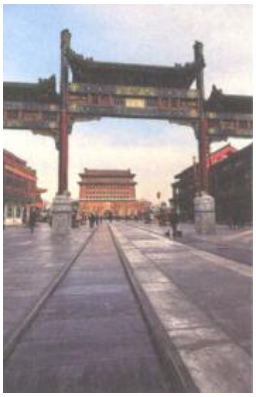
and the project accomplished three tasks: repairing dangerous buildings, upgrading municipal infrastructures and improving environmental quality (文爱平, 2009).



a) Sculpture in Wangfujing



b) Environmental renovation design of Xidan



c) Qianmen Street after renovation

Figure 4.21 The Up-grading of Established Commercial Centres.

Source: (董光器, 2001; 李存东, 2009; 文爱平, 2009)

In the post-modern phase, the revival of traditional commercial streets, including Nanluogu Alley, Yandai Diagonal Street, and Dashilar Street, and the construction of fashionable and cultural commercial districts such as Galaxy SOHO and Beijing Fun, both reflect the tendency of high-quality development of commercial spaces in Capital Functional Core Area of Beijing (边兰春, 2006; 彭江南, 2019; 何正标, 2021). In addition, as consumers' demands for shopping experience continue to escalate, the introduction of cultural businesses or experience businesses has become a unified move in many commercial districts (刘卓澜 等, 2023). For example, Longfu Temple commercial district has been created as a gathering place for experiential consumption through the introduction of cultural businesses and experience businesses such as galleries, on-line famous restaurants, trendy book stores and theatres (周凯 等, 2020).

<Beijing's Medium- and Long-Term Plan for Promoting the Construction of National Cultural Centre (2019-2035)> points out that it is necessary to speed up the implementation of the "cultural commercial district" plan, promote the high-quality and distinctive development of commercial blocks including Qianmen, Wangfujing, and Xidan, and create new cultural and commercial landmarks with global recognition by implanting high-quality cultural facilities, cultural landscapes, cultural projects and cultural businesses (北京市人民政府, 2020, 2021).

(3) A multi-level system of cultural industry spaces has been formed; while the public and consumption attributes of cultural industry parks are emphasized, transforming them into cultural communities and cultural neighbourhoods.

Since 2000, cultural and creative industries have played an increasingly important role in the upgrading of Beijing's urban industries and the development of urban spaces (顾宗培, 2012). The 798 ArtDist, which had originally been planned to be demolished for the construction of Electronic City, became one of the first cultural and creative industry cluster areas sanctioned by the municipal government, which is a landmark case of the cultural and creative industry's development in Beijing from spontaneous development to development with government support (黄鹤 等, 2022). In 2006, Beijing recognised the first batch of cultural and creative industry cluster areas (10 in total), which referred to the area that gathered a certain number of cultural and creative enterprises, had a certain industrial scale, possessed independent creative development capabilities and had specialised service institutions and platforms providing corresponding infrastructure and public services (北京市发展和改革委员会, 2006). In 2010, Beijing completed the identification of the fourth batch of cultural and creative industry cluster areas; and from 2006 to 2010, the number of those areas recognised by Beijing municipal government reached 30, successfully realising the goals set forth in <*Beijing's 11th Five-Year Plan for the Development of Cultural and Creative Industries*> (北京市人民政府, 2009; 雷新, 2010). In the Capital Functional Core Area, there were 4 cultural creative industry cluster areas: Beijing DRC Industrial Design Creative Industry Base, Zhongguancun Science and Technology Park (Yonghe Park), Liulichang Historic-cultural and Creative Industrial Park, and Qianmen Traditional Culture Industry Cluster (雷新, 2010).

Since 2018, Beijing has begun to take the innovation of the development policy of cultural industry parks as the entry point to promote the clustering of cultural and creative enterprises into the parks (黄鹤 等, 2022). Taking urban regeneration actions as the opportunity to promote the agglomeration of cultural resources and elements and to create new types of cultural spaces, cultural industry parks have become the major bearing places for the high-quality development of cultural industries (李洋, 2022b). It is also noteworthy that the vast majority of Beijing's cultural industry parks have taken the initiative to adjust 15-20% of their limited space to support the construction of public cultural spaces including bookstores, libraries, art galleries, theatres and etc., so as to enrich the cultural life of citizens and enhance the cultural consumption vitality (李洋,

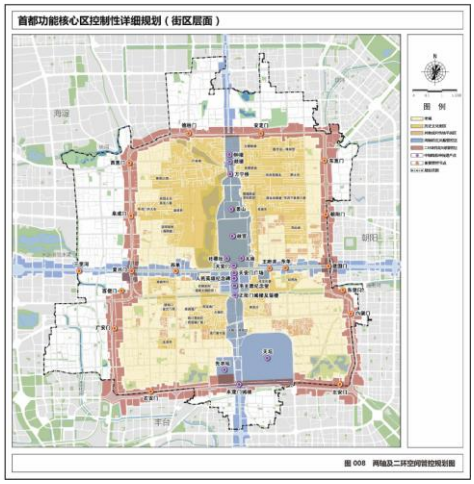
2022a). It is argued that cultural industry parks within the Capital Functional Core Area are inevitably transformed into cultural communities and blocks, improving the sense of well-being of citizens (李洋, 2022a). Currently, Beijing has formed a multi-level and multi-dimensional cultural industry space system comprised of cultural industry functional zones, municipal cultural industry parks, demonstration parks, cultural and creative blocks, cultural and creative spaces, and etc., which are not only the bases for the high-quality development of the cultural industry, but also public spaces for enhancing the cultural vitality and enriching the public life (李洋, 2020b). In 2020, 98 cultural industry parks in Beijing were awarded as municipal cultural industry parks, and municipal cultural industry demonstration parks; and there were 35 of them located in the Capital Functional Core Area (李洋, 2020a).

(4) The combination of conservation and revitalisation is emphasized. Creating public spaces oriented towards historic-cultural environment conservation makes the rich cultural connotations of the Beijing Old City increasingly public.

In the recent decades, the protection of historic-cultural city of Beijing has risen from how to conserve to how to combine conservation and revitalisation (黄鹤 等, 2022). It is criticised that the conservation work in Beijing used to have the problems of simply emphasising the conservation of the cultural relics and insufficient excavation of cultural connotations (祁述裕 等, 2022). The historic-cultural conservation work in post-modern Beijing emphasises the continuous excavation of historic-cultural connotations in a broader perspective, expanding the objects of the conservation, achieving development in the midst of conservation and conservation in the midst of development, so that the achievements of historic-cultural city conservation can benefit wider public (北京市规划和国土资源管理委员会, 2017). The focus of the integrative conservation of the Beijing Old City at this stage consists two major parts, namely, the application of the Central Axis in Beijing as the World Heritage, as well as fine organisation and creation of historic-cultural blocks and cultural essence blocks (北京市人民政府, 2020).

The Central Axis of Beijing runs from the Bell and Drum Towers to the Yongding Gate, about 7.8 kilometres in total (北京市人民政府, 2020). In compliance with the principles of authenticity and integrity, the core components of the Central Axis heritage, the urban water system, historical buildings and traditional quadrangles that play a role in accentuating and reinforcing the core components, are integratively conserved as a whole (see Figure 4.22 a) (北京市人民政府, 2020). Besides, the conservation of historic-

cultural blocks has been further expanded. The total number of historic-cultural blocks in Beijing has increased to 49, with a total area of about 5,078 hectares, of which 39 are located in the Old City in Beijing (黄鹤 等, 2022). On the basis of the designation of historic-cultural blocks, 13 key areas with prominent historic-cultural values are further selected as cultural essence blocks, strengthening cultural display and inheritance, further excavating historical places with cultural heritage and vitality, reawakening the cultural memories of old Beijing and maintaining the continuity of life in historic-cultural districts (see Figure 4.22 b) (北京市规划和国土资源管理委员会, 2017).



a) Regulative planning for the two axes and the second ring road



b) Regulative planning for historic-cultural blocks

Figure 4.22 Historic-cultural Conservation Planning in Capital Functional Core Area.

Source: (北京市规划和自然资源委员会, 2020)

The creation of public spaces oriented towards historic-cultural environment conservation has also become an important feature of the provision of public spaces in post-modern Beijing(边兰春, 2016). The rebuilding of rivers that disappeared or were converted into culverts provides new waterfront public spaces for citizens while restoring the pattern of the river and lake systems in the traditional Beijing (北京市规划委员会, 2004). Such projects include the rebuild of Changpu River (2002), Zhuan River (2003), Yu River (2017) and Sanli River (2017) (边兰春, 2016; 吴晨 等, 2017). In addition, the renovation and revitalisation or traditional commercial streets also combine the conservation of historic-cultural blocks with the activation of commercial vitality (何正标, 2021; 边兰春, 2006, 2016). Figure 4.23 shows the basic information on public spaces within the Capital Functional Core Area of Beijing in the post-modern era.

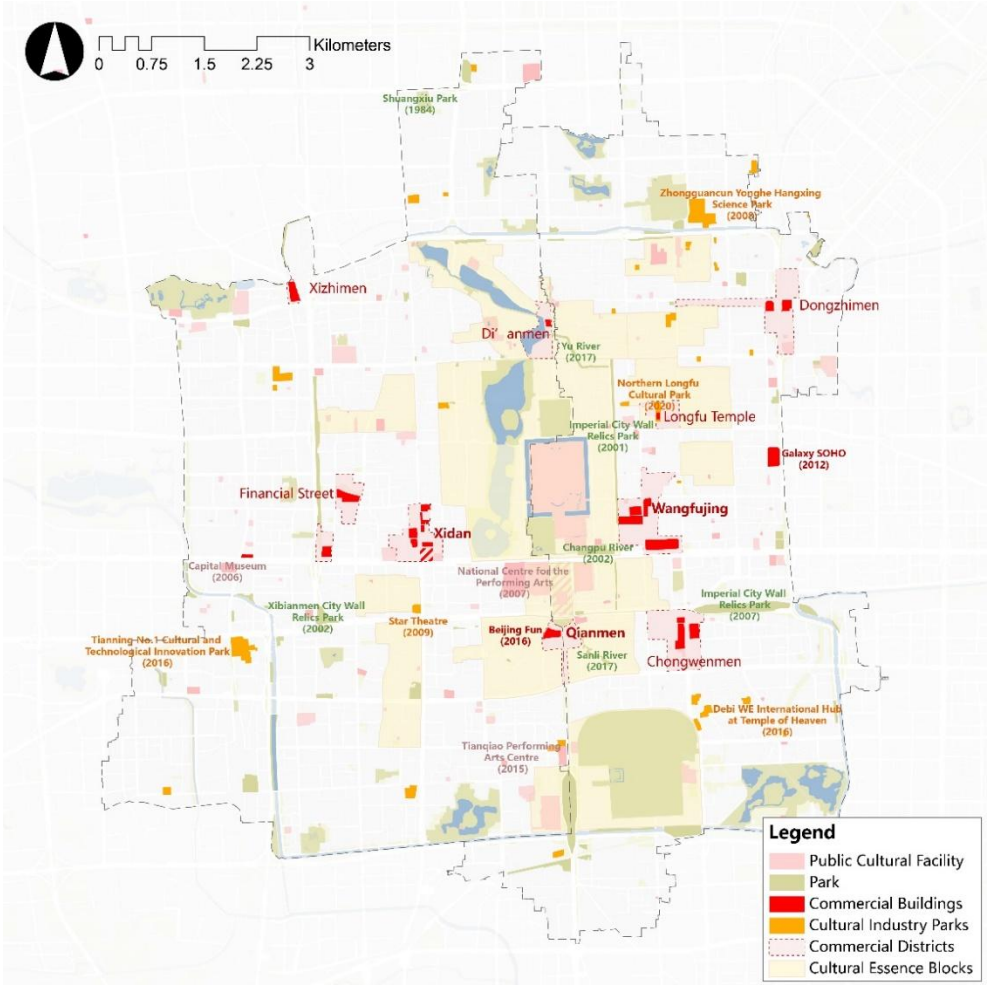


Figure 4.23 Public spaces in Capital Functional Core Area in Post-modern Beijing.

Source: Author

4.1.5.3 Festivals and Events

(1) The brand construction of urban festivals and events with international influence began to take effect, building a diversified cultural communication vehicle and cultural marketing network for Beijing.

In the post-modern era, Beijing's efforts towards festivalisation began to shift from organising single events to creating city-wide brands of urban festivals with broad influence, or even international influence. *<Beijing's 11th Five-Year Plan for the Development of Cultural and Creative Industries>* and *<Opinions of Beijing Municipal Committee of CPC on Beijing Playing the Role of Cultural Centre and Accelerating the Construction of the Advanced Cultural Capital of Socialism with Chinese Characteristics>* both propose that there is a need to focus on brand-building, to strive to create cultural

event brand with international influence, to create the festive culture and to build a diversified cultural communication vehicle and cultural market network for Beijing (北京市人民政府, 2009; 中共北京市委, 2011). Besides, many of the brand festivals and events are tightly associated to urban regeneration, which, through the temporary use of urban public spaces, bring greater attention and visibility to the public spaces.

Representative cases of the brand construction of urban festivals and events include Beijing International Tourism and Culture Festival and Beijing Design Week. Beijing International Tourism and Culture Festival started to take place on Chang'an Avenue in 1998 and continued be staged in various public spaces in Beijing in the 20 years later on (see Figure 4.24). The festival was host by Beijing Municipal Government and China National Tourism Administration and was widely known as a "carnival with Chinese characteristics" (叶荷, 2000; 孙绪闻, 2006). The Beijing International Tourism and Culture Festival was regarded as the No. 1 of top 10 influential festivals in China by International Festivals and Event Association (IFEA) in 2012[5]. The signature event of the Beijing International Tourism and Culture Festival, the dress-up procession, became a brand for Beijing to go global, which often included performing groups from more than 20 countries and regions around the globe, giving the audiences a grand cultural feast (崔晓林, 2004). The festival was not only an important platform for promoting Beijing's city image, but also a window for displaying the cultures of countries all over the world and a bridge of friendship between Chinese and foreign people (徐依娜, 2019).

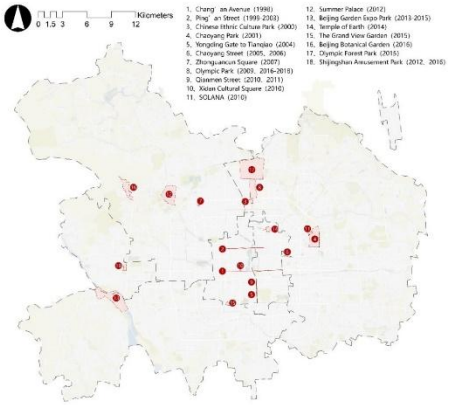


Figure 4.24 Public Spaces Staging Beijing International Tourism and Culture Festival.

Source: Author

[5] Source: https://eaff.eu/en/festivals/157-157-16th-beijing-international-tourism-festival-2014

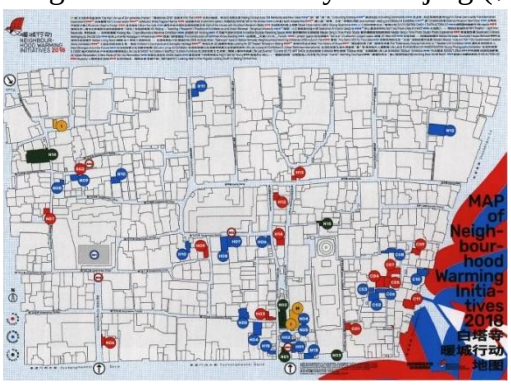
Another important case of brand construction of urban festivals in Beijing is Beijing Design Week (BJDW). Since 2009, Beijing Design Week has been held successfully for 13 years, become an important part in Beijing's construction to be "City of Design" and established a "big design" system with an international perspective (宋慰祖, 2019; 王丽梅, 2021). The development objective of Beijing Design Week (BJDW) is to be a cultural brand based in Beijing, serving China and opening to the world, a converging platform for design ideas and design resources at home and abroad, a service platform for design consumption, design transaction and investment, a transformation platform for integrative development of design, education, science and technology, culture, industry, tourism and commerce, an incubation platform for the growth of designers, design companies and design institutions, and an exhibition platform for improving China's economic operation quality with the development of cultural and creative industries (北京国际设计周组委会办公室, 2019a). The major events involved in Beijing Design Week are opening ceremony, theme exhibition, Beijing Design Expo, Design Forum of Beijing Design Week, Fashion Beijing and Journey of Design (北京国际设计周组委会办公室, 2019a). Journey of Design, with wide participation in Beijing Design Week, is a concentrate embodiment of abundant design resources of World Design Capital Beijing and takes place in many of Beijing's most important cultural blocks and public spaces, such as White Dagoba Temple, Beijing Fun, Dashilar and etc (see Figure 4.25) (北京国际设计周组委会办公室, 2019a, 2019b). The Journey of Design is deeply integrated in the public spaces and woven with the urban fabric in Beijing.



Figure 4.25 Map of the Journey of Design in BJDW in 2019.

Source: (北京国际设计周组委会办公室, 2019b)

Beijing Design Week, especially the Journey of Design, has a special focus on the urban regeneration of historic-cultural blocks; and with the platform of Beijing Design Week, many excellent design practice projects have emerged (see Figure 4.26) (王丽梅, 2021). One of the representative projects is "Baitasi (White Dagoba Temple) Remade" launched in 2015 (see Figure 4.26 a), which, through the strategies of "block renovation + courtyard regeneration + community building" and the concepts of "community life + design thinking", integrates multiple collaborators in a sociological perspective, and carries out continuous urban regeneration around White Dagoba Temple, thus exploring an efficient, low-consumptive, inwardly integrated and outwardly cohesive path of action for the regeneration of Old City in Beijing (白塔寺再生计划, 2019; 王丽梅, 2021).



a) Neighbourhood Warming Initiatives 2018 at White Dagoba Temple



b) New Streetscape in Dashilar in 2013[6]

Figure 4.26 Events on urban regeneration of historic-cultural blocks in the Journey of Design.

Source: (白塔寺再生计划, 2019) & Official Website of Dashilar

Another representative example is "New Streetscape in Dashilar" and "Dashilar Pilot" (see in Figure 4.26 b). Since 2011, Dashilar has been registered to participate in the Journey of Design in Beijing Design Week with the theme of "New Streetscape in Dashilar" (赵幸, 2016; 贾蓉, 2019). From 2013 to 2017, Dashilar has hosted five consecutive "Dashilar Pilot", which was an important part of "New Streetscape in Dashilar" in the Journey of Design in Beijing Design Week (贾蓉, 2019). Under the impetus of Beijing Design Week and the long-term operation of the implementation agency, the "New Streetscape in Dashilar" together with "Dashilar Pilot" gives full play to the role of building a platform to gather social forces, attracting artists, designers, intangible cultural heritage inheritors, residents and other stakeholders to participate in

[6] Source: http://www.dashilar.com.cn/#A!/A/A2g.html

the regeneration and renovation of the historic-cultural blocks through staging short-term exhibitions and the joint use of design methods of solving the practical problems in the neighbourhood (赵幸, 2016). Besides, there are other practices associated to urban regeneration in historic-cultural blocks such as Fayuan Project and Hutong Life Season in Caishikou. Beijing Design Week provides a design practice paradigm based on the establishment of a platform, through which all kinds of resources are coordinated, and science and technology, as well as culture and art are integrated (王丽梅, 2021). Beijing Design Week has done a great job of bringing design practices to life (王丽梅, 2021).

There are also other widely influential brands of cultural events in the post-modern era within the Capital Functional Core Area. For example, in 2013, Beijing Municipal Forestry and Parks Bureau has launched the brand "Beautiful Beijing and Charming Parks", which integrates events in municipal parks including festival folklore events and flower appreciation events (陈剑, 2014). In addition, taking the opportunity of Olympics, the Olympic Cultural Festivals and Olympic Cultural Plazas were organised in a number of public spaces in the Capital Functional Core Area, such as Wangfujing Pedestrian Street, Bell and Drum Tower Square, Temple of Earth, Jinzhongdu City Wall Relic Park (宋明恢, 2003; 安生, 2022). Emerging festival and event brands also include Beijing New Year Countdown (started in 2011), Beijing Fashion Week (started in 2012), Beijing Reading Season (started in 2014), and etc.

(2) Cultural blocks, commercial blocks and historic-cultural blocks are increasingly frequently hosting urban festivals and events to create themselves as urban cultural consumption destinations.

In the post-modern Beijing, events appear in spaces utilised for a mix of commercial, cultural, office and residential functions (孙源涵 等, 2021). <*Implementation Plan for Beijing's Cultivation and Construction of an International Consumption Centre City*> proposes to turn commercial and cultural blocks into the trendsetter of fashionable brand events by carrying out brand launch events, commercial promotional events, and consumer seasons, promote the linkage of business, tourism, and culture, and stimulate cultural consumption vitality (中共北京市委办公厅, 2021). Cultural blocks, commercial blocks and historic-cultural blocks are increasingly frequently hosting cultural events or consumption events to create themselves as urban consumption destinations.

For example, 2022 Dongcheng Consumption Season has created an event series named as "Five Commercial Districts, Five Festivals", in which distinctive cultural events

are staged respectively in the five prominent commercial districts in Dongcheng Districts: Qianmen, Chongwenmen, Wangfujing, Longfu Temple and Dongzhimen (刘卓澜, 2022). The festivals include Bigwa Flea Market at Longfu Temple, Chinese Chic Festival at Qianmen, Beer Festival at Chongwenmen, Coffee Festival at Wangfujing, and Guijie Night Festival at Dongzhimen (刘卓澜, 2022). The event series aim to further enhance the topicality of the five major commercial blocks and stimulate cultural consumption (刘卓澜, 2022). Besides, many cultural blocks, commercial blocks and historic-cultural blocks have established their own brand event. For example, Beijing Fun has created five original Event IP, including Beijing Fun Chinese New Year Cultural Festival and East West Festival (张扬, 2021). Similar events include Wudaoying Creative and Cultural Festival staged at Wudaoying Hutong and Nanluogu Summer Month at Nanluogu Alley.

Figure 4.27 shows the basic information on festivals and events staged in the public spaces in the post- modern Beijing.

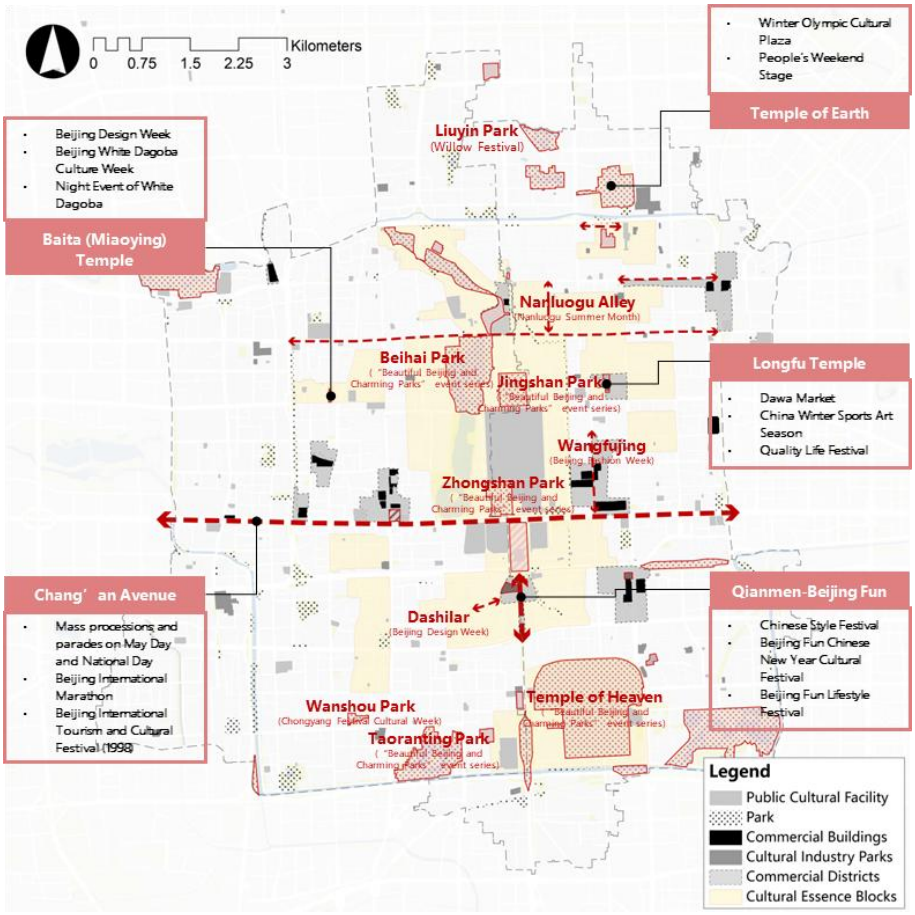


Figure 4.27 Events in Public Spaces in Capital Functional Core Area in Post-modern Era.

Source: Author

4.1.5.4 Summary

Urban development of Capital Functional Core Area is undergoing a profound transformation from gathering resources for growth to decongesting non-essential functions for enhancement, focusing on the quality and efficiency development. Cultural construction has become an important engine and to support high-quality economic and social development in Beijing. Under this circumstance, the scale and variety of public spaces in the Capital Functional Core Area are much more diverse in the post-modern phase, with a greater emphasis on improving the quality, excavating the cultural connotations and enhancing the consumption attributes. The newly-emerging types of public spaces in post-modern era, such as pocket parks, revived traditional commercial blocks, cultural blocks, and restored urban waterways, all reflect the trend of public space making to be oriented towards cultural quality. This trend of high-quality development and orientation towards cultural display and consumption are also reflected in the urban festivals and events. The brand construction of urban events with international influence and the creation of cultural consumption destinations through staging events frequently in prominent cultural blocks and commercial blocks reflect the increasingly important role that culture is playing in promoting urban regeneration, activating urban cultural consumption, and enhancing the international competitiveness in Capital Functional Core Area. The urban festivals and events staged in public spaces in this phase largely reflect the character of urban festivalisation in post-industrial societies, that is the emphasis on the instrumental attributes of culture and the characteristics of cultural consumption in the public sphere. The prominent event places in Capital Functional Core Area in the post-modern era involved parks including Temple of Earth, Liuyin Park, and Wanshou Park, historic-cultural blocks including Dashilar, commercial blocks such as Beijing Fun, Wangfujing and Qianmen, and cultural blocks such as Longfusi North Section.

4.1.6 Summary of the Evolution of Urban Festivalisation

Beijing has been developed from the traditional city dominated by imperial politics, the early-modern city engaging and at the same time separating the old and the new, the socialist city acting as the political arena for demonstrating socialist ideology and satisfying the basic needs of people from all walks of life, the modern city emphasising economic construction, to the post-modern city focusing on the quality and efficiency of development. And the creation and regeneration of public spaces and the curation and

organisation of festivals and events in the Capital Functional Core Area are closely related to the strategic positioning and the cultural policies of Beijing.

In the aspect of urban public spaces, in the Capital Functional Core Area, the types and scales of public spaces are becoming increasingly diversified, with their forms shifting from scattered to connected, functions shifting from single to compound, and with increasing emphasis on quality improvement and cultural characteristic excavation. Accompanying the development of public spaces, the variety of events and festivals in Beijing is getting richer and richer; instead of mega events, the periodic hallmark events, regional events, and local events, which are more closely related to public life, are beginning to become the mainstream of events in Capital Functional Core Area; and the attributes of festivals and events as political tools for urban development and cultural consumption are constantly strengthened. Summarising the evolution of urban festivalisation in Capital Functional Core area, we can conclude that the relationship between events and public spaces has become increasingly closer. The venues for festivals and events have expanded from parks to a variety of urban public spaces such as historic-cultural blocks, commercial blocks, and cultural and creative industrial parks. Festivals and events have become a direct driving force for the regeneration and revitalisation of public spaces in Capital Functional Core Area of Beijing.

The evolution process of urban festivalisation in Capital Functional Core Area of Beijing can be seen in Figure 4.28; and the spatial evolution of urban festivalisation and the representative event places in different phases can be seen in Figure 4.29.

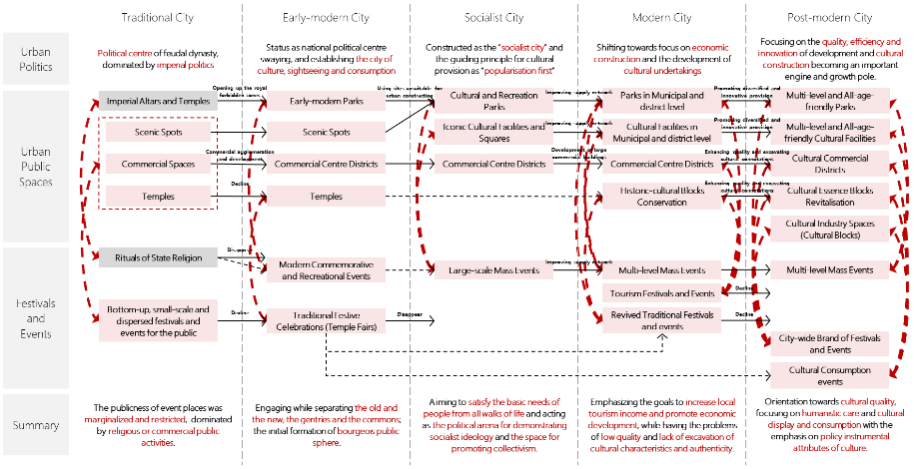


Figure 4.28 Evolution of Urban Festivalisation in Cultural Functional Core Area in Beijing.

Source: Author

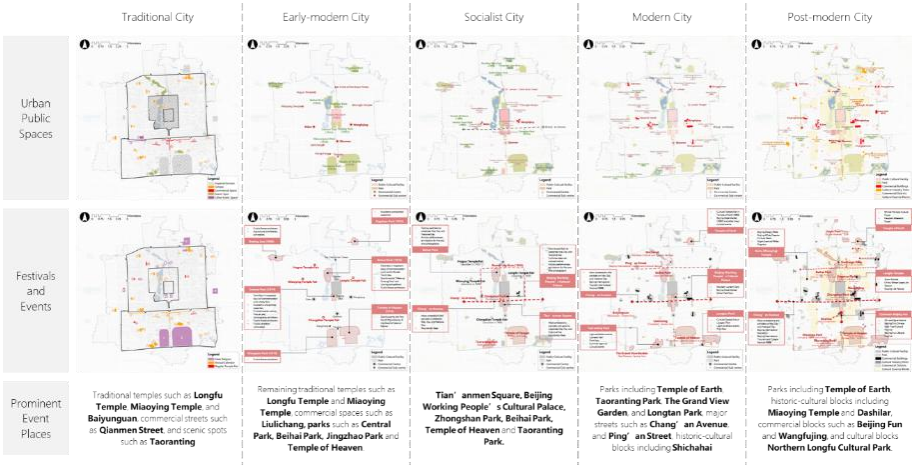


Figure 4.29 Spatial Evolution of Urban Festivalisation and Representative Event Places.

Source: Author

4.2 Horizontal Analysis on Status Quo: The Evaluation of Urban Festivalisation in Capital Functional Core Area

4.2.1 Festivalisation of Urban Politics

Beijing has established its strategic positioning as "the nationwide centre of politics, culture, international communication and technology innovation", the importance of building national cultural centre in Beijing has been further elevated (北京市人民政府办公厅, 2016; 北京市人民政府, 2021; 北京市规划和国土资源管理委员会, 2017). <*Beijing's Medium- and Long-Term Plan for Promoting the Construction of National Cultural Centre (2019-2035)*> proposes that, through developing capital culture which involves ancient capital culture, red culture, Beijing local culture, and innovative culture, Beijing should keep moving towards being a world city of history and culture (北京市人民政府, 2020). The creation of public spaces that are comfortable and convenient for residents, have pleasant environments and beautiful landscapes, and are rich in cultural experiences has become a priority for urban regeneration (北京市规划和国土资源管理委员会, 2017). Besides, the city's festivals and events have also been given a more important role in building a platform for cultural display of various types and levels, demonstrating China's cultural self-confidence and Beijing's cultural charms, and establishing Beijing as a famous city of design, a film and television highland, a centre of performing arts, and a famous city of world tourism(北京市人民政府, 2020).

The Capital Functional Core Area is defined as the core area carrying the function as "the nationwide centre of politics, culture and international interaction", the key for the conservation of historic-cultural city, and the important window area for showcasing the image of the national capital (北京市规划和自然资源委员会, 2020). Taking world cultural heritage, key national heritage conservation units, national cultural facilities and national intangible cultural heritage sites as the core carriers, the high-quality cultural spaces should be actively expanded and major cultural events as well as international cultural exchanges and cooperation should be organised (北京市规划和自然资源委员会, 2020). The creation of public spaces in the Capital Functional Core Area needs to provide high-quality spaces for events of central government affairs and international exchanges, abundant venues for cultural events for the people and act as cultural support for the construction of the political centre (北京市规划和自然资源委员会, 2020).

Through reviewing relevant urban planning documents such as <*Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)*>, <*Spatial Planning of Beijing Commercial Districts (2022-2035)*>, and etc., the section summarises the important elements of spatial pattern of the Capital Functional Core Area: the traditional elements including the four-fold city walls, the six seas and eight waterways, the nine altars and eight temples, the checkerboard road network, and the modern elements including commercial consumption agglomeration zones and cultural industry parks (北京市规划和自然资源委员会, 2020; 北京市规划和自然资源委员会等, 2022). According to the relevant plans, the major spatial structure of Capital Functional Core Area of Beijing can be summarised as "Two Axes-One City-One Ring" (北京市规划和自然资源委员会, 2020). The "Two axes" are Chang'an Avenue and the Central Axis, with Chang'an Avenue focusing on national administration, culture and international communication functions and the Central Axis mainly serving cultural functions (北京市规划和自然资源委员会, 2020). "One city" is Beijing Old City, which is the representative area that embodies the excellent traditional Chinese culture (北京市规划和自然资源委员会, 2020). "One ring" is the cultural landscape ring along the second ring road, a park ring that will both showcase historic-cultural landscapes and modern capital features and styles (北京市规划和自然资源委员会, 2020). In addition, <*Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)*> also proposes the inner ring formed by Xidan North Street, Ping'an Avenue, and Dongdan North Street, and Liangguang Road, which can serve as the core skeleton of

public activities, linking important public spaces, historical nodes, and urban landmarks and forming the cultural spaces that both intensively showcase the culture of the Old City and are close to the people's lives (see Figure 4.30) .

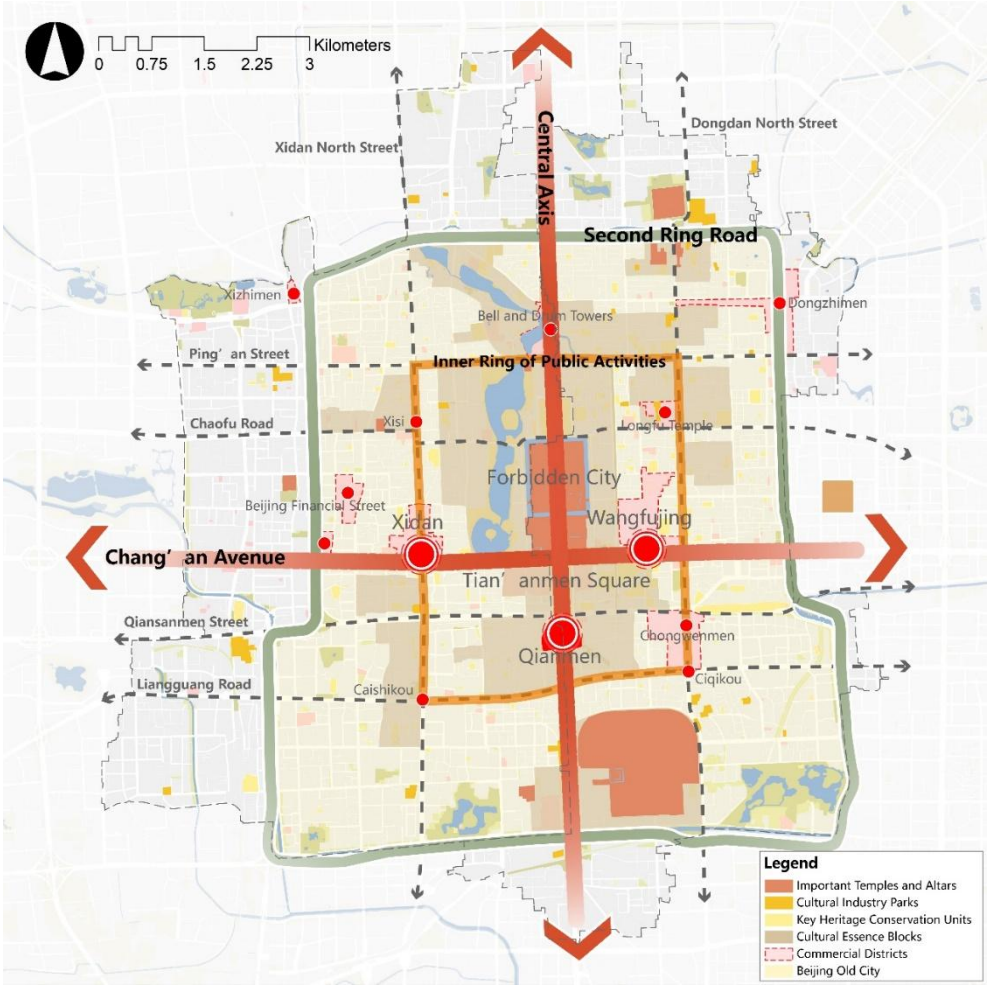


Figure 4.30 Planned Spatial Structure in Capital Functional Core Area of Beijing.

Source: Author

4.2.2 Festivalisation of Urban Space, Culture, and Society

In accordance to the literature, festivalisation of urban space, culture and society mainly refers to the ways in which space, culture and society are organised and presented in a festival-like way and the utilisation of the public spaces becomes under the spell of a particular cultural consumption pattern (Richards et al., 2010; Ronström, 2015). In the aspect of festivalisation of urban space, culture and society, the section mainly evaluates cultural consumption vitality and potential in the Capital Functional Core Area through

the collection of multi-source data and conducts principal component analysis and overlay analysis to figure out the public activity patterns in Capital Functional Core Area.

4.2.2.1 Evaluation Methods

(1) Spatial Units of Data Analysis

The dissertation selects Capital Functional Core Area as the research scope. In order to match, calculate and compare various types of multi-source data with a unified spatial unit, the research grids the scope inside the administrative boundary of Capital Functional Core Area. According to <*Annual Report on Road Network Density and Traffic Operation in Major Chinese Cities (2022)*>, the road density in the Capital Functional Core Area is around 8km/km^2, with an average block size of about 250m (see Figure 4.31) (住房和城乡建设部城市交通基础设施监测与治理实验室 等, 2022; 陆达, 2022). The section selects the square grid with a side length of 250m, as the spatial unit of data analysis, and a complete grid unit will be reserved at the boundary. As a result, a total of 1614 spatial units are obtained, each with an area of 0.0625km2 (6.25 ha), so as to observe the spatio-temporal distribution of urban festivalisation in Capital Functional Core Area.

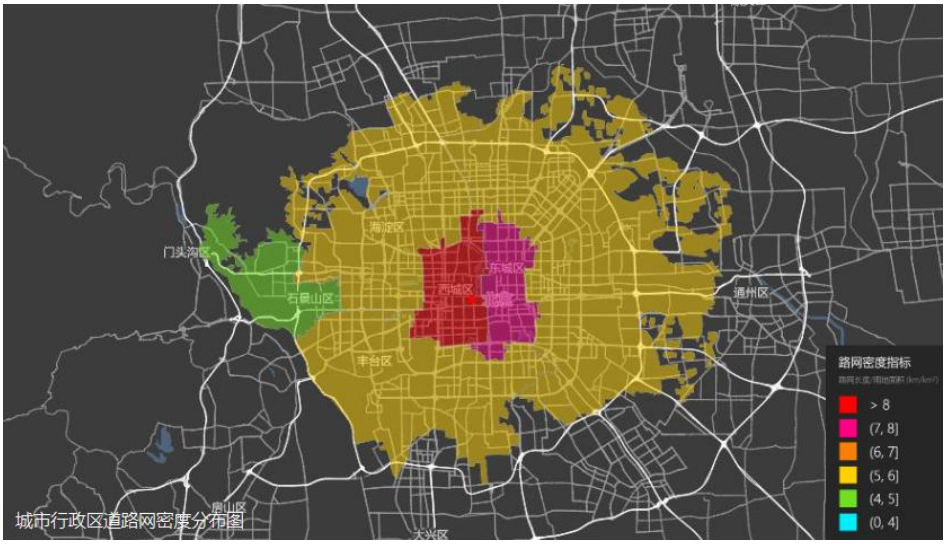


Figure 4.31 Road Density of Different Districts in Beijing.

Source: (住房和城乡建设部城市交通基础设施监测与治理实验室 等, 2022)

(2) Evaluation Index System and Data Sources

The measurement of festivalisation of urban space, culture and society mainly focuses on the measurement of cultural consumption vitality, which mainly involves evaluation on overall vitality, cultural vitality and commercial vitality.

In the measurement of overall vitality, the section evaluates the following three indices: population density, activity density, and function diversity. The methods of data collection and indicator calculation are elaborated below:

- **Population Density**: The demographic data used in this research come from <*Beijing Population Census Yearbook 2000 (Township and Jiedao Level)*> (北京市第七次全国人口普查领导小组办公室 等, 2020). By dividing the number of permanent residents of each Jiedao respectively by the area, the population density is calculated and assigned to the data unit in it. Data units at the boundaries are weighted with intersecting areas to calculate averages. Data for this indicator were collected in April 2023 and 32 valid data were obtained.
- **Activity Density**: Scholars often use the method of calculating the averages of the distribution of Baidu thermal map band values over a certain period of time to characterise the static vitality (张露, 2018; 张程远 等, 2017). The study collected data from Baidu Thermal Map on March 1st, 2022 (Tuesday, a weekday) and March 6th, 2022 (Sunday, a rest day) and the data was collected hourly (24 times a day). The average activity density of each unity is calculated by three period of the two days (06:00 - 12:00, 12:00 - 18:00, 18:00 – 24:00).
- **Mixed Use:** Mixed use is widely accepted for promoting neighbourhood diversity and the POI data collected from online map database can be used to develop a series of mixed-use indicators (Yue et al., 2017). The section collected POI data from Gaode Map platform and the database have 14 primary categories: catering, company & enterprise, consumption, transportation, financial institution, hotels & accommodations, education & culture, tourist attractions, automobile related, business & residential, life services, recreation & entertainment, health care, and sports. Data for this indicator were collected in October 2022 and 69974 original data were obtained. After data filtering and spatial coordinate conversion, a total of 69694 valid data were obtained. Then the dissertation uses the Shannon Entropy to calculate the POI diversity (Yue et al., 2017; 陆达, 2022) and the calculation formular is shown below:

$$Mixed_Use = -\sum_{i=1}^{14}(p_i \times \ln p_i)(i = 1,2,\dots,14)$$

In the formula, p_i represents the proportion of a certain type of POI in a spatial unit to the total number of POI in the spatial unit.

In the measurement of cultural vitality, the section evaluates the following five indices: major public cultural facility coverage, park coverage, key heritage conservation unit coverage, cultural amenity density, and sports amenity density. The methods of data collection and indicator calculation are elaborated below:

- **Major Public Cultural Facility Coverage**: The data of major public cultural facilities (national level, municipal level and district level) are collected from official planning documents and official websites including *<Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)>*, *<The Yearbook of Beijing Museums>* and the official website of Beijing Municipal Bureau of Culture and Tourism (舒小峰 等, 2015; 北京市规划和自然资源委员会, 2020). Data for this indicator were collected in April, 2023 and a total of 136 valid data were obtained. The section then calculates buffer zones for public cultural facilities with different radius according to their ranks (1000m for national, 500m for the municipal and 300m for the district) and intersect the basic data units with the buffer zones. And the ratio of the total area of the intersecting parts to the area of a single data cell is the result of the indicator, major public cultural facility coverage.
- **Park Coverage**: The data of parks (municipal level and district level) are collected from official planning documents and official websites including *<Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)>* and the official websites of Beijing Municipal Forestry and Parks Bureau, Dongcheng Forestry and Parks Bureau and Xicheng Forestry and Parks Bureau (北京市规划和自然资源委员会, 2020). Data from this indicator were collected in April, 2023 and a total of 75 valid data were obtained. The section then calculates buffer zones for public cultural facilities with different radius according to their ranks (500m for the municipal and 300m for the district) and intersect the basic data units with the buffer zones. In addition, when calculating this indicator, different weights are assigned to the area according to the levels of the parks, with a weight of 2 for municipal parks and a weight of 1 for district parks. And the ratio of the total area multiplied by weight of the intersecting parts to the area of a single data cell is the result of the indicator, park coverage.
- **Key Heritage Conservation Unit Coverage**: The data of key heritage conservation units mainly come from the *<Regulatory Detailed Planning for*

the Capital Functional Core Area of Beijing (2018-2035)> (北京市规划和自然资源委员会, 2020). Data from this indicator were collected in April, 2023 and a total of 290 valid data were obtained. The geographical scopes of key heritage conservation units are intersected with the basic data units. In addition, when calculating this indicator, different weights are assigned to the area according to the levels of the parks, with a weight of 3 for national key heritage conservation units, a weight of 2 for municipal key heritage conservation units and a weight of 1 for district key heritage conservation units. And the ratio of the total area multiplied by weight of the intersecting parts to the area of a single data cell is the result of the indicator, key heritage conservation unit coverage.

- **Cultural Amenity Density**: The indicator of cultural amenity density collects the POIs of the primary category of culture & education from the Gaode Map. They were collected in October 2022 and 4273 original data were obtained. After data filtering and spatial coordinate conversion, a total of 4042 valid data were obtained. The section calculates the number of culture & education POIs within each data unit as the evaluation result of cultural amenity density.
- **Sports Amenity Density**: The indicator of sports amenity density collects the POIs of the primary category of sports from the Gaode Map. They were collected in October 2022 and 1039 original data were obtained. After data filtering and spatial coordinate conversion, a total of 1024 valid data were obtained. The section calculates the number of sports POIs within each data unit as the evaluation result of sports amenity density.

In the measurement of commercial vitality, the section evaluates the following four indices: catering amenity density, recreation amenity density, tourism amenity density, and consumption amenity density. The methods of data collection and indicator calculation are elaborated below:

- **Catering Amenity Density**: The indicator of sports amenity density collects the POIs of the primary category of catering from the Gaode Map. They were collected in October 2022 and 8808 original data were obtained. After data filtering and spatial coordinate conversion, a total of 8781 valid data were obtained. The section calculates the number of catering POIs within each data unit as the evaluation result of catering amenity density.
- **Recreation Amenity Density**: The indicator of recreation amenity density

collects the POIs of the primary category of recreation & entertainment from the Gaode Map. They were collected in October 2022 and 731 original data were obtained. After data filtering and spatial coordinate conversion, a total of 675 valid data were obtained. The section calculates the number of recreation & entertainment POIs within each data unit as the evaluation result of recreation amenity density.

- **Tourism Amenity Density**: The indicator of tourism amenity density collects the POIs of the primary category of tourist attractions from the Gaode Map. They were collected in October 2022 and 1758 original data were obtained. After data filtering and spatial coordinate conversion, a total of 1749 valid data were obtained. The section calculates the number of tourist attraction POIs within each data unit as the evaluation result of tourism amenity density.
- **Consumption Amenity Density**: The indicator of consumption amenity density collects the POIs of the primary category of consumption from the Gaode Map. They were collected in October 2022 and 14050 original data were obtained. After data filtering and spatial coordinate conversion, a total of 13769 valid data were obtained. The section calculates the number of consumption POIs within each unit as the evaluation result of consumption amenity density.

The index system and data sources of each indicator can be seen in Table 4.3.

Table 4.3 Index System and Data Sources for Evaluating Festivalisation of Urban Space, Culture, and Society.

Dimension	**Index**	**Data Sources**	**Collection Time**	**Data Processing**	**Data Volume**	**Conversion Efficiency**
Overall Vitality	Population Density	<*Beijing Population Census Yearbook 2000 (Township and Jiedao Level)*>	2023.04	Spatial match and space unity summary	32	100%
	Activity Density	Baidu Thermal Map	2022.03		48	100%
	Mixed Use	Gaode Map	2022.10		69694	99.6%
Cultural Vitality	Major Public Cultural Facility Coverage	<*Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)*>, <*The Yearbook of Beijing Museums*> and the official website of Beijing Municipal Bureau of Culture and Tourism	2023.04	Spatial match and spatial computing	136	100%
	Park Coverage	<*Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)*>, the official websites of Beijing Municipal Forestry and Parks Bureau, Dongcheng Forestry and Parks Bureau and Xicheng Forestry and Parks Bureau	2023.04	Spatial match and spatial computing	75	100%
	Key Heritage Conservation Unit Coverage	<*Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)*>	2023.04	Spatial match and spatial computing	290	100%

Table 4.3 Index System and Data Sources for the Evaluation on Festivalisation of Urban Space, Culture, and Society (Continued).

Dimension	**Index**	**Data Sources**	**Collection Time**	**Data Processing**	**Data Volume**	**Conversion Efficiency**
Cultural Vitality	Cultural Amenity Density	Gaode Map	2022.10	Spatial coordinate conversion and spatial computing	4042	94.6%
	Sports Amenity Density	Gaode Map	2022.10	Spatial coordinate conversion and spatial computing	1024	98.6%
Commercial Vitality	Catering Amenity Density	Gaode Map	2022.10	Spatial coordinate conversion and spatial computing	8781	99.7%
	Recreation Amenity Density	Gaode Map	2022.10	Spatial coordinate conversion and spatial computing	675	92.4%
	Tourism Amenity Density	Gaode Map	2022.10	Spatial coordinate conversion and spatial computing	1749	99.5%
	Consumption Amenity Density	Gaode Map	2022.10	Spatial coordinate conversion and spatial computing	13769	98.0%

(3) Data Collation and Standardisation

The data collected needs to be collated and standardised for further analysis. Firstly, descriptive statistics on the raw data shows that the gaps of extreme values as well as the standard deviations of most of the variables are relatively large. To avoid the interference of extreme values on the data analysis results, the research winsorizes the data of all continuous variables bilaterally with a level of 0.1%. Secondly, the data needs to be standardised in order to eliminate the deviations caused by different statistical units and magnitudes of the indicator variables and transform all the data into dimensionless and pure values. This research adopts the z-score method to standardise the data winsorized to prepare data for further principal component analysis and clustering analysis. The calculation formula of z-score method is shown as below:

$$z_i = \frac{x_i - \mu}{\sigma} \quad (i = 1,2, \dots, n)$$

μ represents the average of the winsorized values of a specific index, σ represents the standard deviation of the winsorized values of a specific index, n represents data volume.

4.2.2.2 Evaluation Result

(1) Descriptive Statistics

In the evaluation on festivalisation of urban space, culture and society, the evaluation results of each indicator are shown in Table 4.4.

Table 4.4 Descriptive Statistics of Evaluation Results on Festivalisation of Urban Space, Culture and Society.

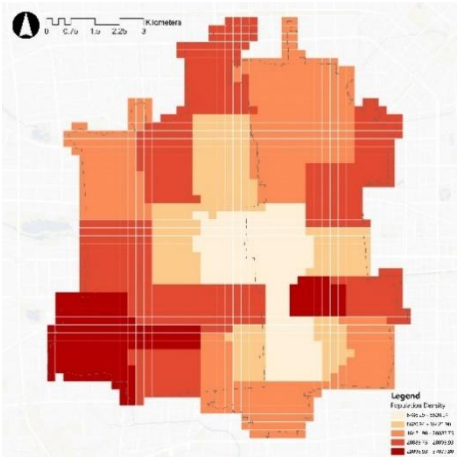
Dimension	Index	Mean	Minimum	Maximum	Standard Deviation
Overall Vitality	Population Density (people/km^2)	20849.75	6786.29	37077.80	7821.32
	Activity Density (weekday from 6:00 – 12:00)	429.46	94.92	613.08	119.23
	Activity Density (weekday from 12:00 – 18:00)	567.66	86.83	758	170.79
	Activity Density (weekday from 18:00 – 24:00)	509.73	45.5	746.83	168.55

Table 4.4 Descriptive Statistics of Evaluation Results on Festivalisation of Urban Space, Culture and Society (Continued).

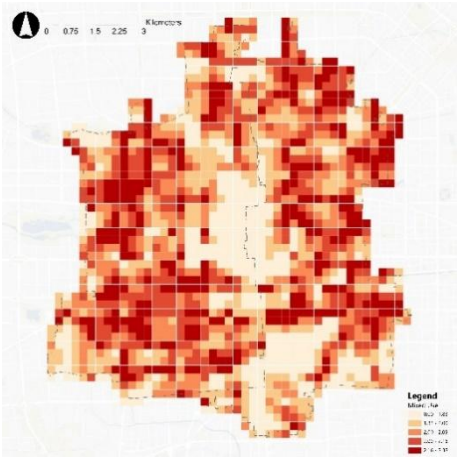
Dimension	Index	Mean	Minimum	Maximum	Standard Deviation
Overall Vitality	Activity Density (rest day from 6:00 – 12:00)	357.81	0	576.17	108.00
	Activity Density (rest day from 12:00 – 18:00)	472.62	89.17	746.83	182.63
	Activity Density (rest day from 18:00 – 24:00)	422.83	0	742.33	170.97
	Mixed Use	1.95	0	2.38	0.34
Cultural Vitality	Public Cultural Facility Coverage (National)	0.64	0	6.95	1.05
	Public Cultural Facility Coverage (Municipal)	0.14	0	3.19	0.37
	Public Cultural Facility Coverage (District)	0.05	0	1.78	0.17
	Park Coverage	0.84	0	5.00	0.94
	Key Heritage Conservation Unit Coverage	0.24	0	3.00	0.66
	Cultural Amenity Density	0.60	0	12	1.04
	Sports Amenity Density	0.68	0	14	1.46
Commercial Vitality	Catering Amenity Density	5.91	0	115	9.59
	Recreation Amenity Density	0.51	0	16	1.15
	Tourism Amenity Density	1.12	0	55	3.26
	Consumption Amenity Density	9.17	0	467	26.22

In the aspect of overall vitality, the evaluation results of each indicator are shown in Figure 4.32. The spatial distribution of overall vitality shows a strong degree of concentration, mainly concentrated alongside or outside the Second Ring Road such as Guang'anmen, Sanlihe and Chegongzhuang. In addition, several high-vitality clusters

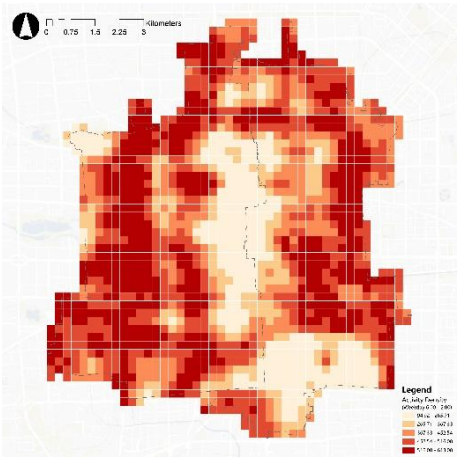
have also formed within the Second Ring Road, mainly concentrated along Xidan North Street and Dongdan North Street, creating several hotspot areas for overall vitality including Ping'anli, Xidan, Caishikou, Wangfujing and Chongwenmen.



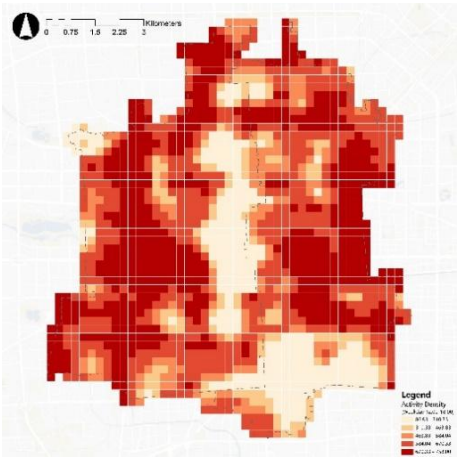
a) Population density



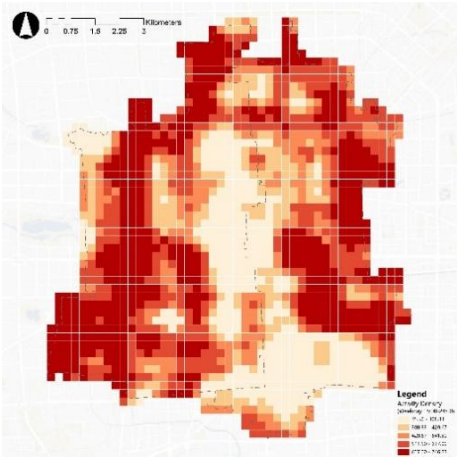
b) Mixed use



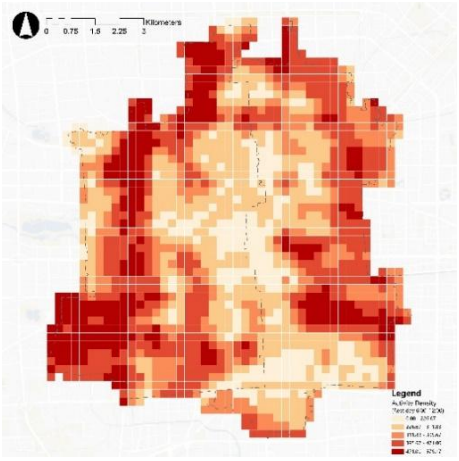
c) Activity density (weekday from 6:00 – 12:00)



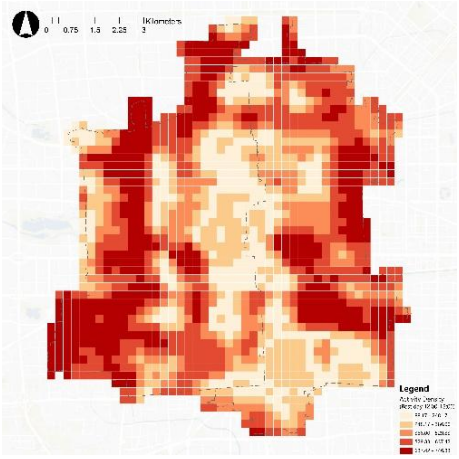
d) Activity density (weekday from 12:00 – 18:00)



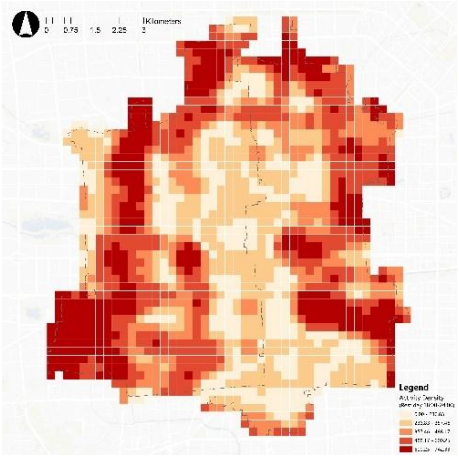
e) Activity density (weekday from 18:00 – 24:00)



f) Activity density (rest day from 6:00 – 12:00)



g) Activity density (rest day from 12:00 – 18:00)

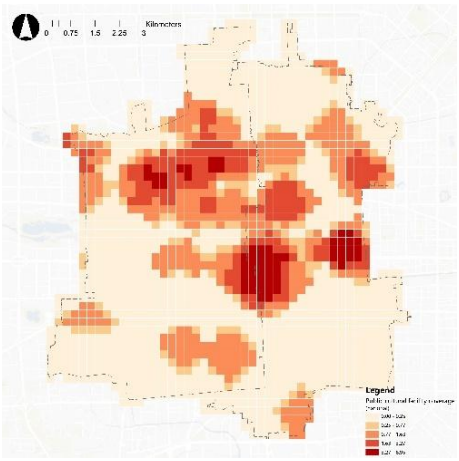


h) Activity density (rest day from 18:00 – 24:00)

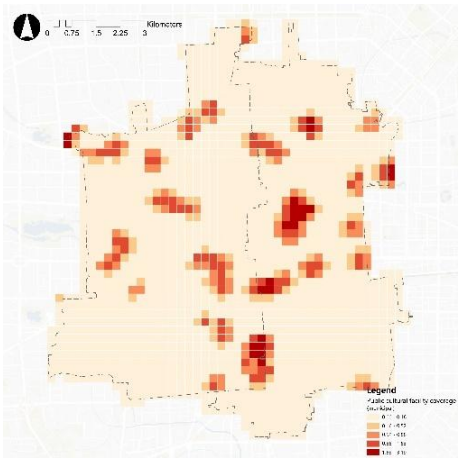
Figure 4.32 Evaluation Results of Each Indicator in the Aspect of Overall Vitality

Source: Author

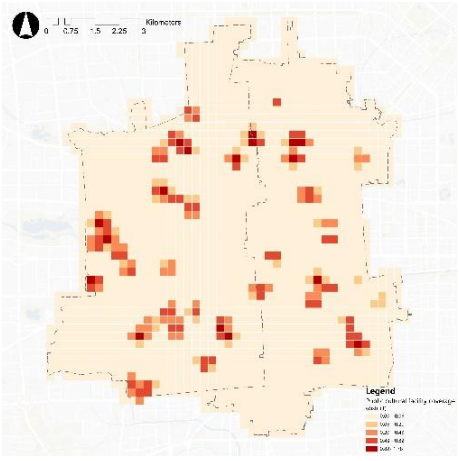
In the aspect of cultural vitality, the evaluation results of each specific indicator are shown in Figure 4.33. The spatial distribution patterns and characteristics of different indicators are different with each other. On the indicators including public cultural facility coverage (municipal), public cultural facility coverage (district), cultural amenity density and sports amenity density, the distribution of vitality is dispersed and scattered, without forming spatial clusters with a certain scale. In terms of the indicator of public cultural facility coverage (national), there have formed the three most significant spatial clusters: Tian'anmen Square cluster, Jianguomen Cluster, and Ping'anli cluster and several secondary clusters including Dongzhimen, Longfu Temple and so on. In terms of the indicators of park coverage and key heritage conservation unit coverage, there have formed two most significant spatial clusters: Palace Museum – Shichahai and Temple of Heaver and several secondary clusters including Temple of Earth and Beijing Zoo. In addition, along the Second Ring Road, the evaluation results of park coverage are relatively high, which indicates that the construction of the "Park Ring in the Second Ring Road" in the planning has begun to bear fruit.



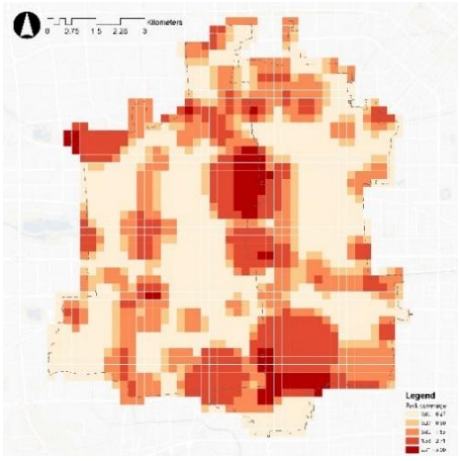
a) Public cultural facility coverage (national)



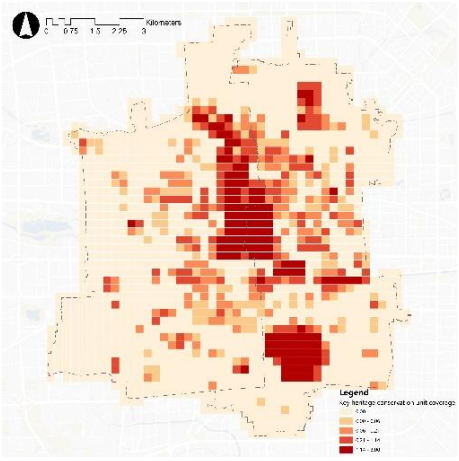
b) Public cultural facility coverage (municipal)



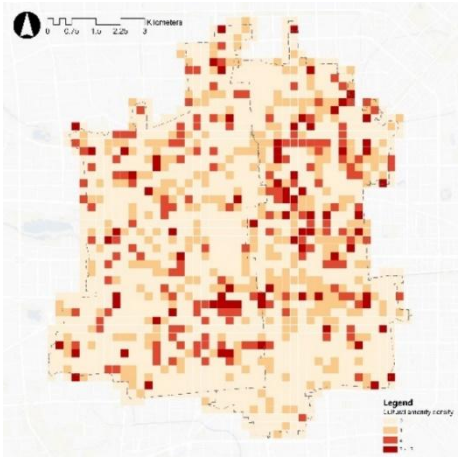
c) Public cultural facility coverage (district)



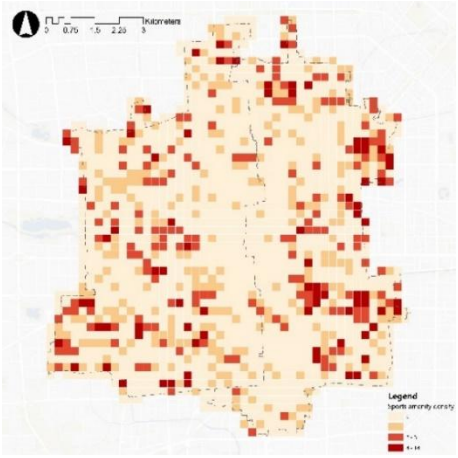
d) Park coverage



e) Key heritage conservation unit coverage



f) Cultural amenity density

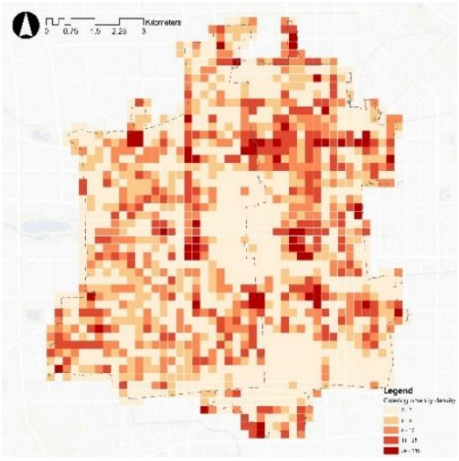


g) Sports amenity density

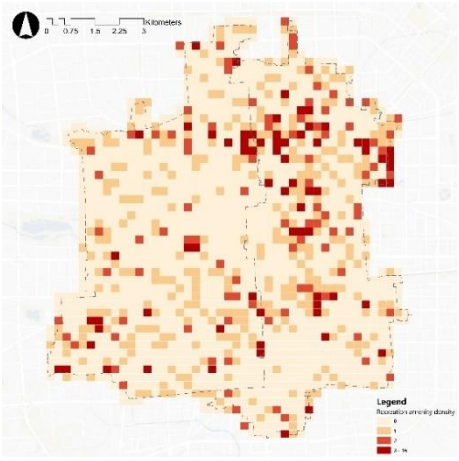
Figure 4.33 Evaluation Results of Each Indicator in the Aspect of Cultural Vitality.

Source: Author

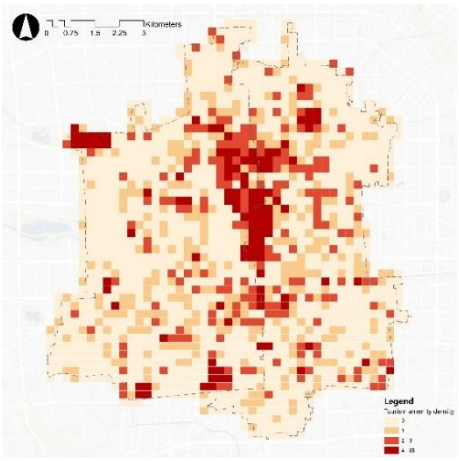
In the aspect of commercial vitality, the evaluation results of each indicator are shown in Figure 4.34. In terms of the indicator of catering amenity density, recreation amenity density and consumption amenity density, the main clusters of vitality distribution, including Xidan, Wangfujing, Qianmen, Chongwenmen, Caishikou and Nanluogu Alley, are mainly located along the "Inner Ring of Public Activities" mentioned in the <*Regulatory Detailed Planning for the Capital Functional Core Area of Beijing (2018-2035)*> (北京市规划和自然资源委员会, 2020). In terms of the indicator of tourism amenity density, there have formed several significant spatial clusters: Palace Museum – Jingshan Park, Shichahai, Nanluogu Alley, Taoranting Park, Temple of Earth and Beijing Zoo.



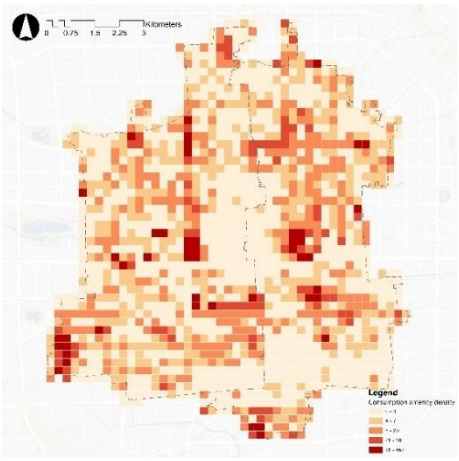
a) Catering amenity density



b) Recreation amenity density



c) Tourism amenity density



d) Consumption amenity density

Figure 4.34 Evaluation Results of Each Indicator in the Aspect of Commercial Vitality.

Source: Author

(2) Principal Component Analysis

In order to further summarise the spatial distribution pattern and characteristics of cultural consumption vitality in Capital Functional Core Area, the research conducts a principal component analysis of the indicators. The research analyses the correlation among the indicators and screens out variables with a correlation higher than 0.9 with other variables, activity density (weekday from 18:00 – 24:00), activity density (rest day from 6:00 – 12:00), and activity density (rest day from 12:00 – 18:00). The results of principle component analysis are shown in Table 4.5.

Table 4.5 PCA of Festivalisation of Urban Space, Culture and Society.

KMO	0.758	**Bartlett Significance**	0.000	**Cumulative Variance**	62.33%

Principle Component	**FAC1**	**FAC2**	**FAC3**	**FAC4**	**FAC5**
	Residence and Work Density	**Consumption and Catering Vitality**	**Major Cultural Supply**	**Tourism Attraction**	**Flexible Cultural Supply**
Eigenvalue	4.128	2.206	1.368	1.216	1.055
Proportion of Variance	25.80%	13.79%	8.55%	7.60%	6.60%
Coefficient					
Population density	0.154	-0.093	-0.0125	-0.183	0.346
Activity density (weekday from 6:00 – 12:00)	0.209	-0.095	0.013	0.279	0.002
Activity density (weekday from 12:00 – 18:00)	0.191	-0.052	0.029	0.375	0.000
Activity density (rest day from 18:00 – 24:00)	0.184	-0.075	-0.136	0.302	0.077
Mixed Use	0.155	-0.054	0.287	-0.177	0.076

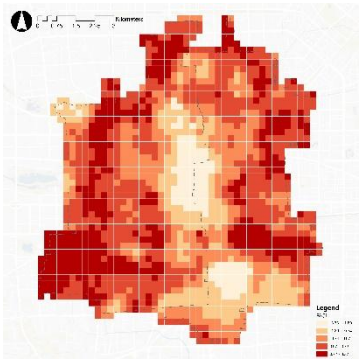
Table 4.5 Principal Component Analysis of Festivalisation of Urban Space, Culture and Society (Continued).

