Regeneration Strategy of Folk Ritual Places in Sha Tau Kok's Sha Lan Ha Village

A Dissertation Submitted for the Degree of Master

Candidate：Su Yue

Supervisor：Supervisor Group

South China University of Technology

Guangzhou, China

Abstract

Situated within the Shenzhen Sha Tau Kok Border Special Management Zone, Sha Lan Ha Village is a Hakka village near the sea. It has a unique geographical location and historical background, and harbors unique folk cultural activities and places of correspondence in the intertwining of the two main ties of clan (Hakka) and folk beliefs (marine beliefs). Ritual behavior is a widespread phenomenon in the Chinese villages, fully reflecting the local folk culture, with a strong geopolitical character; ritual sites are the spaces where rituals take place, and rituals and sites are closely and inextricably linked. Due to the proximity of Chung Ying Street on the border of Shenzhen and Hong Kong, under the grand narrative of the national level of Chung Ying Street, the folk ritual sites in Sha Lan Ha Village have been squeezed and weakened, and the development of folk culture has been restricted.

This paper takes the Sha Tau Kok area as the scope of research, and conducts an in-depth exploration of the folk ritual places in Sha Lan Ha Village. Through field research, field mapping and the collation of literature, we take the ritual behaviors and ritual places under the Sha Lan Ha Folklore Culture as the main research content, and gain a deeper understanding of the spatial implication of the rituals and the place spirit of Sha Lan Ha.

The Chapter 1 of this paper introduces the relevant research results and current situation, the purpose and significance of the research, as well as the research methodology, and proposes the research framework. The Chapter 2 analyses the physical environment and cultural background of the rituals and spatial places in Sha Lan Ha Village, the specific research object. Chapter 3 discusses the rituals and corresponding places in the village in terms of spatial characteristics and the interactions between rituals and space: among them, there are no proper places for the rituals of the Tin Hau Birth Palace and the ancestral temple, the performance of the Fish Lantern Dance rituals, and the lack of corresponding places for the Tin Hau Birthday Parade and the Sea Worship Ceremony. Chapter 4 proposes a regeneration strategy for the ritual sites in relation to the cases. Finally, the design strategies are put into practice in the urban design of the regeneration of ritual sites in Sha Lan Ha Village.

The research results of this thesis firstly summarize and sort out the history and current situation of the folk culture and spatial conditions in Sha Lan Ha Village, and clarify the existing problems. Secondly, it provides ideas for sorting out the stock and increment of ritual space in the village from the perspective of the interrelationship between ritual behaviors and ritual places. Then, the regeneration strategy of folk ritual spaces is proposed from two aspects, namely, the organization of parade routes and the design of nodal places, and in the specific design, the optimization and addition of ritual spaces in Sha Lan Ha Village are proposed respectively. These results provide certain reference and inspiration for research in related fields.

Key Words: Sha Lan Ha village; Folk Customs; Ritual Behavior; Ritual Places

Contents

List of Figures

List of Tables

Chapter 1. Introduction

1.1 Research Origin

Fortunately, under the guidance of the professor, the research topic is based on the construction project of Hong Kong-Shenzhen Tourism and Consumption Cooperation Zone in Chung Ying Street, Sha Tau Kok, which is supported by Co-evolution: Community, Convention, Conservation(协同演进：社群，规约，保育). The Sha Tau Kok area located in Yantian District of Shenzhen City was chosen as the research object, and based on the literature review and field survey, the theme of the folk ritual site in Sha Lan Ha Village was selected as the research topic. The reasons included the following two points:

（1）Sha Lan Ha Village is a Hakka village near the sea, with a unique geographic location and historical background, and in the intertwining of the two main ties of clan (Hakka) and folk beliefs (oceanic beliefs), it harbors unique folk cultural activities and places of correspondence, which have a strong research value.

（2）Sha Lan Ha Village is located within the Sha Tau Kok Border Special Management Area, adjacent to Chung Ying Street on the border between Shenzhen and Hong Kong. Under the grand narrative of the national level of Chung Ying Street, the places of folk rituals in Sha Lan Frightened Village have been squeezed and weakened, and the development of folk culture has been restricted.

1.2 Research Background

1.2.1　Location and Historical Background

（1）Location

The name "Sha Tau Kok" originally referred to a small town in Xin'an County, which is a part of Shenzhen. The name was derived from the phrase "the sun rises at the end of beach and

the moon hangs over the cape," reflecting the natural environment surrounding the town. The emergence of "Chung Ying Street" in Sha Tau Kok is a result of the concrete demarcation of the boundary following the "Convention between the United Kingdom and China, respecting an extension of Hong Kong territory" in 1898. In March 1899, the Chinese and British authorities surveyed the boundary and installed 20 boundary markers in Sha Tau Kok. Among them, eight markers were placed within the town, dividing Sha Tau Kok into two distinct areas known as the "British" and "Chinese" sides. Over time, due to interactions between residents and the needs of daily life and production, Chung Ying Street was formed along the China-Britain land boundary. The street spans approximately 250 meters in length and is 3-4 meters wide.

The implementation of the reform and opening-up policy contributed to the remarkable growth and prosperity of the Shenzhen Special Economic Zone. Additionally, the adoption of the one-country-two-systems policy led to the transformation of Sha Tau Kok from a restricted frontier area to a well-known shopping paradise.
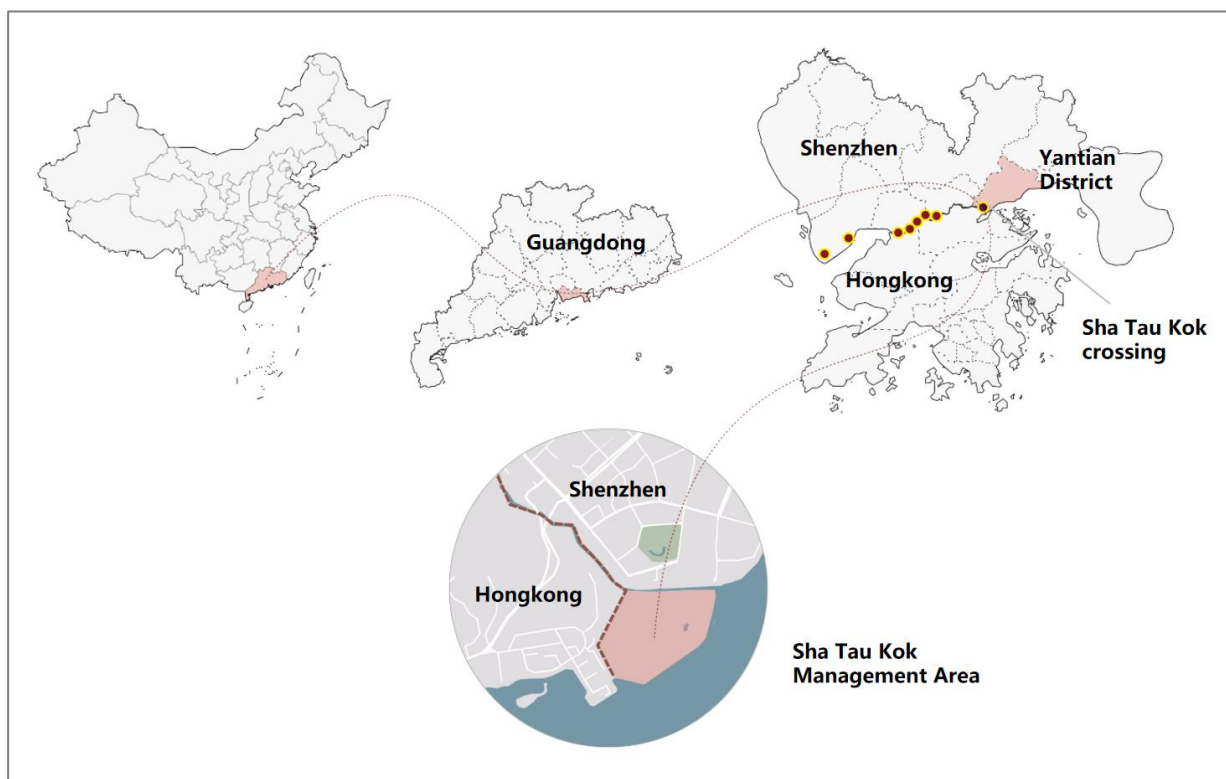
Figure 1-1 Geographic Location
(Source：Self-drawn by the author)

Figure 1-2 Aerial photograph of Sha Tau Kok Area

(Source: Sun Xiao2018）

The Sha Tau Kok area exhibits a distinctive topography characterized by high terrain in the north and lower elevation in the south. The presence of mountains and the sea alongside contributes to its unique geographical features. The overall terrain is characterized by low hills and a coastal environment. The unique geographical location has nurtured regional folk beliefs and culture.

Figure 1-3 Relationship of Mountains and Sea

（ Source: Chung Ying Street Museum)

Figure 1-4 Natural Environment

(Source: redrawn by the author， https://www.tianditu.gov.cn/)

（2）**Historical Developments**

The history of Sha Tau Kok can be traced back to the Kangxi period of the Qing Dynasty, when the Order of Moving to the Sea was implemented in 1662, making the area uninhabited until 1669, when Xin'an County implemented the policy of recruiting land for cultivation, and Hakka families moved into the area one after another. The Wu Hakka family has been settled in Sha Lan Ha Village for more than 300 years and has been passed down for 15 generations.

Table 1-1 Timeline of the historical development of the Sha Tau Kok area

(Source：Self-drawn by the author)

中英街边界发展时间线 Timeline of the of Chung Ying Street Boundary	Period	沙栏吓村民俗发展时间线 Timeline of Folk Custom in Sha Lan Ha Village
	1670s	清撤销"迁海令"，客家开始迁入 The Qing Dynasty revoked the "Migration Prohibition Edict," and the Hakka people began to migrate in.
	1680s	当地解除海禁，居民开始出海捕鱼 With the local lifting of the maritime

		prohibition, res idents commenced engaging in offshore fishing activities.
	1690s	吴氏客家定居在沙栏吓村 The Wu lineage of the Hakka people settled in the village of Sha Lan Ha.
	1820s	修建沙栏吓天后宫 The construction of the Tin Hau Temple in Sha Lan Ha.
		沙头角居民成立"十约",筹建东和墟 The local res idents established "The Alliance of Ten" and initiated the construction of Tung Wo Market.
	1860s	《吴氏宗谱》的编写 The compilation of *The Genealogy of Wu Clan of Hakka* is commenced.
中英签订《展拓香港界址专条》 China and Britain signed *the Convention for the Extension of Hong Kong Territory*	1890s	
边界线勘定 Boundary delimitation		
竖立界碑 Erection of boundary markers		
中英街形成 The formation of Chung Ying Street	1930s	
设立边防禁区 The establishment of the border control zone	1950s	
实行填海工程 The implementation of land reclamation projects	1980s	
改革开放后,中英街成为购物天堂 After the Reform and Opening-up, Chung Ying Street transformed into a commercial hub.		被评为深圳市重点文物保护单位 Key cultural heritage conservation sites of Shenzhen
启用沙头角口岸 The opening of Sha Tau Kok Port		
香港回归 The return of Hong Kong to China	1990s	
设立边境特别管理区 The establishment of special border management zone		
	2010s	被评为"中国历史文化名街" Being recognized as a "Famous Historical and Cultural Street of China.
		修建鱼灯舞艺术博物馆 The construction of the Fish Lantern Dance Museum.

As the Sha Tau Kok area experienced the formation and development of the Chung Ying Street border, the folklore interactions and activities of Sha Lan Frightened Village were affected and the spatial pattern changed. In recent years, due to the decline of commerce and trade in Chung Ying Street, the local historical and cultural resources have been put back on the agenda of excavation and conservation and utilization in order to seek regional transformation.

1.2.2 Relevant Practice Background

Studies have shown that, against the background of the deep penetration of market forces, public spaces in many villages have shown different degrees of shrinkage, and most of them have been gradually declined and abandoned or even disappeared. In contrast, areas with deep folk beliefs present a different reality. The rich and active folk rituals in the South China have become an important intermediary force influencing the development of public space.[1] A review of the data reveals that many regions are tapping into folklore resources and organizing folklore ceremonies on a regular basis. The cycle of rituals not only satisfies the psychological comfort of residents, but also transcends spatial limitations and becomes a symbol of regional identity, contributing to the sustainable development of cultural heritage. For example, the Foshan Autumn Color Parade, the Bei Di Festival, and the Zhi Xi Lantern Parade provide feasible ideas for the regeneration of ritual sites and optimization of public space in Sha Lan Ha Village, which is also located in South China and has unique folk rituals.

（1）**Foshan Autumn Color Parade(佛山秋色巡游)**

Autumn Colors is a traditional folk event in Foshan and a national intangible cultural heritage item with a history of more than 600 years. Since 2009, Foshan Autumn Colors has been set as an annual event, held in the golden autumn season every year, including the race, the living exhibition of intangible cultural heritage, the Autumn Festival of Ancestral Temple of Foshan, and the ritual of drinking wine in the countryside. The parade kick-off ceremony was held at 19:45, the main venue is located in the Ancestral Temple Square, the parade route is 3.5 kilometers. Parade route from the Ancestral Temple Square northbound, along the way set up five fixed-point performance area, to the end of the Ancestral Temple.

Figure 1-5 Autumn Color Ritual
（Source: http://www.fszx.gov.cn/）

Figure 1-6 Foshan Autumn Color Ritual Route Map
（Source: https://m.thepaper.cn/）

The Autumn Colors event has been held very successfully and has become an important platform for displaying cultural charms and spreading the city's image.

（2）Zhixi Lantern Touring of Fujian Province(芷溪花灯出游)

As one of China's intangible cultural heritages, Zhixi lanterns, in the process of inheritance and interpretation, are constantly integrated with elements of Zhixi's clan culture and deity beliefs, forming a folklore activity with strong regional cultural characteristics.
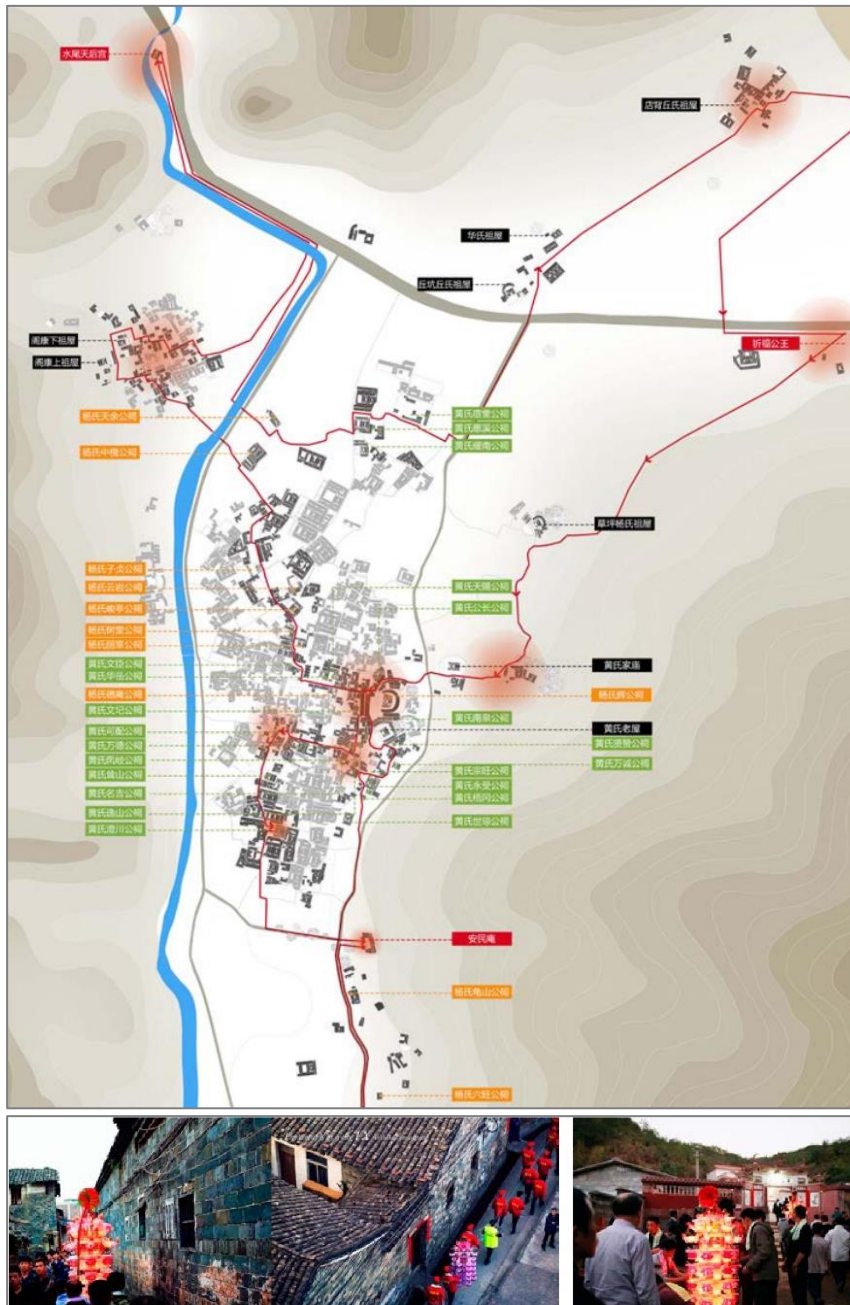
Figure 1-7 Zhixi Lantern Touring Route Map

（Source: Li Ting，2021）

There are specific routes, nodes and protocols for the lantern parade, and the rituals must be prepared in stages and in periods with the cooperation of the clans, so that the lanterns gather and shine brightly when the parade takes place, making it a lively event. The lantern parade in Zhixi territory depicts the key nodes in the settlement area through the route of the ceremony and creates a division between the settlement area and the neighboring places through the symbolic confirmation of the boundary of the settlement. The lantern parade consists of several nodes and prescribed routes, with the nodes involving nunneries and temples representing the center and boundaries of the entire settlement, as well as public shrines and family temples symbolizing the return of one's roots and the prosperity of one's ancestral lineage, during which one passes through the mountains, forests, fields, and wanders along the streets and alleys, with multiple spaces alternating to form a sequence of scenes that are both open and closed in a controlled manner. By combing the routes

and revealing the nodes, the original form and boundaries of Zhixi's ancestral temples and shrines are outlined for the world, recreating the picture of Zhixi's villages in history; year after year, the lantern parade constitutes the unity of the community, from clans to townships, in the local villages through ceremonial behaviors.[2]

1.3 Research Scope and Content

1.3.1 Definition of Relevant concepts

(1)Sha Lan Ha Village(沙栏吓村)

Sha Lan Ha Village is the only natural village in the Sha Tau Kok area of Shenzhen. The Wu's Hakka family members moved to settle in the area of Sha Tau Kok in the early years of Kangxi in the Qing Dynasty, with a history of more than 300 years. The village still retains many folk ritual behaviors, and many of its corresponding spaces, such as the Tin Hau Palace and the clan temples, are still in use and under repair. Such a settlement environment provides a good research basis for this paper.

(2)Folk Ritual(民俗仪式)

"Folklore", i.e., folk customs, refers to the cultural life created, enjoyed and handed down by the general public in a country or nation. [3] Folklore is an inherited cultural phenomenon inherent in human social groups, which embodies people's folk beliefs and spiritual aspirations, and at the same time restricts people's psychology and behavior.

"Rituals" were first studied in anthropology, and anthropologists, represented by Turgon, regarded rituals as an important part of religious beliefs, and folk concepts as similar to perceptions and ideas, and folk rituals as patterns of behaviors and outward manifestations of beliefs derived from concepts. [4]

Thus, folk rituals are defined as the acts used to express the spirit of ancestor worship, daily life, production and ceremonial celebrations, which are used to project spiritual support and needs, and have a certain pattern and standard, and folk rituals are also based on a certain group of people who carry out the organization and preparation of rituals and form a certain

kind of civil society organization. Folk rituals reflect the orientation of people's spiritual and material needs in a specific geographical and social environment. Through the rituals, the world of existence and the world of imagination merge into one world through a set of symbolic forms.[5]

Rural folklore consists of the following four types: first, ancestor worship folklore centered around ancestor worship at ancestral shrines; second, daily folklore activities that are closely related to daily life and contain prayers for good fortune, such as the "New Year's Watch" on New Year's Eve; third, production folklore related to praying for good weather and good harvests; and, fourth, ceremonial folklore activities to pray for safety and to get rid of illnesses and calamities, relying mainly on ceremonial activities, such as welcoming the gods and so forth. [6]

(3)Ritual Space(仪式场所)

Ritual space, as the space where ritual behaviors take place, is an important place to continue the vein of traditional life. Due to the specificity of ritual behavior, the relationship between space and behavior becomes closer in the ritual space. Folklore embodies regional culture, ritual reflects its cultural form through human behavior, and place is the material space that carries both.

(4)Regeneration（再生）

The original meaning of "regeneration" is "repairing the old and utilizing the waste", which refers to the recognizable anastylosis and restoration of the defective artifact, or the legal and reasonable renovation and upgrading of the suitable artifact, and the adaptive revitalization and rejuvenation of its abandoned space. restoration, or to carry out legal and reasonable renovation of suitable artifacts, and adaptive revitalization of abandoned space, focusing on the retention and use of old artifacts. The regeneration of the historical built environment has now become the main way to continue and create traditional carriers. [7]

For the historic environment, preservation is only a prerequisite; regeneration is the goal. Regeneration has three meanings. The first is the regeneration of the heritage itself, i.e., to restore its inherent form by means of "filling in the gaps and completing the whole"; the second

is the regeneration of spatial function, i.e., to restore its spatial function by means of "revitalization and re-interpretation of the vitality of the abolished"; the third is the regeneration of the surrounding areas, i.e., to explore the concept of "looking forward and backward, making the new with the old", and to explore the concept of "looking forward and backward, making the new with the old". The third is the regeneration of the surrounding area, i.e., exploring the ideal state of "symbiosis between the old and the new, harmony and difference" with the concept of "looking forward and backward, and making the ancient new".

1.3.2　Research Scope

The area examined in this thesis in Sha Tau Kok is specifically defined as encompassing the boundary of Chung Ying Street, comprising both the Hong Kong and Shenzhen sides. Additionally, it includes the residential area of Chung Ying Street on the Shenzhen side. The present-day Chung Ying Street neighborhood consists of Chung Ying Street on the Shenzhen side and its accompanying residential area. The specific scope of the study is visually depicted in the map provided below.
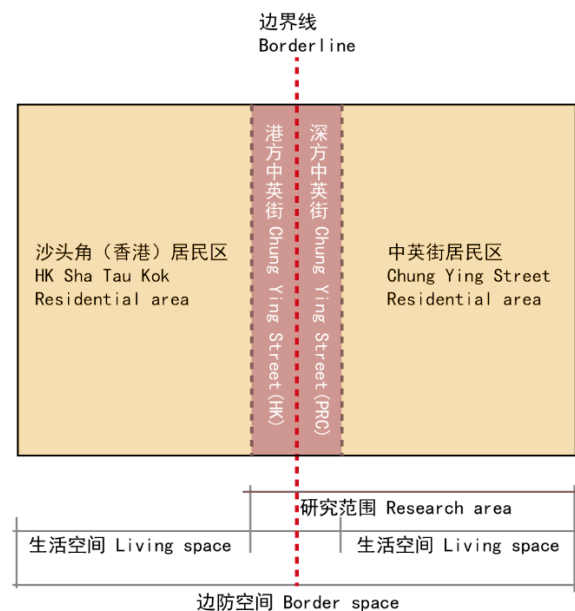
Figure 1-8 Spatial schematic of the study area
（Source：Self-drawn by the author）

Figure 1-9 Geographic schematic of the study area

Source：Self-drawn by the author

The thesis takes the Sha Tau Kok area as the study area, with the Sha Lan Ha Village as the core area.

1.3.3   Research Content

Taking Shalan Ha Village as the background, this paper examines three objects: folk ritual behaviors, traditional village ritual sites, and the relationship between these two. Finally, the regeneration strategies derived from the study are used in urban design practice.

1.4 Inspiration from Previous Research

1.4.1   Anthropological Studies of Ritual Place

Numerous anthropologists have studied ritual processes. According to Turner, rituals are "the prescribed formal behavior of people on occasions when they do not employ technical

procedures but resort to belief in mystical substances or mysterious forces".[8] According to Durkheim, "Rituals are a set of practices by which people relate to the sacred, and they are modes of behavior that arise in the context of an assembled group, and which are bound to stimulate, maintain, or reshape certain psychological states in the group."[4]Brown emphasizes the role of rituals in maintaining social unity and cohesion through his investigation of Andaman Island, where he argues that "ritual practices are the means by which society influences its individual members to keep alive in their minds a certain system of emotions. Without rituals, those feelings would not exist; without those feelings, social organization could not exist in its present form."[9] Malinowski, from a functionalist point of view, suggests that "rituals have the function of enhancing the sense of security of the individual as well as uniting the social group." [10] These studies show that rituals play an important role in people's productive, living and psychological activities.

Henri Lefebvre was a pioneer in the systematic articulation of the theory of space as a fundamentally subjective space associated with human creativity and a way of being. The traditional epistemology of the subject-object dichotomy treats space either as a background and container for material existence or as a mental form. In The Production of Space, Lefebvre called these two opposing and interconnected views of space the "illusion of transparency" and the "illusion of reality". He argues that there is no dichotomy between subjective and objective, i.e. purely subjective space or purely objective space. Social space is a product of society, which is both conceived and imagined as "living space".[11]

Van Gennep pioneered the study from ritual phenomenon to ritual structure, distinguishing "rites of passage" in space and time, and dividing them into three phases of rituals: segregation, transition, and incorporation, corresponding to the pre-threshold, threshold, and post-threshold periods, respectively. Turner inherits and develops Van Gennep's theory of rites of passage, arguing that all rites of passage can be divided into three phases: segregation, transition, and integration, which corresponds to a process of "structure-anti-structure-structure". He focuses on the transition period as an anti-structural feature distinct from status differences and hierarchies, and argues that the transition period manifests itself in an ambiguous temporal and

spatial state. The person in this temporary phase is a person who belongs to a "state of ambiguity", disregarding all the classifications of mundane life, without norms and obligations, and enters into a state of sacred time and space.[12]。

Under the influence of the "spatial turn", Chinese anthropologists have begun to rethink the relationship between space and social and cultural research, and have initiated studies on village space, village ritual sites, and ritual space. For example, Ma Guoqing discussed and researched the ancestral sacrificial spaces (tomb pavilions, homes, tombs, shrines, and ancestral alcoves) of Han villages in northern Fujian. [13] Although the study of rituals is one of the four traditional fields of study in anthropology, the spatial study of rituals is a relatively weak area.

1.4.2　Research on Ritual Places in Villages

Ritual space is an important place in traditional Chinese settlements, and ancestral halls and temples are the main forms of carriers. For example, Feng Jiang's *In the name of forefathers : on the traditional kinship-based settlements and ancestral halls in Canton Prefecture during the Ming and Qing dynasties* (《祖先之翼·明清广州府的开垦、聚族而居与宗族祠堂的衍变》) combs through the development and evolution of ancestral halls in Canton Prefecture, explaining the connection between geography, social change, settlement pattern and ancestral halls.[14] Wang Ying and Li Xiaofeng combed the ritual space of Zigong Xiqin Guild Hall and explored the connection between rituals and architectural space in the theatre of the Guild Hall under the influence of the belief in the industry gods. [15] Li Haiyun explores and explains the connection between the spatial texture of the village and ritual practices from the dimensions of ritual activities, subjective emotions and objective reality.[16]Guo Ming and Yang Yan take the example of the "Youshen Activity(游神活动)" in Fugang Village to reproduce the ritual process and explain how the "Youshen Activity" expands the public space of the village from the perspectives of public activity, place, authority, and resources. [1]。 Liang Buqing and Xiao Dawei, by studying the intangible culture bearing spaces of traditional villages, classified them into six categories, including ritual spaces, according to their functional attributes, and put forward ideas and measures for the protection of the bearing space forms, such as community

building, holistic protection, and original authenticity protection. [17]。 Taking the example of Gaochu Village in Hunan Province, where the cultural heritage is well preserved, Chen Yiming sums up the relationship between rituals and space and puts forward a vision for the development of ritual space, starting from the three perspectives of ritual behaviors, spatial characteristics, and the interactions between rituals and space.[18]

It can be seen that academics in the related field of research are paying more and more attention to the intermingling of different disciplines, but the total amount is still not rich enough, and there is still room for further excavation on the interaction between specific ritual activities and spatial places. This paper also hopes to enrich the research results of instances in this field through the related research on ritual places in Shalan scare village, and to provide material for broader and more universal research.

1.4.3　Research on Sha Lan Ha Village

Currently, research on the Sha Tau Kok area primarily centers around its history, border space, and cultural heritage preservation. However, there is a noticeable gap in systematic studies from the standpoint of urban design.

In historical studies, the primary emphasis lies in scrutinizing historical events and tracing the lineage. Historian Patrick H. Hase examined the geographical features of the Sha Tau Kok area prior to the Sino-British boundary survey, as well as the market's development and the politics of its residents, in articles published during the 1990s: *Sha Tau Kok in 1853*[19], *Eastern Peace: Sha Tau Kok Market in 1925*[20], and *The alliance of ten: settlement and politics in the Sha Tau Kok Area*[21].

The Chung Ying Street Journal(2011), published by the Yantian District of Shenzhen, provides a comprehensive account of the historical development of the Sha Tau Kok area[22] Sun Xiao, the Curator of the Chung Ying Street Museum, has documented the century-long transformations of Chung Ying Street in *Searching for Chung Ying Street in the Deepest Memory*(2013) [23] and *The Past Events of Chung Ying Street – The Special Administrative Region*(2018) [24], offering a wealth of fundamental historical information for the study of the

Sha Tau Kok area. In *A Hundred Years of Change at the China-Hong Kong Boundary: From Lianmakeng Village in Sha Tau Kok*（《中港邊界的百年變遷:從沙頭角蓮蔴坑村說起》）, Hong Kong scholar Ruan Zhi examined the details regarding the local ethnic groups, economy, and cultural beliefs of Lianmakeng Village, which is also part of the alliance of ten in the Sha Tau Kok area of Hong Kong Sessions[25].

In examining the concept of border space, Wu Yinsan, Liu Yungang, Zhou Wenting, and others conducted studies on the formation of cross-border living space between Shenzhen and Hong Kong under the "one country, two systems" framework. Specifically, they explored the case of the Sha Tau Kok area in their work *Formation of cross-border living space between Shenzhen and Hong Kong under one country, two systems - the case of Sha Tau Kok area*(2018) [26] and *Cross-border social construction in border control: the case of Chung Ying Street in Shenzhen* (2019) [27]. Their research delved into the impact of border control on the living space and activities of residents, while also investigating possibilities for optimal management. Tan Zheng and Xiao Yingbo, in their work titled *Bridge and Gate: The History of Public Space Evolution of Luohu Crossing under the Perspective of 'Border Crossing* (2020), conducted a review of the spatial and morphological history of Luohu Crossing at both the border and border crossing levels. Their article presents a comprehensive method to comprehend the general patterns of spatial evolution at the crossing and offers a potential approach to "soften" the rigid border from a historical perspective. Similarly, by examining the spatial and morphological history of the Lo Wu Control Point at both levels, the article proposes a general methodology to understand the overall evolution of the control point space and suggests a potential path to "soften" the hardened boundary from a historical standpoint. These insights aim to provide guidance for a sensible and sustainable renewal of public spaces in cross-boundary control points as a whole[28].

Jiang Bin, in their work titled *Reflections on the Conservation of the Heritage Buildings of the Tin Hau Temple in Sha Lan Ha, Sha Tau Kok* (2020) [29], provides an account of the conservation measures implemented for preserving the historical elements of the Tin Hau Temple. The inheritance and preservation of the Fish Lantern Dance, recognized as a national

intangible cultural heritage, has emerged as a prominent research topic. Wu Dan, in their works *Interpretation of the Case of Fish Lantern Dance in Sha Tau Kok, Shenzhen*[30] (2013), *The Dual Ritualism of Fish Lantern Dance Scheduling in Sha Tau Kok, Shenzhen*[31] (2013), and *Study on the Scheduling of Traditional Sea Prayer Ceremony in Sha Lan Ha Village, Shenzhen*[32] (2015), examined the characteristics of the Fish Lantern Dance as a dance ritual. Similarly, Huang Ping, in their work titled *Research on Artistic Value and Visual Communication of the Fish Lantern Dance in Sha Tau Kok*[33] (2012) , and Xiao Lang, in their work titled *"Colorful Wearing of Thick Make-up": The Inheritance of 'Non-Heritage' under the Industrial Background - A Study on the Color of Fish Lantern Dance in Sha Tau Kok, Shenzhen*[34] (2012) , explored the artistic value and visual communication of the Fish Lantern Dance.

Sun Xiao, in their work *The Past of Chung Ying Street*, suggests that future development can draw upon the "Notice on the Development of China's Eco-Community Museum" issued by the State Administration of Cultural Heritage in 2013. They propose that Chung Ying Street has the potential to be planned and transformed into a significant eco-community museum, considering its entirety and holistic perspective [24]. In their work *Exploring the Path of Transformation and Development of Chung Ying Street under the Perspective of Hong Kong-Shenzhen Co-operation*, Dong Jinlian proposes that the transformation and development of Chung Ying Street should intertwine with its history and culture. This approach aims to uncover historical resources, foster a distinctive ambiance, deepen historical memory, and reshape the atmosphere of the neighborhood and its traditional living scene[35]. Given the current situation of declining commerce, the transformation of Chung Ying Street is urgently needed.

1.5 Research Purpose and Significance

1.5.1 Research Purpose

This paper summarizes the main folk cultural rituals of Sha Lan Ha Village and draws relevant charts through collecting and collating literature, field research and field interviews; analyzes the ritual sites in the form of diagrams; explores the interactive relationship between

ritual behaviors and the village sites; and summarizes the realistic dilemmas and regeneration possibilities that the ritual sites are facing in the villages; and thinks about and proposes the strategies and design practices of regenerating the space for folk rituals of the traditional villages.

1.5.2 Significance of the Study

(1) Adding perspective to the study of traditional settlements.

Settlement is undoubtedly a spatial system, i.e., it embodies economic development and is also a cultural carrier. Under specific natural conditions and complex economic and humanistic backgrounds, the form of a settlement is the result of the interaction between nature and human behavior. In the past, most of the research objects of traditional settlements were concentrated in the fields of traditional settlement morphology, settlement spatial composition, architectural type system, traditional architectural aesthetics, etc., and lacked the examination of the main behavioral activities of the users of the settlements. In this paper, we think more about the daily life of the "people" and the living condition of the people in the settlement from the aspect of cultural and social humanistic background.

(2) Building multidisciplinary bridges to practice social to spatial process research.

Rituals, as symbolic and performative forms of traditional folk behavior, also embody the nature of human group thinking and action, and in this project, as a means of research, or a research perspective, are the key to understanding the dialectical connection between settlement form and social space. "Ritual" itself represents a wide range of meanings, and from the perspective of "ritual", we build a bridge between sociology and architecture, as well as the process of studying society and space.

(3)It has a role to play in preserving and passing on the intangible cultural heritage of the Sha Tau Kok area.

As an intangible cultural heritage, folk culture should be protected and inherited. The recording of the time nodes of the activities related to the folk culture in Sha Ban Scare Village, and the analysis of the interaction between human activities and the place have certain reference

value from the methodological point of view, both for the historical research and the design practice in Sha Tau Kok area.

1.6 Research Methods and Framework

1.6.1　Research Methods

(1) Literature Analysis Method:

The literature analysis method involves extensive reading of various literature sources prior to selecting the topic and writing the thesis. The objective is to search for relevant information related to the identified research object and problem, particularly focusing on writings and papers concerning collective memory and commemorative places. This process includes organizing and summarizing the literature to determine the main research direction, acquiring authoritative and reliable data and case studies, which will provide substantial support for this thesis.

(2)Field Research Method:

The field research approach involves visiting the designated research base and employing various methods, such as observational techniques, to visually examine the components of collective memory, ascertain the state of residents' collective memory, and assess the everyday routines and practices. This enables the analysis and synthesis of the different types and distinguishing features of collective memory within historical areas.

(3) Practical Analysis Method:

The practical analysis method involves compiling literature, summarizing data, and drawing upon research insights and conclusions as the theoretical foundation. Based on this, the focus and direction of the strategy are initially formulated and applied to practical projects to validate and enhance the theoretical framework.

(4) Cross-disciplinary Approach:

The cross-disciplinary approach combines research methods and findings from diverse fields such as architecture, sociology, psychology, history, and urban planning. By adopting a

multi-dimensional perspective, we explore the meaning and application of collective memory. This includes examining the theoretical correlation between collective memory and the city, as well as developing design strategies for urban renewal informed by collective memory.

1.6.2   Research Framework
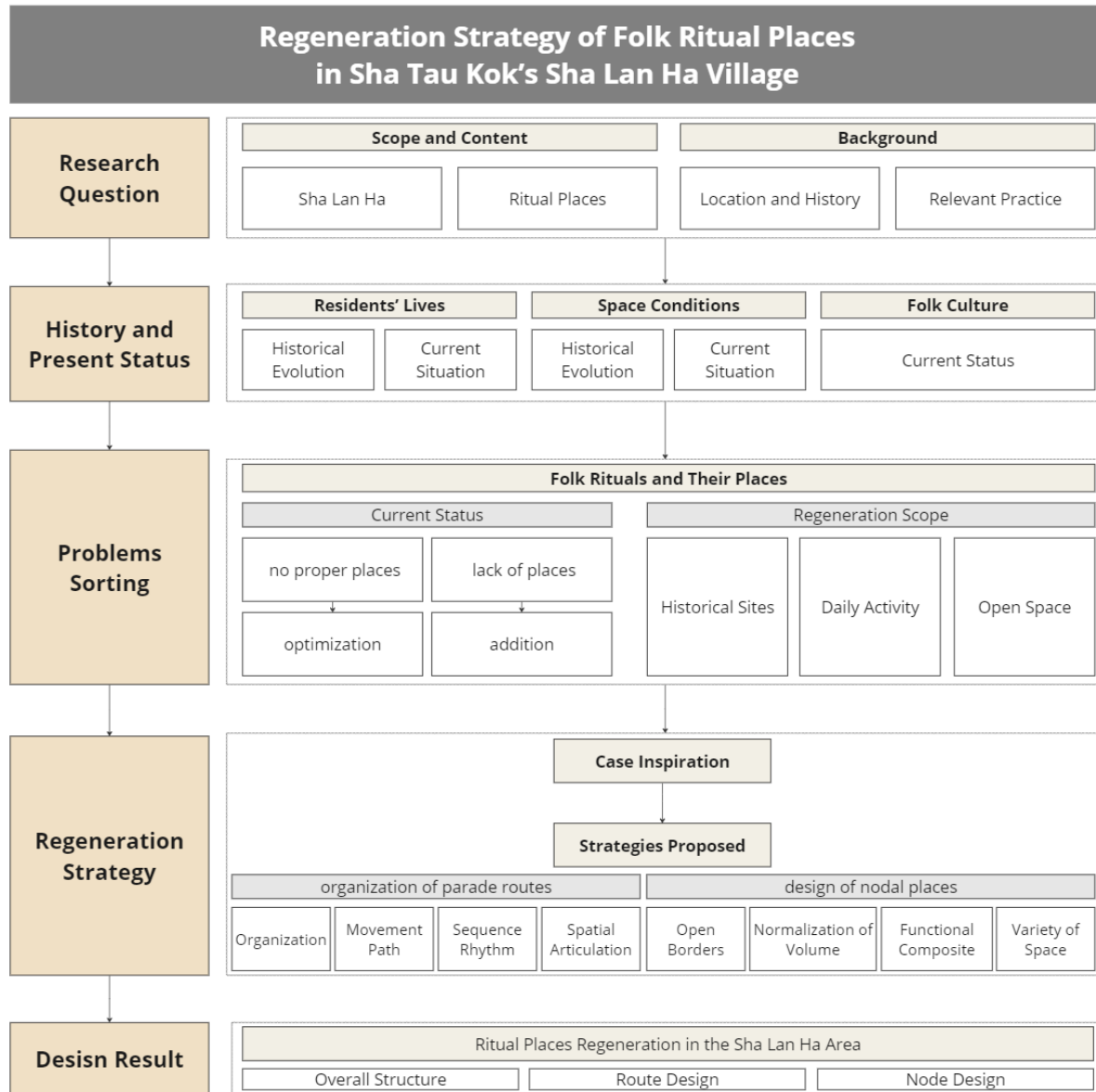
Figure 1-10 Research Framework
（Source: Self-drawn by the author）

Chapter 2. History and Present Status of Sha Lan Ha Village

The history of the Sha Tau Kok area can be divided into the following four sections, using Chung Ying Street as a clue.

| **Period I**: 中英勘界与禁区形成 China-Britain Boundary and the Formation of the Restricted Area | → | **Period Ⅱ**: 中英街的兴起 The Emergence of Chung Ying Street | → | **Period Ⅲ**: 中英街的繁荣 The Prosperity of Chung Ying Street | → | **Period Ⅳ**: 中英街的衰退 The Decline of Chung Ying Street |
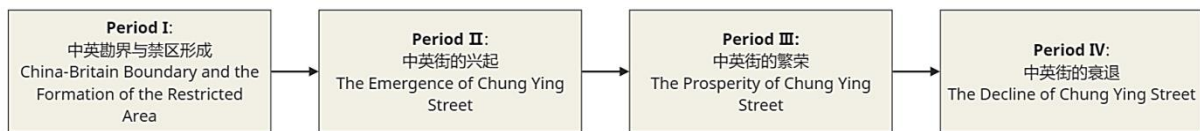
Figure 2-1 Development of Chung Ying Street as a Clue
(Source：Self-drawn by the author)

(1)Period I:China-Britain Boundary and the Formation of the Restricted Area

In 1898, the Qing Government entered into an agreement known as the "Convention between the United Kingdom and China, respecting an extension of Hong Kong territory" with Britain. As part of this agreement, on 18 March 1899, representatives from both the Chinese and British sides conducted a comprehensive survey of the boundaries of the "New Territories." This survey resulted in the leasing of 977.4 square kilometers of land and water from Hsin-An County to Britain for a duration of 99 years.
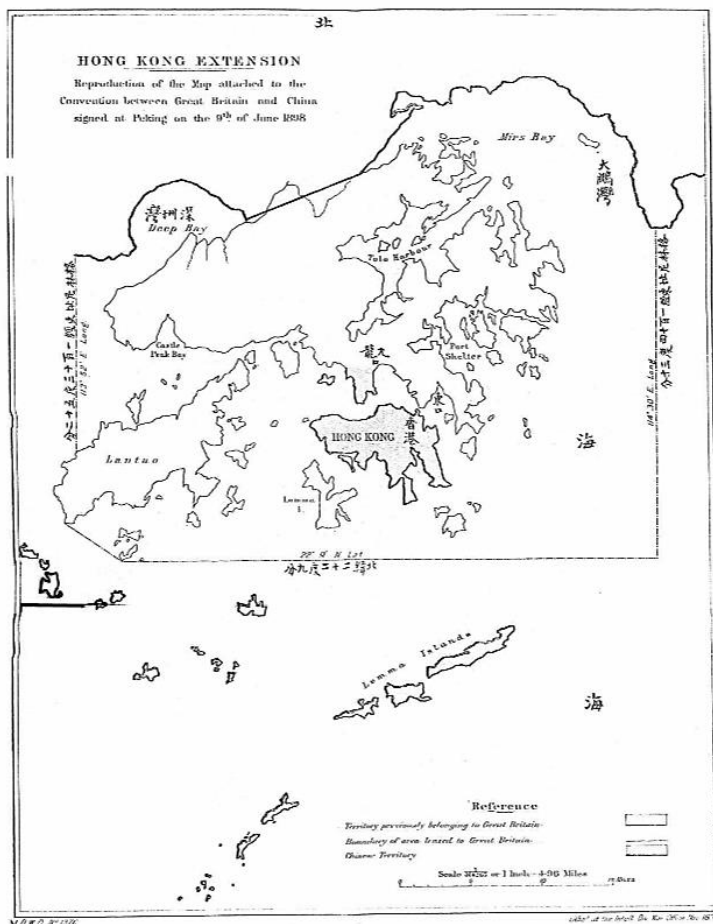
In 1905, the Works Bureau of the British Hong Kong Government installed a total of 20 boundary markers along the border between Hong Kong and

Figure 2-2 China-Britain boundary survey map
(Source：Convention between the United Kingdom and China, respecting an extension of Hong Kong territory，1898)

21

Shenzhen. According to legend, during the Sino-British boundary survey, it was determined that the Sha Tau Kok River would serve as the boundary. Wooden plates were used as markers for the survey, initially inserted on the Shenzhen side of the river. However, the villagers of Sha Lan Ha village opposed British colonial rule and, during daylight hours when Sino-British officials conducted the border survey, they secretly inserted a wooden plate on the north side of the Sha Tau Kok River, effectively placing the Sha Lan Ha village under Chinese jurisdiction. Another wooden plate was inserted on the west side of the river. This action ensured that the Sha Lan Ha village remained within Chinese jurisdiction[24].

(2)Period Ⅱ:The Emergence of Chung Ying Street

Chung Ying Street gradually took shape following the demarcation of the border between China and the United Kingdom. During the transitional development period of approximately 20 to 30 years (around 1918 to 1935), communication between the villagers of the two places was not hindered, despite the boundary marker being placed in the middle of the riverbed. The original "Cormorant Trail" has largely vanished, giving way to a small street measuring 250 meters in length and 3-4 meters in width. This street features connected shops and spaced boundary pillars, forming the foundation of a commercial street prototype.