Principle Component	**FAC1** **Residence and Work Density**	**FAC2** **Consumption and Catering Vitality**	**FAC3** **Major Cultural Supply**	**FAC4** **Tourism Attraction**	**FAC5** **Flexible Cultural Supply**
Coefficient					
Public cultural facility coverage (national)	-0.064	0.090	0.377	0.323	-0.267
Public cultural facility coverage (municipal)	-0.019	0.130	0.423	0.097	-0.142
Public cultural facility coverage (district)	0.012	0.091	0.241	-0.215	0.483
Park coverage	-0.139	-0.012	-0.130	0.052	0.154
Key heritage conservation unit coverage	-0.159	0.045	-0.206	0.323	0.182
Cultural amenity density	0.028	0.188	0.274	0.095	0.344
Sports amenity density	0.080	0.215	-0.140	-0.096	0.111
Catering amenity density	0.086	0.348	-0.147	-0.001	-0.137
Recreation amenity density	0.052	0.283	0.001	-0.147	0.033
Tourism amenity density	-0.100	0.090	-0.024	0.371	0.196
Consumption amenity density	0.067	0.313	-0.241	0.056	-0.194

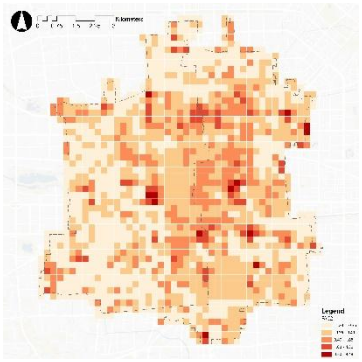
In the principal component analysis, the KMO value is greater than 0.6 and the Bartlett significance is 0.000, which means that the data is suitable for principal component analysis. According to the results of data analysis, when the number of extracted factors is 5, the eigenvalue is close to 1 (1.055), the cumulative explanatory variance reaches 62.33% (greater than 60%), and the component extraction has good interpretability. Therefore, five principal components are extracted for further analysis.

Indicators with high coefficients in FAC1 include population density, activity density, and mixed use. Therefore, FAC1 primarily represents the density of living and working in general and does not characterize cultural provision and consumption dynamic. From Figure 4.35 a, it can be seen that FAC1 mainly scores high in areas around Xidan, Wangfujing, Chongwenmen, Caishikou and some areas outside the Second Ring Road. Indicators with high coefficients in FAC2 include catering amenity density, consumption amenity density, recreation amenity density, sports amenity density and cultural amenity density. Therefore, FAC2 primarily represents the cultural and consumption dynamics. From Figure 4.35 b, it can be seen that FAC2 mainly scores high in areas around Xidan, Wangfujing, Qianmen-Dashilar, Tianqiao, Dongzhimen, Xizhimen and etc. Indicators with high coefficients in FAC3 include public cultural facility coverage (national and municipal), mixed use, public cultural facility coverage (district) and cultural amenity density. Therefore, FAC3 primarily represents the major cultural service provision such as important public cultural facilities. From Figure 4.35 c, it can be seen that FAC3 mainly scores high in areas around Tian'anmen Square, Longfu Temple, Jianguomen and White Dagoba Temple. Indicators with high coefficients in FAC4 include tourism amenity density, key heritage conservation unit coverage, public cultural facility coverage (national) and activity density. Therefore, FAC4 primarily represents the attractiveness towards tourism including historical sights and scenic spots and important cultural facilities. From Figure 4.35 d, it can be seen that FAC4 mainly scores high in areas around Beihai Park, Palace Museum, Tian'anmen Square, Confucius Temple – Yonghegong, Temple of Heaven and etc. Indicators with high coefficients in FAC5 include public cultural facility coverage (district), population density, cultural amenity density, tourism amenity density, key heritage conservation unit coverage and park coverage. Therefore, FAC5 primarily represents the dynamic cultural provision that are closely related to people's everyday life. From Figure 4.35 e, it can be seen that FAC5 mainly scores high in areas around areas around South Chang River, Xinjiekou, Temple of Earth, Bell and

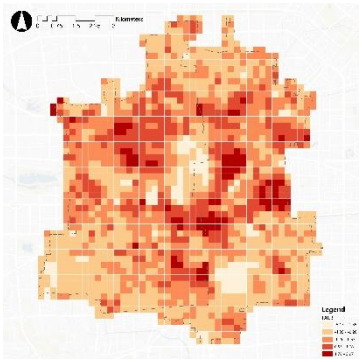
Drum Towers, Taoranting, East of Temple of Heaven, and etc. The spatial distribution of the five principal component scores is shown in Figure 4.35.



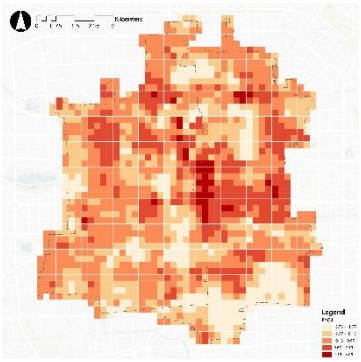
a) FAC1: Residence and Work Density



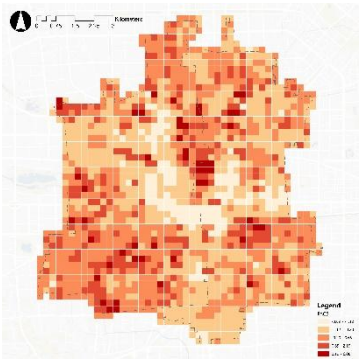
b) FAC2: Consumption and Catering Vitality



c) FAC3: Major Cultural Supply



d) FAC4: Tourism Attraction



e) FAC5: Flexible Cultural Supply

Figure 4.35 Extracted Factors of the Principal Component Analysis.

Source: Author

(3) Clustering Analysis

In order to explore the spatial pattern of festivalisation of space, culture and society as well as identify and delineate the representative festivalised zones in Capital Functional Core Area of Beijing, the dissertation conducts clustering analysis based on the 5 extracted components. The section uses the tool of Grouping Analysis on the platform of ArcGIS 10.6 to conduct the clustering analysis. The calculation of pseudo-F-statistic shows that the clustering quality is best when the number of clusters is 6 (see Figure 4.36).

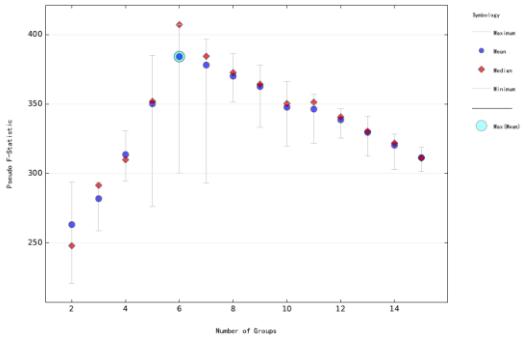


Figure 4.36 Pseudo F-statistic Plot of Clustering Analysis.

Source: Author

When the number of clusters is 6, the clustering results are shown in Table 4.6 and the parallel box plot is shown in Figure 4.37.

Table 4.6 Results of Clustering Analysis

Factors	**Centre of Clusters**					
	1	**2**	**3**	**4**	**5**	**6**
FAC1: Residence and Work Density	-2.46	1.30	-0.18	0.12	-0.73	0.59
FAC2: Consumption and Catering Vitality	0.35	3.76	0.16	0.76	-0.02	-0.44
FAC3: Major Cultural Supply	-1.24	-1.56	1.31	1.18	-0.10	-0.28
FAC4: Tourism Attraction	1.29	0.11	0.78	-0.52	-1.10	0.15
FAC5: Flexible Cultural Supply	0.83	-0.68	-0.88	1.93	-0.29	0.04

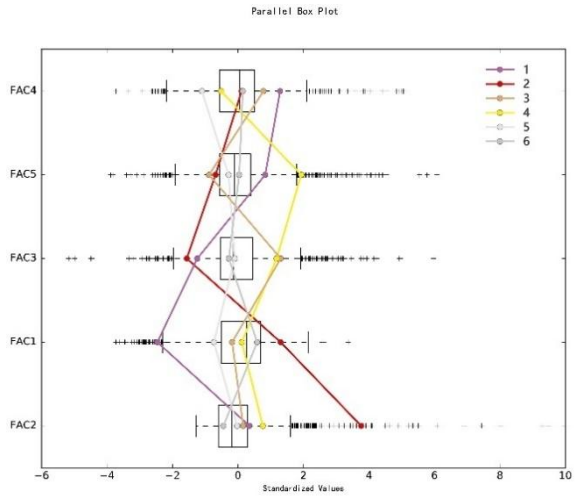


Figure 4.37 Parallel Box Plot of Clustering Analysis.

Source: Author

Group 1 can be summarised as tourist destination zones, which score highest on average on FAC4 (Tourism Attraction) and relatively higher on average on FAC5 (Secondary Cultural Provision). Group 2 can be summarised as consumption hotspot zones, which score highest on average on FAC2 (Consumption and Catering Vitality) and FAC1 (Residence and Work Density). Group 3 can be summarised as public cultural service zones, which score highest on average on FAC3 (Major Cultural Supply). Group 4 can be summarised as multi-level cultural provision zones, which score highest on average on FAC5 (Flexible Cultural Supply) and relatively higher on FAC3 (Major Cultural Provision). Both Group 5 and Group 6 can be summarised as public activity improvement zones since they are rated low on all factors related to cultural consumption dynamism. Group 5 score lower on FAC1 (Residence and Work Density) and Group 6 score higher on FAC1 (Residence and Work Density). The section then overlays the clustering results on the actual urban spatial structure and summarises the distribution pattern of cultural consumption vitality in Capital Functional Core Area (see Figure 4.38).

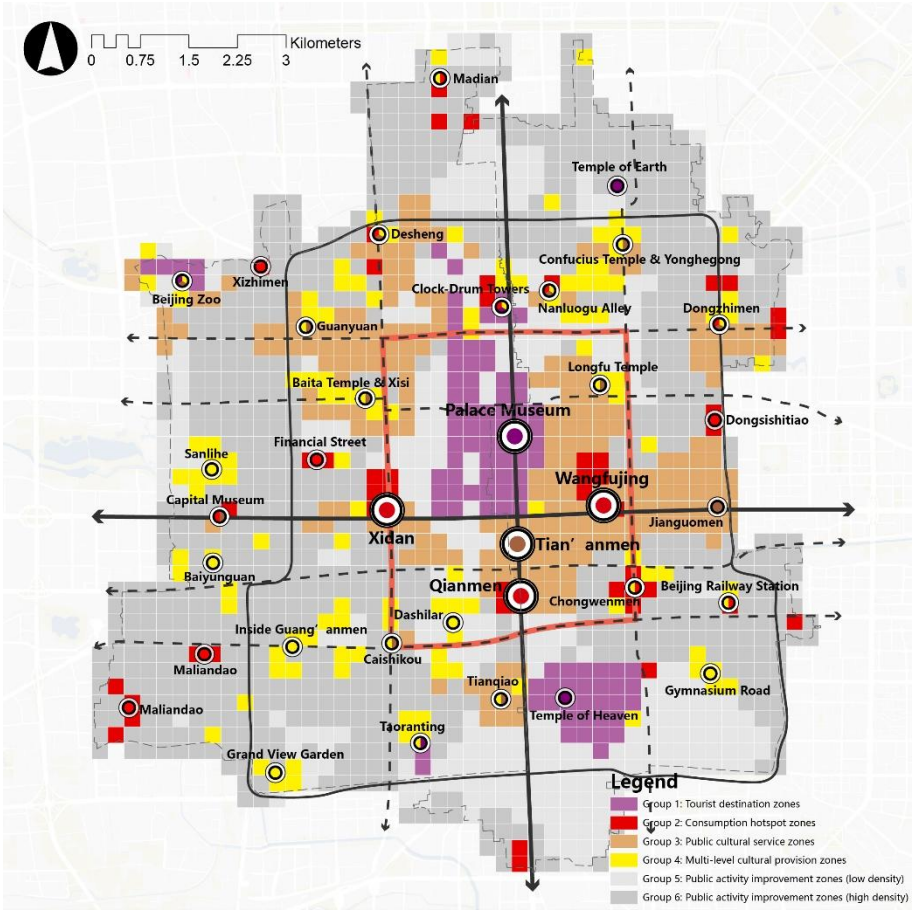


Figure 4.38 Spatial Pattern and Characteristics of Cultural Consumption Vitality.

Source: Author

The clustering analysis and overlay analysis reveal that the distribution of cultural consumption dynamics in the Capital Functional Core Area is inextricably associated with the spatial structure. The Central Axis and Chang'an Avenue are the main structures that bear the cultural display and political functions of the capital: Palace Museum, Beihai Park, Jingshan Park and Zhongshan Park together form the centre of historic-cultural tourism; Tian'anmen Square and the surrounding National Museum of China, the Grand Hall of the People and the National Centre for the Performing Arts, together form a political and cultural centre that displays the image of the nation, provide cultural services, and fulfil the political functions of the capital; Qianmen, Xidan, Wangfujing are important commercial centres. The influence of the public activity centres even exceeds the scope of Beijing and has a significant impact on the whole country. The inner ring formed by Xidan North Street, Ping'an Avenue, Dongdan North Street, and Liangguang Road are also the core skeleton of public activities, along which a number of cultural consumption centres are distributed: Bell and Drum Towers, Nanluogu Alley, White Dagoba Temple & Xisi, Longfu Temple, Caishikou, Dashilar, and Chongwenmen. In addition, along the Second Ring Road, there are also some vibrant clusters of cultural consumption, such as cultural tourism areas represented by Temple of Heaven, and Temple of Earth, commercial areas represented by Maliandao, Financial Street, Dongsishitiao, Dongzhimen, Xizhimen and Deshengmen, as well as public cultural service areas represented by Baiyunguan, Sanlihe, the Grand View Garden, and Gymnasium Road.

4.2.3 Festivalisation of Events and Festivals

4.2.3.1 Data Collection of Events

The section constructs a database of events staged at public spaces in Capital Functional Core Area throughout the Gregorian calendar year of 2023 (see Figure 4.39). The reasons for selecting 2023 reflect the current state of festivalisation are primarily twofold. First, on January 8th, 2023, National Health Commission announced the removal of Category A infectious disease prevention and control measures for COVID-19[7]. During the COVID-19 pandemic between 2020 to 2022, both the number and the scale of events decreased, and their spatio-temporal distribution exhibited strong randomness, making it difficult to reflect the patterns of festivalisation (孙源涵 等, 2021).

[7] Source: 国务院联防联控机制综合组, 2023. 关于印发新型冠状病毒感染防控方案（第十版）的通知[A/OL]. (2023-01-07)[2024-12-13]. https://www.gov.cn/xinwen/2023-01/07/content_5735448.htm.

Secondly, the pandemic brought severe challenges to economic development, prompting local governments to promote the development of "street vendor economy" and "night economy" (胡春萌, 2024; 王亚丽 等, 2024). In the post-pandemic era, many cities across China began to witness a "cultural tourism boom" (胡春萌, 2024; 王亚丽等, 2024). Against this backdrop, cultural and creative markets, represented by trunk markets, vintage markets, and intangible cultural heritage markets, emerged in large numbers, forming many market brands with considerable scale and brand effects (蔡仕梦, 2022; 黄仕强, 2022; 臧梦璐, 2022). Therefore, event data prior to 2020 are insufficient to reflect the current spatio-temporal distribution of events. Based on the two reasons and the time arrangements of the study, 2023 was chosen as the time frame for collecting macro-level event data (see Figure 4.39).

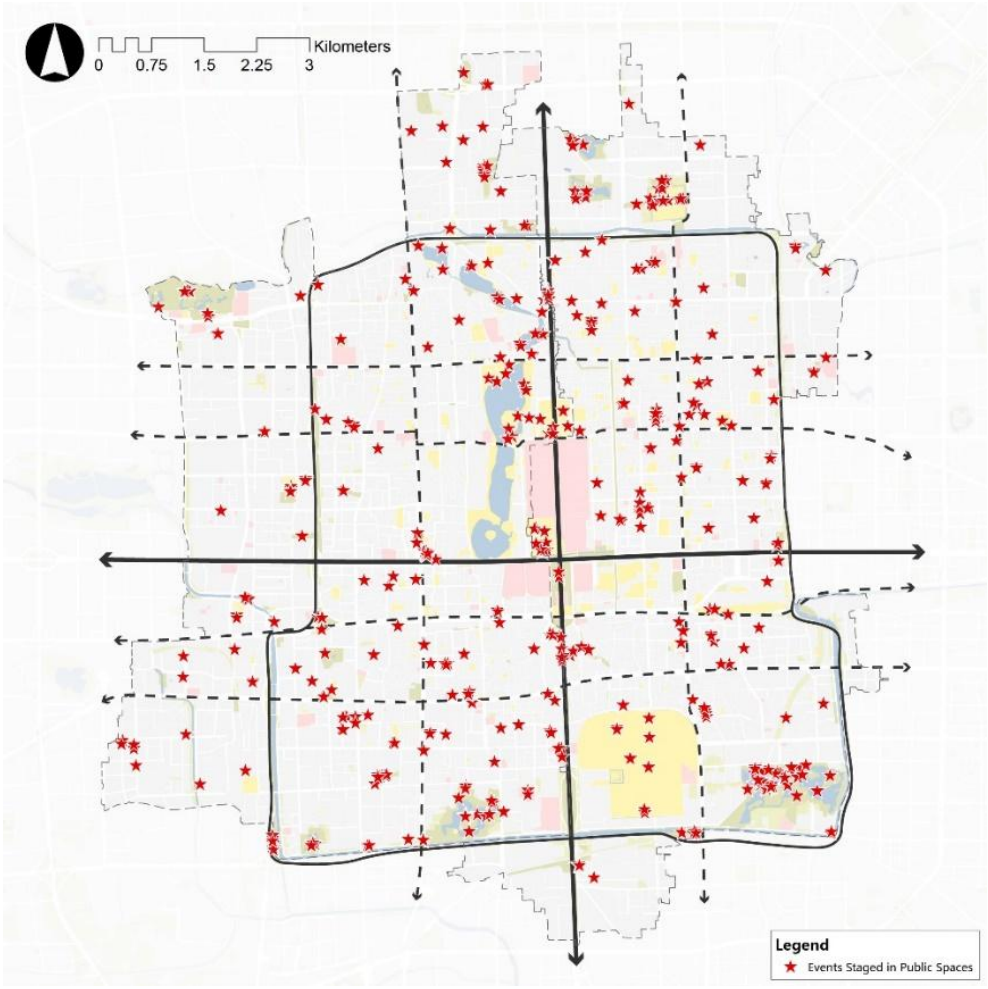


Figure 4.39 Events Staged in Public Spaces Within Capital Functional Core Area of Beijing.

Source: Author

Since the study objects in the dissertation are officially publicized events preplanned and sanctioned by urban authorities, most of the event data in the database are attained from the official WeChat accounts of relevant stakeholders, including those of Beijing Municipal Bureau of Culture and Tourism, Xicheng Bureau of Culture and Tourism, Dongcheng Bureau of Culture and Tourism, the local governments of 32 subdistricts (Jiedao) within the Capital Functional Core Area, the operators of prominent public spaces staging events, and the organisers of important events such as Beijing Fashion Week, Beijing Design Week, Beijing Marathon, and etc. To construct a more complete database, the section also searches for event data from some platform websites, such as Huodongxing, Douban and Damai, as the supplement to the official publicity materials. As a result, the section constructs a database of events staged in public spaces in the Gregorian year of 2023 containing data for 523 events, each of the event data comprised of information including the event name, the public space staging the event, the start and end date of the event, the event duration, the hosts of the event, the entrance fee to the event (if any) and etc.

4.2.3.2 Classification of Events

Classification of events is necessary in the researches on urban festivalisation. However, existing researches on urban festivalisation has been rough and sketchy in its classification of events and lacks empirical support (Colombo et al., 2022). Events in Capital Functional Core Area have a variety of themes and activity contents and serve a wide range of target groups; therefore, the previous method of categorizing events is not entirely applicable to the analysis on urban festivalisation in Capital Functional Core Area. For a more scientific and rational classification of events in Capital Functional Core Area of Beijing, the section collects textual descriptions related to 523 events in the event database (including official publicity materials, media news, online comments, travelogues, etc., totalling 495,568 words, and adopts topic modelling methods based on LDA (Latent Dirichlet Allocation) for semantic mining from the relevant texts on events in the database (Jelodar et al., 2019). Topic modelling methods are powerful smart techniques that widely applied in natural language processing to topic discovery and semantic mining from unordered documents and give a productive approach to find hidden structures (semantics) in gigantic information (Jelodar et al., 2019). Therefore, the research employs the topic modelling approach based on LDA (Latent Dirichlet

Allocation) to conduct semantic mining from gigantic textual information related to events and then classify the events.

The section firstly provides an initial lexical frequency metrics analysis of relevant texts from the event database (see Figure 4.40).

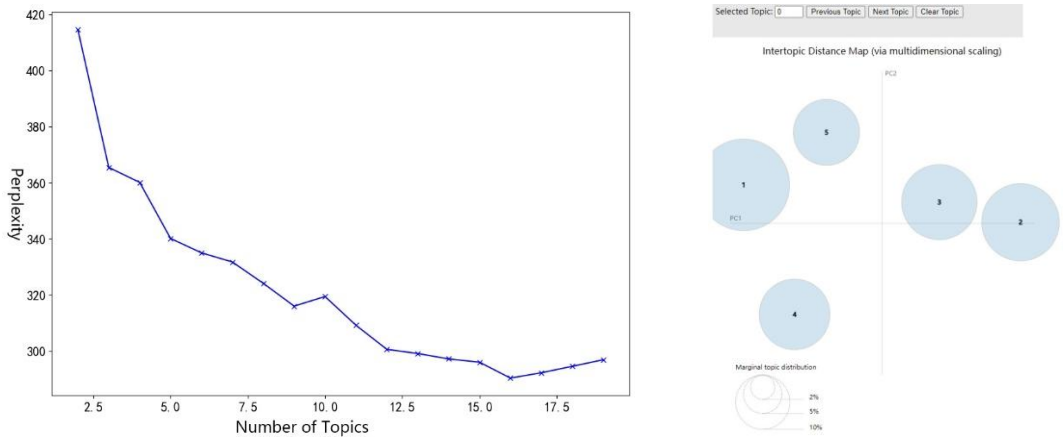


Figure 4.40 Word Cloud of Events in Capital Functional Core Area of Beijing

Source: Author

According to the word cloud on events in Capital Functional Core Area of Beijing, it can be seen that the high-frequency words in the texts related to the events include “culture”, “community”, “residents”, “service”, “experience”, “publicity”, “civilization”, “tradition”, “intangible cultural heritage”, “bazaar”, “China”, “neighbourhood”, “consumption”, “mass”, “fashion”, “art”, “showcase”, “interact”, “music”, “feelings”, “distinctive”, “health”, “history”, “city”, “inherit”, and etc. It can be concluded that the events in Capital Functional Core Area are mainly related to the themes of culture, fashion consumption and community construction.

The section then adopts topic modelling methods based on LDA (Latent Dirichlet Allocation). Through analysing perplexity and mapping intertopic distances (see Figure 4.42), it can be indicated that when the number of topics is 5, the perplexity of the model appears relatively low, the overlaps among different topics are small and the result has good interpretability. Therefore, the number of topics is selected to be 5 for topic modelling on the event text.



a) Perplexity of Different Numbers of Topics b) Intertopic Distance Map

Figure 4.41 Identification of the Number of Topics.

Source: Author

The results of topic modelling based on LDA show that there are five event topics: topic 1, traditional festival celebration & cultural folklore; topic 2, community cultural identity construction; topic 3, sports competitions & cultural performances; topic 4, convenience services & community volunteering; and topic 5 fashion design & cultural consumption. Keyword distribution scores (the first 15 keywords) and keyword network analysis for topics are shown in Table 4.7 and Figure 4.42.

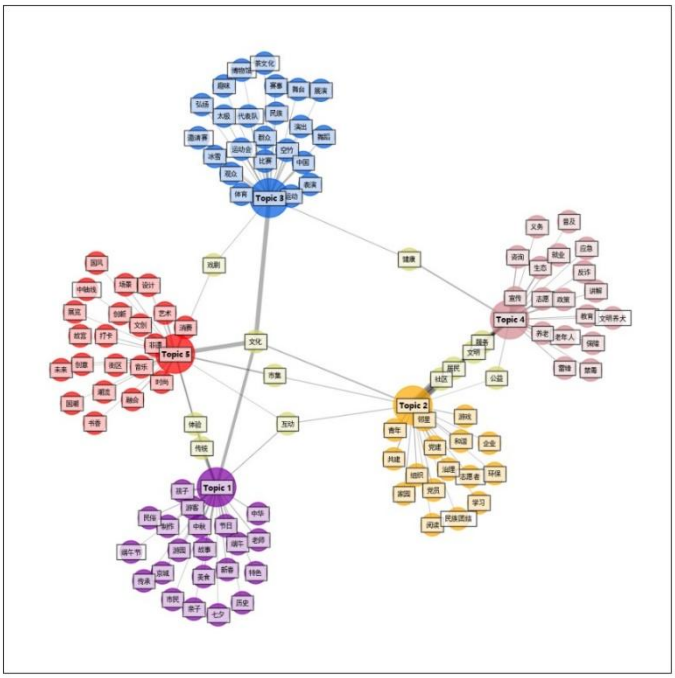


Figure 4.42 Keyword Network Analysis Results of Topic Modelling.

Source: Author

Table 4.7 Keyword Distribution Scores of Topic Modelling based on LDA

Topic 1		Topic 2		Topic 3		Topic 4		Topic 5	
Keyword	**Score**	**Keyword**	**Score**	**Keyword**	**Score**	**Keyword**	**Score**	**Keyword**	**Score**
Culture	0.031	Community	0.102	Culture	0.064	Publicity	0.049	Culture	0.062
Tradition	0.029	Residents	0.073	Sports	0.021	Service	0.045	Intangible Cultural Heritage	0.024
Experience	0.020	Neighbourhood	0.032	Physical Education	0.016	Residents	0.038	Consumption	0.021
Children	0.018	Youths	0.015	Tradition	0.014	Civilisation	0.029	Fashion	0.021
Tourists	0.018	Culture	0.013	Exercise	0.014	Community	0.019	Experience	0.017
Mid-autumn	0.015	Civilisation	0.011	Performance	0.013	The Aged	0.017	Art	0.016
Festival	0.013	Party Building	0.009	China	0.013	Volunteer	0.015	Bazaar	0.016
Story	0.011	Service	0.009	Competition	0.013	Nation	0.015	Music	0.015
Dragon Boat Festival	0.010	Experience	0.009	Universal	0.013	Health	0.015	City	0.014
Interact	0.010	Harmony	0.008	Chinese Yo-yo	0.013	Mass	0.013	Creative Industries	0.012
Make	0.010	Game	0.008	Viewers	0.013	Society	0.012	Fashion Week	0.012
Gala party	0.009	Bazaar	0.008	Show	0.009	Consult	0.011	History	0.011
Spring Festival	0.008	Interact	0.008	Health	0.008	Ecology	0.010	China	0.010
Folklore	0.008	Governance	0.008	Ice and Snow	0.008	Lei Feng	0.008	Design	0.008

Based on the identification of the five topics, the percentage of each topic in the relevant text of each event is analysed and each of the event is categorised according to the topic that accounts for the highest percentage. The first type of events, those associated with traditional festival celebration & cultural folklore, total 119, accounting for 22.8%. The second type of events, those associated with community cultural identity construction, total 96, accounting for 18.4%. The third type of events, those associated with sports competitions & cultural performances, total 83, accounting for 15.9%. The fourth type of events, those associated with convenience services & community volunteering, total 119, accounting for 22.8%. The fifth type of events, those associated with fashion design & cultural consumption, total 106, accounting for 20.3%. The spatial result of categorization is shown in Figure 4.43.

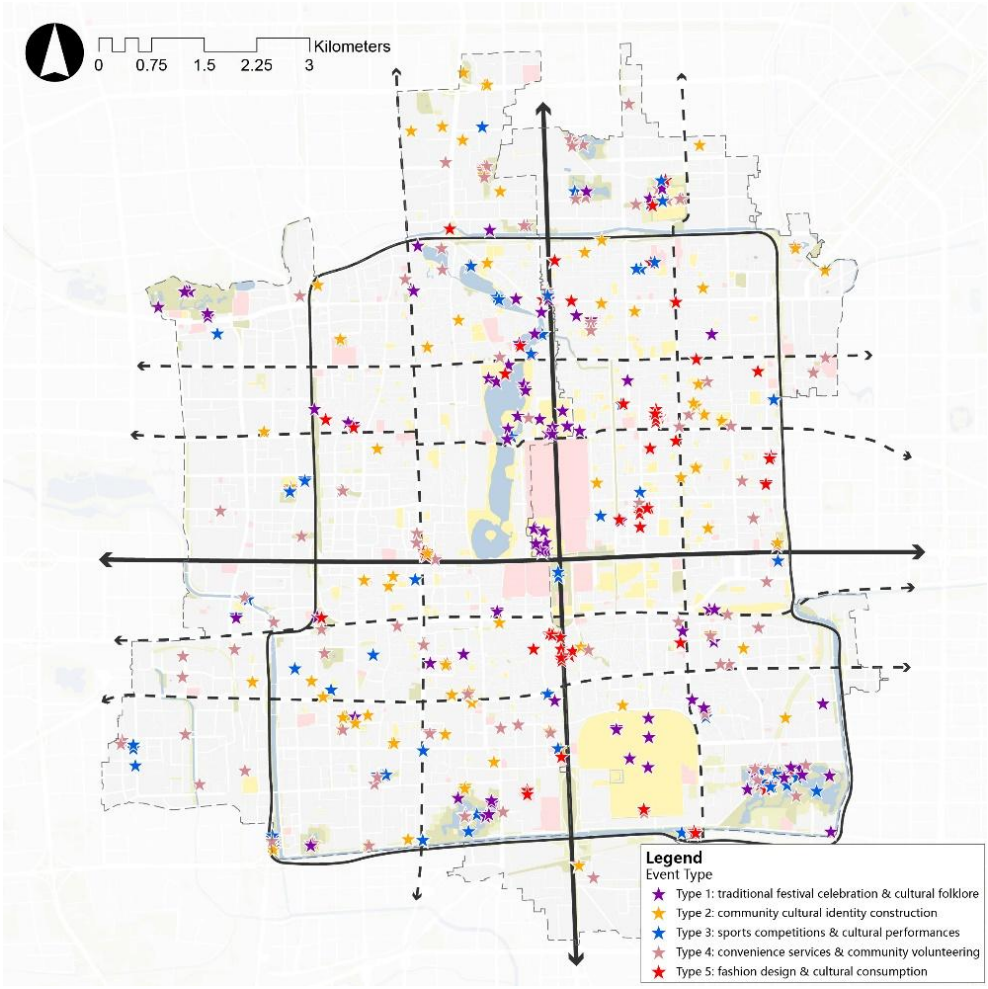


Figure 4.43 Categorization of Events in Capital Functional Core Area of Beijing.

Source: Author

4.2.3.3 Spatio-temporal Distribution of Events

(1) Temporal distribution of events

Summarising the events staged at public spaces in Capital Functional Core Area (see Figure 4.44), it can be revealed that events take place in Capital Functional Core Area almost all year round, with summer and autumn (from July to November) being the peak season for staging events. In addition, the numbers of Type 1 events and Type 5 events show a significant increase around important festivals or holidays (e.g., Chinese New Year, Lantern Festival, Qingming, Dragon Boat Festival, Mid-Autumn Festival, National Day, and etc.); the number of Type 3 events shows a significant increase during the Chinese New Year, mainly because of the organisation of a number of events related to snow and ice sports; the numbers of Type 2 events and Type 4 events remain broadly stable over the year, with a relatively even distribution over the course of the year.

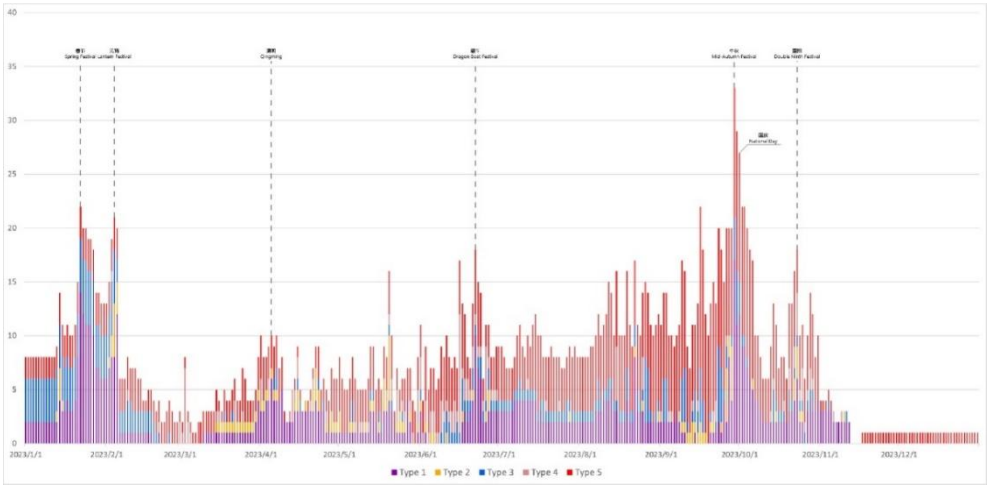
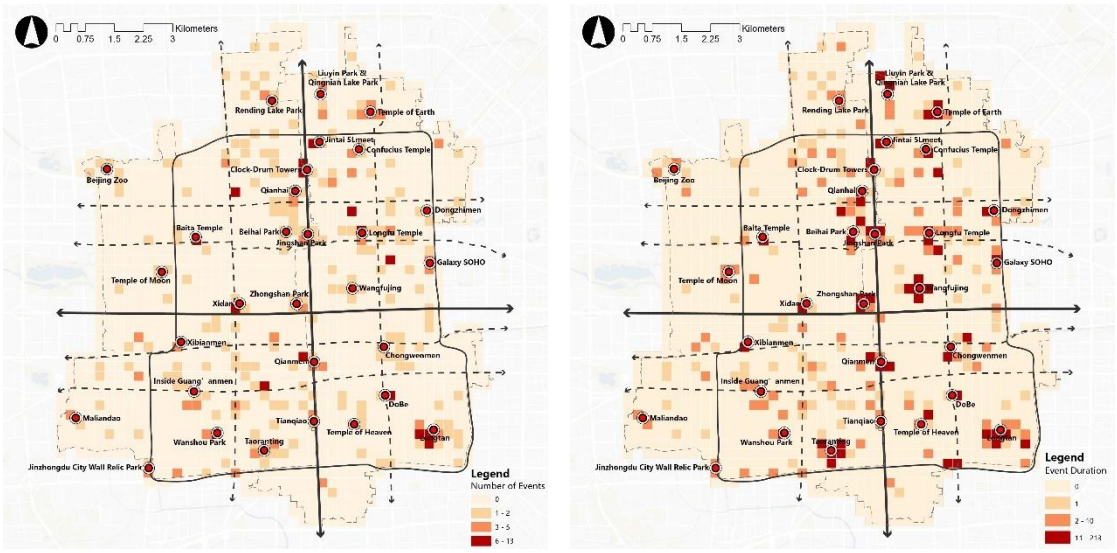


Figure 4.44 Temporal Distribution of Events in Capital Functional Core Area.

Source: Author

(2) Spatial distribution of events

The section selects the same square grid with a side length of 250m as the section 4.2.2 to calculate the density and duration of events and analyse the spatial distribution pattern of events in Capital Functional Core Area (see Figure 4.45)



a) Event Density b) Event Duration

Figure 4.45 Spatial Distribution Pattern of Events in Capital Functional Core Area.

Source: Author

Based on the analysis on the spatial distribution of events in Capital Functional Core Area, it is indicated that the Central Axis and the park ring road along the second ring road string together most of the major cluster of events, including Liuyin Park & Qingnian Lake Park, Jintai 5Lmeet, Bell and Drum Towers, Qianhai, Beihai Park, Jingshan Park, Zhongshan Park, Qianmen, Tianqiao, Temple of Earth, Confucius Temple, Dongzhimen, Galaxy SOHO, Longtan, Temple of Heaven, Taoranting, Jinzhongdu City Wall Relic Park, Xibianmen, Temple of Moon and White Dagoba Temple. Several important event clusters, including Longfu Temple, Wangfujing, Xidan and Chongwenmen, are linked around the inner ring which serves as the core skeleton of public activities. In general, the spatial distribution pattern of festivalisation of events and festivals follows the strategic spatial structure of Capital Functional Core Area and the distribution of cultural consumption dynamics and potential. However, there are also areas with cultural consumption dynamics and potential and key spatial strategic nodes that have few events or festivals staged, such as Financial Streets, Caishikou, Ciqikou, and etc.

The section classifies the public spaces into the following seven categories:

Urban Parks: According to <*Standard for classification of urban green space: CJJ/T 85-2017*>, urban parks can be defined as green spaces open to the public, with recreation as their major functions, combined with ecological, landscape, cultural, educational, and emergency shelter functions, and with certain recreational and service

facilities (徐波 等, 2017). In the dissertation, urban parks should be greater than 500m^2 and the proportion of green area should be greater than or equal to 65% (徐波 等, 2017).

Urban Squares: Urban Squares are defined as public activity sites with functions like recreation, commemoration, assembly, refuge, and etc., and should be larger than 500m^2, with the proportion of green area occupying less than 65% (徐波 等, 2017).

Traditional Courtyards: Traditional Siheyuan are being renovated as a new type of public spaces in Beijing. The traditional courtyards inside Siheyuan, which are open to the public, are also an important type of public spaces in Capital Functional Core Area.

Commercial Blocks & Cultural Blocks: Public open spaces in commercial blocks and cultural blocks, such as pedestrian streets, small plazas, terraces, and etc., are usually not counted as parks and green spaces or squares in the official statistics, but they meet the definition of public spaces in the dissertation (see in section 1.2.1) and have become important venues for residents' daily public activities as well as urban events.

Pocket Parks: As urban construction is leaving little land available for the provision of large-scale parks and green spaces, a series of pocket parks are created through micro-regeneration in the Capital Functional Core Area, utilising gaps in the city's land.

Urban Roads: In addition to the six common public spaces above, there are a few events staged in passable urban roads, which are not mainly serving public recreational activities in the normal status, but are temporarily transformed into public spaces dominated by leisure and recreational functions in the event status. Therefore, the events staged in them are also counted in the statistical analysis of the event database.

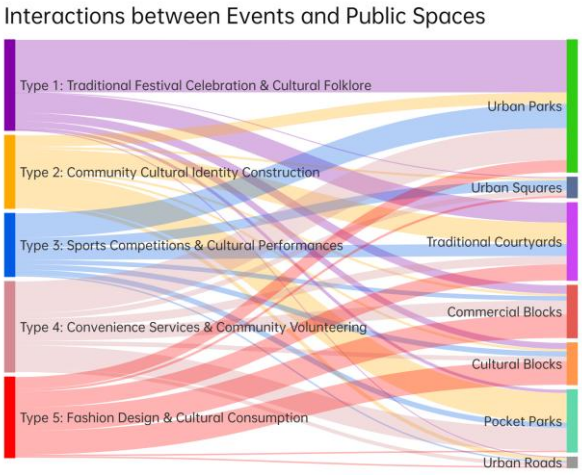
The number relationship between the different types of events and the different types of public spaces are shown in Table 4.8 and Figure 4.46.

Table 4.8 Number of Different Event Types at Different Types of Public Spaces.

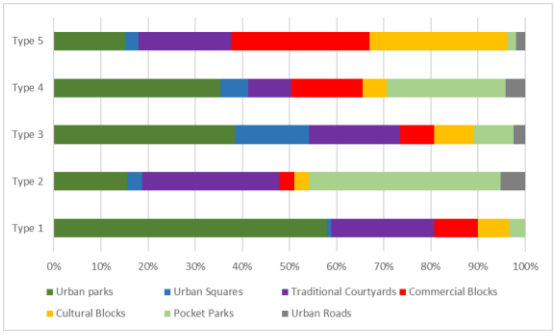
		Event					
		Type 1	**Type 2**	**Type 3**	**Type 4**	**Type 5**	**Sum**
Public Spaces	**Urban Parks**	69	15	32	42	16	174
	Urban Squares	1	3	13	7	3	27
	Traditional Courtyards	26	28	16	11	21	102
	Commercial Blocks	11	3	6	18	31	69
	Cultural Blocks	8	3	7	6	31	55

Table 4.8 Number of Different Event Types at Different Public Space Types. (Continued)

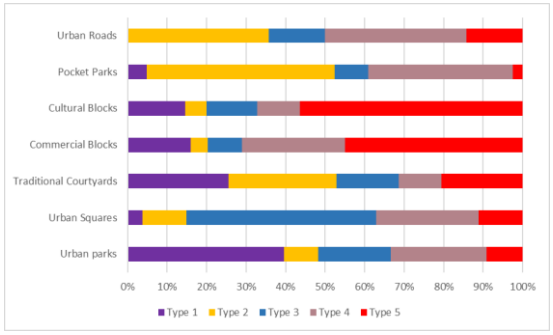
		Event					
		Type 1	**Type 2**	**Type 3**	**Type 4**	**Type 5**	**Sum**
	Pocket Parks	4	39	7	30	2	82
	Urban Roads	0	5	2	5	2	4
Sum		119	96	83	119	106	523



a) Sankee diagram of events and public spaces



b) Proportion of public spaces in different types of events



c) Proportion of events in different types of public spaces

Figure 4.46 Number Relationship between the Different Types of Events and the Different Types of Public Spaces.

Source: Author

Based on the analysis on the number relationship between the different types of events and the different types of public spaces, it can be seen that there are specific patterns of coupling of events and public spaces in the Capital Functional Core Area. Urban parks and traditional courtyards are the public spaces where the highest number of

events are staged and Type 1 events are also mainly staged in these two types of events. The most frequently staged events in urban squares are Type 3 events, sports competitions and cultural performances. Commercial blocks and cultural blocks tend to host Type 5 events; urban roads and pocket parks tend to host Type 2 and Type 4 events. The distribution of the types of events in traditional courtyards is relatively balanced.

4.3 Festivalisation in Capital Functional Core Area: Feature Synthesis and Pattern Recognition

4.3.1 Longitudinal Evolution: From Imperial-Centric Hegemony to Catalysed Urban Regeneration

In the perspective of historical evolution, as the Capital Functional Core Area transitioned from the imperial capital of feudal dynasties to a model district of a world-class harmonious and liveable metropolis, it has developed a rich and culturally profound public space system. The festivals and events in the area have also evolved alongside shifts in the city's strategic positioning and the restructuring of its public spaces. As analysed in Section 4.1, these events have always been closely integrated with urban public spaces, playing a vital role in the city's public life. From embodying imperial-centric hegemony to serving as a catalyst for urban regeneration, the interplay between festive events and public spaces has consistently formed an essential component of the public space public life framework of the Capital Functional Core Area, which not only epitomizes the image of the national capital but also acts as a crucial medium for enriching cultural lives of its citizens.

The evolution of urban politics in Capital Functional Core Area has been from the traditional era of imperial supremacy; gradually moving into the early-modern era in which citizens began to participate in public affairs; the socialist era with the general policy of serving the central government, serving production, and serving the working people; the modern era oriented towards economic development; and finally shifting to the post-modern era of high-quality and high-efficiency development, with cultural construction as the engine to support high-quality economic and social development.

In the aspect of urban public spaces, in Capital Functional Core Area, urban public spaces are increasingly diverse, with a growing variety of supply modes and a stronger focus on uncovering their cultural significance and consumption attributes. The public

spaces in traditional era were mainly small, isolated and limited and their formation always had a certain degree of spontaneity. Later, in the process of urban development, with the opening of parks and green spaces, the formation and quality improvement of commercial districts, the construction and operation of cultural industry parks and the conservation and revitalisation of historic water systems and historic streets and alleys, the form of public spaces in the Capital Functional Core Area has gradually changed from dispersed to systematic, and their functions have gradually changed from single to compound, and the cultural experience of public spaces has been increasingly emphasised.

The festivals and events, in the Capital Functional Core Area, have shifted from traditional, bottom-up folk and religious temple fairs; to the mass gatherings with both entertaining and political nature during the Republican era and the socialist era; as well as tourism festivals and events emerging during the modernisation of Beijing to promote economic growth; and finally, they have developed into brand festivals and events closely related to urban regeneration. The events staged at public spaces now largely reflect the features of urban festivalisation, that is the emphasis on the instrumental attributes of culture and the cultural consumption in the public sphere. The relationship between events and public spaces has become increasingly closer. The venues of festivals and events have expanded from parks to a variety of urban public spaces such as historic-cultural blocks, commercial blocks, and cultural and creative industrial parks.

4.3.2 Festivalisation of Urban Politics: Decongestion with Quality Enhancement and Strategic Upgrading of National Cultural Centre

Amid Beijing's profound urban transformation, the strategic policy orientation in the Capital Functional Core Area manifests dual trajectories: first, addressing megacity governance challenges through "decongestion with quality enhancement", and second, reinforcing urban competitiveness via "strategic upgrading of national cultural centre". This dual approach fundamentally reshapes the festivalisation of urban politics.

Confronting intensifying population-resource-environment contradictions and megacity governance pressures (北京市人民政府, 2011), Beijing has implemented the "reduction-based development" strategy to transform its urban growth paradigm from factor concentration to functional decongestion. The "decongestion with quality enhancement" strategy enforces strict regulations on urban construction scales and demographic thresholds while enhancing land-use efficiency and population structure.

The festivalisation of urban politics has therefore been reoriented from visitor volume maximisation to curated public event quality.

As cultural soft power emerges as a pivotal determinant in enhancing Beijing's urban competitiveness (黄鹤 等, 2022), the Beijing Old City – the materialised embodiment of China's enduring civilisation – serves as the foundational carrier for establishing a global cultural metropolis and national cultural centre (北京市规划和自然资源委员会, 2020). The Capital Functional Core Area deploys dual dimensional cultural regeneration: spatially through integrating heritage conservation, public space making, and intangible cultural heritage revitalisation; discursively through constructing a narrative matrix synthesizing ancient capital culture, red culture, Beijing local culture, and innovative culture. This transformation positions urban festivalisation as a strategic governance instrument, functioning both as a catalytic mechanism for reactivating historic cultural corridors and refining public spaces, and as a geopolitical apparatus for articulating the capital's historical monumentality and projecting China's civilisation narratives (北京市规划和自然资源委员会, 2020).

4.3.3 Festivalisation of Urban Spaces, Culture and Society: Hierarchical Cultural Consumption Clusters under Key Spatial Skeletons

As the core bearing area of China's national cultural centre and the key zone for the conservation of historic-cultural city, Capital Functional Core Area is endowed with superior historic-cultural resources and characterised by a high-density agglomeration of top-tier cultural facilities. Besides, capitalising on its profound commercial heritage, Capital Functional Core Area has cultivated distinctive commercial spaces where historical legacy interweaves with contemporary aesthetics, continuously unleashing sustained and vigorous consumption momentum throughout the urban fabric.

Through spatial overlay and clustering analyses of multi-source data (section 4.2.2), integrated with the review on planning documents, it can be discovered that the distribution pattern of cultural consumption dynamics in the Capital Functional Core Area is inextricably associated with the spatial structure, which is comprised of "Two Axes-One City-One Ring" and the inner ring of public activities. The Central Axis and Chang'an Avenue are the main structures that bear the cultural display and political functions of the capital, along which a number of public activity centres with nation-wide

influence are distributed, such as Palace Museum, Tian'anmen Square, Wangfujing and Xidan. The inner ring formed by Xidan North Street, Ping'an Avenue, Dongdan North Street, and Liangguang Road has become the core skeleton of public activities, with a number of cultural consumption centres including Bell and Drum Towers, Nanluogu Alley, White Dagoba Temple, Xisi, Longfu Temple, Caishikou, Dashilar, and Chongwenmen located along it. In addition, along the Second Ring Road, the park ring that showcases both historic-cultural landscapes and modern capital features, a number of recreational clusters composed of parks and consumption spaces are located, including Temple of Heaven, Temple of Earth, Taoranting, and etc.

4.3.4 Festivalisation of Events and Festivals: Multi-dimensional Aggregation & Typological Coupling of Event Places

Capital Functional Core Area has established a distinctive and consolidated festive event – public space coupling system. This framework has three defining characteristics: temporal continuity through year-round scheduling, spatial coverage across key public spaces, and categorical diversity encompassing traditional seasonal rituals, community events, and contemporary events associated with fashion design and cultural consumption. Evolving into a catalytic mechanism for urban regeneration, these curated events function as dual drivers for public space revitalisation and community building.

The spatio-temporal distribution of events in the Capital Functional Core Area shows significant seasonal and spatial differential characteristics. In the temporal dimension, events take place almost all year round, with summer and autumn (from July to November) being the peak season for staging events. In the spatial dimension, event distribution in Capital Functional Core Area is spatially unbalanced, with a higher occurrence of events in the northern parts compared to the southern, and in the eastern parts compared to the western. Furthermore, the Central Axis, the park ring road along the second ring road, and the inner ring of public activities which serve as the core skeleton of public activities string together most of the major cluster of events.

In terms of typological coupling of event places, events in Capital Functional Core Area are mainly staged in following seven types of public spaces, namely urban parks, urban squares, traditional courtyards, commercial blocks, cultural blocks, pocket parks, and urban roads. There is a specific pattern for the typological coupling of events and public spaces. Urban parks are the public spaces where the highest number of events are

staged and Type 1 (traditional festival celebration & cultural folklore) events are also mainly staged in these two types of events. The most frequently staged events in urban squares are Type 3 (sports competition & cultural performance) events. Commercial blocks and cultural blocks tend to host Type 5 (fashion design & cultural consumption) events; urban roads and pocket parks tend to host Type 2 (community cultural identity construction) and Type 4 (convenience services & community volunteering) events.

4.4 Sample Festivalised Zones Identification and Delineation

Based on the above analysis, the study has designated six representative festivalised zones in Capital Functional Core Area as the research scope for further analysis of the relationships between events and public spaces: Temple of Heaven – Temple of Agriculture Zone, Temple of Earth – Confucius Temple – Yonghegong Zone, National Art Museum of China – Longfu Temple Zone, Xisi – White Dagoba Temple Zone, Di'anmen – Bell and Drum Towers Zone, and Qianmen Zone (see Figure 4.47).

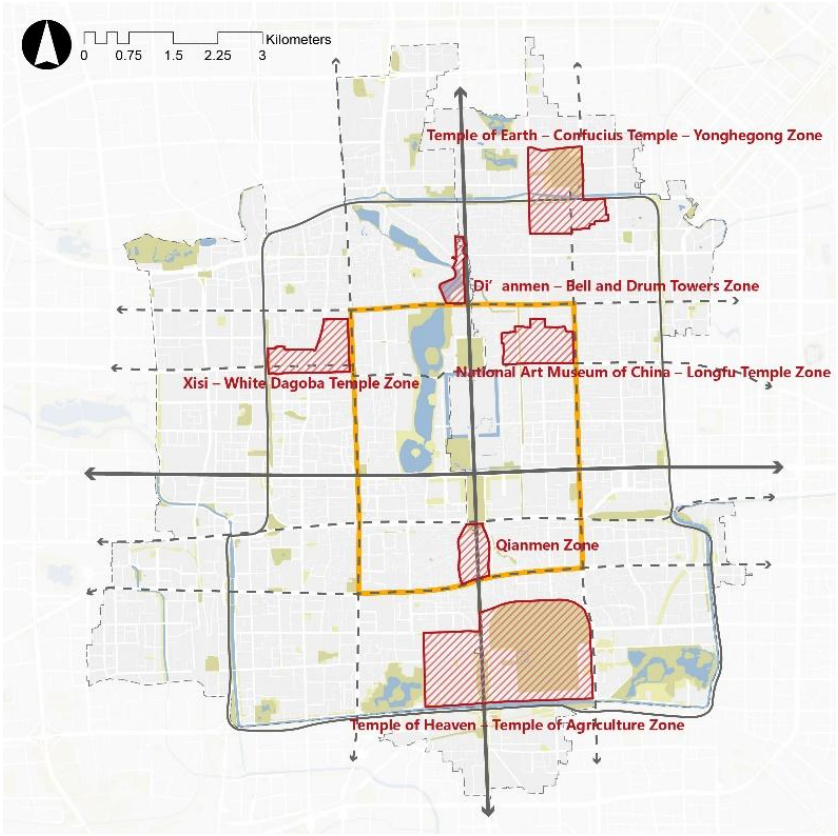


Figure 4.47 Locations and Boundaries of Representative Festivalised Zones.

Source: Author

The delineation of the these zones largely refers to the actual boundaries of urban blocks such as the cultural essence blocks and commercial consumption agglomeration zones proposed by relevant plans (北京市规划和国土资源管理委员会, 2017; 北京市规划和自然资源委员会 等, 2022). There are a number of major reasons why these six festivalised zones were selected for further research in the dissertation:

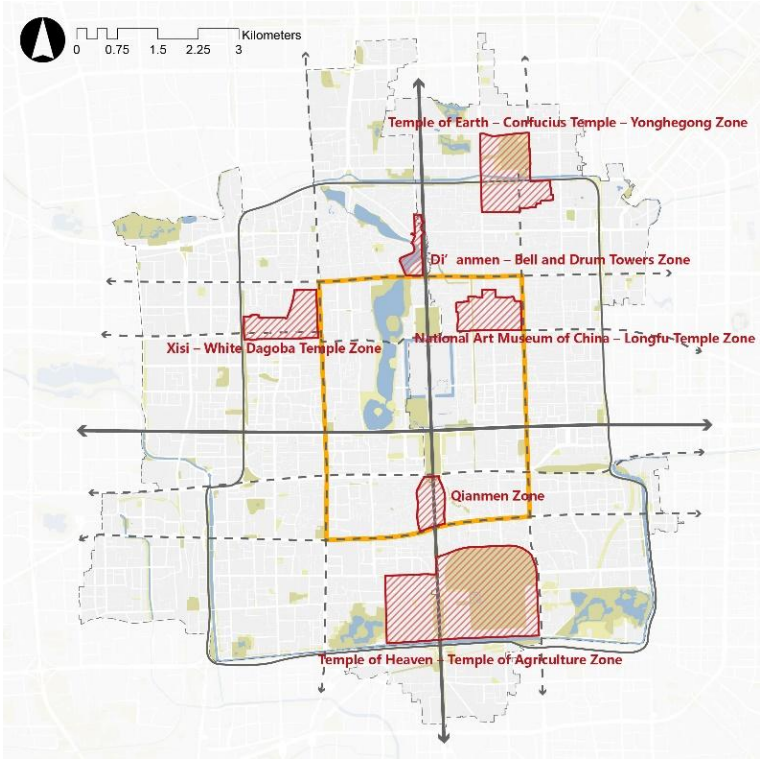


Figure 4.48 Locations and Boundaries of Representative Festivalised Zones.

Source: Author

(1) In the aspect of historical evolution context, each of the zones has been a centre of public activities for a long time, and has a well-established tradition of staging events. Temple of Heaven, Confucius Temple, Temple of Earth, and Temple of Agriculture were important venues for state rituals in traditional Beijing (Naquin, 2001). Qianmen Zone and the Di'anmen – Bell and Drum Towers Zone have been commercial centres since Qing Dynasty (Naquin, 2001; 王亚男, 2008). In the Xisi – White Dagoba Temple Zone and National Art Museum of China – Longfu Temple Zone, White Dagoba Temple, Longfu Temple and Huguo Temple started to host regular temple fairs in Qing Dynasty.

(2) In the aspect of festivalisation of urban politics, these six zones are all located at important nodes on major spatial structures such as the Central Axis, the second Ring

Road and the Inner Ring of public activities. Di'anmen – Bell and Drum Towers Zone, Qianmen Zone, Xisi – White Dagoba Temple Zone, and National Art Museum of China – Longfu Temple Zone are located along the inner ring of public activities, while Di'anmen – Bell and Drum Towers Zone and Qianmen Zone are at the intersection nodes of the Central Axis and the inner ring of public activities, Besides, Temple of Heaven – Temple of Agriculture Zone and Temple of Earth – Confucius Temple – Yonghegong Zone involve significant temples and altars that are emphasised in various plans and are located along the second ring road.

(3) In the aspect of festivalisation of urban space, culture, and society, each of these six zones has high cultural consumption dynamics and potential, with a variety of public spaces with cultural significance. According to the evaluation results, all the six zones contain cultural dynamic zones. Di'anmen – Bell and Drum Towers Zone contains consumption hotspot zones, tourist destination zones and multi-level cultural provision zones; Xisi – White Dagoba Temple Zone and National Art Museum of China – Longfu Temple Zone contain both public cultural service zones and multi-level cultural provision zones; Temple of Heaven – Temple of Agriculture Zone and Temple of Earth – Confucius Temple – Yonghegong contain tourist destination zones, public cultural service zones and multi-level cultural provision zones. Besides, in these zones, a rich variety of public spaces, are involved, which provide rich cases and materials for subsequent research on the relationship between public spaces and festivals and events.

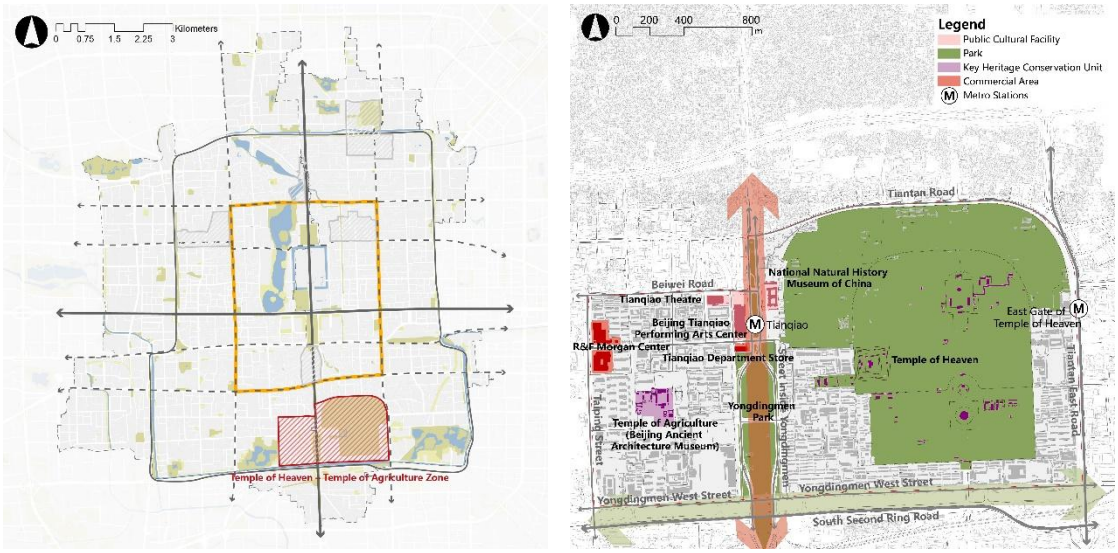
(4) In the aspect of festivalisation of festivals and events, each of these six zones contains event places that frequently stage festivals and events. In the zones, events are host for a long time in a year, with diverse themes and close connections between events and public spaces. In Qianmen Zone, there are a number of event IPs including China-Chic Festival, Beijing Fun Chinese New Year Cultural Festival, and East West Festival of public spaces such as Beijing Fun and Qianmen Street; in Di'anmen – Bell and Drum Towers Zone, small and medium-sized mass cultural events, including People's Weekend Stage are regularly staged at public spaces such as Qianhai and Cultural Square of Bell and Drum Towers; in Xisi – White Dagoba Temple Zone and National Art Museum of China – Longfu Temple Zone, a series brand events, such as Night Events of White Dagoba and Bigwa Flea Market, are creating White Dagoba Temple and Longfu Temple as local cultural centres and consumption centres; in Temple of Heaven Zone and Temple of Earth Zone, Beijing Municipal Administration Centre of Parks regularly hosts mass

cultural events on folklores during important festivals on the annual calendar including the Spring Festival, Dragon Boat Festival and Mid-Autumn Festival.

(5) These six zones are located on the edge of or outside the Imperial City. Public spaces inside the Imperial City, such as Tian'anmen Square, Beijing Working People's Cultural Palace, and etc., are also culturally significant public spaces closely associated with events. However, the events and public spaces are closely related to national ideological propaganda; therefore, these public spaces and events are not suitable for the general discussion on urban festivalisation and the publicness of public spaces.

4.4.1 Temple of Heaven – Temple of Agriculture Zone

Temple of Heaven – Temple of Agriculture Zone is located on the northern side of the intersection of Central Axis and the Second Ring Road (see Figure 4.48 a).



a) Location b) Spatial Structure

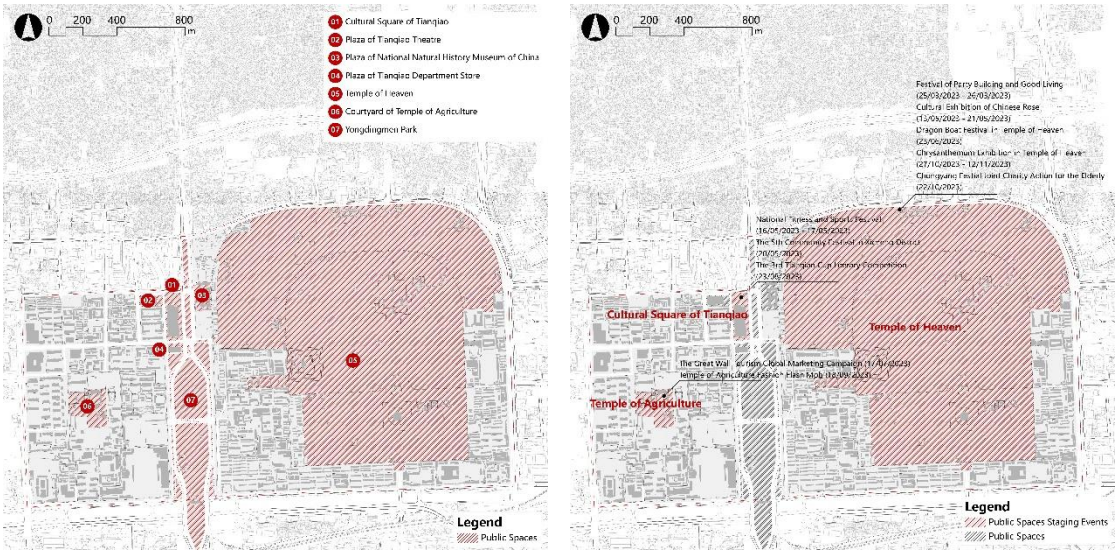
Figure 4.49 Location and Spatial Structure of Temple of Heaven – Temple of Agriculture Zone.

Source: Author

The zone straddles Tianqiao Subdistrict in Xicheng District and Tiantan Subdistrict in Dongcheng District. The public space system is comprised of large recreational parks along the South Second Ring Road and major public cultural facilities around Tianqiao (see Figure 4.48b). A number of large parks are located along the South Second Ring Road, including Temple of Heaven and Yongdingmen Park. Besides, there are also major public cultural facilities, including Tianqiao Theatre, Beijing Tianqiao Performing Arts Centre, National Natural History Museum and Beijing Ancient Architecture Museum.

Although only a small portion of the zone retains the traditional fabric of historic-cultural blocks, this zone is rich in historic connotations, with several important heritage conservation units scattered around the zone. Since Ming Dynasty, the zone has been the focus of state religion and intellectual excursions. Now, the zone is dotted with large recreational parks that are rare in Old City, making it a hotspot for public activities.

The locations and the scopes of public spaces in the Temple of Heaven – Temple of Agriculture Zone are determined through the fieldwork investigation, following the selection criteria for public spaces mentioned in section 1.2.1 (see Figure 4.49 a). There are mainly three types of public spaces in the zone. Firstly, there are two large parks in the zone, Temple of Heaven and Yongdingmen Park. The second important type of public spaces in the zone are attached squares of major public cultural facilities such as Cultural Square of Tianqiao. Thirdly, traditional courtyards, including courtyard of Temple of Agriculture and courtyard of Zhongshan Guild Hall are also an important part of public spaces in the zone. In addition, there are a number of small pocket parks scattered in the zone to cater for the daily public life needs of residents in the neighbouring communities.



a) Public Spaces b) Public Spaces Staging Events

Figure 4.50 Public Spaces and Events in Temple of Heaven – Temple of Agriculture Zone.

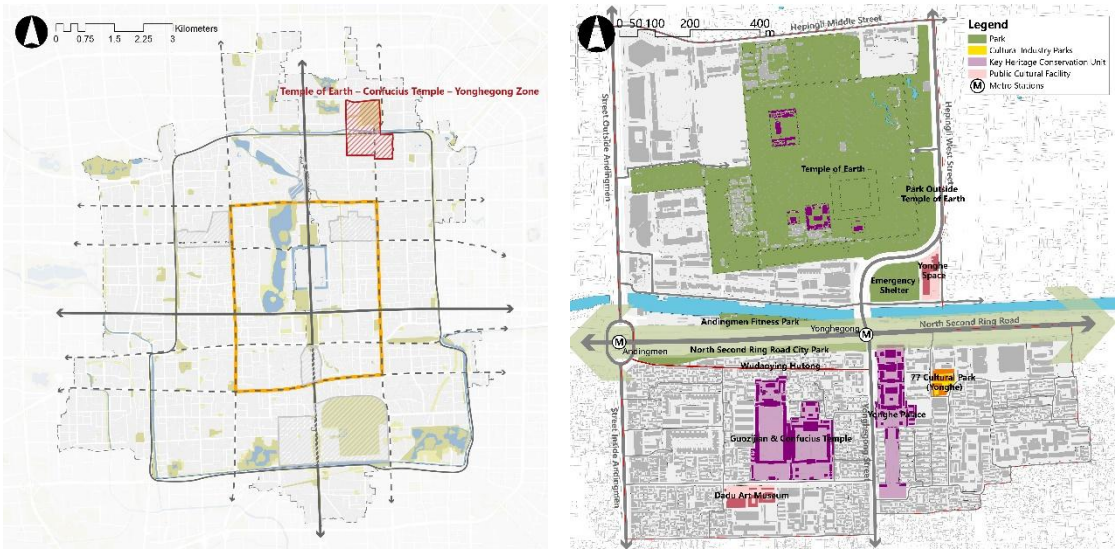
Source: Author

There are four main public spaces in the zone that regularly stage events. Firstly, the municipal park (Temple of Heaven) are the public spaces that stage events most frequently in the zone (see Figure 4.49 b). In Temple of Heaven, there are a total of 8 events taking place in 2023, with a total of 38 days with events staged. The events staged

in municipal parks are mainly events associated with traditional festival celebration & cultural folklore such as flower exhibitions (each municipal park has its own unique flower exhibition) and celebrations for traditional festivals including Spring Festival, Dragon Boat Festival and Mid-Autumn Festival. In addition, Cultural Square of Tianqiao and courtyard of Temple of Agriculture also stage events regularly. In Tianqiao Civic Culture Square, there are a total of 5 events taking place in 2023, with a total of 7 days with events staged. The events staged in Cultural Square of Tianqiao are mainly events associated with sports competitions, cultural performances and community identity construction. In courtyard of Temple of Agriculture, there are a total of 2 events taking place in 2023, with a total of 2 days with events staged. The events staged in Temple of Agriculture are mainly events associated with fashion design and cultural consumption. In summary, festivalisation in the zone is mainly reflected in the festivalisation of large-scale municipal parks and courtyard or plaza attached to major public cultural facilities.

4.4.2 Temple of Earth – Confucius Temple – Yonghegong Zone

Temple of Earth – Confucius Temple – Yonghegong Zone is located on the northern edge of Old City (see Figure 4.50 a). The zone straddles Hepingli Subdistrict, Andingmen Subdistrict and Beixinqiao Subdistrict in Dongcheng District. The public space system is featured by parks and green spaces along North Second Ring Road and historic-cultural cluster involving important key heritage conservation units such as Guozijian, Confucius Temple and Yonghe Palace (see Figure 4.50 b). There is a sharp difference between the zone south of the Second Ring Road and that north of the Second Ring Road. The northern part has almost no remnants of traditional fabric and the public spaces in the northern part mainly consist of large-scale parks and waterfront green spaces. The southern part has largely retained the traditional fabric and is home to a number of important key heritage conservation units, including Yonghe Palace, Confucius Temple and Guozijian. In Ancient Beijing, the zone was an important place for religious rituals and a centre of culture and education. These traditions of public activities have continued to the present day and are now the dominant features of public spaces and public activities in this zone.



a) Location b) Spatial Structure

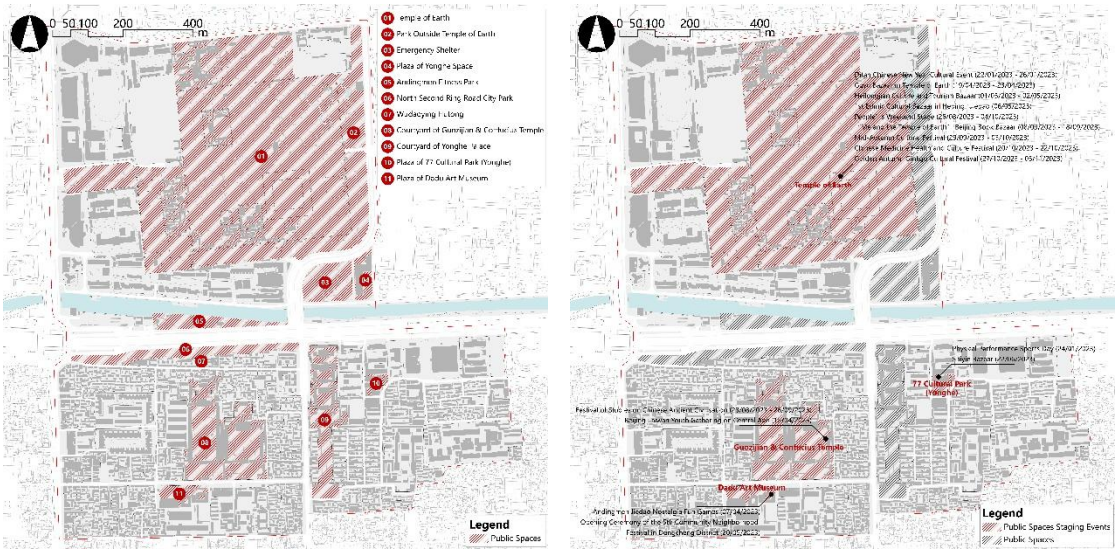
Figure 4.51 Location and Spatial Structure of Temple of Earth – Confucius Temple – Yonghegong Zone.

Source: Author

The locations and the scopes of public spaces within the Temple of Earth – Confucius Temple – Yonghegong Zone are determined through the fieldwork investigation, following the selection criteria for public spaces mentioned in section 1.2.1 (see Figure 4.51 a). The public spaces in the northern part of the zone are mainly parks and green spaces including both Temple of Earth and the green spaces surrounding it. Besides, along the North Second Ring Road, a series of ribbon waterfront parks including Andingmen Fitness Park and North Second Ring Road City Park are located. These parks have sufficient green areas, and a wide range of public activity facilities, and are of high quality, suitable for residents' demand of recreation. The public spaces in the southern part of the zone are mainly courtyards and plazas of key heritage conservation units (Guozijian, Confucius Temple, and Yonghe Palace), cultural industry parks (77 Cultural Park) and public cultural facility (Dadu Art Museum and Yonghe Space). Besides, the southern part of the zone is also home to Wudaoying Hutong, a commercial pedestrian street formed by the regeneration of traditional Hutong. The public spaces in the southern part of the zone are relatively more diverse, but relatively smaller and more enclosed.