In the 1930s, commerce began to thrive on Chung Ying Street in Sha Tau Kok. Shops on both sides of the street offered a diverse range of goods. Chinese shops primarily focused on agricultural and sideline products, while Hong Kong shops specialized in imported goods. In 1941, Hong Kong fell, leading to the renaming of Chung Ying Street as "Chung Hing Street." Boundary markers 3 to 7 were removed during this time. After Japan's defeat and surrender, Chung Ying Street reclaimed its original name. In 1948, the British and Chinese sides surveyed the boundary again, repositioning the boundary markers. From 1952 to 1979, Chung Ying Street became a strictly restricted area for border defense. Due to the significant economic disparity between Shenzhen and Hong Kong, two major waves of people fled Hong Kong in 1962 and the late 1970s.

(3)Period Ⅲ:The Prosperity of Chung Ying Street

Starting from the 1980s, with the reform and opening up of China, the number of shops in Chung Ying Street began to increase gradually, almost one after another. According to statistics,

by the mid-to-late 1990s, the number of shops on the Chinese side of the boundary had grown to more than 160 and that on the New Territories side to more than 50, and Chung Ying Street had reached saturation in terms of the space available for its development.

Between 1983 and 1984, Chung Ying Street was opened to Mainland visitors on a restricted basis, resulting in a gradual increase in the number of tourists. During this period, visitors were no longer restricted from shopping in Hong Kong shops on the British side of the street, and it became easier for them to obtain permits to enter the street. It was also easier for tourists to apply for permits to enter Chung Ying Street, with nearly 100,000 people flocking to the street on a single day at the most. 1985 to 1995 was the most prosperous decade for the business of Chung Ying Street, with more than 200 shops of various kinds in the town and a daily turnover of more than a million dollars. Chung Ying Street experienced the shopping frenzy of "gold fever", "electrical appliances fever" and "biological products fever".

(4)Period Ⅳ:The Decline of Chung Ying Street

In the late 1990s, the commercial and trading industry of Chung Ying Street started to experience a gradual decline. There were several contributing factors to this decline. Firstly, with the increasing convenience of direct travel to Hong Kong for mainland residents, Chung Ying Street's role as a "window on Hong Kong" became less significant. Secondly, the retail industry faced challenges and constraints due to border management policies, resulting in a loss of competitiveness in the commercial sector. Lastly, the sale of counterfeit and substandard goods, along with other unethical practices, led to a decline in the reputation of Chung Ying Street[24].

2.1 History and Present Status of Residents' lives

2.1.1　Historical Evolution of the Population's Life

Period I: 中英勘界之前 before the border establishment (1693-1898)	Period II: 中英勘界之后 after the border establishment (1899-1949)	Period III: 边境管理区设立后 after the border closure (1949-1979)	Period IV: 改革开放后 after the reform and opening up (1980s-)
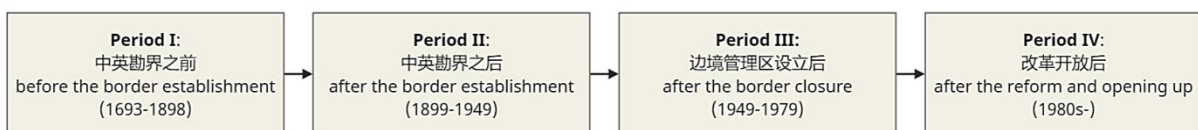
Figure 2-3 Periods of Changes in Residents' Lives
(Source：Self-drawn by the author)

(1)Period I: Before the Border Establishment(1693-1898)

①Aborigines in the Sha Tau Kok Area

Figure 2-4 Route of the Wu Clan's ancestor's migration

(Source：Self-drawn by the author，Based on information from the Wu Clan website)

Before the establishment of Chung Ying Street, the local inhabitants primarily consisted of Hakka people who migrated from the northeast of Guangdong Province during the Kangxi period of the Qing Dynasty. Over 300 years ago, in 1693, a group of Hakka people surnamed Wu settled in Sha Tau Kok Marina and constructed villages and houses along a lengthy strip of sandbar by the seashore. They established their residences and adopted a way of life centered around the rhythm of labor, starting work at sunrise and resting at sunset. The Wu clan has resided in Sha Lan for over three centuries, spanning fifteen generations.

The ancestors of the Wu Clan in Sha Lan Ha Village originally resided in Bohai and Yanling Counties in Shandong Province. Over time, they gradually migrated southwards to Nanxiong, Tai Po, and Boluo in Guangdong Province. Eventually, during the early Qing Dynasty, the Wu Clan settled in Sha Tau Kok after moving from Boluo. The gate couplets of the Sha Lan Ha Wu Clan Ancestral Hall and the couplets in the Baizi Hall provide a general

description of the migratory route followed by the village's Wu Clan.

According to the Genealogy of the Wu Clan of Sha Lan Ha Village, documented in 1863, they settled at the south-western end of a sandbar shaped like a "scales" and constructed rudimentary huts to sustain their livelihood through farming and fishing activities.

②**"Tung Wo Market"and "The Alliance of Ten"**

With the growing population of Sha Tau Kok and the expansion of productive activities, social organization gradually strengthened. In the mid-19th century, affluent villages in Sha Tau Kok showcased their influence by investing in the development of neighboring villages. Consequently, the prosperous landowners of these villages emerged as natural leaders in the eyes of the local residents. Villagers actively participated in the development of Wo Hang, Nam Chung, Luk Keng, Tan Shui Hang, and Shan Tsui by providing financial contributions. As a result, these villages became frontrunners in the region. This collective effort to promote market development was later known as the "Ten Alliance." Comprising 45 villages of varying sizes, the "Ten Alliance" played a crucial role in establishing a marketplace. This involved the construction of walls, gates, and roads, as well as providing land for further development. The marketplace took shape following extensive land reclamation work in the bay.
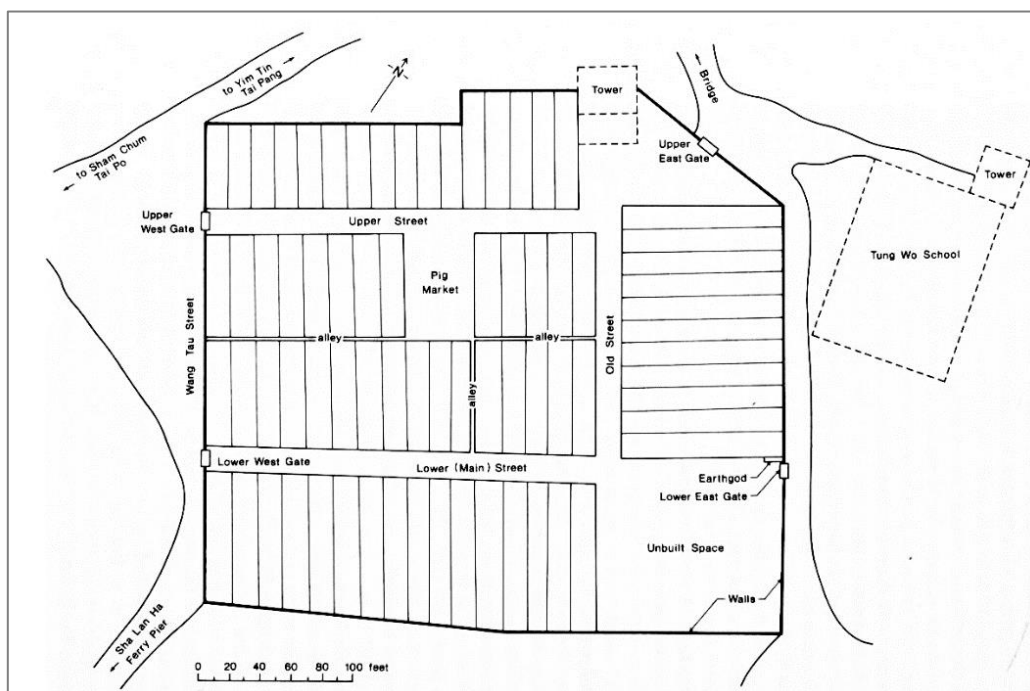
Figure 2-5 Sha Tau Kok (Tung Wo) Market, 1853

Source：Hase, Patrick H.（1993）

According to Hase, Patrick, the population of the Sha Tau Kok area reached approximately 7,000 in 1800 and around 8,000 in 1825. These numbers indicate that by the early 19th century, the population had reached a threshold where it could be considered an independent market town[21].

Tung Wo Market originated in the vicinity of Wang Tau Street and is structured as a somewhat irregular rectangle encompassing three streets: Upper Street, Lower Street, and Old Street. These streets are relatively narrow, and during the market's heyday, there were a total of 72 shops, with storefronts facing the streets and workshops situated at the rear. The market offered a diverse range of commodities, including firewood, rice, oil, salt, soy sauce, vinegar, as well as seafood from the mountains and seas, cigarettes, and liquor.

In 1937, a devastating typhoon wreaked havoc on the
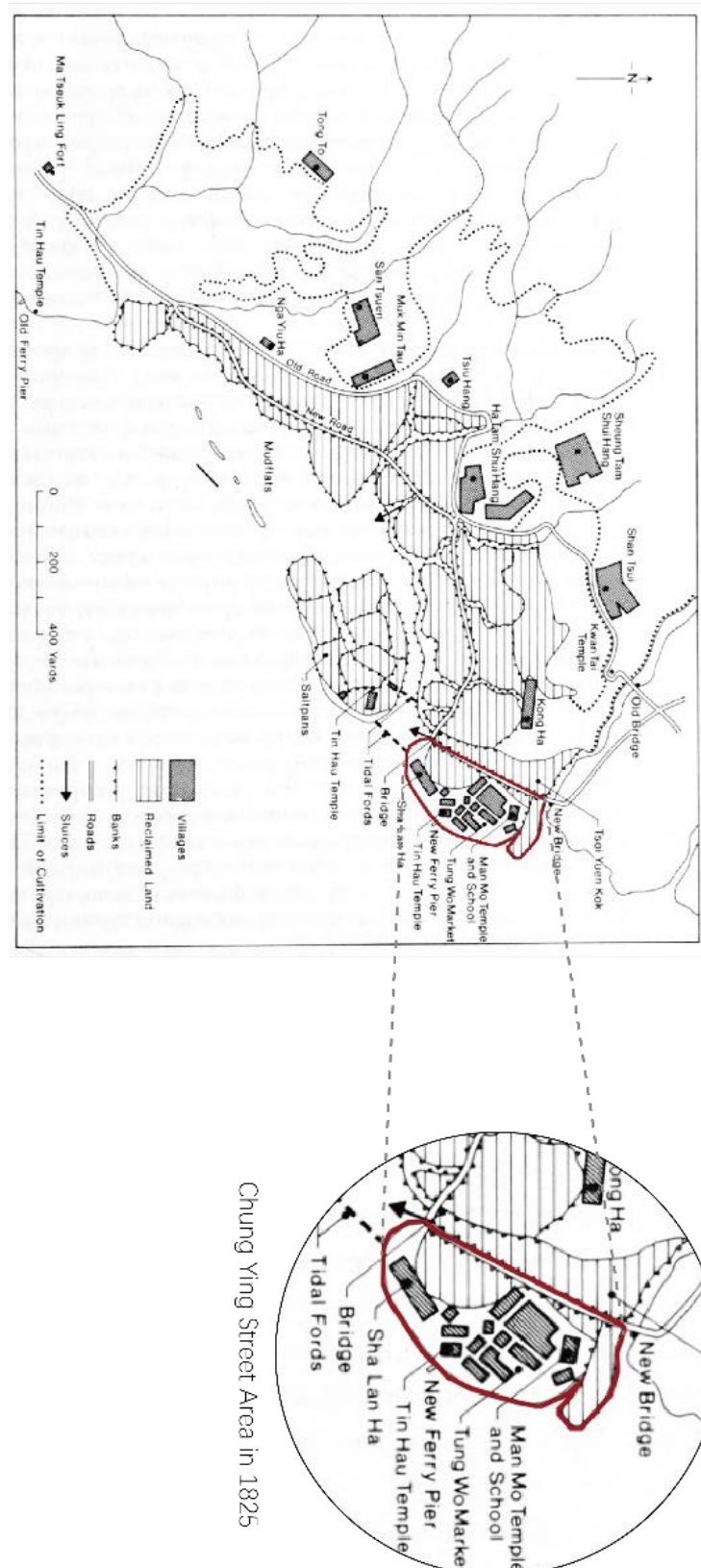
Figure 2-6 The Sha Tau Kok Reclamation, 1825
(source：Hase, Patrick H.（1995）Re-drawn by the author)

entire market, leading some of the remaining shops to relocate to the Hong Kong side. This relocation sparked the rise of the Sha Tau Kok Market situated on the Hong Kong side of Chung Ying Street, subsequently establishing the groundwork for the burgeoning commercial prosperity of Chung Ying Street in the 1930s[24].

(2)Period Ⅱ:After the Establishment of the Border（1899-1949）

As the Boundary Line bypasses the southern edge of Sha Lan Ha village, the lives and economic activities of the residents of Sha Tau Kok have been forced to change to accommodate the emergence of the Boundary Line.

The presence of the Boundary Line has resulted in significant consequences for the residents of Sha Tau Kok. Firstly, essential resources such as wells and the Tin Hau Temple, which hold religious significance, are situated in Shenzhen. As a result, residents of Sha Tau Kok Township in the New Territories are required to cross the boundary into Shenzhen to access water from the wells and pay their respects at the temple. Secondly, the allocation of Tung Wo Market to Shenzhen has led to the relocation of some shops to the boundary line. This was done to simplify customs procedures and avoid the complexities of import and export activities, ensuring that daily economic transactions remained convenient for residents in the New Territories. By the 1930s, there were over 50 shops along the boundary line, offering various wholesale and retail businesses, handicraft workshops, and service industries[26]. This gradual concentration of commercial activities along the boundary line served as the prototype for what would later become known as Chung Ying Street.

Despite being divided by the border and falling under the jurisdictions of China and the United Kingdom, Sha Tau Kok did not face significant border management barriers during that time. Apart from routine customs inspections for goods, residents from both sides of the border freely visited relatives and friends, engaged in trade at marketplaces, and participated in activities such as intermarriages. Daily life in the area remained relatively unrestricted and unaffected by excessive limitations.

(3)Period Ⅲ: After the Border Closure（1949-1979）

Following the establishment of the People's Republic of China, Guangdong and Hong Kong implemented a boundary blockade for political reasons and to address issues such as

illegal immigration and cross-boundary criminal activities. This blockade had a profound impact on the lives and economic activities of Sha Tau Kok residents, who had previously enjoyed unrestricted travel between the two sides of the border.

Firstly, in terms of daily life, residents of Sha Tau Kok in Shenzhen are obligated to obtain permits for cross-boundary operations such as farming and portering, while individuals from outside the town must obtain a "Sha Tau Kok Border Closed Area Permit" before entering the area. Similarly, residents of Sha Tau Kok in the New Territories are required to obtain a Closed Area Permit for regular entry and exit from the area, with local residents assuming responsibility for guaranteeing the entry and exit of their relatives and friends.

Secondly, the boundary restrictions have led to a concentration of shops at the boundary of Chung Ying Street, intensifying the trend of economic activities in that area.

(4)Period Ⅳ:Since the Reform and Opening up of the Country（1980s-）

In the initial phase of reform and opening up, the market-oriented and tourist-oriented development of the boundary of Chung Ying Street brought about a diverse range of commodities, enhancing the residents' daily lives and offering them opportunities for economic prosperity. Nevertheless, following the reunification of Hong Kong, the availability of abundant materials directly supplied from the Mainland has rendered this advantage of Chung Ying
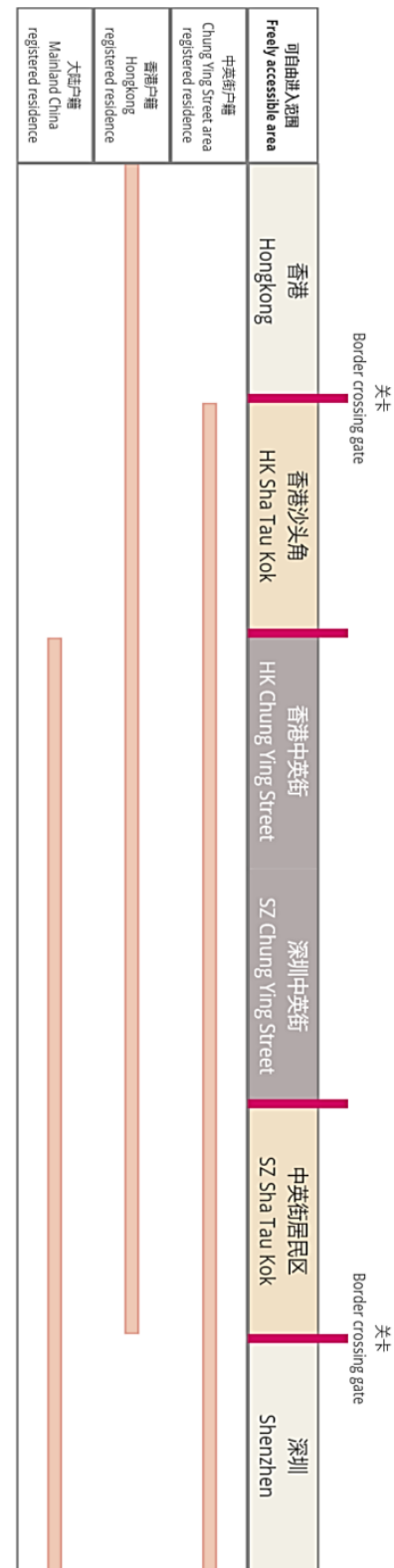
Figure 2-8 Status constraints on the scope of activities
(Source: Zhou Wenting
（2018）， Re-drawn by the author)

Street obsolete.

Following the reunification, the role of Chung Ying Street as a "window on Hong Kong" significantly diminished, leading to a decline in its commercial tourism economy. Issues such as the proliferation of counterfeit goods and the lack of supporting service facilities have not only tarnished the image of Chung Ying Street but also disrupted the normal lives of residents. The absence of ancillary services has resulted in most buyers or tourists spending only a brief period in Chung Ying Street before leaving without exploring the residential areas or contributing to their economic development. Additionally, increased scrutiny by the Border Guard and Customs, aimed at managing the boundary of Chung Ying Street, has added inconvenience to the daily lives of residents. The development of the area has primarily focused on commercial activities and patriotic education, often neglecting the needs and activities of the residents.

2.1.2　Current Situation of the Population

（1）Population Composition and Needs

There are four main groups of people in Chung Ying Street, namely, residents of the Chung Ying Street community, traders engaged in commerce in the area, tourists entering the area through Shenzhen's border control points, and buyers engaged in buying on behalf of others to make a difference in price. Their main needs and scope of activities are shown in the figure. Among them, the residents, because of their long-term residence, need the most functions for their living.
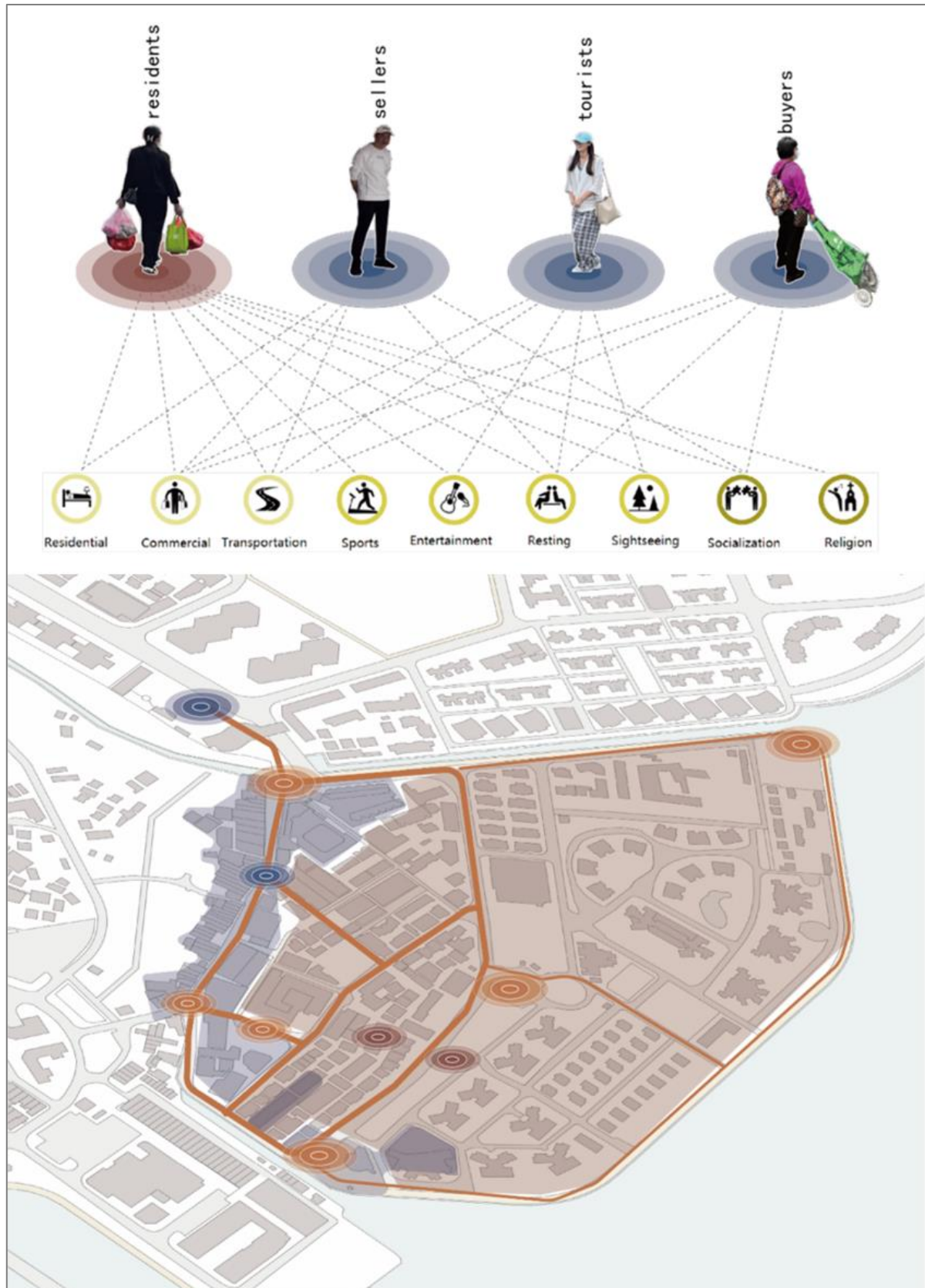
Figure 2-9 the Population and its Needs, Map of Activities

(Source：Self-drawn by the author)

零售服务热力图　　　　　　　　　住宅小区热力图
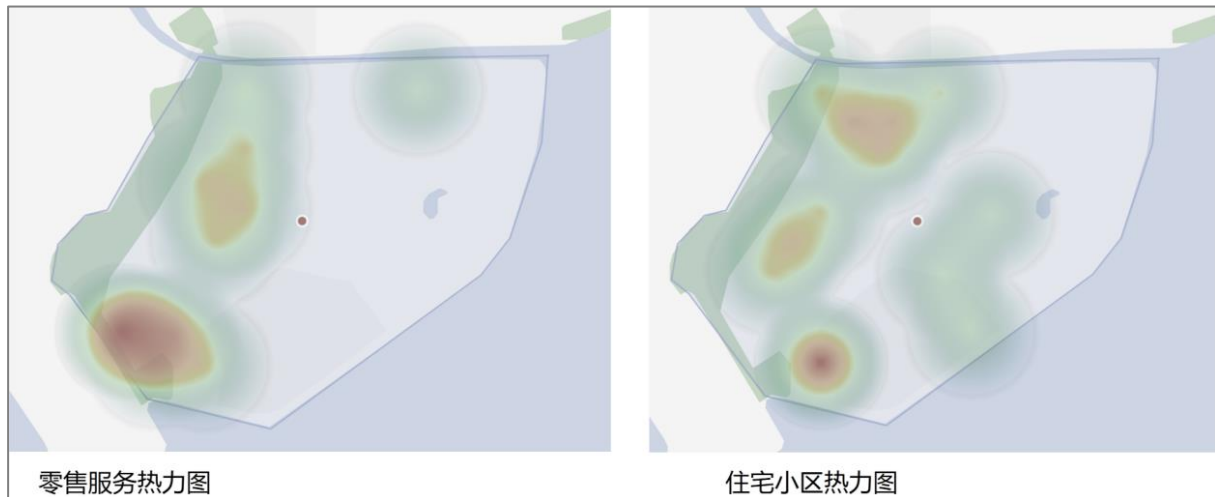
Figure 2-10 Heat Map of Retail Services and Residential in the Sha Tau Kok Area
(Source: data-dance.com)
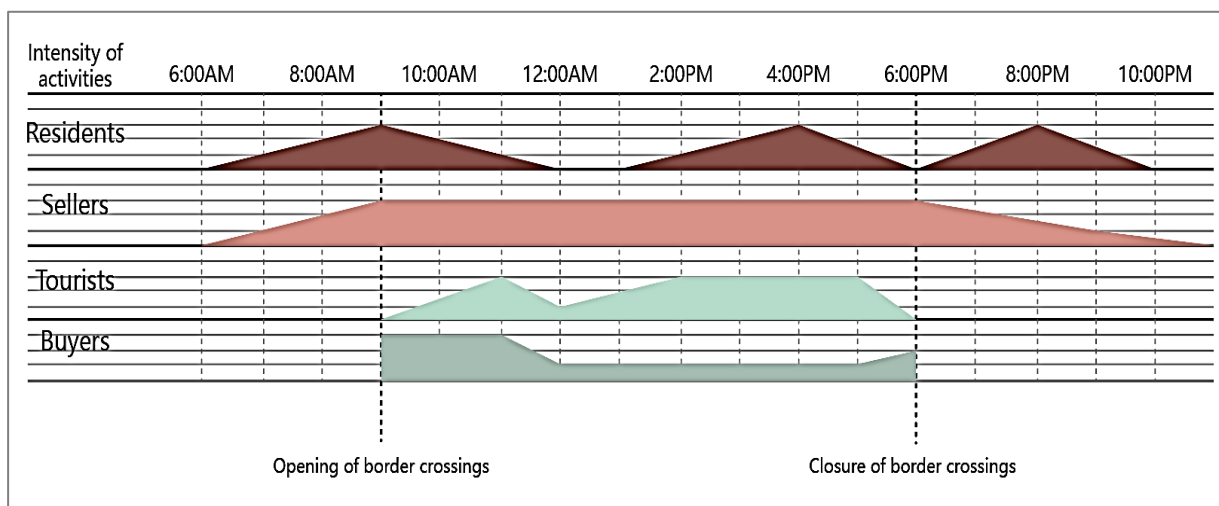
Figure 2-11 Change in Intensity of Crowd Activity over Time
Source：Self-drawn by the author

The status of the Sha Tau Kok area as a Special Border Management Area has a significant impact on the intensity of crowd activities within the region. The opening and closing of the gate serve as crucial factors in determining the flow of people. Foreigners, including tourists and buyers, are permitted to enter the area from as early as 9:00 AM, and they must leave by 6:00 PM, which means they cannot stay overnight. Consequently, the time between 9:00 AM and 6:00 PM becomes the primary active period for traders operating in the area. On the other hand, the activity time of local residents experiences less variation due to the opening and closing of the gate.

(2) Identity Attributes and Demographic Composition of the Population

The residents in the Sha Tau Kok area possess diverse identity attributes, including individuals holding Mainland or Hong Kong identity cards, as well as residents holding identity cards of Shenzhen and Hong Kong. These varying identity attributes subject residents to different levels of constraints imposed by the boundary. For instance, residents domiciled in the Sha Tau Kok area are able to freely cross the boundary barriers to enter and exit Sha Tau Kok in Hong Kong. Similarly, residents of Sha Tau Kok in Hong Kong can move freely through the Sha Tau Kok area. However, other Chinese residents, such as tourists, are restricted to entering only the Hong Kong side of the Chung Ying Street and are prohibited from crossing the boundary to enter Sha Tau Kok in Hong Kong. The Hong Kong side of the Chung Ying Street has effectively acted as a buffer zone within the region. Despite these distinctions, throughout the course of long-term historical development, residents on both sides of the boundary have formed a border society, sharing border space and resources.
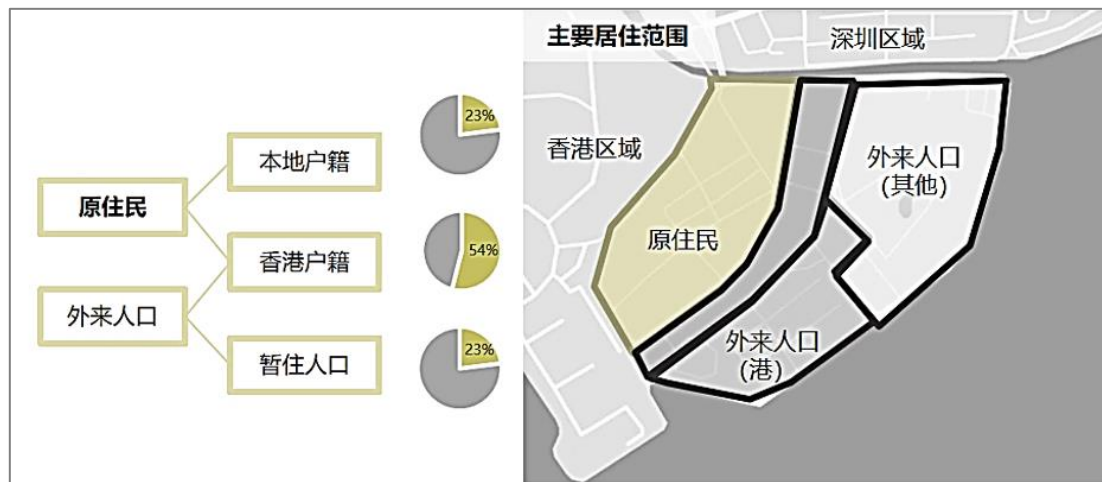
Figure 2-12 Identity Attributes and Main Residential Areas

(Source: Self-drawn by the author, based on Zhou Wenting 2018)
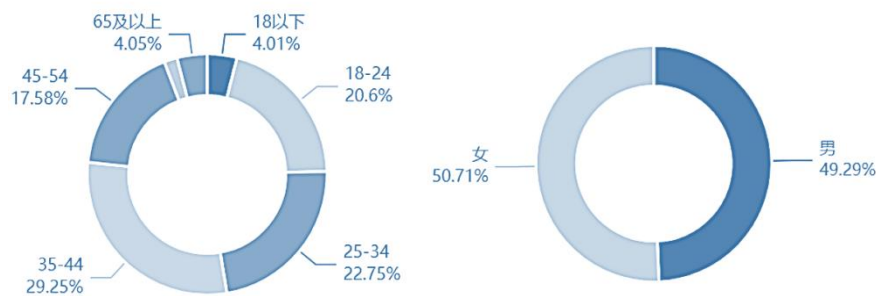
Figure 2-13 Demographic Composition of the Sha Tau Kok Area

(Source :data-dance.com)

The age structure of the residents in Chung Ying Street demonstrates a reasonable distribution, with a predominant representation of teenagers and individuals in their prime age. Furthermore, there exists a balanced ratio between men and women among the residents.

2.2 History and Current Status of Space Conditions

2.2.1 Historical Evolution of Space Conditions

(1) Spatial Scope Expansion of the Chung Ying Street Community

Until 1979, the area of Sha Tau Kok in Shenzhen was a mere 0.09 square kilometers, while the area of Sha Tau Kok in the New Territories measured 0.12 square kilometers. However, with the establishment of the Shenzhen Special Economic Zone in 1980, reclamation projects were initiated in both Shenzhen and the New Territories. As a result, the area of Sha Tau Kok in Shenzhen expanded to 0.166 square kilometers, while the area of Sha Tau Kok in the New Territories reached 0.167 square kilometers. These reclamation efforts significantly increased the land area available in both regions[22] .

The spatial expansion of the Sha Tau Kok area has primarily been facilitated through land reclamation and subsequent building construction. While indigenous people have been involved in these projects, it is important to note that the major driving forces behind the expansion have been the local government and foreign investment developers. These entities have played a prominent role in initiating and overseeing the spatial development of the Sha Tau Kok area[26] .
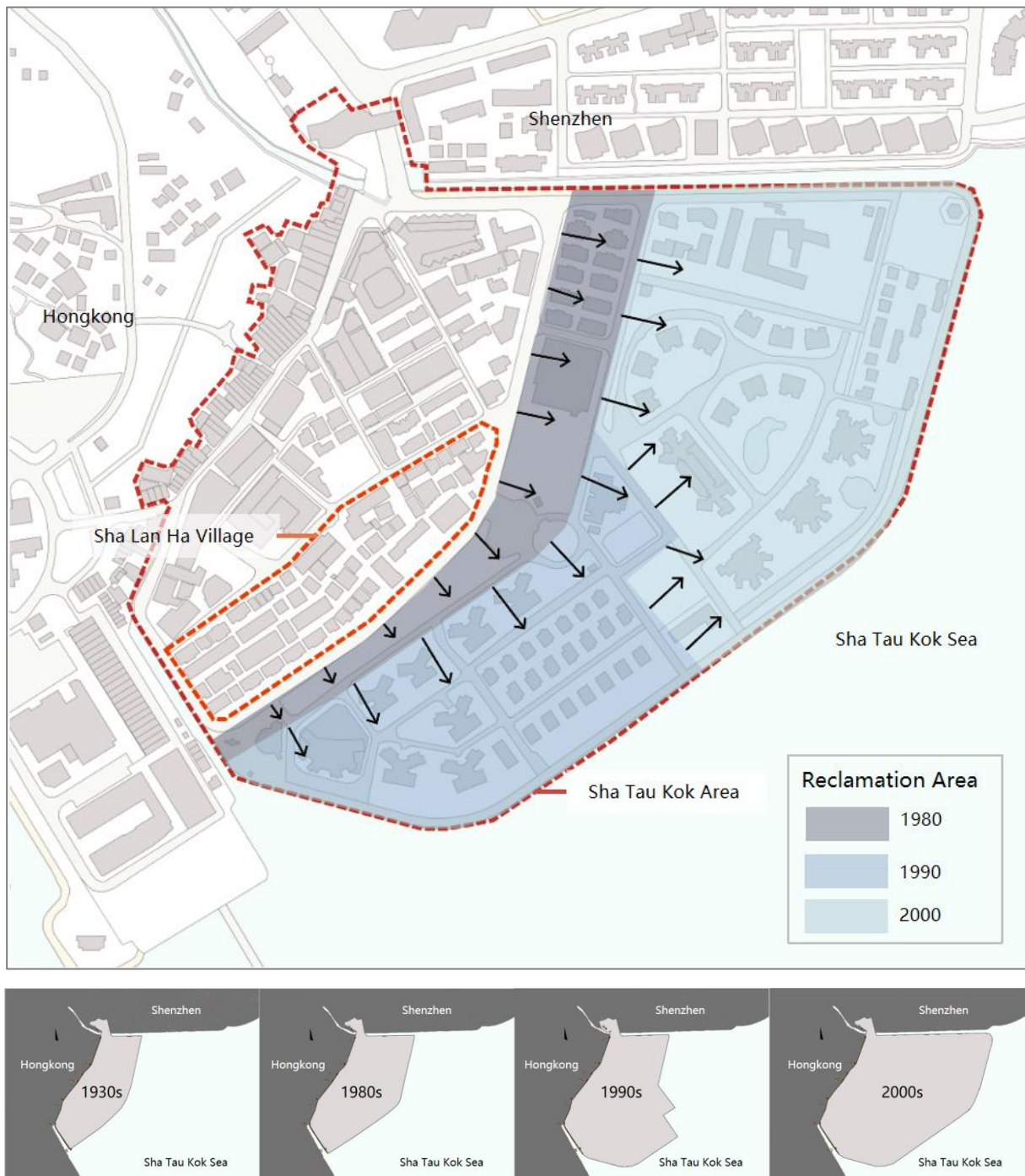
Figure 2-14 Reclamation process in the Sha Tau Kok area 1980-1990-2000

Source：Self-drawn by the author

(2)Landscape Pattern Changes of Sha Tau Kok Area

The landscape pattern of the Sha Tau Kok area can be traced back to the establishment of Sha Lan Ha Village, which gradually gave rise to the development of Tung Wo Market and its surrounding buildings. As Chung Ying Street took shape, the focal point of the area shifted, leading to the construction of numerous residential buildings following three reclamation

projects in 1980. By 1 July 1997, prior to the handover of Hong Kong, the Chinese sector of Chung Ying Street spanned "six streets, four roads, six lanes," expanding its area from the original 0.09 square kilometers to 0.166 square kilometers. While the Wu Ancestral Hall, Tin Hau Temple, and Hong Ten Ancestral Hall (Land Temple) have retained their original
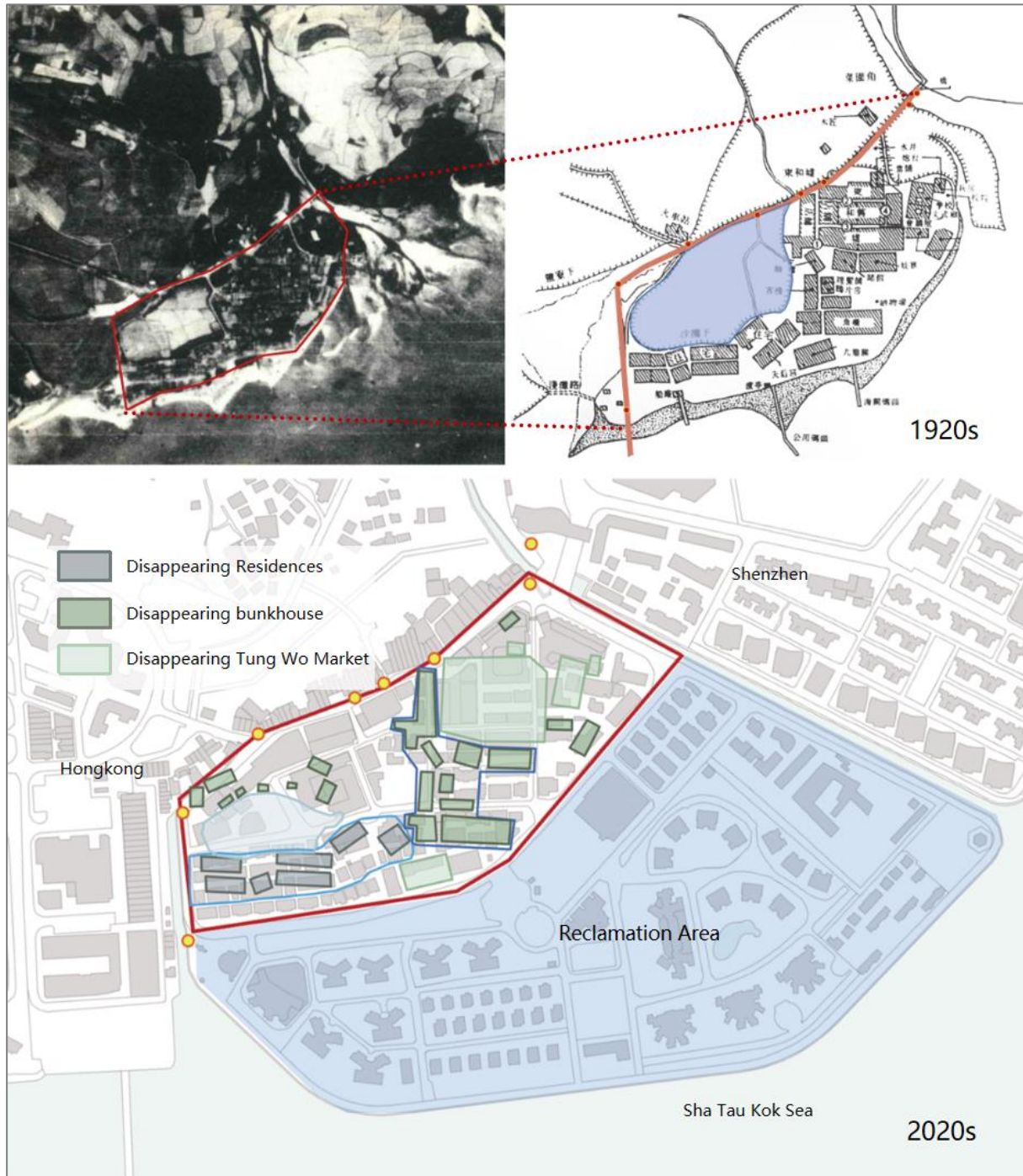
Figure 2-15 (a)Aerial photograph 1924 (b)Changes in the spatial pattern of Sha Tau Kok
(Source：Self-drawn by the author, Hase, Patrick H.)

architectural features as brick buildings, the majority of the neighborhood consists of modern

structures.

The historic conservation area of the Sha Tau Kok area is shown below. As the boundary between Shenzhen and Hong Kong, this area has an important and special spatial meaning in this region.
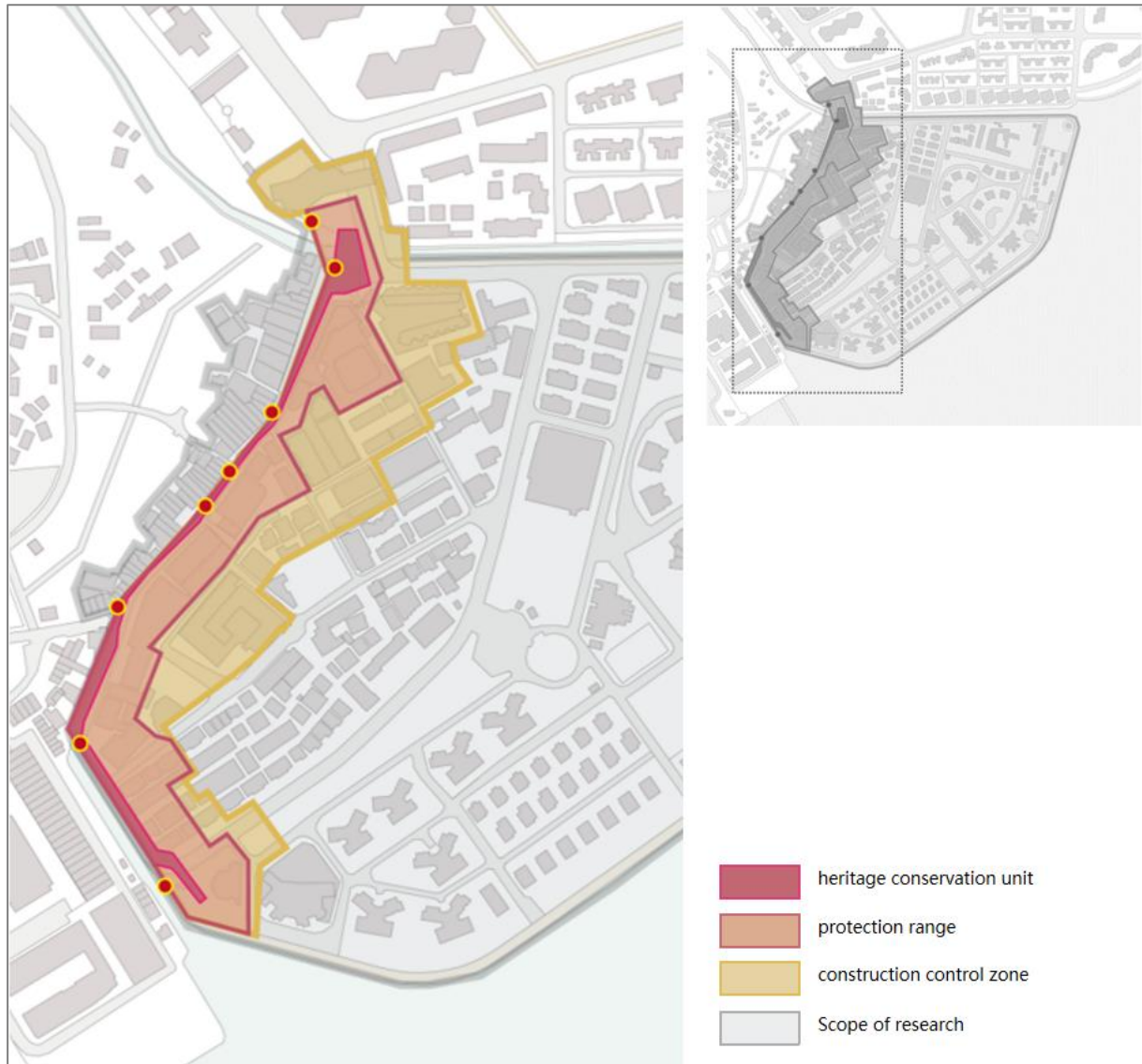
Figure 2-16 Conservation Scope
(Source: redrawn by the author, based on the China-Britain Boundary Marker
National Heritage Conservation Plan 2019)
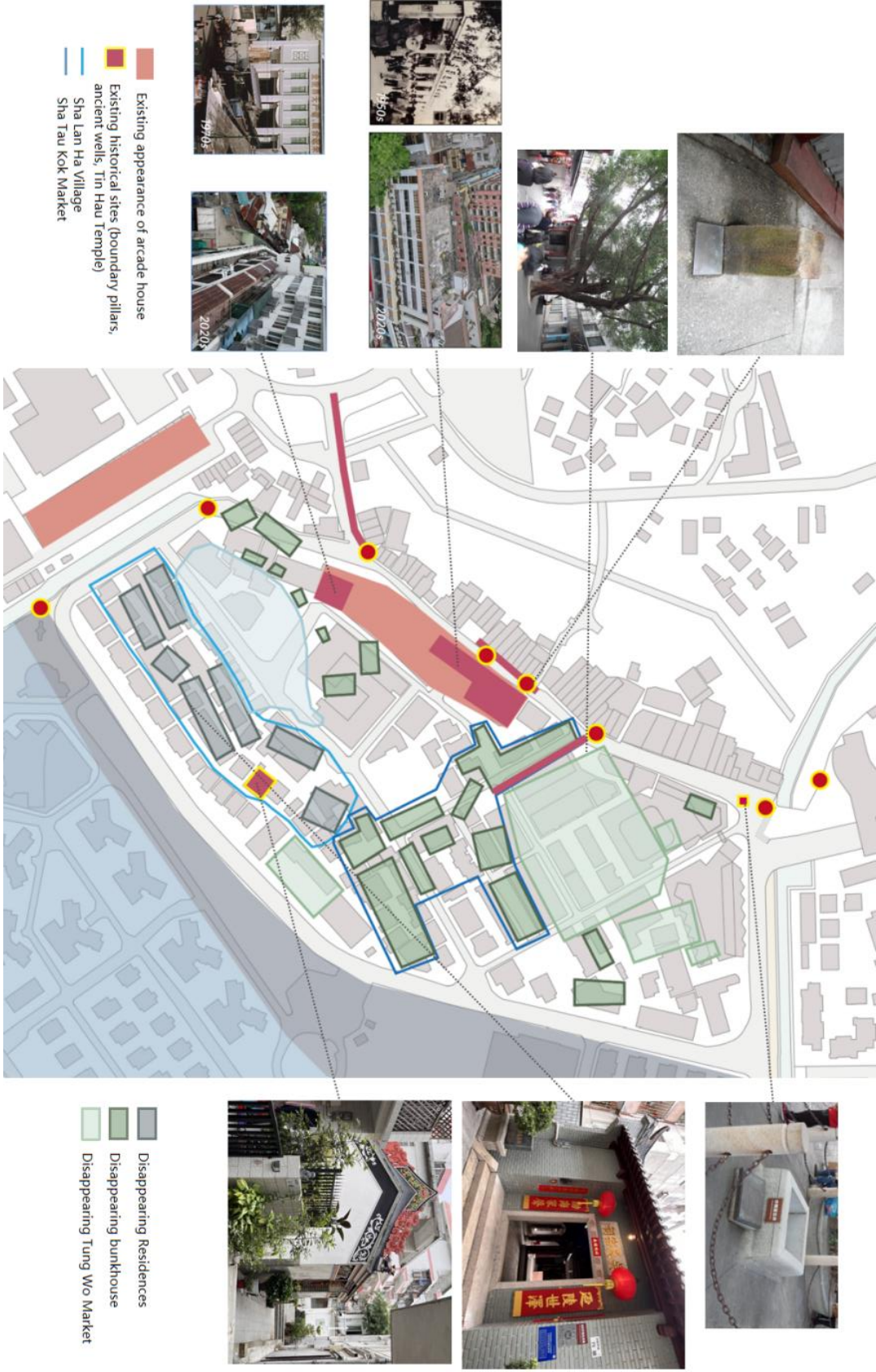
Figure 2-17 Map of Existing Historical Sites

(Source：Self-drawn by the author)

The historic sites on the site are mainly located around the village of Sha Lan Ha. The warm colors in the pictures are the parts that still exist and the cool colors are the parts that have disappeared. The spatial distribution and architectural remains of these sites play an important role in the formation of the memory map of local residents.