In this zone, the public space that is most closely associated with events and hosts the highest frequency of events is Temple of Earth (see Figure 4.51 b). In Temple of Earth, there are a total of 15 events taking place in 2023, with a total of 61 days with events

staged. Temple of Earth has been an important event place since 1985 when the Cultural Temple Fair in Temple of Earth was first held. The themes of the events staged in Temple of Heaven are varied, ranging from events associated with traditional festival celebrations such as Chinese New Year Cultural Event, Guyu Bazaar and Mid-autumn Cultural Festival, to events associated with community cultural identity construction and community volunteering, such as “Me and the Temple of Earth” Beijing Book Bazaar. In addition, the courtyard of Guozijian & Confucius Temple, the plaza of 77 Cultural Park and the plaza of Dadu Art Museum also stage about 2 events throughout 2023. These events are mainly associated with sports competitions, cultural performances, cultural consumption and community cultural identity construction. In summary, the zone has abundant historic-cultural resources with rich cultural connotations and distinctive features. However, except for Temple of Earth, few festivals and events are staged in other public spaces. In the aspect of festivalisation, the public spaces in the zone are relatively fragmented with a lack of coordination of the overall event portfolio.



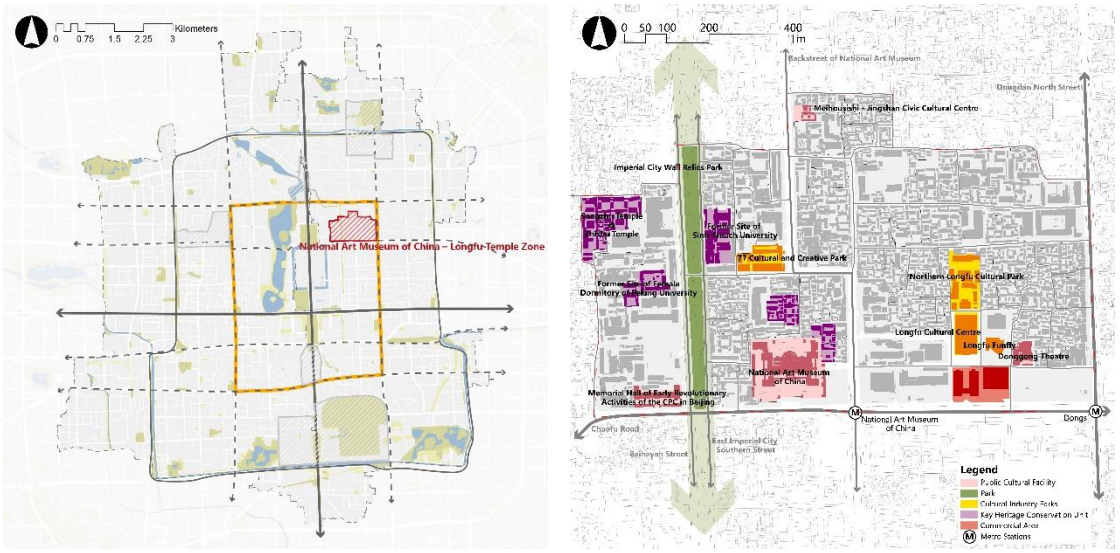
a) Public Spaces b) Public Spaces Staging Events

Figure 4.52 Public Spaces and Events in Temple of Earth – Confucius Temple – Yonghegong Zone.

Source: Author

4.4.3 National Art Museum of China – Longfu Temple Zone

National Art Museum of China – Longfu Temple Zone is on the northeastern of the Imperial City, neighbouring the inner public activity ring on the east (see Figure 4.52 a).



a) Location b) Spatial Structure

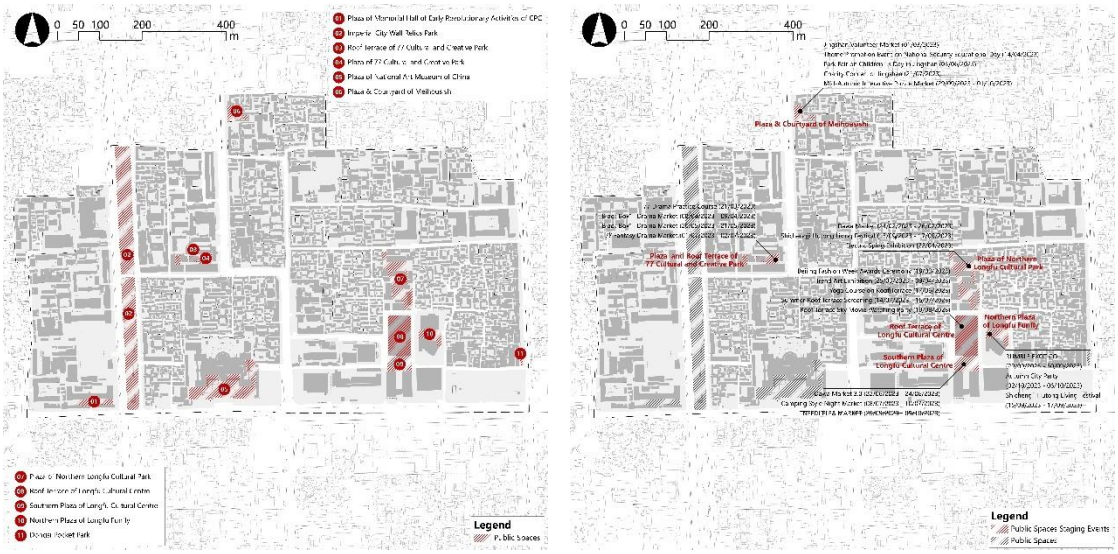
Figure 4.53 Location and Spatial Structure of National Art Museum of China – Longfu Temple Zone.

Source: Author

The zone is located in Jingshan Jiedao and Donghuamen Jiedao in Dongcheng District. The public space system is featured by multi-oriented and multi-level public cultural service provision, such as public cultural facilities on national level, public cultural facilities on subdistrict or community level, and market-based cultural service provision including cultural industry parks (see Figure 4.52 b). Along Chaofu Road, a series of public activity facilities are located, like Memorial Hall of Early Revolutionary Activities of the CPC, Imperial City Wall Relics Park, National Art Museum of China, and New Longfu Cluster. Along Backstreet of National Art Museum, there are a number of small public cultural spaces, such as 77 Cultural and Creative Park, and Meihousishi. The zone maintains the traditional fabric with modern residential neighborhoods scattered in a few areas and has a dense distribution of key heritage conservation units, including Songzhu Temple, which embodies the culture of traditional ancient capital, and Red Mansion of Peking University and Former Site of Sino-French University, which embodies the early-modern culture and the revolutionary culture.

The locations and the scopes of public spaces within the zone are determined through the fieldwork investigation, following the selection criteria for public spaces mentioned in section 1.2.1 (see Figure 4.53 a). There are multiple types of public spaces in the zone. Firstly, the Imperial City Wall Relics Park runs through the zone with its good greenery

and adequate leisure facilities. Besides, there is a pocket park, Dongdan Pocket Park in this zone, which accommodates public life by utilizing small sites along the street. The second important type of public spaces in the zone are attached plazas of major public cultural facilities such as Memorial Hall of Early Revolutionary Activities of CPC and National Art Museum of China, which are open to the public only for a short time in a day and are subject to strict security and control measures. Besides, taking the plaza and courtyard of Meihousishi as an example, within the Beijing Old City, the plazas and courtyards attached to the small-sized civic cultural activity centres using traditional courtyards are also important venues for public activities. The fourth important type of public spaces in the zone are open spaces (plazas and roof terraces) within cultural industry parks including 77 Cultural and Creative Park, Longfusi North Section and Longfu Cultural Centre. The fifth type of public spaces in the zone are the attached plazas of commercial or recreational buildings (Longfusi South Section and Longfu Funfly).



a) Public Spaces b) Public Spaces Staging Events

Figure 4.54 Public Spaces and Events in National Art Museum of China – Longfu Temple Zone.

Source: Author

There are three main clusters of public spaces with events staged in the zone: plaza and roof terrace of 77 Cultural and Creative Park, plaza and courtyard of Meihousishi, as well as plazas and roof terrace of Beijing New Longfu Area (see Figure 4.53 b). In the plaza and roof terrace of 77 Cultural and Creative Park, there are a total of 4 events taking place in 2023, with a total of 7 days with events staged. The events in 77 Cultural and

Creative Park are mostly themed around drama, including drama themed market fairs to promote cultural consumption, as well as hands-on interactive drama courses to serve local juveniles. In the plaza and roof terrace of Meihousishi – Jingshan Civic Cultural Centre, there are a total of 5 events taking place in 2023, with a total of 7 days with events staged in the public space. The events staged in Meihousishi are mainly community-based events including community gatherings, public welfare event, and parent-child events organised to create a child-friendly community. In the Beijing New Longfu Area (Longfusi North Section, Longfu Building, and Longfu Funfly), there are a total of 14 events taking place in 2023, with a total of 52 days with events staged. The events staged in Beijing New Longfu Area are mainly comprised of fashionable consumption events that serve the emerging creative class, with activity programmes including outdoor movie screenings, outdoor yoga courses, vintage fashion bazaars, camping activities and etc.

Festivalisation in the zone is mainly reflected in the festivalisation of small or medium-sized diversified public cultural spaces. There are a number of events staged in the zone but most of them are concentrated in cultural and creative industry parks such as 77 Cultural and Creative Park and Longfusi North Section, as well as public cultural facilities in the Jiedao level, such as Meihousishi – Jingshan Civic Cultural Centre. Although this zone is dotted with significant cultural facilities and parks including National Art Museum of China, Memorial Hall of Early Revolutionary Activities of the CPC in Beijing, and Imperial City Wall Relics Park, such prominent public spaces do not have events staged. These public spaces are large, of high quality, with deep cultural connotations and have the potential to become event places; but the festivalisation of the zone lacks an overall consideration of the integrated use of such public spaces.

4.4.4 Xisi – White Dagoba Temple Zone

Xisi – White Dagoba Temple Zone is located on the Inner Street of Fuchengmen, neighbouring Xisi Street on the east side (the inner ring of public activities) and West Second Ring Road on the west side (the cultural landscape ring along the second ring road) (see Figure 4.54 a). The zone is mainly located in Xinjiekou Subdistrict of Xicheng District, with a few areas located in Financial Street Subdistrict of Xicheng District. The public space system in this zone is mainly featured by key heritage conservation units and public cultural facilities located along the Street inside Fuchengmen (see Figure 4.54 b). Along the Inner Street of Fuchengmen (Chaofu Road), a series of public activity centres

are located, including Beijing Luxun Museum, White Dagoba Temple, the Imperial Ancestral Temple, Guangji Temple and the Geological Museum of China. In addition to the public spaces along the Inner Street of Fuchengmen, there are a number of municipal key heritage conservation units as well as pocket parks renovated from small open spaces in Hutong area scattered throughout the zone. The zone as a whole maintains the traditional fabric of historic-cultural blocks and has a dense distribution of key heritage conservation units, which mainly embody the culture of traditional ancient capital.

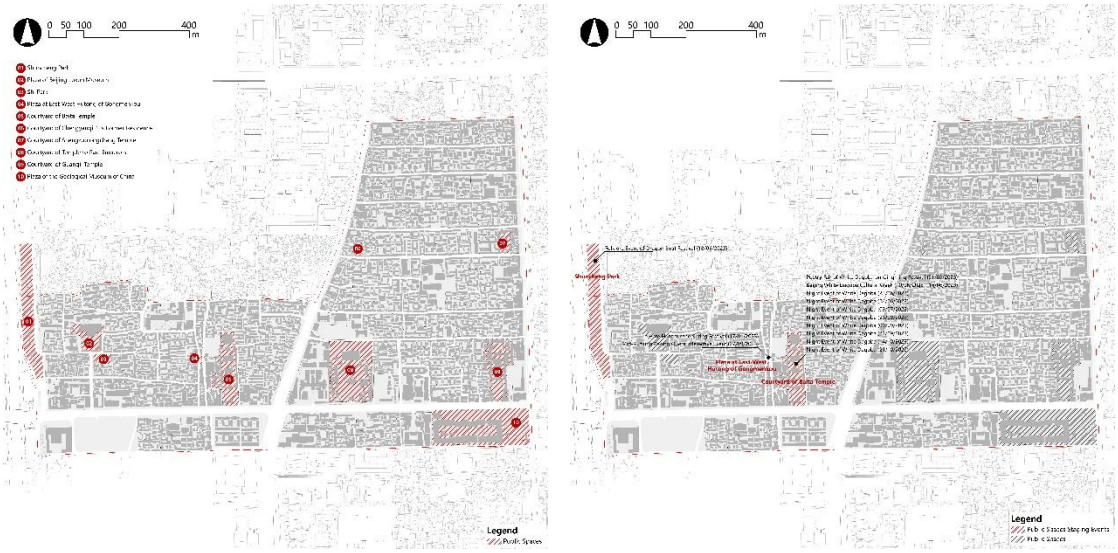


a) Location b) Spatial Structure

Figure 4.55 Location and Spatial Structure of Xisi – White Dagoba Temple Zone.

Source: Author

The locations and the scopes of public spaces within the Xisi – White Dagoba Temple Zone are determined through the fieldwork investigation, following the selection criteria for public spaces mentioned in section 1.2.1 (see Figure 4.55 a). The predominant type of public spaces in the zone is courtyards of key heritage conservation units including courtyard of White Dagoba Temple, the Imperial Ancestral Temple, Guangji Temple, Chengyanqiu's Former Residence, and Shengzuolongchang Temple. In addition, there are some other kinds of public spaces distributed in the zone, such as plazas of public cultural facilities in the national level including plaza of Beijing Luxun Museum and plaza of the Geological Museum of China, parks and green spaces along the Second Ring Road including Shuncheng Park, and pocket parks dotted in the Hutong area including Shi Park and the plaza at East-West Hutong of Gongmenkou.



a) Public Spaces b) Public Spaces Staging Events

Figure 4.56 Public Spaces and Events in Xisi – White Dagoba Temple Zone.

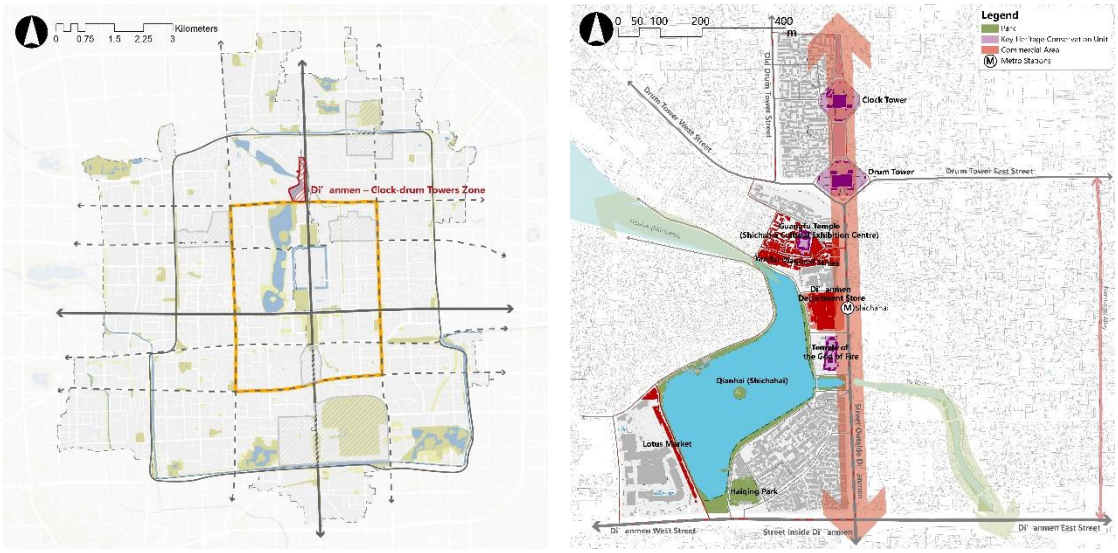
Source: Author

In this zone, there is only one public space tightly associated with events, White Dagoba Temple (see Figure 4.55 b). At White Dagoba Temple, there are a total of 10 events taking place in 2023, with a total of 16 days with events staged. Events such as Night Event of White Dagoba and Beijing White Dagoba Cultural Week, are regularly staged at White Dagoba Temple (祁述裕 等, 2022). In addition, Shuncheng Park and small public spaces scattered in historic-cultural block occasionally stage events that serve the local community, such as Hare Hunt for the Spring Festival and Mid-Autumn Peking Opera Interactive Event staged in Plaza at East-West Hutong of Gongmenkou and Folklore Event of Dragon Boat Festival staged in Shuncheng Park. In summary, the zone retains a relatively complete historic fabric and has abundant historic-cultural relics as well as public spaces with rich cultural connotations and distinctive features. However, except for the White Dagoba Temple, few festivals and events are held in other public spaces. In the aspect of festivalisation, the number of events and public spaces staging events in the zone are relatively small, the public spaces in the zone are fragmented with a lack of coordination of the overall event portfolio.

4.4.5 Di'anmen – Bell and Drum Towers Zone

Di'anmen – Bell and Drum Towers Zone is located on the northern side of the intersection of Northern Central Axis and Ping'an Avenue (the inner ring of public

activities) (see Figure 4.56 a). Di'anmen – Bell and Drum Towers Zone straddles Shichahai Jiedao of Xicheng District and Andingmen Jiedao of Dongcheng District. The public space public activity system in this zone is composed of a waterfront landscape belt surrounding Shichahai (Qianhai) and the Central Axis cultural belt interwoven and connected together (see in Figure 4.56 b).



a) Location b) Spatial Structure

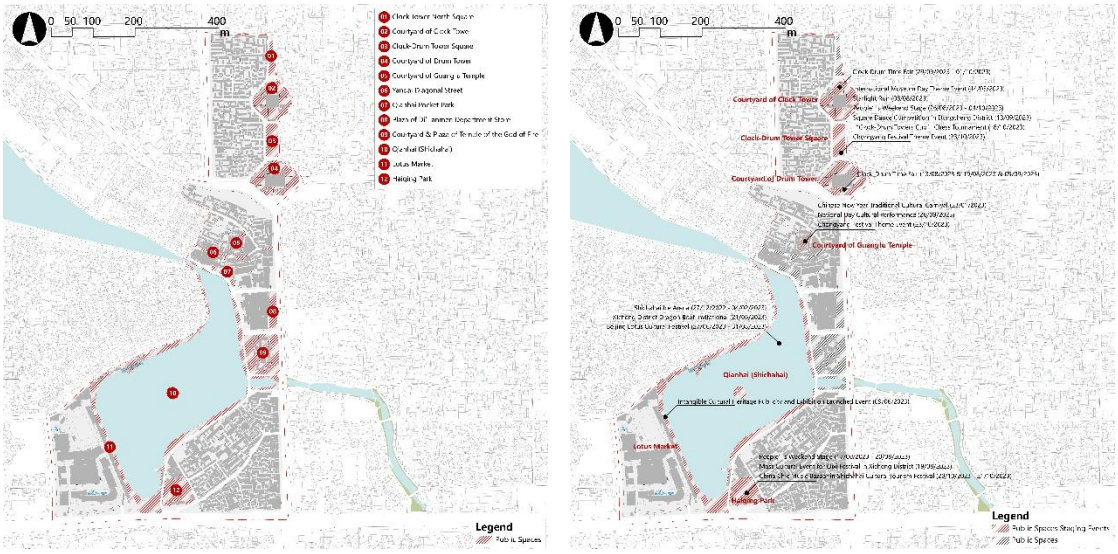
Figure 4.57 Location and Spatial Structure of Di'anmen – Bell and Drum Towers Zone.

Source: Author

The Central Axis strings key heritage conservation units including the Bell Tower, the Drum Tower, and Temple of Fire God and commercial spaces including Di'anmen Department Store. The Qianhai lakeside landscape belt links public spaces such as Yandai Diagonal Street, Haiqing Park, and Lotus Market. In addition, the public space and public life system of Di'anmen – Bell and Drum Towers Zone is further connected to important public activity zones such as Nanluogu Alley and Houhai through the extension of the Shichahai and Yu River. Most of the zone maintains the traditional fabric with a few modern commercial or educational buildings scattered around Qianhai. Furthermore, the zone has a dense distribution of key heritage conservation units, including Bell Tower, Drum Tower, Guangfu Temple, Temple of the God of Fire, and the relic sites of Grand Canal, which embodies the culture of traditional ancient capital.

The locations and the scopes of public spaces within the Di'anmen – Bell and Drum Towers Zone are determined through the fieldwork investigation, following the selection criteria for public spaces mentioned in section 1.2.1 (see Figure 4.57 a). There are mainly

three types of public spaces in the Di'anmen – Bell and Drum Towers Zone. Firstly, the waterfront landscape of Shichahai is the main feature of public spaces in this zone, and waterfront parks such as Qianhai, Lotus Market and Haiqing Park are representative cases. Secondly, the zone is rich in historic-cultural relics and public spaces including courtyards and plazas of Bell and Drum Towers, courtyard and plaza of Temple of the God of Fire, courtyard of Guangfu Temple, and courtyard and plaza of Temple of the God of Fire. Thirdly, this zone has a strong commercial atmosphere and commercial spaces such as the plaza of Di'anmen Department Store and Yandai Diagonal Street are also an important park of the public space system in the zone.



a) Public Spaces b) Public Spaces Staging Events

Figure 4.58 Public Spaces and Events in Di'anmen – Bell and Drum Towers Zone.

Source: Author

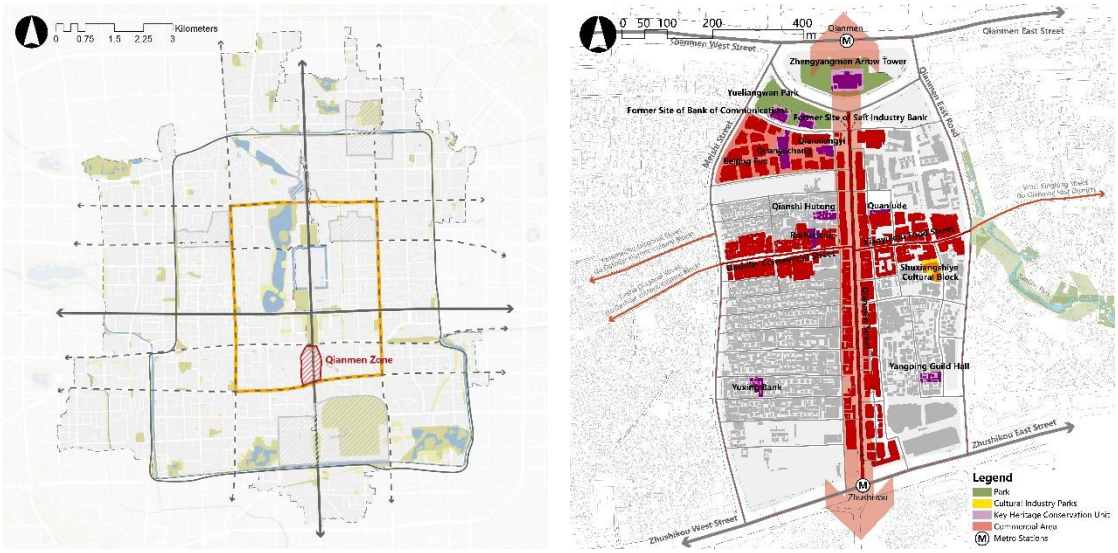
The spatial distribution pattern of events in the zone is consistent with the structure of the public space system (see Figure 4.57 b). In Qianhai and the Lotus Market, there are a total of 4 events taking place in 2023, with a total of 205 days with events staged in the public space. The events staged in Qianhai and the Lotus Market are mainly associated with seasonal flower-viewing activities and sports activities (e.g., ice-skating or dragon boat competitions, and etc.). In Haiqing Park, there are a total of 3 events taking place in 2023, with a total of 24 days with events staged in the public space. The events staged in Haiqing Park are diverse, ranging from those related to the traditional Qixi Festival to those related to cultural performances and cultural consumption. In the courtyard of Guangfu Temple, there are a total of 3 events taking place in 2023, with a total of 4 days

with events staged in it. The events staged in Guangfu Temple are mainly associated with traditional festival celebrations or community cultural identity construction. In the courtyards and plazas of Bell and Drum Towers, there are a total number of 9 events taking place, with a total of 23 days with events staged in them. The events staged in the courtyards of Bell and Drum Towers are mainly associated with fashion design and cultural consumption and the events staged in the Cultural Square of Bell and Drum Towers are mainly associated with sports competition and cultural performances such as square dance performance and competition, chess competition, and etc.

In summary, events in the zone mainly occur in waterfront parks and plazas and courtyards of key heritage conservation units and are mainly associated with sports competitions and cultural performances. Festivalisation in this zone is concentrated in the waterfront public spaces and the public spaces attached to historic-cultural conservation units, which are equipped with wide water surface or hard surface for public activities and thick historical connotation. These public spaces provide better activity support for sport competitions and cultural performances and at the same time giving the events unique semantic background and symbolic significance. Meanwhile, these events also help to highlight the distinctive landscape and cultural connotations of the public spaces.

4.4.6 Qianmen Zone

Qianmen Zone is located on the northern side of the intersection of Southern Central Axis and Zhushikou Street (inner ring of public activities) (see Figure 4.58 a). Qianmen Zone straddles Dashilar Jiedao of Xicheng District and Qianmen Jiedao of Dongcheng District. The public space system in this zone is mainly featured by a fishbone-shaped radial structure for commercial activities with Qianmen Street as the central axis (see Figure 4.58 b). Along Qianmen Street are commercial blocks including Beijing Fun, Dashilar Commercial Street, Xianyukou Street, and etc. Besides, the public space system of Qianmen Zone is further connected to that of the Dashilar historic-cultural block along the diagonal streets; and connected to that of Qianmen East Zone along West Xinglong Street and Sanlihe. Most of the zone maintains the traditional fabric of historic-cultural blocks. Furthermore, the Qianmen Zone has a dense distribution of key heritage conservation units, including Zhengyangmen Arrow Tower, which embodies the culture of traditional ancient capital, and Quanyechang, Former site of Bank of Communications, Former Site of Salt Industry Bank and etc., which embodies the republican culture.



a) Location b) Spatial Structure

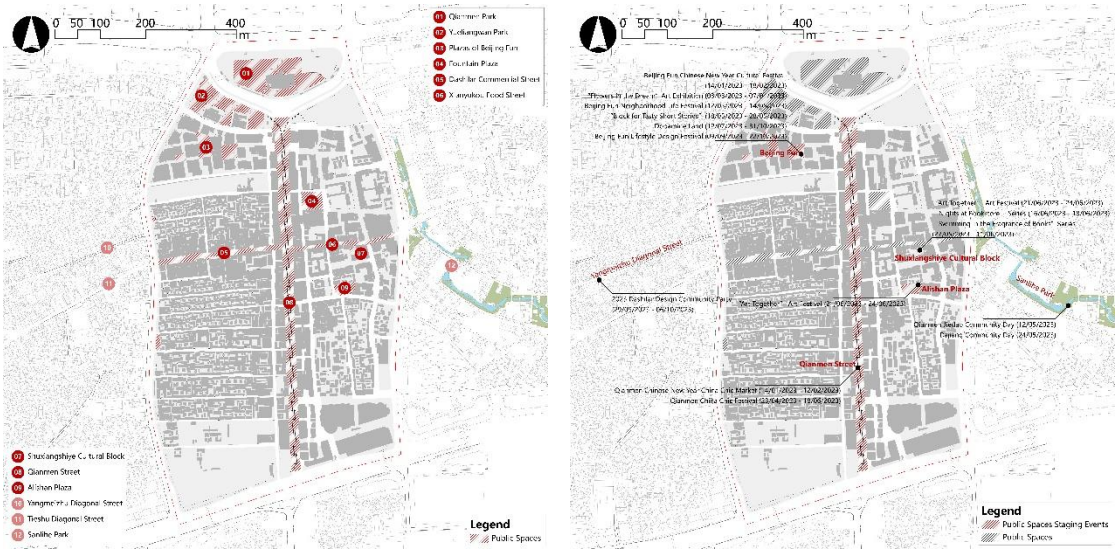
Figure 4.59 Location and Spatial Structure of Qianmen Zone.

Source: Author

The locations and the scopes of public spaces within the Qianmen Zone are determined through the fieldwork investigation, following the selection criteria for public spaces mentioned in section 1.2.1 (see Figure 4.59 a). The predominant types of public spaces in the zone are commercial pedestrian streets and plazas attached to commercial blocks. These commercial public spaces involve both revived traditional commercial streets represented by Qianmen Street, Dashilar Commercial Street, and Xianyukou Food Street, and emerging fashionable and cultural commercial blocks such as Beijing Fun. In addition, there are some other kinds of public spaces distributed in the zone, such as small or medium-sized parks and green spaces represented by Yueliangwan Park and Qianmen Park and attached plazas in cultural blocks such as plazas in Shuxiangshiye Cultural Block. Besides, there are also a number of public spaces that are more or less linked with the public space system in Qianmen Zone, such as Yangmeizhu Diagonal Street, Tieshu Diagonal Street and Sanlihe Park.

There are three major public spaces that frequently stage events in Qianmen Zone: Qianmen Street, Beijing Fun, and Shuxiangshiye Cultural Block (see Figure 4.59 b). In Qianmen Street, there are a total of 2 events taking place in 2023, with a total of 87 days with events staged. The events in Qianmen Street are mainly fashionable consumption bazaars with the theme of “China Chic”. In Beijing Fun, there are a total of 6 events taking place in 2023, with a total of 193 days with events staged. In addition to continuing

staging event IPs unique to Beijing Fun including Beijing Fun Chinese New Year Cultural Festival, East West Festival, and Beijing Fun Lifestyle Design Festival, Beijing Fun also frequently cooperates with famous artists and emerging Internet cultural brands (such as Zhihu Yanyan Stories) to set up art installations and themed interactive installations in public spaces, enhancing the cultural connotation and interest of commercial public spaces. In Shuxiangshiye Cultural Block, there are a total of 3 events taking place in 2023, with a total of 23 days with events staged. The events held in Shuxiangshiye Cultural Block are mainly public welfare events or parent-child events based on the theme of "reading books", corresponding with the theme of the block itself. To sum up, events in Qianmen Zone are mainly staged in commercial spaces including traditional commercial street and emerging fashionable commercial blocks. The festivalisation of commercial spaces is used as the instrument for tapping into the cultural connotations and shaping cultural atmosphere to attract more customer flow for them. Besides, they will also link up with public spaces in or even around the zone to bring about a wider range of impacts. For example, Beijing Fun Lifestyle Design Festival is linked with the 2023 Dashilar Design Community Party staged in Yangmeizhu Diagonal Street; and "Art together" Art Festival are staged both in Shuxiangshiye Cultural Block and in Alishan Plaza.



a) Public Spaces b) Public Spaces Staging Events

Figure 4.60 Public Spaces and Events in Qianmen Zone.

Source: Author

CHAPTER 5 PUBLICNESS PERFORMANCE AND PERCEPTION OF EVENT PLACES

Chapter 5 evaluates the publicness performance and perception of event places through creating and operating evaluation models. The chapter also validates the relationship between publicness performance and perception through hierarchical linear modelling (HLM) to explore key design elements that affect publicness perception.

5.1 Sample Event Place Selection and Brief Introduction

According to the analysis in Chapter 4, the chapter selects sample event places in the festivalised zones. The selected event place cases include: Temple of Earth, Qianmen Street, Beijing Fun, Longfusi North Section, Cultural Square of Bell and Drum Towers, Cultural Square of Tianqiao, Meihousishi Jingshan Civic Cultural Centre and White Dagoba Temple (see Figure 5.1).



Figure 5.1 Sample Event Places Cases.

Source: Author

The chapter compares the publicness performances and perceptions in the normal status and in the event status of the selected event places. In defining the event statuses, the research selected event that are relatively well-known and representative for each event place. The following is a brief introduction to these event places and the representative events selected staged there (see Table 5.1).

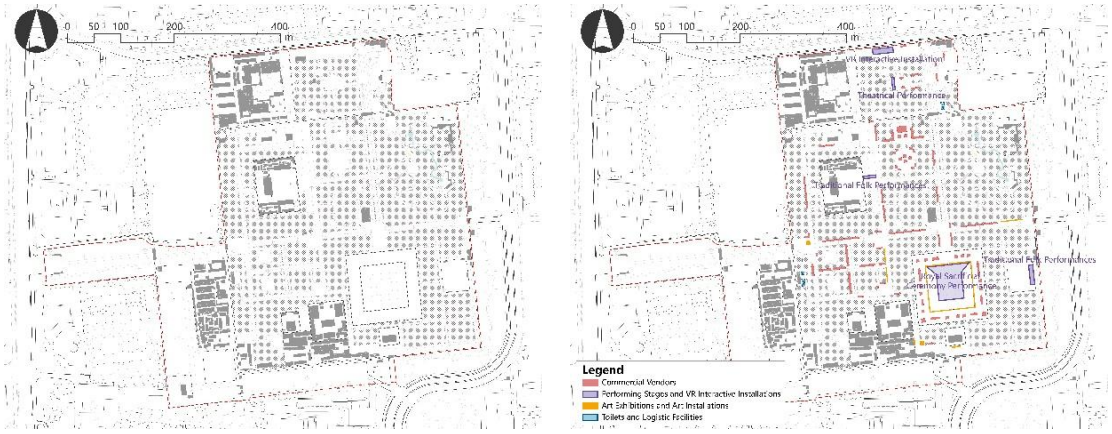
(1) Temple of Earth & The Temple of Earth Spring Festival Cultural Fair

Founded in 1530, Temple of Earth (Figure 5.2a) was a place of worship for the "Imperial Earth God" during Ming and Qing dynasties and is also the largest existing altar for earth worship in China, with the longest continuous history of such ceremonies (地坛公园, 2014). The emperors of the Ming and Qing dynasties used to perform royal sacrificial rituals at Temple of Earth on the summer solstice each year (地坛公园, 2014). Temple of Earth was first opened to the public in 1923 and was designated as "Jingzhao Park" in 1925 (地坛公园, 2014). After 1928, Temple of Earth was gradually deserted until 1957, after the founding of People's Republic of China, when Temple of Earth was restored and renamed as "Ditan Park (Park of Temple of Earth)" (地坛公园, 2014). Currently, Temple of Earth is a public park owned by Dongcheng District of Beijing and managed by Dongcheng Administration Centre of Park. Under the strategic guidance of "developing parks through culture and tourism", Temple of Earth frequently stages iconic cultural events including Cultural Temple Fair and the Book Market(地坛公园, 2014). It has become a representative case of a park in Beijing serving as event place.

In 1985, the Dongcheng District Government of Beijing took the lead in reviving the traditional mode of temple fairs at the Temple of Earth, highlighting the cultural elements and officially naming it "The Temple of Earth Spring Festival Cultural Fair" (宋海波 等, 2001). As the earliest temple fair to be revived in Beijing after the reform and opening-up, the Temple of Earth Spring Festival Cultural Fair is renowned for its authentic folk customs, traditional folk arts and colourful ethnic characteristics. For decades, visiting the Temple of Earth Spring Festival Cultural Fair has become a long-standing tradition for people in Beijing[8]. From February 11 to February 16, 2024, the 36th Temple of Earth Spring Festival Cultural Fair returned after a four-year hiatus due to the Covid-19 pandemic (地坛公园, 2024). The temple fair lasted for six days with over 20 domestic and international news media outlets, including CCTV and Beijing TV(地坛公园, 2024). It attracted nearly one million visitors from both China and abroad (地坛公园, 2024).

[8] Source: 地坛庙会：欢乐更显民俗情[N]. 北京日报. 2009-01-20(006).

The temple fair is one of the cases in this chapter, with its usage of Temple of Earth illustrated in Figure 5.2b.



a) Normal status b) Event status

Figure 5.2 Map of Temple of Earth in Normal Status and Event Status.

Source: Author

(2) Qianmen Street & "*Central Axis Welcomes Good Fortune · Dragons Leap at Qianmen*" Spring Festival Celebration and Consumption Promotion Event

Qianmen Street (Figure 5.3a) stretches from the Zhengyangmen Arrow Tower in the north to Zhushikou Street in the south, covering a total length of 845 meters (文爱平, 2009). It serves as the main north-south thoroughfare on Beijing's Central Axis (文爱平, 2009). The street was first formed in 1438, giving it a history of about 590 years (文爱平, 2009). Qianmen Street is the most traditionally distinctive commercial street in Beijing. Since its inception, Qianmen Street has undergone five major urban renovations (王世仁 等, 2009). The most recent renovation began in 2003, and the fully restored Qianmen Street reopened to the public in 2009. Currently, the management and operation of Qianmen Street are primarily handled by the Qianmen Street Management Committee and the Tianjie Group Co., Ltd. With the cooperation of the government and enterprises, Qianmen Street is striving to leverage time-honoured brands to create a commercial landmark that uniquely blends traditional culture and modern fashion, featuring "time-honoured brands + China Chic" (北京市规划和自然资源委员会 等, 2022).

The "Central Axis Welcomes Good Fortune - Dragons Leap at Qianmen" event is co-hosted by Beijing Radio & Television Station, Qianmen Subdistrict Office, Qianmen Street Management Committee, Tianjie Group Co., Ltd., and Shoukai Culture Development Co., Ltd. (前门街道办事处, 2024). The event lasted from February 10 to

February 14, 2024. During the event, Qianmen Street and its surrounding areas are decorated with festive Spring Festival elements. The event (see Figure 5.3b) features a series of activities, including a China Chic market, folk performances, pop-up shops, and the dragon and lion Dance parades, aiming to enhance the attractiveness and attention of the Qianmen business district during the Spring Festival period (前门街道办事处, 2024).



a) Normal status b) Event status

Figure 5.3 Map of Qianmen Street in Normal Status and Event Status.

Source: Author

(3) Beijing Fun & East West Festival

Beijing Fun (Figure 5.4a) is located to the northwest of Qianmen Street. It is a commercial block centred around historic buildings such as Quanyechang, the former site of Bank of Communications, and the former site of Salt Industry Bank (李政清, 2021).

Beijing Fun reaches west to Meishi Street, east to Zhubaoshi Street, south to Langfang Second Alley, and north to Xiheyan Street (李政清, 2021). The construction and restoration of Beijing Fun were carried out by Beijing Guang'an Holding Co., Ltd., starting in 2005 and completed by the end of 2016 (李政清, 2021). This commercial block is strategically positioned as a "new urban cultural landmark" and a "Chinese lifestyle experience zone" (李政清, 2021). Beijing Fun not only provides commercial services but also strives to imbue scenarios and experiences with cultural significance and disseminate them to the public, establishing itself as a spatial carrier of culture (张扬, 2021).

From its opening, Beijing Fun has been dedicated to enriching its space content by creating several event IPs, in order to enhance its cultural offline influence, and boost its online presence (张扬, 2021). The East West Festival is one of them, held annually from April to June. The 2024 East West Festival is scheduled for every holiday and Friday from April 4 to June 2, spanning a total of 31 days. The event is co-hosted by Beijing Guang'an Holding Co., Ltd. and Beijing Xingyao Time Culture Communication Co., Ltd. It includes various thematic aesthetic designs and decorations, interactive performances such as African drum and folk band shows, and markets featuring intangible cultural heritage, handmade crafts, and cultural and creative products (北京坊, 2024).



a) Normal status b) Event status

Figure 5.4 Map of Beijing Fun in Normal Status and Event Status.

Source: Author

(4) Longfusi North Section & Bigwa Flea Market

Longfu Temple was built in 1452. In the Qing Dynasty, a grand temple fair formed at Longfu Temple, reaching its peak during the Republican period and earning the title “The Crown of all Temple Fairs” (吴晨 等, 2019; 周凯 等, 2020). After the founding of PRC, Longfu Temple Fair ceased operations in 1950, and the Dongsi People’s Market opened at Longfu Temple in 1952 (周凯 等, 2020). After the Reform and Opening up,

Dongsi People's Market gradually failed to meet consumer demands and was demolished in 1985, replaced by the Longfu Building which was built in 1988 and was the largest department store in Beijing at that time (吴晨 等, 2019). In 1993, the Longfu Building suffered a major fire, after which it went into decline (周凯 等, 2020). From 2014 to 2019, Beijing New Longfu Cultural Investment Co., Ltd. led and completed the renovation projects of Longfu Building and Longfusi North Section, marking the first step in the urban regeneration of Longfu Temple zone(周凯 等, 2020). The focus of this research, Longfusi North Section (see Figure 5.5a), is the backyard area of the previous Longfu Building, which is also the northern section of the earlier temple area (周凯 等, 2020). Starting from 2015, Longfusi North Section has undergone a process from comprehensive spatial planning to spontaneous reconstruction by users (周凯 等, 2020). The site now hosts various businesses such as art galleries, co-working spaces, breweries, cafes, trendy restaurants, and boutique hotels, and has become a hub for experiential consumption and a stage for various cultural events(周凯 等, 2020).



a) Normal status b) Event status

Figure 5.5 Map of Longfusi North Section in Normal Status and Event Status.

Source: Author

Founded in 2019 in Hangzhou, the brand Bigwa Flea Market revolves around the theme of "vintage" and has hosted a total of 26 markets in major cities across China, including Hangzhou, Beijing, Shanghai, and Chengdu. In April 2022, Bigwa Flea Market

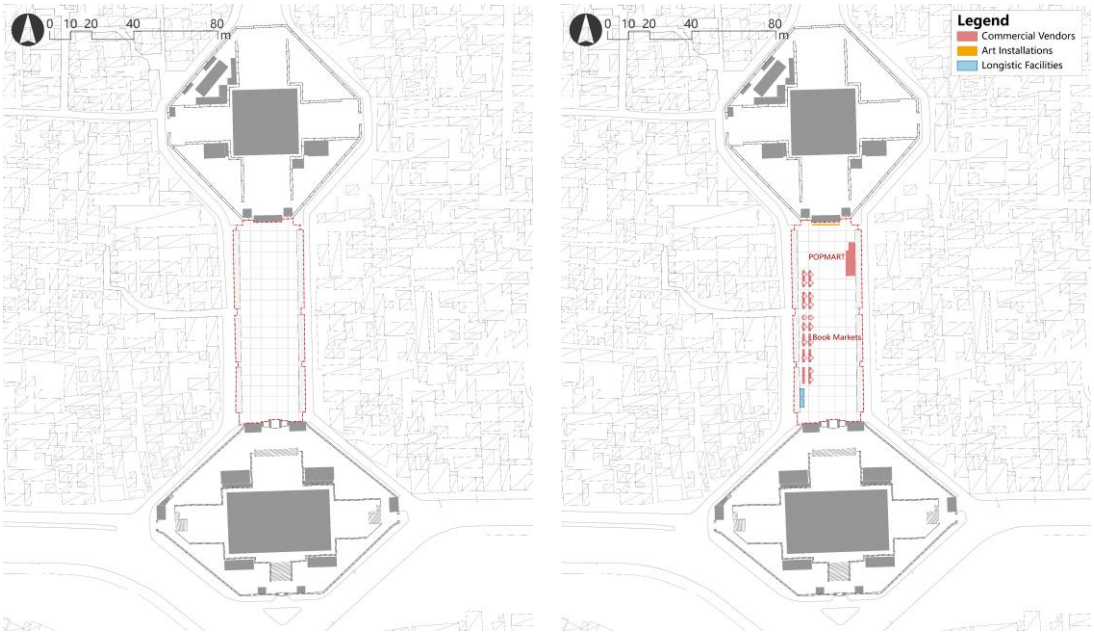
held its first vintage market in Beijing at Longfusi North Section and it lasted from April 15th to April 17th 2022. Since then, Bigwa Flea Market has come to Beijing to host 1-2 events annually, with all of them held in the Longfu Temple zone, establishing a close and stable cooperative relationship with the venue. Bigwa Flea Market centres on the theme of "vintage", featuring retro and unique decorative designs. The events are lively and rich in activities, catering to the needs of contemporary young people. The vendors offer diverse and unique products, emphasizing quality and originality. In summary, Bigwa Flea Market (Figure 5.5b) aims to provide a tolerant and free space for young people to enjoy various cultural interactions (大娃怪市, 2024).

(5) Cultural Square of Bell and Drum Towers & "*Old Books and New Knowledge: The Charms of Books at Bell and Drum Towers*" Cultural Market

Cultural Square of Bell and Drum Towers is located at the northern end of Beijing's traditional Central Axis, between the East and West Zhonglouwan Hutongs, to the north of the Drum Tower and to the south of the Bell Tower. The Bell and Drum Towers were built in 1272, serving as the timekeeping centres during the Yuan, Ming and Qing dynasties (武凤文 等, 2014). According to historical maps such as <*Ming and Qing Beijing City Map*> and <*Complete Map of the Qianlong Capital*>, the open space between the towers has existed since their construction (武凤文 等, 2014). Photographs from the late Qing and early Republican periods show that the open space at that time was an undefined open space, similar in size to the present square (武凤文 等, 2014). Since the Drum Tower was repurposed as the "Jingzhao Mass Education Hall" in 1925 and a sports field was constructed between the Bell and Drum Towers, the open space between them has undergone numerous changes in use, such as temporary market, public recreation area, food market, and tourist bus parking lot (武凤文 等, 2014). These uses severely encroached upon the square, making it inadequate for public activities, events and gatherings (杨文玲 等, 2018). The restoration and construction of Cultural Square of Bell and Drum Towers were initiated in 2011 and completed in 2016 (杨文玲 等, 2018). After the renovation, the square's overall comfort and usability significantly improved, becoming a beloved space for both local residents and tourists(杨文玲 等, 2018). People engage in various activities in the square while admiring the ancient Bell and Drum Towers and enjoying the historical ambiance (杨文玲 等, 2018).

The "*Old Books and New Knowledge: The Charms of Books at Bell and Drum Towers*" Cultural Market is co-hosted by the Publicity Department of Dongcheng District

Committee and Beijing Publications Distribution Group Co., Ltd. and co-organised by Cathay Bookshop and Andingmen Subdistrict Office (文明东城, 2024). The event was first staged at Cultural Square of Bell and Drum Tower in 2024, running from May to October on the first holiday segment of each month, totalling 19 days (安定新韵, 2024). Dongcheng District focuses on the theme of "Ancient Books and Historic Buildings", aiming to create this cultural market to highlight the integration of history and culture of Bell and Drum Towers (安定新韵, 2024). By combining the old book market with the landmarks of the ancient capital, the event allows citizens to immerse themselves in the enduring vitality of old books within the grand and historic space (安定新韵, 2024).



a) Normal status b) Event status

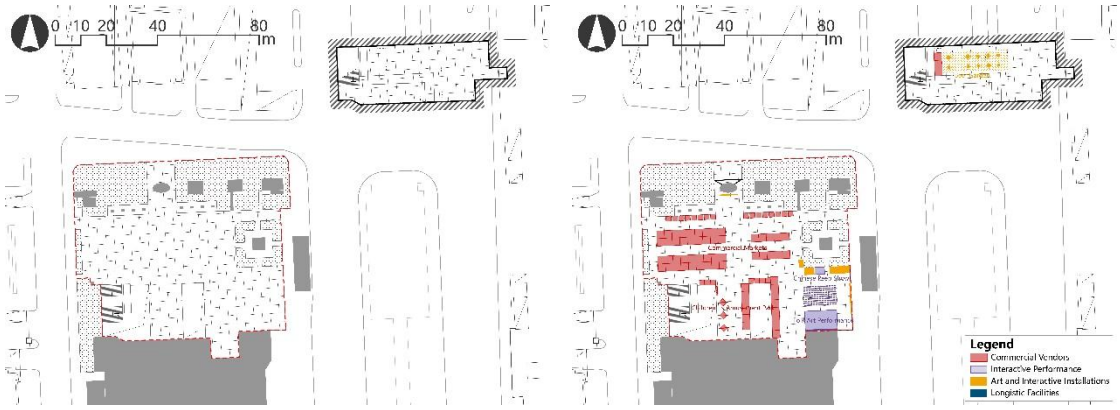
Figure 5.6 Map of Cultural Square of Bell and Drum Towers in Normal Status and Event Status.

Source: Author

(6) Cultural Square of Tianqiao & "*The Providential Market*" Cultural Fair

Tianqiao dates back to the Yuan Dynasty, serving as a vital passage for imperial processions and rituals, thus earning its name "Tianqiao" (Heavenly Bridge) (董良, 2012). By the late Qing Dynasty and early Republican era, Tianqiao evolved into a bustling district renowned for its thriving commerce and entertainment, becoming a convergence point for various businesses and arts (天桥演艺区建设指挥部, 2014). During this period, thousands of folk artists, including performers of drama, folk music, and acrobatics, gathered in Tianqiao, establishing it as the birthplace and hub of Beijing's traditional folk

culture (天桥演艺区建设指挥部, 2014). Cultural Square of Tianqiao (see Figure 5.7) is located on the west side of the southern end of the Beijing central axis, north of Beijing Tianqiao Performing Arts Centre. Before the 2008 Beijing Summer Olympics, Cultural Square of Tianqiao was designated by the Olympic Committee as one of Beijing's six major Olympic cultural squares, officially completed and opened to the public in 2005 (安辑, 2005). In 2011, Beijing included the construction of Tianqiao Performing Arts Zone in its Twelfth Five-Year Plan, significantly transforming the development context of Tianqiao from an area preserving historical memories to one with clear developmental intentions towards performing arts (高海波, 2013). The construction of Beijing Tianqiao Performing Arts Centre, located on the south side of the square, was completed in 2015 (天桥演艺区建设指挥部, 2014). Concurrently, the Cultural Square of Tianqiao underwent renovation (天桥演艺区建设指挥部, 2014). Following this renovation, the performing arts function of Tianqiao has been further strengthened and Cultural Square of Tianqiao has become a comprehensive public space serving both civic leisure and entertainment, and also as a congregation area for performing arts audiences.



a) Normal status b) Event status

Figure 5.7 Map of Cultural Square of Tianqiao in Normal Status and Event Status.

Source: Author

"*The Providential Market*" Cultural Fair was staged at Cultural Square of Tianqiao from July 29th, 2024, to August 25th, 2024, spanning a total of 27 days. The event is supervised by the Publicity Department of Xicheng District Committee, Xicheng District Commerce Bureau, Xicheng District Bureau of Culture and Tourism, and Xicheng District Federation of Literary and Art Circles. It is co-hosted by Tianqiao Subdistrict Office and Beijing Tianqiao Shengshi Investment Co., Ltd., and co-organized by the

Xicheng District Cultural and Tourism Industry Association and Driven Vision (Beijing) Technology Co., Ltd. This event is not only a crucial component of the “Tianqiao with Beijing Charm” cultural series events promoted by Tianqiao Subdistrict but also a highlight of the 2024 Cultural Xicheng Food Festival. It represents a significant initiative by the local government to enhance the area's value, promote local culture, and boost local consumption. The event features a variety of stalls, offering cultural and creative products, specialty cuisine, and parent-child entertainment. Regular folk performances showcasing the unique performing arts culture of the Tianqiao area, including the renowned Tianqiao "Eight Minor Arts," were held every weekend during the event.

(7) Meihousishi Jingshan Civic Cultural Centre & “*An Unimportant Gathering*” Youth Day Event

Meihousishi Jingshan Civic Cultural Centre (hereinafter referred to as Meihousishi) derives its name from its location at No. 40 Backstreet of the National Art Museum in Dongcheng District. It is a landmark public cultural venue and the largest subdistrict level public cultural activity complex in Beijing’s urban area (李滢, 2024). Utilizing the vacated space from the shield tunnelling project of Metro Line 8 on Backstreet of the National Art Museum, Meihousishi comprises a two-entry courtyard with a total construction area of 5411m^2(李滢, 2024). Since 2014, leveraging its own resources and advantages, Dongcheng District has innovatively explored the socialized development of public cultural facilities (苗美娟 等, 2023). Meihousishi serves as an exemplary “test field” for the trial of socialized management and operation of grassroots public cultural facilities (苗美娟 等, 2023). In 2020, the Dongcheng District government selected Youhe Time (Beijing) Cultural Centre Co., Ltd. (hereinafter referred to as Youhe Time) through a bidding process to fully undertake the management and operation of Meihousishi (苗美娟 等, 2023). Since its opening in September 2020, Meihousishi has welcomed a total of 520,000 visitors and held over 3700 public welfare cultural activities, benefiting nearly 400,000 person-times, achieving remarkable results in improving grassroots public cultural services (李滢, 2024). On September 13, 2023, at the inaugural China Mass Cultural Brand Development Conference, Meihousishi was successfully selected as a National Public Cultural Space Brand Case (李滢, 2024).

Meihousishi frequently utilizes the front courtyard plaza and the first courtyard space to stage various branded events such as Youth Day events, Siheyuan (traditional quadrangle) Children’s Festival, Siheyuan Concerts, and Dragon Boat Festival gatherings.

These events, through a broad communication matrix, widely reach their audience, thereby strengthening public awareness of the Meihousishi brand (苗美娟 等, 2023). For instance, "*An Unimportant Gathering*" Youth Day Event held on May 4, 2024, featured original interactive games, parent-child interaction stalls such as pancake stands, cotton candy stands, and DIY craft stalls. Besides, creative markets with high community participation like the suitcase market and the collective outdoor fitness activities were also organized within the courtyard. Events at Meihousishi are primarily host by Youhe Time, which coordinates with other cultural content planning enterprises. Youhe Time is responsible for thematic decoration design, event content development and on-site management operations. The events at Meihousishi are characterized by their portable and flexible format, diverse activities and a relaxed, friendly atmosphere. They emphasize participation from surrounding residents, particularly targeting specific age groups such as youths, children and the elderly.



a) Normal status b) Event status

Figure 5.8 Map of Meihousishi in Normal Status and Event Status.

Source: Author

(8) White Dagoba Temple & Night Events of White Dagoba

White Dagoba Temple is home to the earliest and largest extant Tibetan-style pagoda in China (胡同魏, 2023). In 1271, Kublai Khan issued an edict to rebuild the White Dagoba on the remnant site of the already destroyed Liao Dynasty Dagoba, with the project led by Nepalese artisan Anigo (胡同魏, 2023). The construction took 8 years, followed by another 10 years to build the Dashengshouwan'an Temple around the White Pagoda, covering approximately 160,000 m^2 (destroyed by lightning in 1368) (胡同魏, 2023). In 1457, during the Ming Dynasty, the temple was rebuilt, covering only 13,000

m^2, and was renamed Miaoying Temple (胡同魏, 2023). In 1913, the White Dagoba Temple Fair began, continuing until it was halted in 1961 (胡同魏, 2023). During the Cultural Revolution, the main gate (Shanmen), and the Bell and Drum Towers of the White Pagoda Temple were demolished and replaced with a food market (胡同魏, 2023). In 1998, Xicheng District Government established the "White Dagoba Temple Reconstruction Office", which demolished the food market and restored the Shanmen and the Bell and Drum Towers of the White Dagoba Temple, reverting it to its Ming and Qing layout (胡同魏, 2023). Subsequently, the White Dagoba Temple underwent two major cultural heritage restoration projects: the White Dagoba Restoration Project from 2013 to 2015, and the Central Axis Heritage Buildings Restoration Project from 2019 to 2020 (孙乐琪, 2021). The White Dagoba Temple boasts the unique aesthetic image of "red walls and white pagoda" and possesses multiple cultural connotations (邓洋, 2022). It is a treasured museum that encapsulates themes of politics, history, art, architecture, ethnic culture, and local Beijing Culture (邓洋, 2022).

The White Dagoba Temple has actively collaborated with various social entities, including Beijing Yijian Cultural Communication Co., Ltd., to plan and host the Night Events of White Pagoda since 2021. These events, including "Evening Breeze Cinema", "Wondrous Grasslands – Mongolian Intangible Cultural Heritage Performances", and "White Pagoda Storytelling Session", have received enthusiastic public response and often result in sold-out situations (邓洋, 2022). In 2024, the Night Events of White Pagoda were held on the evenings of May 18th and 19th, June 8th, August 23rd and 25th, September 16th and 22nd, and October 3rd spanning 8 nights in total (北京白塔寺, 2024). As a special nighttime event series introduced by the Beijing White Dagoba Temple Management Administration to the public, these events aim to promote outstanding Chinese traditional culture, enhance the activation and utilization of cultural heritage resources, explore the extension of museum functions, showcase the historical and cultural significance of the White Dagoba Temple, and meet the public's aspirations for a better life (北京白塔寺, 2024). Since their inception in 2021, the Night Events of White Dagoba have continued to grow, bringing the White Dagoba closer to the public and achieving the creative transformation and innovative development of outstanding Chinese traditional culture (北京白塔寺, 2024).



a) Normal status b) Event status

Figure 5.9 Map of White Dagoba Temple in Normal Status and Event Status.

Source: Author

Table 5.1 Summary of Sample Event Places

Sample Event Places	**Type**	**Management Agency**	**Area (ha)**	**Sample Events**	**Event Duration**
Temple of Earth	Urban Park	Dongcheng Administration centre of Parks	32.52	The Temple of Earth Spring Festival Cultural Fair	6 Days
Qianmen Street	Commercial Block	Qianmen Street Management Committee & Tianjie Group	1.85	*"Central Axis Welcomes Good Fortune · Dragons Leap at Qianmen*" Spring Festival Celebration and Consumption Promotion Event	5 Days
Beijing Fun	Commercial Block	Beijing Guang'an Holding Co., Ltd.	0.78	East West Festival	31 Days
Longfusi North Section	Cultural Block	Beijing New Longfu Cultural Investment Co., Ltd.	0.35	Bigwa Flea Market	3 Days
Cultural Square of Bell and Drum Towers	Urban Square	Repository of Cultural Relics in Bell and Drum Towers	0.40	*"Old Books and New Knowledge: The Charms of Books at Bell and Drum Towers*" Cultural Market	19 Days
Cultural Square of Tianqiao	Urban Square	Jicheng Shanshui Investment Management Group Co., Ltd.	0.63	*"The Providential Market*" Cultural Fair	27 Days
Meihousishi	Traditional Courtyard	Youhe Time (Beijing) Cultural Centre Co., Ltd.	0.15	*"An Unimportant Gathering*" Youth Day Event	1 Day
White Dagoba Temple	Traditional Courtyard	Administrative Office of Beijing White Dagoba Temple	0.56	Night Events of White Dagoba	8 Days

5.2 Publicness Performance of Sample Event Places

Researches of different scholars have demonstrated a high degree of consistency in evaluating publicness performance, which can be summarised into three basic steps: the creation of evaluation model (including the identification of the dimensions, indicator system, and scoring standards), the operationalisation of evaluation model (collecting as much information as possible and matching it with the detailed qualitative descriptions of indicators and scoring standards), and the analysis of evaluation results (Lopes et al., 2019; 李娟, 2021). This section also follows these three steps to elaborate on the process and results of evaluating publicness performances of sample event places.

5.2.1 Creation of Publicness Performance Evaluation Model

According to the literature review on event places and "publicness", the research defines four major dimensions of the publicness performance of event places: spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity. The dissertation then selects detailed indicators in each dimension with reference to the researches on the event places and the evaluation models on publicness. On the basis of the dimension and the evaluation indicators, a grading system from 1 (most private) to 5 (most public) is given and the detailed scoring criteria of each indicator are established. The publicness performance scores obtained in this way are therefore characterised by a fixed distance, which makes the results comparable and this is equivalent to the nondimensionalisation of the data. The scoring criteria in the dissertation are primarily based on the standards mentioned in relevant literatures; if there are scarce literatures mentioning specific data standards, the dissertation establishes the scoring criteria based on the overall condition in Capital Functional Core Area of Beijing.

5.2.1.1 Spatial Environment Accessibility

In terms of spatial environment accessibility, a more public setting requires the space to be centrally located, easily accessible. Additionally, the public space should have an unobstructed view into the space from its periphery or boundary. Therefore, the dissertation analyses spatial environment accessibility in the following aspects: **location centrality**, **physical accessibility**, and **visual accessibility**.

In the aspect of location centrality, this study employs two indicators: road connection (measuring the betweenness centrality of entrance roads) and public transport (Varna et al., 2013; 邢谷锐 等, 2018). These indicators reflect the ease with which a public space can be accessed within the urban transportation system.

In the aspect of physical accessibility, this study employs five indicators: threshold and gateways, fences and gateways, barrier-free access, areas of restricted or conditional use, and availability of facilities (Németh et al., 2007; Varna et al., 2013; Wang Y et al., 2018; 李娟, 2021). These indicators reflect the ease of entry into the space, specifically whether any physical barriers impose restrictions on public access to the space.

In the aspect of visual accessibility, this study employs two indicators: threshold permeability and visual connection (Lopes et al., 2019; 李娟, 2021). These indicators reflect whether the space is visible from the outside and whether sightlines within the space are unobstructed. The detailed indicators and scoring criteria for spatial environment accessibility are seen in Table 5.2.

Table 5.2 Indicators and Scoring Criteria for Spatial Environment Accessibility.

Indicator	**Reference**	**Scoring Criteria**
(i) Location Centrality		
Road connection (SA01)	(Varna et al., 2013)	1. The Betweenness Centrality of entrance road is in the top 20% of the global road network in the scope.
		2. The Betweenness Centrality of entrance road is in the top 20-40% of the global road network in the scope.
		3. The Betweenness Centrality of entrance road is in the 40%-60% of the global road network in the scope.
		4. The Betweenness Centrality of entrance road is in the back 20-40% of the global road network in the scope.
		5. The Betweenness Centrality of entrance road is in the back 20% of the global road network in the scope.
Public transport (SA02)	(邢谷锐 等, 2018)	1.Without public transportation coverage.
		3. With a single type of public transportation coverage.
		5. With multiple types of public transportation coverage.

Table 5.3 Indicators and Scoring Criteria for Spatial Environment Accessibility (Continued).

Indicator	Reference	Scoring Criteria
(ii) Physical Accessibility		
Threshold and gateways (SA03)	(Wang Y et al., 2018)	1. Explicit thresholds, with active constraints on access. 3. Thresholds and entry points to space signified by, for example, changes of materials but no active constraints. 5. Implicit/invisible thresholds and entry points – space is not distinguished from surrounding public realm.
Fences and gateways (SA04)	(Varna et al., 2013)	1. Enclosed by fences, only 1-2 entrances in hidden locations. 2. Enclosed by fences, entrances are linked to major roads, but some entrances are in hidden locations. 3. Enclosed by fences, with entries at interfaces with major roads. 4. No fences, free access at the interfaces with major roads. 5.No fences, free access at all the borders.
Barrier-free access (SA05)	(李娟, 2021)	1. No barrier-free access. 2. Barrier-free accesses are provided at the interfaces with major roads, but do not comply with design regulations and are difficult to use. 3. Barrier-free accesses are provided in relatively concealed locations and are reasonably designed for ease of use. 4. Barrier-free accesses are provided at the interfaces with major roads, and are reasonably designed for ease of use. 5. All of the boundaries/entrances are accessible without barriers and the barrier-free accesses are reasonably designed for use.
Areas of restricted or conditional use (SA06)	(Németh et al., 2007)	1. Less than 20% of the public space is freely accessible, while the remaining space is restricted or completely inaccessible. 2. 20%-40% of the public space is freely accessible. 3. 40%-60% of the public space is freely accessible. 4. 60%-80% of the public space is freely accessible. 5. More than 80% public space is freely accessible.

Table 5.4 Indicators and Scoring Criteria for Spatial Environment Accessibility (Continued).

Indicator	Reference	Scoring Criteria
(ii) Physical Accessibility		
Availability of facilities (SA07)	(Wang Y et al., 2018)	1. No facilities provided for public use. 3. Majority of facilities are difficult to access or are provided for fee-paying customers. 5. Majority of facilities are provided and designed to be easily accessible and used by general public for free.
(iii) Visual accessibility		
Threshold permeability (SA08)	(李娟, 2021)	1. Less than 25% of the boundary is visually permeable from surrounding urban area. 2. 25%-50% of the boundary is visually permeable from surrounding urban area. 3. 50%-75% of the boundary is visually permeable from surrounding urban area. 4. More than 75% of the boundary is visually permeable from surrounding urban area. 5. All the boundary is visually permeable from surrounding area.
Visual connection (SA09)	(Lopes et al., 2019)	1. To and from 1 cardinal direction. 3. To and from 2-3 cardinal directions. 5. To and from all direction

5.2.1.2 Spatial Environment Inclusiveness

In terms of spatial environment inclusiveness, a more public setting should accommodate diverse uses and users. First, the space should be situated in an urban environment that offers opportunities for a variety of activities. Second, it should feature a high-quality pedestrian environment and well-designed infrastructure while avoiding restrictive design elements that may hinder usability, thereby ensuring users' basic needs for safety and comfort. Furthermore, the space should facilitate both passive and active engagement by providing "something to look at". Lastly, public spaces are often expected to offer unpredictable experiences and interactions which a flexible and adaptable design can foster. All the factors above contribute to a successful public space. Therefore, the spatial environment inclusiveness dimension mainly includes the following aspects:

urban environment, pedestrian environment, amenity availability, art, cultural or sensual enhancement, functional flexibility, and restrictive design.

In the aspect of urban environment, this study employs two indicators: blank frontage and functional mix (Lopes et al., 2019; Zhu et al., 2020). These indicators reflect the vibrancy of the surrounding urban environment, as a dynamic urban setting creates opportunities for diverse activities to take place within public spaces.

In the aspect of pedestrian environment, this study employs three indicators: traffic isolation, user mobility and hard surface adequacy (Lopes et al., 2019; Smith et al., 2021; 李娟, 2021). These indicators reflect the safety and comfort of the pedestrian environment of the space, including whether pedestrian and vehicular traffic are effectively separated and whether physical barriers restrict users' freedom of movement within the space.

In the aspect of amenity availability, this study employs three indicators: variety of activity facilities, variety of seating opportunities, and variety of microclimates (Németh et al., 2007; 屠易夫, 2018; 李娟, 2021). These indicators reflect whether public spaces provide diverse activity facilities, sufficient seating opportunities, and multiple microclimates, thereby creating a comfortable environment that encourages both passive and active engagement of users.

In the aspect of art cultural or sensual enhancement, this study employs four indicators: density of elements providing sensory complexity, variety of elements providing sensory complexity, density of interactive elements, and variety of interactive elements (Mehta, 2014; Lopes et al., 2019). These indicators reflect the quantity and diversity of elements that contribute to sensory complexity and interactivity within public spaces. Such elements offer something to enjoy, attract users to linger, and encourage active engagement in public activities.

In the aspect of functional flexibility, this study employs two indicators: small-scale vendors and in-built infrastructure facilitating flexible uses (Németh et al., 2007; Wang Y et al., 2018; Ivers, 2018). These indicators reflect whether existing activities within the space are adaptable and whether the space can provide unexpected experiences for users.

In the aspect of restrictive design, this study employs one indicator: restrictive furniture or elements (李娟, 2021). This indicator reflects whether the spatial design includes restrictive urban furniture or elements that impose additional constraints on public activities within the space. The detailed indicators and scoring criteria for spatial environment accessibility are seen in Table 5.3.

Table 5.5 Indicators and Scoring Criteria for Spatial Environment Inclusiveness.

Indicator	Reference	Scoring Criteria
(i) Urban Environment		
Blank frontage (SI01)	(Lopes et al., 2019)	1. More than 90% of the frontage is blank frontage. 3. 50%-90% of the frontage is blank frontage. 5. Less than 50% of the frontage is blank frontage.
Functional mix (SI02)	(Zhu et al., 2020)	1. Simpson's index of diversity of POI of surrounding urban area (300m) is less than 0.2. 2. Simpson's index of diversity of POI is at 0.2-0.4. 3. Simpson's index of diversity of POI is at 0.4-0.6. 4. Simpson's index of diversity of POI is at 0.6-0.8 5. Simpson's index of diversity of POI is more than 0.8.
(ii) Pedestrian Environment		
Traffic isolation (SI03)	(Lopes et al., 2019)	1. Less than 25% of the space is isolate from vehicles with no intention to isolate space from vehicles. 2. 25%-50% of the space is isolate from vehicles. 3. 50%-75% of the space is isolate from vehicles. 4. More than 75% of the space is isolate from vehicles. 5. Fully isolate space from vehicles.
User mobility (SI04)	(Smith et al., 2021)	1. User mobility is restricted in all the public space (public space users can only move in stipulated directions or remain stationary). 2. User mobility is restricted in more than 75% of public space. 3. User mobility is restricted in 50%-75% of public space. 4. User mobility is restricted in 25%-50% of public space. 5. User mobility is restricted in less than 25% of public space.

Table 5.6 Indicators and Scoring Criteria for Spatial Environment Inclusiveness (Continued).

Indicator	Reference	Scoring Criteria
(ii) Pedestrian Environment		
Hard surface adequacy (SI05)	(李娟, 2021)	1. No paved areas suitable gathering activities. 2. Small and fragmented paved areas suitable for gathering activities, and of poor quality. 3. Small and fragmented paved areas suitable for gathering activities, but they are well-designed and of good quality. 4. Large and concentrated paved areas suitable for gathering activities, but of poor quality. 5. Large, concentrated and well-designed paved areas suitable for gathering activities, and of good quality
(iii) Amenity Availability		
Variety of activity facilities (SI06)	(李娟, 2021)	1. No activity facilities. 2. Only 1 type of activity facilities. 3. 2 types of activity facilities. 4. 3 types of activity facilities. 5. More than 3 types of activity facilities.
Variety of seating opportunities (SI07)	(屠易夫, 2018; 李娟, 2021)	1. No fixed seating or moveable seating. 2. Fixed seating opportunities are uncomfortable, not evenly distributed and difficult to find. No informal or moveable seating. 3. Fixed seating opportunities are well-designed and comfortable, but not evenly distributed and difficult to find. One or two types of informal or movable seating. 4. Fixed seating opportunities are comfortable, evenly distributed, easy to find and able to promote socialising. No informal or moveable seating. 5. Fixed seating opportunities are comfortable, evenly distributed, easy to find and able to promote socialising. One or two types of informal or movable seating.
Variety of microclimates (SI08)	(Németh et al., 2007)	1. No protection from elements. 3. Single type of protection from rain/sun or wind. 5. Multiple types of protections from rain/sun or wind

Table 5.7 Indicators and Scoring Criteria for Spatial Environment Inclusiveness (Continued).

Indicator	Reference	Scoring Criteria
(iv) Art Cultural or Sensual Enhancement		
Density of elements providing sensory complexity (SI09)	(Mehta, 2014)	1. Nonexistent. 3. 1-2 elements per 1,000 m^2. 5. >2 elements per 1,000 m^2.
Variety of elements providing sensory complexity (SI10)	(Mehta, 2014)	1. Nonexistent. 2. Only 1 type of visual elements. 3. More than 2 types of visual elements. 4. In addition to visual elements, there are one type of elements providing other sensory complexity (auditory, tactile, and etc.). 5. More than 3 types of elements providing multiple sensory complexity (visual, auditory, tactile, gustatory and etc.).
Density of interactive elements (SI11)	(Lopes et al., 2019)	1. Nonexistent. 3. 1-2 elements per 1,000 m^2. 5. >2 elements per 1,000 m^2.
Variety of interactive elements (SI12)	(Lopes et al., 2019)	1. Nonexistent. 2. Only 1 type of interactive elements. 3. 2 types of interactive elements. 4. 3 types of interactive elements. 5. More than 3 types of interactive elements.
(v) Functional Flexibility		
Small-scale vendors (SI13)	(Németh et al., 2007)	1. Nonexistent. 2. Only 1 basic type of vendors that are sporadically distributed. 3. Only 1 basic type of vendors exists. But they are numerous, of large scale and evenly distributed. 4.More than 2 types of vendors are sporadically distributed. 5. More than 2 types of vendors exist. They are numerous, of large scale and evenly distributed.