2.2.2　Current Situation of Space Conditions

The Sha Tau Kok area currently consists mainly of commercial and residential buildings. The closer the neighborhood is to Chung Ying Street, the more pronounced the commercial atmosphere becomes, while the further away, the stronger the residential atmosphere. Within the area, there are scattered historical and cultural buildings. However, due to ongoing development and the turnover of properties, the original unity of these historical buildings has been disrupted, and they have lost their original spatial arrangement.
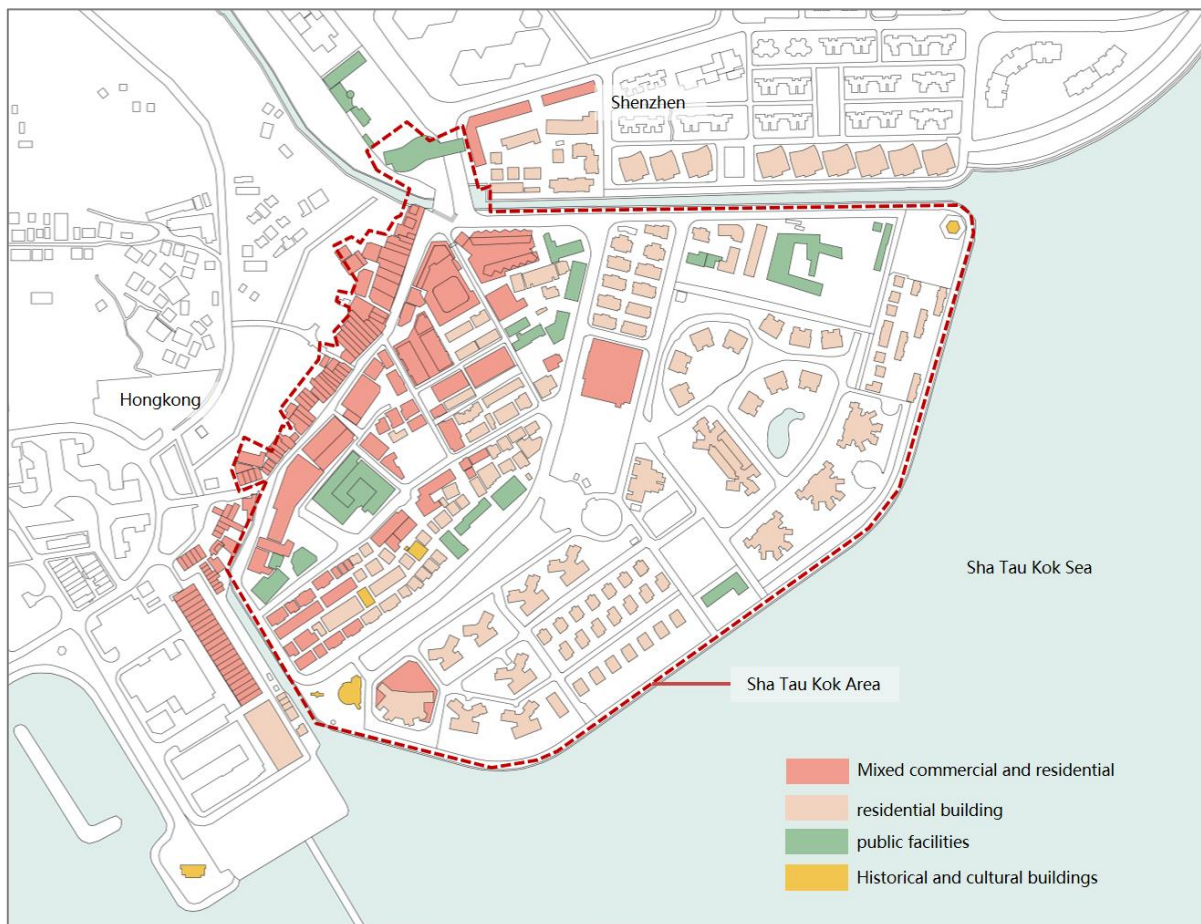
Figure 2-18 Functional Distribution of Buildings

(Source：Self-drawn by the author)

Figure 2-19 Building Heights
(Source：Self-drawn by the author)

Currently, the Sha Tau Kok area is characterized by an increasing number of multi-storey buildings. The western side of the area is relatively cramped, primarily due to the prevalence of commercial functions, resulting in a higher building density and smaller spacing between buildings. In contrast, the residential area on the eastern side is situated on reclaimed land and exhibits a more suitable scale in terms of building distribution and spacing.

Figure 2-20 Distribution of Activity Venues and Natural Resources

Source：Self-drawn by the author

The town of Sha Tau Kok is situated between two small rivers, both originating from the Sha Tau Kok River that descends from Pak Kung Au in Wutong Shan. One of these rivers, known as the Sha Tau Kok River, flows to the north of the current town area and falls within the jurisdiction of Shenzhen. The other small river was located on the western side of the town and flowed south, within the boundaries of Hong Kong. These two rivers diverged just south of the present Sha Tau Kok Pass at the bridgehead and both emptied into Sha Tau Kok Bay.

The central area of Sha Tau Kok includes Street Park and Return Square, which serve as the main activity hubs. Additionally, Gutta Park, located on the northeastern cape, is another prominent activity area. Throughout the region, there are also several smaller plazas that are dispersed across the area, providing additional spaces for gatherings and activities.
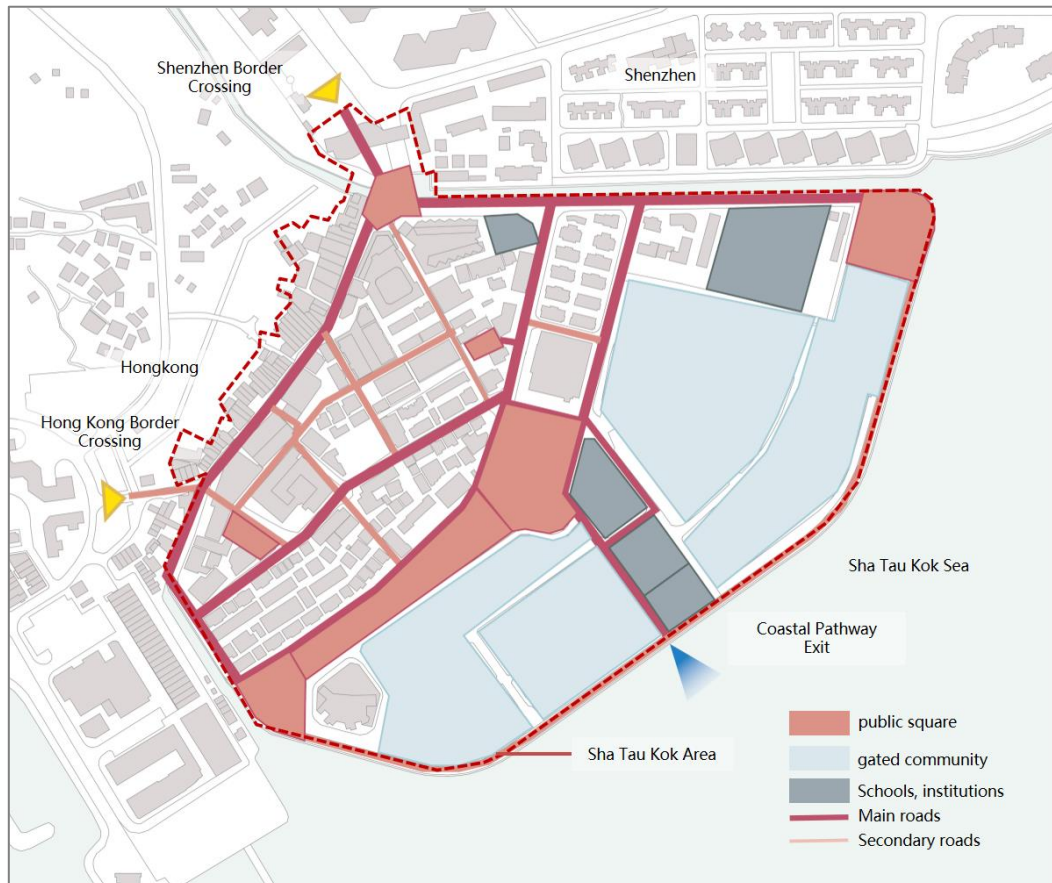
Figure 2-21 Traffic Conditions and Access

(Source：Self-drawn by the author)

The current main traffic and access conditions on Chung Ying Street are shown in the diagram. It appears that Chung Ying Street has a main road with a width ranging from 6 to 9 meters, while the secondary roads are narrower, with a width of 3 to 5 meters. The eastern side of the closed residential area has limited access, with only one opening to the harbour-front walkway. On the other hand, the west side has better access conditions, as it features two main entrances that connect to Shenzhen and Hong Kong.

2.3 Current Status of Folk Culture

Table 2-1 Summary of Rituals

(Source：Self-drawn by the author)

Ritual Number	Folk Ritual	Time Distribution (Lunar Calendar)	Photo of the Ritual

①	Ancestral Ritual	First and fifteenth of every month	
②	Tin Hau Temple Rituals	First and fifteenth of every month/daily	
③	Fish Lantern Dance Performance	Major Festival Celebrations	
④	Tin Hau Birth Parade	23rd of March	
⑤	Sea worship Ritual	First and fifteenth of every month/daily	
⑥	Jiugui Cuisine Banquet	Major Festival Celebrations	

Jan.

Feb.

Mar.

Apr.

May.

Jun.

Jul.

Aug.

Sep.

Oct.

Nov.

Dec.

Lantern Festival

Tin Hau's Birth

Qingming Festival

Dragon Boat Festival

Feast of Souls

Mid-Autumn Festival

Double Ninth Day

New Year's Eve
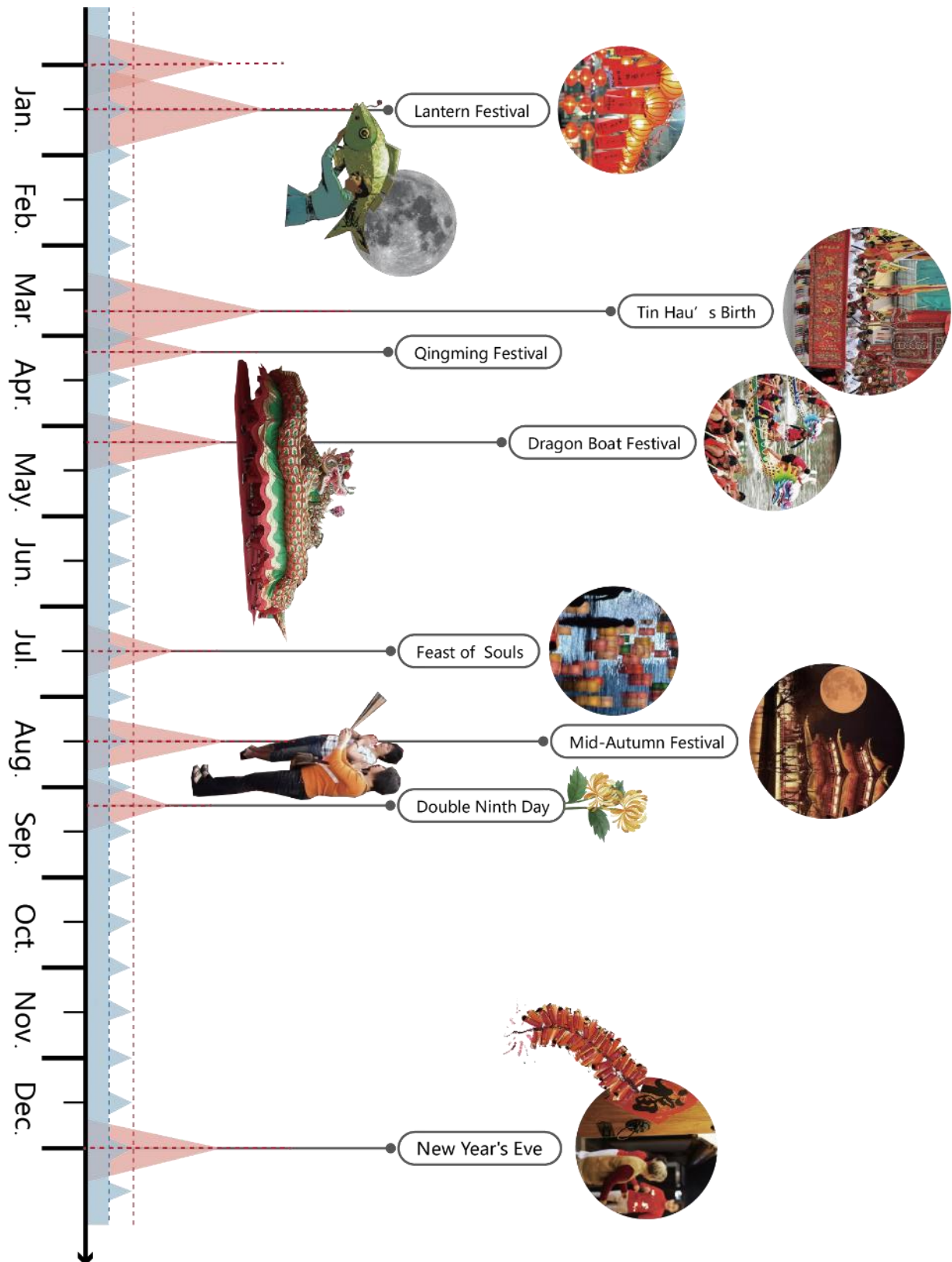
Figure 2-22 Time Distribution of Folk Ritual in Sha Lan Ha Village on the timeline (lunar calendar)

(Source：Self-drawn by the author)

After sorting and selecting, the author drew a map of the time distribution in daily life and on important dates in Sha Lan Ha Village.

①**Time Distribution of the Daily Rituals**

It occurs in the daily life of the Wu Hakka residents in Sha Lan Ha Village. Residents continue to create new memories in their daily routine, creating a sense of belonging to a place.

②**Time Distribution of the Major Rituals**

It occurs on festivals and significant dates. Villagers engage in physical practices in agreed upon rituals and customs to form high light memories.

（1）**Festivals**

During the Spring Festival, which includes Lunar New Year's Eve, New Year's Eve, and the first five days of the Lunar New Year, various traditional customs and celebrations take place. On Lunar New Year's Eve, the festivities typically include the Fish Lantern Dance, the hanging of colored lanterns at the ancestral hall, and a grand feast consisting of nine dishes for the villagers. Children actively participate in the celebrations by carrying colorful lanterns and parading through the streets and lanes, playing gongs and drums, and performing the unicorn dance as they visit every house to convey their congratulations[22].

The Hakka community celebrates a series of festivals, starting with the Spring Festival and extending to the Ching Ming, Dragon Boat, Bon, Mid-Autumn, and Chung Yeung festivals. While these festivals share similarities with the celebrations of the Han Chinese, the Hakka community has preserved more traditional customs within their festivities.

（2）**Traditional Art**

①**Fish Lantern Dance**

The Sha Tau Kok Fish Lantern Dance originated in the late Ming and early Qing dynasties, pioneered by the Wu clan of Sha Tau Kok's Sha Lun Scare Village. During the early Republic of China, the Fish Lantern Dance expanded beyond a family tradition to become a regional heritage. This dance art form emerged from the local fishermen's aspirations for a prosperous life, showcasing their vivid imaginations. Over time, it became an integral part of New Year's

festivals and celebrations of bountiful harvests, serving as a necessary performance.

The Fish Lantern Dance is predominantly held in front of the ancestral temple, with the highlight of the performance taking place after nightfall. The fish-shaped lanterns are illuminated with candles, creating a mesmerizing spectacle as they appear to float in the air against the dark backdrop of the night. The entire performance typically lasts for about an hour.

During the dance, the fish lanterns engage in playful interactions, competing and even kissing each other. The performers adopt a crouching posture similar to Zama (a traditional Hakka posture) and manipulate the fish lanterns with their hands, moving them up and down or leaping high and low to depict various states and movements of fish. The performance aims to capture the realistic essence of fish in their natural oceanic environment.

Following the creation of the fish lanterns, an opening ceremony is held to mark the beginning of the cultural revival of the Fish Lantern Dance. Scholars have emphasized the importance of "opening in the southeast of the

Figure 2-23 Local Culture

(Source：Self-drawn by the author)

village," believing that this ritual imparts a spiritual energy to the fish lanterns. After the opening ceremony, the lanterns are taken to the ancestral halls in the village to pay homage to the ancestors.

The Sha Tau Kok Fish Lantern Dance, a traditional folk art, has gradually lost its platform for survival and display. The villagers of Sha Lan Ha Village are no longer engaged in fishing activities; the erosion of fast-food culture has made people no longer willing to spend more time watching the fish lantern dance, so the traditional fish lantern dance of more than one hour has been compressed into about 15 minutes, and the characteristics of each fish cannot be fully demonstrated in the dance; with the death of old artists who have passed away one after another in their old age, the Sha Tau Kok Fish Lantern Dance is faced with the predicament of loss of data and lack of successors.[33] Existing preservation methods are to display treasured materials in museums; to set up rehearsal halls for the fish lantern dance, and to shift from family and regional inheritance methods to the cultivation of artistic talents. And performances are held on major festivals.[33]
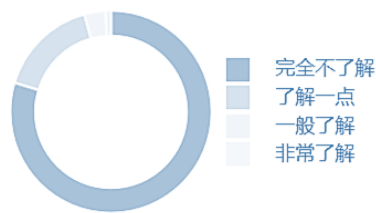
Figure 2-24Knowledge of Fish Lantern Dance among the Population (Source: Authors' self-drawn, based on Huang Ping (2012).)

(3)Customs

①Ancestral Worship：

Ancestral halls hold great significance as they serve as venues for families with the same surname to honor their ancestors and engage in various social activities. It is customary for individuals to visit the ancestral hall on festive occasions, joyous days, as well as the first and fifteenth days of each lunar month to pay respects to their ancestors.

These visits to the ancestral hall are regarded as a way to maintain the ancestral lineage and show reverence for past generations. It is a deeply rooted tradition for individuals to express gratitude, seek blessings, and seek guidance from their ancestors during these visits. The ancestral hall serves as a place of spiritual connection and reflection, allowing families to strengthen their sense of identity and unity through the preservation of ancestral customs and rituals.

②**Maritime Belief**

The Sha Tau Kok area, encompassed by mountains and the sea, has long been intertwined with the livelihoods of its residents who historically engaged in fishing and salt production. This deep connection to the sea has fostered a strong belief and reverence towards it. In Sha Lan Hao Village, traditional rituals are conducted to seek blessings from the sea, taking three distinct forms:

1.Worship at the Tin Hau Temple,

2.The Fish Lantern Dance Performed on the Beach

3.Worship at the Bow of a Boat.

The worship of Tin Hau, also known as "Mazu," holds great significance in the beliefs of the coastal communities along the southeast coast of China. Within the Sha Tau Kok area, the residents on both sides of Chung Ying Street celebrate the annual "Tin Hau Festival," which is a vital folk festival in the region. The Tin Hau Temple located in Sha Lan Heng Village holds immense reverence among the residents of Chung Ying Street.

Annually, on the 23rd day of the 3rd lunar month, the villagers gather to celebrate the birthday of Tin Hau. This festive occasion is marked with vibrant displays of lights, firecrackers, unicorn dances, drums, and gongs. Grand ceremonies such as "Returning the Cannon," Tin Hau's procession, and "Grabbing the Flower Cannon" are organized to commemorate this auspicious event.

These festivities serve as a testament to the deep-rooted faith and reverence for Tin Hau, emphasizing the cultural and religious importance of the deity among the residents of Sha Tau Kok. The Tin Hau Temple stands as a symbol of unity and shared heritage, bringing the community together to celebrate and express their devotion to the goddess of the sea.

Figure 2-25 Peace Amulet and Blessing Ceremony at Tin Hau Temple

(Source: Photographs by the author, web image)

According to Wu Guanqiu, a inheritor of the fishing traditions, he had spent over twenty years of his life engaged in fishing activities. One significant fishing trip took place after the Lantern Festival, specifically after the 15th day of the first lunar month. This trip marked the beginning of the fishing season and required a solemn bow worship ceremony. During Wu Guanqiu's father's time, they used a small wooden paddle boat for fishing.

At the start of the ceremony, the boat's bow would be placed on the beach while the stern remained in the water. The boat owner and the crew members would kneel with both knees, facing the bow of the boat. Holding a cluster of three incense sticks, they would pay homage three times to the sky, quietly reciting "Heavenly Palace Blessing." They would then pay homage three times to the sea, reciting "Safe Return." Following the ceremony, they would insert the incense sticks into the wooden cracks at the bow of the boat and affix a red sticker on the bow bearing the words "Fish Head Daxin." With the completion of the worship ceremony, the boat, carrying three incense sticks and the large fish head letter, would set sail into the sea.

It was believed that fishing should not be done on the first and fifteenth days of the lunar year due to the brightness of the moon, which could hinder visibility of the shoreline and potentially lead to getting lost. The first fishing trip of the year necessitated a complete ceremony, while for the remainder of the year, each family could decide whether to conduct the worship again or forgo it, based on their level of faith.

This bow worship ceremony served as a significant ritual for the fishermen, symbolizing their respect for the heavens and the sea, as well as their hopes for a safe and bountiful fishing

season.[32]

③"Jiugui cuisine"：

There is a distinction between the traditional Hakka "Big Pot Cuisine" and the "Jiu Gui Cuisine" inherited from Sha Tau Kok. While the "Big Pot Cuisine" is characterized by a wide variety of dishes served in a large pot, the "Jiu Gui Cuisine" is more intricate in terms of preparation, ingredients, and presentation. Each dish in the "Jiu Gui Cuisine" carries an auspicious name.

The "Jiu Gui Cuisine" holds significance among the Hakka community and is typically reserved for special occasions such as weddings and celebrations. Its elaborate nature and attention to detail make it a focal point of banquets, reflecting the cultural heritage of Sha Tau Kok.

2.4 Chapter Summary

This section systematically integrates and analyzes the historical information and present conditions of Sha Tau Kok area in by utilizing relevant historical documents and on-site research data. The process is to identify the current challenges and issues, also in order to extract the clues ritual places in the next chapter.

Chapter 3. **Folk Rituals and their Places in Sha Lan Ha Village**

3.1 Theoretical Analysis

3.1.1   Folk Characteristics of Villages

Folk rituals include the rituals of festivals, beliefs and life rituals, which are performed in the village environment. At the same time, the village environment also reflects the conceptual orientation and way of thinking of the participants in the rituals, thus creating a series of folklore characteristics.

（1）**Characteristics of Blood Relationship:**

Blood relationship is the basic social relationship in the primitive era of human beings, and it is also the bond of relationship between people living together. In the primitive society with low productivity, people's ability to cope with changes in the external environment is relatively low, in order to survive better, people of the same clan naturally gather together to form the same clan community, and jointly defend against external aggression. Over time, a strong concept of family lineage is formed, and they share common ancestor worship objects, cultural beliefs and related folk rituals, which results in their settlements having obvious characteristics of lineage. Clan temples and ancestral halls are important symbols of traditional settlements reflecting the characteristics of bloodline. When ancient people built houses, they would consider the location of clan temples and ancestral halls as the first priority, reflecting the strong characteristics of lineage.

（2）**Characteristics of the Divine:**

Worship of deities is an important part of folk belief rituals, and people build various temples in their settlements in order to express their respect for the deities and to satisfy their sacrificial needs. Such temples include the Nuwa temple, the City God temple, the God of

50

Wealth temple, and the land temples in various places, making traditional settlements divinely fated. The concept of karmic relationship is a branch of the five karmic cultures (kinship, geomantic, divine, karmic, and materialistic) proposed by Mr. Lin Qi-Pong, which refers to the relationship of common religious beliefs, in which people are united by their common beliefs. According to social anthropology, religious rituals emphasize beliefs and are considered to strengthen social bonds between traditions and individuals, and the social structure of a group is strengthened and maintained through the ritualization or mythological symbolization of the social values that underlie it.[36] In ancient societies with low productivity, the common beliefs of the people were the most powerful force to maintain the stable development of the society, in addition to the clan blood relations. Therefore, in the traditional settlements with relatively complete preservation, the traces of the divine relationship in the process of construction and development of the settlements can be clearly seen.

（3）**Characteristics of Sense of Domain:**

In order to ensure the safety and independence of their living environment, the clans in traditional settlements would often incorporate elements that can separate the internal and external environments of the settlement in the process of construction to enhance the sense of domain of the people in the settlement, such as various kinds of pagodas at the entrance of the village, land temples, ancient trees, stone carvings, etc. These elements not only exist independently as a form of architecture, but also combine with different folk rituals of the people to strengthen the sense of domain. These elements not only exist independently as a form of architecture, but also combine different folk rituals of different ethnic groups to strengthen the sense of territory.

（4）**Characteristics of Nature:**

In Chinese folk beliefs, the worship of nature has always occupied a very important position. People believe that there is a spirit in everything and worship all kinds of things in nature with a soul. Living in the nature, people should not only be grateful to the nature for giving us everything, but also to transform the nature according to their own survival needs. The process of building traditional settlements is a process of adapting to nature and

transforming it. In this process, first of all, it is necessary to make full use of the basic conditions given by nature. Secondly, in the rituals of community building, people often need to seek the protection of various deities in the natural world, and use various folk rituals to express their reverence for nature.

3.1.2 Relationship between Folklore, Ritual Behavior and Ritual Sites

In the introduction, the author has defined the concepts of folklore, rituals and ritual sites. The term "folklore" refers to the folklore that survives in cities or villages. The concept of folklore is similar to a kind of cognition and idea, and folk rituals are the behavioral patterns and external manifestations derived from the concept. [4] Thus, folk rituals are defined as acts that are used to express the spirit of ancestor worship, daily life, production and ceremonial celebrations, and to project spiritual support and needs, and they have certain patterns and standards, and folk rituals are also based on a certain group of people who organize, prepare and hold the rituals, and form a certain kind of folk organization. Ceremony places are the spaces where ceremonial acts are carried and ceremonial activities are held. Since the occurrence of ritual behavior often corresponds to a specific demand for ritual space, the attributes of this kind of space are directly determined by the ritual behavior, and in turn, constrain the behavior. It is precisely because of the interaction between space and behavior that a ritual space has its specific spirit of place. It is bounded by the multidimensional spatial scope of the site, time, and constituent people that accommodate the behavior.
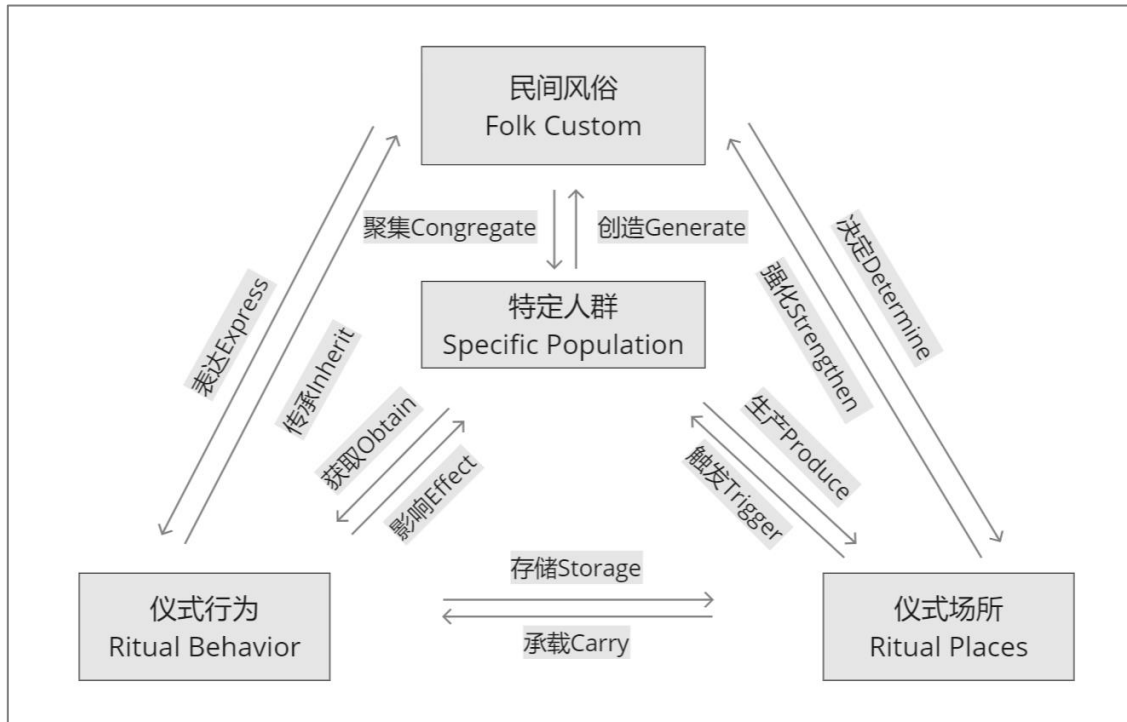
Figure 3-1 Relationship among Folk Custom, Ritual Behavior, Ritual Places

(Source: Self-drawn by the author)

Folk customs are expressed through ritual behavior, and the repetitive performance of ritual behavior constitutes the collective memory of this group of people, enabling customs to be passed down from generation to generation. Folklore is a kind of concept, and ritual is the practice of the concept, and in the practice to obtain a sense of belonging to the group. Ceremony place is the carrier of ceremony behavior. Ceremony places can further strengthen folk customs, and in turn, folk customs also determine the shape and layout of ceremony places to a certain extent.
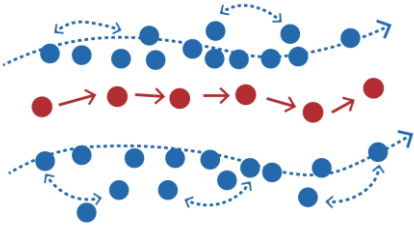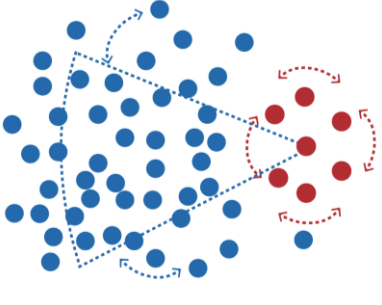
3.1.3 Behavioral Patterns in Folk Rituals
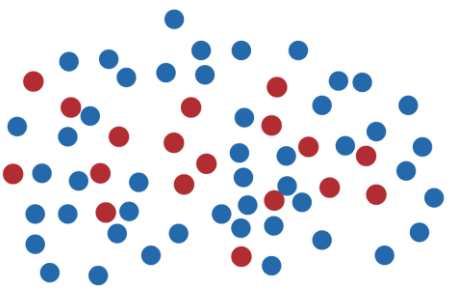
As a result of the analysis of ritual behaviors, the following types of behavioral patterns and their spatial distribution were summarized.

Table 3-1 Ritual Behavior Pattern

(Source: Self-drawn by the author)

Ritual Behavior Patterns	Illustration of Spatial Pattern ● Performer ● Viewer	Examples of Rituals

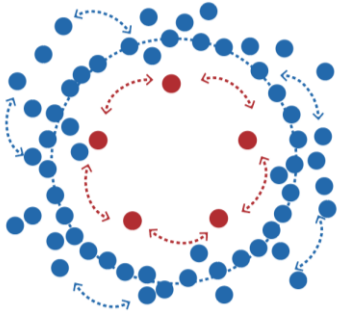|		
Route Parade Mode		Parade on the Birth of Tin Hau
	The performers parade along a certain route, with the spectators watching from the sides, moving as the route changes, with a linear trajectory of movement.	
Crowd Performance Mode		Fish Lantern Dance Performance
	Performers are gathered in a certain range, the viewing place is fixed, the performer is located in the center of the venue, surrounded by the audience, the viewing line of sight is centripetal, and the interaction is strong.	
Stage Viewing Mode		Fish Lantern Dance Performance
	Usually has a fixed event space, such as a theatre, square, etc., with a clear and well-defined boundary between the audience and the spectators, and the theatre is the focal point of sight for the whole event.	

Carnival Interactive Mode	Jiugui Cuisine Banquet
	The simultaneous existence of the act of watching and the act of performing, the high degree of integration, and even the blurring of the boundaries, the performers become the focus of attention only in a small area around them, the audience's flexibility and freedom of choice are greatly increased, and a large area of plaza space is needed to carry the activities.

3.1.4 Layout Patterns of Folk Ritual Sites

The results of the study show that the historical formation of the folk belief space in the Hakka villages originated from the Baiyue indigenous people, was influenced by the Han Chinese in the Central Plains and other foreign ethnic groups, and was related to the complex re-creation of the region. The rich and diversified folk belief spaces in the Hakka villages are reflected in the decentralized layout of nodes and diversified routes of procession activities, and are closely symbiotic with natural or humanistic environmental elements such as mountains, rocks, water systems, forests, dwellings, roads, and so on. [37] Ritual acts are usually performed in specific places in the village with their special meanings corresponding to the meaningful layout elements of the village.

(1) Decentralized Nodal Layout

A rich variety of folk belief spaces with different scales often form a lot of decentralized nodal layouts in the Hakka villages.

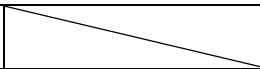**(2) Routing of Processions**
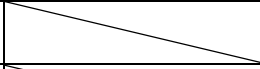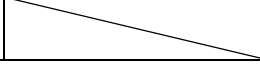
Dynamic procession routes, as a spatial heritage component, are easily overlooked in rural heritage studies. Depending on the needs of different rituals, there are often corresponding routes and spaces to choose from. These processions are very important public activities in villages, which maintain the collective beliefs and spiritual belonging of the villagers. As the

basic skeleton of the dynamic scene, the ritual path connects the scene fragments frame by frame through the movement and stay of the human body, in order to obtain a continuous and rhythmic scene sequence. At different times and in different spaces, the visual information obtained by people moving in the path due to changes in viewpoints and perspectives enables individuals to clearly perceive the continuous perspective scenes, and the superposition and fusion of diverse scenes into an overall sequence of situations, thus generating a unique sense of situational experience. The ritual place that carries the ritual path is a linear space that is directional and flows along the established path; the scope of the realm is strengthened in the linear flow of the ritual, so that the people who are included in it get a strong sense of belonging and identity.

Most rituals require more than one location to run multiple scenarios, and these locations and their routes form a specific structure in the countryside. The location of the ceremony, the choice of routes and sequences of activities, such as parades, and the extent of coverage all have an impact on the social utility of the ceremony. It depends, on the one hand, on the spatial conditions of the village and, on the other hand, on the objectives and planning of the ritual itself.

3.2 Current Status of Folk Ritual Sites

Table 3-2 Identification of Typical Folk Rituals and their Place
(Source: Self-drawn by the author)

Ritual Number	Folk Ritual	Distribution of Existing Sites	
		Node Sites	Parade Routes
Type 1: No appropriate place, to be optimized			
①	Ancestral Rituals	√	
②	Tin Hau Temple Rituals	√	
③	Fish Lantern Performance	√	
Type 2: No corresponding site, to be added			
④	Tin Hau Birth Parade	×	×
⑤	Sea Worship Rituals	×	×

3.2.1 Ritual Sites to be Optimized
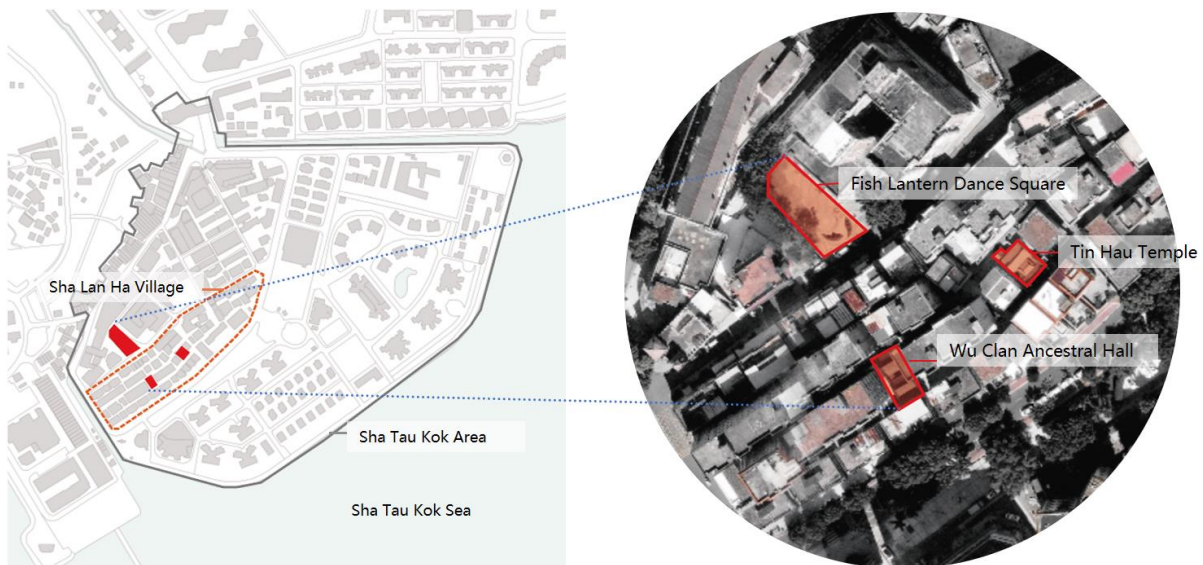
Figure 3-2 Sites to be Optimized

(Source: Self-drawn by the author)

(1)Clan Rituals and their Sites

①Interior Space and Ritual flow of Wu Clan Ancestral Hall

The Sha Lan Ha Wu Clan Ancestral Hall, constructed during the Jiaqing period of the Qing Dynasty (1796-1820), holds significant historical and cultural value. After the establishment of the People's Republic of China, it was officially designated as a cultural heritage protection unit in Shenzhen City in July 1988. The restoration of the ancestral hall was made possible through the generous donations of Wu clan members, including 122 overseas contributors, who collectively donated RMB 280,000. The reconstruction was completed on 15 January 1989.

The restored ancestral hall maintains the architectural style of late Qing Dynasty Lingnan architecture. It features a black-tiled roof, grey brick walls, and decorative elements such as gables and corner ornaments. The outer walls are adorned with "wok (pot) ear" shapes on both sides of the top. The interior of the ancestral hall consists of three rooms and two depths, with a central courtyard. Notably, the "Hall of a Hundred Sons" within the ancestral hall serves as the sacred space for enshrining the ancestral tablets of the Wu Clan.[22]
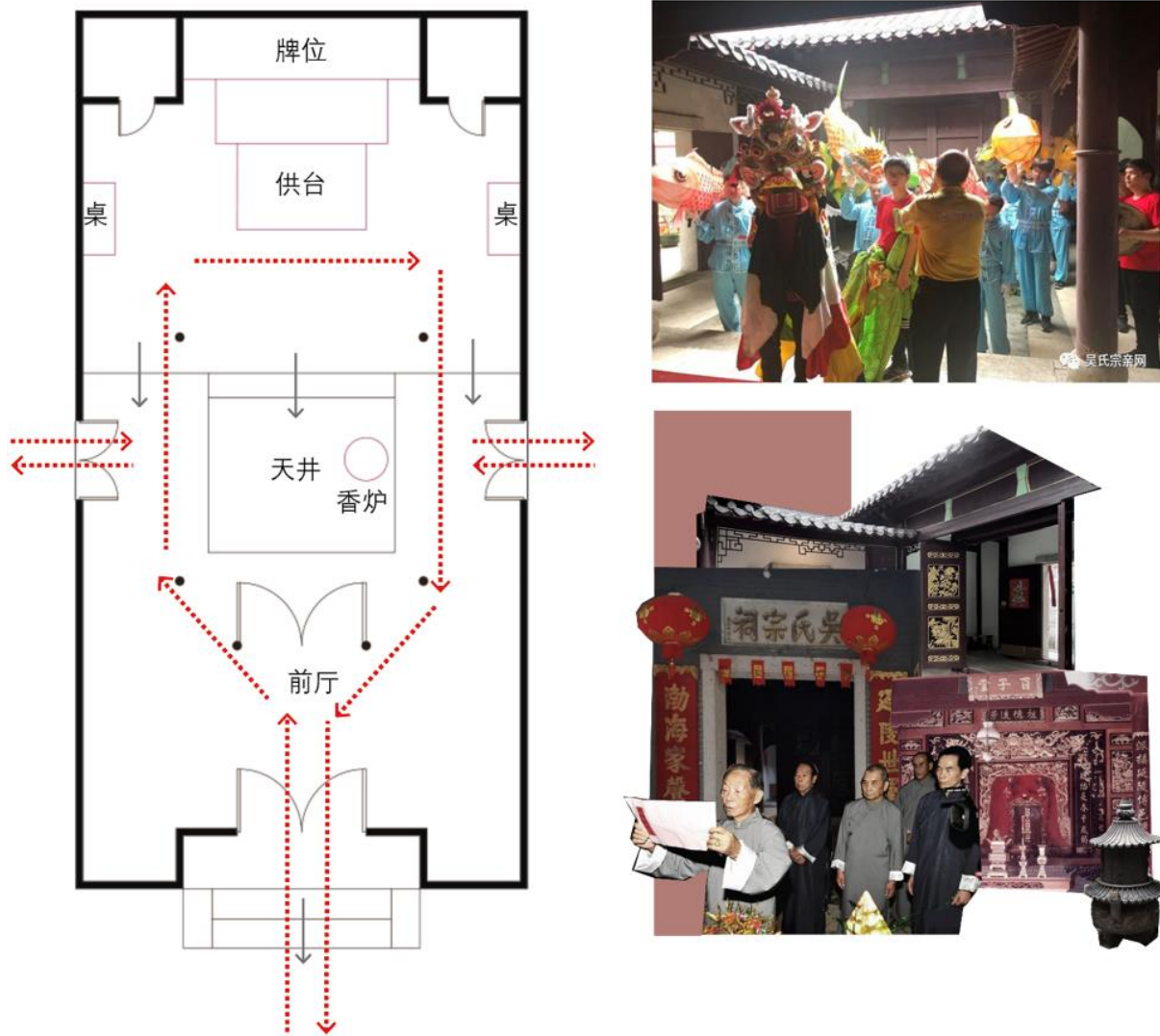
Figure 3-3 Ritual Flow of Wu Clan Ancestral Hall

(Source: Self-drawn by the author)