Table 5.8 Indicators and Scoring Criteria for Spatial Environment Inclusiveness (Continued).

Indicator	Reference	Scoring Criteria
(v) Functional Flexibility		
In-built infrastructure facilitating flexible uses (SI14)	(Ivers, 2018; Wang Y et al., 2018)	1. Nonexistent. 2. 1 type of in-built infrastructures is sporadically distributed. 3. 1 type of in-built infrastructures is evenly distributed. 4. Multiple types of in-built infrastructures exist. But they are sporadically distributed. 5. Multiple types of in-built infrastructures facilitating flexible uses exist. They are evenly distributed.
(vi) Restrictive design		
Restrictive furniture or elements (SI15)	(李娟, 2021)	1. Over 3 types of restrictive elements are evenly distributed. 2. Only 1-2 types of restrictive elements are evenly distributed. 3. More than 3 types of restrictive elements exist. They are distributed sporadically in only small parts of space. 4. Only 1-2 types of restrictive elements exist. They are distributed sporadically in only small parts of space. 5. Nonexistent.

5.2.1.3 Manipulation Balance

In the OMAI model, the attributes of the agency of ownership and the agency of arrangement and enforcement are considered to assess the overall publicness since the attributes of the agencies are tightly associated to the managerial motivation and purpose (Langstraat et al., 2013). Carmona summarises that critiques of public space can be broadly be placed into two camps, those who are argue that public space is over-managed, and those who argue it is under-managed (Carmona, 2010). Németh and Schmidt also concludes that public space management incorporates both features encouraging use and features discouraging or controlling use (Németh et al., 2011). Given the simultaneous positive and negative effects of the management dimension of public spaces, many scholars divide the management dimension of public spaces into the following two aspects: control and maintenance. Therefore, the dimension of manipulation balance incorporates the following three aspects: agency, control and maintenance.

In the aspect of agency, this study employs three indicators: ownership, arrangement and enforcement agency, and articulation with surrounding spaces (Wang Y et al., 2018; Lopes et al., 2019). These indicators reflect the entities that own or manage the space, and the relationship between space governance and the surrounding urban environment.

In the aspect of control, this study employs seven indicators: time restriction, traffic control in surrounding areas, CCTV, security guards, behavioural restriction, financial restriction, and presence of sponsor or advertisement (Németh, 2009; 李娟, 2021; 刘思吟 等, 2020; 岳阳 等, 2021). These indicators reflect whether various control measures are implemented to regulate public uses or to selectively filter specific groups of users.

In the aspect of maintenance, this study employs five indicators: cleanliness of site, dustbin maintenance, paving maintenance, nightlighting, and greening maintenance. These indicators reflect the upkeep quality for key elements, such as cleanliness, dustbins, paving, lighting and greenery, thereby indicating the maintenance level of the space. The detailed indicators and scoring criteria for manipulation balance are seen in Table 5.4.

Table 5.9 Indicators and Scoring Criteria for Manipulation Balance.

Indicator	**Reference**	**Scoring Criteria**
(i) Agency		
Ownership (M01)	(Wang Y et al., 2018)	1. Corporate-owned. 3. Corporate-government partnership. 5. Government-owned.
Arrangement and enforcement agency (M02)	(Wang Y et al., 2018)	1. Operated or controlled by corporate. 3. Corporate-government partnership. 5. Operated or controlled by government.
Articulation with surrounding spaces (M03)	(Lopes et al., 2019)	1. Space managed in isolation 3. Some aspects of nearby spaces taken into consideration. 5. Space managed as part of a network.

Table 5.10 Indicators and Scoring Criteria for Manipulation Balance (Continued).

Indicator	Reference	Scoring Criteria
(ii) Control		
Time restriction (M04)	(李娟, 2021)	1. Open only during special times or special events. 2. Open for less than 6 hours per day. 3. Open for 6-12 hours per day. 4. Open for more than 12 hours per day. 5. No time restriction. Open for 24 hours per day.
Traffic control in surrounding areas (M05)	(刘思吟等, 2020; 岳阳 等, 2021)	1. All motorised vehicles in the surrounding area are prohibited. 2. Motorised vehicles at the intersections around are prohibited. 3. Traffic control of motorised vehicles at some of the times and spaces around. 4. No overt traffic control. But there are traffic management staff to guide and manage the traffic flow. 5. No traffic control.
CCTV (M06)	(李娟, 2021)	1. A great number of CCTV present on site. Over 50% of the space is under surveillance. 3. A small number of CCTV present on site. Less than 50% of the space is under surveillance. 5. No CCTV.
Security guards (M07)	(李娟, 2021)	1. Private security guards present in most parts of the space. 2. Private security guards present in small parts of the space such as entrances. 3. Public security guards present in most parts of the space. 4. Public security guards present in small parts of public spaces such as entrances. 5. No visible/overt security guards.

Table 5.11 Indicators and Scoring Criteria for Manipulation Balance (Continued).

Indicator	Reference	Scoring Criteria
(ii) Control		
Behavioural restriction (M08)	(李娟, 2021)	1. Restrictions on activities that require subjective judgment, such as inappropriate dressing. 2. Restrictions on 2 or more types of activity that do not overtly affect the public interest. 3. Restrictions on 1 or 2 types of activity that do not overtly affect the public interest. 4. No behavioural restriction. 5. Restrictions on behaviour that overtly affects the public interest and is easy to identify objectively, such as littering.
Financial restriction (M09)	(李娟, 2021)	1. Over 50% is ticketed, with high entry fee (>10 RMB). 2. Over 50% is ticketed, with low entry fee (≤10 RMB). 3. Less than 50% is ticketed, with high entry fee (>10 RMB). 4. Less than 50% is ticketed, with low entry fee (≤10 RMB). 5. No financial restriction.
Presence of sponsor or advertisement (M10)	(Németh, 2009)	1. A lot of large commercial advertisements can be seen everywhere, cluttered with colours and lack effective control. 3. Several small advertisements exist and their appearances are effectively controlled. 5. No presence of sponsor or advertisement.
(iii) Maintenance		
Cleanliness of site (M11)	(李娟, 2021)	1. The public space is very dirty. 2. The public space is generally dirty and messy. 3. There are some dirty areas in the public space. 4. The public space is generally clean and tidy with only a small amount of litter. 5. The public space is clean and tidy with no litter.

Table 5.12 Indicators and Scoring Criteria for Manipulation Balance (Continued).

Indicator	Reference	Scoring Criteria
(iii) Maintenance		
Dustbin maintenance (M12)	(李娟, 2021)	1. No dustbin. 2. Dustbins are few in number, sporadically distributed, partially damaged/dirty/overflowing. 3. Dustbins are few in number, sporadically distributed. But the maintenance of the dustbins is good. 4. Dustbins are evenly distributed, but partially damaged/dirty/overflowing. 5. Dustbins are evenly distributed with good quality.
Paving maintenance (M13)	(李娟, 2021)	1. The pavement is in severe disrepair almost everywhere. 3. The pavement is in disrepair in some of the areas in the space. 5. The pavement is well-maintained without any damage.
Nightlighting (M14)	(李娟, 2021)	1. No or little nightlighting and the public space is dimly lit. 3. Parts of the public space are dimly lit and not covered by nightlighting. Nightlighting method is relatively homogenous. 5. Multiple types of nightlighting can cover the entire space.
Greening maintenance (M15)	(李娟, 2021)	1. No greening. 2. The greening as a whole is in a state of decay and lacks proper maintenance. Or there is only a small amount of greening. 3. Most of the greening lacks maintenance and is untidy. 4. Only small part of greening lacks maintenance. 5. The greening is clean, well-maintained, and in lush.

5.2.1.4 Activity Diversity

Gehl (2015) indicates, as the issues in cities change, the emphasize of activity measurement in public spaces has been transited from the quantity and the spatio-temporal distribution of activities to the social engagement, socioeconomic mixing and public life diversity, which will also be the major content of this research. Therefore, the dimension of activity diversity incorporates the following three aspects: activity quantity and density, activity quality and diversity, and user diversity.

The prerequisite of assessing public life diversity in public spaces is to code activities. Firstly, the dissertation needs to construct a detailed list on types of public activities. In the star model, Varna (2014) identifies the following types of public activities: passing through, strolling, standing, sitting down, cycling, jogging, playing, eating, drinking, walking the dog and walking the baby. Mehta (2013) divides public activities into postures and behaviours and activities and summarises 9 types of postures and 22 types of behaviours and activities. Based on the previous researches, Li proposes a list of public activities that suits the realities of public spaces in China better through adding some activities with Chinese characteristics such as square-dancing (李娟, 2021).

The second step is to categorise public activities and code the sociability of public activities. In the classical work of Jan Gehl, the outdoor activities are primarily categorised into three major categories: necessary activities, optional activities and social activities (Gehl, 2011). Varna (2010) delineates stationary activities into three types: passive engagement, active engagement, and discovery and display. The passive engagement involves the need for an encounter with the setting, albeit without becoming actively involved and the primary form of passive engagement is people-watching. The active engagement represents a more direct experience with a place and the people in it and the discovery and display represent the desire for new experiences, highlighting the value of "liminality" (Varna et al., 2010). Gehl studio proposes a public life diversity toolkit which divides the stationary activities into passive social activities and active social activities (see Figure 5.10) and in the toolkit, they only measure active social activities, categorised by an active engagement like talking, playing an exchange, or a purposeful social activity (Gehl, 2015).



Figure 5.10 Passive Social Activities and Active Social Activities.

Source: (Gehl, 2015)

By summarizing the literature and conducting field research at the selected event places, the chapter proposes a framework for identifying and coding the sociability of public activities (see Table 5.6). In the framework, the dissertation identifies 35 types of public activities occurring in event places through literature review and fieldwork. These types of activities will be firstly coded as stationary activities and passing activities; and the stationary activities will be furtherly categorised into necessary activities, passive social activities, active social activities and discovery and display, according to the gradual increase in the sociability of public activities. If a public space user is engaged in multiple activity types simultaneously, the research records all the activity types and codes the sociability of his/her activity according to the highest level of the type of activity. For example, if a public user is standing, waiting and talking with others and socialising, the research will code his activity as "active social activity".

Table 5.13 Framework for Identifying and Coding Public Activities.

Sociability Coding		**Activity Type**
Passing activity		Passing through; Bicycling; Ambling; Jogging.
Stationary activity	Necessary activity	Standing; Sitting; Squatting; Lying (sleeping); Waiting; Working; Distributing flyers; Panhandling; Vending; Signing; Parking.
	Passive social activity	Eating and drinking; Reading (newspapers or books); Talking on phone; Observing other people and activities; Smoking; Watching cultural performances; Playing with mobile phone; Sightseeing; Selecting and purchasing goods; Performing religious activities (worshipping Buddha or praying); Listening to others.
	Active social activity	Taking pets for a walk; Walking the baby; Talking with others and socialising; Children playing; Playing board games; Hugging, Kissing and other intimate physical contact; Kicking shuttlecock; Participating in ball sports (table tennis, badminton, soccer, basketball, etc.); Playing arcade games (ring toss or claw machines); Feeding the pigeons.
	Discovery and display	Playing musical instruments; Singing; Drawing pictures; Dancing; Photographing; Interacting with installations on site; Giving a public speech; Getting a stamp for clocking in; Exercising (skipping rope, aerobics or Taichi); Cooking, DIY crafting; Roller skating; Skate boarding; Performing folk art; Conducing live streaming.

In the aspect of activity quantity and density, this study employs two indicators: activity quantity and spatial distribution (Lopes et al., 2019). These indicators reflect the density of activities within the space and their spatial distribution.

In the aspect of activity quality and diversity, this study employs three indicators: use variety, stationary activity, and social engagement (Lopes et al., 2019; 李娟, 2021). These indicators reflect the number of different types of public activities within the space, as well as the proportion of stationary activities and active social engagement in overall public activities.

In the aspect of user diversity, this study employs four indicators: engagement of individuals of differing ages, engagement of individuals of differing genders, global engagement, and engagement of individuals with differing physical abilities (Mehta, 2014). These indicators reflect the diversity of users within the space across dimensions such as age, gender, ethnicity and physical ability. The detailed indicators and scoring criteria for activity diversity are seen in Table 5.6.

Table 5.14 Indicators and Scoring Criteria for Activity Diversity.

Indicator	**Reference**	**Scoring Criteria**
(i) Activity Quantity and Density		
Activity quantity (A01)	(Lopes et al., 2019)	1. Empty or very few users present. (Less than 10 users per ha). 3. Some users present at peak hours. (10-1000 users per ha). 5. The space is busy at peak hours. (Over 1000 users per ha).
Spatial distribution (A02)	(Lopes et al., 2019)	1. Less than 25% of space used at peak hours. 3. 20%-75% of space used at peak hours. 5. More than 75% of space used at peak hours.
(ii) Activity quality and diversity		
Use variety (A03)	(李娟, 2021)	1. No more than 20 types of activity present at peak hours. 2. 21-25 types of activity present at peak hours. 3. 26-30 types of activity present at peak hours. 4. 31-35 types of activity present at peak hours. 5. More than 35 types of activity present at peak hours.

Table 5.15 Indicators and Scoring Criteria for Activity Diversity (Continued).

Indicator	Reference	Scoring Criteria
(ii) Activity quality and diversity		
Stationary activity(A04)	(Lopes et al., 2019)	1. The proportion of stationary activity is less than 20%. 2. The proportion of stationary activity is within 20%-40%. 3. The proportion of stationary activity is within 40%-60%. 4. The proportion of stationary activity is within 60%-80%. 5. The proportion of stationary activity is more than 80%.
Social engagement (A05)	(Lopes et al., 2019)	1. The proportion of active social activity and discovery and display is less than 20%. 2. The proportion of active social activity and discovery and display is within 20%-40%. 3. The proportion of active social activity and discovery and display is within 40%-60%. 4. The proportion of active social activity and discovery and display is within 60%-80%. 5. The proportion of active social activity and discovery and display is more than 80%.
(iii) User diversity		
Engagement of individuals of differing ages (A06)	(Mehta, 2014)	1. Simpson's index of diversity of ages is less than 0.2. 2. Simpson's index of diversity of ages is at 0.2-0.4. 3. Simpson's index of diversity of ages is at 0.4-0.6. 4. Simpson's index of diversity of ages is at 0.6-0.8. 5. Simpson's index of diversity of ages is more than 0.8.
Engagement of individuals of differing genders (A07)	(Mehta, 2014)	1. Simpson's index of diversity of genders is less than 0.2. 2. Simpson's index of diversity of genders is at 0.2-0.4. 3. Simpson's index of diversity of genders is at 0.4-0.6. 4. Simpson's index of diversity of genders is at 0.6-0.8. 5. Simpson's index of diversity of genders is more than 0.8.

Table 5.16 Indicators and Scoring Criteria for Activity Diversity (Continued).

Indicator	Reference	Scoring Criteria
(iii) User diversity		
Global engagement (A08)	(Mehta, 2014)	1. No foreigners present. 3. Only a few foreigners present (less than 10 users per ha), and all are only engaged in passing activity, necessary activity or passive social activity. 5. Some foreigners present (more than 10 users per ha), and some of them are in active social activity or discovery and display.
Engagement of individuals with differing physical abilities (A09)	(Mehta, 2014)	1. No individuals with disabilities present. 3. Only a few individuals with disabilities present (less than 10 users per ha), and all are only engaged in passing activity, necessary activity or passive social activity. 5. Some individuals with disabilities present (more than 10 users per ha), and some of them are in active social activity or discovery and display.

5.2.2 Operationalisation of Publicness Performance Evaluation Model

Operationalisation of the evaluation model includes systematic observation (static and dynamic observation), review of documents, interviews with relevant stakeholders, and spatial computing. Systematic observation plays an essential role in data collection. Here, systematic observation refers both to static observation on spatial environment and manipulation, as well as dynamic observation of activity using the SOPARC method. From April 2022 to August 2024, the author conducted multiple field investigations in selected event places (in both normal status and event status), systematically observing and recording onsite information in accordance with the evaluation indicator system established earlier. The following section takes Longfusi North section as an example, detailing the data collection and analysis process, along with the basis for the final scoring.

5.2.2.1 Spatial Environment Accessibility

(1) Road connection (SA01)

The research adopts the spatial Design Network Analysis (sDNA) and selects the Betweenness Centrality based on the angular distance metric to evaluate the Road

connection indicator[9]. The author combs the road network of Capital Functional Cora Area of Beijing and the Betweenness Centrality of the roads is calculated within the global network based on the angular distance metric (see Figure 5.11). Then the author adopts the quantile method to categorise the roads into 5 levels for grading (see Table 5.7)

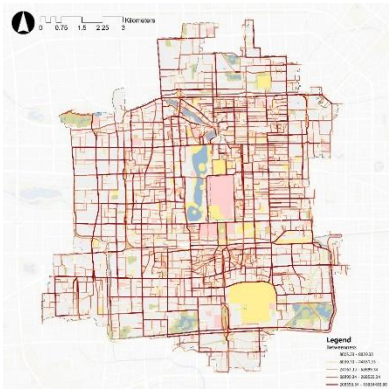


Figure 5.11 sDNA Analysis on Road Network in Capital Functional Core Area of Beijing.

Source: Author

Table 5.17 Scoring Criteria for Road Connection.

Score	Betweenness Centrality based on Angular Distance Metric
1	< 8039.33
2	8039.33-24161.33
3	24161.33-68899.34
4	68899.34-268555.34
5	268555.34-16034483.00

Longfusi North Section has two major entrances respectively located on Lianfeng West Lane (Betweenness Centrality = 8103.33) and Qianliang Hutong (Betweenness Centrality = 168063.33). Taking the maximum of the two, the indicator of road connection is scored as 4. The score remains the same in the event status.

(2) Public transport (SA02)

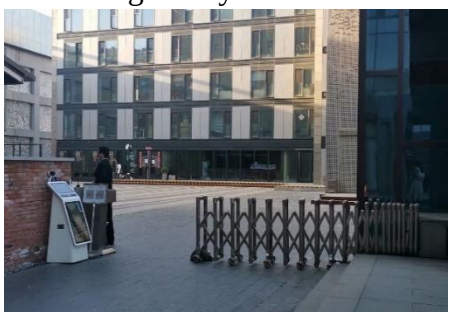
The research calculates the shortest network distances from each entrance of the public space to bus stops and metro stations and checks whether they are within the service zone of bus or metro. The research sets the service radius of the metro to be 500m and the service radius of the bus to be 300m. Through network analysis, the research

[9] Source: https://sdna.cardiff.ac.uk/sdna/wp-content/downloads/documentation/Detailed%20sDNA%20measure%20descriptions.pdf

calculates that the shortest distance of the entrances of Longfusi North Section to metro stations is 473m and the shortest distance of the entrances of Longfusi North Section to bus stations is 362m. Therefore, the Longfusi North Section has a single type of public transportation coverage and the indicator of public transportation is scored as 3. The score remains the same in the event status.

(3) Threshold and gateways (SA03)

Longfusi North Section has explicit thresholds and entrances. Each of the entrance has active constraints on access with security guard (see Figure 5.12). The indicator of threshold and gateways is thus scored as 1. The score remains the same in the event status.



a) Southern entrances



b) Northern entrances

Figure 5.12 Entrances of Longfusi North Section.

Source: Author

(4) Fences and gateways (SA04)

Longfusi North Section is enclosed by the buildings and the fence (see Figure 5.13). The entrances of the Longfusi North Section are located on Lianfeng West Lane and Qianliang Hutong and they are overt and are relatively obvious and easy to find (see Figure 5.12). Therefore, the indicator of fences and gateways is scored as 3. The score remains the same in the event status.



Figure 5.13 Fence Enclosure of Longfusi North Section.

Source: Author

(5) Barrier-free access (SA05)

There have been some barrier-free design elements and treatments in the entrances of Longfusi North Section, such as pouring slopes with cement to bridge the height difference at the entrance (Figure 5.14). However, the barrier-free accesses do not comply with design regulations and the slope is relatively steep and not suitable for use. The indicator of barrier-free access is scored as 2 in both normal and event status.

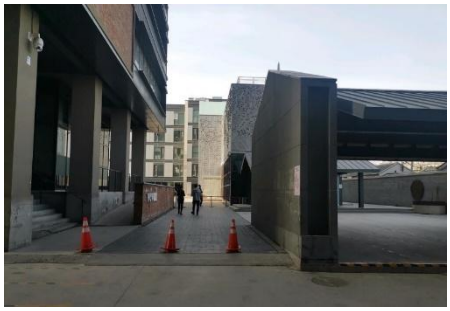


Figure 5.14 Barrier-free access of Longfusi North Section.

Source: Author

(6) Areas of restricted or conditional use (SA06)

The area of public open space in Longfusi North Section is 3754.62m^2. In the normal status when no events are staged in Longfusi North Section, the vast majority of areas within the public space are freely accessible, with the exception of the outdoor dining areas of Jian A Bar and Susu Restaurant (112.65m^2). The freely accessible areas account for 97% of the public space. In the event status, the event Bigwa Flea Market demarcated a ticketed area with an area of 1577.17m^2. The proportion of freely accessible area in the Longfusi North Section is 57.99%. Therefore, the indicator of areas of restricted or conditional use is scored as 5 in the normal status and 3 in the event status.

(7) Availability of facilities (SA07)

The activity facilities in the public space in the normal state mainly include the interactive selfie interactive installation and the seating opportunities in front of the M Woods Art Community. Besides, the seating opportunities in the outdoor dining areas of Jing A Bar and Susu restaurant are also available to public space users when it's not meal time. When staging Bigwa Flea Market, the original facilities are still available for the public but the facilities introduced by the event are only for fee-paying customers. Therefore, the indicator of areas of restricted or conditional use is scored as 5 in the normal status and 3 in the event status.

(8) Threshold permeability (SA08)

Longfusi North Section is mostly hidden from the surrounding urban areas by the buildings in the Longfusi North Section and can only be visually permeable from the northern and southern entrances. The length of the visually permeable threshold is 31.04m. The length of the boundary of Longfusi North Section is 744.74m. The proportion of visually permeable is 4.17%. Therefore, the indicator of threshold permeability is scored as 1. The score remains the same in the event status.

(9) Visual connection (SA09)

In the normal status, the public space has unobstructed views in the north-south direction while within the square, the views are not obstructed in the east-western direction. However, in the event status, the event organisers set black opaque fences enclosing the event area of Bigwa Flea Market and the views are heavily blocked (see in Figure 5.15). Therefore, the indicator of visual connection is scored as 3 in normal status and scored as 1 in event status.

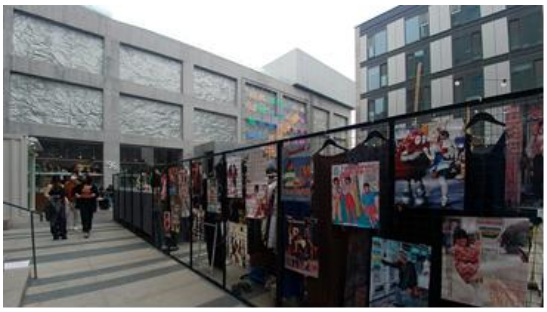


Figure 5.15 Black Opaque Fences Enclosing the Event Zone of Bigwa Flea Market.

Source: Author

5.2.2.2 Spatial Environment Inclusiveness

(1) Blank frontage (SI01)

Based on fieldwork, the dissertation calculates that the length of active frontage of the public space is 157.49m. The proportion of active frontage is 21.1%, which means that the proportion of blank frontage is 78.9%. Therefore, the indicator of blank frontage is scored as 3. The score remains the same in the event status.

(2) Functional mix (SI02)

In the 300m buffer area of the Longfusi North Section, the Simpson’s index of diversity of POI is 0.870. The indicator of functional mix is scored as 5. The score remains the same in the event status.

(3) Traffic isolation (SI03)

Motorised vehicles are prohibited to enter the Longfusi North Section except in states of emergency. The public space is fully isolate from vehicles. The indicator of functional mix is scored as 5. The score remains the same in the event status.

(4) User mobility (SI04)

In the normal status, user mobility is not restricted in the entire public space. In the event status, the user mobility is restricted in the event zone due to the tight arrangement of vendors. The areas where user mobility is restricted account for about 45% of Longfusi North Section. The indicator of user mobility is scored as 5 in normal status and scored as 3 in event status.

(5) Hard surface adequacy (SI05)

In the normal status, Longfusi North Section has 2 large and concentrated paved areas which are well-designed, of good quality, and suitable for gathering activities. In the event state, the large and concentrated paved areas are divided by the black opaque fences and the vendors. There are only some small and fragmented areas left in the event status, but they are well-designed and of good quality. The indicator of hard surface adequacy is scored as 5 in normal status and scored as 3 in event status.

(6) Variety of activity facilities (SI06)

In the normal status, Longfusi North Section provides only one type of activity facility, the interactive selfie box in the Southwestern part (see Figure 5.16 a). In the event status, in addition to the existing activity facility, Bigwa Flea Market provides a new kind of activity facilities, the hip-hop stage (see Figure 5.16 b). Therefore, the indicator of variety of activity facilities is scored as 2 in normal status and scored as 3 in event status.



a) Interactive selfie box

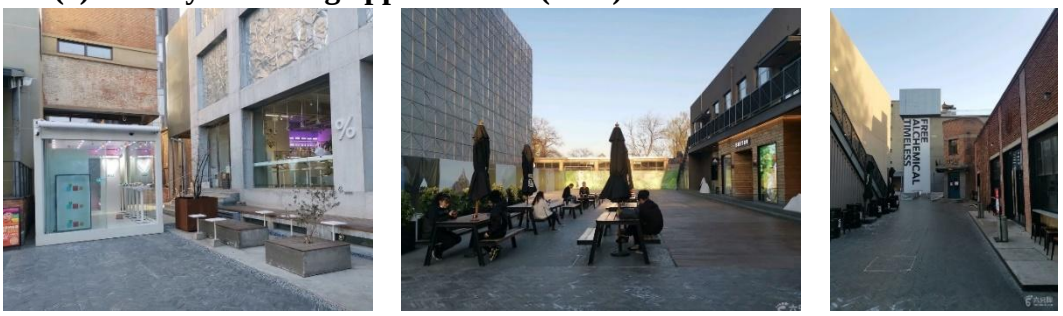


b) Hip-hop stage in event status

Figure 5.16 Activity Facilities in Longfusi North Section.

Source: Author

(7) Variety of seating opportunities (SI07)



a) Fixed seating opportunities

b) Movable and flexible seating opportunities

c) Flexible seating opportunities

Figure 5.17 Seating Opportunities in Longfusi North Section in Normal Status.

Source: Author

In the normal status, the fixed seating areas are mainly located in front of the M Woods Art Community (see in Figure 5.17 a). The fixed seating opportunities are well-designed and comfortable, but they are not evenly distributed in the public spaces. Besides, there are also some moveable and flexible seating opportunities in the outdoor dining areas in the public space (see in Figure 5.17 b, c). The indicator of variety of seating opportunities is scored as 3 in normal status.

In the event status, the fixed seating opportunities and the remaining moveable and flexible seating opportunities remain almost the same. And the Bigwa Flea Market also provides multiple types of flexible seating opportunities (see Figure 5.18). The indicator of variety of seating opportunities is scored as 4 in event status.



Figure 5.18 Flexible Seating Opportunities in Longfusi North Section in Event Status.

Source: Author

(8) Variety of microclimates (SI08)

The shading facilities include the canopy in front of WeWork and the parasols in the outdoor dining areas of Jing A Bar (see Figure 5.19). Bigwa Flea Market does not provide

extra shading facilities and the existing shading facilities remain the same. The indicator of variety of microclimates is scored as 5. The score remains the same in the event status.



Figure 5.19 Shading Facilities in Longfusi North Section.

Source: Author

(9) Density of elements providing sensory complexity (SI09)

In the normal status, the elements providing sensory complexity in Longfusi North Section involve the neon wall in front of the M Woods Art Community (see Figure 5.20 a). The density is less than 2 elements per 1000m^2. Therefore, the indicator of density of elements providing sensory complexity is scored as 3 in the normal status. In the event status, the elements providing sensory complexity in Longfusi North Section involve the neon wall in front of the M Woods Art Community, the hip-hop stage, the multiple vendors, the poster fences, and the temporary music performance venue (see Figure 5.13). The density is more than 2 elements per 1000m^2. The indicator of density of elements providing sensory complexity is scored as 5 in the event status.

(10) Variety of elements providing sensory complexity (SI10)

In the normal status, there is only one type of element providing sensory complexity, the neon wall in front of the M Woods Art Community (see Figure 5.20). The indicator of variety of elements providing sensory complexity in the normal status is scored as 2. In the event status, there are various types (more than 4 types) of elements providing sensory complexity, including the hip-hop stage, the multiple vendors, the poster fences and the temporary music performance venue (see Figure 5.20). The indicator of variety of elements providing sensory complexity in the event status is scored as 5.



a) Neon wall b) The multiple vendors



c) Poster fences d) Hip-hop stage e) Music performance venue

Figure 5.20 Elements Providing Sensory Complexity.

Source: Author

(11) Density of interactive elements (SI11)

In the normal status, there is only one interactive element in the Longfusi North Section, the interactive selfie box (see Figure 5.16a). The density is less than 2 elements per 1000m^2. The indicator of density of interactive elements is scored as 3 in the normal status. In the event status, there are multiple types of interactive elements in Longfusi North Section, including the temporary music performance venues, hip-hop stage and the vendors (see Figure 5.20). The density is less than 2 elements per 1000m^2. The indicator of density of interactive elements is scored as 5 in the event status.

(12) Variety of interactive elements (SI12)

In the normal status, there is only one type of interactive element, the interactive selfie box. Therefore, the indicator of variety of interactive elements is scored as 2. In the event status, there are various types (more than 4 types) of interactive elements and the indicator of variety of interactive elements is scored as 5.

(13) Small-scale vendors (SI13)

In the normal status, there are no small-scale vendors in the Longfusi North Section. The index of small-scale vendors is scored as 1 in the normal status. In the Bigwa Flea Market, there are various types of vendors inside the space (see Figure 5.21), including the vendors for food and drinks, the vendors for clothes and accessories, the vendors for painting pictures, and etc. The indicator of small-scale vendors is scored as 5.



Figure 5.21 Small-scale Vendors in Bigwa Flea Market.

Source: Author

(14) In-built infrastructure facilitating flexible uses (SI14)

There is only one type of in-built infrastructure facilitating flexible uses in the Longfusi North Section, the in-built power supply (see Figure 5.22). And the in-built infrastructures are distributed unevenly and located in the concealed part of Longfusi North Section. The indicator of in-built infrastructure facilitating flexible uses is scored as 2 and the score remains the same in the event status.



Figure 5.22 In-built Power Supply in Longfusi North Section.

Source: Author

(15) Restrictive furniture or elements (SI15)

There are no restrictive furniture or elements in the Longfusi North Section in the normal status as well as event status. Therefore, the indicator of restrictive furniture or elements is scored as 5 both in the normal status and in the event status.

5.2.2.3 Manipulation Balance

(1) Ownership (M01)

Longfusi North Section is owned by Beijing New Longfu Cultural Investment Co., Ltd. Therefore, the ownership can be defined as public-private partnership, and the indicator of ownership is scored as 1. The score remains the same in the event status.

(2) Arrangement and enforcement agency (M02)

In the normal status, Longfusi North Section is managed by Beijing New Longfu Cultural Investment Co., Ltd. Therefore, the Longfusi North Section is operated and controlled by corporate in the normal status. In the event status, both the Beijing New Longfu Cultural Investment Co., Ltd. and the event organisers, Bigwa Flea Market take part in the management and operation of the public space. It is still operated and controlled by corporates. Therefore, the indicator of arrangement and enforcement agency is scored as 1 both in the normal status and in the event status.

(3) Articulation with surrounding spaces (M03)

Longfusi North Section, together with Longfu Building is together managed and operated by Beijing Longfu Cultural Investment Co., Ltd, which is relatively isolated from surroundings. In the event status, the relationship of the management and the operation of Longfusi North Section and its surroundings are developed. A number of surrounding businesses are engaged in the operation of the Bigwa Flea Market to promote their businesses (see Figure 5.23). The indicator of articulation with surrounding spaces is thus scored as 1 in the normal status and as 3 in the event status.



Figure 5.23 The Coupon Delivered by the Surrounding Businesses during Bigwa Flea Market.

Source: Author

(4) Time restriction (M04)

Longfusi North Section has no time restriction. The indicator of time restriction is scored as 5 and the score remains the same in the event status.

(5) Traffic control in surrounding areas (M05)

In the normal status and event status, there is no traffic control in the surrounding areas. The indicator of traffic control in surrounding areas is scored as 5 both in the normal status and in the event status.

(6) CCTV (M06)

In the Longfusi North Section, there are a great number of overt CCTV present on site. And most of the space is under surveillance (see Figure 5.24). The distribution of CCTV remains the same in the event status. Therefore, the indicator of CCTV is scored as 1 both in the normal status and in the event status.



Figure 5.24 CCTV in Longfusi North Section.

Source: Author

(7) Security guards (M07)



a) Security guards in the entrances b) Security guards during Bigwa Flea Market

Figure 5.25 Security Guards in Longfusi North Section.

Source: Author

In the normal status, there is a security guard hired by Beijing New Longfu Cultural Investment Co., Ltd. at the northern and the southern entrances respectively. There is no security staff present in other areas of the public space. Therefore, in the normal status, the indicator of security guards is scored as 2 (see Figure 5.25a). In the event status, in

addition to the security guards at the entrances, there are a lot more security guards present within the public space, especially in the event area in the public space (see Figure 5.25b). In the event status, the indicator of security guards is scored as 1.

(8) Behavioural restriction (M08)

There are some behavioural restrictions on activities that require subjective judgment and do not overtly affect the public interest, such as, square-dancing, roller skating, flying kites and playing football (see Figure 5.26). Besides, the dishevelled public space users are also prohibited in the Longfusi North Section (see Figure 5.26). The behavioural restrictions remain the same in the event status. Therefore, the indicator of behavioural restriction is scored as 1 both in the normal status and in the event status.



Figure 5.26 Behavioural Restrictions in the Longfusi North Section.

Source: Author

(9) Financial restriction (M09)

In the normal status, there is no ticketed area in the Longfusi North Section, and the indicator of financial restriction is scored as 5. In the event status, Bigwa Flea Market charges 39 yuan for the entry to the event area, which accounts for 42.01% of the Longfusi North Section. In the event status, less than 50% of the space is ticketed, with relatively high entrance fee and the indicator of financial restriction is scored as 3 in the event status.

(10) Presence of sponsor or advertisement (M10)

In the normal status, there is no presence of sponsor or advertisement in the Longfusi North Section and the indicator of presence of sponsor or advertisement is scored as 5. In the event status, there are several advertisements in the public space but the presence of sponsor and advertisement is carefully and effectively controlled (see Figure 5.27). The indicator of presence of sponsor or advertisement is scored as 3 in the event status.

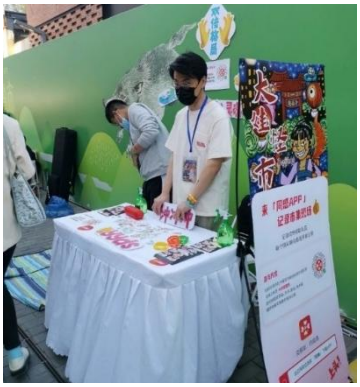


Figure 5.27 Presence of Sponsor during Bigwa Flea Market.

Source: Author

(11) Cleanliness of site (M11)

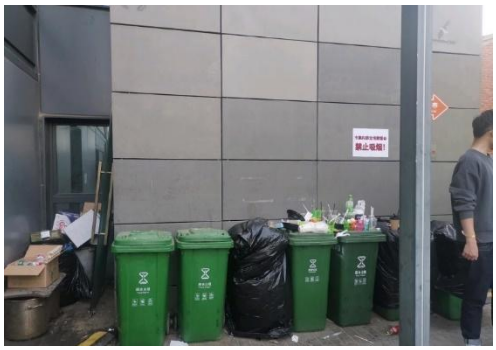
In the normal status, the public space is clean and tidy. The indicator of cleanliness of site is scored as 5 in the normal status. In the event status, the general tidiness of the public space is good but there is a small part of dirty and untidy space in the Longfusi North Section. The indicator of cleanliness of site is scored as 3 in the event status.

(12) Dustbin Maintenance (M12)

The dustbins are located in the southwestern corner and the eastern edge and are difficult to find. The dustbins are unevenly distributed in the Longfusi North Section but in the normal status, they are maintained in good condition (see Figure 5.28a). Therefore, the indicator of dustbin maintenance is scored as 3. In the event status, the distribution of the dustbins remains the same. However, because of the surge of tourists during the event, the dustbins in the Longfusi North Section are partially damaged/dirty/overflowing (see Figure 5.28 b). The indicator of dustbin maintenance is scored as 2 in the event status.



a) Dustbin maintenance in the normal status



b) Dustbin maintenance in the event status

Figure 5.28 Dustbin Maintenance in Longfusi North Section.

Source: Author

(13) Paving Maintenance (M13)

In the Longfusi North Section, the pavement is well-maintained without any damage both in the normal status and in the event status. Therefore, the indicator of paving maintenance is scored as 5 in the normal status and in the event status.

(14) Nightlighting (M14)



a) Nightlighting in the normal status



b) Nightlighting in the event status

Figure 5.29 Nightlighting in Longfusi North Section.

Source: Author

In the normal status, the only nightlighting in the Longfusi North Section is for the lights from surrounding buildings and commercial signs or billboards (see Figure 5.29a). The nightlighting method is relatively homogenous. Therefore, the indicator of nightlighting is scored as 3. In the event status, in addition to the original lighting, the Bigwa Flea Market has added a lot of lighting for the vendors and the entire Longfusi North Section is covered by nightlighting (see Figure 5.29b). The indicator of nightlighting is scored as 5 in the event status.

(15) Greening Maintenance (M15)

There is no greening in the Longfusi North Section. Therefore, the indicator of greening maintenance is scored as 1. And the score remains the same in the event status.

5.2.2.4 Activity Diversity

The research adopts the SOPARC method to record the activities in the Longfusi North Section. The first step of the SOPARC method is to define the Target Areas of the public space which should be large enough to accommodate activity but small enough to accurately count everyone who may be using the area (see Figure 5.30).



a) Target areas in normal status b) Target areas in event status

Figure 5.30 Target Areas of Longfusi North Section.

Source: Author

According to the SOPARC guidelines, the author conducts the observation for two weekdays and one weekend day and observations are conducted 4 times throughout the day (before 10:30, 10:30-13:30, 13:30-16:30, after 16:30), which is proved to be able to provide a robust assessment of public space use (Cohen D A et al., 2011). The Figure 5.31 displays the results of SOPARC observation on representative days of normal status and event status.



a) Normal status b) Event status

Figure 5.31 Numbers of Persons Doing “Passing Activities”, “Necessary Activities”, “Passive Social Activities”, “Active Social Activities” and “Discovery and Display” at Longfusi North Section.

Source: Author

(1) Activity quantity (A01)

In the normal status, it is counted that the number of persons using the public space throughout one complete scan in the Longfusi North Section at peak hours is 158. Therefore, the activity density is 420 persons per ha. In the normal status, the indicator of activity quantity is scored as 3. In the event status, it is counted that the number of persons using the public space throughout one complete scan in the Longfusi North Section at peak hours is 1367. The activity density is 3641 persons per ha. In the event status, the indicator of activity quantity is scored as 5.

(2) Spatial distribution (A02)

In the normal status, 86.86% of space is used in Longfusi North Section at peak hours and the indicator of spatial distribution is scored as 5. In the event status, 92.40% of space is used in Longfusi North Section at peak hours and the indicator of spatial distribution is scored as 5.

(3) Use variety (A03)

During the SOPARC observation, 18 types of activities are recorded in the normal status and 26 types of activities are recorded in the event status. Therefore, the indicator of use variety is scored as 1 in the normal status and as 3 in the event status.

(4) Stationary activity (A04)

In the normal status, the proportion of stationary activities at peak hours is 77.43% and in the event status, the proportion of stationary activities at peak hours is 74.79%. Therefore, the indicator of stationary activity is scored as 4 in both the normal status and the event status.

(5) Social engagement (A05)

In the normal status, the proportion of active social activity and discovery and display at peak hours is 46.08% and in the event status, the proportion of active social activity and discovery and display at peak hours is 24.49%. Therefore, the indicator of social engagement is scored as 3 in the normal status and 2 in the event status.

(6) Engagement of individuals of differing ages (A06)

In the normal status, Simpson’s index of diversity of ages at peak hours is 0.222 and in the event status Simpson’s index of diversity of ages at peak hours is 0.049. Therefore, the indicator of engagement of individuals of differing ages is scored as 2 in the normal status and 1 in the event status.

(7) Engagement of individuals of differing genders (A07)

In the normal status, Simpson's index of diversity of genders at peak hours is 0.500 and in the event status Simpson's index of diversity of genders at peak hours is 0.453. Therefore, the indicator of engagement of individuals of differing genders is scored as 3 in the normal status and the event status.

(8) Global engagement (A08)

In the normal status, there are a total of 42 foreigners present at peak hours and some of them are engaged in active social activities or discovery and display such as photographing as well as talking with others and socializing. In the event status, there are a total of 11 foreigners present at peak hours and some of them are also engaged in active social activities or discovery and display. Therefore, the indicator of global engagement is scored as 5 in the normal status and the event status.

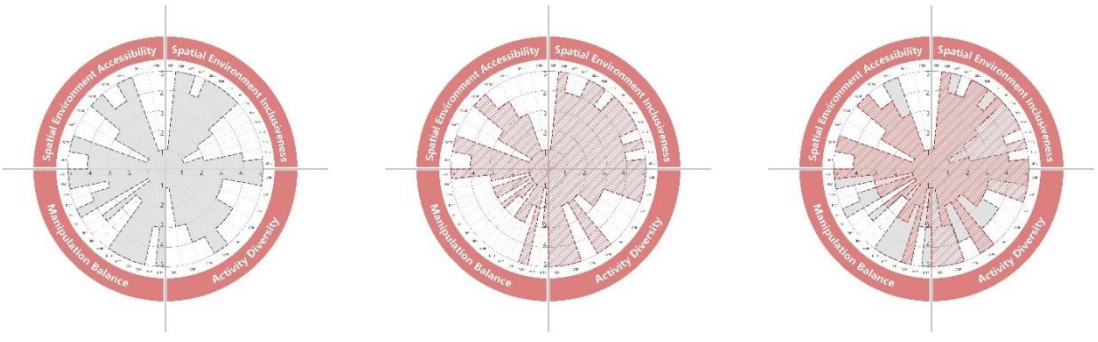
(9) Engagement of individuals with differing physical abilities (A09)

In the normal status, there are a total of 1 individual with impaired physical ability passing by at peak hours. In the event status, there are a total of 2 individuals with impaired physical ability present at peak hours and they are only engaged in passive social activities such as playing with mobile phone. Therefore, the indicator of engagement of individuals is scored as 3 in the normal status and the event status.

5.2.3 Results of Publicness Performance of Sample Event Places

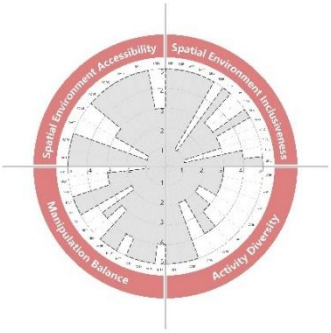
The evaluation results of publicness performance of the selected event places are shown in Appendix A and the distribution of publicness score for each of the 48 indicators are shown in Figure 5.32.

a) Temple of Earth

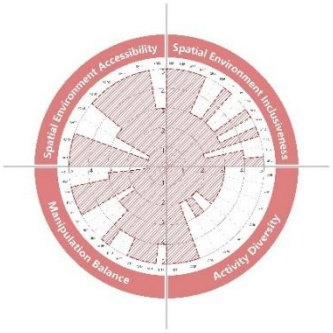


i) Normal status ii) Event status iii) Overlay of two statuses

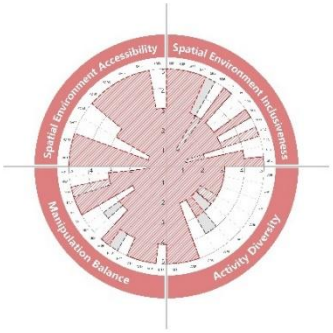
b) Qianmen Street



i) Normal status

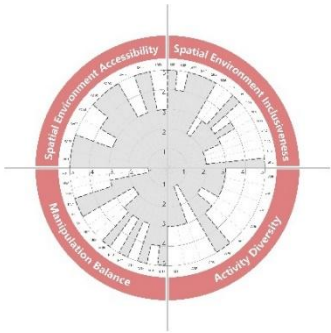


ii) Event status

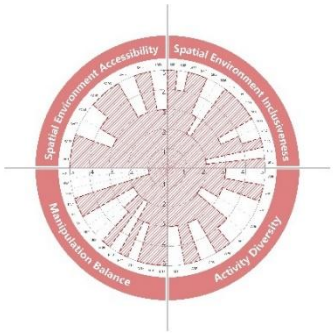


iii) Overlay of two statuses

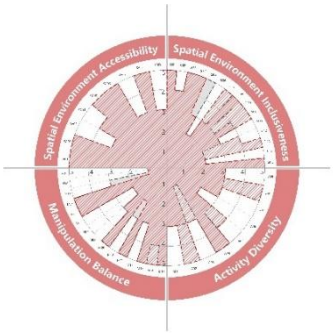
c) Beijing Fun



i) Normal status

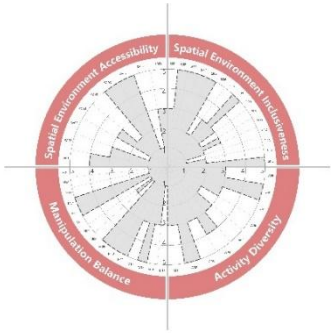


ii) Event status

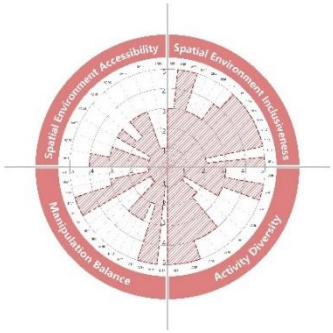


iii) Overlay of two statuses

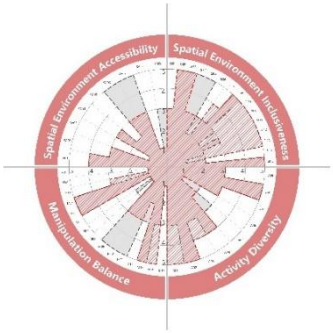
d) Longfusi North Section



i) Normal status



ii) Event status

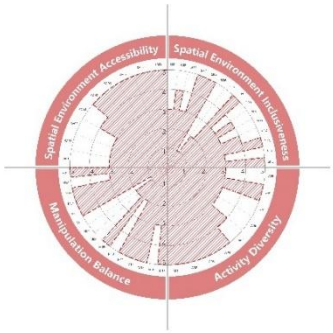


iii) Overlay of two statuses

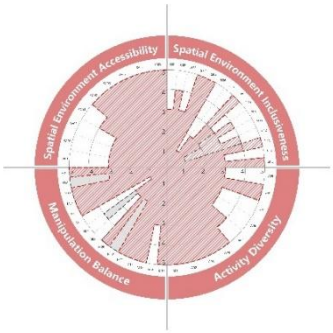
e) Cultural Square of Bell and Drum Towers



i) Normal status

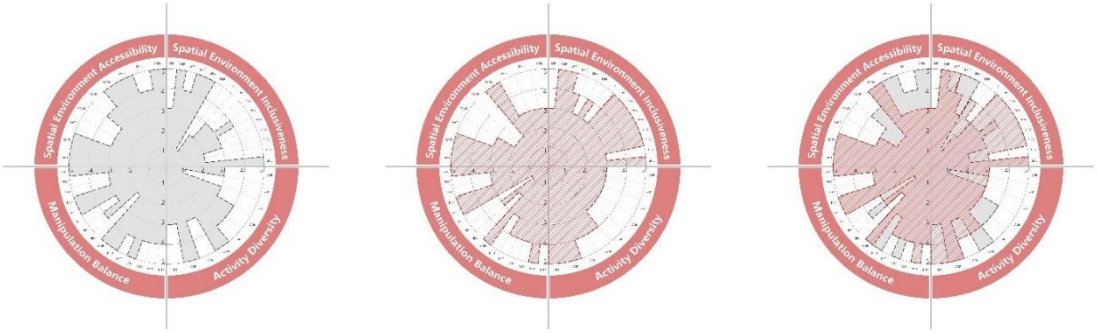


ii) Event status



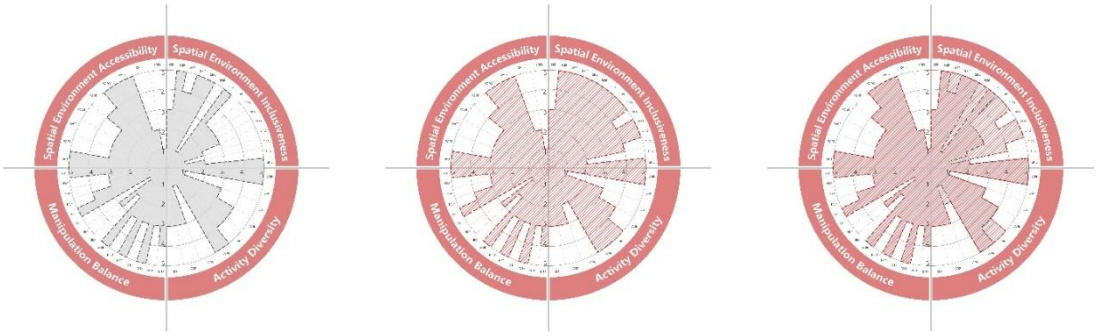
iii) Overlay of two statuses

f) Cultural Square of Tianqiao



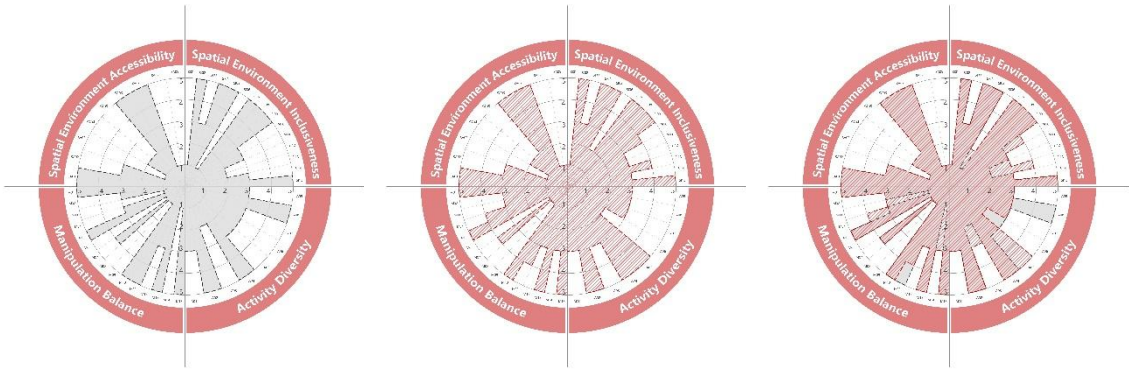
i) Normal status ii) Event status iii) Overlay of two statuses

g) Meihousishi Jingshan Civic Cultural Centre



i) Normal status ii) Event status iii) Overlay of two statuses

h) White Dagoba Temple



i) Normal status ii) Event status iii) Overlay of two statuses

Figure 5.32 Score Distribution of Each Event Place in Normal and Event Status

Source: Author

5.2.3.1 Overall Score

The chapter conducts the calculation and analysis of the total score for the publicness performance of the event places, with the results shown in Figure 5.33.

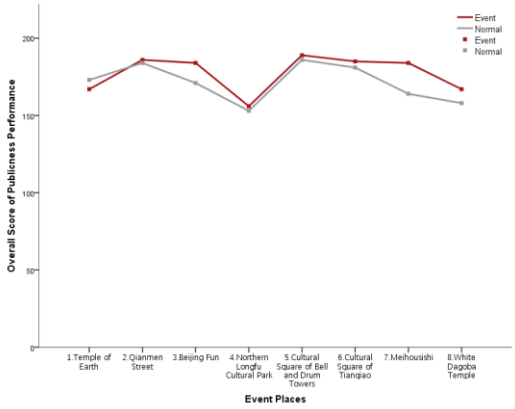


Figure 5.33 Overall Scores of Publicness Performance.

Source: Author

It can be observed that in the absence of events, Qianmen Street (with a score of 184), Cultural Square of Bell and Drum Towers (with a score of 186), and Cultural Square of Tianqiao (with a score of 181) have higher overall publicness scores, all exceeding 180. In contrast, Longfusi North Section (with a score of 153), and White Dagoba Temple (with a score of 158) have lower overall publicness scores, both below 160. Generally, in normal status, urban squares demonstrate higher levels of publicness performance, while traditional courtyards and cultural blocks exhibit lower levels of publicness performance.

Among the eight selected event places, the overall publicness scores of seven improved in the event status. The only exception is Temple of Earth (the normal status score is 173, while the event status score is 167), where the publicness performance score shows a slight decline during the Temple of Earth Spring Festival Cultural Fair. This indicates that, on the whole, the introduction of events has had a positive impact on the publicness of event places in Capital Functional Core Area of Beijing.

Notably, Beijing Fun (normal status score of 171, event status score of 184), White Dagoba Temple (normal status score of 158, event status score of 167), and Meihousishi (normal status score of 164, event status score of 184) show significant improvements in publicness performance with the introduction of events. In contrast, Qianmen Street (normal status score of 184, event status score of 186), Longfusi North Section (normal status of 153, event status score of 156), Cultural Square of Bell and Drum Towers (normal status of 186, event status of 189), and Cultural Square of Tianqiao (normal status of 181, event status of 185) exhibit only slight enhancement in publicness performance.

5.2.3.2 Spatial Environment Accessibility

The evaluation results for the spatial environment accessibility are shown in Figure 5.34. The evaluation results reveal that, in the absence of events, commercial blocks such as Qianmen Street and Beijing Fun, along with urban squares including the Cultural Square of Bell and Drum Towers and the Cultural Square of Tianqiao, exhibit high spatial environment accessibility, all scoring above 35 (out of a total of 45). The public spaces possess strong location centrality, have multiple entrances mostly located on major roads, with minimal active constraints on access, good visual permeability and connection.

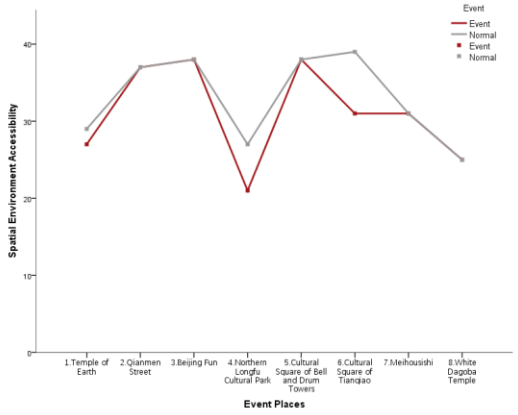


Figure 5.34 Scores of Spatial Environment Accessibility.

Source: Author

It is evident that events do not enhance the spatial environment accessibility of a public space, as events cannot alter the inherent characteristics such as location, the number of entrances or their positions. Among the eight selected event places, the spatial environment accessibility of Qianmen Street, Beijing Fun, Cultural Square of Bell and Drum Towers, Cultural Square of Tianqiao, Meihousishi, and White Dagoba Temple remains unchanged, indicating that events at these locations do not restrict spatial environment accessibility. In contrast, the introduction of events such as the Temple of Earth Spring Festival Cultural Fair in Temple of Earth, the Bigwa Flea Market in Longfusi North Section, and the “The Providential Market” Cultural Fair in Cultural Square of Tianqiao has led to a decrease in spatial environment accessibility. For these event places, the decline in accessibility is primarily due to the installation of fee-charging facilities (see Figure 5.35a), the demarcation of restricted or conditional use areas (see Figure 5.35b), the closure of certain entrances (see Figure 5.35c), and the addition of temporary barriers due to the need for electrical wiring (see Figure 5.35d).



a) Installation of fee-charging facilities



b) Demarcation of restricted use areas



c) Closure of certain entrances



d) Addition of temporary barriers

Figure 5.35 Introducing Events Leads to a Decrease in Spatial Environment Accessibility.

Source: Author

5.2.3.3 Spatial Environment Inclusiveness

The evaluation results for the spatial environment inclusiveness dimension are shown in Figure 5.36.

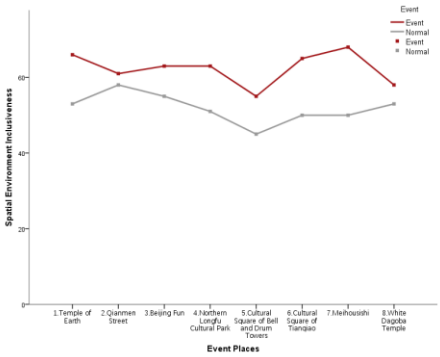


Figure 5.36 Scores of Spatial Environment Inclusiveness.

Source: Author

In the absence of events, commercial blocks such as Qianmen Street (with a score of 58) and Beijing Fun (with a score of 55) exhibit higher scores in the spatial environmental dimension (out of a total of 75). This suggests that these commercial blocks have been meticulously designed to create a comfortable consumer environment that encourages people to linger. The design efforts include the provision of amenities such as seating opportunities along with art, cultural or sensual enhancement, contributing to their high spatial environmental inclusiveness. In contrast, urban squares like the Cultural Square of Bell and Drum Towers (with a score of 45) score lower in this dimension. The Cultural Square of Bell and Drum Towers, for example, has a simple physical environmental design, lacking comfortable fixed seating opportunities and other amenities, as well as interactive elements or elements providing sensory complexity.



a) Introduction of seating opportunities



b) Incorporation of elements providing sensory complexity



c) Addition of interactive elements



d) Presence of small-scale vendors

Figure 5.37 The Improvement in Spatial Environment Inclusiveness during Events.

Source: Author

Evaluation results reveal that the spatial environment inclusiveness of all eight event places improves in the event status. Except for Qianmen Street, where the increase in spatial environment inclusiveness caused by introducing events into public spaces is minimal (from a score of 58 to 61), other seven event places experience a significant enhancement in this dimension. The improvement in spatial environment inclusiveness during events is reflected in various aspects: the introduction of amenities such as seating opportunities (see Figure 5.37 a), the incorporation of elements providing sensory complexity (see Figure 5.37 b), the addition of interactive elements (see Figure 5.37 c) and the presence of small-scale vendors (see Figure 5.37 d).

5.2.3.4 Manipulation Balance

The results for the manipulation balance dimension are shown in Figure 5.38.

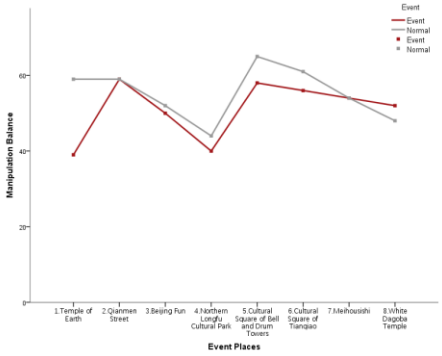
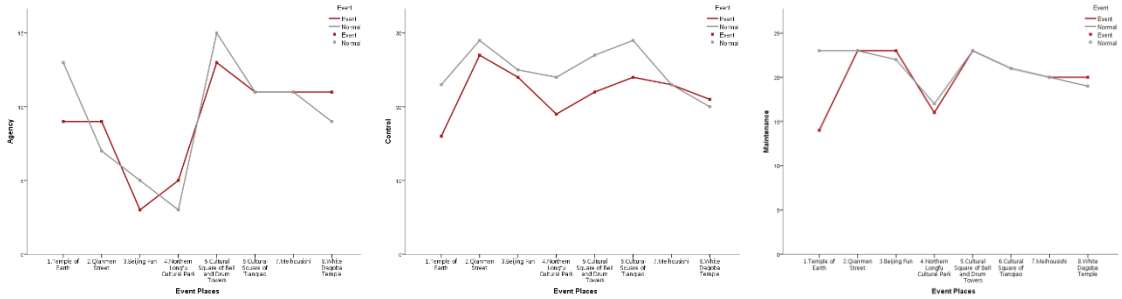


Figure 5.38 Scores of Manipulation Balance.

Source: Author

In the absence of events, urban squares such as Cultural Square of Bell and Drum Towers (with a score of 65) and Cultural Square of Tianqiao (with a score of 61) score relatively high in the dimension of manipulation balance (out of a total score of 75), both exceeding 60. In contrast, Longfusi North Section (with a score of 44) and White Dagoba Temple (with a score of 48) score lower in this dimension, both below 40. By comparing the manipulation balance scores in normal status and event status, it is evident that events can have varying impacts on the manipulation balance of public spaces. Among the eight cases, Temple of Earth, Beijing Fun, Longfusi North Section, Cultural Square of Bell and Drum Towers, and Cultural Square of Tianqiao show a decline in manipulation balance during events. Qianmen Street and Meihousishi exhibit consistent manipulation balance scores both in normal status and in event status. White Dagoba Temple is an exception,

with its manipulation balance score actually improving during events. To analyse which elements contribute to the changes in manipulation balance at event places, the section further examines the variations in publicness performance in the aspects of agency, control and maintenance (see Figure 5.39).



a) Agency b) Control c) Maintenance

Figure 5.39 Scores of Agency, Control and Maintenance.

Source: Author

(1) Agency: Commercial blocks including Qianmen Street and Beijing Fun, as well as cultural blocks like Longfusi North Section, are primarily owned and managed by corporate entities. As a result, their scores in the aspect of agency are generally low in the normal status. The impact of introducing events in the aspect of agency, in these event places, is mainly reflected in the articulation with surrounding spaces. Longfusi North Section and Qianmen involve the surrounding businesses and public spaces in some form of participation during events, whereas Beijing Fun, when staging the East West Festival, lacks consideration for the involvement of the surroundings. Temple of Earth and Cultural Square of Bell and Drum Towers exhibit the highest scores in the aspect of agency in the normal status, as both are government-owned and government-led in daily management and operation. However, during events, the scores in the agency aspect of these two event places decrease. This is primarily because, during events, these event places usually require the involvement of corporate entities to participate in the curation of events. Cultural Square of Tianqiao, Meihousishi, and White Dagoba Temple are similar in the aspect of agency, being government-owned and co-managed by government and corporate entities. In the event status, the scores in agency aspect for Cultural Square of Tianqiao and Meihousishi remain unchanged, while White Dagoba Temple experiences an increase in scores due to the establishment of connections between the event place and the surrounding communities.

(2) Control: Among the eight event places, the majority (including Temple of Earth, Qianmen Street, Beijing Fun, Longfusi North Section, Cultural Square of Bell and Drum Towers, and Cultural Square of Tianqiao) experience a decline in valuation scores related to the aspect of control during events. This indicates that events generally lead to increased levels of control within public spaces. The heightened control is manifested in several ways, such as shortened opening hours, the installation of additional surveillance cameras (see Figure 5.40 a), the deployment of more security personnel (see Figure 5.40 b), the introduction of additional entry fees (see Figure 5.40 c), and the presence of sponsors or advertisers within the event place. In contrast, Meihousishi's control scores remain unchanged, while White Dagoba Temple sees a slight increase in control scores. This slight increase is primarily due to the "Night Events of White Dagoba", which allow the temple to become open to visitors at night, thereby reducing time restriction.



a) Installation of CCTV



b) Deployment of more security personnel



c) Introduction of additional entry fees

Figure 5.40 Events Generally Lead to Increased Levels of Control within Public Spaces.

Source: Author

(3) Maintenance: In the aspect of maintenance, with the exception of Temple of Earth, the differences in scores between event and normal states are minimal for other event places, indicating that events have a relative minor impact on the maintenance levels of public spaces. The improvement in maintenance scores during events is primarily reflected in the enhanced nightlighting during nighttime events (see Figure 5.41 a). On the other hand, the decline in maintenance scores during events often manifests in reduced cleanliness of sites (see Figure 5.41 b) and overflowing or damaged dustbins (see Figure 5.41 c). Unlike the other seven public spaces, the Temple of Earth, due to the influx of large crowds during The Temple of Earth Spring Festival Cultural Fair,

experiences a significant decline in various maintenance elements, including site cleanliness, dustbin maintenance, and greening maintenance.



a) Enhanced nightlighting b) Reduced cleanliness of sites c) Overflowing or damaged dustbins

Figure 5.41 The Impact of Events on the Maintenance of Public Spaces.

Source: Author

5.2.3.5 Activity Diversity

The evaluation results for the activity diversity dimension are shown in Figure 5.42.

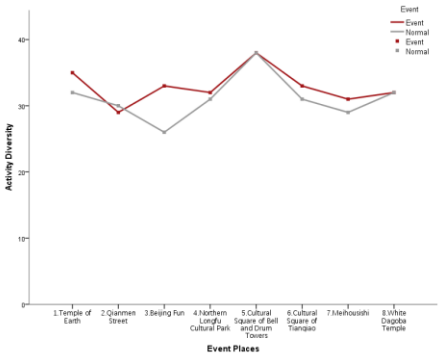
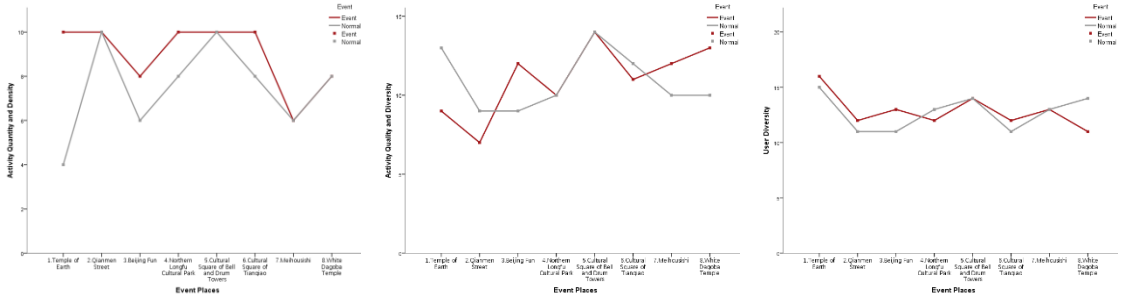


Figure 5.42 Scores of Activity Diversity.

Source: Author

The evaluation results indicate that, in the absence of events, the Cultural Square of Bell and Drum Towers has the highest activity diversity score at 38 points (out of a total score of 45), while Beijing Fun has the lowest score at 26 points. The activity diversity scores for other public spaces in the normal status show minimal variation. Overall, the introduction of events has generally increased activity diversity in most public spaces, with the most significant improvement observed in Beijing Fun (from a score of 26 in the normal status to 33 in the event status). In contrast, the activity diversity scores for Cultural Square of Bell and Drum Towers and White Dagoba Temple remain consistent

before and during events, while Qianmen Street experienced a slight decrease in activity diversity during events. To analyse which elements contribute to the changes in activity diversity at event places, the section further examines the variations in publicness performance in the aspects of activity quantity and density, activity quality and diversity, as well as user diversity (see Figure 5.43).



a) Activity quantity and density

b) Activity quality and diversity

c) User diversity

Figure 5.43 Scores of Activity Quantity and Density, Activity Quality and Diversity, and User Diversity.

Source: Author

(1) Activity quantity and density: The evaluation results reveal that events positively impact the activity quantity and density in event places. Notably, the scores for activity quantity and density in Temple of Earth, Beijing Fun, Longfusi North Section, and Cultural Square of Tianqiao have seen significant improvements. Qianmen Street and Cultural Square of Bell and Drum Towers have already had high activity quantity and density in their normal status, so the effect of events is less pronounced. In contrast, at Meihousishi and White Dagoba Temple, the influx of people due to events is relatively limited, resulting in no change in the scores for activity quantity and diversity.

(2) Activity quality and diversity: In the aspect of activity quality and diversity, the impact of events shows significant differentiation. Beijing Fun, Meihousishi, and White Dagoba Temple have seen notable improvements in activity quality and diversity. This is primarily due to introducing diverse interactive elements and multiple performances during events, leading to a significant increase in the variety of activities available. Simultaneously, there has been a marked increase in the proportion of positive social activities and discovery and display activities (see Figure 5.44).



a) Beijing Fun b) Meihousishi c) White Dagoba Temple

Figure 5.44 Events Enhance Social Engagement in Public Life at Event Places.

Source: Author & Official WeChat Account of White Dagoba Temple

Conversely, the scores for activity quality and diversity in Temple of Earth, Qianmen Street, and Cultural Square of Tianqiao have declined. This decline is mainly attributable to the influx of external tourists and consumers brought in by the events staged at those public spaces. The event planning in these public spaces is dominated by commercial elements such as markets and vendors. Consequently, in the event status, these event places experience a reduction in the variety of activities (Temple of Earth), a decrease in the proportion of stationary activities (Qianmen Street and Cultural Square of Tianqiao), and a drop in social engagement (Temple of Earth, Qianmen Street, and Cultural Square of Tianqiao). This aligns with the "a community of strangers" phenomenon mentioned by a number of scholars. The term "a community of strangers" is described by many scholars as 'dystemic space' in which people are connected through impersonal and abstract relationships and most of the activities are necessary activities or passive social activities (Wang Y et al., 2018). Through staging the events, the public spaces are to a considerable degree transformed into "a community of strangers".

(3) User diversity: Regarding user diversity, the scores in half of the selected event places (Temple of Earth, Qianmen Street, Beijing Fun, and Cultural Square of Tianqiao) have improved, mainly reflecting an increase in global engagement. This indicates that events help attract more foreigners to engage in public activities at these public spaces, further demonstrating the enhanced influence of event places due to the introduction of events. User diversity at Cultural Square of Bell and Drum Towers and Meihousishi remain unchanged before and during the events. However, the scores for user diversity in Longfusi North Section and White Dagoba Temple decrease in the event status. The decline is evident both in the engagement of individuals of differing ages and in global

engagement. It is important to note that both events require prior ticket purchases online, making them more targeted towards adult cultural consumer groups. Consequently, participation from special groups such as children, the elderly and foreigners, decreases.

5.2.4 Summary

Based on the comprehensive and multi-dimensional analysis above, the conclusions regarding the variations of publicness performance of selected event places can be summarised, along with the three major typologies of public space eventisation：

(1) The public spaces in Capital Functional Core Area exhibit a high level of spatial environment inclusiveness and maintenance, contributing to a favourable degree of publicness performance. There are significant variations in publicness performance across different types of public spaces. Urban squares and commercial blocks tend to demonstrate higher publicness due to their greater spatial environment accessibility, relatively lower degrees of control, and higher density and diversity of activities. In contrast, urban parks, cultural blocks, and traditional courtyards tend to exhibit lower levels of publicness, as they are characterized by more restricted spatial environment accessibility, stricter control measures, and lower densities of public activities.

(2) Events have a positive impact on the publicness performance of the event places in Capital Functional Core Area. In a dimension-specific perspective, introducing events tends to decrease the spatial environment accessibility and tighten the degree of control, while enhancing the spatial environment inclusiveness and increasing the activity density and quantity. In other dimensions, the impact of events on the publicness performance is relatively differentiated, with different events bringing about varying effects.

(3) The first typology of public space eventisation can be summarized as unidirectional eventalisation. Representative cases of such event places include Beijing Fun, Meihousishi and White Dagoba Temple. In these event places, the staging of events has only introduced new interactive elements and content curation, leading to a significant enhancement in the spatial environment inclusiveness and the activity quality and diversity. Meanwhile, these events have almost no negative impact on the spatial environment accessibility or the degree of control. Therefore, in these event places, public space eventisation can essentially be characterized as unidirectional eventalisation.

(4) The second typology of public space eventisation can be summarized as bidirectional eventisation (encompassing both eventalisation and eventification).

Representative cases of such event place include Qianmen Street, Longfusi North Section, Cultural Square of Bell and Drum Towers, and Cultural Square of Tianqiao. The events introduced in these public spaces often bring in more amenities, and provide art, cultural or sensual enhancement for the public spaces. However, at the same time, they significantly reduce spatial environment accessibility and intensify the control on public spaces. These events can hardly enhance the activity quality and diversity. In fact, in Qianmen Street, the activity quality and diversity have even declined. The eventisation of these public spaces usually involves multiple sub-processes with different effects, including both eventalisation and eventification.

(5) The third typology of public space eventisation can be summarised as over-eventification. The representative case is Temple of Earth. Similar to the second typology, the Temple of Earth Spring Festival Cultural Fair, while enhancing the spatial environment inclusiveness and increasing the activity quantity and density, decreases the spatial environment accessibility and leads to stricter control. However, due to the overwhelming influx of people introduced by the event, the level of maintenance has significantly declined in the event status, resulting in a decrease in the overall quality of the space, as well as a noticeable drop in activity quality and diversity. Consequently, the overall publicness performance score has declined. Due to the lack of reasonable crowd management and control, and the overemphasis on commercial and tourism benefits, this type of event has a noticeably negative impact on the publicness performance of the event place, more clearly reflecting the tendency towards eventification.

5.3 Publicness Perception of Sample Event Places

The section primarily measures publicness perception through questionnaire survey and explores the relationship between publicness performance and perception using a hierarchical linear modelling approach. Based on literature review, the section first identifies three main constructs that constitute publicness perception: perceived openness, perceived heterogeneity, and perceived commonness. The study then constructs a questionnaire including publicness perception, individual socioeconomic status, and personal public space usage pattern (see Appendix B) and administers it at the event places. The timeline for the publicness perception questionnaire survey aligns with the systematic observation of public performance, both conducted from April 2022 to August 2024. The questionnaire survey employed simple random sampling and was distributed

to visitors in public spaces. A total of 621 questionnaires were distributed, with 551 valid responses collected, resulting a valid recovery rate of approximately 88.7%. The number of questionnaires distributed and the valid responses collected in the normal and event status, across the eight event places are presented in Table 5.8. The descriptive statistics of the survey results can be found in Appendix C.

Table 5.18 Number of Questionnaires of Event Places

Event Places	**Status**	**Number of Questionnaires Distributed**	**Number of Valid Questionnaires**
Temple of Earth	Normal Status	39	37
	Event Status	50	43
Qianmen Street	Normal Status	38	32
	Event Status	49	45
Beijing Fun	Normal Status	35	35
	Event Status	40	34
Longfusi North Section	Normal Status	35	33
	Event Status	37	33
Cultural Square of Bell and Drum Towers	Normal Status	41	35
	Event Status	41	31
Cultural Square of Tianqiao	Normal Status	38	34
	Event Status	43	38
Meihousishi	Normal Status	28	28
	Event Status	32	27
White Dagoba Temple	Normal Status	36	32
	Event Status	40	34

Through this survey, the research measures relevant constructs of publicness perception and assesses their reliability and validity. Building on these foundation,

hierarchical linear models are constructed to examine variables at different dimensions (spatial environment accessibility, spatial environment inclusiveness, manipulation balance, activity diversity) influence these constructs, thereby verifying the relationship between publicness performance and perception.

5.3.1 Measurement of Publicness Perception Constructs

Based on the analysis of the connotations and core value of publicness, Jiang and other scholars propose a new analytical framework based on both the objective characteristics of public space and the subjective perceptions of users which divides publicness perception into three key dimensions: perceived openness, perceived heterogeneity and perceived commonness (蒋敏 等, 2024). Building on this analytical framework, the section further refines the specific measurement methods for these three constructs and conducts reliability and validity tests. The results are as follows.

5.3.1.1 Perceived Openness

Openness is the fundamental prerequisite for publicness (蒋敏 等, 2024). The openness of the public space is directly related to its accessibility, indicating whether the public can see, access, and use the space, which forms the basis for public life (蒋敏 等, 2024). The measurement of perceived openness is operationalized with three survey items: one question measures the respondents' overall perception of ease of access to public spaces and the other two questions measure two hypothetical dimensions – physical and non-physical (socio-personal) (Wang D, Brown, Liu, et al., 2015; Wang D, Brown, Zhong, et al., 2015). The survey questions and the reliability and validity tests for measuring perceived openness are shown in Table 5.9.

Table 5.19 Measurement Items for Perceived Openness.

Description	**Mean**	**SD**	**Standardized Loadings**	**Cronbach's Alpha**
Very difficult (1) to very easy (5)				
How would you rate your overall ease of access to this park?	3.72	0.816	0.773	0.786
How easy is it for you to physically get to this public space?	3.63	0.800	0.730	

Table 5.20 Measurement Items for Perceived Openness (Continued).

Description	Mean	SD	Standardized Loadings	Cronbach's Alpha
Are there any socio-personal issues (e.g. perceived safety issues or antisocial behaviour, etc.) that avoid you visiting this public space?	3.91	0.856	0.619	

The reliability test show that the Cronbach's alpha coefficient is 0.786, which is greater than 0.7, indicating a relatively high level of measurement reliability. The factor loadings of the 3 survey items are all above 0.4, and the KMO value is 0.682, indicating that the information from the measurement indicators can be extracted and analysed. The results of validity test are satisfactory. The measurement method for perceived openness constructed in this section is feasible and the measurement result can be used for subsequent HLM analysis.

5.3.1.2 Perceived Heterogeneity

Heterogeneity is a core value of publicness, signifying that a whole is composed of diverse individuals, with an emphasis on difference itself (蒋敏 等, 2024). On the one hand, heterogeneity highlights the importance of the presence of multiple 'others' in constituting the 'reality of the world' (蒋敏 等, 2024). On the other hand, it emphasizes the value of individual perspectives and the significance of diverse viewpoints (蒋敏 等, 2024). The heterogeneity of public space includes multiple aspects, such as the heterogeneity of physical space, users and activities, with the heterogeneity of users and activities being the most direct manifestation of publicness (蒋敏 等, 2024). Therefore, the research draws on relevant literature and summarizes four key survey questions to measure the perception of whether public space is inclusive in accommodating various users and activities (刘春济 等, 2017). The survey questions and the reliability and validity tests for measuring perceived heterogeneity are shown in Table 5.10. The reliability test show that the Cronbach's alpha coefficient is 0.729, which is greater than 0.7, indicating a relatively high level of measurement reliability. The factor loadings of the 4 survey items are all above 0.4, and the KMO value is 0.713, indicating that the information from the measurement indicators can be extracted and analysed. The results of validity test are satisfactory. The measurement method for perceived heterogeneity

constructed in this section is feasible and the measurement result can be used for subsequent HLM analysis.

Table 5.21 Measurement Items for Perceived Heterogeneity.

Description	**Mean**	**SD**	**Standardized Loadings**	**Cronbach's Alpha**
Strongly disagree (1) to strongly agree (5)				
The public space offers a variety of activities to choose from.	3.73	0.954	0.506	0.729
The commercial establishments surrounding or in this public space are capable of meeting the needs of diverse consumer groups.	3.42	1.019	0.477	
The public space provides areas that suitable for the activities for the general public.	3.74	0.969	0.611	
The public space fosters harmonious interactions among individuals of diverse social status.	3.90	0.866	0.628	

5.3.1.3 Perceived Commonness

Commonness is both the foundation of achieving publicness and one of its key objectives, signifying the bond that brings people together and connects them to form a community (蒋敏 等, 2024). The commonness has two major aspects: on the one hand, it serves as the basis for public life, including the material environment provided by the space itself and the broad similarities among participants in public life, such as shared spatio-temporal conditions, cultural contexts, moral norms and common interests; on the other hand, it is also one of the goals that public space seeks to achieve by promoting public life – namely, fostering harmony through unity in diversity (蒋敏 等, 2024). In this study, perceived commonness mainly concerns the degree to which the public space reflects 'common' values, as experienced by different groups (Leclercq et al., 2020). The 'common' values may include its public nature and value, quality, appeal to users and ability to meet users' needs. The survey questions and the reliability and validity tests for measuring perceived heterogeneity are shown in Table 5.11. The reliability test show that the Cronbach's alpha coefficient is 0.798, which is greater than 0.7, indicating a relatively high level of measurement reliability. The factor loadings of the 6 survey items are all

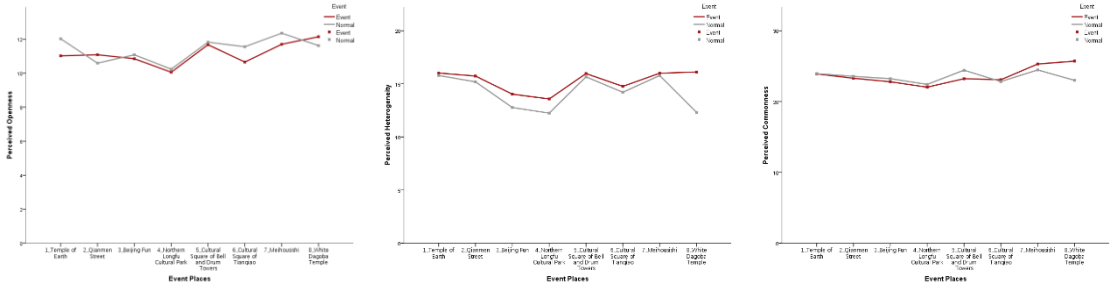
above 0.4, and the KMO value is 0.825, indicating that the information from the measurement indicators can be extracted and analysed. The results of validity test are satisfactory. The measurement method for perceived commonness constructed in this section is feasible and the measurement result can be used for subsequent HLM analysis.

Table 5.22 Measurement Items for Perceived Commonness

Description	**Mean**	**SD**	**Standardized Loadings**	**Cronbach's Alpha**
Strongly inadequate (1) to fully satisfactory (4)				
Does the public space meet your recreational needs?	2.84	0.551	0.418	0.798
Strongly disagree (1) to strongly agree (5)				
The public space is public.	4.34	0.745	0.438	
The public space is in good condition.	4.12	0.763	0.546	
The public space is valuable.	4.36	0.689	0.570	
The public space is currently being used in a suitable manner.	3.90	0.847	0.625	
The public space is appealing.	4.00	0.850	0.611	

5.3.1.4 Measurement Results

The section develops measurement methods for three constructs for three constructs which constitute publicness perception and examines the reliability and validity of the measurement methods. The measurement results (mean values) of these three constructs for different event places are shown in Figure 5.45.



a) Perceived Openness b) Perceived Heterogeneity c) Perceived Commonness

Figure 5.45 Measurement Results of Publicness Perception.

Source: Author

The measurement results reveal that the impact of events on different constructs of publicness perception varies. In terms of perceived openness, introducing events significantly reduces perceived openness in Temple of Earth, Cultural Square of Tianqiao, and Meihousishi, while it significantly increased perceived openness in Qianmen Street and White Dagoba Temple. The perceived openness in Beijing Fun, Longfusi North Section remains largely unchanged. In terms of perceived heterogeneity, the introduction of events generally enhanced the perceived heterogeneity of public spaces, with Beijing Fun, Longfusi North Section, and White Dagoba Temple experiencing notable increases in perceived heterogeneity. In terms of perceived commonness, there is little change in perceived commonness before and after the introduction of events in Temple of Earth, Qianmen Street, Beijing Fun, Longfusi North Section, and Cultural Square of Tianqiao. However, a notable decrease in perceived commonness is observed at Longfusi North Section during events, while Meihousishi and White Dagoba Temple experience notable increases in perceived commonness during the events. Next, the research will use multilevel linear regression to explore how different dimensions of publicness performance influence publicness perception.

5.3.2 Validation of Relationship through Hierarchical Linear Modelling

The data in this study is hierarchical and nested, with public space users nested within different event places. The data is divided into two levels: individual level control variables (the socioeconomic status and usage patterns of public space) and public space level variables (publicness performance). Traditional Ordinary Least Squares (OLS) regression overlooks issues of hierarchy and nesting (Yu et al., 2021). Therefore, the section opts to create and compare a set of hierarchical lineal models to validate the relationship between publicness performance and publicness perception.

According to different scholars, it is possible to produce unbiased estimates of the fixed effects with as few as 10 higher-level units, at least 30 clusters are required to produce unbiased estimates of the variance components (Hancock et al., 2010). In this study, there are a total of 16 high-level units, and the research primarily focuses on exploring the relationship between publicness performance (Level 2 variables) and publicness perception, without involving interactions between Level 2 and Level 1 variables (control variables). Therefore, this study primarily utilizes a random intercept model within the framework of multilevel linear regression for analysis.

The set of hierarchical linear models used in this research include three kinds of models within the framework of hierarchical linear modelling: null model, ANCOVA model and random intercept model. The first step of the validation process employs the null model without predictor variables at either first or second level. The primary objective of the null model is to calculate ICC (Intraclass Correlation Coefficient) to determine what proportion of the overall variance is attributable to between variance of groups (different event places). In the second step, an ANCOVA model is employed by introducing predictor variables (control variables) at the first level only, aimed at controlling for the influence of unrelated variables on publicness performance. The third step uses a random intercept model, where significant control variables from the first level are retained, and variables representing different dimensions of publicness performance are introduced at second level. This step seeks to validate the relationship between various dimensions of publicness performance (spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity) and publicness perception (H1 – H2). The validation process is shown in Figure 5.38.

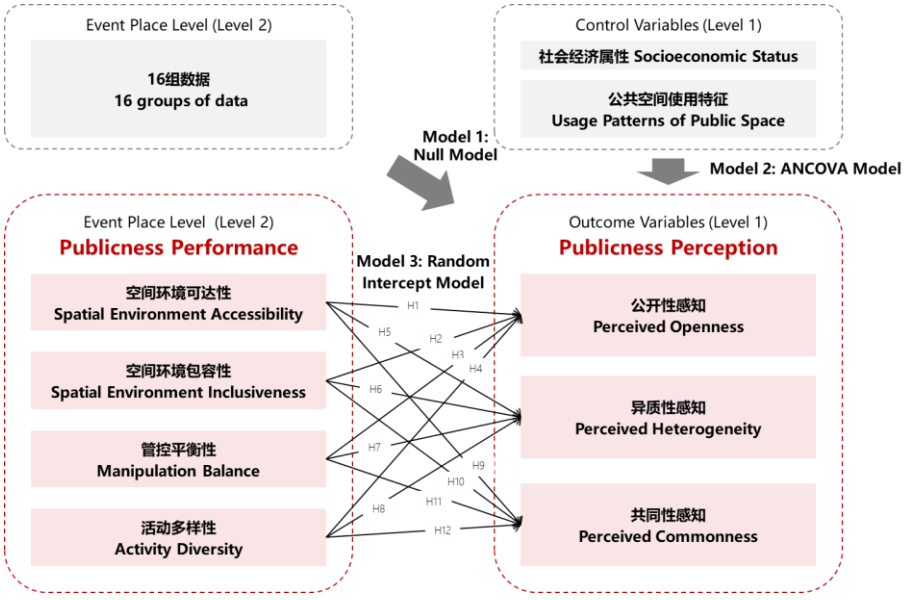


Figure 5.46 Validation of Publicness Performance and Perception through HLM.

Source: Author

5.3.2.1 Model 1: Null Model

First, this research employs a null model with no predictor variables at both Level 1 and Level 2, to assess whether there are significant differences between groups and to

examine whether the Level-2 variables (publicness performance) have a significant impact on publicness perception. The analysis of the null model serves as an initial assessment of whether Hierarchical Linear Modelling (HLM) is appropriate for the study. The structure of the null model is as follows:

Level 1:

$$Y_{ij} = \beta_{0j} + r_{ij} \quad (1)$$

Level 2:

$$\beta_{0j} = \gamma_{00} + \mu_{0j} \quad (2)$$

Results of the null model are presented in Table 5.12. When the ICC (1) value falls between 0.059 and 0.138, it indicates moderate within-group correlation, while values above 0.138 suggest a high within-group correlation(Cohen J, 1988). In the study, the ICC (1) values for perceived openness and perceived commonness both range between 0.059 and 0.138, indicating moderate within-group correlation. The ICC (1) value for perceive heterogeneity exceeds 0.138, suggesting a high within-group correlation. Scholars generally agree that moderate within group correlation should not be ignored, and multilevel statistical analysis should be considered (Cohen J, 1988). Besides, the ICC (2) values for the three outcome variables are above 0.7, indicating high reliability. The null model analysis reveals that all the three outcome variables of interest in this research exhibit a certain degree of within-group correlation, supporting the application of HLM to further explore the impact of Level 2 variables on the outcome variables.

Table 5.23 Results of Null Model.

Outcome Variables	**Perceived Openness**	**Perceived Heterogeneity**	**Perceived Commonness**
σ^2 (within variance)	3.973	6.429	9.396
τ (between variance)	0.344	1.745	0.691
ICC (1)	0.080	0.213	0.068
ICC (2)	0.746	0.902	0.714

5.3.2.2 Model 2: ANCOVA Model

In the second step, control variables are incorporated into the model as Level 1 variables to examine their impact on the outcome variables. The model is referred to as

ANCOVA model, where Equation (5) includes only fixed effects without random effects. This reflects the assumption of covariance (ANCOVA) – that the regression coefficients of covariates on the dependent variable are consistent across different groups. The construction of ANCOVA model is as follows:

Level 1:

$$Y_{ij} = \beta_{0j} + \beta_{kj}(X_{ij}) + r_{ij} \quad (3)$$

(k represents the number of control variables)

Level 2:

$$\beta_{0j} = \gamma_{00} + \mu_{0j} \quad (4)$$

$$\beta_{kj} = \gamma_{k0} \quad (5)$$

The control variables selected for this study can be categorized into two types. The first type includes the socio-economic status of individuals, such as place of residence, gender, age, political affiliation, marital status, parental status, Hukou status, education level, income status and work hours. The second type captures the public space usage pattern, including their needs for public space, frequency of visits, travel time and duration of stay. A correlation analysis is conducted on these variables to exclude variables with a correlation coefficient greater than 0.8. The filtered control variables are then introduced into the ANCOVA model.

The calculation results indicate that the incorporation of control variables has a weak effect on within variance. The effect of control variables on between variance varies across different dependent variables. For perceived heterogeneity, the effect size of control variables is weak (less than 0.15) and the R^2 (Level 2) is relatively low. For perceived commonness, the effect size is moderate (between 0.15 and 0.35). For perceived openness, the effect size is strong (greater than 0.35) with a relatively high R^2 (Level 2). The results suggest that the attributes of public users attracted by different event places vary to some extent, and these difference account for a portion of between variance in publicness perception. The differences in user attributes have the most significant impact on perceived openness and the least on perceived heterogeneity. Therefore, it is necessary to use the ANCOVA model to control for the influence of public space user attributes when validating the relationship between publicness performance and perception. To identify which specific public space user attributes significantly affect their publicness perception, the following section will conduct a detailed analysis of the indicators within each ANCOVA model. The results are presented in Table 5.13.

Table 5.24 Results of ANCOVA Model.

Outcome Variables	**Perceived Openness**	**Perceived Heterogeneity**	**Perceived Commonness**
σ^2 (within variance)	3.793	6.334	9.206
Effect Size (Level 1)	0.045	0.015	0.020
τ (between variance)	0.221	1.624	0.581
Effect Size (Level 2)	0.358	0.070	0.159
R^2 (Level 1)	0.070	0.026	0.030
R^2 (Level 2)	0.279	0.064	0.119

(1) Perceived Openness

Final estimation of fixed effects of the control variables on perceived openness are shown in Table 5.14.

Table 5.25 Estimation of Fixed Effects of Control Variables on Perceived Openness (with Robust Standard Errors).

Control Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Residence Place	0.0204	0.1092	0.187	537	0.852
Gender	-0.0080	0.1633	-0.049	537	0.961
Age	0.0098	0.0087	1.128	537	0.260
Political Affiliation	0.1046	0.0494	2.117	537	**0.034**
Marital Status	0.1888	0.2347	0.804	537	0.422
Hukou Status	0.2059	0.2092	0.984	537	0.326
Education Level	-0.3153	0.1525	-2.068	537	**0.039**
Income Status	0.0578	0.0900	0.642	537	0.521
Work Hours	0.1662	0.1575	1.055	537	0.292
Needs for Public Space	0.2690	0.0780	3.450	537	**0.001**
Frequency of Visits	0.0205	0.0889	0.231	537	0.817
Travel Time	-0.0074	0.0043	-1.743	537	0.081
Duration of Stay	-0.0002	0.0009	-0.202	537	0.840

From the table above, it can be observed that the control variables that have a significant impact on perceived openness are political affiliation, education level and

needs for public space. Political affiliation and needs for public space have a positive effect on perceived openness, while education level has a negative effect. In the subsequent random intercept model analysis of perceived openness, these three variables will be included at the Level 1 to control for the effects associated with individuals.

(2) Perceived Heterogeneity

Final estimation of fixed effects of the control variables on perceived heterogeneity are shown in Table 5.15.

Table 5.26 Estimation of Fixed Effects of Control Variables on Perceived Heterogeneity (with Robust Standard Errors)

Control Variables	Coefficient	Standard Error	T-ratio	Approx. d.f.	P-value
Residence Place	-0.0694	0.1081	-0.642	537	0.521
Gender	-0.0434	0.2409	-0.180	537	0.857
Age	0.0236	0.0106	2.232	537	**0.026**
Political Affiliation	0.0354	0.0680	0.520	537	0.603
Marital Status	-0.5297	0.2592	-2.044	537	**0.041**
Hukou Status	0.4508	0.2642	1.707	537	0.088
Education Level	0.0530	0.1723	0.308	537	0.758
Income Status	-0.3288	0.1272	-2.585	537	**0.010**
Work Hours	-0.2303	0.2049	-1.124	537	0.262
Needs for Public Space	0.1851	0.1355	1.366	537	0.173
Frequency of Visits	0.0749	0.1125	0.666	537	0.506
Travel Time	-0.0044	0.0050	-0.890	537	0.374
Duration of Stay	0.0012	0.0017	0.681	537	0.496

(3) Perceived Commonness

Final estimation of fixed effects of the control variables on perceived commonness are shown in Table 5.16.

Table 5.27 Estimation of Fixed Effects of Control Variables on Perceived Commonness (with Robust Standard Errors)

Control Variables	Coefficient	Standard Error	T-ratio	Approx. d.f.	P-value
Residence Place	0.0552	0.1341	0.412	537	0.680

Table 5.16 Estimation of Fixed Effects of Control Variables on Perceived Commonness (with Robust Standard Errors) (Continued).

Control Variables	Coefficient	Standard Error	T-ratio	Approx. d.f.	P-value
Gender	-0.1368	0.2606	-0.525	537	0.599
Age	0.0199	0.0138	1.444	537	0.149
Political Affiliation	0.0650	0.0622	1.045	537	0.297
Marital Status	-0.1224	0.3770	-0.325	537	0.745
Hukou Status	0.1708	0.2594	0.658	537	0.510
Education Level	0.0680	0.3254	0.209	537	0.835
Income Status	-0.3974	0.1256	-3.163	537	**0.002**
Work Hours	-0.1531	0.2072	-0.739	537	0.460
Needs for Public Space	0.3741	0.1813	2.063	537	**0.039**
Frequency of Visits	-0.4337	0.1914	-2.266	537	**0.024**
Travel Time	-0.0048	0.0051	-0.954	537	0.341
Duration of Stay	0.0011	0.0014	0.749	537	0.454

The table above indicates that the control variables that have a significant impact on perceived commonness are income status, needs for public space and frequency of visits. Needs for public space have a positive effect on perceived heterogeneity, while income status and frequency of visits have a negative effect. In the subsequent random intercept model analysis of perceived commonness, these three variables will be included at the Level 1 to control for the effects associated with individuals.

5.3.2.3 Model 3: Random Intercept Model

Building on the evidence of significant between group differences in publicness perception and controlling for the interference of individuals factors, the study employs a random intercept model to examine the effect of publicness performance on publicness perception. In the random interception model, variables of various dimensions of publicness performance are incorporated into the Level 2. The specific structure of the model is as follow:

Level 1:

$$Y_{ij} = \beta_{0j} + \beta_{kj}(X_{ij}) + r_{ij} \quad (6)$$

(k represents the number of control variables)

Level 2:

$$\beta_{0j} = \gamma_{00} + +\gamma_{0n}(W_{nj}) + \mu_{0j} \quad (7)$$

(n represents the number of between-group variables)

$$\beta_{kj} = \gamma_{k0} \quad (8)$$

Due to the limited number of groups in the sample, this research controls the number of between-group variables in each model to three. In the analysis, the total scores of various aspects of publicness performance under each different dimension are entered into Level 2 for analysis (With the exception of spatial environment inclusiveness, all other dimensions contain only three variables. For the spatial environment inclusiveness, the study selects the three aspects with the highest explanatory power for the impact on between-group variance from the five aspects.). This approach not only examines the relationship between dimensions of publicness performance and publicness performance through changes in between-group variance and R^2 (Level 2), but also investigates which specific aspect of publicness performance has a significant impact on publicness perception. These findings will provide empirical insights for public space design and event curation. Subsequent analyses will be conducted separately for perceived openness, perceived heterogeneity, and perceived commonness.

(1) Perceived Openness

The variables of each aspect of the four dimensions of publicness performance are separately introduced into Level 2, resulting in changes of within-group variance, between-group variance, and R^2 for each model. This approach verifies the impact of each dimension on perceived openness. The results are shown in Table 5.17.

Table 5.28 Explanatory Power of Various Dimensions on Perceived Openness.

Dimensions	**Spatial Environment Accessibility**	**Spatial Environment Inclusiveness**	**Manipulation Balance**	**Activity Diversity**
σ^2 (within variance)	3.862	3.864	3.862	3.859
Effect Size (Level 1)	0.028	0.027	0.028	0.029
τ (between variance)	0.120	0.183	0.117	0.064
Effect Size (Level 2)	0.651	0.469	0.659	0.813
R^2 (Level 1)	0.077	0.063	0.078	0.091
R^2 (Level 2)	0.499	0.363	0.505	0.620

From the table, it can be observed that spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity all significantly enhance the explanatory effect of between variance on perceived openness, leading to a notable increase in R^2 (Level 2). Among these, spatial environmental inclusiveness shows the smallest increase in R^2 (Level 2) for perceived openness, while activity diversity shows the most substantial improvement. The increases in R^2 (Level 2) for spatial environment inclusiveness and manipulation balance are approximately the same, both rising from 0.279 to around 0.5. The following section analyses the impact of specific indicators on perceived openness across different dimensions.

a. Spatial Environment Accessibility

Final estimation of fixed effects of the variables of spatial environment accessibility on perceived openness are shown in Table 5.18.

Table 5.29 Estimation of Fixed Effects of Variables of Spatial Environment Accessibility on Perceived Openness (with Robust Standard Errors)

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Location Centrality	-0.0354	0.0585	-0.605	12	0.556
Physical Accessibility	0.2267	0.0476	4.764	12	**0.000**
Visual Accessibility	-0.1664	0.0345	-4.823	12	**0.000**
Control Variables					
Political Affiliation	0.0828	0.0503	1.647	544	0.100
Education Level	-0.3700	0.1198	-3.088	544	0.003
Needs for Public Space	0.3220	0.0756	4.262	544	0.000

As shown in the table above, in the dimension of spatial environment accessibility, the indicators that significantly affect the perceived openness are physical accessibility and visual accessibility. Physical accessibility has a significant positive impact, whereas visual accessibility has a significant negative impact. This indicates that poor visual accessibility does not necessarily lead to a negative perceived openness. On the contrary, physical accessibility has s a more significant impact on perceived openness. When introducing events, it is important to retain as many entrances as possible, consider their levels of openness, and ensure barrier-free movement within the site.

b. Spatial Environment Inclusiveness

Final estimation of fixed effects of the variables of spatial environment inclusiveness on perceived openness are shown in Table 5.19.

Table 5.30 Estimation of Fixed Effects of Variables of Spatial Environment Inclusiveness on Perceived Openness (with Robust Standard Errors)

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Urban Environment	-0.1861	0.0732	-2.542	12	**0.026**
Amenity Availability	0.0086	0.0329	0.265	12	0.795
Art Cultural or Sensual Enhancement	-0.0657	0.0305	-2.151	12	0.052
Control Variables					
Political Affiliation	0.0964	0.0472	2.041	544	0.041
Education Level	-0.4060	0.1194	-3.401	544	0.001
Needs for Public Space	0.3082	0.0782	3.942	544	0.000

As shown in the table above, in the dimension of spatial environment inclusiveness, urban environment is the indicator that significantly affects the perceived openness, exerting a negative effect. This may be because higher scores for urban environment often indicate a larger proportion of commercial interfaces, which may give users a stronger sense of commercialisation and privatisation, thereby reducing perceived openness.

c. Manipulation Balance

Final estimation of fixed effects of the variables of manipulation balance on perceived openness are shown in Table 5.20.

Table 5.31 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Openness (with Robust Standard Errors)

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Agency	0.1051	0.0219	4.791	12	**0.000**
Control	-0.0490	0.0315	-1.557	12	0.145
Maintenance	0.0781	0.0360	2.166	12	**0.050**

Table 5.20 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Openness (with Robust Standard Errors) (Continued).

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Control Variables					
Political Affiliation	0.0942	0.0483	1.950	544	0.051
Education Level	-0.3506	0.1146	-3.059	544	0.003
Needs for Public Space	0.3037	0.0768	3.957	544	0.000

As shown in the table, in the dimension of manipulation balance, the indicators that significantly affect the perceived openness are ownership and maintenance, both having a positive impact. This suggests that visitors to public spaces owned or managed by government sectors, or those with articulation with surrounding spaces, tend to have a higher perceived openness. Additionally, improvements in the level of maintenance have a clear positive effect on enhancing the perceived openness of event places.

d. Activity Diversity

Final estimation of fixed effects of the variables of activity diversity on perceived openness are shown in Table 5.21.

Table 5.32 Estimation of Fixed Effects of Variables of Activity Diversity on Perceived Openness (with Robust Standard Errors).

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Activity Quantity and Density	-0.0162	0.0219	-0.738	12	0.474
Activity Quality and Diversity	0.2524	0.1028	2.455	12	**0.030**
User Diversity	0.1330	0.0662	2.010	12	0.067
Control Variables					
Political Affiliation	0.0751	0.0513	1.465	544	0.143
Education Level	-0.3684	0.1207	-3.053	544	0.003
Needs for Public Space	0.3221	0.0727	4.433	544	0.000

As shown in the table above, within the dimension of activity diversity, the indicator that significantly affects the perceived openness is activity quality and diversity, which has a positive impact. This suggests that increasing the proportion of stationary activities and active social activities can enhance the perceived openness of event places.

(2) Perceived Heterogeneity

The variables of each aspect of the four dimensions of publicness performance are separately introduced into Level 2, resulting in changes of within-group variance, between-group variance, and R^2 for each model. This approach verifies the impact of each dimension on perceived Heterogeneity. The results are shown in Table 5.22.

Table 5.33 Explanatory Power of Various Dimensions on Perceived Heterogeneity

Dimensions	**Spatial Environment Accessibility**	**Spatial Environment Inclusiveness**	**Manipulation Balance**	**Activity Diversity**
σ^2 (within variance)	6.338	6.340	6.338	6.338
Effect Size (Level 1)	0.014	0.014	0.014	0.014
τ (between variance)	1.690	1.265	1.047	1.277
Effect Size (Level 2)	0.031	0.275	0.400	0.268
R^2 (Level 1)	0.018	0.070	0.096	0.068
R^2 (Level 2)	0.030	0.249	0.362	0.244

From the table, it can be seen that, except for spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity all significantly enhance the explanatory effect of between variance on perceived heterogeneity, leading to a notable increase in R^2 (Level 2). Manipulation balance shows the most substantial increase in R^2 (Level 2) for perceived heterogeneity (rising from 0.064 to 0.362), while the increases in R^2 (Level 2) for spatial environment inclusiveness and activity diversity are roughly the same (both rising from 0.064 to around 0.245). The following section will analyse the impact of specific indicators on perceived heterogeneity across different dimensions (except for spatial environment accessibility).

a. Spatial environment inclusiveness

Final estimation of fixed effects of the variables of spatial environment inclusiveness on perceived heterogeneity are shown in Table 5.23.

Table 5.34 Estimation of Fixed Effects of Variables of Spatial Environment Inclusiveness on Perceived Heterogeneity (with Robust Standard Errors).

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Pedestrian Environment	0.4813	0.2655	1.813	12	0.094
Art Cultural or Sensual Enhancement	-0.0529	0.0309	-1.714	12	0.112
Functional Flexibility	0.6407	0.2322	2.759	12	**0.018**
Control Variables					
Age	0.0211	0.0100	2.107	544	0.035
Marital Status	-0.3709	0.2615	-1.418	544	0.157
Income Status	-0.2354	0.0903	-2.607	544	0.010

As shown in the table above, within the dimension of spatial environment inclusiveness, the indicator that significantly affects the perceived heterogeneity is functional flexibility, which has a positive impact. This suggests that, in the design of public spaces and event curation, appropriately increasing small, flexible functional units such as vendors, and incorporating infrastructure that can facilitate multiple functions, can enhance the perceived heterogeneity of event places.

b. Manipulation Balance

Final estimation of fixed effects of the variables of manipulation balance on perceived heterogeneity are shown in Table 5.24.

Table 5.35 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Heterogeneity (with Robust Standard Errors).

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Agency	0.2340	0.0540	4.328	12	**0.001**
Control	-0.0777	0.0981	-0.792	12	0.444
Maintenance	0.0869	0.1059	0.821	12	0.428

Table 5.24 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Heterogeneity (with Robust Standard Errors) (Continued).

Variables	Coefficient	Standard Error	T-ratio	Approx. d.f.	P-value
Control Variables					
Age	0.0176	0.0094	1.864	544	0.062
Marital Status	-0.3545	0.2577	-1.375	544	0.170
Income Status	-0.2318	0.0885	-2.620	544	0.009

The table shows that, within manipulation balance, the indicator that significantly affects the perceived heterogeneity is ownership, which has a positive impact. This suggests that visitors to public spaces owned or managed by government, or those with articulation with surrounding spaces, tend to have a higher perceived heterogeneity.

c. Activity Diversity

Final estimation of fixed effects of the variables of activity diversity on perceived heterogeneity are shown in Table 5.25.

Table 5.36 Estimation of Fixed Effects of Variables of Activity Diversity on Perceived Heterogeneity (with Robust Standard Errors)

Variables	Coefficient	Standard Error	T-ratio	Approx. d.f.	P-value
Level 2 Variables					
Activity Quantity and Density	0.1514	0.0422	3.590	12	**0.004**
Activity Quality and Diversity	0.1528	0.2660	0.574	12	0.576
User Diversity	0.5770	0.1835	3.144	12	**0.009**
Control Variables					
Age	0.0185	0.0097	1.902	544	0.057
Marital Status	-0.3745	0.2620	-1.429	544	0.154
Income Status	-0.2285	0.0913	-2.504	544	0.013

As shown in the table above, within the dimension of activity diversity, the indicators that significantly affect the perceived heterogeneity are activity quantity and density, as well as user diversity, both having a positive impact. This indicates that increasing activity quantity and density, along with promoting user diversity within event places, can enhance user's perceived heterogeneity.

(3) Perceived Commonness

The variables of each aspect of the four dimensions of publicness performance are separately introduced into Level 2, resulting in changes of within-group variance, between-group variance, and R^2 for each model. This approach verifies the impact of each dimension on perceived Commonness. The results are shown in Table 5.26.

Table 5.37 Explanatory Power of Various Dimensions on Perceived Commonness.

Dimensions	**Spatial Environment Accessibility**	**Spatial Environment Inclusiveness**	**Manipulation Balance**	**Activity Diversity**
σ^2 (within variance)	9.085	9.087	9.089	9.082
Effect Size (Level 1)	0.033	0.033	0.033	0.033
τ (between variance)	0.415	0.551	0.522	0.391
Effect Size (Level 2)	0.400	0.202	0.244	0.434
R^2 (Level 1)	0.058	0.044	0.047	0.061
R^2 (Level 2)	0.295	0.154	0.184	0.319

Spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity all significantly enhance the explanatory effect of between variance on perceived commonness, leading to a notable increase in R^2 (Level 2). The increases in R^2 (Level 2) for spatial environment inclusiveness and manipulation balance on perceived commonness are small (less than 0.1). In contrast, spatial environment accessibility and activity diversity show more significant increases in R^2 (Level 2) for perceived commonness. The following section will analyse the impact of specific indicators on perceived commonness across different dimensions.

a. Spatial Environment Accessibility

Final estimation of fixed effects of the variables of spatial environment accessibility on perceived commonness are shown in Table 5.27.

Table 5.38 Estimation of Fixed Effects of Variables of Spatial Environment Accessibility on Perceived Commonness (with Robust Standard Errors)

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Location Centrality	-0.1025	0.0931	-1.100	12	0.293

Table 5.27 Estimation of Fixed Effects of Variables of Spatial Environment Accessibility on Perceived Commonness (with Robust Standard Errors) (Continued).

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Physical Accessibility	0.2781	0.0938	2.964	12	**0.012**
Visual Accessibility	-0.2943	0.0605	-4.862	12	**0.000**
Control Variables					
Income Status	-0.2767	0.0912	-3.035	544	0.003
Needs for Public Space	0.4387	0.1539	2.850	544	0.013
Frequency of Visits	-0.2544	0.1578	-1.612	544	0.127

The indicators that significantly affect perceived commonness are physical accessibility and visual accessibility. Physical accessibility has a significant positive impact on perceived commonness, while visual accessibility has a significant negative impact. This suggests that unobstructed sightlines do not necessarily contribute positively to perceived commonness of event places, and the introduction of elements that may partially obstruct views is feasible. However, improving physical accessibility is crucial for enhancing perceived commonness, and efforts should be made to ensure the number and openness of entrances, as well as free movement within public spaces.

b. Spatial Environment Inclusiveness

Final estimation of fixed effects of the variables of spatial environment inclusiveness on perceived commonness are shown in Table 5.28.

Table 5.39 Estimation of Fixed Effects of Variables of Spatial Environment Inclusiveness on Perceived Commonness (with Robust Standard Errors)

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Urban Environment	-0.2409	0.1470	-1.639	12	0.127
Pedestrian Environment	0.5162	0.2161	2.389	12	**0.034**
Functional Flexibility	0.1958	0.1712	1.144	12	0.276
Control Variables					
Income Status	-0.3066	0.0936	-3.274	544	0.002
Needs for Public Space	0.3974	0.1753	2.267	544	0.024
Frequency of Visits	-0.2885	0.1715	-1.682	544	0.093

As shown in the table above, within the dimension of spatial environment inclusiveness, the indicator that significantly affects the perceived commonness is pedestrian environment, which has a positive impact on perceived commonness. This suggests that in the design of public spaces and event curation, efforts should be made to separate pedestrian and vehicular traffic, and to ensure the integrity and comfort of the pedestrian environment of event places.

c. Manipulation Balance

Final estimation of fixed effects of the variables of manipulation balance on perceived commonness are shown in Table 5.29.

Table 5.40 Estimation of Fixed Effects of Variables of Manipulation Balance on Perceived Commonness (with Robust Standard Errors).

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Agency	0.1470	0.0393	3.745	12	**0.003**
Control	-0.0307	0.0826	-0.372	12	0.716
Maintenance	0.0194	0.0882	0.219	12	0.830
Control Variables					
Income Status	-0.2969	0.0965	-3.076	544	0.003
Needs for Public Space	0.3835	0.1726	2.221	544	0.027
Frequency of Visits	-0.3170	0.1732	-1.830	544	0.067

As shown in the table above, within the dimension of manipulation balance, the indicator that significantly affects the perceived commonness is agency, exerting a positive impact. This suggests that visitors to public spaces owned or managed by government sectors, or those with articulation with surrounding spaces, tend to have a higher perceived commonness.

d. Activity Diversity

Final estimation of fixed effects of the variables of activity diversity on perceived commonness are shown in Table 5.30.

Table 5.41 Estimation of Fixed Effects of Variables of Activity Diversity on Perceived Commonness (with Robust Standard Errors).

Variables	**Coefficient**	**Standard Error**	**T-ratio**	**Approx. d.f.**	**P-value**
Level 2 Variables					
Activity Quantity and Density	-0.0287	0.0697	-0.412	12	0.687
Activity Quality and Diversity	0.3547	0.1594	2.225	12	**0.046**
User Diversity	0.1713	0.1614	1.061	12	0.310
Control Variables					
Income Status	-0.3039	0.0983	-3.090	544	0.003
Needs for Public Space	0.3969	0.1387	2.861	544	0.005
Frequency of Visits	-0.3127	0.1210	-2.585	544	0.010

Within the dimension of activity diversity, the indicator that significantly affects the perceived commonness is activity quality and diversity, which has a positive impact. This suggests that increasing the proportion of stationary activities and active social activities in public activities can enhance the perceived commonness of event places.

5.3.3 Summary

Through literature review, this section develops a measurement method for the three constructs of publicness perception – perceived openness, perceived heterogeneity, and perceived commonness – and validates the reliability and validity. The results indicate that the measurement method constructed is both reliable and valid, capable of assessing the constructs of publicness perception. The measurement results indicate a differentiated effect of events on perceived accessibility and commonness, while events generally enhance perceived heterogeneity. Based on the measurement of the constructs of publicness perception, the research employs a hierarchical linear modelling (HLM) approach to validate the relationship between publicness performance and perception of event places, leading to the following conclusions:

(1) Significant between-group differences exist across three constructs of publicness perception, indicating that visitors to different event places have distinct publicness perception, making the application of multilevel linear model analysis appropriate. Among the 12 models examining the relationship between each dimension of publicness

performance and each construct of publicness perception, all but the model linking spatial environment accessibility to perceived heterogeneity show that introducing publicness performance variables significantly improves the explanatory power of the multilevel models for between variance. This suggests that different dimensions of publicness performance can significantly influence users' publicness perception of event places.

(2) In the dimension of spatial environment accessibility, physical accessibility scores have a significant positive impact on perceived openness and perceived commonness. This indicates that while events may tend to reduce spatial environment accessibility, maintaining the number of access points along with their degree of openness as much as possible, and ensuring physical accessibility within the space, can minimize the negative impact on publicness perception, even if some sightlines are obstructed.

(3) In the dimension of environment inclusiveness, functional flexibility has a significant positive impact on perceived heterogeneity, while pedestrian environment positively influences perceived commonness. This suggests that, for event places, both the public space design and event curation should prioritize enhancing the quality of pedestrian environment and increasing the functional flexibility of the space.

(4) In the dimension of manipulation balance, the scores of the indicator agency positively impact perceived openness, heterogeneity and commonness, while maintenance scores significantly affect perceived openness. This analysis suggests that for public space users in Beijing, public spaces owned or managed by public sectors, particularly those with articulation with surroundings, can enhance users' publicness perception. Besides, maintenance is crucial for publicness perception. It is worth noting, however, that the degree of control does not affect publicness perception significantly in this research, which provides a useful counterpoint to some western studies on publicness. For visitors to event places in Beijing, as long as physical accessibility and maintenance levels are kept well, moderate tightening of control – such as the employment of additional security personnel or the installation of CCTV – are generally acceptable.

(5) In the dimension of activity diversity, activity quantity and density, as well as user diversity, have a significant positive impact on perceived heterogeneity, while activity quality and diversity positively influence both perceived openness and commonness. This suggests that for event places in Beijing, event curation should not only focus on increasing the activity quantity and density but also emphasize enhancing

the activity quality and diversity through developing event content and creating diverse event portfolios, thereby significantly improving publicness perception.

5.4 Summary

The core content of this chapter revolves around the measurement of publicness performance and perception in event places, as well as the validation of the relationship between publicness performance and perception. Based on the above research findings, this chapter presents the following conclusions and recommendations:

(1) Publicness performance of event places can be comprehensively, systematically, and quantitatively evaluated through the evaluation proposed in section 5.2.1, which assesses multiple dimensions such as spatial environment accessibility, spatial environment inclusiveness, manipulation balance and activity diversity. The evaluation results show that, overall, the introduction of events has a positive impact on the publicness performance of event places. However, variations in specific dimensions lead to the formation of typologies of public space eventisation: unidirectional eventalisation (Beijing Fun, Meihousishi and White Dagoba Temple), bidirectional eventisation (Qianmen Street, Longfusi North Section, Cultural Square of Bell and Drum Towers, and Cultural Square of Tianqiao), and over-eventification (Temple of Earth).

(2) The chapter establishes a measurement method for three constructs of publicness perception and validates the relationships between publicness performance and perception using hierarchical linear modelling (HLM). The results indicate significant between-group differences in publicness perception across different event places, and different dimensions of publicness performance, to some degree, influence publicness perception. Key aspects that have a significant positive impact on publicness perception include physical accessibility, pedestrian environment, functional flexibility, agency, maintenance, activity quantity and density, activity quality and diversity, and user diversity. It’s worth noting that Western studies on publicness often emphasize the impact of control on publicness. However, Chapter 5 demonstrates that in event places in Capital Functional Core Area of Beijing, control does not have a significant effect on publicness perception. Furthermore, most entities of events and public spaces tend to assess activity quantity and density and user diversity to determine the success or failure of the event places. However, the empirical findings of Chapter 5 suggest that activity quality and diversity may be the more important indicator. In conclusion, successful event places in

Capital Functional Core Area of Beijing can appropriately increase the level of control, but they need to ensure that the physical accessibility, pedestrian environment, and maintenance remain minimally deteriorated. At the same time, it is essential to enhance the functional flexibility, introduce new activity programmes, improve activity quality and diversity through careful and creative event curation, thereby encouraging public space users to actively engage in public life.

(3) The evaluation of the publicness performance and perception of the eight representative event places in Capital Functional Core Area in Chapter 5 provides a more comprehensive, multidimensional, and in-depth empirical reference for the discussion on the urban festivalisation in Capital Functional Core Area in Chapter 4: In the aspect of festivalisation of urban politics, the empirical findings of this chapter indicate that, for event places in Capital Functional Core Area, enhancing activity quality and diversity is more critical than merely increasing activity quantity and density. This aligns with the strategic policy orientation of decongestion with quality enhancement while leveraging high-quality cultural events to enhance the city's role as national cultural centre in Capital Functional Core Area. In the aspect of festivalisation of urban space, culture and society, Chapter 5 examines representative event places located at key nodes of the primary spatial skeletons for public activities. Through the micro-scale analysis, it identifies key factors influencing publicness perception, including physical accessibility, pedestrian environment, maintenance, and functional flexibility. These findings provide a crucial supplement to the macro-level analysis in Chapter 4. In the aspect of festivalisation of events and festivals, Chapter 5 selects cases from various types of event places in section 4.2.3. The findings indicate that publicness is relatively high in cases of commercial blocks and urban squares. Cultural blocks and urban parks exhibit lower publicness in the absence of events, with events having a limited impact on enhancing the publicness. In contrast, introducing events significantly enhances publicness in cases of traditional courtyards. The empirical findings of Chapter 5 further supplement the understanding of the effects arising from the typological coupling of event places mentioned in Chapter 4.

Based on the conclusions regarding publicness performance and perception, the research further analyses the entire process of event place shaping. This will help explore the interactive mechanisms of rights and obligations among all the stakeholders involved.

CHAPTER 6 PROCESSES AND MECHANISMS OF EVENT PLACE SHAPING

After the measurement of the publicness performance and perception of event places and determining the relationship between them through HLM, Chapter 6 further explores the processes and mechanism of event place shaping. Firstly, the chapter constructs an analytical framework of the event place shaping continuum through theoretical deduction. Then the research conducts semi-structured interviews with various stakeholders involved and participatory observation. As a result, the chapter summarises three main modes of event places in Capital Functional Core Area. The chapter elucidates the roles and responsibilities of each stakeholder at various phases of the event place shaping continuum under different modes and discusses several key issues of publicness in the event place shaping to provide empirical evidence for further policy recommendations.

6.1 Analytical Framework: The Event Place Shaping Continuum

Carmona (2014) discovers that, it is "process" factors that determine how places are shaped and which, if studied, might provide an irreducible core for the study and practice of urban design. The processes relate not only to the types of self-consciously designed schemes, but also to the un-self-conscious processes of urban adaptation and change that continuously shape the public spaces (Carmona, 2021). On the basis of such thoughts, Carmona constructs a generic framework of urban design in which urban design is represented as an integrated place-shaping continuum through time cooperating contextual factors, place-shaping processes, and a set of power relationships between stakeholders (Carmona, 2014). Event places, as a type of public spaces tightly associated with events, can therefore be analysed based on the place-shaping continuum theory proposed by Carmona to examine the processes and mechanisms of their publicness evolution. However, compared to other public spaces, event places have notable specificities, primarily in terms of processes and stakeholders involved.

In the aspect of processes, most researches on ordinary public spaces involve four active place-shaping processes: (1) design; (2) development – shaping the physical public realm for use; (3) space in use; and (4) management – shaping the social public realm for

use (Carmona, 2014). In addition to these routine processes, event places regularly plan, prepare, and host events. The events profoundly influence the publicness performance and perception. Therefore, the process of event curation is also a crucial element embedded in the event place shaping continuum. Based on the above, the event place shaping continuum constructed in the chapter includes the following three processes: (1) design and development; (2) manipulation and operation; and (3) curation of events (see Figure 6.1). It is worth noting that the three processes are neither completely separate nor strictly sequential. Instead they are usually circular and closely interconnected, and in practice they overlap quite often (Zamanifard et al., 2018). However, for the sake of analytical convenience and clarity, the chapter analyses the three processes individually.

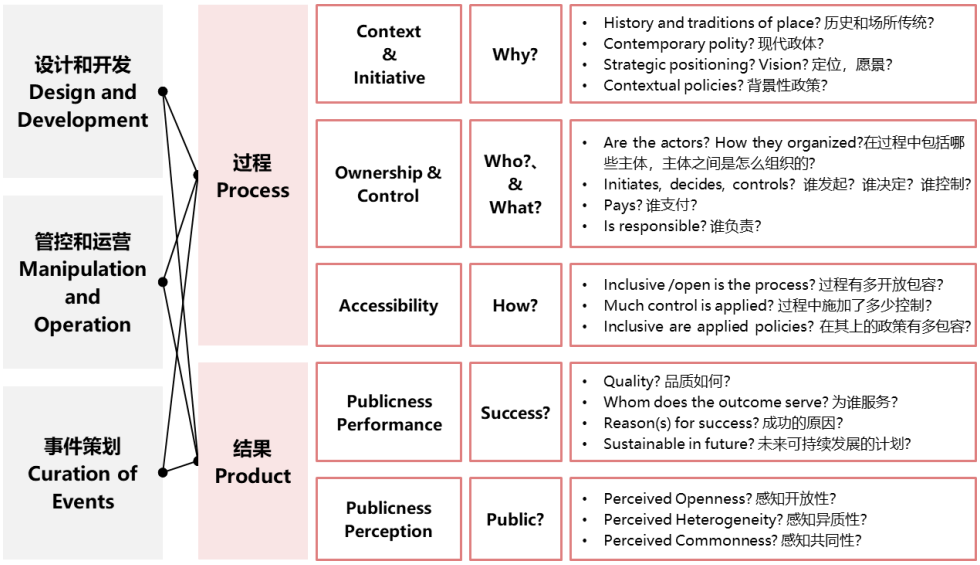


Figure 6.1 Analysis Contents of Event Place Shaping Continuum.

Source: Author

In the debate about the publicness of public spaces, both process and product matter (Leclercq et al., 2020). Therefore, the event place shaping continuum, when examining the aforementioned three major processes, distinguishes between the process of event place production (the stages of visioning, planning, design and implementation) and the outcome of this process (the publicness performance and perception of the event places) (Leclercq et al., 2020). The specific contents of the analysis are illustrated in Figure 6.1.

In the aspect of stakeholders involved, staging events at public spaces usually means introducing new stakeholders or at least altering the roles and responsibilities of existing stakeholders (Smith, 2013; Gomes, 2020). Drawing on the existing researches, the

chapter analyses the composition of major stakeholders in during event place shaping, including the government sectors, the corporations, and the public (吴濯杭, 2021)：

(1) **Government Sectors**: Public spaces, as a crucial typology of public services, continue to see government sectors as the primary entities (江海燕 等, 2020). The quality of public spaces is a comprehensive reflection of the government's ability to innovate in public service provision and social governance (江海燕 等, 2020). In Capital Functional Core Area, major government sectors involved in event places include government management sectors of public space, local sub-district governments that directly engage in event curation, as well as municipal and district-level governments responsible for guiding and supervising public space regulation and event planning.

(2) **Corporations**: Under the neoliberal development orientation, corporations are increasingly involved in the shaping of public spaces, making the privatisation of public spaces a focal point (杨震 等, 2011). When staging events, the public spaces tend to be associated with private management scheme, making parts of the public spaces under the management of corporations (Gomes, 2020). Corporation entities involved in event places in Capital Functional Core Area can be divided into two main categories. The first category consists of state-owned enterprises that, as frontline companies, are deeply engaged in the regeneration and operational management of urban spaces in Beijing. These enterprises are the primary entities responsible for the construction, management, and operation of many emerging cultural and consumption-oriented public spaces, such as Longfu Temple and Beijing Fun. The second category includes companies specializing in cultural content creation and operations. These are often independent brands founded by individuals and are responsible for producing cultural content and organizing events.

(3) **The Public**: Different scholars' interpretations of public space consistently emphasize its fundamental value, which lies in its availability to citizens for their use and enjoyment (Varna, 2014). The public referred to in this study mainly includes individuals who see and are seen by others as they engage in public affairs related to event places (Varna, 2014). These individuals are the primary users of public spaces, including visitors, surrounding businesses and nearby residents.

Beyond the three primary actors – government sectors, corporations, and the public – there are also various entities involved in the event place shaping continuum who do not directly participate in the decision-making of event place shaping, but who engage in the planning, management, and presentation of public spaces and events in a neutral

capacity. These entities primarily include planners, architects, vendors, performing arts teams, volunteers, professionals and etc. The entities are also playing an important role in event place shaping and will be addressed in the subsequent analysis. However, as they are not the primary stakeholders, they are temporarily omitted from the analytical framework diagram. The analytical framework for this chapter is shown in Figure 6.2.

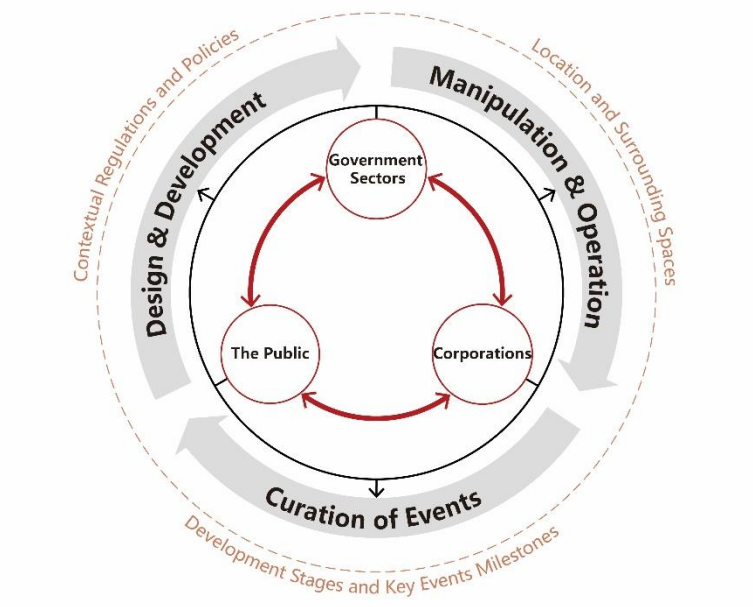


Figure 6.2 Analytical Framework of Event Place Shaping Continuum.

Source: Author

Apart from the primary focus of the study, namely the processes and the various entities involved – there are also several contextual factors that play a significant role in event place shaping. Event place shaping is situated in both place and time, with a number of contextual factors, such as city-wide regulations and policies, location and surrounding spaces, as well as development stages and key event milestones, exerting influence on them. The study will also systematically examine these contextual factors as much as possible, thereby enhancing the comprehensiveness of the analytical framework.

Based on the analytical framework of the event place shaping continuum proposed in this chapter, the author employs document review, semi-structured interviews, and participatory observation to gather relevant materials and data, followed by comparative analysis and synthesis. The document review primarily involves a comprehensive review and research of planning, regulations and laws at the national or city levels, summarising contextual factors that play a significant role in the event place shaping process. The semi-

structured interviewees in this study include both manipulation and operational entities of public spaces, as well as curating and executing bodies of events. Additionally, interviewees in this research also comprise local government sectors, vendors, volunteers, and visitors to the public spaces. The list of interviewees is presented in Table 6.1. Finally, the author also conducts participatory observation by volunteering for events and attending event preparation meetings. The author participated in volunteer work for events such as the Bigwa Flea Market at Longfusi North Section, "*An Unimportant Gathering*" Youth Day Event at Meihousishi, and Night Events of White Dagoba at White Dagoba Temple. Besides, the author also attended the event promotion meeting for "*The Providential Market*" Cultural Fair at Cultural Square of Tianqiao.

Table 6.1 Interviewees Related to the Event Place Shaping Continuum.

Event Place	**Interviewees**
Beijing Fun	Vendors (3), Visitors (8)
Longfusi North Section	Beijing New Longfu Cultural Investment Co., Ltd. (2), Bigwa Flea Market (1), Architects (2), Vendor (1), Visitors (3)
Cultural Square of Bell and Drum Towers	Repository of Cultural Relics in Bell and Drum Towers (1), Zhao Huan (1), Andingmen Subdistrict Office (1), Volunteer (1), Visitors (10)
Cultural Square of Tianqiao	Tianqiao Subdistrict Office (1), Beijing Tianqiao Shengshi Investment Group Co., Ltd. (1), Security Guard (1), Vendor (1), Visitors (12)
Meihousishi	Jingshan Subdistrict Office (1), Youhe Time (Beijing) Cultural Centre Co., Ltd. (2), Jingxuyangguang Property Management Co., Ltd. (1), Beijing Yanxiatan Cultural Technology Co., Ltd. (2), Volunteer (1), Visitors (16)
White Dagoba Temple	Administrative Office of Beijing White Dagoba Temple (1), Beijing Yijian Cultural Communication Co., Ltd. (1), Visitors (5)

6.2 Processes of Event Place Shaping Continuum

To analyse and summarize the interaction modes of different stakeholders in the whole process of event place shaping, the chapter selects six event places (Beijing Fun,

Longfusi North Section, Cultural Square of Bell and Drum Towers, Cultural Square of Tianqiao, Meihousishi, and White Dagoba Temple), which are relatively representative in the recent urban regeneration process of Capital Functional Core Area, with relatively clear interaction relationships among all the stakeholders involved.

Currently, event places shaping in Capital Functional Core Area is primarily driven by government sectors and corporations. None of six cases selected in this chapter have fully established a mature mechanism for public participation in the decision-making of event place shaping process. Therefore, Chapter 6 categorizes the selected event places into three types based on the distinct roles undertaken by government sectors and corporations as well as the varying relationships of rights and obligations between them during the event shaping process: The first category is corporate-led event places, with representative cases being Beijing Fun and Longfusi North Section. The second category is government-led event places, with representative cases being Cultural Square of Bell and Drum and Cultural Square of Tianqiao. The third category is government-corporate collaborative event places, with representative cases being Meihousishi and White Dagoba Temple. The mechanisms of public participation in the shaping of different event places will be further explored in Section 6.3.3.

6.2.1 Corporate-led Event Places

The most important commonality of the first category of public spaces, represented by Beijing Fun and Longfusi North Section, is that the state-owned enterprises are the primary entities in charge of the entire process of event place shaping: design and development, manipulation and operation, as well as event curation. Throughout the process, the state-owned enterprises act as the coordinating cores, being supervised by governments, cooperating with designers and event entities, recruiting brands for commercial operations, and communicating with surrounding residents. The primary entity responsible for Beijing Fun is Beijing Dashilar Yongxing Real Estate Co., Ltd. (hereinafter referred to as Yongxing Real Estate), a subsidiary of Beijing Guang'an Holding Group Co., Ltd., and that for Longfusi North Section is Beijing New Longfu Cultural Investment Co., Ltd (hereinafter referred to as "New Longfu"). In recent years, the frontline enterprises have played a significant role in the urban regeneration of Beijing Old City, with a number of representative urban regeneration projects being led by state enterprises in planning, construction, and operational management (吴瀿杭, 2021). The

following section will detail how these corporations play a leading and coordinating role in each of these three processes, particularly in the event curation process, including how the corporations introduce and collaborate with event entities

6.2.1.1 Design and Development

(1) Process

Phase I of the renovation project of Longfu Temple area was designed by the China Architecture Design & Research Group (CADRG) at the request of New Longfu, which also implemented the project. According to interviews with representatives from both New Longfu and CADRG, Beijing New Longfu Cultural Investment Co., Ltd. was established in 2012 through joint contributions from Beijing State-owned Assets Management Co., Ltd. and Beijing Oriental Cultural Assets Management Co., Ltd. which belongs to Dongcheng District. The collaboration is considered a successful model of cooperation between municipal and district-level state-owned enterprises. From the inception of the company and the renovation project, Chief Architect Chai Peigen and his team at CADRG began their involvement, participating throughout the entire process with a "companion design" approach. This approach entailed comprehensive engagement from the project's planning and urban design phases to its final implementation, including the introduction of selected brands. Between 2012 and 2014, urban design and planning research was completed, followed by detailed design work and implementation for the renovation of Longfu Mansion in 2014. In 2016, detailed planning for the Yishang plot (Longfusi North Section) commenced and was gradually carried out. These two plots, forming Phase I of the Longfu Temple project, were opened to the public in 2019.

The design and development of Beijing Fun were led by Yongxing Real Estate. The design process introduced the concept of "cluster design", bringing together experts from relevant fields (叶成康 等, 2023). The chief consultant, Academician Wu Liangyong from the Chinese Academy of Sciences and the Chinese Academy of Engineering, proposed the architectural design principles of "holistic preservation, proactive creation" and "harmony in diversity, without conflict or contradiction" (袁媛, 2021). The design of the eight street-facing buildings was collaboratively completed by seven distinguished architects (袁媛, 2021). The project commenced construction in 2006 and opened in 2018, employing an approach characterized by "comprehensive renovation and unified operation" (叶成康 等, 2023).

(2) Product

The complexity and unpredictability of urban regeneration can significantly influence the outcomes of the design and development process. This includes changes in the urban regeneration policies over the past decade, such as “no more demolition of the Old City”, “population relief, remediation, and enhancement”, “decongestion and quality improvement”. The complexity of urban regeneration also encompasses the limitations imposed by traditional boundaries formed through the compression of property rights. Besides, beyond the design led by the state-owned enterprise responsible for the renovation of the space, the involvement of commercial entities continuously contributes to site renovation. For instance, building 15#, which houses the M Woods Art Community, was originally reserved for restaurant use, yet it was ultimately designed and utilized as an art museum. Under the influence of these factors and constraints, the developmental positioning of both Longfu Temple and Beijing Fun is continually being adjusted and gradually realized. Initially, Longfu Temple aimed to create a regional commercial complex in the context of incremental development; however, through several years of research and design, it has been progressively defined as a leisure and cultural experience destination for citizens, emphasizing culture as the essence of the project.

6.2.1.2 Manipulation and Operation

(1) Process

The aforementioned state-owned enterprises not only led the design and development processes of Longfu Temple and Beijing Fun but also have taken on full responsibility for the day-to-day manipulation and operation of these public spaces. These state-owned enterprises also serve as the primary property management entities for the public spaces, collecting property fees from commercial or office tenants within the premises and assuming the responsibilities of property management. Manipulation tasks include security and cleaning services, as well as the maintenance of building, infrastructure, and vegetation. Operational duties, on the other hand, encompass commercial management, brand introduction and the planning of events.

(2) Product

Under the manipulation and operation by the corporations, Longfusi North Section and Beijing Fun have maintained high levels of control and upkeep, ensuring a high quality of space. However, interviews with visitors reveal signs of commercialization and

gentrification in these areas. Local residents feel a certain sense of detachment from these two spaces, as the services provided are limited addressing their needs.

"This space (Longfusi North Section) still feels quite distant from the local and what you'd call a truly public space. There's a pretty clear class divide here. Just look at these stainless steel walls. To be honest, the neighbours from the nearby Hutong aren't likely to come here." (Interview with a visitor to Longfusi North Section)

6.2.1.3 Curation of Events

(1) Process

The events at Beijing Fun and Longfusi North Section are co-host through partnership between the state-owned enterprises in charge of the spaces and the event brands. Recently, a number of event brands have emerged across Beijing and nationwide, including Woodstock, Bigwa Flea Market, Xingyao Market, Zuoshu, NEED! FLEA, and Zhao Huan (see Figure 6.3). Each brand has its own focus – Bigwa Flea Market and NEED! FLEA, for instance, centre around vintage, while Zuoshu emphasizes making books from an editorial perspective. Despite their differences, the brands share a notable commonality: most target at younger audience, promoting youth culture and emphasizing the fashionability, sociability, interactivity and consumptive nature of the events. The two events investigated in this chapter – East West Festival at Beijing Fun, curated by Beijing Xingyao Time Culture Communication Co., Ltd. (hereinafter referred to as Xingyao), and Bigwa Flea Market at, curated by Hangzhou Xiacheng District Bigwa Vintage Shop (hereinafter referred to as Bigwa) – are prime examples of this trend.



a) Bigwa Flea Market | b) Xingyao Market | c) NEED! FLEA | d) Woodstock of Eating | e) Zhao Huan

Figure 6.3 Logos of the Event Brands.

Source: The official websites of event brands.

"*The customer profile for Bigwa Flea Market mainly consists of people between the ages of 16 and 30, so it's a predominantly young crowd. Additionally, over 80% of our*

customers are women. The overall atmosphere of the market is probably a bit more grounded, with more of a street-market vibe and a warmer, more welcoming feel. We aim to create a market where everyone is interacting and engaging on the same level." (Interview with the organizer of Bigwa Flea Market)

"Some of the more successful market brands, like Bigwa, or that one in Shanghai, Wonder Market, and also NEED!FLEA, they're mostly focused on today's subculture. In the past several years, these markets have taken off by tapping into the young crowd, and their main customers are also from these groups. So naturally, the markets have become really popular. Their core customer base is young people who are willing to spend money. Their habits and the way they think are really in line with the scene of the events, which is why these markets are doing so well." (Interview with the organizer of Zhao Huan)

Using the collaboration between Longfu Temple and Bigwa Flea Market as a case study, their partnership commenced in 2022 when Longfu Temple initiated a commercial project and sought out leading market brands nationwide. As a result, they selected Bigwa Flea Market, which is based in Hangzhou, and introduced it to Longfu Temple as an "event introduction". For Bigwa Flea Market, the decision to collaborate with Longfu Temple was primarily based on the site's conditions, including its location, and the public space's unique character, along with Longfu Temple's historical legacy of commercial culture. For New Longfu, the selection of Bigwa Flea Market was driven by the brand's unique style, with the expectation that Bigwa Flea Market would ensure a successful event execution while simultaneously enhancing the event place's influence and visibility.

"*When it comes to organising space and content during events, we typically use different forms of business partnerships with event brands. If there are any external brand events that need space, feel free to reach out to us. This could involve paying for the space or offering other benefits, like media exposure that could bring in some revenue for our Longfu Temple project. Basically, for events we collaborate on, we either get paid or receive good visibility*." (Interview with the staff of New Longfu).

In such event places, the division of obligations between the state-owned enterprises and the event brands is distinctly defined and separate. New Longfu and Yongxing Real Estate are primarily responsible for support, coordination, and supervision, ensuring the safe and smooth execution of events. Their duties include reminding the event organizers of on-site inspections, assisting them in meeting the requirements of public security department, fire services department, and industrial and commercial department, as well

as completing approval processes. In addition, they are responsible for communicating with and appeasing nearby residents, addressing issues such as public space closures and potential disturbances caused by events. The public space management entities handle these concerns, while the event brands focus on coordination and support (for instance, the event brands will transfer tickets or coupons to the state-owned enterprises responsible for the site, which would then distribute them to surrounding residents).

"*From the venue's perspective, there is a responsibility for management and supervision. In terms of the event curation process, the main responsibility falls on the event brand, who handle things like gathering necessary materials, including safety commitments and emergency plans. Once they have everything ready, we step in to help. We also bring in our own property management team to accompany the event organisers to report to local subdistrict government authorities, like the public security department and other relevant agencies (such as fire safety or cultural and tourism sectors). Basically, our role is to support and supervise.*" (Interview with the staff of New Longfu).

The event brands concentrate on programming the event content, including vendor selection, interactive programme planning, and thematic decoration design. In both the East West Festival at Beijing Fun and the Bigwa Flea Market at Longfusi North Section, the recruitment and selection of vendors are highly rigorous and are quite crucial to maintain the quality and attractiveness of the markets. For example, Bigwa Flea Market featured 170-180 vendor stalls, but over 800 vendors applied, resulting in a selection rate of approximately 1/4. Interviews with event brands and vendors indicate that the event organizers hold the primary authority in designing the event's content, with the entities in charge of the public spaces typically refraining from excessive interference. Vendors, visitors and local residents have limited channels for effective participation in the decision-making process regarding content planning and design.

"It's rare for event organizers to let vendors communicate directly with the venue. In fact, these are two completely separate things in the event. First the venue work with the event brands to set up the market, and then the event organizers communicate with vendors. These two steps are not just clearly distinct but also part of a sequential process, rather than a parallel one." (Interview with a vendor of East West Festival at Beijing Fun)

"*Our roles are clearly defined, and what each of us needs are quite straightforward. From our side, the primary request is the venue can guarantee the cooperation and efficiency. As an event brand, the venue wants us to create more authentic and original*

content and experience. Therefore, while we may cooperate to some extent on content, we won't go too far with it. We will still host the event based on the main tone and style of the our own Ip. The mutual expectations are that they seek original and appealing content and effective implementation, while we focus on cooperation and the ability to facilitate the event." (Interview with the host of Bigwa Flea Market)

(2) Product

In event curation of corporate-led event places, event brands retain independent and comprehensive control, allowing its aesthetic style to be fully realised. This ensures a higher quality and effective regulation of vendors to prevent redundancy. Introducing well-established event IPs fosters a commercially beneficial synergy among multiple stakeholders: including the event brands, public space enterprises, and vendors. The event brands expand its influence and market presence within the city, while public spaces benefit from increased foot traffic and visibility. Vendors, by participating in a high-traffic branded event, also gain substantial commercial returns.