②**Exterior Space of the Wu Clan Ancestral Hall**

The Wu Clan Ancestral Hall and the Tin Hau Temple are both located at the heart of Sha Lan Ha Village. Sha Lan Ha Village is the sole natural village within the restricted area, where generations of residents have lived in low-rise brick houses. With the advent of the reform and opening up in 1978, the living standards of the residents began to improve rapidly. In the early 1980s, there were over 30 residents in the village who constructed 3 to 4-story houses. In 1984, the village underwent a revitalization project, which involved the demolition of 47 dilapidated houses and the construction of 9 buildings comprising 6 to 7 stories each. Alongside the newly constructed buildings, there were also self-built structures, giving rise to the formation of the

new Sha Lan Ha Village.
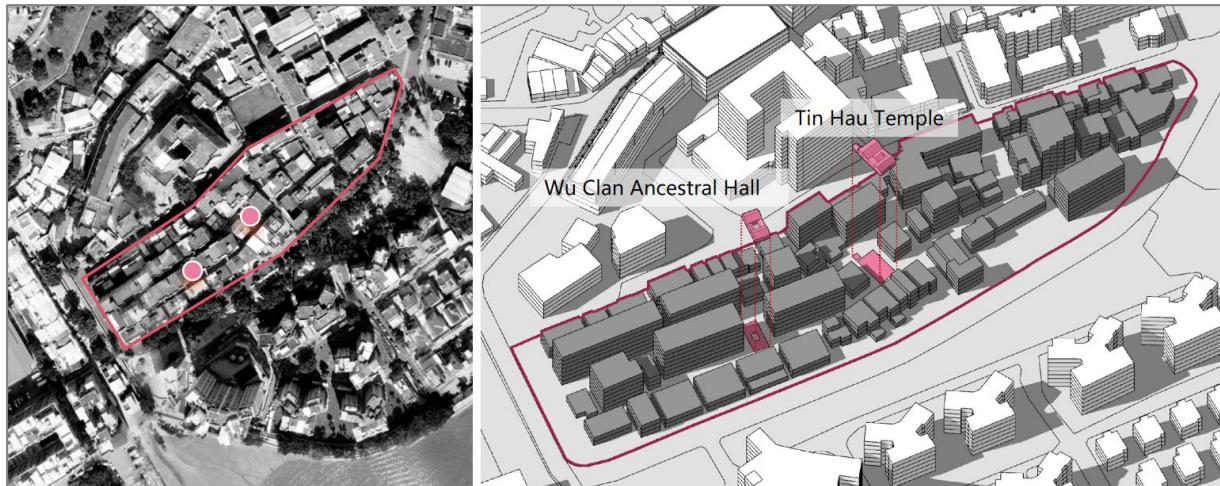
Figure 3-4 Exterior Space of the Wu Clan Ancestral Hall
(Source: Self-drawn by the author)

The foreground(前地)[38] refers to the open space in front of the house, which, as the square in front of the temple, provides a place for villagers to perform folk rituals and interact in their daily lives. The Wu Clan Ancestral Hall and Sha Lan Ha Tin Hau Temple face the problem of the lack of "foreground" space. The outer space is too narrow and cramped, with poor accessibility, to accommodate the needs of folk rituals and gatherings.
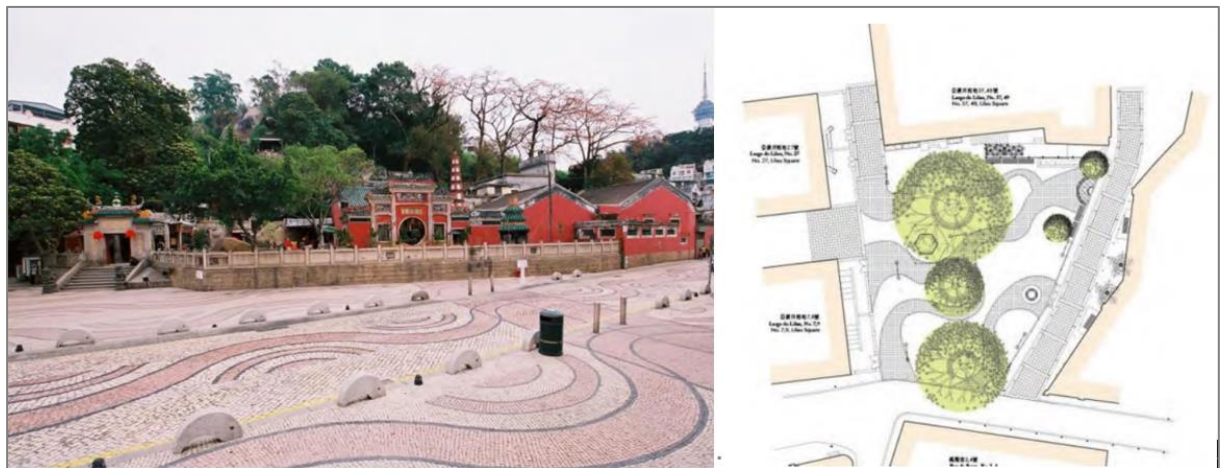
Figure 3-5 Foreground of Tin Hau Temple and A-Pa Well, Macau
(Source: Lou Senyu[38], Atlas of Architectural Mapping of the Historic Centre of Macao)

(2)Tin Hau Rituals and their Sites

① Interior Space and Ritual Flow of Tin Hau Temple
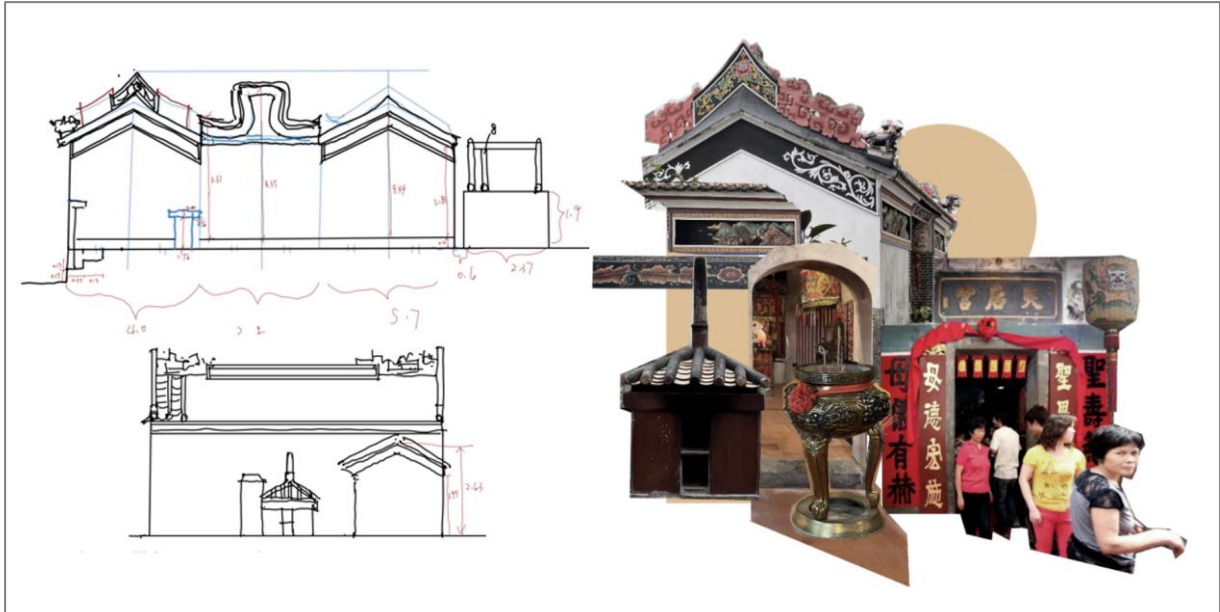
Figure 3-6 Scenery of Tin Hau Temple (collage of on-site photos)

(Source：Self-drawn by the author)

Currently, the Tin Hau Temple in the Sha Lan Ha area of Chung Ying Street has relatively well-preserved cultural relics. The temple features a three-section layout, with a front hall, middle hall, and rear hall symmetrically distributed along the central axis. The temple has a width of 8.5 meters and a depth of 13.55 meters. The first section serves as the front hall, the second section as the main hall, and the third section as the rear hall. The first and third sections are built on elevated hilltops, while the second section imitates the architectural style of a palace hermitage. The outer walls are constructed using sandstone slabs or bricks and feature masonry work. The interior of the hall and the first half of the rear hall utilize a beam structure with simple arches and four stone pillars in a combination of round and square shapes, creating an interplay of staggered structures. The spine of the roof and the walls are adorned with intricate grey plaster and painted decorations, showcasing a lively and vibrant decorative style.[29]
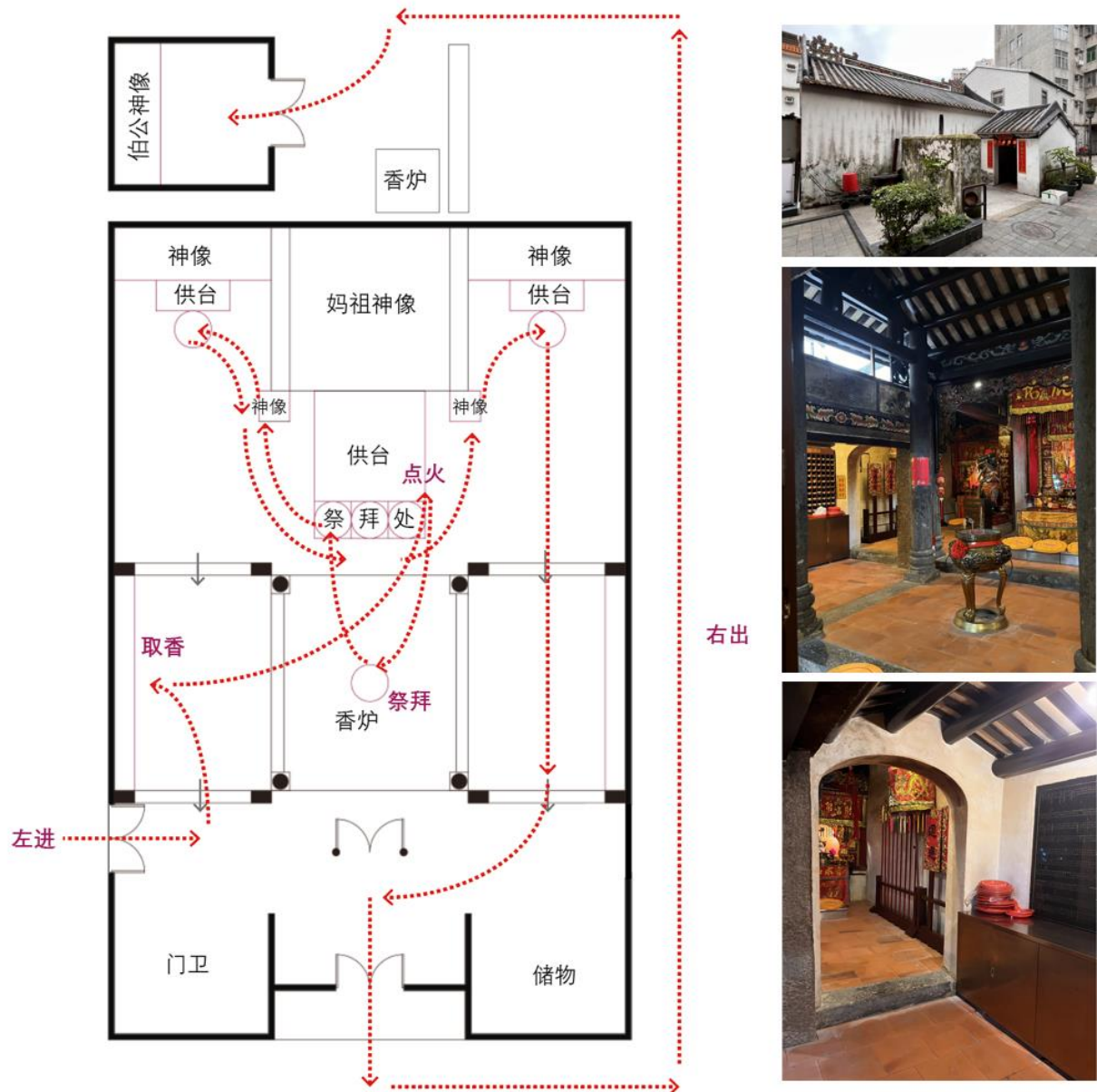
Figure 3-7 Interior Space and Ritual flow of Tin Hau Temple

(Source：Self-drawn by the author)

The construction of Sha Lan Ha Temple is estimated to have taken place prior to the mid-19th century, around the same time as the establishment of the market in the area. Since its inception, the temple has garnered significant popularity among the coastal communities of Dapeng Bay. Before 1949, Sha Lan Ha Temple held great significance and was widely revered by fishermen, villagers from the three townships, residents from the "Ten Treaties" area, and inhabitants of the surrounding townships who would visit the temple to pay their respects. Over the years, the temple has undergone several repairs, including in 1874 and 1937. In July 1988, the Shenzhen Municipal People's Government declared it a municipal cultural relics protection

unit. Subsequently, in 2002, the temple underwent a restoration project to bring it back to its original form.

②Exterior Space of Tin Hau Temple

In the past, each of the three villages in Sha Tau Kok, namely Yan Liu Heng Village, Sha Lan Ha Village, and Dark Trail Village, constructed a Tin Hau Temple. According to legend, the spirit of Tin Hau from Chi Wan was believed to manifest in these temples, and the locals referred to them as the "Three Sisters." Unfortunately, the Tin Hau Temple in Dark Trail Village has been destroyed over time. However, the Tin Hau Temple located in the Sha Tau Kok area is the surviving temple, situated in Sha Lan Ha Village. It serves as a significant cultural and religious landmark in the community.
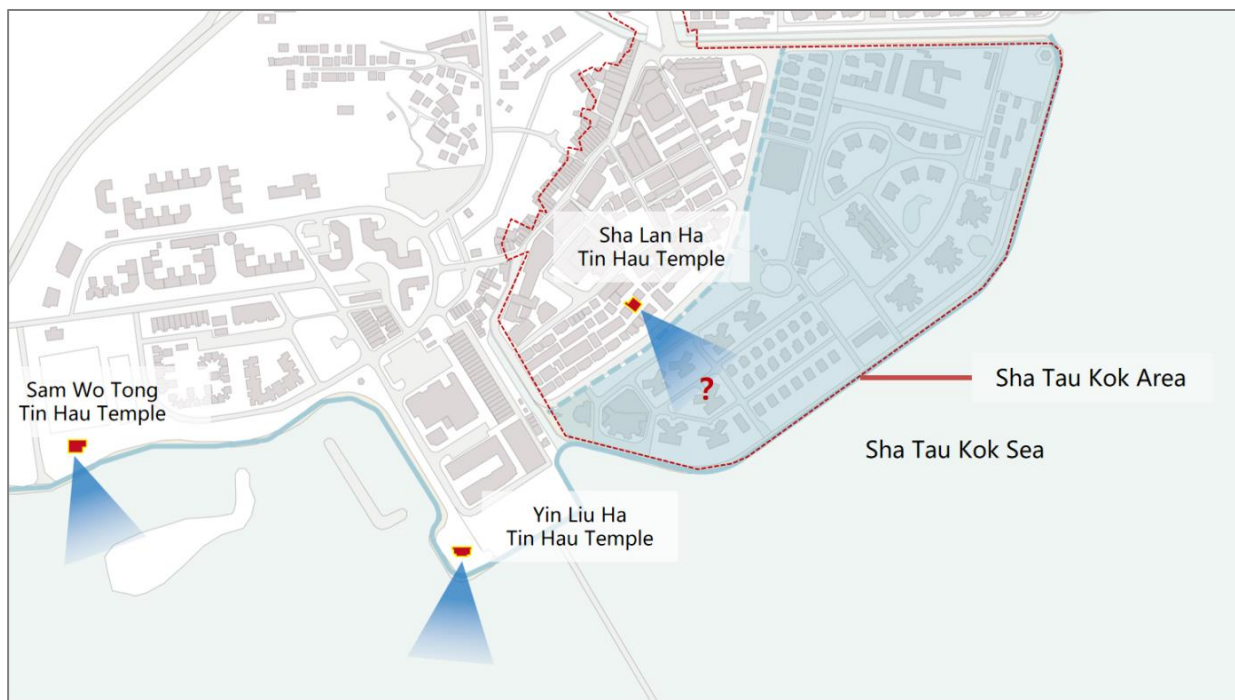
Figure 3-8 Geographical Distribution of Existing Tin Hau Temples in Sha Tau Kok Area
Source：Self-drawn by the author

In the past, Sha Lan Ha Temple was accompanied by two pavilions known as the East and West Pavilions. These pavilions consisted of four interconnected buildings situated adjacent to the temple hall, covering an area of approximately 400 square meters. Located in front of the temple, about 50 meters away from the sea, there used to be a large banyan tree on the left side, surrounded by an open space. This area was often utilized for celebratory events during the God's Birthday. Regrettably, in 1975, this space, along with the East and West Pavilions, were

transformed into residential areas, resulting in the loss of their original appearance. Furthermore, the plaques and inscriptions that once adorned the temple have not survived, and the original coastal landscape has been reclaimed and transformed into inland territory.
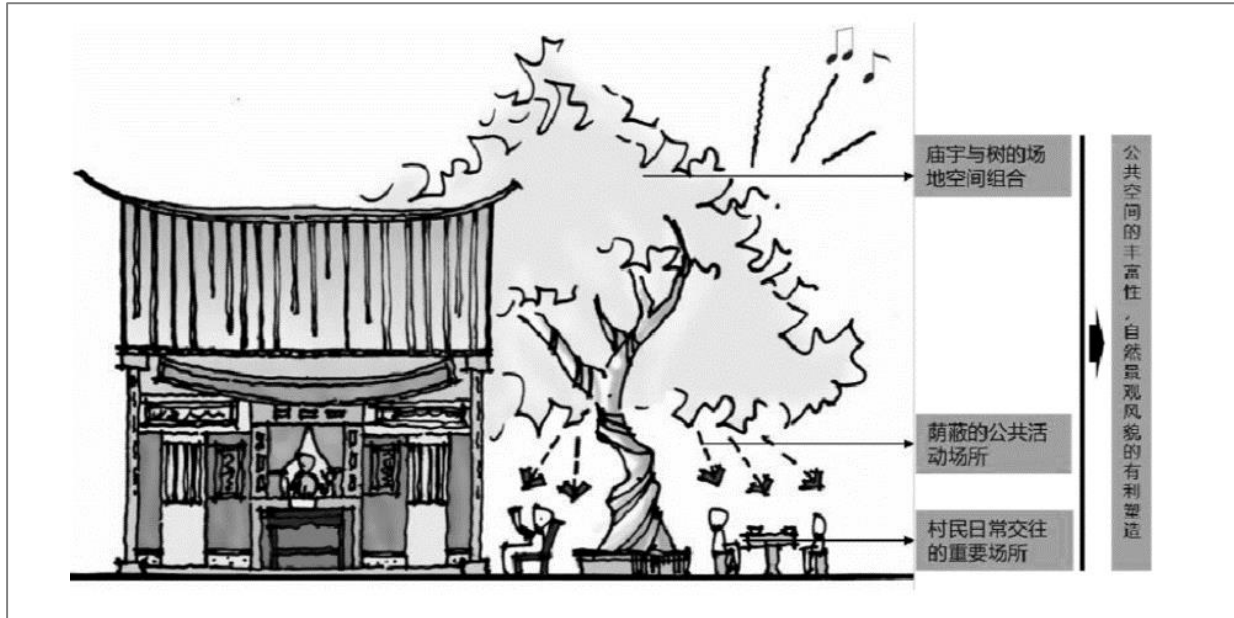
Figure 3-9 Combination of Temple and Tree
(Source：Self-drawn by the author)

In Fengshui concepts, trees embody the "aura" of the "knot" place, and have the function of sheltering the ancestral spirits and shading the heirs. Villagers habitually build old trees next to their temples. On the one hand, the construction of old trees strengthens the belief function of the temple as a space for divine rituals and customs at the psycho-social level. On the other hand, the thick branches of the ancient trees also create a cool and comfortable environment for the villagers to talk, and become one of the public spaces for the villagers' daily interaction activities. At the same time, it enriches the natural features of the village in terms of landscape style, which is in harmony with the people and the land.

(3) Fish Lantern Dance Performances and their Sites

①Fish Lantern Dance Performance Behavioral Patterns and Spatial Dimensions

The horizontal dimensions of the fish lanterns range from 142 cm to 230 cm. In actual performances, not all fish appear on stage; nowadays, the performance venues are more often stages and squares, and are not limited to the night; the number of performers has also been gradually reduced from the initial 20-odd people.[34] Based on the scheduling and dimensions of the fish lantern dance, it is deduced that a reasonable venue for a fish lantern dance performance should be a circle of at least 12m in diameter.

Figure 3-10 Typical Dance Dispatch of the Fish Lantern Dance Ceremony and its Site Scale

(Source: Author's adaptation of Wu Dan (2013))

②**Fish Lantern Dance Performance Current Venue**

Problems with the current venue used for the fish lantern dance ceremony include: it is

surrounded by multi-story and high-rise buildings and is not open enough and far from the sea; as a product of oceanic beliefs, it lacks a connection with Tin Hau Temple and the ocean. Consideration should be given to choosing another suitable venue to restore the original meaning of the fish lantern dance ceremony.
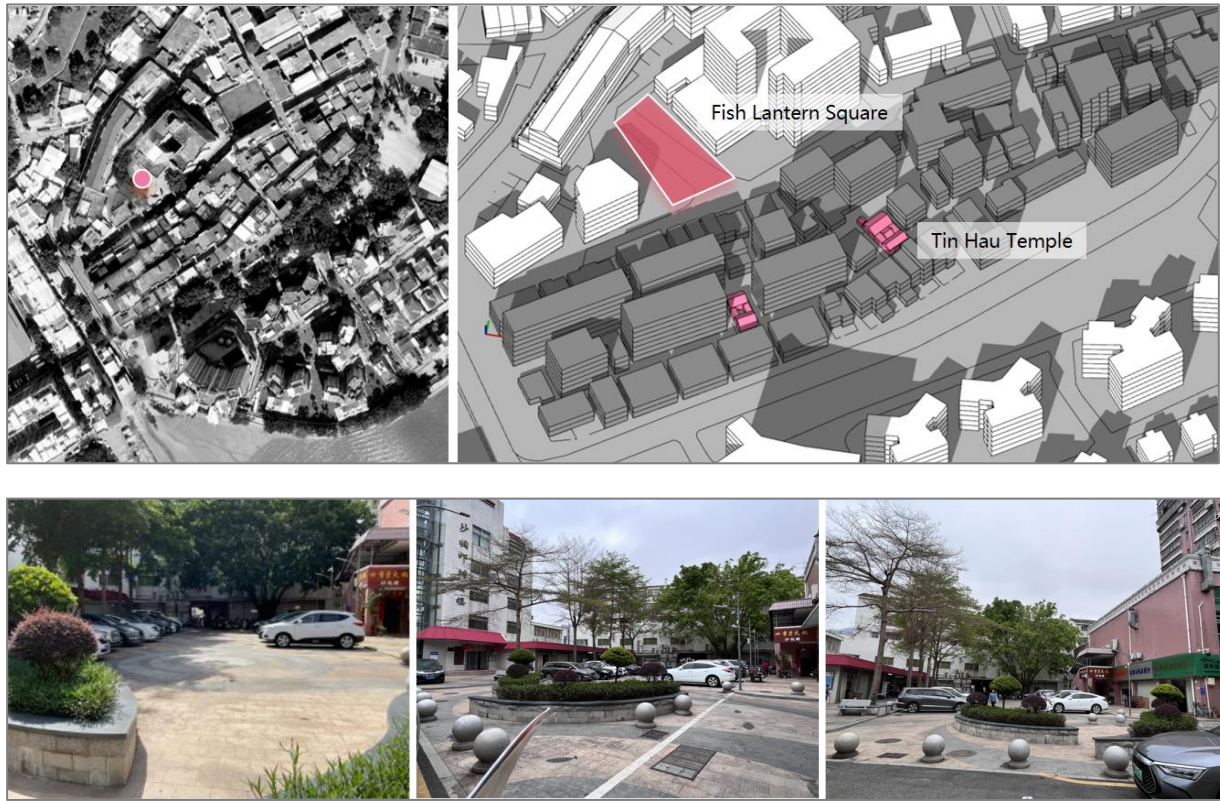
Figure 3-12 Fish Lantern Dance Performance Current Site
(Source：Self-drawn by the author)

3.2.2 Ritual Sites to be Added

(1) Tin Hau Birth Parade and its Sites

According to the interviews, every year on the 23rd day of the 3rd month of the lunar calendar, the villagers hold a ceremony for the birth of A-Ma. The ceremonial procession starts from the Tin Hau Temple and makes three rounds via the main roads in the Sha Tau Kok area to end at the Wu Clan Ancestral Hall.