"*Bigwa Flea Market really has its own unique style. They did a great job with the promotions and attracting traffic through apps such as Red Note. A lot of markets struggle to get visitors even when they are free. But this one? People are willing to pay for a ticket to get in. That just shows how successful the IP is. They're super selective about the products and the overall vibe of the vendors, which naturally draws a big crowd. Plus, instead of relying on the venue's popularity, they actually bring their own traffic to the public space.*" (Interview with a vendor of Bigwa Flea Market)

On the other hand, since event curation in corporate-led event places is primarily driven by event brands and motivated by commercial interests of both event brands and state-owned enterprises in charge of public spaces, these event places often face certain challenges. The challenges include insufficient responses to local cultural characteristics and the needs of surrounding residents, as well as tense relationships between events and local communities. A detailed analysis of these key issues, including their specific manifestations and underlying mechanisms will be presented in Section 6.3.

6.2.1.4 Summary

Based on the above analysis, the roles and responsibilities and the interaction modes in the three event place shaping processes of Beijing Fun and Longfusi North Section can be summarized as follows (see Figure 6.4 and 6.5).

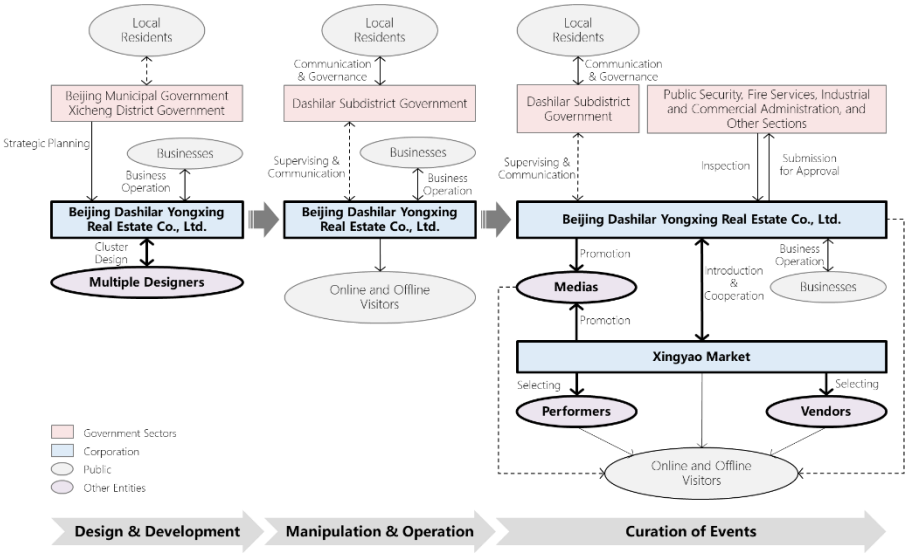


Figure 6.4 Event Place Shaping Continuum of Beijing Fun.

Source: Author

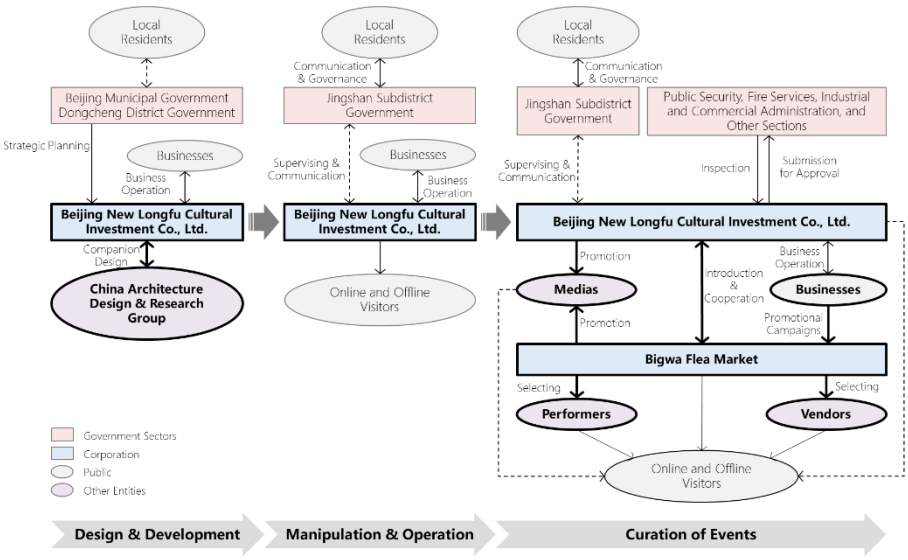


Figure 6.5 Event Place Shaping Continuum of Longfusi North Section.

Source: Author

In the first category of event places, district-level state-owned enterprises play a decisive role in all the three processes: design and development, manipulation and operation, and curation of events. As the key entity throughout these processes, they coordinate the efforts of other stakeholders, including local governments, event brands, visitors, as well as surrounding businesses and residents.

In the process of event curation which the research focus on, the enterprises in charge of the public spaces selectively introduce event entities, combining event brands to shape the venue's image and enhance its exposure and influence. During this process, the state-owned enterprises almost transfer the responsibilities and rights of content planning and creation to the event brands. Within this phase, the event places are shaped by two sequential and distinct procedures: the first procedure involves collaboration between the public space enterprises and the event entities, during which the public space entities choose to introduce selected event brands and assist them in obtaining necessary approvals from various government departments, while also mediating any disputes raised by surrounding residents related to the events; the second procedure involves the event brands planning and designing the event content, which includes selecting vendors, organizing performances and interactive activities, and designing thematic decorations.

On the one hand, this mode preserves the aesthetic characteristics of event brands, maximizing their influence and leveraging their accumulated follower base. This aligns with the fundamental goal of the public space enterprises to enhance the attractiveness of public spaces. On the other hand, the challenges posed by this mode are also apparent. The manipulation and operation of public spaces, as well as the event curation are predominantly led by corporations, primarily prioritizing business development, which results in insufficient responses to the needs of surrounding residents and the cultural authenticity of public spaces. These issues will be discussed in detail in section 6.3.

6.2.2 Government-led Event Places

The ownership of Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao belongs to public sectors and the manipulation relationships in the two squares are quite complex. In the absence of events, the publicness performance scores of the two squares are high, reflecting strong public attributes. The manipulation of such public spaces may involve various stakeholders (government sectors, enterprises, volunteers, and etc.), yet the entities responsible for overseeing these spaces often cannot dominate the operation of them. This results in a frequent state of "managed but not operated". Events in these event places are typically initiated by local governments (district or subdistrict level) to involve other relevant social entities, while the management entities of public spaces mainly assist in ensuring the events are conducted smoothly and safely. These events are typical of government actions and possess clear public welfare attributes.

However, the various participating stakeholders face significant constraints, limiting their subjective agency. Consequently, this leads to inadequate promotion, relatively monotonous formats and content, and often unsatisfactory outcomes.

6.2.2.1 Design and Development

(1) Process

The renovation of Cultural Square of Bell and Drum Towers was led by the Dongcheng District Government. The most recent regeneration commenced design work in 2011 and was completed in 2016. This renovation was conducted through a bidding process organized by Dongcheng District Government, with the design provided by Beijing General Municipal Engineering Design & Research Institute Co., Ltd., and construction undertaken by Beijing Dongfang Cultural Asset Management Company.

Cultural Square of Tianqiao was initially constructed in 2005 under the leadership of the then-Xuanwu District Government (now merged into Xicheng District). In 2011, the construction of Tianqiao Performing Arts Centre started, leading to the renovation of Cultural Square of Tianqiao, which included additional underground connections to Beijing Tianqiao Museum. The renovation project was implemented by Beijing Tianqiao Shengshi Investment Group Co., Ltd. (hereinafter referred to as Tianqiao Shengshi) and designed by Guangzhou Pearl River Foreign-funded Architectural Design Institute Co., Ltd., with completion officially marked in 2015. Although the renovation of Cultural Square of Tianqiao and the construction of Tianqiao Performing Arts Centre were both carried out by Tianqiao Shengshi, the interview with an official from Tianqiao Shengshi reveals that the funding for the square's renovation was provided by the then-Xicheng District Municipal Administration and Urban Appearance Management Committee (later merged into the Xicheng District Urban Management Committee).

(2) Product

The designs of Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao exhibit two distinct characteristics. First, throughout, the ownership of Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao has remained with the public sectors. As a result, their public nature is well maintained, with no active access restrictions and unobstructed sightlines. Second, the design of both squares considers integration with surrounding major public cultural facilities (i.e., Bell and Drum Towers and Tianqiao Performing Arts Centre) and incorporates local traditional cultural symbols.

For instance, the northern side of the Cultural Square of Tianqiao features sculptures representing the “Tianqiao Eight Eccentrics”.

6.2.2.2 Manipulation and Operation

(1) Process

After the renovation of Cultural Square of Bell and Drum Towers was completed in 2016, the manipulation authority of the square shifted from the Andingmen Subdistrict government to the Repository of Cultural Relics in Bell and Drum Towers. The repository office is responsible for the security monitoring and infrastructure maintenance. The Andingmen Subdistrict government also assists with cleaning of the site, while local community residents have formed a volunteer security team to help maintain public safety.

In 2015, with the completion of the Tianqiao Performing Arts Centre and the renovation of Cultural Square of Tianqiao, the manipulation authority of the square was transferred back to the Xicheng District Municipal Administration and Urban Appearance Management Committee by Tianqiao Shengshi. Following a series of institutional adjustments and reforms, the manipulation of Cultural Square of Tianqiao is now entrusted to Beijing Jicheng Shanshui Investment Management Corporation (formerly the Xicheng District Landscape and Municipal Management Centre), a first-level regulatory enterprise under the Xicheng District State-owned Assets Supervision and Administration Commission. According to interviews with staff from Tianqiao Subdistrict government and security personnel at the Cultural Square of Tianqiao, the research discovers that Financial Street Property is accountable for the daily management and maintenance of both the interior of the Tianqiao Performing Arts Centre (under the responsibility of Tianqiao Shengshi) and Cultural Square of Tianqiao (under the responsibility of Jicheng Shanshui). However, the daily management and maintenance costs of the square are still covered by financial allocations from the Xicheng District government.

(2) Product

During the manipulation and operation, both Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao have maintained a high level of publicness. These squares impose no additional controls such as entrance fees or time restrictions, and their routine security staff remains relatively low. Besides, both squares uphold a high standard of maintenance in the normal state. In the absence of events, they serve as vital everyday activity hubs for nearby residents, attracting users of diverse age groups and

supporting a wide range of activities. Furthermore, these squares function as important gathering and dispersal spaces for major cultural facilities in their vicinity – Bell and Drum Towers and Tianqiao Performing Arts Centre – drawing large numbers of visitors from across the country and even internationally.

6.2.2.3 Curation of Events

(1) Process

The commonality between Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao is that the authority of their management entities is limited; they are only responsible for daily management, control and monitoring, without the authority to operate public spaces or host events within them. The leading organizers of events staged at these two squares are the local governments, while the management entities primarily play a supportive role. In fact, neither square has a dedicated entity responsible for its operation; the government only occasionally utilizes these public spaces for events. This situation often leads to a lack of effective pre-event promotion, resulting in a relatively limited impact of such events on the branding of the public spaces.

The "*Old Books and New Knowledge: The Charms of Books at Bell and Drum Towers*" Cultural Market is co-hosted by the Publicity Department of Dongcheng District Committee and Beijing Publications Distribution Group Co., Ltd., co-organized by Cathay Bookshop and Andingmen Subdistrict Office, assisted by the Repository of Cultural Relics in Bell and Drum Towers and Beijing Xinhua Bookstore. The leading role of the event is assumed by the Publicity Department of Dongcheng District Committee, while Cathay Bookshop takes on the primary execution responsibilities. During the event, particularly during the surge of tourists over the May Day Holiday, police also participate in maintaining public order and safety (see Figure 6.7).



Figure 6.6 Police Deployed during the Event at Cultural Square of Bell and Drum Towers.

Source: Author

According to an interview with the head of the Repository of Cultural Relics in Bell and Drum Towers, their role during the event primarily involved coordination and assistance, including enhancing security measures in public spaces and collaborating with fire services departments to ensure that the fire trucks could access the square at any time.

"*This event is led by the Publicity Department of Dongcheng District Committee, so it's a government action. We're just providing the venue and helping make sure nothing goes wrong there. We'll put in some security personnel and enhance safety measures. We'll also collaborate with the file security department to ensure fire trucks can easily access the square whenever needed.*" (Interview with the head of the Repository of Cultural Relics in Bell and Drum Towers)

"*The Providential Market*" Cultural Fair is supervised by the Publicity Department of Xicheng District Committee, Xicheng District Commerce Bureau, Xicheng District Bureau of Culture and Tourism, and the Xicheng District Federation of Literary and Art Circles. It is co-host by Tianqiao Subdistrict Office and Tianqiao Shengshi, and co-organized by the Xicheng District Cultural and Tourism Industry Association and Driven Vision (Beijing) Technology Co., Ltd. (hereinafter referred to as Driven Vision). Various requirements and suggestions have been put forth by the government sectors of Xicheng District regarding the event. For instance, the Xicheng District Commerce Bureau has requested the engagement of vendors from local time-honoured enterprises (such as Capital Cinema, Huguo Temple Snacks, and Cha Tang Li) within the market.

The Tianqiao Subdistrict Office plays a primary leading role in the event, responsible for coordinating and connecting the demands and resources of various stakeholders. The objectives of the Tianqiao Subdistrict regarding this event extend beyond commercial motives; they aim to enhance regional value, targeting not only local residents or visitors from Xicheng District but also attracting tourists from across the city and event nationwide. In this context, the Tianqiao Subdistrict is tasked with not only coordinating the demands of higher-level government authorities but also addressing various procedural issues and cooperation with related departments (such as Food and Drug Administration and the Administration of Industry and Commerce). Prior to the event, the Tianqiao Subdistrict also organized a coordination meeting involving multiple sectors, including the venue provider and the local police station. This meeting primarily focused on coordinating preparations for infrastructure, waste disposal, performance planning, as well as promotion and public sentiment management. Additionally, the

Tianqiao Subdistricts responsible for notifying and communicating with nearby businesses, communities and residents, as well as addressing resident complaints.

Unlike the first type of event places, in the second type of event places, the government sectors coordinating various stakeholders plays a decisive role in the planning and design of the event's content. In the "*The Providential Market*" Cultural Fair, the Tianqiao Subdistrict government was deeply involved, even leading the planning and design of the content, while the executing entities, Tianqiao Shengshi and Driven Vision, primarily handled execution and implementation. The Tianqiao Subdistrict's interventions in content planning and design were very specific, including the design of the main visual poster, planning of the opening ceremony performance, and scheduling of weekly regular performances. Throughout this process, the Tianqiao Subdistrict continually emphasized with the executing entities the importance of showcasing traditional cultural elements of the Tianqiao area in the event to enhance its regional value.

Other social entities mainly play a role in coordination and execution of the organization of such events in the squares. For example, Tianqiao Shengshi's main responsibilities in event curation include collaborating with cultural companies such as Driven Vision to complete content planning and assisting in providing performance resources (such as "Tianqiao Eight Minor Eccentrics") for on-site performances. For Tianqiao Shengshi, this event is considered a task and is not as meticulously planned or positively integrated with related intellectual properties (IPs associated with musical theatre) as those events staged within the Tianqiao Performing Arts Centre.

"*We (Tianqiao Shengshi) see it ("The Providential Market") as a task to get done. If it's tough, we'll do our best to make is as good as we can. We won't be integrating our IPs into this event since it's a public space.*" (Interview with staff of Tianqiao Shengshi)

(2) Product

This government-led event place shaping process has also led to a certain degree of mismatch between these two squares and the adjacent major cultural facilities in terms of staging events. Both the Repository of Cultural Relics in Bell and Drum Towers and Tianqiao Shengshi regularly host brand cultural events in the semi-public spaces of the Drum Tower Courtyard and the interior of the Tianqiao Performing Arts Centre, such as the "Life Festival at the Drum Tower" and the "Southern Central Axis & Tianqiao at Night" Art Events (see Figure 6.6). The Drum Tower Courtyard is enclosed by walls and requires an entrance fee, while the interior space of the Tianqiao Performing Arts

Centre also has controlled access, resulting in a relatively low level of publicness performance. Nonetheless, the management entities continue to host events in these semi-public spaces rather than in the adjacent, more publicly accessible areas (Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao).



Figure 6.7 Events Staged around Bell and Drum Towers and Tianqiao Performing Art Centre.

Source: Author

For instance, the "Life Festival at the Drum Tower" was hosted by the Repository of Cultural Relics in Bell and Drum Towers, which introduced the event brand "Zhao Huan" through its long-term partner, Fanghuqiwu Society. Since the event was staged within the Drum Tower Courtyard, which requires an entrance fee, despite generating substantial online attention, the number of in-person participants – especially those staying to make purchases – was relatively low. As a result, after one or two days, vendors began withdrawing from their booths, leading to financial losses for the event brand.

"*We've been stuck repeating unnecessary rules, which is inefficient and has cost us a lot of money. If we could just open that gate, we wouldn't have lost so much, and the result might make us hesitant to do it again. Beijing tends to have stricter regulations, which really slows things down and makes us unable to get the results we expect. In Nanjing, though, it's a much more open space with no walls. You wouldn't believe how many people are kept out by just one wall.*" (Interview with the organizer of Zhao Huan)

There are many reasons for the mismatch between spaces and events, with the lack of a dedicated operational entity for public spaces being the most crucial. The Repository

of Cultural Relics in Bell and Drum Towers and Jicheng Shanshui, as well as the regional state-owned enterprise Tianqiao Shengshi, have limited authority and do not possess operational rights for the public spaces. The procedures for attaining approvals for the events at the squares are complex. Most relevant entities lack the willingness and capacity to host events at these squares; instead, they prefer to stage events where they have more comprehensive control and operational authority (such as the interior of the Tianqiao Performing Arts Centre and the Drum Tower Courtyard).

Personnel from Tianqiao Shengshi mentioned the Changdian Temple Fair, also host by them, to illustrate this point: the 2024 Changdian Temple Fair was staged in the Grand View Garden, where Tianqiao Shengshi has full operational control. During the event, management and curation within the park was independent, while only external security requires assistance from government forces. In such cases, their enthusiasm and initiative for hosting events are higher, allowing them to better integrate venue IP into event curation, thus enhancing the quality. Conversely, events staged at these two squares often necessitate higher-level administrative resources and intervention from local government sectors. Overall, events at these two squares are predominantly government actions.

"*(Events like 'the Providential Market') are still government actions, because it's a public square. For a public space like that, if a company wants to organize an event, especially a large-scale one, they definitely need to communicate and coordinate with the local government. So usually, companies avoid using public spaces unless it's absolutely necessary.*" (Interview with staff of Tianqiao Shengshi)

In addition to the mismatch between events and spaces, such event places also face challenges in achieving the expected outcomes. Due to the numerous restrictions imposed by the government in these types of events, the executing social entities always lack agency, and their use of cultural resources and Ips is relatively limited. Consequently, the event content often lacks originality and exhibits lower quality. Interviews with event visitors and other stakeholders indicate that these two events were generally unsatisfactory and did not meet the original expectations.

"*I think the market is pretty average; it feels very bureaucratic. Except for a few booths, the rest seem to waste the potential of the location. The Dongcheng District government has organized quite a few cultural tourism events recently, but you can still feel that bureaucratic vibe in the event.*" (Interview with a visitor to "*Old Books and New Knowledge: The Charms of Books at Bell and Drum Towers*" Cultural Market)

6.2.2.4 Summary

Based on the above analysis, the roles and responsibilities and the interaction modes in the three event place shaping processes of Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao can be summarized as follows (see Figure 6.8 and 6.9).

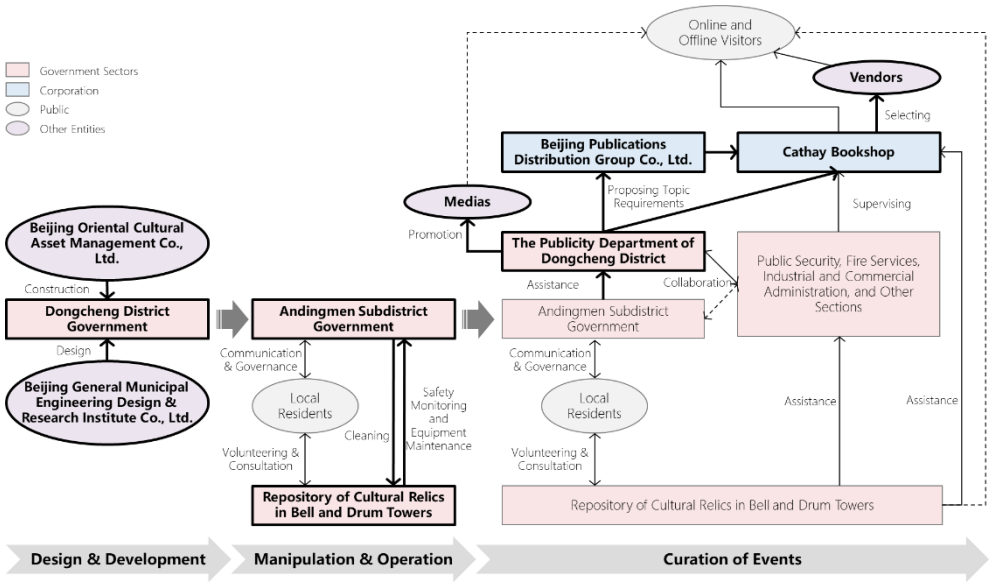


Figure 6.8 Event Place Shaping Continuum of Cultural Square of Bell and Drum Towers.

Source: Author

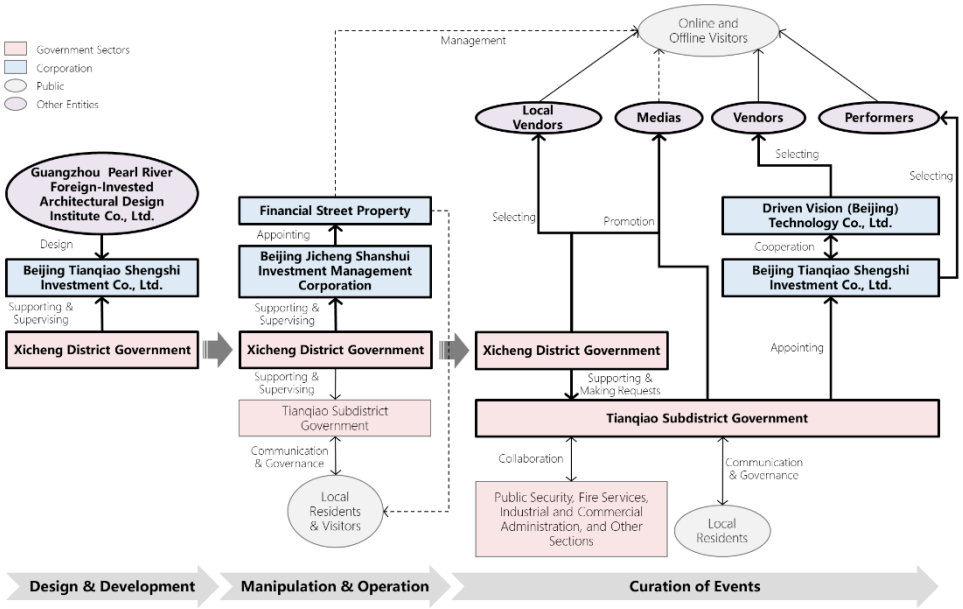


Figure 6.9 Event Place Shaping Continuum of Cultural Square of Tianqiao.

Source: Author

In the second category of event places, public spaces are characterized by high publicness performance, and the entities responsible for managing these spaces can only handle daily control and manipulation, making it difficult for them to take a leading role in event introduction and operation. In the event curation process highlighted in this study, the events staged in these public spaces are primarily host by local governments, which serve as the main entities linking various stakeholders, thus coordinating resources and addressing diverse demands. The local government can be at the district level, such as the Publicity Department of Dongcheng District Committee for the "*Old Books and New Knowledge: The Charms of Books at Bell and Drum Towers*" Cultural Market, or at the subdistrict level, like the Tianqiao Subdistrict Office for "*the Providential Market*".

On the one hand, local governments have the ability to mobilize higher levels of administrative resources and coordinate various administrative sectors more efficiently when organizing events. This allows them to resolve complex problems that single social entity may find difficult to address. Events curated by local governments are subject to stricter requirements regarding public benefits, and efforts are made to minimize negative impacts on surrounding residents. The local government also communicates with nearby residents in advance, enabling them to understand the purpose of events and encouraging their participation. Furthermore, direct involvement by the local government in the event's content often results in a stronger emphasis on highlighting local cultural.

On the other hand, the second category of events are entirely government-driven, and the various stakeholders involved in event execution and public space management often face significant restrictions. Consequently, their initiative and enthusiasm may be diminished, leading to a lack of originality in, with many seeing the event merely as a task imposed by government sectors. This can result in a somewhat monotonous event design, marked by a bureaucratic tone, and lacking in novelty or appeal. As a result, the event may fall short of expectations and fail to achieve the desired outcomes.

6.2.3 Government-corporate Collaborative Event Places

The commonality among the third category of event places is that, these spaces are held by public sectors, which have established a long-term, in-depth cooperative relationship with cultural operating enterprises. The cultural operating enterprises not only engage deeply in the daily operations of public spaces but also take on the primary responsibilities for event curation, possessing a degree of autonomy and decision-making

power. The government departments that own these public spaces mainly supervise and support the cultural operating corporations. This deep collaboration between government sectors and corporates effectively balances the diverse interests involved in the events, leading to broad recognition. This section analyses the interaction modes among stakeholders in event place shaping continuum, using Meihousishi Jingshan Civic Cultural Centre and the White Dagoba Temple as examples.

6.2.3.1 Design and Development

(1) Process

In 2009, in response to the construction needs of Beijing Metro Line 8, temporary land acquisition was conducted on the eastern side of Backstreet of National Art Museum in Dongcheng District for the construction of a shield tunnelling pit. Following the completion of the metro construction, supported by relevant municipal and district government sectors, a comprehensive public cultural facility – Meihousishi Jingshan Civic Cultural Centre – was established on the site (苗美娟 等, 2023). Meihousishi was jointly tendered for construction by the Dongcheng District Government and the Jingshan Subdistrict Office, with funding entirely sourced from government investment. Notably, under the guidance and support of the Jingshan Subdistrict Office, Youhe Time (Beijing) Cultural Centre Co., Ltd. (hereinafter referred to as Youhe Time) began engaging deeply in various aspects of preparation and construction – including spatial planning, functional layout, scene design, equipment procurement, content planning, resource coordination, and smart system development – prior to the interior space renovation, thereby laying a solid foundation for the realization of operational management concepts and visions (苗美娟 等, 2023). The operational management team maintained close communication with the engineering design team and construction team, achieving a seamless connection and deep cooperation between the construction, manipulation and utilization of the public cultural facility, thus enhancing the service quality and effectiveness.

The White Dagoba Temple is designated as one of the first batch of key national cultural heritage sites in 1961. The Beijing Municipal Cultural Heritage Bureau and the Administrative Office of Beijing White Dagoba Temple is primarily responsible for the protection, repair and regeneration of cultural relics. In July 2013, the White Dagoba Restoration Project was included in the mid- to long-term repair projects of the Beijing Municipal Cultural Heritage Bureau and officially commenced, completing in November

2015 (孙乐琪, 2021). From June 2019 to December 2020, the Central Axis Heritage Buildings Restoration Project of White Dagoba Temple was completed (孙乐琪, 2021).

(2) Product

Overall, the design and development processes for such event places are conducted by government sectors. As a key national heritage conservation unit, the renovation and restoration of White Dagoba Temple have largely preserved its original spatial configuration and architectural features. The courtyard spaces have been well reorganised and opened up, providing a solid foundation for staging various events. Meanwhile, Meihousishi, as a newly constructed courtyard, integrates the traditional Siheyuan layout with modern functions relevant to a modern community cultural activity centre. This approach not only maintains the historical fabric of Beijing's Old City but also offers ample space for a vibrant contemporary urban life. The ownership of these public spaces determines that "public welfare" is their essential nature, and the involvement of cultural operating enterprises must take into account multiple operational and profit-related demands while ensuring that the principle of public benefit is met.

6.2.3.2 Manipulation and Operation

(1) Process

The daily manipulation and operation of Meihousishi and White Dagoba Temple are collaboratively handled by both government sectors and cultural operational enterprises. Meihousishi determines its operational entity, Youhe Time, through a government procurement bidding process. Youhe Time has engaged Jingxuyangguang Property Management Co., Ltd. to undertake daily security maintenance and cleaning tasks, while Jingshan Subdistrict supervises the ideological content of Meihousishi's cultural operation and ensures safety in daily manipulation and operations. In addition to the core entities mentioned above, the volunteer group mainly composed of local residents is also an important participant in the daily manipulation and operation of Meihousishi. Jingshan Subdistrict and Youhe Time continuously recruit volunteers through the "Volunteer Beijing" platform, with a number of parents encouraging their children to take part in volunteer activities. Their work includes daily upkeep of amenities such as the library and order management and horticultural maintenance of the micro-garden within Meihousishi.

The daily manipulation and operation of the White Dagoba Temple are the responsibility of Administrative Office of Beijing White Dagoba Temple. In 2021,

Beijing Municipal Cultural Heritage Bureau integrated its affiliated cultural museum units, officially placing the Administrative Office of Beijing White Dagoba Temple under the management of the Capital Museum (邓洋, 2022). This organizational change has enabled the White Dagoba Temple to leverage the policy advantages of "Beijing as a City of Museums" initiative and the strong resources of the Capital Museum, thereby better fulfilling its museum functions (邓洋, 2022). In terms of cultural creative product development and cultural brand operation, the Administrative Office of Beijing White Dagoba has engaged in deep cooperation with Beijing Yijian Cultural Communication Co., Ltd. (hereinafter referred to as Yijian Culture). Founded in 2015, Yijian Culture began operating a youth hostel and a café near White Dagoba Temple. Following the temple's reopening in 2020 after repairs, the Administrative Office of Beijing White Dagoba collaborated with Yijian Culture through authorized cultural product development. The Administrative Office of White Dagoba Temple provides the venue, while Yijian Culture is responsible for funding, design, and operations, bearing its own profits and losses while paying an authorization fee to the Administrative Office.

(2) Product

The everyday manipulation and operation of White Dagoba Temple and Meihousishi are primarily led and overseen by government sectors, ensuring that these public spaces maintain their fundamental public attributes even in the absence of events. Government-led daily manipulation and operation contribute to the high quality of maintenance in both spaces. Meihousishi has relatively extended opening hours and no ticket restrictions, and its daily manipulation and operation also incorporate the participation of volunteers. The involvement of volunteers in daily manipulation and operation significantly strengthens the connection between this public space and the surrounding residents.

Furthermore, cultural operation enterprises have engaged in close collaboration with the government sectors responsible for these public spaces, integrating cultural and creative operations as well as market-oriented mechanisms into their daily manipulation and operations. Through strategies such as short-term venue leasing and the design of distinctive cultural and creative products, such as monthly themed stamps, Meihousishi has secured additional funding for daily maintenance, alleviating the financial burden. At the same time, these initiatives have attracted a wide range of cultural and creative enthusiasts from across Beijing, further enhancing the influence of Meihousishi. Besides, the cultural operation efforts at the White Dagoba Temple have yielded positive results,

achieving a good balance between the protection of cultural heritage and the shaping and promotion of its cultural brand, thereby enhancing the temple's influence.

6.2.3.3 Curation of Events

(1) Process

Long-term cultural operation entities are responsible for curating events staged at Meihousishi and White Dagoba Temple. Meanwhile the government sectors responsible for the public spaces provide necessary support and supervision to the operation entities.

Youhe Time adopts a "space-for-service" strategy, utilizing its relatively ample venue space to introduce various organizations that provide high-quality cultural services or activities at little or no cost (苗美娟 等, 2023). It has established partnerships with over 100 cultural organizations and more than 200 cultural lecturers (苗美娟 等, 2023). The rich reserve of cultural resources has become a decisive foundation for Meihousishi's frequent hosting of events. For instance, during "*An Unimportant Gathering*" Youth Day Event staged on May 4th, 2024, Youhe Time collaborated with Beijing Yanxiatan Cultural Technology Co., Ltd. (hereinafter referred to as Yanxiatan), a startup focused on tabletop games related to historical content. They planned tabletop games and DIY activities in the courtyard. Yanxiatan, a small cultural content planning company, aligns closely with the cultural themes and the spatial features of the traditional courtyard, and it sets up its office in the basement of Meihousishi, establishing a close partnership with Youhe Time. By implementing the "space-for-service" strategy, Youhe Time has built strong collaborative relationships with numerous cultural operating entities, ensuring that Meihousishi has sufficient cultural resources for hosting various events.

"*Meihousishi is a unique space; it's a traditional Siheyuan. What we're doing also focuses on Chinese traditional culture, so our goals align perfectly. Once we shared our ideas with the venue, they felt it fit well, which is how we ended up organizing events here.*" (Interview with head of Yanxiatan)

"*We're creating a showcase platform that centralizes resources to host events. Wherever the resources are, that's where the events will be. At the same time, we need to filter the events of the platform – if an event isn't good, we'll drop it.*" (Interview with the operation staff of Youhe Time)

Jingshan Subdistrict Office plays a crucial rule in supervising and guiding events staged at Meihousishi. Firstly, it oversees fundamental issues such as ideology, the use of

facilities and equipment, event scale, and safety. Secondly, it assesses events based on their social impact and resident satisfaction to ensure that the public welfare aspect of "Meihousishi" is highlighted. Besides, Jingshan Subdistrict Office and the communities in Jingshan Subdistrict serve an important function in connecting Meihousishi with local residents. Both Jingshan Subdistrict Office and Youhe Time conduct surveys to investigate residents' satisfaction with events. Notifications about events are primarily disseminated to local residents by staff of Jingshan Subdistrict Office.

"*All of our events are subject to supervision by Jingshan Subdistrict, as well as relevant government sectors.*" (Interview with the operation staff of Youhe Time)

"*The role of the subdistrict office is to ensure overall direction and control over the events. We supervise the theme of events, estimate the number of vendors, and determine the approximate number of participants. For large-scale events, once a certain size is reached, an application for permission must be submitted to the relevant authorities. Essentially, we ensure that the event adheres to ideological guidelines and complies with various processes and standards.*" (Interview with staff of Jingshan Subdistrict Office)

Night Events of White Dagoba originated from the "Night Talk for Young under the Stars at the White Dagoba" organized by Yijian Culture at "The Dagoba Light" Youth Hostel. After renovations, White Dagoba Temple reopened to the public in 2020. Due to its prolonged closure, the temple struggled with low visitor numbers and limited recognition, prompting the Administrative Office of Beijing White Dagoba Temple to explore ways to uncover and promote the temple's cultural significance. In 2021, the administrative office partnered with Yijian Culture to relocate the "Night Talk for Young under the Stars at the White Dagoba" to the courtyard of White Dagoba Temple. Following the event's success in 2021, Night Events of White Dagoba were formally submitted as a recurring project to the Beijing Municipal Cultural Heritage Bureau in 2022 and received stable funding support. The event is primarily host by the Administrative Office of Beijing White Dagoba Temple and executed by Yijian Culture. Additionally, higher-level authorities such as Beijing Municipal Cultural Heritage Bureau and the Capital Museum offer guidance and oversight. This has established a relatively stable governance structure that combines government support with corporate operations.

The Administrative Office of White Dagoba Temple is responsible for ensuring the smooth execution of events. Firstly, it handles communication with higher-level government sectors, such as the Capital Museum and the Beijing Municipal Cultural

Heritage Bureau, to secure approval and authorization for events. At the beginning of each year, the administrative office submits an event plan to its superior departments for approval and funding. According to standard government procedures, collaborations with the cultural operating social entities (currently, primarily Yijian Culture) are established through either a bidding process for projects involving funding exceeding one million yuan, or a selection process for those involving funding below that amount. The higher-level authorities also supervise the ideological content and themes of the events, which the administrative office communicates and implements. Currently, only the Beijing Municipal Cultural Heritage Bureau, which leads and supervises the administrative office, needs to approve the event – eliminating the need for additional approval from sectors such as public security. This limitation on the number of participants is one of the primary reasons for the attendance cap at the Night Events of White Dagoba.

Secondly, the administrative office is also responsible for maintaining order and ensuring the safety of activities on-site. As a protected heritage site, the major buildings of White Dagoba Temple remains closed during events. The office closely monitors all safety measures and works in coordination with the event entity. Special attention is given to electrical safety, with professional staff from the administrative office overseeing operations to protect both the cultural heritage and the safety of participants. In addition to these responsibilities, the Administrative Office of White Dagoba Temple also handles communication with local residents and addresses any complaints from the surrounding communities. Over the years, a strong relationship of mutual trust has developed between the administrative office and Yijian Culture. Yijian Culture willingly adhere to the regulations set by the local government and the administrative office for the protection of White Dagoba Temple. Meanwhile, the administrative office proactively takes on event-related duties including application for approval and mediation with nearby residents.

"*The Administrative Office of White Dagoba Temple usually handles the process of reporting and obtaining approvals from higher-level departments. We file a formal report before the start of each year, and about two weeks before each event, we submit another report specific to that event. We take care of preparing the materials, and the administrative office handle the submission and communication. The whole process usually goes pretty smoothly.*" (Interview with the head of Yijian Culture)

"*When it comes to resident complaints, the administrative office is pretty responsible. They take on everything when necessary.*" (Interview with the head of Yijian Culture)

With the basic aspects of funding, procedures, and safety well secured, Yijian Culture primarily focuses on the execution and content planning of events centred around the White Dagoba Temple. Their works include coordinating with performance teams or guest speakers, selecting performances and screenings related to White Dagoba Temple, as well as designing and selling tickets and relevant cultural product. Since Yijian Culture also operates a café and a hostel near the temple, which "*benefit from the landscape of White Dagoba Temple*" (according to the director of Yijian Culture), they don't prioritize profit when organizing the Night Events of White Dagoba. Instead, their goal is to boost the temple's popularity through the event and create positive synergy between their brands and the temple, which ultimately helps increase their own business profits.

Yijian Culture is also responsible for event promotion and volunteer recruitment, building a diverse promotional network across multiple platforms, which has significantly enhanced the influence of the Night Events of White Dagoba. Besides, Yijian Culture tightly integrates event curation with cultural product marketing. For each event, they design beautifully crafted tickets for collectors, with a limited number sold exclusively at their cultural product space. During the events, Yijian Culture also holds several product giveaways, using the event to promote the cultural products and encourage the active engagement of audience through the excitement of winning cultural products.

"*As a small sector, we just don't have the energy to make every aspect of an event perfect. We have to rely on other social entities to fill in the gaps. So, we work together with Yijian Culture to pool our resources and figure out what kind of events we want to do. Once the plan is set, they reach out to their contacts, and we reach out to ours. When it comes to the execution of the events, we mainly rely on Yijian Culture to handle things like renting equipment and paying the performers – they take care of most of that. For things like publicity, they draft the promotional materials, but we need to review them to ensure they align with the requirement of ideology. During the event, they take charge of tasks like hosting, while we handle things like ticket distribution and answering questions from the audience at the entrance. So, we're mostly handling the behind-the-scenes work, and they're more involved in what's happening on the front end.*" (Interview with the staff of the Administrative Office of White Dagoba Temple)

(2) Product

For these two event places, the deep involvement of cultural operational enterprises has led to a significant increase in the number of events, with relatively high quality. This

has effectively activated the public spaces, and enhanced their influence. Meihousishi frequently stages cultural events to meet the basic cultural needs of surrounding residents, including fundamental service events, distinctive service events, and monthly signature brand events such as Siheyuan Children's Festival, Siheyuan Youth Day Event, and Siheyuan Concert. In 2023, Meihousishi hosted a total of 632 public cultural events, while in 2022, there were 1,150 public cultural events (东城区景山街道, 2023, 2024). Night Events of White Dagoba have become a flagship initiative for historic preservation and cultural development in Xicheng District, receiving positive feedback both online and offline. During the event, demand for tickets far exceeds availability. Even in the absence of events, visitor numbers at the White Dagoba Temple have increased significantly, successfully reversing the previous situation in which the temple, despite its reopening, remained relatively unknown and sparsely attended.

"*Looking at the numbers, we can see that our model is a success. Last year (2023), we had a total of 320,000 visitors – something White Dagoba Temple had never seen. In the past, the busiest day was probably the Chinese New Year, with at most around 1000 visitors. But now, we're getting about 2000 people every weekend, and on our busiest day, we even had over 10,000 visitors – something we could never have imagined before!*" (Interview with the staff of the Administrative Office of White Dagoba Temple)

This government-corporate collaboration in the governance of event places also ensures that their fundamental public nature is maintained. In Meihousishi, the collaboration between Jingshan Subdistrict Office and the cultural operating corporate (Youhe Time) fosters a familiar atmosphere in the event place, which helps residents develop a sense of trust and belonging towards the space and its staff, encouraging more active participation in the brand events. Night Events of White Dagoba are supported and regulated by government sectors; and the operational entity, Yijian Culture, does not pursue direct profit through the event. The events therefore maintain the fundamental attribute of "public welfare". The ticket price to the Night Events of White Dagoba is the same as that of the White Dagoba Temple (20 RMB), indicating that the events do not impose an additional entry fee and that attendees only need to pay the entry fee for the White Dagoba Temple to participate in the events. Furthermore, the events have not accepted any commercial sponsorship, due to various restrictive conditions associated with government funding. These limiting factors create bottlenecks for the event development, making it challenging to further enhance the quality and the impact of the

events. However, on the other hand, these restrictions also ensure that the event's essence of "public welfare" and "cultural significance" is not overly affected and eroded.

6.2.3.4 Summary

Based on the above analysis, the roles and responsibilities and the interaction modes in the three event place shaping processes of Meihousishi and White Dagoba Temple can be summarized as follows (see Figure 6.10 and 6.11).

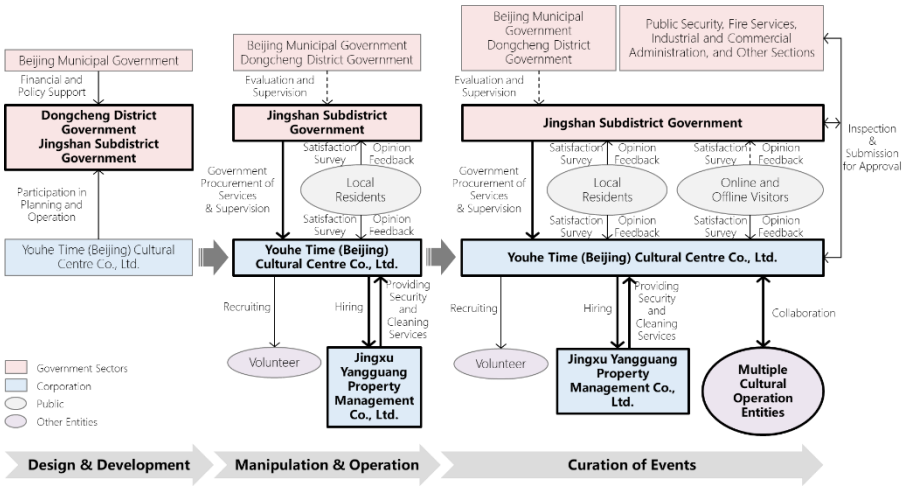


Figure 6.10 Event Place Shaping Continuum of Meihousishi.

Source: Author

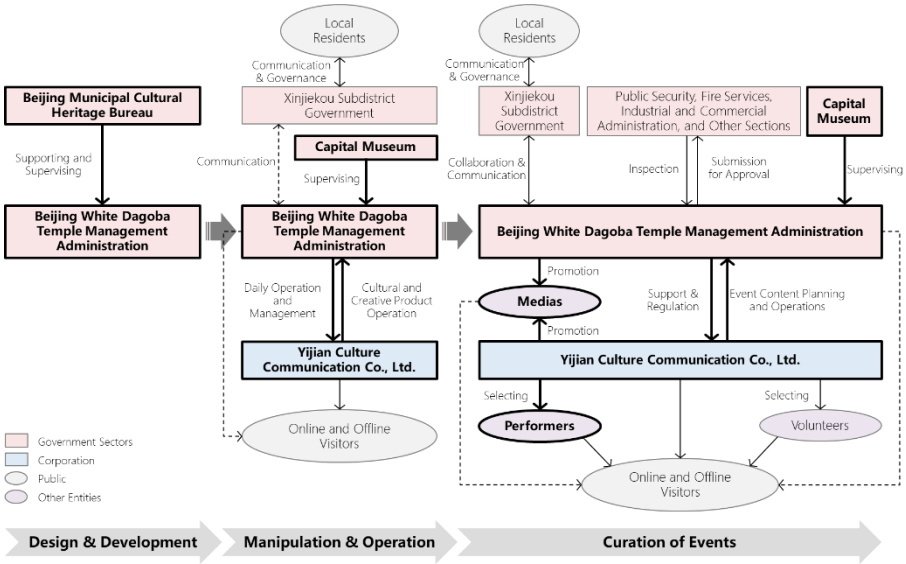


Figure 6.11 Event Place Shaping Continuum of White Dagoba Temple.

Source: Author

The owners of the third category of event places are all government sectors. To effectively leverage the innovative advantages of various social entities in the operation of cultural public spaces and to better utilize the cultural resources, Meihousishi and the White Dagoba Temple have selected to engage long-term resident cultural operating enterprises and establish long-term collaborations with them. These culture operating entities not only take charge of event curation and execution but also engage deeply in daily manipulation and operation of the public spaces, fostering close and mutually trusting relationships with the government sectors responsible for the event places.

This mode has its unique advantages. The close collaboration between the government sectors owning the space and the cultural operational enterprises not only leverages the distinct strengths in aggregating diverse cultural resources and innovative operational approaches but also, through the government's supervision and deep involvement, ensures that the core attribute of "public welfare" and "cultural significance" of the event places are not excessively eroded by commercial tendencies. Additionally, this structure strengthens the connection between public spaces and local residents. As cultural operational enterprises maintain a long-term presence in the public spaces, they gain a deeper understanding of the cultural significance of the spaces, allowing them to incorporate the cultural connotations of the sites more effectively into event curation.

However, as this governance structure continues to evolve, it faces certain developmental bottlenecks. The primary challenge stems from the strict restrictions on the use of government funds, preventing these events from securing commercial sponsorships through compliant channels or appropriated raising ticket prices. Consequently, this type of event places often faces financial limitations when staging events, and there is no clear prospect for their future development. Moving forward, collaboration among all stakeholders involved will be essential, along with the design and research of institutional mechanisms to further explore how to strike a balance between event development and the "public welfare" nature of the event places.

6.3 Mechanisms for Shaping Publicness of Event Places

Based on the analysis on the processes in the event place shaping continuum of the samples and the right and obligation relationships among the actors, this chapter further delves into three key mechanisms for shaping publicness of event places, exploring the positions and actions of the stakeholders and examines the effects of these interactions.

The first mechanism addresses the restrictions on the publicness of event places during event curation. The second mechanism examines which entities take the lead or intervene in content planning, thus influencing the expression of the cultural connotations of the event places. The third mechanism focuses on the spaces for public participation in event places and the measures taken to assimilate and neutralise residents' opposition.

6.3.1 Restrictions on the Publicness of Event Places

Chapter 5 evaluates publicness before and after introducing events. The results indicate that the introduction of events tends to reduce the space environment accessibility and tighten the degree of control, thereby imposing certain restrictions on publicness performance. Through analysis on event place shaping continuum discussed above, this study further explores the specific mechanisms restricting publicness in different types of event places. These can be broadly categorized into the following two mechanisms.

(1) Preservation of Commercial Interests

In market events where commercial activities dominate, the commercial interests of stakeholders, such as vendors and event organizers, are often prioritized. In an effort to protect these commercial interests, event entities always consider measures such as closing public space entrances or designating certain areas of restricted or conditional use within the public space. These actions tend to reduce the physical accessibility and intensify control. For example, events like NEED! FLEA and Bigwa Flea Market, which are frequently staged in Longfusi North Section, often require paid entry. These events typically designate a portion of what was previously freely accessible public space as a paid area, enclosing it with barriers, which significantly reduces the freely accessible areas within the public space. Consequently, there may be an increase in spatial stratification and a corresponding decrease in physical accessibility.

The similar phenomenon can also be observed at the "*The Providential Market*" Cultural Fairs staged at Cultural Square of Tianqiao. Although the market is free of charge, the northern entrance to the square is closed during the event, and security personnel are stationed at the eastern entrance to actively control access, reducing physical accessibility of the space. The primary reason for closing the entrances is to prevent unlicensed vendors from entering the public space and disrupting the sales of registered vendors. To minimize control costs, partial closure of the entrances has been adopted as a preferred approach.

Beyond the commercial interests of event entities, introducing ticketed events with restricted accessibility is more aligned with the commercial interests of the consumption-oriented public spaces. Such events may reduce physical accessibility and tighten the control, negatively impacting the publicness of these spaces. However, for the entities responsible for the public spaces, the ticketed events can serve as effective methods of attracting consumers. They can complement the events with promotional activities and discounts to draw the target consumers for nearby businesses. Furthermore, the thresholds set by these events can create a filtered space, to effectively filter or sort users to ensure an appropriate clientele (Wang Y et al., 2018). This indicates that the consumption-oriented public spaces are more inclined to introduce established event brands that implement a set of accessibility restrictions, allowing them to selectively attract a target demographic with a certain level of purchasing power, thereby fostering a stable flow of customers that can genuinely enhance the commercial interests of the public space.

"*If a well-established event brand sets its product pricing at a certain level, it's usually based on careful calculations of its return on investment and previous foot traffic data. We typically add some promotional discounts, like giveaways, to sweeten the deal. However, we don't interfere with the overall structure of their products. Our principle for bringing in events is that they'd better be ticketed, with a barrier to entry. It doesn't matter if tickets are priced at 10 RMB or 50 RMB; there just needs to be a threshold. If we have an open market with no entry fee, the costs can be high, and it won't effectively attract the right customers or boost our sales. Without a barrier, anyone can wander in, which might increase the numbers, but it doesn't help us reach our target customers.*" (Interview with the staff of New Longfu).

(2) Governmental Regulatory Requirements

Events staged at public spaces always lead to the congregation of crowds, which subsequently brings various risks across different aspects and categories, including participant behaviour risks, environmental risks, equipment risks, and other support service risks (北京市应急管理局, 2024). To identify and manage these risks as effectively as possible, multiple regulations and standards have been introduced at both the national and Beijing levels, serving as significant contextual factors influencing event curation. In 2007, the State Council promulgated <*Regulations on the Safety Management of Large-scale Mass Gatherings*>, which clearly defines large-scale mass gatherings as events intended for the public with an expected attendance of over 1000 people, including

sports competitions, concerts, exhibitions, festivals, temple fairs, lantern fairs and job fairs (国务院, 2007). According to the regulation, events with attendance between 1,000 and 5,000 participants require safety permits from the local public security bureau at the district level, while events expected to have over 5000 participants must obtain permits from the public security bureau at the municipal level or from the municipal government of directly administered cities (国务院, 2007). Building on these national regulations, Beijing implemented the <*Regulations on the Safety Management of Large-scale Mass Gatherings in Beijing*> in 2010, and the Beijing Public Security Bureau further introduced the <*Guidelines for Safety Risk Assessment of Large-scale Mass Gatherings in Beijing*> (北京市公安局, 2010; 北京市第十三届人民代表大会常务委员会, 2010). The series of local regulations further clarifies and standardizes the specific risk assessment, review, approval, and hierarchical management processes for large-scale Gatherings in Beijing.

In 2016, the Ministry of Public Security introduced the national standard <*Safety Requirements for Large-scale Activities*>, and in 2024, the Beijing Emergency Management Bureau issued the local standard <*Guidelines for the Development of Emergency Responses Plans for Major Events*>(公安部, 2016; 北京市应急管理局, 2024). These two standards expanded the scope of events from the previously defined "large-scale mass gatherings" which had clear attendance thresholds, to include both "large-scale activities" and "major events"(公安部, 2016; 北京市应急管理局, 2024). Both concepts encompass, but are not limited to, events organized or host by the government sectors, as well as large-scale mass gatherings. A "large-scale activity" refers to non-routine public events organized by legal entities or other social organizations, such as performances, sports competitions, exhibitions, job fairs, temple fairs, lantern fairs and park fairs, as well as important events host by the government for specific needs (公安部, 2016). A "major event" refers to a planned event of significant importance or impact (北京市应急管理局, 2024). The introduction of such national and local standards further expands the government's scope of event management, no longer restricting supervision on events with over 1000 expected participants. In Beijing, current regulations stipulate that events with an anticipated attendance exceeding 1,000 people require approval from the district-level public security bureau, while smaller events only need to be registered on the public security website. However, in practical implementation at event places, regulations and controls on event scale are often more stringent. This imposes varying degrees of restrictions on publicness of event places.

Under the framework of various regulations and standards, relevant stakeholders have become cautious in selecting venues for events and choosing events suitable for specific venues. This is one of the underlying reasons for the aforementioned formation of particular coupling relationships, and even mismatches, between public spaces and events. According to the <*Guidelines for Safety Risk Assessment of Large-scale Mass Gatherings in Beijing*>, both Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao are categorized as public spaces that are "open for activities but not spacious in the surroundings", and can thus be evaluated as high-risk in the perspective of "spatial openness" (北京市公安局, 2010). Staging events at these two squares could also significantly disturb the lives of nearby residents, provoke resentment, and generate numerous complaints. Consequently, events staged at these squares are subject to stricter government supervision and approval procedures, which significantly increases the cost of hosting events. As a result, relevant stakeholders with cultural operation capacities adjacent to these public spaces, such as the Repository of Cultural Relics in Bell and Drum Towers and Tianqiao Shengshi, tend to avoid proactively curating events at Cultural Square of Bell and Drum Towers and Cultural Square of Tianqiao. Thus, events staged at these two squares are predominantly organized by local government.

"*Whether it's this 'Life Festival at the Drum Tower' or any other event, if we can manage to pull them off, staging them in the square would definitely be better than inside the Drum Tower Courtyard because the square can get more people involved. But that depends on safety and other control measures, right? For example, if the crowd reaches 400 people, we have to submit security application to the Public Order Brigade of Dongcheng District, since 400 counts as a large-scale activity, and we'd need to go through several levels of approval. But if it's a smaller event, we might just need to inform the local police station, give them a heads-up, and that's enough. Inside our courtyard, we can control the number of visitors or participants. But if it's in the square, which is an open area with people coming from all directions, anyone can join in. So, if a lot of people suddenly rush over when they see something happening, there could be safety problems. That's why we need to have some proper measures in place and go through the necessary approvals step by step before we can stage the event.*" (Interview with the head of the Repository of Cultural Relics in Bell and Drum Towers)

The government's strict control over events has significantly influenced various elements related to event places, which in turn directly shapes the public nature of these

event places. Take the example of Night Events of White Dagoba: nowadays, this event has become a highly popular cultural event in Beijing, with tickets often selling out within seconds. However, the ticket limit for each Night Event of White Dagoba has been consistently restricted to around 200, mainly due to government regulations on large-scale activities. Once the event reaches a certain scale, it is classified as a "large-scale activity", which requires approval from the Public Security Bureau, rather than just the Beijing Municipal Cultural Heritage Bureau. The expansion of event scale leads to a significant increase in administrative costs, prompting both the public space management authorities and event organizers to choose to restrict the accessibility of public spaces and intensify the control measures to ensure the smooth and orderly conduct of the event. Consequently, this often undermines the publicness performance of these event places.

In summary, the analysis reveals that the publicness performance in event places, as a special form of public space, directly reflects the relationship of rights and responsibilities as well as the power dynamics among various stakeholders involved in the event place shaping continuum of these event place. Balancing the commercial interests of related stakeholders, the developmental vision for the event and public space, the government's risk management requirements, and the public's demand for active participation in public life is key to enhancing the publicness performance of event places while ensuring the smooth execution of events. Achieving this goal requires, first and foremost, comprehensive coordination across government sectors, followed by close collaboration between government and businesses, with effective government supervision of corporate entities. Lastly, it is essential to improve channels for public participation to better understand the public's core demands regarding event places.

6.3.2 Content Planning and the Expression of Cultural Connotations

Through field research on the three types of event places, it can be observed that different types of event places vary in how they value and express the cultural significance of public spaces. In the cases of corporate-led event places, event brands exercise dominant control over event content planning, prioritizing the purity of their own creative output and rarely adapting their content to reflect the cultural characteristics of the public spaces hosting the events. Consequently, in such events, it is the brand identity and tone of the event that are continuously reinforced, rather than the cultural traits of the public space itself. Many event brands, such as Bigwa Flea Market and NEED! FLEA, originate

from other cities like Shanghai and Hangzhou. The introduction of these emerging event brands from across China brings cutting edge culture from national and even global scenes, enhancing the venue's visibility and sense of fashion. However, at the same time, there is often a lack of effective communication and balance between external and local cultures. These nationally popular event brands may dilute the cultural characteristics of the of the public space, reducing the event to a commercial spectacle.

"*If you took all the stalls and vendors from this event and moved them to any open square that you could think of, would it still work? Probably, yes. So why does it have to be at Beijing Fun? This shows that it hasn't really addressed what makes Beijing Fun unique. What's the history of Beijing Fun? Why does it look the way it does now? I think there is a lot to explore here, and there's room for better communication between the event brands and the entities of public space manipulation and operation. Maybe the directors of Beijing Fun just see the event as a way to attract some basic foot traffic and get the place buzzing. That's their primary goal. So, they may not put forward those requirements, and as a result, the event organizers aren't pushed to solve the issue. Solving it would require making the promotion materials unique, and at the very least, bringing in someone who is more professional and capable of planning something tightly associated with the public space. All of this would raise the cost of the events and make things more challenging.*" (Interview with a vendor of East West Festival at Beijing Fun)

"*We're mainly focused on building our own brand, and trying to engage our online audience through the cultural aspects of the event. So, the relationship between the event and the surrounding environment, as well as the local residents, isn't really significant. What matters for the public space is the impact we make, including the effectiveness of our online promotion. For instance, every time we host a market, if you search for 'market' in the local lifestyle section on Xiaohongshu app (Little Red Book), you'll definitely see a lot about our Bigwa Flea Market.*" (Interview with the organizer of Bigwa Flea Market)

For the government-led event places, the involvement of local government often emphasizes incorporating local cultural elements into event curation. For instance, during the pre-event meetings for "*The Providential Market*" Cultural Fair at Cultural Square of Tianqiao, Tianqiao Subdistrict Office repeatedly requested that the event executors, Tianqiao Shengshi and Driven Vision, involve Tianqiao's indigenous cultural elements into the market. For example, initially, Driven Vision planned to feature a Hanfu performance at the opening ceremony, which is commonly seen at events in Beijing like

Shichahai. However, the Tianqiao Subdistrict Office questioned this decision and expressed objections. As a result, this section of the ceremony was replaced with a Chinese Banner Pole Performance, a traditional act unique to the Tianqiao area (see Figure 6.12 a). Moreover, in the main visual poster, vendor selection, and other aspects, both the Tianqiao Subdistrict Office and the Xicheng District Commerce Bureau repeatedly emphasize integrating local element. The event included Tianqiao's distinctive folk performance traditions in the main visual poster, introduced traditional acts like Chinese Peep Show from Tianqiao "Eight Bizarre Skills", and designated a specific area for local vendors from Xicheng District (see Figure 6.12 b, c, d).



a) Chinese Banner Pole Performance



b) Key visual poster



c) Chinese Peep Show



d) Local vendors in Xicheng District

Figure 6.12 Local Elements in "*The Providential Market*" Cultural Fair.

Source: Official WeChat Account of Tianqiao Subdistrict and the Author.

Generally, the incorporation of the local cultural elements had a noticeable effect. Feedback from visitors, particularly local residents attending the market, was positive. Many residents felt that the performances evoke their memories of Tianqiao, and they

were eager to bring younger family members to the square to introduce these traditional customs to them. However, there are certain challenges and limitations in the exploration and presentation of local cultural characteristics in the event places. Compared to the duration of the event itself, the featured cultural performances tended to be relatively short; and due to limited promotion, many visitors missed these performances and remained largely unaware of the distinctive cultural symbols of the area. Additionally, the display of Tianqiao's cultural elements in the event was generally a simple transplantation and replication, such as setting up booths for traditional acts like Chinese Peep Show and sugar blowing, rather than offering a deeper exploration or innovative presentation of Tianqiao's cultural connotations throughout the event. These issues are similarly reflected in events staged at Cultural Square of Bell and Drum Towers.

The reasons behind this phenomenon are complex. The first reason is that grassroots government sectors involved have limited resources at their disposal. For example, the Repository of Cultural Relics in Bell and Drum Towers is not equipped with the function of scientific research, which limits its ability to deeply explore the cultural heritage of the Bell and Drum Towers. Tianqiao Subdistrict Office is similarly troubled by the problem. For public spaces with rich and complex cultural connotations, relying solely on the grassroots government leadership to uncover and highlight these cultural resources faces certain challenges. Secondly, other social entities responsible for executing these events, such as Cathay Bookshop and Tianqiao Shengshi, are often tightly constrained in the government-led events, with limited initiative and autonomy. Even though these entities possess certain cultural resources like distinctive intellectual property (IP), they tend to view the events as tasks assigned by government sectors to be completed, rather than opportunities for creativity. As a result, the second type of events often lack innovation and interactivity in their format, leading to unsatisfactory outcomes.

Government-corporate collaborative event places are operated by professional cultural teams that are long-time stationed to take charge of daily cultural operations and event curation. These teams have an in-depth understanding of the space, deeply engage in shaping the cultural IP of the public space, and actively integrate the exploration and promotion of the space's cultural connotations throughout event curation. Although Meihousishi is a newly constructed community activity centre, Youhe Time consistently emphasizes its slogan, "The Most Joyful Siheyuan", in event curation and execution. Yijian Culture, the cultural and creative operational partner of White Dagoba Temple is

similarly dedicated to the exploration and display of the White Dagoba Temple's cultural connotations at every stage of event planning and execution. In selecting performance programs, Yijian Culture intentionally chooses projects that are related to the history and cultural background of White Dagoba Temple, such as Mongolian-Tibetan concerts and screenings of the movie *The Shadowless Tower*. Furthermore, in the design of tickets and other related cultural and creative products, Yijian Culture creatively incorporates the temple's silhouette and imagery (see Figure 6.13), turning the tickets to the event into prized collectibles among cultural product enthusiasts. Some collectors, who do not participate in the event, are willing to specifically purchase extra-printed tickets for the Night Events of White Dagoba. Even the sour plum juice sold by Yijian Culture during the event was chosen because it is recorded to have been the best-selling beverage at the historical temple fairs staged at White Dagoba Temple.



Figure 6.13 Tickets for Night Events of White Dagoba.

Source: Official WeChat account of Beijing White Dagoba Temple

For the third category of event places, the cultural operation enterprises that are long-time stationed in the public space play a leading role in uncovering and promoting the space's cultural connotations. The collaborative entities' use of cultural elements tends to

be more innovative and diverse. However, whether this innovation enriches the modes of local cultural dissemination or results in the distortion of traditional cultural authenticity is a question that merits further reflection and discussion. In this regard, it is crucial for a broader range of stakeholders – including local governments, public space managers, surrounding residents, and etc. – to participate in the event curation process, offering evaluations and feedback to ensure that the authenticity of local culture is better respected.

6.3.3 Public Participation and Resolution of Public Concerns

By analysing the three processes of event place shaping in the six selected cases, it becomes evident that in the event place shaping continuum within the Capital Functional Core Area of Beijing, the government sectors and corporates remain the primary driving forces, while the public remains relatively marginalised. The study discovers that genuine public participation is largely absent at the six selected event places.

In the first type of event places, the enterprises responsible for the public spaces take the lead by introducing event brands to take charge of event curation, a practice that aligns closely with market-driven action, where the ultimate goal is the commercial success. In the second type of event places, local governments take the lead in coordinating the various actors involved in event curation, with the focus on achieving certain policy objectives. Both the two types of event places lack mechanisms for public participation in decision-making processes related to key issues such as event content planning, event duration, accessibility and the degree of control of event places.

In the third type of event places, cultural operators with a long-term presence in public spaces maintains various channels for public participation. Meihousishi provides surrounding residents with opportunities and avenues for feedback and participation in governance. For example, Youhe Time and Jingshan Subdistrict Office regularly distribute satisfaction surveys (see Figure 6.14 a, b) to solicit opinions from nearby residents. Additionally, through the long-term interaction, residents and Youhe Time staff have developed a strong relationship of trust, enabling residents to provide direct feedback to staff and participate in the co-governance of Meihousishi. Similarly, in the preparation process of Night Events of White Dagoba, Yijian Culture also conducts a survey via WeChat and Xiaohongshu (Little Red Book), inviting the public to express their preferences for different types of activity programmes (see Figure 6.14 c).



a) Satisfaction survey of Meihousishi



b) Event satisfaction survey of Meihousishi



c) Voting for Night Events of White Dagoba

Figure 6.14 Public Participation Mechanisms of the Third Type of Event Places.

Source: The Official WeChat Accounts of the Operation Entities.

"*I think the most important thing is to look at Meihousishi from the perspective of the people. Are they satisfied with it? We all conduct satisfaction surveys. Of course, we need to know if the public is happy with the cultural services and the quality of certain events. That's what I think is the first point. The second point, in my opinion, is about social impact. For example, you can't just stay in your own bubble and not let anyone know what's going on. If you've made some innovations or some achievements, the social impact of them is also indicator of how well Meihousishi is being managed.*" (Interview with staff of Jingshan Subdistrict Office)

"*For public participation in events, we always contact the heads of cultural and sports department of surrounding communities, and the staff of communities will send out notices to surrounding residents to join the events. That's one part. Then, every month, we'd also post a survey on our WeChat account, and within 10 days, we'd get real feedback. We also handle any comments through the backend. People can also give their opinions directly to me on-site as well, so basically, we're open to feedback from all kinds of channels.*" (Interview with staff of Youhe Time)

However, even in the third type of event places, these mechanisms for public participation or feedback largely remain superficial, with limited impact on actual decision-making during the event curation process. Both Yijian Culture and Youhe Time

have mentioned that public participation has hardly played a significant role in the specific decisions made during event curation.

"*As for this kind of public participation involving tourists and locals, if it happens, it feels more like a show. Mostly, people give feedback, but if there exist real problems like poor quality and ideological concerns, those are handled by the administrative office. Whether a product looks nice or not is just subjective. Some people like it, some don't; that's common. Right now, for the Night Events of White Dagoba, any quality disputes are covered by a return or exchange policy. If you just don't like it, you're free to return it anytime, no problem. But when it comes to suggestions for improvement, while I believe there are many talented consumers out there, from what we've seen on Xiaohongshu (Little Red Book), it's rare to get truly interesting suggestions. We do get complaints, and we try our best to address those disputes.*" (Interview with the head of Yijian Culture)

Although the public seldom has the opportunity to actively participate in the decision-making process of event curation, they profoundly influence the processes and products of event place shaping. Throughout the entire process of event place shaping, the public is often affected by problems related to events and public spaces, such as noise and pollution, which in turn lead to complaints and oppositions. Addressing these concerns is an ongoing challenge throughout the event place shaping process. The responses and handling of such complaints and oppositions by public space entities and event organisers also significantly and profoundly impact event places.

Generally, two mechanisms are involved. The first involves distributing event tickets or discount vouchers to nearby residents prior to the event as a goodwill gesture, while also engaging in communication with them regarding the event. The approach has been adopted for events such as Bigwa Flea Market at Longfusi North Section, "The Providential Market" at Cultural Square of Tianqiao, and Night Events of White Dagoba at White Dagoba Temple. Typically, the event organizers and public space managers provide tickets or discount vouchers to the local subdistrict offices, which then distribute them to residents while also explaining the event and addressing their concerns.

The second mechanism involves the handling of resident complaints. Beijing has a well-established feedback mechanism through the Mayor's Hotline, 12345. Any issues reported by residents through this channel must be addressed by the local subdistrict government or the government sectors responsible for the issue, with a formal response required. Additionally, these complaints are factored into the metrics that assess

grassroots governance performance. As a result, complaints through the 12345 system are a constant consideration during event curation and execution. It also requires entities in charge of the venue (often government sectors), such as the Administrative Office of White Dagoba Temple, or the subdistrict government offices, to proactively take responsibility of addressing these complaints. This involves follow-up communication with local residents and making timely adjustments to event scheduling or noise levels to balance the competing interests of residents and other entities.

A noteworthy example of this is Tianqiao Subdistrict Office's application to have "The Providential Market" listed as a "proactive governance project". Once designated as such, the complaints associated with this event no longer factor into the metrics used to evaluate grassroots governance performance. This significantly alleviates the pressure placed on local governments by 12345 complaints during event curation and execution. However, this also means that the 12345 hotlines, typically an effective and widely used channel for resident complaints in Beijing, is partially "bypassed" during the event, leading to a reduction in the accountability of public space governance.

Overall, public participation in event places in Beijing is generally lacking. The public is largely excluded from the decision-making process concerning event scheduling, event design and content planning. For local governments and entities in charge of the public spaces, the main challenge lies in how to communicate with nearby residents and assimilate or neutralize residents' opposition and complaints. Typically, two strategies are employed: offering tickets or discount vouchers to local residents as a goodwill gesture, and using administrative mechanisms such as applying for "proactive governance project" to partially bypass formal complaints channels like the 12345 hotlines. For event places, local grassroots government sectors hold the primary channels for communication with residents and for handling their complaints. However, public participation in the spaces remains rather limited, and when it does occur, it tends to be more performative than substantive. Both residents and tourists remain on the periphery of event place shaping, and, staging events may even exacerbate such marginalization to some extent.

6.4 Summary

The core content of this chapter revolves around the processes and mechanisms of event place shaping. Based on the above findings, this chapter presents the following conclusions and recommendations:

(1) Event places can be analysed based on the place-shaping continuum theory proposed by Carmona to examine the processes and mechanisms of their publicness evolution. Chapter 6 constructs the analytical framework of event place shaping continuum which includes three major processes (design and development; manipulation and operation; and curation of events) and three types of main actors (government sectors, corporates, and the public). By establishing this analytical framework, Chapter 6 examines the interaction processes and products among the government sectors, corporates, and the public in the three major processes of event place shaping and summarises the mechanisms shaping publicness of event places.

(2) Event places shaping in Capital Functional Core Area is primarily driven by government sectors and corporations. Chapter 6 categorizes event places into three types based on the distinct roles undertaken by government sectors and corporations as well as the varying relationships of rights and obligations between them: corporate-led event places, government-led event places, and government-corporate collaborative event places. In the corporate-led event places, the state-owned enterprises serve as central coordinators, facilitating the introduction of event brands that assume full responsibility and authority over event content planning and creation. The government-led event places are in a frequent state of “managed but not operated”. Events in these event places are typically initiated by local governments to involve other relevant social entities, while the management entities of public spaces mainly assist in ensuring the events are conducted smoothly and safely. In the government-corporate collaborative event places, the deep collaboration between government sectors and cultural operational enterprises effectively balances the diverse interests involved in the events, leading to broad recognition.

(3) Chapter 6 summarizes the mechanisms shaping publicness of event places. In Capital Functional Core Area, two mechanisms restrict publicness: the preservation of commercial interests and governmental regulatory requirements. In the aspect of content planning and the expression of cultural connotations, corporate-led event places often lack responses to local cultural narratives. In contrast, government involvement and close collaboration between government sectors and cultural operational entities are crucial for incorporating local cultural characteristics and fostering innovative cultural expressions. Regarding public engagement, it is important to acknowledge that the event places examined in this chapter have yet to establish mature public participation mechanisms, with the public being relatively marginalised in decision-making processes. Nevertheless,

the public still exerts a profound influence on the shaping of event places. Some venues, such as Mei Hou Si Shi, have begun to introduce new mechanisms for public engagement, including satisfaction surveys and evaluation systems. More importantly, how key stakeholders—both public space authorities and event organizers—address public complaints and opposition directly affects the processes and products of event places. In this process, grassroots government sectors serve as the primary communication channels with residents and play a central role in addressing their concerns.

(4) Due to the unique role of the Capital Functional Core Area in carrying out national political and administrative functions, representing the image of the national capital, and preserving the historic-cultural heritage of the city, the processes and mechanisms of event place shaping in this area exhibit distinct characteristics. First, event place shaping in Capital Functional Core Area is subject to stricter constraints from multiple dimensions, particularly in public spaces owned and managed by public sectors, where the introduction of operational entities and event brands to facilitate event curation faces significant developmental bottlenecks. This challenge is thus a key factor contributing to the phenomenon of typological matching of event places discussed in Chapter 4. Second, government sectors serve as the primary driving force behind most event place shaping processes, playing a crucial role in highlighting local cultural characteristics and addressing public concerns. Additionally, the socioeconomic composition of residents in Capital Functional Core Area is highly complex, and social tensions can be pronounced. While there have been initial attempts to incorporate public participation in public space governance and event curation, these efforts remain fragmented and have yet to develop into a systematic institutional framework.

The chapter indicates that, in Capital Functional Core Area, moderate and balanced regulation, effective intervention from grassroots governments, close collaboration among government sectors, and that between governments and cultural operating entities, are crucial for reconciling event development objectives with public interests while respecting and highlighting local cultural connotations. Besides, establishing a more structured public participation mechanism is critical direction for future development of event place shaping. To further refine the interaction between events and public spaces and to optimize the outcomes of staging events in public spaces, it is essential to conduct further research, validation, and innovation at the institutional level to enhance the governance framework of key public spaces in Capital Functional Core Area of Beijing.

CHAPTER 7 RESPONSIVE URBAN DESIGN STRATEGIES

In the post-industrial society, urban festivalisation has become a global trend, with the curation of events becoming more and more deeply involved in the regeneration and revitalisation of public spaces. In Capital Functional Core Area, there is also a growing trend towards urban festivalisation as a number of prominent public spaces with cultural significance tend to stage festivals and events frequently and become event places. In response to urban festivalisation and the emergence of event places, traditional and conventional urban design strategies may not be able to adapt to their development demands. In this regard, this chapter provides an in-depth study of representative cases on two scales: urban level and public space level, and refines responsive urban design strategies to enhance the publicness of event places. Besides, the chapter combines the aforementioned empirical research with the proposal of urban design strategies and policy recommendations, taking the Capital Functional Core Area of Beijing as an example.

7.1 Responsive Urban Design Strategies at the Urban Level

In the face of urban festivalisation, a number of cities have proposed city-wide strategic development goals and policies pertaining specifically to festivals and events (Quinn et al., 2021). These cities have made many exploratory attempts in the aspects including the coordinated utilization of public spaces, the development of event portfolios, the innovation of urban governance system and the cultivation of social capital. Some representative “eventful cities” or “cities of festivals”, such as Edinburgh, Barcelona and etc., are selected for further case study in the section for summarizing responsive urban design strategies towards urban festivalisation. The section continues to focus on Capital Functional Core Area of Beijing as the research scope, using it as a case study to propose responsive urban design strategies at the urban level towards urban festivalisation.

7.1.1 Creating Iconic Urban Festivals in Relation to Significant Urban Spatial Structures

Based on the empirical analysis in Chapter 4, it can be observed that significant spatial structures in Capital Functional Core Area, including the Central Axis, Chang’an

Avenue, the Second Ring Road and the inner ring of public activities, play a crucial role in multiple aspects, such as urban politics, urban space, culture and society, as well as festivals and events. These structures, connect key cultural service venues, commercial spaces and public open spaces. However, there is a general lack of comprehensive festival planning at the urban level for the spatial structures. Certain potential nodes, such as Financial Street, Caishikou, and Ciqikou, exhibit limited event distribution. The public activity potential of these key spatial structures remains to be explored and could be collectively activated through creating iconic urban festivals.

The iconic urban festivals taking place in relation to significant urban spatial structures and at multiple locations in the city usually serve as a key instrument for city brand marketing and require careful consideration of the integrated use of public spaces. Taking the Edinburgh Festival Fringe as an example, the street performers have become a regular feature of the festival and there is a certain level of hierarchical planning and coordination in the public spaces along significant spatial structures such as the Royal Mile. The performers are carefully regulated by EFFS (the Edinburgh Festival Fringe Society) and are divided into two groups. The first are the experienced professionals known as “circle arts” for their ability to encourage a surrounding large circle of static spectators and they compete for the six circle pitches (Mound Circle 1, Mound Circle 2, Hunter Square, mid of the High Street, West Parliament Square, and lower-mid of High Street)[10]. The second are busters and living statues, who are allocated 30-minute slots to entertain passing crowds and the busker pitches.



Figure 7.1 Event Venues of the 2024 Fringe Programme.

Source: https://www.edfringe.com/experience/programme-order

[10] Source: https://www.edfringe.com/experience/how-to-plan/street-events#bsl-at-the-fringe-street-events

Another example of the festival using public spaces along significant spatial structure is Luci d'Artista in Turin, Italy. The contemporary art 'exhibition' has transformed Turin into an open-air museum of light installations by leading contemporary artists (Verri et al., 2022). The founding idea of Luci d'Artista is "a museum of light" that could unfold, with its collections, "in the fabric of the city, in the living, pulsating body of its streets and squares", a museum "accessible" and "available to multiple levels of interpretation", an "additional weaving in that rich mosaic of opportunities that the city has been creating, step by step, to increasingly become an excellent point of reference in Italian Artistic geography" (Verri et al., 2022). There is a leap in scale and typology compared to other event interventions in cities: this event looks at the urban fabric, whole streets and squares rather than spot interventions or monuments (Verri et al., 2022).

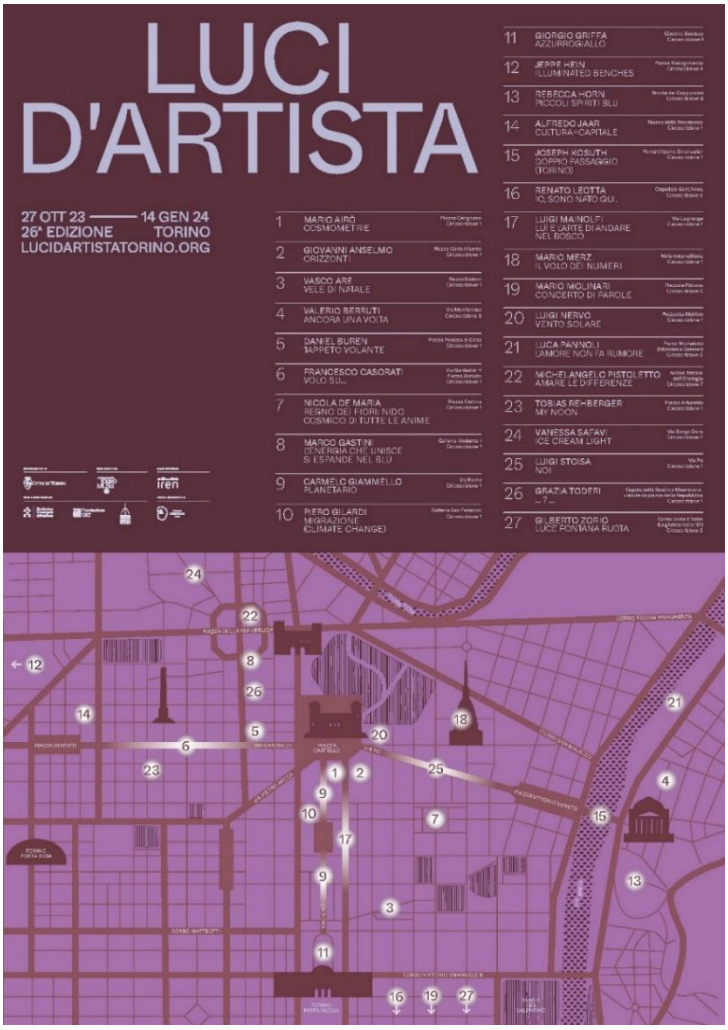


Figure 7.2 Map of the 26th edition of Luci d'Artista.

Source: https://www.lucidartistatorino.org

As demonstrated by the aforementioned cases, many cities choose to host city-wide festivals by integrating them with the city's prominent urban structure and culturally-significant public spaces. These festivals are weaved in the fabric of the city, in the living, pulsating body of its streets and squares. Such events can better highlight the urban structure, thereby enhancing the city's identity and cultural life.

Currently, Beijing hosts several city-wide festivals, such as Beijing Design Week and Photo Beijing. However, the selection of venues for these festivals remains limited. Events are concentrated in select locations, predominantly indoors, with limited programming in outdoor public spaces. For instance, the main venue for Photo Beijing is the China Millennium Monument, while Beijing Design Week's main venue is the permanent site at the Zhangjiawan Design Town in Tongzhou District. Although, Beijing Design Week has several sub-venues within the Capital Functional Core Area, these sub-venues are largely dispersed in historical and cultural districts like Dashilar and Caishikou, without a strong connection to the overall public space structure of the city.



Figure 7.3 The Recommendation for Iconic Urban Festivals.

Source: Author

According to the analysis in Chapter 4, the key structure of public spaces in Capital Functional Core Area of Beijing includes (see Figure 7.3): the Central Axis and Chang'an Avenue are the main structures that bear the cultural display and political functions of the capital; the inner ring formed by Xidan North Street, Ping'an Avenue, Dongdan North Street, and Liangguang Road are also the core skeleton of public activities, along which a number of cultural consumption centres are distributed; in addition, the cultural landscape ring along the second ring road is a park ring that will both showcase historic-cultural landscapes and modern capital features and styles.

The key spatial structures connect many of the culturally significant public spaces. The ownership and governance entities of these public spaces vary, as do their scale and the publicness performance. Consequently, the frequency, themes, and characteristics of events staged in these spaces also differ. Coordinating the use of these public spaces through city-wide festivals would help to further highlight the key spatial structures in Beijing Old City, thereby enhancing the overall cultural identity of the city. Moreover, on July 27th, 2024, in the 46th session of World Heritage Committee inscribed the "Beijing Central Axis: A Building Ensemble Exhibiting the Ideal Order of Chinese Capital" into the World Heritage List. The successful inscription of the Central Axis of the Beijing Old City can also serve as an opportunity to initiate such city-wide festivals.

Based on the distinct characteristics of the spatial structures, different themes for the iconic city-wide festivals can be planned. The Central Axis could host cultural exhibition festivals related to the construction of the Capital City, featuring light show, performances that recreate traditional urban life, or cultural exhibitions that reveal the cultural significance of the Central Axis. The inner ring of public activities, formed by Xidan North Street, Ping'an Avenue, Dongdan North Street, and Liangguang Road, could be used to plan urban festivals connected to the everyday lives of residents in Beijing, incorporating public spaces like Longfu Temple and Qianmen Street to curate festivals that merge traditional folk customs and modern fashion consumption. Parks along the Second Ring Road could host leisure and recreation festivals during spring or autumn, aligned with seasonal changes in the parks. In fact, a number of similar events are frequently staged in public spaces linked by these spatial structures. A city-wide festival could coordinate these events as a unified whole, sharing cultural resources, balancing the utilization of public spaces, and tightening the connection between events and the city, ultimately creating a more influential urban festival brand.

7.1.2 Organising Public Space Assets and Planning for Rational and Balanced Event Distribution

Iconic public spaces with beautiful and dramatic natural landscapes and historical and contemporary design are important assets providing world leading authentic experiences and the stunning platforms in and around which events can be staged (Visit Scotland, 2015). Therefore, integrating public space assets in the macro level and consciously utilizing geographically important and culturally significant public spaces to stage events is the key to effectively bringing into play the role of urban festivalisation in enhancing the cultural vitality and competitiveness of the city. Based on the empirical analysis in the preceding sections, within Capital Functional Core Area, public spaces held or managed by different entities imposed varying restrictions on events, leading to a specific coupling relationship between events and public spaces and, in some cases, a degree of mismatch. Therefore, it is necessary to systematically review and integrate public space assets at the urban level to plan a rational and balanced distribution of events.

Cities like Edinburgh, as representative of "Cities of Festivals", have begun to develop urban planning and guidelines to balance event distribution in public spaces. It aims to achieve strategic vision and goals of a "festival city" while minimizing the negative impacts of such events. These plans and guidelines are based on a comprehensive analysis of data regarding public spaces and event occurrences within the city. These strategic and proactive plannings and guidelines include both event strategies aiming to deliver a balanced event portfolio in the city, and public space strategies maintaining a balance of use for all functions demanded for public spaces.

In Edinburgh, in a typical year, most festivals stage work in various open spaces, with a mix of public and private ownership/management (City of Edinburgh Council, 2021). Four festivals make major use of outdoor space: Edinburgh Festival Fringe, Royal Edinburgh Military Tattoo, Edinburgh International Book Festival and Edinburgh's Hogmanay (City of Edinburgh Council, 2021). They contribute to the notion of the city being *en fête* during a festival (Gold et al., 2020). Most of the other festivals also feature outdoor programming as a smaller part of their offer, ranging from storytelling walks, photo exhibitions and art installations, to open air film and carnival celebrations, and the International Festival's opening and closing events (City of Edinburgh Council, 2021).

On the contrary, there is a general trend that many events require use of the city's public spaces and most events seek to locate on prime and iconic city centre sites (City

of Edinburgh Council, 2014). Consequently, some of the prominent public spaces are heavily overused by events and the publicness of these public spaces may be altered detrimentally. Therefore, Edinburgh has proposed two separate city-level overarching strategies for balancing the event use of public spaces, for parks and other types of public spaces: <*Edinburgh Parks Events Manifesto*> and <*Public Space Protocol*> (City of Edinburgh Council, 2014, 2017). By enacting and implementing the strategies, Edinburgh has firstly collated the event use of public spaces at the city-wide level (see in Figure 7.3). The high demand, central public spaces popular for events are identified and targeted guidelines and manage requirements for each high demand public space are proposed (City of Edinburgh Council, 2014, 2017). In the meantime, in order to relieve pressure on the most popular venues and to achieve a balanced geographic spread of events, additional public spaces have also been identified as potentially good event sites to be promoted to event organisers (see Figure 7.4) (City of Edinburgh Council, 2014, 2017).

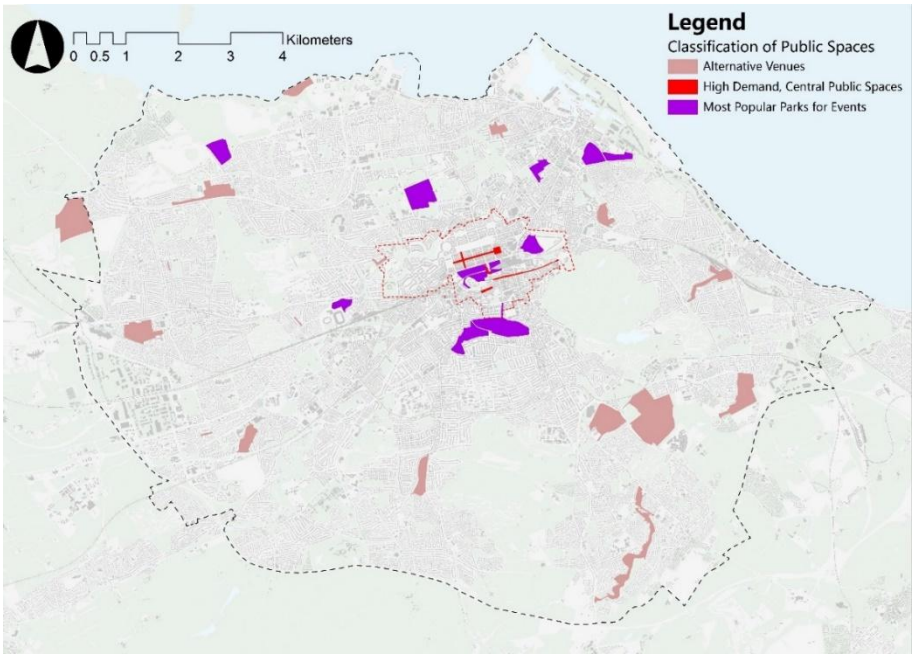


Figure 7.4 Planning of Balanced Use of Public Spaces in Edinburgh.

Source: Redrawn by the author based on the documents from the City of Edinburgh Council

In addition, these strategies propose city-level guiding principles for balanced use of public spaces (see Table 7.1) and establish a comprehensive four-stage process of application, assessment of suitability, application for other permits and coordination to ensure the rational use of public spaces (City of Edinburgh Council, 2017).

Table 7.1 Guiding Principles for Balanced Use of Public Spaces in Edinburgh.

Document Title	**Time**	**Guiding Principles**
Edinburgh Parks Events Manifesto	June, 2014	Principle 1: Control the total number of days of occupation for an event. Principle 2: Schedule reinstatement and rest periods between events. Principle 3: Control the total number of "Large" Events per year. Principle 4: Specific site factors to be considered. Principle 5: Set an appropriate number of private events per site. Principle 6: Control vehicle access and use. Principle 7: To impose appropriate conditions on event activities and placement of infrastructure. Principle 8: Contingency Planning.
Public Spaces Protocol	August, 2017	Principle 1: The use of space must balance the needs of different users. Principle 2: The use of space must support and reinforce the special 'place' quality of its surrounds. Principle 3: Each space must have periods of 'rest' when it is free from temporary events or activities. Principle 4: The use of spaces must reflect Edinburgh's unique city offering. Principle 5: The use of public space should encourage all people to access the city, throughout the year. Principle 6: The spread of activities to spaces across a wider area of the city will be encouraged. Principle 7: Temporary activities or events in public spaces must be well managed, and adhere to standard terms and conditions.

Source: City of Edinburgh Council

Currently, Beijing lacks comprehensive urban-level planning for public spaces and events. First, there is no standardised channel or unified data source for collecting basic data on public spaces and events. The composition of public spaces in Beijing is becoming increasingly diverse, no longer limited to traditional parks or squares. Public spaces in commercial or cultural blocks, which are owned and managed by corporates, have also become important components of the city's public spaces. It is necessary to compile data

on various public spaces, including those managed by different government entities or corporations. The methods for collecting event data are even more fragmented and disorganized. According to the empirical analysis in Chapter 6, the entities that take the lead in organizing events vary depending on the scale and type of public space, and the administrative approval procedures they undergo also differ. These operational and management differences lead to inconsistencies in data sources for events, with some events even lacking adequate promotion and records.

In the absence of comprehensive statistics public spaces and events, urban-level planning becomes increasingly challenging. Moreover, currently, both at the national level and within Beijing, policy documents pertaining to events primarily focus on regulations and standards related to risk management, emphasizing the need to strengthen control and restrictions on events staged in high-risk public spaces. However, these high-risk public spaces often exhibit better publicness performance, and staging events in such spaces is more likely to yield superior quality, effects and impact. Thus, a key issue for urban-level planning and guidelines is how to balance the relationship between event outcomes and risks, there by optimizing the coupling between events and public spaces and minimizing the mismatches that may arise between them.

At the broader level of the Capital Functional Core Area, based on the collection of event data staged in public spaces in 2023 as outlined in Chapter 4, it is evident that the distribution of events is somewhat imbalanced, displaying a clear trend of more events occurring in the east that in the west, and more in the north than in the south. Additionally, several important public activity nodes have relatively few events staged, indicating potential for further development. In the future, it is first vital to establish a standardized and complete database for events and public spaces at the urban level to analyse the spatial distribution of events. Secondly, it may be worth considering increasing event curation in the western or southern parts of the city, with particular focus on key urban structured nodes such as Financial Street, Desheng, Caishikou and Ciqikou, where relatively few events are currently staged (see Figure 7.5).

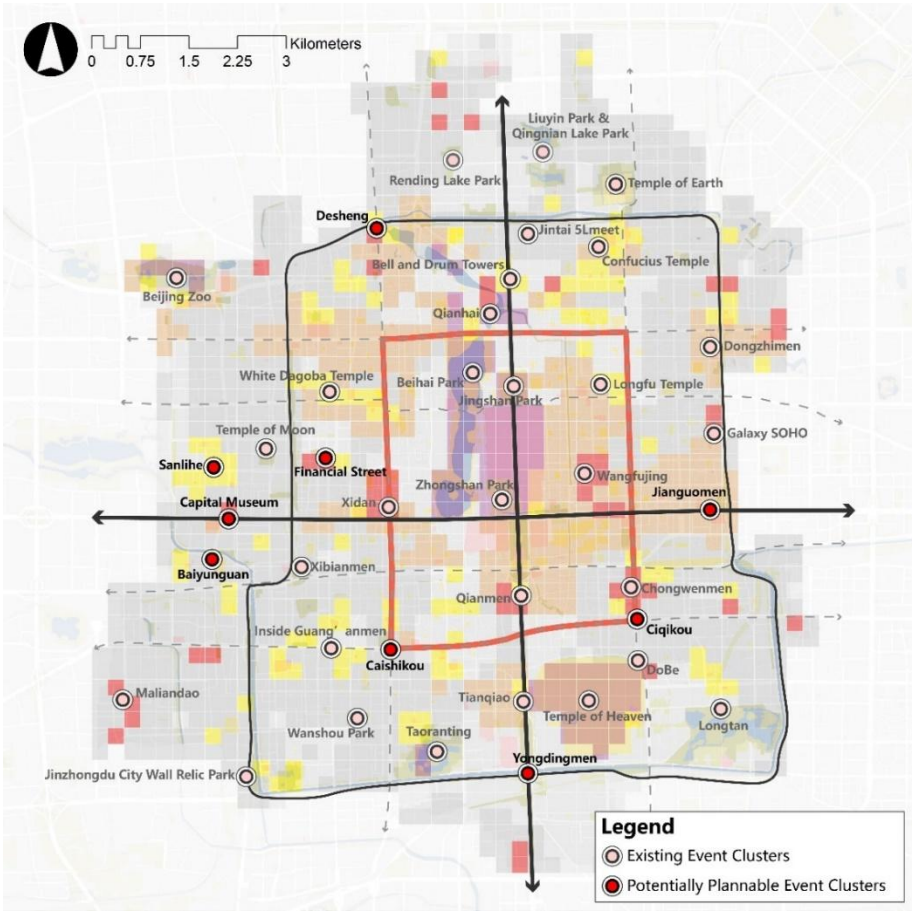


Figure 7.5 Spatial Distribution Balance of Events at the Urban Level.

Source: Author

Moreover, at the neighbourhood level, it is necessary to conduct a comprehensive and systematic review of public spaces and the events staged within them. First, in practical terms, the scope of public spaces concerned should be expanded to include outdoor urban spaces that are available for everyone and intentionally designed for public us, to see, use, enjoy and socialize. This review should not only cover basic information such as the location and area of public spaces, but also map out the ownership and manipulation entities of these spaces, evaluate their publicness performances, and assess their cultural significance and value. After establishing a public space database, the events staged at different public spaces need to be systematically summarized and analysed. Such a review can help identify public spaces that have the potential to become successful event places, yet currently lack event activities. Based on the identification of those spaces, coordination of event brands, cultural operators, and the public space holders or managers can be facilitated to activate those public spaces, promote their synergy and ensure their

effective use. This approach not only enhances the impact of events by providing them with a meaningful cultural context but also increases the appeal of these public spaces, enabling more people to better understand their cultural context and engage in public life. For public spaces that are programmed too heavily, the frequency of events can be reduced, or event resources can be shared with nearby public spaces. This can enhance the social benefits of the event places while mitigating potential negative impacts on the everyday public life of nearby residents.

Taking the National Art Museum of China Art – Longfu Temple Zone as an example, events in this zone are currently concentrated at the Longfu Temple area, owned and managed by New Longfu (including Longfusi North Section, Longfu Cultural Centre, and Longfusi South Section), at the 77 Cultural and Creative Park, owned and managed by Beijing Dongfang Daopu Cultural Asset Operation and Management Co., Ltd., and in Meihousishi, jointly operated by Jingshan Subdistrict Office and Youhe Time. The publicness performance of these public spaces is relatively low, and the events staged there are primarily driven by the initiatives of their respective operating entities, lacking overall coordination at the neighbourhood level. In this area, there are other public spaces with significant cultural value, such as the plazas in front of the Memorial Hall of Early Revolutionary Activities of the CPC in Beijing and the National Art Museum of China, as well as the Imperial City Wall Relics Park. However, due to the absence of dedicated operational entities, events hardly occur in these spaces.

In future development, exploratory attempts could be made to partially open the plazas in front of the National Art Museum of China and the Memorial Hall of Early Revolutionary Activities of the CPC in Beijing to host events associated with art exhibitions and historical display. At the same time, the operating modes of public spaces like the Imperial City Wall Relics Park could be developed, considering the introduction of operating entities to initiate event curation (see Figure 7.6). Additionally, enhancing collaboration between cultural operators from Longfu Temple area, 77 Cultural and Creative Park, and Meihousishi with these potential public spaces could not only increase the social benefits of existing cultural events but also help integrate the zone into an organic whole. Activating those potential public spaces through events could create a network of public activities, reinforcing the formation of Wusi (May Fourth) Street as an important cultural corridor. This would link several secondary cultural routes, including

the Imperial City Wall Relics Park, Backstreet of National Art Museum, and Longfu Temple, thereby establishing an integrated cultural public life framework for the zone.

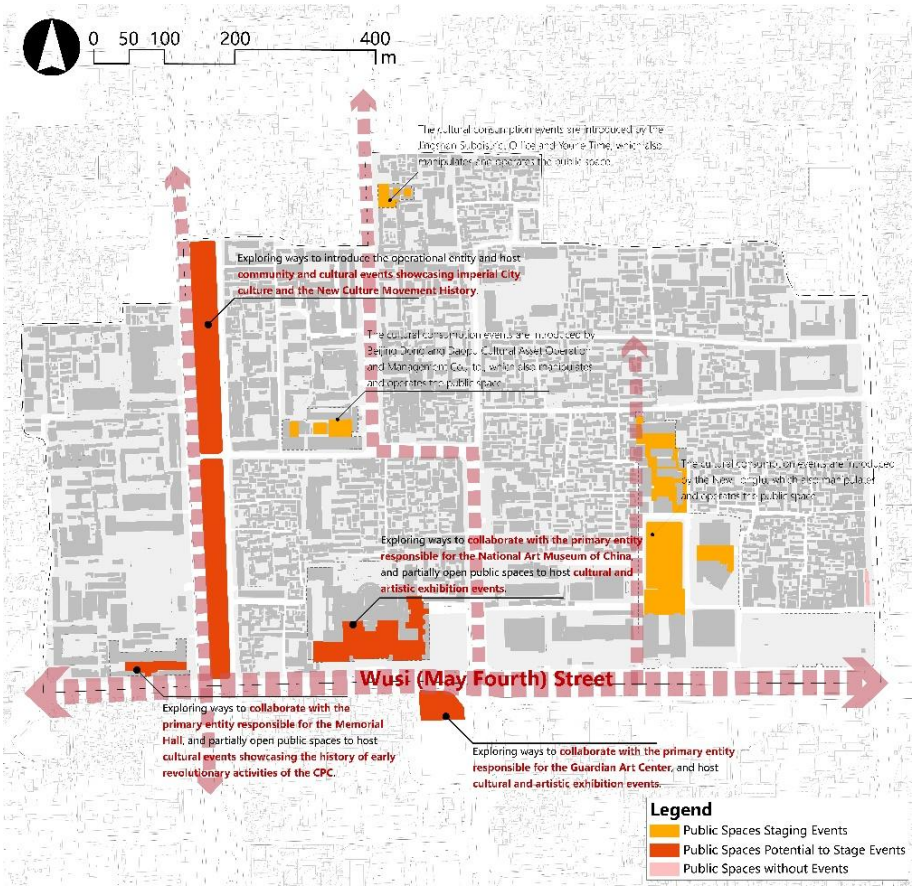


Figure 7.6 Planning and Coordination of Public Spaces and Events in the National Art Museum of China – Longfu Temple Zone.

Source: Author

7.1.3 Establishing an Inter-department Coordination Mechanism to Facilitate Collaboration for an Effective Growth Coalition

Implementing a city-level festivalisation strategy not only requests integrated planning and use of public spaces but also necessitates strategic sectoral development and coordination. Based on the empirical analysis in Chapter 6, It can be observed that the event curation in Capital Functional Core Area is currently driven more by the individual actions of stakeholders involved, with a lack of overall coordination and integration. Therefore, establishing an inter-department coordination mechanism can enhance the efficiency of collaboration among various entities, better balance their interests, and thereby promote the balanced development of urban festivalisation.

Continuing with the example of Edinburgh, since the commissioning of *Thundering Hooves* in 2005, the most influential report on Edinburgh's festivalisation, Edinburgh has developed a growth coalition shaped by local, national and international imperatives (Hague, 2021a). The report recommended that the festivals and their partners should think more strategically and work more collaboratively (AEA Consulting, 2006; Edinburgh Festivals Forum, 2022). As a result, two new important bodies were created: Festivals Edinburgh – a company run collectively by the festivals to further their shared agenda for cultural, social and economic impact – and the Edinburgh Festivals Forum – a high-level strategic advisory board bringing together senior leaders from key national and city funders and partners with a stake in helping shape the environment within which the festivals operated (Edinburgh Festivals Forum, 2022). The unique collaborative infrastructure (see Figure 7.7) was put in place in 2007 and has helped a lot to maintain the festivals' and the Festival City's global competitive edge via major collaborative projects and strategic initiatives (Hague, 2021a; Edinburgh Festivals Forum, 2022).

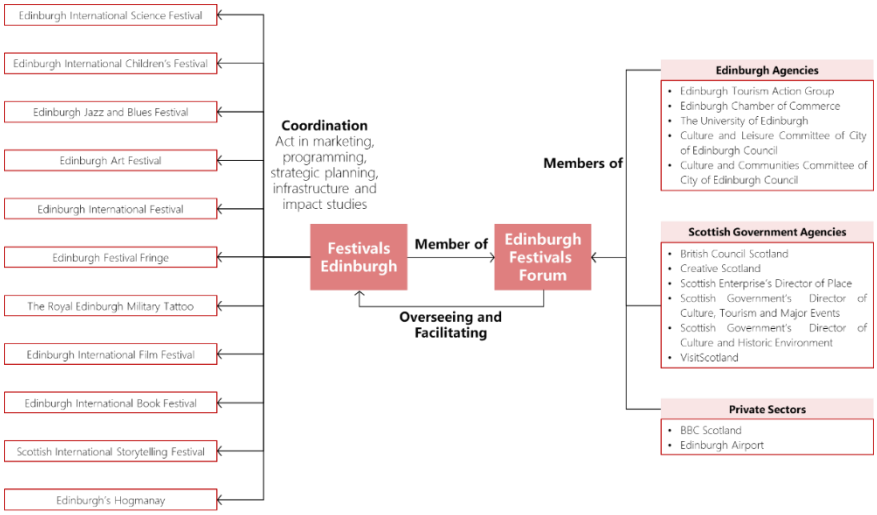


Figure 7.7 The Governance Structure of Growth Coalition of Festivalisation in Edinburgh.

Source: Redrawn by the author based on relevant literature.

Since the first Edinburgh International Festival was initiated in 1947, the city's Festivals offer has grown to its current year-round programme of 11 major events (BOP Consulting, 2018). Festivals Edinburgh, as a coordinating body of the 11 major international cultural festivals was set up with enhanced funding, its own staff and a strategic role and agenda provided by the report (Gold et al., 2020). It is able to act in areas that require effective coordination – marketing, programming, strategic planning

and infrastructure – as well as supplying a collective voice when lobbying for resources or support (Gold et al., 2020). Besides, Festivals Edinburgh has continued to commission impact studies as well as a ten-year follow up to *Thundering Hooves* (Gold et al., 2020).

The purpose of Edinburgh Festivals Forum is to oversee and facilitate the implementation of the advice of the *Thundering Hooves* report (Hague, 2021a). It brings together leaders from the tourism, culture and business agencies with those with political and executive power in the city (Hague, 2021a). The Festivals Forum has been and continues to be unambiguously a vehicle for festivalisation, aligning the city council, Scottish Government agencies and private sector interests behind an agenda that connects culture with growing tourism (Hague, 2021a). The alignment of public and private, national and local bodies has been proved successful in growing the festivals and increasing the importance of festivals and tourism in the city's economy (Hague, 2021a).

In the event curation of public spaces in Capital Functional Core Area, different government departments are involved depending on the content the scale of the events, which consequently results in varying administrative costs. First, when an event exceeds a certain scale (more than 1000 attendees), approval from the public security department is required. Additionally, for events staged in spaces with high publicness performance, most must be reported through the public security online system. Moreover, management departments for public spaces and relevant governmental sectors (such as Beijing Municipal Cultural Heritage Bureau) impose strict controls over the ideological content of events. For market events involving a number of commercial activities, oversight from departments such as the Food and Drug Administration, the Administration of Industry and Commerce, and the Fire Service Department is also necessary. This regulatory supervision from government sectors is crucial for managing risks, ensuring quality, and mitigating negative impacts. However, in the actual practice of events, challenges such as inconsistent control standards and overly complex administrative processes arise. These problems may lead stakeholders to bypass regulatory constraints, deliberately reducing the scale of events or opting to avoid staging them in spaces with high publicness performance, thereby limiting the potential impact of events.

Moreover, the different corporate entities involved in an event can significantly affect the resources that can mobilized. Events host and organized by different event enterprises in various public spaces often lack coordination and communication with one another. There is a notable absence of collaboration, both in terms of scheduling within

the event calendar and in the content themes of events. This lack of communication and coordination can easily lead to repetitive and inefficient competition among events, rather than fostering effective resource exchange and mutual assistance.

To better coordinate the various governmental and corporate entities involved in the event places shaping, and to ensure more efficient use of event and public spaces, thereby maximizing the value of Beijing's vibrant public spaces, it may be worth considering the establishment of a city-level office responsible for coordinating urban event curation and regulation (see Figure 7.8). This office would serve as a communication platform for the various governmental sectors involved in event curation and regulation. It would be responsible for coordinating with these departments, streamlining and standardizing the processes for event approval and review across different government sectors. Besides, this platform could also work in partnership with various governmental sectors to develop a city-wide guideline for event approval and regulation. Based on a more precise definition of events, it could classify events according to its venue, scale and main activity programs, and clarify the approval process and key aspects of event regulation. The guideline should not only address risk control requirements but also align with Beijing's cultural development goals, balancing the interests of the different departments involved.

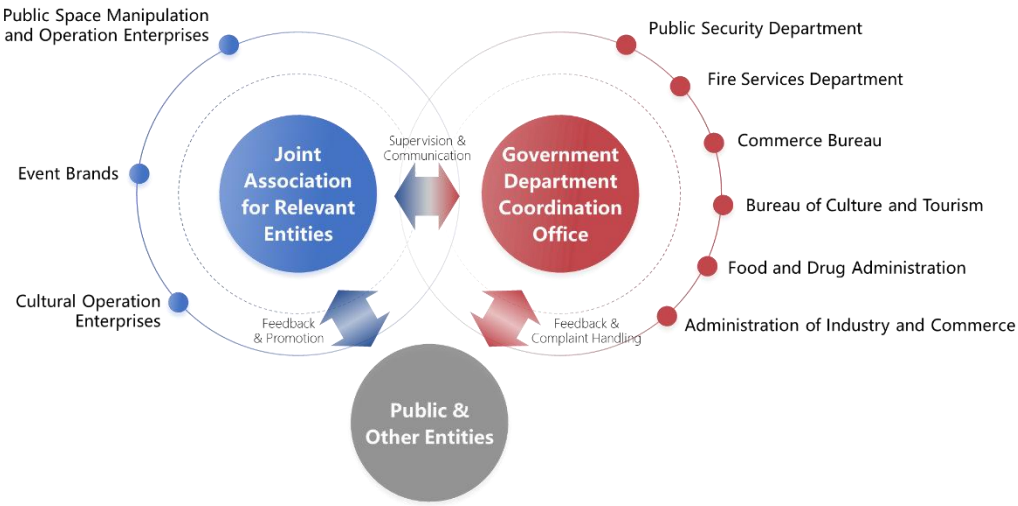


Figure 7.8 Coordination Mechanism for Event Curation and Supervision at the City Level.

Source: Author

As for the corporate entities involved in event curation and execution, an association for promotion, communication and cooperation can be established (see also Figure 7.8). Through this association, corporate entities can publish event information, collaborate on

resource sharing, and coordinate the scheduling of different themed events in suitable locations. The association can also aggregate event data, forming a city-level promotion platform that allows the public to easily access comprehensive information on which events are taking place in different public spaces across the city. While the association operates under government supervision, it can simultaneously serve as a platform for consolidating the demands of the relevant enterprises and improving communication between corporations and governments. The existence of such an association can act as a bridge connecting the government sectors, the corporations, the public and other entities, providing a transparent platform for information sharing among all entities.

7.1.4 Strengthening Subdistrict-level Involvement and Encouraging Bottom-up Event Curation at the Neighbourhood Scale

In some festivalised cities, neighbourhood-level participation and bottom-up event curation have effectively complemented the city's event portfolio. Compared to top-down festival planning, these grassroots events tend to better engage local residents and contribute to social capital building. However, in Capital Functional Core Area of Beijing, the event place shaping is still primarily led by the government sectors and corporates, with the participation of grassroots communities and residents remaining relatively marginalised. Therefore, strengthening subdistrict-level involvement and encouraging bottom-up event curation are crucial for the sustainable development of urban festivalisation in Capital Functional Core Area.

For example, unlike the growth coalition driven entrepreneurial governance model represented by Edinburgh, Barcelona's approach to urban festivalisation leans more toward the 'socialization' of festivals, emphasizing bottom-up event planning at the neighbourhood scale (Richards, 2007b; McGillivray, Colombo, et al., 2022). The most evident manifestation of this mode is *festa major* in Barcelona (see Figure 7.9). The *festa major* is a neighbourhood celebration combining different events: traditional rites such as *Correfoc* (a traditional fireworks event), music concerts and popular events related to sports, culture or gastronomy (Smith, Osborn, Quinn, 2022). Each *festa major* corresponds to the celebration of the patron saint of each neighbourhood at different times of the year and with different uses of space and time (Smith, Osborn, Quinn, 2022). Barcelona's administrative divisions are organised into three levels: municipal, district and neighbourhood (*barrio*). There is a *festa major* for the city itself, known as *La Mercé*,

which is organised by the city council with many programmes taking place at highly valued spaces in the city centre (Smith, Osborn, Quinn, 2022; McGillivray, Colombo, et al., 2022). Nou Barris is the only one celebrating a *festa major* as a district, aside from the neighbourhoods that are part of it (Dias et al., 2024). Besides, there are almost 90 *festes majors* distributed throughout the neighbourhoods and almost every neighbourhood has its own celebration (Dias et al., 2024). Throughout the year, different neighbourhoods host their own *festa majors*, each with a relatively fixed schedule. Traditionally, Saint Anthony opens the calendar and Saint Andrew closes it (Dias et al., 2024).

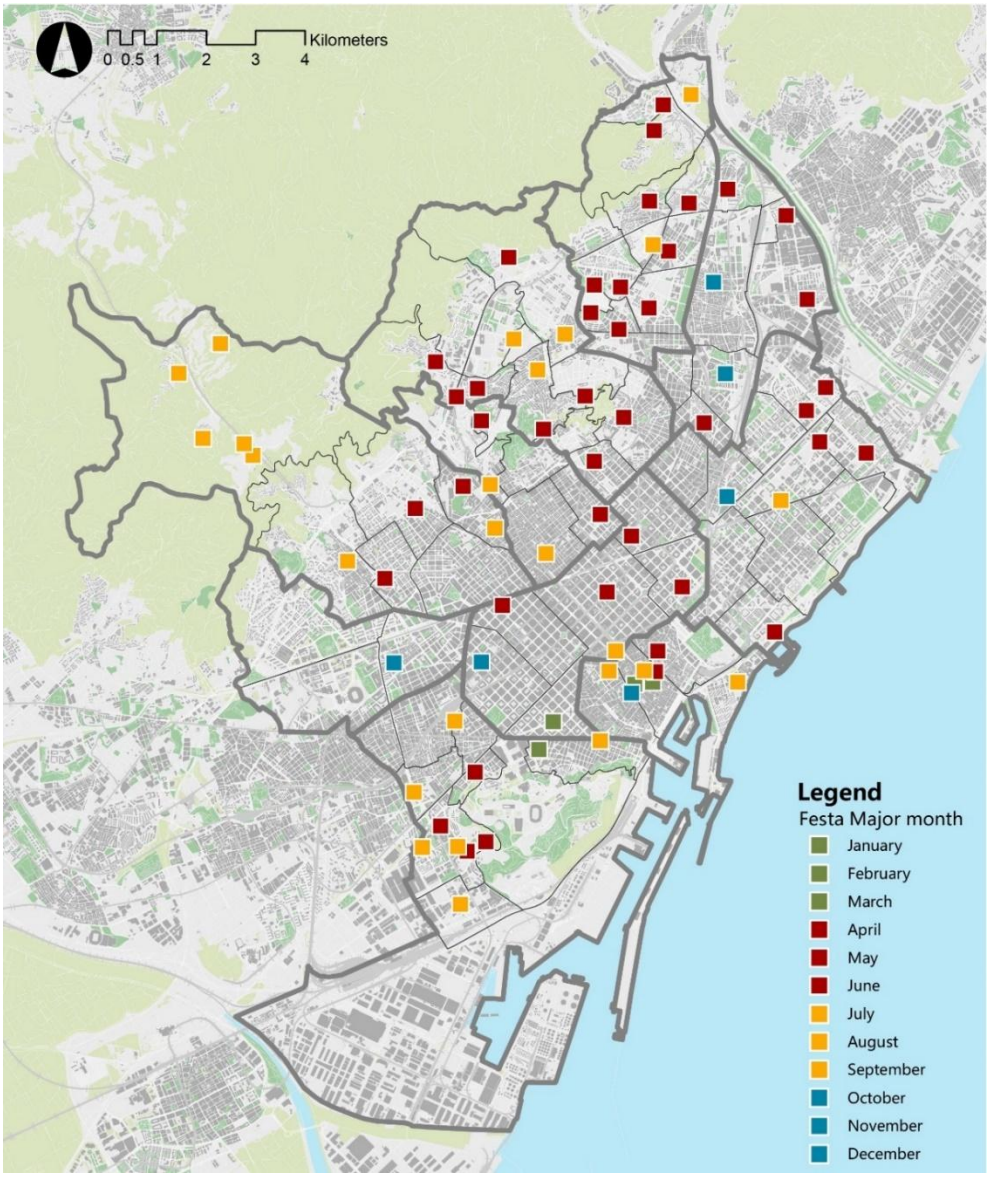


Figure 7.9 The Spatial Distribution of *Festes Majors* in Barcelona.

Source: Redrawn by author based on https://beteve.cat/cultura/festes-majors-barcelona-barris/

Most activities in the festa majors consist of a variety of outdoor programmes, including processions, firework displays, dance performances, trade fairs, street decoration competitions, and more. Consequently, during a festa major, point, linear, and areal public spaces within the neighbourhood are systematically utilized and activated, being interconnected through the organization of different types of activity programme. Taking the Festa Major de Gràcia, which is renowned for the decoration of streets, squares and balconies, as an example, as shown in Figure 7.10, the orange-red blocks represent the decorated streets (*carrers guarnits*), while the green blocks indicate other celebration spaces (*alters espais de festa*). During the event, these two types of festive spaces are distributed throughout the neighbourhood *la Vila de Gràcia* and are interconnected, immersing the entire neighbourhood in a celebratory atmosphere. Additionally, the neighbourhood is also dotted with decorated doorways, shops, balconies and windows. Besides, to facilitate visits for residents and tourists, several safe routes have been planned to link these festive spaces. Through the strategic use of point, linear, and areal public spaces, the entire neighbourhood *la Vila de Gràcia* becomes a grand celebration.



Figure 7.10 Map of *Festa Major de Gràcia*.

Source: https://beteve.cat/agenda/festes-gracia-programa/

Researches on the *festa majors* in Barcelona indicate that the impact by tourism on the structure of the festa system appears marginal since the vast majority of the events remain small, local affairs, relatively untouched by commodification or tourism (Richards, 2007b). In the absence of support from public institutions of the Spanish state, Barcelona

developed a dense social network of associations to take over the provision of education, culture and leisure (Richards, 2007b). And such social associations have remained very much at the forefront of cultural event production (Richards, 2007b). Almost all of the festa majors in Barcelona are run by associations rather than by the municipalities (Richards, 2007b). The grass roots approach to cultural production and the ability to produce culture 'spontaneously' in public spaces is one of the most important factors contributing to the 'atmosphere' of the city (see Figure 7.11) (Richards, 2007b).



a) Arts Sense Fronteres.



b) Carmela Verdulera.



c) Dance parade by Centre Civic Carmel.



d) Dance parade by Centre Civic Carmel.

Figure 7.11 Participation of associations in *Festa Major del Carmel*.

Source: Author.

In China's governance framework, the subdistrict offices serve as a dispatched agency of the district or city government and acts as an intermediary for state power to penetrate society (江璇 等, 2024). Since 2018, there has been a general trend toward expanding the powers and responsibilities of subdistrict offices, and Beijing has promoted the reform of the "subdistrict and township whistle blowing, department response" system city-wide (江璇 等, 2024). This reform enables coordinated law enforcement at the subdistrict level and fosters a "strong subdistrict" governance model (江璇 等, 2024). As

a core entity in grassroots governance, subdistrict offices can also play a greater role in the coordination, curation and control of cultural events. Drawing on the example of Barcelona's *Festa Major*, festivals at the neighbourhood level led by subdistrict offices can effectively integrate the public space assets in the subdistrict, and foster stronger connections with community residents. This approach encourages local residents to actively participate in public life and co-create subdistrict-level culture, thereby empowering grassroots governance more effectively.

In fact, there have already been preliminary attempts of such neighbourhood-level festivals in Beijing. In 2019, Beijing launched the first "Community Neighbourhood Festival". This festival aims to create a platform for residents' interaction, promote neighbourhood harmony, and enhance residents' sense of belonging to both their community and the city of Beijing (北京民政, 2019). Each year's festival includes not only events at the main venue and sub-venues in various districts but also events organized by subdistricts and even some communities under the subdistricts. These community- or subdistrict-led events often feature performing arts by local residents, community service fairs providing essential services to residents, as well as food-sharing events and fitness activities (see Figure 7.12a). The format of these events is tailored to residents' practical needs, and the content of the events is largely co-created by residents, effectively serving the community while fostering enthusiasm for participation.



a) Poster of the 6th Beijing Community Neighbourhood Festival.



b) Poster of the 3rd Jingshan Cultural Drama Exhibition Season.

Figure 7.12 Posters of Subdistrict-level Festivals in Beijing in 2024.

Source: Official Website of Relevant Subdistrict Offices

In addition, some subdistricts have proactively begun to integrate public spaces within their jurisdiction and host distinctive neighbourhood-level cultural festivals. The most representative case is Jingshan Cultural Drama Exhibition Season (see Figure 7.12b). This festival, first held in 2022, is Beijing's inaugural subdistrict-level cultural drama exhibition event. From the outset, the festival has integrated various public spaces within the subdistrict, including Meihousishi, 77 Cultural and Creative Park, Nanyang SLmeet, Longfu Cultural Centre, Dongjingyuan, and Yu River, blending architecture, space, drama, visual arts, performances, and music into the festival (微微景山, 2022). Additionally, the host committee of the festival announced the establishment of the "Jingshan Drama Alliance", which aims to unite regional theatre spaces, troupes, and talent resources, forming a Jingshan Drama Development Consortium. This alliance institutionalizes actions such as public benefit drama exhibitions, talent incubation, and support for drama creation, creating a permanent cultural drama exhibition season for Jingshan Subdistrict (北京东城, 2022). Several major publishers located in Jingshan Subdistrict, including People's Publishing House, Qiushi Journal, China Science Publishing & Media Ltd., SDX Joint Publishing Company, and etc., also participate in the festival, initiating events such as book salons and book fairs. This subdistrict-level cultural festival effectively brings together various cultural resources within the jurisdiction, integrating them to support the development of Dongcheng District's cultural "Golden Triangle" and establishing Jingshan Subdistrict's "drama" cultural identity. It also provides residents with a diverse and immersive theatrical experience.

Moving forward, Beijing can further delegate authority to subdistrict offices based on the existing framework of the "Community Neighbourhood Festival". Subdistrict offices should be encouraged to take the initiative in collaborating with local cultural entities, such as theatre troupes or publishing houses, to integrate their cultural resources. At the same time, they should combine different types of public spaces within the jurisdiction to organize distinctive subdistrict-level cultural festivals. Each subdistrict within Beijing's Capital Functional Core Area has its unique cultural characteristics and identity, as well as representative public spaces. By staging subdistrict-level cultural festivals that that merge these distinctive public spaces with local cultural resources, the cultural identity and influence of the subdistrict can be enhanced (see Figure 7.13). When hosting these events, subdistrict offices can strengthen communication with surrounding residents and encourage participation from local cultural organizations. Furthermore,

incorporating performances and content created by the residents themselves will offer them richer cultural experiences. Such events will also foster a sense of community identity and sense of belonging among residents, encouraging them to take an active role in grassroots governance and improving the effectiveness of local governance.

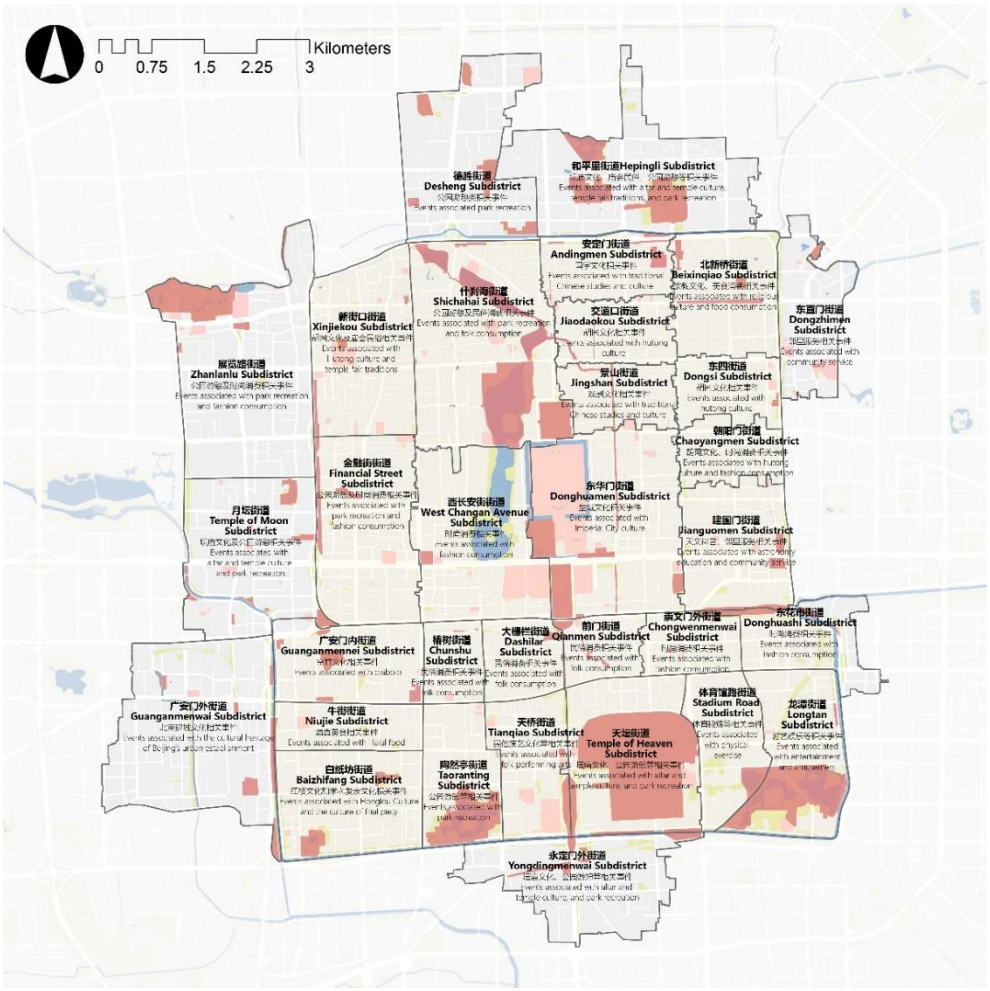


Figure 7.13 Recommendations for Festival Planning at Subdistrict-level in Capital Functional Core Area.

Source: Author

Once each subdistrict office independently determines the time, location, theme, and content of its cultural events, Beijing can continue to maintain the "Community Neighbourhood Festival" brand while coordinating and promoting these subdistrict-level cultural events on a city-wide platform. These distinctive subdistrict-level cultural events can not only serve as a cohesive force within the subdistrict and community but also become an attraction for visitors from across the city and even from around the nation.

7.2 Responsive Urban Design Strategies at the Public Space Level

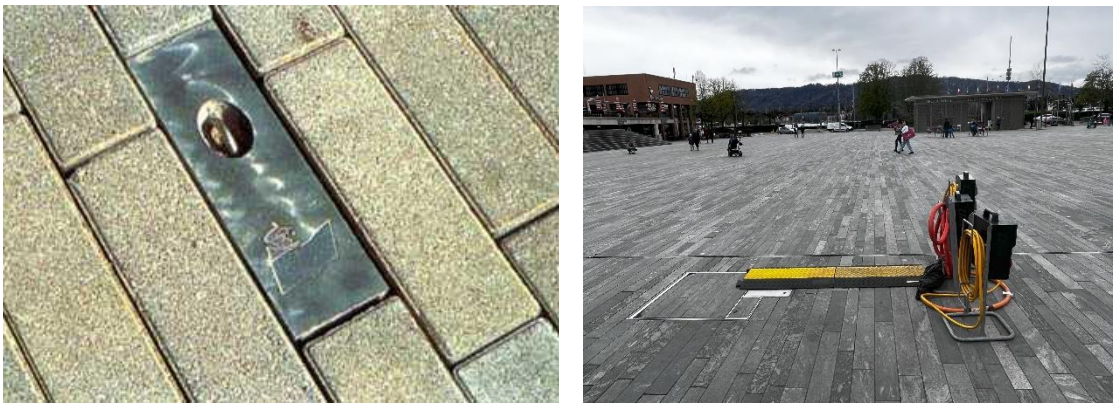
Urban festivalisation has led to an increasing number of public spaces being designed, managed, and operated with staging events as the primary focus and approach. The shift has introduced a new paradigm in the public space making nowadays, emphasising the integration of spatial environment design with event curation. It is no longer enough to create a space that looks beautiful yet remains static. More often than not, it is the overlay and activation that transforms a space, impacts adjacent communities and establishes a well-used and appreciated patch of public realm (Ivers, 2018). Therefore, the section examines a range of representative event places and proposes specific urban design responsive strategies at the scale of public spaces, focusing on public spaces within representative festivalised zones discussed in Chapter 4 and the key event places analysed in Chapter 5. The content of this section is more detailed, offering targeted strategies related to the design of the physical environment of public spaces, the establishment of manipulation and operation mechanisms, and the curation of events and activity programs.

7.2.1 Enhancing the Accessibility and Functional Flexibility of the Physical Environment Design to Activate Potential Spaces

The physical design of event place needs to be able to facilitate a calendar of events, while also activating a space on a day-to-day basis. According to the empirical research in the Chapter 5, it is evident that the physical accessibility, the quality of pedestrian environment and the functional flexibility of the physical environment are crucial to the success of event places. Many exemplary case studies of event places have meticulously designed on these elements, which can provide valuable references for the design of the physical environment of event places in Capital Functional Core Area of Beijing.

The flexibility of space, how the design can accommodate a myriad of events, cultural celebrations and incidental artistic expression, is now quite crucial(Ivers, 2018). In-built infrastructure such as the electricity and water supply, market stall anchor points and collapsible/folding traffic kerbs, which facilitates a set programme is an important consideration for the design of flexible public space. For example, Binnenrotte Square by West 8 in Rotterdam includes permanent fixings to anchor market stalls and these hinged elements can be folded into the ground to allow mobility of visitors (see in Figure 7.14a) (Ivers, 2018). Another example is Sechseläutenplatz in Zurich. In the design process of

Sechseläutenplatz, the design team analysed the multiple events that were taking place to provide the infrastructure to facilitate the events, including the supply of water and electricity and the integration of the anchors for the Circus Knie tent within the paving (see in Figure 7.14b). Besides, flexible event places always reflect simple interventions, and typically make use of few materials: interventions of this nature include uniform stone paving, the elimination of ornamentation and the reduction of superfluous urban furniture (Sabate et al., 2004). The most flexible place is one that subtly nods in difference to the requirements of the events that take place in it and assists events through a maximum spatial transparency that eliminates unnecessary obstacles (Sabate et al., 2004).



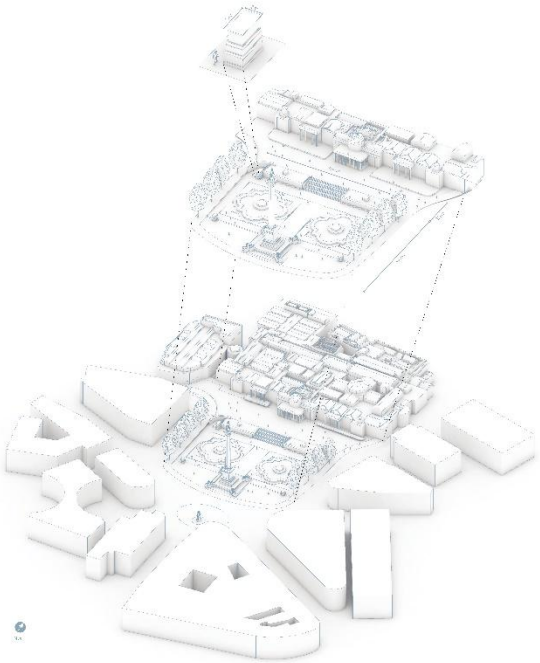
a) Stall anchor points at Binnenrotte Square. b) Electricity supply at Sechseläutenplatz.

Figure 7.14 Provision of In-built Infrastructure in Event Places.

Source: Publicspace.org/, Accessed September 2024; Photograph by Author.

The design of Trafalgar Square, adjacent to the National Gallery in London, UK, and the events staged there also reflect the significant role that elements such as physical accessibility, pedestrian environment quality, and functional flexibility play in the success of an event place. In 2003, the Foster + Partners design united Trafalgar Square with the National Gallery by removing vehicle traffic to the north of the square and converting the street to a pedestrian-only space (Ivers, 2018). Since then, Trafalgar Square has hosted a multitude of events, including major cultural, religious, sporting and commercial events (Ivers, 2018). The Fourth Plinth is of particular interest and importance to the square (see Figure 7.15). The plinth sits on the northwest corner of the square and was empty for 150 years, due to the insufficient funds to erect an equestrian statue of William IV(Ivers, 2018). Since 1999, the plinth has presented, on a temporary basis, an contemporary public art piece(Ivers, 2018). The ephemeral quality of the Fourth Plinth brings added animation,

anticipation and change to the square. All those events on Trafalgar Square create a spectacle and engage a number of visitors and locals to the square.



a) Axonometric Diagram



b) 2001 Monument by Rachel Whiteread.



c) 2007 Model for a Hotel, formerly Hotel for the Birds by Thomas Schütte.

Figure 7.15 The Fourth Plinth at Trafalgar Square.

Source: (Ivers, 2018)

There also emerge new challenges about the design paradigm of event places. The challenge is not to fall victim to the banality of "less is more" in the public canvas of our cities, favouring the capacity to hold large events, while neglecting the everyday use of the space (Ivers, 2018). Large civic and market squares might look empty and devoid of activity, lacking a sense of purpose, attraction or the provision of comfort in the absence of events (Ivers, 2018). This is the greatest dilemma for contemporary public realm designers – how to create a space large enough and open enough to host markets, ice-skating rinks and concerts, yet not feel empty and windswept when no arranged activity or programmed event take place (Ivers, 2018). The methods to promote flexibility include utilizing the interactivity of water, designing a spatial layout with multi-scale balance, and installing temporary structures. The design of Sechseläutenplatz demonstrates how to create a flexible public space that remains vibrant and engaging, even in the absence of events, without becoming an insipid, uninspiring space (see Figure 7.16).

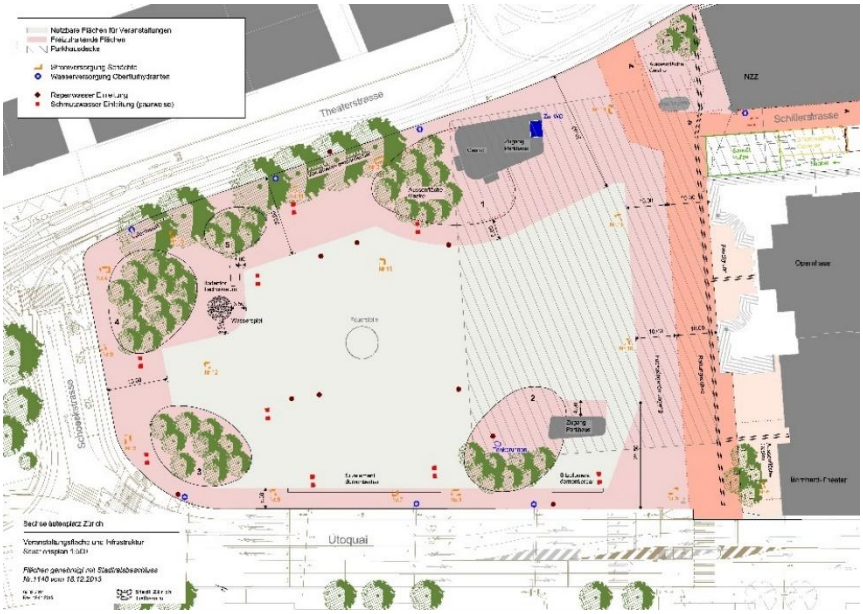


Figure 7.16 Map of Sechseläutenplatz.

Source: Stadt Zürich

As its name suggests, the design of Sechseläutenplatz is largely inspired by Zurich's traditional Sechseläuten Festival, which has an annual tradition known as Buring of the Böögg in late spring to mark the beginning of summer (see Figure 7.17 a). Therefore, the design of the square is mainly characterised by a hard-paved open area with a circle of textured quartzite marking the location of the Buring of the Böögg during the Sechseläuten (see Figure 7.17 b). However, the square is not solely designed for staging events; it must also accommodate everyday public use. The city council proposes that the Sechseläutenplatz be used for events on a maximum of 180 days per year, with the square remaining open for the public's everyday use during the rest of the year (Zürich Stadtrat et al., 2019). In order to accommodate the everyday use, on the edge of the sites, five amorphous pockets of soft underfoot paved areas coupled with moveable chairs and tree planting give the square a more intimate feel for day-to-day use and bring an important human scale to the space (Ivers, 2018) (see Figure 7.17 c & d). These 'pebbles' are planted with 21 red oak trees and 35 tulip trees and two of them are associated with two cafes (Ivers, 2018). Besides, it is regulated by the city council that the tree-planted 'pebbles' must be protected with suitable barriers during the setup and dismantling of events and during events, the 'pebbles' must be kept clear of all infrastructure and goods (Zürich Stadtrat et al., 2019).



a) Buring of the Böögg.



b) The circle of textured quartzite.



c) ‘Pebble’ associated with cafe.



d) ‘Pebble’ with a children’s play area.

Figure 7.17 The Balanced Design of Sechseläutenplatz.

Source: Author.

Within the Capital Functional Core Area of Beijing, there are many public spaces that are geographically advantageous and culturally significant but have low physical accessibility and functional flexibility. These public spaces possess rich cultural resources and have the potential to become successful event places. For such public spaces, consideration can be given to introducing cultural events while moderately loosening the public spaces to better utilize their cultural resources and enhance the publicness performance of these event places. This approach could temporarily break the strict restrictions, disrupt established assumptions, and address a lack of meaning and the banalization of the public space, making their cultural resources more accessible to the everyday lives of citizens and enriching their cultural experiences. This section focuses on the plaza in front of the National Art Museum of China as a case study to further elaborate on the strategy.

As shown in Figure 7.18, the plaza in front of the National Art Museum of China is enclosed by iron fences, with access restrictions identical to those of the museum itself – free entry by prior reservation, with opening hours from 9:00 AM to 5:00 PM. This low level of publicness performance also results the museum's interface being relatively passive, lacking high quality public activities. Consequently, although the National Art Museum of China is a valuable national-level institution in this area, its role in activating public life within the surroundings remains limited.



Figure 7.18 The Boundaries of National Art Museum of China.

Source: Author.

In the short term, it is unrealistic to completely open the attached public space. However, utilizing cultural events as a focal point to partially open these public spaces has certain feasibility. The first possibility is to reference the modes of "Night Events of White Dagoba" discussed in Chapter 5 and 6, as well as the commonly seen "Long Night of Museums" in various western cities. Such events could involve hosting art installation exhibitions, cultural markets, and light shows in the plaza during nighttime or other hours when the museum is normally closed. Such cultural events, akin to "Long Night of Museums" can also be integrated with significant curatorial activities inside the National Art Museum of China, allowing for better utilization of the museum's cultural resources and enhancing the impact and visibility of its exhibitions. The second possibility is to adopt a model similar to the Fourth Plinth, partially opening the attached public space and exhibiting temporary art works (see Figure 7.19). In these open areas, temporary public art installations could be regularly set up and replaced, creating a dynamic synergy with the exhibitions within the museum. This approach could enliven the previously enclosed and monotonous interface of the museum, while stimulating public curiosity and anticipation through a series of small-scale, continuously updated art installations.

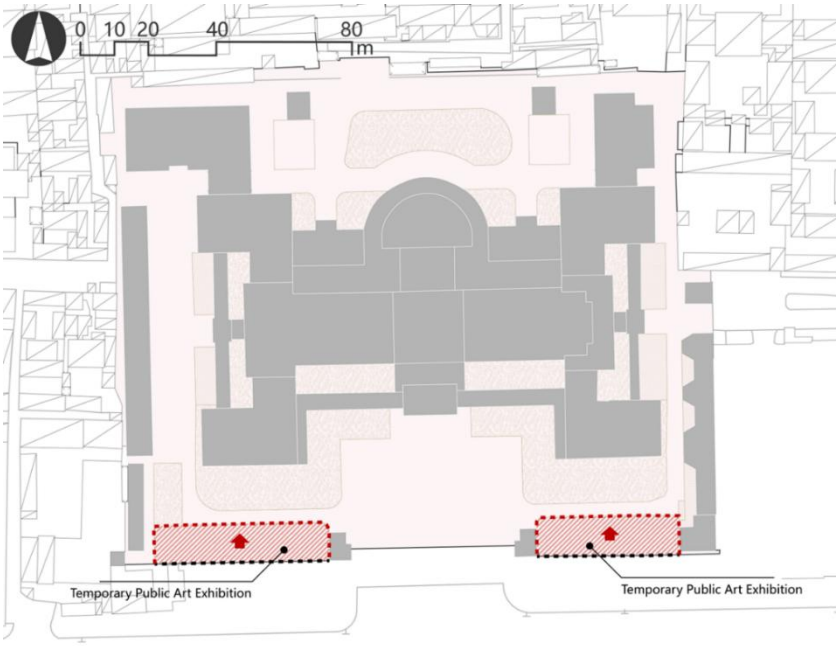


Figure 7.19 Event Curation at the Plaza of National Art Museum of China.

Source: Author

By staging events that partially open and activate the previously enclosed and inactive public spaces attached to cultural facilities, the cultural resources of these facilities can be fully utilized, allowing for the organisation of higher-quality and more attractive cultural events. This approach can also significantly enhance the publicness performance of both the cultural facilities and their attached public spaces, bringing these national-level public cultural institutions closer to the public.

7.2.2 Integrating with the Urban Environment by Incorporating Surrounding Cultural and Spatial Elements

Through the aforementioned multi-scale analysis on urban festivalisation and event places, it can be observed that successful event curation can effectively leverage the spatial elements and cultural resources of its surrounding environment, thereby integrating with the city rather than existing in isolation.

One representative type of such event places is the front plaza of large cultural facilities such as theatres and museums. The curation of events at such plazas can utilize the cultural resources provided by the institutions, as well as the substantial visitors attracted by them. Besides, these event places also serve as extensions of the adjacent

cultural facilities, enhancing their openness, publicness and appeal. Taking ‘Watch This Space’, the hard-landscaped space on the Southbank of the River Thames and to the northwest of the Royal Theatre in London as an example, the combination of the cultural elements surrounding it is a driver for the success of the event place (see Figure 7.20).

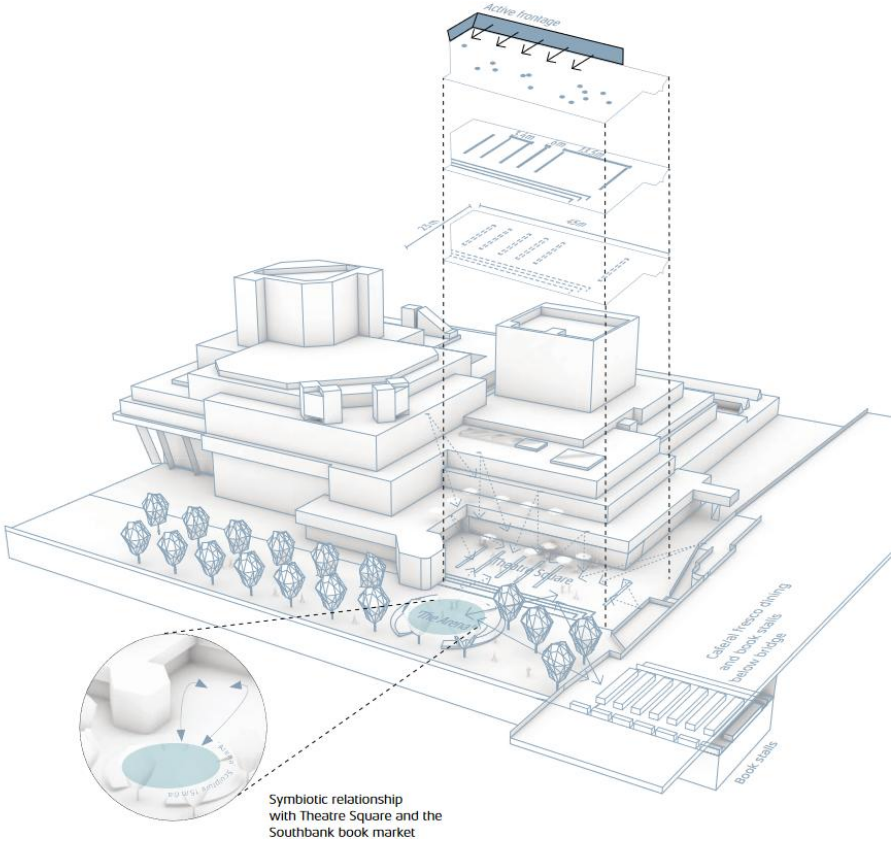


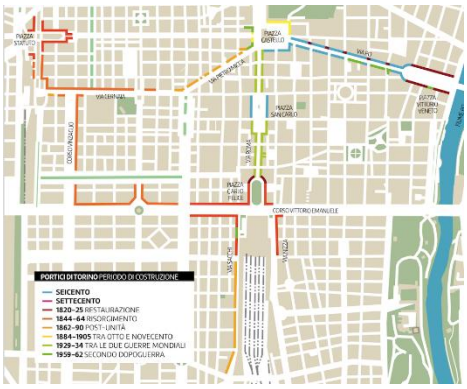
Figure 7.20 The Interaction between ‘Watch This Space’ and Surrounding Urban Elements.

Source: (Ivers, 2018)

For 15 years, the space has been utilized as a platform for events throughout the summer, providing free concerts and art installations for people walking along the Southbank of River Thames and for visitors coming to a specific performance in the Royal Theatre (Ivers, 2018). Firstly, the relationship between the space and the building of the Royal Theatre is worth recognising since the various levels of external terraces of the building enable larger crowds to watch the performance on the square (Ivers, 2018). Secondly, the space is also adjacent to a sculpture called The Arena, filled with informal community events and formal seasonal festivities, and the Waterloo Bridge, associated with the daily book market that has been sited below the bridge since 1982 (Ivers, 2018). Similar to the external terraces of the Royal Theatre, the Waterloo Bridge also acts as a

viewing platform for passers-by when events are taking place at Watch This Space (Ivers, 2018). Besides, the events staged at Watch This Space, the community gatherings staged at The Arena, and the book market beneath the Waterloo Bridge mutually reinforce each other, collectively increasing footfall and activating the area (Ivers, 2018).

Another type of event places that require careful consideration of their interaction with the surrounding urban environment during the curation of events are the streets. For example, *Portici di Carta* (Paper Arcades), which is staged under the arcades of *Via Roma* in Turin, every year transforms Turin into one of the longest open-air bookshops in the word and into an extraordinary popular book festival. Arcades are a defining feature of Turin's urban landscape, with the city centre boasting approximately 18 kilometres of uninterrupted arcades (see Figure 7.21 a). The first section of the arcades was built in 17th century in *Piazza delle Erbe* – now *Piazza Palazzo di Città*, making them nearly 400 years old (Costantini, 2012). Turin's commercial development is closely linked to the distribution of arcades. According to statistics, a total of 1000 shops are situated along the arcades, giving Turing the highest density of arcade-based commerce compared to other cities (Fondazione Contrada Torino, 2016).



a) Map of Arcades in Turin[11].



d) Map of Protici di Carta[12].

Figure 7.21 Maps of Arcades in Turin and *Portici di Carta*.

Source: torinostoria.com/ & torinoclick.it/

Portici di Carta (Paper Arcades) revolves around Turin's most iconic urban element – the arcades. Strategically located along Via Roma, Turin's most prominent arcade-lined commercial street, it stretches from Piazza Castello to Piazza Carlo Felice (see Figure 7.21 b). In terms of spatial design, the event positions book stalls between the two

[11] Source: https://torinostoria.com/wp19/wp-content/uploads/2019/07/Mappa-dei-portici.png
[12] Source: https://www.torinoclick.it//wp-content/uploads/3-FOTONOTIZIA-2-CARTINALEGENDA.jpg

columns of the arcade, creating a continuous book market interface that enhances the sense of enclosure along the arcade street, making the façade of the arcade street more dynamic and livelier. The book market stalls complement the adjacent commercial establishments, mutually reinforce each other and attracting more consumers to pause and shop. This synergy not only ensures a steady flow of visitors to the book market but also enriches the cultural atmosphere of Via Roma (see Figure 7.22)

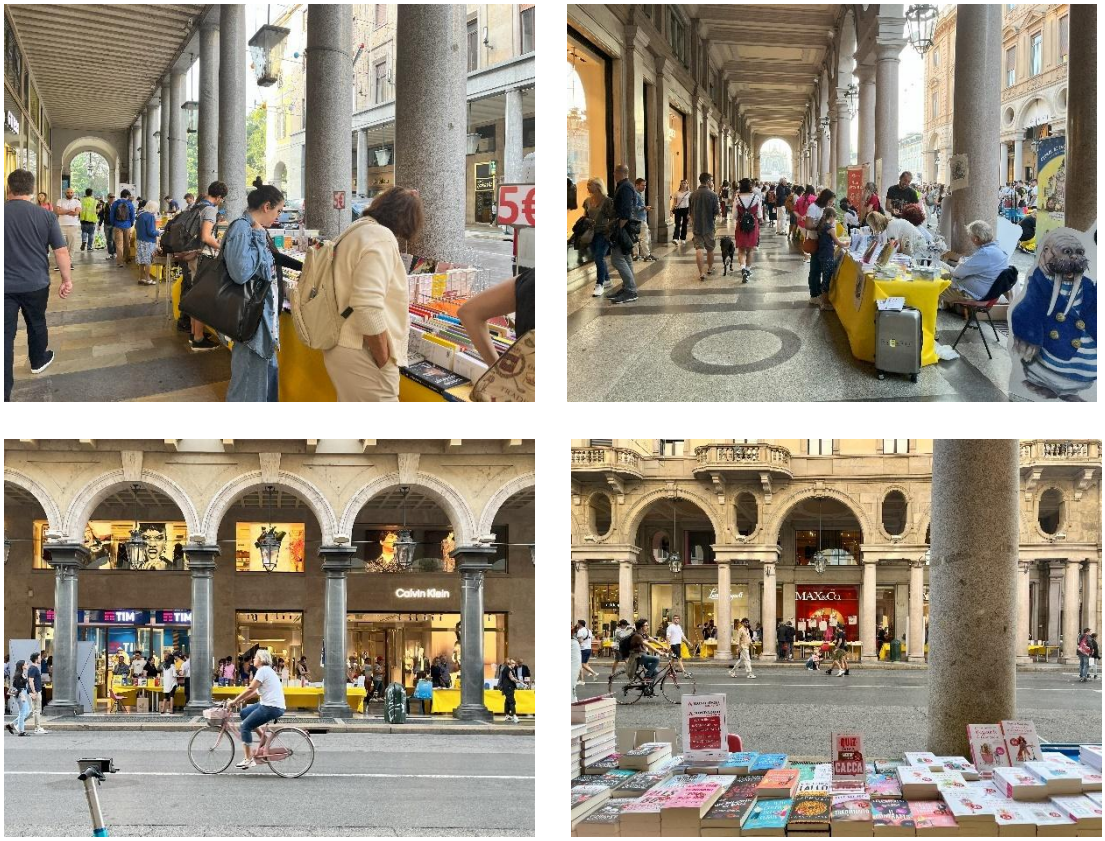


Figure 7.22 *Portici di Carta* at Via Roma in Turin.

Source: Author.

The empirical study in Chapter 6 reveals that event places in Capital Functional Core Area exhibit varied emphases on showcasing and exploring spatial and cultural elements of the local urban environment, lacking a unified consensus. Some event places fail to respond to the characteristics of urban environment and local culture, while others, despite making some effort, remain superficial, lacking depth and innovative interpretation. The spatial character of Capital Functional Core Area is distinctive and its cultural connotations are rich and profound. Therefore, event place shaping requires deeper and more comprehensive integration with the urban environment by incorporating

surrounding cultural and spatial elements. This section then focuses on the Imperial City Wall Relics Park and Cultural Square of Tianqiao to further elaborate on this strategy of the integration with urban environment.

Several significant linear public open spaces in the Capital Functional Core Area connect important cultural and commercial spaces along their routes, forming a crucial part of the public space system. One of the representative examples is the Imperial City Wall Relics Park, where events can be curated and coordinated synergistically with key cultural and commercial spaces along the park's path (see Figure 7.23).

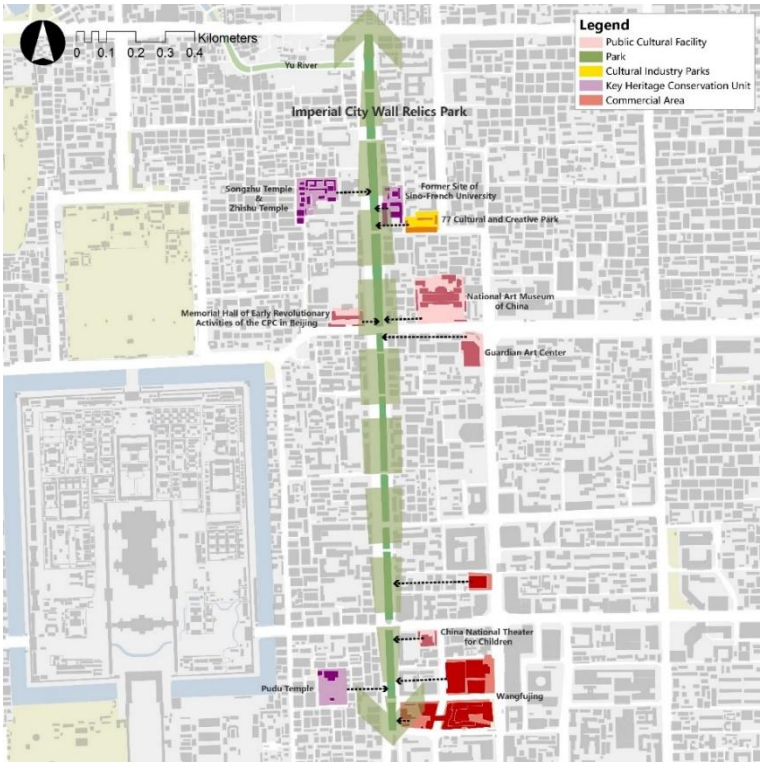


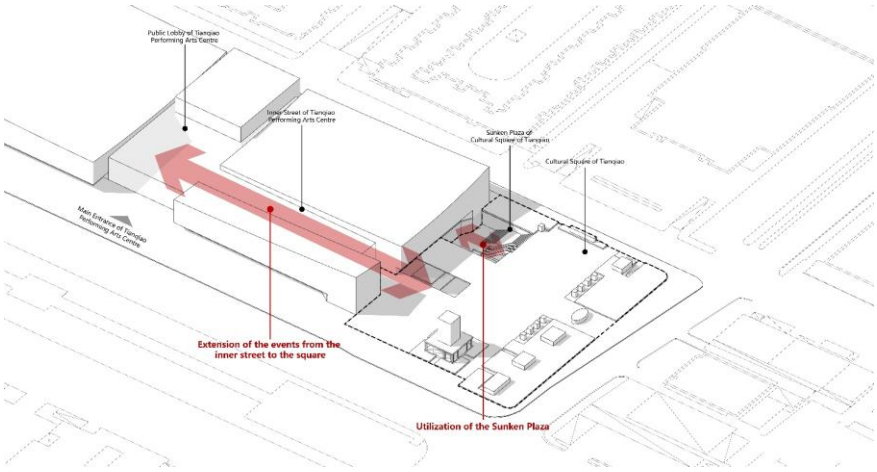
Figure 7.23 Event Curation at the Imperial City Wall Relics Park in Coordination with Surrounding Public Spaces.

Source: Author

South of Wusi (May Fourth) Street, synergized events associated with fashion and consumerism can be hosted in collaboration with Wangfujing. North of Wusi (May Fourth) Street, events focusing on patriotic education could be curated with the Memorial Hall of Early Revolutionary Activities of the CPC in Beijing, particularly during holidays such as May 4th. Additionally, north of Wusi (May Fourth) Street, collaboration with the National Art Museum of China and 77 Cultural and Creative Park can facilitate the hosting of art exhibitions. By integrating event curation with public cultural or

commercial spaces adjacent to the public space, this approach can effectively enhance the connectivity of such linear public spaces, contributing to a more cohesive and interconnected public space system within Capital Functional Core Area.

Representing cultural facility forecourt spaces like the Cultural Square of Tianqiao, when staging events, need to consider their interaction with the surroundings, particularly the affiliated cultural facilities. In the design of Beijing Tianqiao Performing Arts Centre, multiple physical connections with the Cultural Square of Tianqiao were incorporated. These connections include the inner street linking the square with the public lobby of the Performing Arts Centre, as well as the sunken plaza that encircles the Beijing Tianqiao Museum, and the secondary entrance of the Performing Arts Centre (see Figure 7.24). However, since Tianqiao Shengshi does not have the operational control for the Cultural Square of Tianqiao, the physical connections between the square and the Performing Arts Centre have not been fully utilized in terms of everyday usage or event curation. The inner street entrance to the square have remained closed for extended periods.



a) Event Recommendation for Cultural Square of Tianqiao



b) Tianqiao Inner Street Entrance



c) Sunken Plaza

Figure 7.24 The Connection between Tianqiao Performing Arts Centre and Cultural Square.

Source: (黄捷, 2018) and the Author

Events staged at the Cultural Square of Tianqiao should place greater emphasis on the integration and connection between the square and surrounding cultural facilities, particularly the Tianqiao Performing Arts Centre. The first aspect to consider is the spatial integration. Events staged within the Performing Arts Centre could extend from the inner street into the square, with small-scale activity programs like markets taking place at the inner street, while the square could host performance-oriented events. Opening the inner street would draw visitors from the Performing Arts Centre to the square, thus activating public life in the square and enhancing the influence and outreach of the Performing Arts Centre. Additionally, the sunken plaza could be used for exhibitions, performances, and film screenings, jointly organized by the Tianqiao Performing Arts Centre and the Tianqiao Museum. The sunken plaza could be utilized more frequently for events, primarily because it is directly connected to spaces like the Performing Arts Centre and the Museum, while also being spatially separated from surrounding residential neighborhoods, minimizing the negative impacts such as noise generated by events.

The second aspect involves the integration of event content. Although Tianqiao Shengshi currently participates in hosting events at Cultural Square of Tianqiao, for various reasons discussed in Chapter 6, it has not actively incorporated its unique musical theatre IPs into events staged at the square. In the future, consideration could be given to encouraging Tianqiao Shengshi to better utilize the musical theatre Ips and performance resources owned by Tianqiao Shengshi in events staged at the Cultural Square of Tianqiao. This would help create a more cohesive and comprehensive unity between the cultural connotations of Tianqiao Performing Arts Centre and Cultural Square of Tianqiao.

7.2.3 Creating Multi-level and Multifaceted Event Portfolio Reflecting Local Cultural Connotations to Enhance Activity Quality and Diversity

The empirical research findings presented in Chapter 5 indicate that events can generally enhance the activity quantity and density, and user diversity, thereby enhancing perceived heterogeneity among users. However, there are significantly differences in the activity quality and diversity in the different event places. Furthermore, the empirical results in Chapter 5 demonstrate that the indicator of activity quality and diversity is the critical factor determining users' perceived openness and commonness of public spaces.

In order to enhance activity quality and diversity, it is essential not only to consider the interaction between individual event and public space, but also to effectively select

and curate several events to create a unique, multifaceted and multi-level event portfolio for the event place, reflecting the local cultural connotations of the space. The event portfolio, in turn, will contribute to shaping the identity and brand of the public space. Such event portfolios ensure that the event place remains vibrant over an extended period while balancing the diverse needs of different users, including local residents and tourists, thereby addressing varying demands placed on the public space.

A representative example of this strategy is Schouwburgplein (Theatre Square) in Rotterdam. The square sits at the heart of Rotterdam and is bordered by the city's largest cinema complex, the city theatre, the music hall and is close to Europe's largest port (see Figure 7.25) (Ivers, 2018). The square was designed by West 8 and the designer Adriaan Geuze claimed that he wanted to make the place "where all kinds of people meet: the customers of the surrounding shops, the employees of the nearby offices, young people, children, the residents of the district and the people going to the movies" (Attia, 2005). Currently, Schouwburgplein has developed a multi-level event portfolio system consisting of weekly programmed group activities and city-wide festivals, aiming at fulfilling the design objective of catering to the diverse needs of various groups.

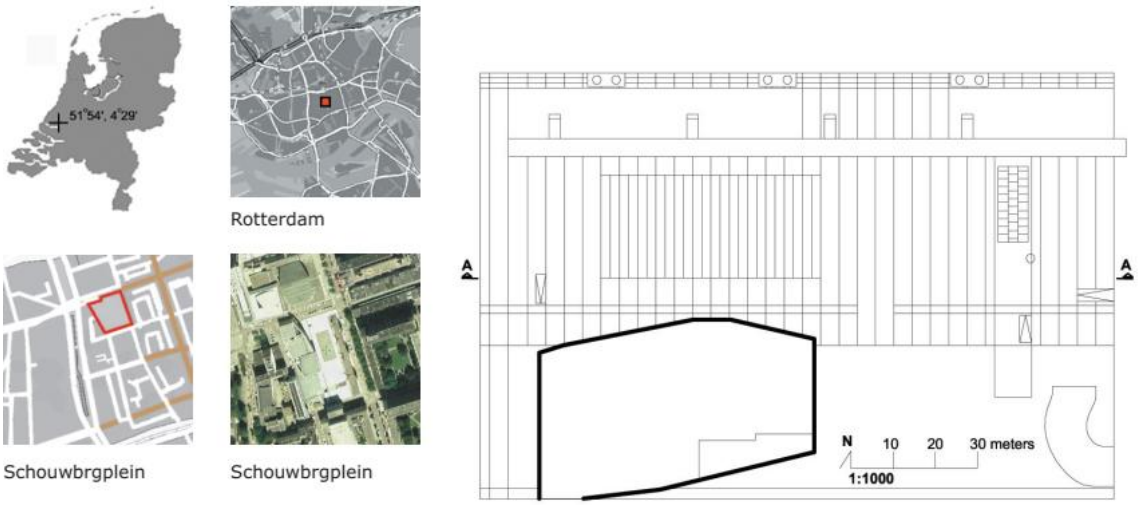


Figure 7.25 Map of Schouwburgplein.

Source: (Attia, 2005)

During the summer in Rotterdam from May until September, there are weekly programmed groups activities taking place at Schouwburgplein including activity program for kids every Wednesday afternoon (see Figure 7.26 a), open air performance every Sunday afternoon at 15:00 (see Figure 7.26 b), and Yoga classes every Sunday

morning (see Figure 7.26 c). All of these weekly programmed activities offer free admission and they are aiming at providing a fun place for people to visit with their family. These events are suitable for visitors of all ages.



a) Wednesday's program for kids



b) Sunday's open-air performance



c) Sunday's Yoga classes

Figure 7.26 Weekly Programmed Groups Activities at Schouwburgplein.

Source: https://schouwburgpleinrotterdam.nl/en/the-square/

In addition to the weekly programmed events, Schouwburgplein serves as the venue for many city-level signature annual events in Rotterdam. These events include "010 Moves!" (host annually on second Sunday of June), in which Rotterdam's top sporting associations present themselves on the square and visitors are challenged to participate in one of the many sports (see Figure 7.27 a); North Sea Round Town (host annually on the last Sunday in June and the first Sunday in July), during which visitors can experience the best of what Rotterdam has to offer in terms of jazz (see Figure 7.27 b); Operadagen Rotterdam (host annually in the last two weeks of May), which is the opera and music theatre festival with an international programme featuring more than 100 performances during 10 days (see Figure 7.27 c); and Circusstad Festival (host annually during the first week of May), during which there are spectacular circus performances on the square appealing to everyone regardless of age and background (see Figure 7.27 d). These annual festivals staged at Schouwburgplein in Rotterdam range from film to sports and from opera to circus: they are as widely varied as the people who live in Rotterdam.



a) 010 Moves!



b) North Sea Round Town



c) Operadagen Rotterdam



b) Circusstad Festival

Figure 7.27 Annual Festivals at Schouwburgplein.

Source: https://schouwburgpleinrotterdam.nl/en/the-square/

Currently, in Capital Functional Core Area both government sectors and corporations tend to limit their criteria for assessing the success of an event primarily to the increase in activity quantity and density of public spaces. However, based on the findings of the research, it is crucial to focus on how events can enhance the activity quality and diversity during the process of creating event portfolios and planning activity programs. Specific methods for improving activity quality and diversity include the following two aspects:

(1) The proportion of performance-based and game-based activity programs within the events should be increased, thereby emphasizing the experiential and interactive nature of public life in event curation.

In interviews with visitors to “The Providential Market” at the Cultural Square of Tianqiao, it is noted that this event primarily focuses on commercial activities, while the proportion of performance-based activities is relatively low. Such an activity program arrangement fails to effectively reflect the cultural connotations of the Tianqiao area, which are distinguished by focusing on performing arts. This problem also occurs in other events. When events are dominated by homogeneous stalls and commercial activities, although they may increase the activity quantity and density, the activity quality and diversity often decline. In such cases, the impact of the event on the public nature of event places, particularly on the perceived publicness, may not be positive.

Conversely, to truly enhance the publicness of public spaces, events should incorporate more performance-based activities and increase interactive elements, such as inviting audience members to perform on stage or engage in dialogue. Additionally, more interactive gaming installations can be introduced to encourage visitors to actively participate in the public activities of the public spaces. Finally, consideration should be

given to transforming visitors and residents from mere spectators and experiencers of the event content into co-creators of that content. Event places in Beijing could consider strategies similar to those of the *Festa Major* in Barcelona, allowing grassroots artists and locally formed resident cultural organizations to participate in the creation of event content, such as providing opportunities for performances or exhibitions of their artworks. Such artists and folk-art groups are widely present in the public spaces in the Beijing's Old City, like the "Drummer of the Bell and Drum Towers", who regularly perform at the Cultural Square of Bell and Drum Towers (see Figure 7.28). However, the events staged in these public spaces often underutilize these grassroots cultural resources. Integrating these elements into event curation could be beneficial.



Figure 7.28 Performances of the Drummer of the Bell and Drum Towers.

Source: Author

(2) The cultural characteristics of the public spaces should be deepened and highlighted by curating events that can reflect the cultural connotations of the spaces.

The research results in Chapter 5 indicate that whether the event can reflect the cultural connotations of the public space staging it is crucial to the success of event place. Visitors to the Cultural Square of Tianqiao generally hold a positive attitude towards "*The Providential Market*" event's reflection and demonstration of Tianqiao's historical and cultural elements. They believe that such elements can evoke their urban memories and express a willingness to actively introduce the historical contents to younger visitors. New Longfu, also declared, "*The higher the quality of an event brand, the stronger its local relevance tends to be. Truly high-quality event brands typically belong to a specific place or commercial space*." Therefore, the future development focus of Longfu Temple Area will also be on delving into its own cultural connotations and creating localised event

brands that could better showcase its cultural characteristics. The trend and directions for the development of event places within the Capital Functional Core Area of Beijing should be to further explore and display the cultural connotations and characteristics of public spaces through staging events.

(3) By curating events of varying scales targeting different audiences in public spaces, a multifaceted and multi-level event portfolio can be created.

Currently, events at the public spaces of Capital Functional Core Area tend to be monotonous with most being consumer-oriented market events, aimed at specific types of consumers. In the future, in the operation process of event places, the event portfolio of Schouwburghplein in Rotterdam can be referenced to arrange events of varying scales and themes targeted at different visitors, held at different times throughout the year and with varying frequencies, thereby creating a multifaceted and multi-level event portfolio.

The event portfolios of the event places can include small-scale community events held at a high frequency (weekly or biweekly) and large-scale cultural events during significant holidays throughout the year. Additionally, the event portfolios can also feature sub-events of the citywide iconic festivals. The content of small-scale community events may include community volunteer services, parent-child interactions, sports and health activities, and civic culture. In contrast, the content of large-scale cultural events may encompass cultural performances, fashion consumption, and seasonal folk customs. Citywide festivals can incorporate activities aligned with the festival's theme, thereby creating a closer connection between the event place and the broader urban environment. By combining events of different scales and themes, public spaces can attract a wider variety of visitors to actively participate in public life. Visitors with diverse socio-economic backgrounds can all find suitable activity opportunities to engage in at different time, significantly enhancing the activity quality and diversity of the event places.

7.2.4 Introducing Operational Entities, Strengthening Government-Corporate Collaboration and Enabling Public Participation

According to the empirical research in Chapter 6, the right and obligation relationships as well as the interaction modes among entities involved in the event place shaping continuum (design and development, manipulation and operation, and event curation) – including government sectors, corporations, the public and other entities – are fundamental reasons for the differing publicness performance in event places. Event

places, as public spaces that is heavily programmed, tend to give rise to tensions and disputes over who can make use of the public spaces to celebrate their festivities and implications for access to those spaces for others (McGillivray, Colombo, et al., 2022). The key issue is how the governance system of public spaces can involve multiple stakeholders, especially operational entities, in the process of staging events, incorporate effective public participation mechanisms and balance their diverse interests.

One of the representative cases is Potters Fields Park in London, which is located on the Southbank of the River Thames in London and adjacent to the World Heritage Site Tower Bridge (see Figure 7.29) (Ivers, 2018).

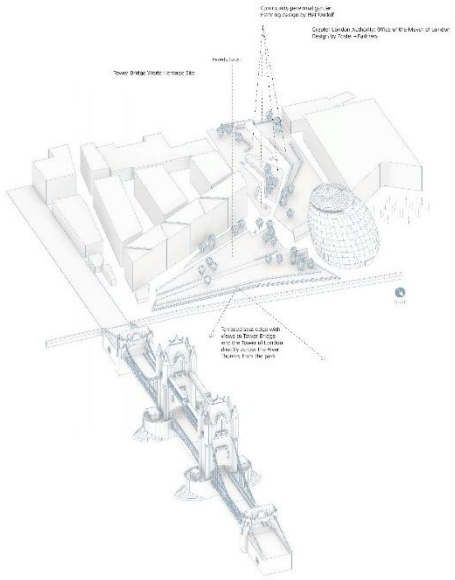


Figure 7.29 The Positional Relationship between Potters Fields Park and Tower Bridge.

Source: (Ivers, 2018)

The park is managed by Potters Fields Park Management Trust – a not-for-profit organization which generates a steady income from its high-profile events and reinvests the money raised into the site to maintain and safeguard the facility over time and maintain the world-class perennial garden (Ivers, 2018). Approximately 30 events are held in the park each year and the events are incredibly diverse, ranging from marketing, campaigns, to community and charitable events, including a children's egg hunt at Easter and a campaign against meningitis (Ivers, 2018). Now the Trust, as a self-sustaining vehicle, does not need any public money for ongoing maintenance costs and is arguably better placed to sustain the future of the park than the Council itself (Ivers, 2018).

The most important characteristic of the Trust is that it is based in the local area. The manage team of Potters Fields Park Management Trust consists of a manager, a part-time administrator and three contract gardeners (Ivers, 2018). The gardeners not only oversee the lawns, but also act as community liaisons, developing relationships with locals, informing tourists about the history of the park and identifying plants in the garden for visitors (Ivers, 2018). In addition, the trust has established clear rules and guidelines to regulate events. The events are allowed to take place on the open lawn areas facing the River Thames and the official website of Potters Fields Park provides a 'Event Hire Guide' that covers all the operational issues (see Figure 7.30) (Potters Fields Park Management Trust, 2022). The Trust, through collaborating with local communities through gardeners and regulating the operating of the events, can focus on specific needs relating to particular maintenance requirements after a well-attended event and choose projects with community and stakeholder involvement to reinvest revenues into projects (Ivers, 2018). The governance system of Potters Fields Park ensures the balance of the space to generate revenue through staging events and maintain a sense of variety in the space.

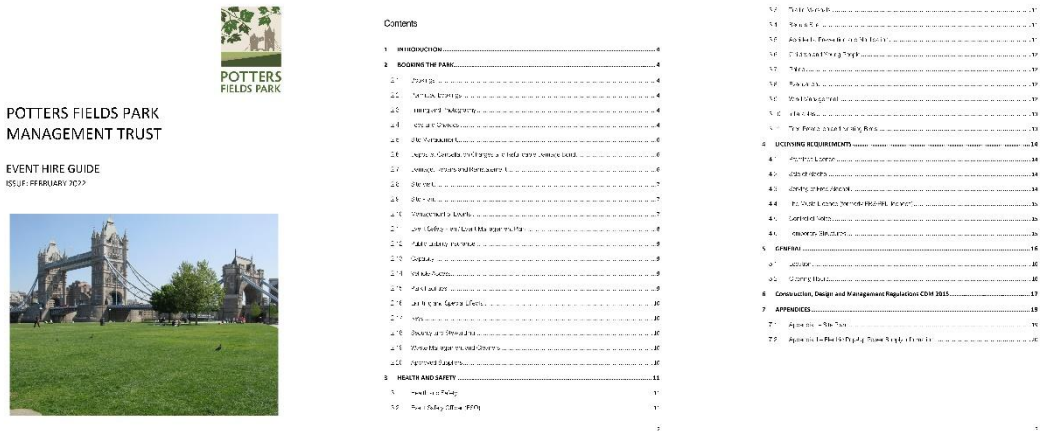


Figure 7.30 Event Hire Guide of Potters Fields Park.

Source: (Potters Fields Park Management Trust, 2022)

In the Capital Functional Core Area, event places can be categorized into three types: corporate-led event places, government-led event places, and government-corporate collaborative event places. These three types of event spaces face distinct development bottlenecks and challenges. Overall, for individual event places, the approaches that emphasize the operation of event places with the introduction of operating entities,

strengthen government-corporate collaboration, and encourage public participation can better optimize the process of event place shaping, thereby enhancing the governance effectiveness of such public spaces. The specific content includes the following aspects:

(1) It is essential to emphasize the operation of public spaces by considering the introduction of operating entities in those spaces where such entities are lacking. This approach aims to avoid the state of "managed but not operated".

In the context of public space governance in post-industrial society, it is crucial not only to continue emphasizing the control and maintenance, as was done previously, but also to further highlight the importance of operation. In Capital Functional Core Area, there are numerous public spaces, such as the Cultural Square of Bell and Drum Towers, Cultural Square of Tianqiao, and the Imperial City Wall Relics Park, which are managed by government sectors but lack operational entities. While the public spaces possess rich cultural connotations and exhibit high levels of publicness performance, they suffer from the absence of long-term cultural operation strategic plans due to the lack of operating entities. Moreover, event curation within these public spaces faces strict controls stemming from the limited initiative of relevant executing enterprises and the deep intervention of government departments. As a result, the uniqueness and attractiveness of the events often fall short, leading to less than satisfactory outcomes for event staging.

Although public spaces such as the Cultural Square of Bell and Drum Towers and the Cultural Square of Tianqiao exhibit high levels of openness and are surrounded by complex social environments, which increases the risks associated with staging events, introducing new operating entities to these spaces could still be a beneficial attempt, provided that risks are effectively controlled and governed. In fact, interviews with relevant staff from Tianqiao Shengshi and the Repository of Cultural Relics in Bell and Drum Towers highlight that there are also discussions on the possibility of introducing operating entities into such public spaces. For instance, the staff from of Tianqiao Shengshi expressed a desire for the government to grant them a "franchise operation right" for Cultural Square of Tianqiao, allowing them to incorporate the square into the overall cultural operation of the Tianqiao Performing Arts Centre. Additionally, Jingcheng Group (a state-owned enterprise in Dongcheng District focused on housing regeneration) is considering enhancing the appeal of the Cultural Square of Bell and Drum Towers by introducing operational entities, thereby better stimulating the revitalization of surrounding traditional courtyards. For such public spaces, while strictly adhering to

the rigid control regulations set by various government departments, it is worthwhile to explore introducing operating entities. This would strengthen communication and coordination among operating entities, local government sectors and other stakeholders involved in the management of public spaces. By effectively controlling risks associated with event curation, operating entities could be granted greater freedom and authority over event content and forms, achieving a more effective balance between the impact and attractiveness of events and the potential negative impacts they may entail.

(2) It is important to formulate effective policies and promote institutional innovations to encourage and ensure government-corporation collaboration.

In Capital Functional Core Area, the events staged at public spaces owned and managed by the government are still mainly limited to government-led events. Similarly, events staged in spaces owned or managed by corporates are predominantly corporate-led. Long-term, effective, and closely integrated government-corporate collaborative event places are still relatively uncommon. However, as evidenced by the empirical analysis in Chapter 5 and 6, events staged in spaces with effective government-corporate collaboration tend to significantly enhance publicness of those spaces. Such collaboration can also mitigate some of the challenges associated with government-led events, such as limited initiative from executing entities and low attractiveness, or corporate-led events, which often results in insufficient responses to the cultural characteristics of the public space and the needs of surrounding residents.

In the future, it should be encouraged to actively explore the modes of government-corporate collaboration. This would, in turn, drive higher-level governments to formulate effective policies and introduce institutional innovations, providing better policy support for stable and efficient government-corporate collaboration. Currently, the modes of government-corporate cooperation in event places are largely confined to government purchasing services from enterprises through bidding processes or authorizing enterprises to develop cultural products. Moving forward, on the one hand, enterprises could be encouraged to take an active part in curating events at public spaces owned or managed by government, while government sectors could actively host government-led events in spaces owned or managed by corporates. This approach would foster communication and collaboration between government and enterprise stakeholders and diversify the range of events staged in public spaces, better catering to the needs of different groups. On the other hand, within government-corporate collaborative event spaces, further institutional

innovations should be explored. For instance, in the realm of commercial sponsorships, governance models that grant enterprises more flexibility under government oversight could be pursued to enhance corporate initiative.

(3) It is essential to establish stable and accessible channels for public participation to encourage genuine involvement of the public in decision-making processes for events.

According to the analysis in Chapter 6, event places in Capital Functional Core Area currently lack effective channels for public participation, making it difficult for the public to engage in the decision-making processes. To address residents' oppositions or complaints, local subdistrict offices, public space management entities, and event organizers often provide certain concessions to appease nearby residents. Public spaces like Meihousishi and White Dagoba Temple also conduct surveys to assess residents' satisfaction with and preferences for activity programs. However, overall, these approaches remain focused on mediating and alleviating residents' objections rather than genuinely incorporating public opinions into event decision-making.

In the future, effective and accessible channels for public participation should be established during the manipulation and operation process, as well as the event curation process. These channels should include the following key aspects: feedback on the event place shaping process in the normal status, public announcements and consultations regarding the schedule, scale, and content during the event preparation, real-time reception and response to public concerns and complaints during the event, and post-event satisfaction surveys. Moreover, the public can also become producers and creators of event content, directly determining the presentation of the event itself. By establishing effective and open channels for public communication and participation, the responsible entities of public spaces, event organizers, and other stakeholders can gradually gain public trust, while the public can better understand the strategic development goals of public spaces and the significance of cultural events. Ultimately, this will transform event places into public spaces that attract and connect the public.

7.3 Summary

This chapter, based on an analysis of case studies concerning urban festivalisation and public space eventisation, proposes urban design strategies that are responsive both

at the city level and the public space level, specifically tailored to the current situation of Beijing's old city and its key public spaces.

The strategies at the city level in response to urban festivalisation include: (1) creating iconic urban festivals in relation to significant spatial structures; (2) organising public space resources and planning for rational and balanced event distribution; (3) establishing an inter-department coordination mechanism to facilitate collaboration for an effective growth coalition; (4) strengthening subdistrict-level involvement and encouraging bottom-up event curation at the neighbourhood scale.

The strategies at the public space level in response to public space eventisation include: (1) enhancing the accessibility and functional flexibility of the physical environment design to activate potential public spaces; (2) integrating with the urban environment by incorporating surrounding cultural and spatial elements; (3) creating multi-level and multifaceted event portfolio reflecting local cultural connotations to enhance activity quality and diversity; (4) introducing operational entities, strengthening government-corporate collaboration and enabling public participation.

CHAPTER 8 CONCLUSION AND DISCUSSION

The research focuses on culturally significant public spaces that are frequently staging events in the context of the global trend of urban festivalisation in the post-industrial society, referred to in this dissertation as event places. It explores the processes, mechanisms, and outcomes of the variation in the value of public spaces in a publicness perspective, examining the interaction between "place and event". The main contents of the research includes: (1) a systematic review on the progress of research related to public space public life, event places, and publicness, resulting in the theoretical framework and analytical methodology for studying the processes and outcomes of staging events in public spaces; (2) the cognition of urban festivalisation patterns in Capital Functional Core Area of Beijing based on a longitudinal analysis on historical context and a horizontal analysis on status quo, identifying representative festivalised zones; (3) the evaluation of publicness performance and perception of event places based on the construction and operationalisation of evaluation models, and validation of the relationship between publicness performance and perception; (4) the analysis on the processes and mechanisms of event place shaping based on the construction and operationalisation of the analytical framework of event place shaping continuum; (5) the proposal of responsive urban design strategies both at the urban level towards urban festivalisation and at the public space level towards public space eventisation.

8.1 Major Conclusions

The conclusions of this dissertation mainly encompass the following four aspects:

8.1.1 Cognition of Urban Festivalisation

Based on the interpretation of the concept of urban festivalisation, the research constructs an analytical framework that encompasses three aspects: festivalisation of urban politics, festivalisation of urban space, culture and society, and festivalisation of events and festivals. The research conducts a comprehensive investigation on urban festivalisation in Capital Functional Core Area based on both longitudinal analysis and horizontal analysis. The results indicate that urban festivalisation in Capital Functional Core Area corresponds with the political orientation of "decongestion with quality

enhancement" and "strategic upgrading of national cultural centre" and is spatially unbalanced. Besides, urban festivalisation is closely linked to significant structures of public spaces, such as the Central Axis, Chang'an Avenue, the cultural landscape ring along the second ring road, and the inner ring of public activity. Key nodes of these structures often serve as focal points for urban festivalisation. On this basis, the study identifies six representative festivalised zones using methods such as PCA, clustering analysis, and overlay analysis and then selects key event places for further analysis.

8.1.2 Evaluation on Publicness of Event Places

The research constructs an evaluation model for publicness performance (including spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity) and publicness perception (including perceived openness, perceived heterogeneity, and perceived commonness). The evaluation model is applied to collect data from eight event place cases, and the relationship between publicness performance and perception is validated through hierarchical linear modelling. Aside from spatial environment accessibility not having a significant impact on perceived heterogeneity, all dimensions of publicness performance significantly enhance the explanatory power of the dimensions of publicness perception. Furthermore, the factors that significantly influence publicness perception include physical accessibility, pedestrian environment, functional flexibility, agency, maintenance, activity quantity and density, activity quality and diversity, and user diversity.

Western studies on publicness often highlight the role of control in publicness shaping. However, the research discovers that in event places within Capital Functional Core Area, control does not significantly affect publicness perception. Instead, physical accessibility, pedestrian environment, and maintenance are more crucial factors. While most assessment focuses on activity quantity and density as well as user diversity, the study suggests that activity quality and diversity is the stronger indicator for publicness. In conclusion, successful event spaces can increase control levels, but must prioritize upkeeping physical accessibility and the quality of pedestrian environment and maintenance. Enhancing functional flexibility, introducing diverse activities, and curating high-quality events are key to fostering engagement and vibrant public life. These findings offer empirical insights for designing and managing future event spaces.

8.1.3 Analysis on Processes and Mechanisms of Event Place Shaping

The research constructs an analytical framework on the event place shaping continuum through literature review, categorising the entire process into three phases: design and development, manipulation and operation, and event curation. By examining the relationships of rights and obligations among the government sectors, the corporations, the public, and other entities, event place shaping continuums in Capital Functional Core Area can be categorised into three modes: corporate-led event places, government led event places, and government-corporate collaborative event places.

Event places, as a unique form of public spaces, highlight the power dynamics and competing interests among government sectors, corporations, the public and other entities. Firstly, the commercial interests of corporations and government risk management often conflict with the public nature of public spaces, potentially diminishing their accessibility. Secondly, the promotion of commercial branding or local cultural identity in the event places is largely shaped by government intervention and collaboration between public and private sectors. Lastly, public participation in event place shaping in Capital Functional Core Area has been minimal. While efforts have been made to address citizen complaints, the public remains marginalized. Events may even exacerbate such exclusion. The findings suggest that a balanced regulatory approach, effective intervention from grassroots government sectors, close collaboration among stakeholders, and active public participation, are essential for reconciling event development objectives with public interests while respecting and highlighting local cultural connotations.

8.1.4 Responsive Urban Design Strategies

The research proposes responsive urban design strategies at both the urban level and the public space level by summarising representative practice cases around the globe. At the urban level, strategies to respond to urban festivalisation include creating iconic urban festivals in relation to significant urban spatial structures, organising public space assets and planning for rational and balanced event distribution, establishing an inter-department coordination mechanism to facilitate collaboration for an effective growth coalition, as well as strengthening subdistrict-level involvement and encouraging bottom-up event curation at the neighbourhood scale. At the public space level, strategies to respond to public space eventisation include enhancing the accessibility and functional flexibility of the physical environment design to activate potential spaces, integrating with the urban environment by incorporating surrounding cultural and spatial elements,

creating multi-level and multifaceted event portfolio reflecting local cultural connotations to enhance activity quality and diversity, as well as introducing operational entities, strengthening government-corporate collaboration and enabling public participation.

8.2 Major Contributions and Innovation Points

Researches on the interaction between public spaces and events is lacking in China, showing a certain lag compared to international studies. Moreover, existing western studies on event places are limited to qualitative descriptions, focusing only on specific sub-processes or dimensions of public space eventisation, and lacking comprehensive, systematic, and quantitative evaluation. Besides, systematic and comprehensive analysis on the processes and mechanisms of event place shaping is relatively scarce. In the context of urban festivalisation in post-industrial society, culturally significant public spaces that frequently host events – referred to as event places – are emerging in large numbers. The limitations of studying public spaces solely from the perspective of everyday life have become increasingly apparent. Given the distinctive characteristics of event places as a specific type of public spaces, there is a crucial need for the development of new, more comprehensive, and systematic theoretical frameworks, evaluation models, and in-depth explorations of the underlying processes and mechanisms.

The research recognises this issue early on and undertakes research in this field, demonstrating foresight in its topic selection. The core innovation points of this research include: (1) the construction of a macro cognitive framework and methods for urban festivalisation; (2) the development of an evaluation model of publicness performance and perception of event places and the validation of their relationship; and (3) the induction of typical modes of the event place shaping continuum and the proposal of responsive urban design strategies.

8.2.1 The Construction of a Macro Cognitive Framework and Methods for Urban Festivalisation

The research constructs a complete and systematic macro cognitive framework on urban festivalisation, examining the evolution and status quo of urban festivalisation in Capital Functional Core Area from three aspects: the festivalisation of urban politics, the festivalisation of urban space, culture and society, and the festivalisation of events and festivals. Utilising both qualitative descriptions and quantitative methods such as

clustering analysis, the research summarises the patterns of urban festivalisation in Capital Functional Core Area and identifies representative festivalised zones.

Due to the lack of unified data sources for festivals or events, systematic city-wide analysis on urban festivalisation is currently limited both domestically and internationally, and a complete analytical framework for festivalisation has yet to be established. Existing macro-level studies have conducted preliminary assessments of urban festivalisation in cities such as Barcelona. However, due to data insufficiencies, such studies remain relatively rare. Moreover, these studies are often confined to two aspects: the festivalisation of urban politics, and the festivalisation of events and festivals, typically focusing on a single aspect rather than adopting a comprehensive analytical framework that integrates strategic policies, festivals, events, urban space, society and culture.

This study explores the methods to address the practical challenges faced in the analysis on urban festivalisation through theoretical deduction, data collection, clustering analysis, and overlay analysis, proposing a relatively complete cognitive framework and methods for analysing urban festivalisation from all the three aspects above: the festivalisation of urban politics, the festivalisation of urban space, culture and society, and the festivalisation of events and festivals. Additionally, it summarizes the current challenges in the process of urban festivalisation in Capital Functional Core Area of Beijing. The empirical research not only supports the strategic policies of Beijing for events and public spaces at the macro level but also provides insights and references for assessing urban festivalisation in other cities.

8.2.2 The Development of Evaluation Models on Publicness Performance and Perception of Event Places and Validation of Their Relationship

The research constructs evaluation models on publicness performance (including spatial environment accessibility, spatial environment inclusiveness, manipulation balance, and activity diversity) and publicness perception (including perceived openness, perceived heterogeneity, and perceived commonness) of event places based on literature review on event places and publicness. Utilising a multilevel linear regression approach, the research explores and validates the relationship between publicness performance and perception, identifying key factors of publicness performance that significantly influence publicness perception, such as physical accessibility and pedestrian environment.

Currently, researches on event places are predominantly qualitative. The researches are often limited to specific sub-processes and dimensions, and lacks a systematic, comprehensive and quantitative approach. Besides, while the assessment of publicness performance of public spaces is relatively well-established, the measurement of publicness perception is still in its early stages, lacking a mature measuring system and measurement methods. Furthermore, there is a lack of studies exploring the relationship between publicness performance and publicness perception.

The research refines the indicator system for publicness performance of event places based on literatures on publicness and event places and incorporates unique indicators specific to event places. The publicness performance evaluation model developed in this study is thus more tailored and applicable to the context of event places. Besides, the research preliminarily establishes methods for measuring publicness perception, with findings indicating that the model effectively measures publicness perception of event places. The research demonstrates that publicness performance significantly improves the explanatory power of the between variances in publicness perception and identifies significant factors contributing to publicness perception. Furthermore, through in-depth analysis and quantitative calculations, the study identifies key publicness performance indicators that significantly influence publicness perception in event places within Capital Functional Core Area. These findings also serve as an important contribution to western researches on publicness of public spaces. Western studies on publicness often emphasize the impact of control on publicness. However, in event places in Capital Functional Core Area, control does not have a significant effect on publicness perception. The research provides important empirical evidence for the design and operational strategies of event places and offers methodological references for future research in the field.

8.2.3 The Supplementation of Event Place Studies with Practical Cases from the Capital Functional Core Area of Beijing

Current research on the interaction between events and places is predominantly based on Western studies, which largely emphasise how events can activate public spaces and promote place marketing while generating economic benefits within the context of neoliberal transformations in urban governance models. The impact of events on public space and public life is also primarily discussed in terms of how private actors intervene

in public spaces through event curation and whether this leads to the privatisation, commercialisation, and securitisation of public spaces.

The research selects representative event place cases from Capital Functional Core Area of Beijing as its research focus and establishes an analytical framework based on event place shaping continuum. It examines the right and obligation interactions among government sectors, corporates and the public across the three key stages: design and development, manipulation and operation, and curation of events. By summarising the mechanisms of event place shaping in these cases, this study contributes a diverse range of cases from Capital Functional Core Area to the broader body of event place research.

Unlike the dominant narratives in western studies, the influence of corporates in event places in Capital Functional Core Area of Beijing is relatively limited, primarily confined to public spaces that they own or manage. Even in such cases, government supervision and support remain essential components of event place shaping. Within Capital Functional Core Area, government sectors continue to be the primary drivers of event place shaping, playing a crucial role in showcasing local cultural characteristics, addressing public concerns, and promoting public participation. The key challenge for event place shaping in this area lies in how government sectors balance regulating corporates with fostering their initiative, as well as how they deal with public opposition while encouraging public engagement. Overall, research on event places in Capital Functional Core Area of Beijing enriches the global discourse on the interaction between events and public spaces within the broader context of urban festivalisation in the post-industrial society. It serves as a valuable complement to western studies on event places.

8.3 Deficiencies and Prospects

The research has certain deficiencies that warrant further refinement, expansion, and development in subsequent studies.

8.3.1 Lack of Longitudinal Data Collection on the Evolution of Urban Festivalisation Patterns

Due to the lack of a unified data source and statistical standards for urban festivals and events, data acquisition poses certain challenges, particularly in collecting longitudinal data on festivals and events. As a result, this research’s evaluation on urban festivalisation is primarily limited to static observations based on cross-sectional data at

the current time point. However, since urban festivalisation is a developmental and dynamic concept, conducting longitudinal observations on its progression is of significant importance. Such longitudinal analysis can more accurately and vividly depict the development of urban festivalisation in Beijing. Additionally, they can facilitate research on the influencing factors of the development of festivalisation in relation to the urban, social, and economic context of Beijing, as well as relevant policies and regulations. Therefore, future research should consider employing various methodological approaches and regularly collecting data to update the assessment results of urban festivalisation, enabling longitudinal tracking of its progression.

8.3.2 Limitations in the Case Selection of Event Places

The research has endeavoured to select a diverse range of event places from various locations within the Capital Functional Core Area of Beijing. However, the research is still limited to the Capital Functional Core Area, which has a rich historical and cultural background and a unique political status. Public spaces in the Capital Functional Core Area are therefore subject to stricter control due to the historical context and significant political status and event staged at the public spaces may face additional restriction. The unique characteristics of the research scope may limit the direct applicability of the findings, but they provide valuable insights into the challenges and opportunities of managing and operating public spaces in politically and historically significant areas.

The limitations in the case selection of event places highlight the needs for future studies to consider a broader range of urban public spaces to better understand how varying historical, cultural, and political contexts influence event places. Event place cases from other districts in Beijing and other cities in China have received insufficient attention in this study. The analytical framework and evaluation system developed based on the limited cases in this research may lack applicability when investigating event places unique to other cities. This limitation warrants further investigation through more extensive specialised studies in the future to enhance and refine the findings.

8.3.3 Insufficient Discussion on Contextual Social Factors in Event Place Shaping

The research primarily focuses on the relationships and actions of key stakeholders involved in the event place shaping continuum. However, due to the challenges in

conducting interviews with certain stakeholders, particularly municipal government sectors, it has been difficult to thoroughly investigate the contextual impact of policies and regulations at the municipal level on the event place shaping. Additionally, the social environments and demographic compositions surrounding the eight representative event places vary significantly, which may also influence the publicness performance and perception, and the event place shaping processes. Due to the difficulties in data acquisition, these contextual social factors have not been extensively discussed. Future research could delve deeper into these contextual social elements to provide a more comprehensive empirical reference for subsequent studies on event place shaping.

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APPENDIX A: EVALUATION RESULTS OF PUBLICNESS PERFORMANCE

Table A.1 Evaluation Results of Publicness Performances of Event Places in the Spatial Environment Accessibility Dimension

Indicator	Temple of Earth		Qianmen Steet		Beijing Fun		Longfusi North Section		Cultural Square of Bell and Drum Towers		Cultural Square of Tianqiao		Meihousishi		White Dagoba Temple	
	Normal	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**
Spatial Environment Accessibility																
SA01	4	4	5	5	5	5	4	4	3	3	5	5	5	5	5	5
SA02	5	5	5	5	5	5	3	3	3	3	5	5	3	3	3	3
SA03	1	1	1	1	3	3	1	1	3	3	3	3	3	3	1	1
SA04	3	3	3	3	4	4	3	3	4	4	3	2	3	3	2	2
SA05	5	5	5	5	5	5	2	2	5	5	4	2	4	4	2	2
SA06	4	4	5	5	5	5	5	3	5	5	5	5	5	5	5	5
SA07	5	3	5	5	3	3	5	3	5	5	5	3	5	5	5	5
SA08	1	1	5	5	5	5	1	1	5	5	4	3	2	2	1	1
SA09	1	1	3	3	3	3	3	1	5	5	5	3	1	1	1	1

Table A.2 Evaluation Results of Publicness Performances of Event Places in the Spatial Environment Inclusiveness Dimension

Indicator	Temple of Earth		Qianmen Steet		Beijing Fun		Longfusi North Section		Cultural Square of Bell and Drum Towers		Cultural Square of Tianqiao		Meihousishi		White Dagoba Temple	
	Normal	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**	**Normal**	**Event**
Spatial Environment Inclusiveness																
SI01	1	1	5	5	5	5	3	3	3	3	3	3	3	3	1	1
SI02	5	5	5	5	4	4	5	5	4	4	5	5	5	5	5	5
SI03	5	4	5	5	5	5	5	5	3	3	4	5	4	5	3	3
SI04	4	4	5	5	5	5	5	3	5	5	5	4	5	5	5	5
SI05	5	5	5	3	5	3	5	3	5	5	5	3	5	5	5	5
SI06	5	5	1	3	2	2	2	3	1	1	1	4	1	5	1	2
SI07	5	4	5	5	3	5	3	4	2	2	2	3	5	5	5	5
SI08	5	5	3	3	5	5	5	5	3	5	3	5	3	5	5	5
SI09	3	5	3	3	3	5	3	5	3	3	3	5	3	5	5	5
SI10	2	5	5	5	4	5	2	5	2	4	4	5	3	4	3	4
SI11	1	5	3	3	3	3	3	5	1	3	3	5	3	5	3	3
SI12	1	4	3	5	2	4	2	5	1	4	3	5	2	5	2	3
SI13	2	5	1	2	2	5	1	5	4	5	2	5	1	4	2	4

Table A.2 (Continued)

Indicator	Temple of Earth		Qianmen Steet		Beijing Fun		Longfusi North Section		Cultural Square of Bell and Drum Towers		Cultural Square of Tianqiao		Meihousishi		White Dagoba Temple	
	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event
SI14	4	4	4	4	2	2	2	2	3	3	2	3	2	2	3	3
SI15	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5

Table A.3 Evaluation Results of Publicness Performances of Event Places in the Manipulation Balance

Indicator	Temple of Earth		Qianmen Steet		Beijing Fun		Longfusi North Section		Cultural Square of Bell and Drum Towers		Cultural Square of Tianqiao		Meihousishi		White Dagoba Temple	
	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event
Manipulation Balance																
M01	5	5	1	1	1	1	1	1	5	5	5	5	5	5	5	5
M02	5	3	3	3	1	1	1	1	5	3	3	3	3	3	3	3
M03	3	1	3	5	3	1	1	3	5	5	3	3	3	3	1	3
M04	4	3	5	5	5	5	5	5	5	5	5	5	4	4	3	4
M05	5	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5
M06	1	1	2	2	2	2	1	1	1	1	3	1	1	1	1	1

Table A.3 (Continued)

Indicator	Temple of Earth		Qianmen Steet		Beijing Fun		Longfusi North Section		Cultural Square of Bell and Drum Towers		Cultural Square of Tianqiao		Meihousishi		White Dagoba Temple	
	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event
M07	4	3	4	3	2	2	2	1	4	2	4	3	3	3	4	4
M08	2	2	3	3	3	3	1	1	2	2	2	2	2	2	1	1
M09	2	1	5	5	5	5	5	3	5	5	5	5	5	5	1	1
M10	5	3	5	4	3	2	5	3	5	2	5	3	3	3	5	5
M11	5	3	4	4	5	5	5	3	5	5	4	4	5	5	5	4
M12	5	2	5	5	3	3	3	2	5	5	5	4	3	3	3	3
M13	5	5	5	5	5	5	5	5	5	5	4	4	5	5	5	5
M14	3	1	5	5	4	5	3	5	3	3	4	5	3	3	1	3
M15	5	3	4	4	5	5	1	1	5	5	4	4	4	4	5	5

Table A.4 Evaluation Results of Publicness Performances of Event Places in the Activity Diversity Dimension

Indicator	Temple of Earth		Qianmen Steet		Beijing Fun		Longfusi North Section		Cultural Square of Bell and Drum Towers		Cultural Square of Tianqiao		Meihousishi		White Dagoba Temple	
	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event	Normal	Event
Activity Diversity																
A01	1	5	5	5	3	3	3	5	5	5	3	5	3	3	3	3
A02	3	5	5	5	3	5	5	5	5	5	5	5	3	3	5	5
A03	4	2	2	2	1	3	3	4	5	5	3	4	1	2	2	3
A04	5	5	4	3	5	5	4	4	5	5	5	4	5	5	5	5
A05	4	2	3	2	3	4	3	2	4	4	4	3	4	5	3	5
A06	4	3	2	3	2	2	2	1	3	3	4	3	4	4	3	2
A07	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A08	3	5	3	3	3	5	5	5	5	5	1	3	1	1	5	3
A09	5	5	3	3	3	3	3	3	3	3	3	3	5	5	3	3

APPENDIX B: QUESTIONNAIRE

Questionnaire on the Usage and Perception of the Longfusi North Section

(The appendix uses the questionnaire of Longfusi North Section as an example)

Hello! In order to promote the refinement and artistic shaping of public spaces, and construct public space system that exudes ancient charm and integrates into modern life, we are conducting a questionnaire survey on the usage and perception of culturally significant public spaces in the Capital Functional Core Area of Beijing. Thank you for taking 5-8 minutes out of your busy schedule to fill out this questionnaire. This questionnaire is only for the academic research of PhD students from the school of architecture, and the personal information you fill out is in an anonymous form and will be kept strictly confidential.

The public space surveyed in this questionnaire is Longfusi North Section, as illustrated in the figure below:

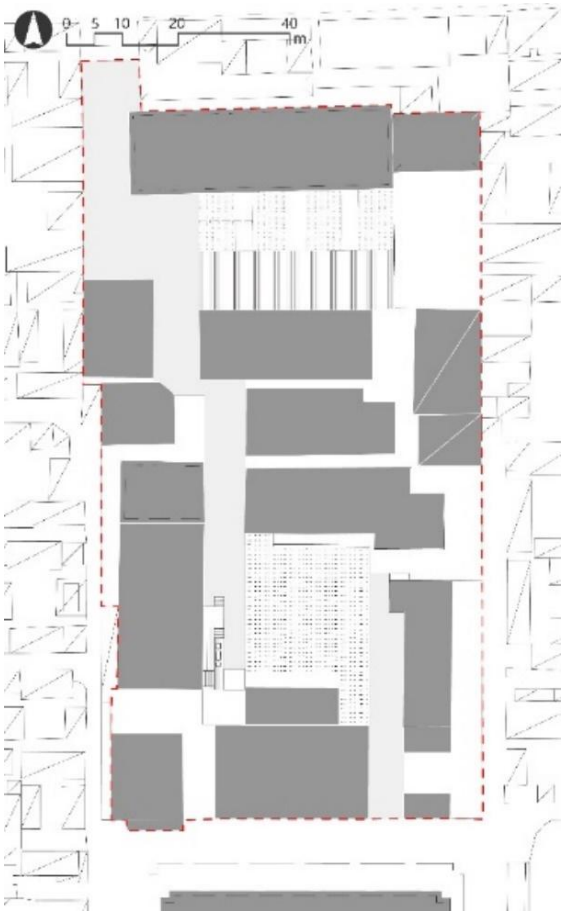


Figure B.1 Map of Longfusi North Section

Topic 1 Public Space Usage Pattern

1. How would you rate your level of need for public spaces such as parks, squares, and pedestrian streets? [Single Choice]
   ○Not needed ○Neutral ○Somewhat needed ○Needed ○Essential

2. Your frequency of visits to Longfusi North Section [Single Choice]:
   ○Almost never (< 1 time/month)
   ○Rarely (1 time/month – 1 time/week)
   ○Occasionally (1-2 times/week)
   ○Frequently (3-5 times/week)
   ○Daily (6-7 times/week)

3. What is your primary purpose for visiting Longfusi North Section? [Multiple Choices]
   ○Leisure walk ○Sports activities ○Participating in events
   ○Taking children ○Work ○Shopping and dining nearby
   ○Passing through to other places ○Tourism
   ○Other (please specify):_____

4. Your primary mode of transportation to Longfusi North Section [Multiple Choices]:
   ○Walking ○Bicycling / Electric bike ○Bus / Subway
   ○Driving a private car ○Taking a taxi ○Other (please specify):_____

5. The time you generally spend travelling to Longfusi North Section is ____ minutes.

6. How far do you think Longfusi North Section is? [Single Choice]
   ○Very far ○Somewhat far ○Not far

7. Your usual stay duration at Longfusi North Section is _____ minutes, and your expected stay duration this time is ____ minutes.

Topic 2 Perception of Public Space

1. Do you believe that Longfusi North Section can meet your leisure and entertainment needs? [Single Choice]

   ○Seriously inadequate ○Nor satisfactory ○Satisfactory ○Fully Satisfactory

2. Please indicate the level of difficulty in accessing and using public spaces [Matrix Scale Questions]

	Very difficult	Difficult	Average	Easy	Very easy
How would you rate your overall ease of access to this park?	○	○	○	○	○
How easy is it for you to physically get to this public space?	○	○	○	○	○
Are there any socio-personal issues (e.g. perceived safety issues or antisocial behaviour, etc.) that avoid you visiting this public space?	○	○	○	○	○

3. Please indicate the extent to which you agree with the following statements:

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
The public space is public.	○	○	○	○	○
The public space is in good condition.	○	○	○	○	○
The public space is valuable.	○	○	○	○	○
The public space is currently being used in a suitable manner.	○	○	○	○	○
The public space is appealing.	○	○	○	○	○
The public space offers a variety of activities to choose from.	○	○	○	○	○
The commercial establishments surrounding or within this public space are capable of meeting the needs of diverse consumer groups.	○	○	○	○	○

Table continued

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
The public space provides areas that are suitable for the activities for the general public.	○	○	○	○	○
The public space fosters harmonious interactions among individuals of diverse social status.	○	○	○	○	○

Topic 3 Personal Information

1. Your identity: [Single Choice]
   ○Resident within Jingshan Subdistrict
   ○Tenant within Jingshan Subdistrict
   ○Visitor from within the Capital Functional Core Area (Dongcheng District and Xicheng District)
   ○Visitor from within Beijing
   ○Visitor from outside Beijing

2. What is your gender? [Single Choice]
   ○Female ○Male

3. Your age: _____.

4. Your political affiliation: [Single Choice]
   ○Non-affiliated ○Youth League member ○Communist Party member
   ○Member of other political parties ○Other (please specify):_____

5. Your marital status: [Single Choice]
   ○Married ○Unmarried

6. Do you have any children? [Single Choice]
   ○Yes ○No

7. Your household registration (hukou) status: [Single Choice]
   ○Local Beijing household registration (hukou)
   ○Non-Beijing household registration (hukou)

8. Your education level: [Single Choice]
   ○Middle school or below ○Vocational school or high school
   ○Associate degree or bachelor's degree ○Graduate degree or above

9. Your income status (annual income, including bonuses, subsidies, dividends, and non-monetary benefit): [Single Choice]
   ○Below 30,000 RMB ○30,000 – 80,000 RMB ○80,000 – 150,000 RMB
   ○150,000 – 300,000 RMB ○Above 300,000 RMB

10. What type of occupation do you engage in? [Single Choice]
    ○Administrative and management personnel ○Business owner
    ○Service personnel ○General clerical worker ○Student
    ○Professional technician ○Homemaker ○Teacher
    ○Retired personnel ○Other (please specify):_____

11. What are the characteristics of your working hours? [Single Choice]
    ○Regular 8-hour work schedule ○Often work overtime
    ○Night shifts ○Flexible hours

APPENDIX C: DESCRIPTIVE STATISTICS OF THE QUESTIONAIRE

Frequency distribution of ordinal variables:

Table C.1 Descriptive Statistics of the Identities of Participants

	Frequency	Percentage	Cumulative Percentage
Resident within the subdistrict	53	9.6%	9.6%
Tenant within the subdistrict	22	4.0%	13.6%
Visitor from within the Capital Functional Core Area (Dongcheng District and Xicheng District)	65	11.8%	25.4%
Visitor from within Beijing	301	54.6%	80.0%
Visitor from outside Beijing	110	20.0%	100.0%
Summary	551	100.0%	

Table C.2 Descriptive Statistics of the Genders of Participants

	Frequency	Percentage	Cumulative Percentage
Female	328	59.5%	59.5%
Male	223	40.5%	100.0%
Summary	551	100.0%	

Table C.3 Descriptive Statistics of the Political Affiliation of Participants

	Frequency	Percentage	Cumulative Percentage
Non-affiliated	262	47.5%	47.5%
Youth League member	107	19.4%	66.9%
Communist Party member	176	31.9%	98.9%
Member of other political parties	6	1.1%	100.0%
Summary	551	100.0%	

Table C.4 Descriptive Statistics of the Marital Status of Participants

	Frequency	Percentage	Cumulative Percentage
Unmarried	319	57.9%	57.9%
Married	232	42.1%	100.0%
Summary	551	100.0%	

Table C.5 Descriptive Statistics of the Hukou Status of Participants

	Frequency	Percentage	Cumulative Percentage
Non-Beijing household registration (hukou)	311	56.4%	56.4%
Local Beijing household registration (hukou)	240	43.6%	100.0%
Summary	551	100.0%	

Table C.6 Descriptive Statistics of the Education Level of Participants

	Frequency	Percentage	Cumulative Percentage
Middle school or below	15	2.7%	2.7%
Vocational school or high school	52	9.4%	12.2%
Associate degree or bachelor’s degree	297	53.9%	66.1%
Graduate degree or above	187	33.9%	100.0%
Summary	551	100.0%	

Table C.7 Descriptive Statistics of the Income Status of Participants

	Frequency	Percentage	Cumulative Percentage
Below 30,000 RMB	134	24.3%	24.3%
30,000 – 80,000 RMB	89	16.2%	40.5%
80,000 – 150,000 RMB	140	25.4%	65.9%
150,000 – 300,000 RMB	120	21.8%	87.7%
Above 300,000 RMB	68	12.3%	100.0%
Summary	551	100.0%	

Table C.8 Descriptive Statistics of the Characteristics of Working Hours of Participants

	Frequency	Percentage	Cumulative Percentage
Regular 8-hour work schedule	270	49.0%	49.0%
Often work overtime	100	18.1%	67.1%
Night shifts	2	0.4%	67.5%
Flexible hours	179	32.5%	100.0%
Summary	551	100.0%	

Table C.9 Descriptive Statistics of Needs for Public Space of Participants

	Frequency	Percentage	Cumulative Percentage
Not needed	7	1.3%	1.3%
Neutral	65	11.8%	13.1%
Somewhat needed	142	25.8%	38.8%
Needed	240	43.6	82.4%
Essential	97	17.6%	100.0%
Summary	551	100.0%	

Table C.10 Descriptive Statistics of Frequency of Visits of Participants

	Frequency	Percentage	Cumulative Percentage
Almost never (< 1 time/month)	234	42.5%	42.5%
Rarely (1 time/month – 1 time/week)	189	34.3%	76.8%
Occasionally (1-2 times/week)	67	12.2%	88.9%
Frequently (3-5 times/week)	37	6.7%	95.6%
Daily (6-7 times/week)	24	4.4%	100.0%
Summary	551	100.0%	

Descriptive statistics of continuous variables:

Table C.11 Descriptive Statistics of Continuous Variables

Variable	N	Maximum	Minimum	Mean	Standard Deviation
Age	551	14	78	33.36	12.235
Travel Time	551	3	180	40.24	25.950

Table C.11 (Continued)

Variable	N	Maximum	Minimum	Mean	Standard Deviation
Duration of Stay	551	3	720	103.78	105.751
Perceived Openness	551	3	15	11.26	2.070
Perceived Heterogeneity	551	4	20	14.79	2.835
Perceived Commonness	551	10	29	23.55	3.165

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声　明

本人郑重声明：所呈交的学位论文，是本人在导师指导下，独立进行研究工作所取得的成果。尽我所知，除文中已经注明引用的内容外，本学位论文的研究成果不包含任何他人享有著作权的内容。对本论文所涉及的研究工作做出贡献的其他个人和集体，均已在文中以明确方式标明。

签　名：_____日　期：_____

RESUME

GAN Cao was born on 23rd March in 1997 in Xianning, Hubei Province, China.

She began her bachelor's study in the School of Architecture of Tsinghua University in September 2014, majoring in architecture, and got a Bachelor of Architecture degree in July 2018.

She has started to pursue a joint doctor's degree in Urban and Rural Planning in the School of Architecture, Tsinghua University and Department of Architecture and Design, Politecnico di Torino since September 2018. During this period, she has made academic achievements as follows.

Journal article

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COMMENTS FROM THESIS SUPERVISOR

城市公共空间营造的本质是通过其中公共活动的持续开展，使其场所特性能够不断得到发挥，为城市高质量公共生活的展开创造更大的价值。论文以首都功能核心区为例，聚焦公共性的视角下“事件-场所”互动中的公共空间价值变化的过程和机制开展研究，进而为提升城市公共空间品质提出响应性的城市设计策略，选题和研究内容具有重要的理论价值和实践意义。

论文通过对相关研究的系统梳理，构建了公共性视角下的“事件-场所”塑造过程、机制及结果的理论分析框架和评价方法。以北京首都功能核心区为研究范围展开实证分析。对城市节庆化的格局特征进行认知并对典型的节庆化片区进行识别；对事件-场所的公共性进行评估，结合关键要素对事件-场所塑造的过程和机制进行实证分析。并基于城市层面和公共空间层面的分析研究，提出了面对城市节庆化和公共空间事件化的响应性城市策略。

论文研究成果从“事件-场所”互动关系研究中，建构了城市公共空间的公共性特征评价和对过程机制研究的基本方法，是论文研究的重要创新内容。从城市层面和公共空间层面优化事件和公共空间的互动关系提供了实证依据，所提出的为激活城市公共生活的政策建议和设计策略具有一定的实践参考价值。反映了作者具备了良好的专业基础和独立科研创新能力。论文立论明确、结构完整，资料翔实，论述合理。论文达到清华大学工学博士学位论文水平。

RESOLUTION OF THESIS DEFENSE COMMITTEE

Urban festivalisation has become a new trend in promoting the development of urban public spaces, and researches on event places have also emerged as a new focal point in academic circles. This dissertation takes the core area of Beijing as a case study to examine the evaluation methods and process mechanisms of publicness of event places. The selected topic holds significant theoretical value and practical relevance.

The academic contributions and innovation points of the dissertation are as follows:

1. It establishes a cognitive framework and analytical approach for understanding urban festivalisation, identifying the development characteristics and representative festivalised zones within the research scope.

2. It develops an evaluation model on publicness performance and publicness perception of event places, and applies this model to evaluate and validate several cases in representative zones.

3. Through empirical case studies, it summarizes various modes and mechanisms of event place shaping and subsequently proposes urban design responsive strategies.

The dissertation work demonstrates that the author possesses adequate professional knowledge and the capability of independent research. The dissertation has clearly defined arguments, complete structure, substantial data, well-reasoned analysis, and normative text. All the questions raised by the defense committee are well answered.

Following a formal vote and discussion, the defense committee unanimously agrees to approve the dissertation defense and recommends that GAN Cao be awarded the degree of Doctor of Engineering.

城市节庆化成为推动城市公共空间发展的新趋势，“事件-场所”研究也成为学界关注的新热点。论文以北京城市核心地区为例，研究“事件-场所”的公共性评价方法与过程机制，选题具有重要的理论价值和实践意义。

论文的学术贡献和创新之处在于：

1、构建了一种城市事件节庆化的认知框架和分析方法，分析识别了研究地区城市节庆化的发展特征和典型场所片区。

2、提出了一种基于公共性表现和公共性感知的“事件-场所”评价模型，对多个典型片区的场所进行了评价与验证。

3、结合实证案例，归纳了“事件-场所”塑造的不同模式与机制，进而提出了空间营造策略。

论文工作表明，作者具备了扎实的专业理论基础和独立科研能力。论文立论明确、结构完整，资料翔实，论述合理，图文规范。答辩中很好地回答了答辩委员会提出的问题。答辩委员会表决，同意通过论文答辩，并建议授予甘草工学博士学位。