Figure 3-13 Ritual Path on the Birth of Tin Hau

(Source：Self-drawn by the author)

(2) Sea Worship Rituals and their Sites
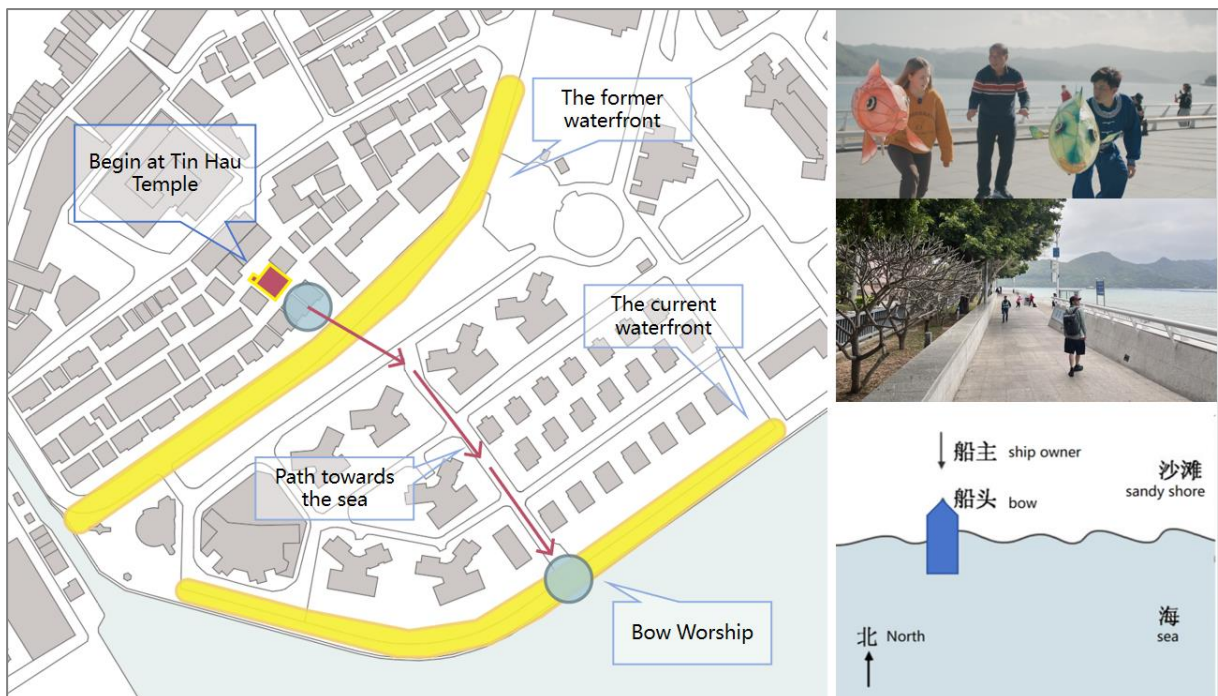
Figure 3-14 Space Pattern of Bow Worship

(Source：Self-drawn by the author)

See 2.3 for details of how to worship. The site is located on the seafront. The space for the

bow worship ceremony is spread out along the beach, with the bow facing inwards and the stern towards the ocean.

3.2.3　Current Problems of Folk Ritual Sites

（1）**Folk Custom Fading:**

Over time, historical information in the region has been progressively forgotten, resulting in a concerning dearth of effective conservation and revitalization measures for numerous invaluable historical, cultural, and architectural heritages.

（2）**Loss of Original Ritual Places：**

① **Encroachment of Surrounding Space**

The "foreground" space of the temple was encroached upon, and the significance of the public nature of the temple was weakened.
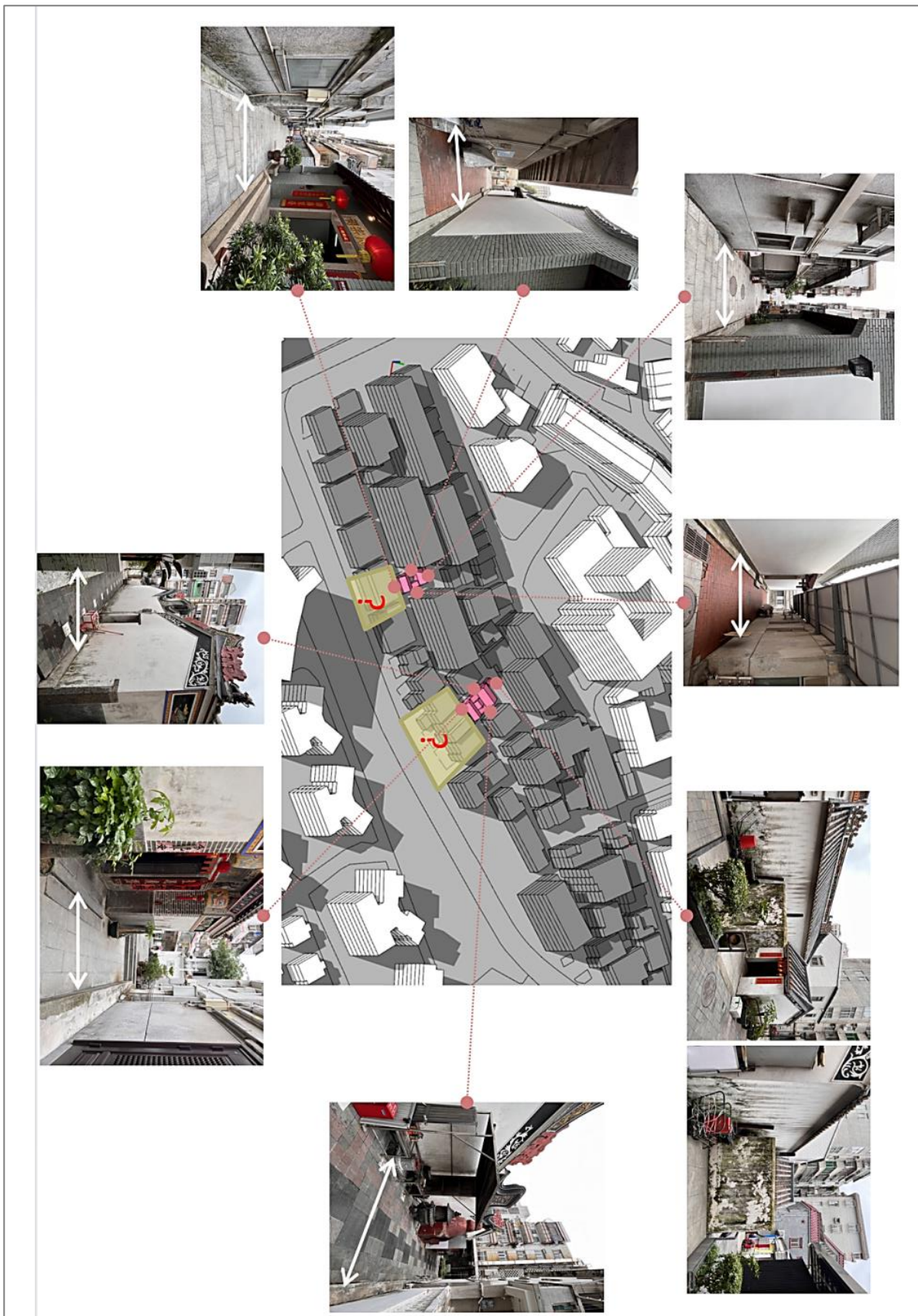
Figure 3-15 Lack of Front-ground Space

(Source：Self-drawn by the author)

② The Original Spatial Pattern Interrupted

The Tin Hau Temple in Sha Lan Ha Village, as a place of oceanic beliefs, is blocked in its visual relationship with the sea.

Figure 3-16 Tin Hau Temple is Blocked from the Sea

(Source：Self-drawn by the author)

③ The Original Commemoration Lost

The existence of boundary markers has been diminished and is only for tourists to mark their presence。
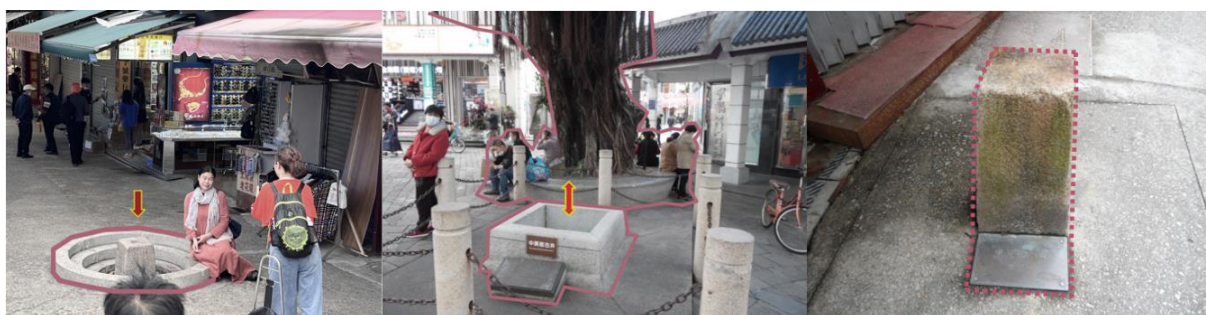
Figure 3-17 Commemoration is Lost

(Source：Photograph by the author)

（**3**）**Lack of Appropriate Venues for Certain Ritual Events**

There is a lack of commemorative expression of the relationship between people and the natural environment, historic buildings, and historic patterns.

（**4**）**Poor Quality of Public Space**

Figure 3-18 Tourists Barely Resting their Feet

(Source：Photograph by the author)

① Disorganized distribution of public space and uneven distribution of people's activities；

② Inadequate public facilities and lack of appropriate open space for stopping over；

③ Part of the space has poor accessibility, signage and is off the beaten track；

3.3 Renewable Range of Folk Ritual Sites

The carrier of ritual behaviors is broadly defined to include both immaterial and material carriers. In the context of the urban design discussion in this study, the author defines its scope of operation as the urban public space that carries memory objects in the study area. Urban public space in this context includes the external space of historical remains and monumental buildings, as well as urban open space.

（1）**Historical Remains and External Spaces of Historical Buildings in the Sha Tau Kok Area**
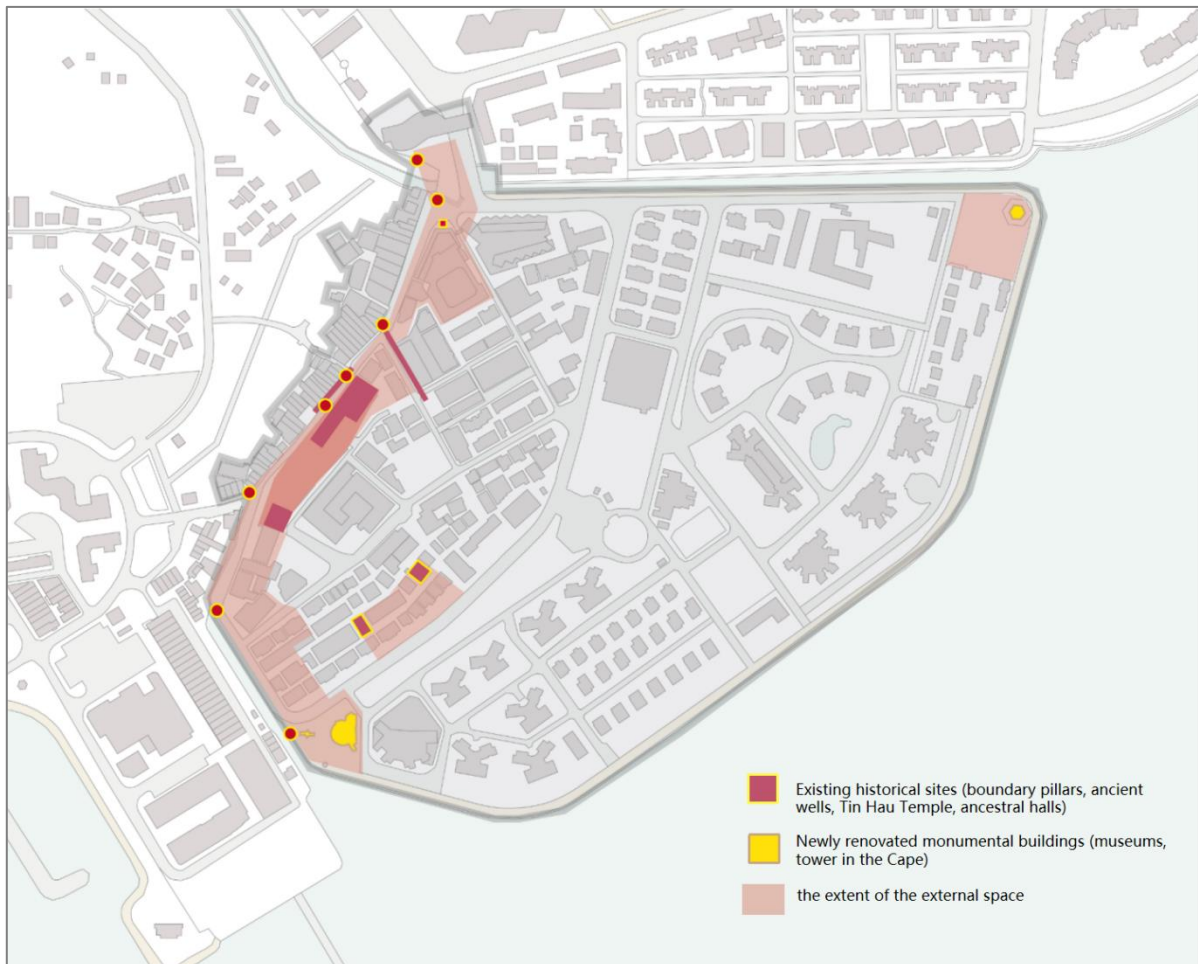
Figure 3-19 Historic monuments, monumental exterior spaces
(Source：Self-drawn by the author)

（2）**Spatial Distribution of the Daily Activity**

The main activity areas and pathways of the WU Hakka residents and their relationship to

the historic sites within the site are shown on the map. The main activity areas of the residents of the Chung Ying Street neighborhood in Sha Tau Kok are concentrated in the western part of the site, while the eastern side is mainly used purely as a residential area and the occupancy rate is not as high as that of the western side.

Figure 3-20 Activity Map
(Source：Self-drawn by the author)

（3）**Urban Open Space in the Sha Tau Kok Area**

Scope of operation of the urban open space memory carrier in the Sha Tau Kok area.

Figure 3-21 Figure-ground Relationship of Sha Tau Kok Area
(Source：Self-drawn by the author)

Drawing the figure-ground relationship of the site map of the Sha Tau Kok area, the part left white is the range of open space. Overlaying this with the spatial distribution of collective memory objects and the external spatial extent of monumental buildings will give us the operational scope of the monumental site system of the collective memory of Chung Ying Street in Sha Tau Kok.

3.4 Chapter Summary

This chapter first theoretically analyses the relationship between the village's folk characteristics, folk ritual sites, the behavioral patterns of folk rituals and the layout patterns of ritual sites. Then it sorted out the current situation of folklore ceremony sites in Shalan Scare Village, and classified the sites that need to be optimized and those that need to be added. Finally, the scope of the site that can be used as a ritual site is delineated to provide design ideas and choices for the subsequent design practice.

Chapter 4. Design Strategy Review and Case Inspiration

4.1 Relevant Case Studies

4.1.1 Long County Festival Rituals and its Material Carrying Spatial Environment

The Shehuo(社火) performance of Long County in Shaanxi Province, as a strange flower of traditional social fire culture in China, has been simplified year by year in its native village environment, and can only be seen in some ancient villages such as Huanghuayu Village. The renovation and renewal of its inherited material environment includes ritual space, performance space, viewing space, including village parade roads and street landscapes.

When protecting the heritage material environment, it should firstly comply with the principles of integrity, authenticity and liveliness. The proposal of symbiotic conservation is a conservation idea based on this basic principle. Symbiotic conservation consists of two dimensions, namely, " co-existence " and " living ", with " co-existence " embodying the thinking of "whole, common and synchronous", and emphasizing the importance of "overall", "common" and "synchronous". "Coexistence" embodies the thinking of "whole, common and synchronous", which emphasizes the protection of the integrity of the intangible cultural heritage and the holistic protection of the heritage environment in a broad sense; "Sangha" embodies the thinking of "survival, growth and sustainable development", which emphasizes the protection of the material environment for the transmission of cultural heritage as a means to ensure the survival of the intangible cultural heritage and to ensure that it is protected. Sheng" embodies the idea of "survival, growth and sustainable development", which emphasizes the protection of the material environment of cultural heritage inheritance with the concept of sustainable development. The project proposes:

1. Protect the integrity of the heritage inheritance environment;

2. Protect the living nature of the heritage itself;

3. Protecting the territoriality of the heritage transmission environment.
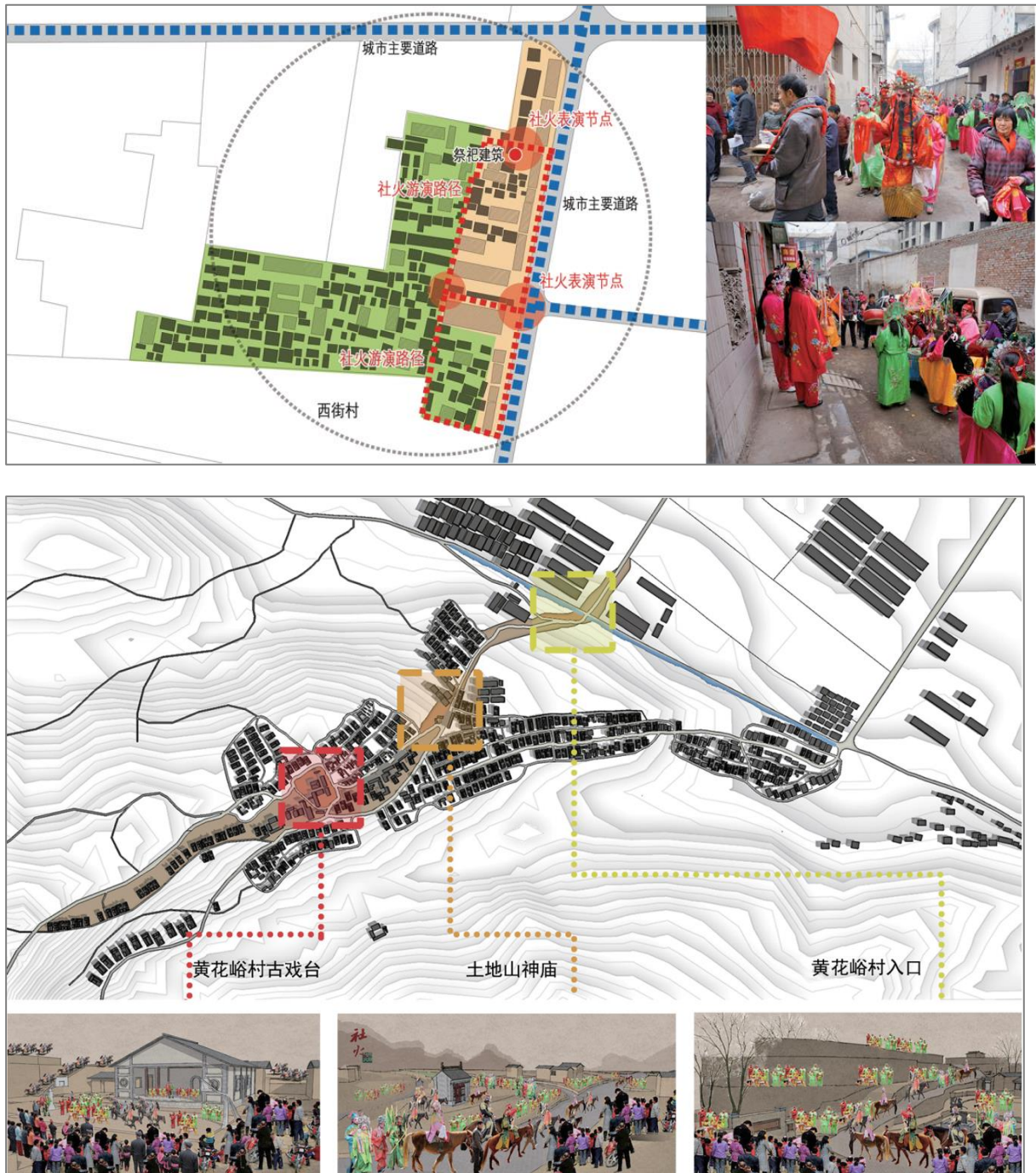
Figure 4-1 Long County Festival

（Source: Du Le(2019)[39]）

4.1.2 Theatre Festival Space in Luocheng Ancient Town

Located in Sichuan Province, Lucheng Ancient Town Theatre was originally constructed during the Ming Dynasty, with the outer corridor space connecting the outdoor and indoor

spaces, the general plan showing a shuttle shape, narrow at both ends and wide in the middle, with an 8m*8m double-deck theatre in the centre, and corridors on both sides. There are snacks, pharmacies, teahouses, shops, inns and other rich businesses in the residential houses on both sides. During festivals, it is used as a place for ceremonies, and can accommodate the linear ceremonial behavior of the Lantern Festival in the first month of the lunar calendar.

The tour line passing through the interior of the site is relatively narrow, in the dynamic line through the enlarged public space nodes (theatre, the end of the square, cinema, etc.) to achieve the gathering of people, with the dynamic line all the way round, the width and height ratio of the street space is constantly changing, forming a stronger sense of fun and experience.
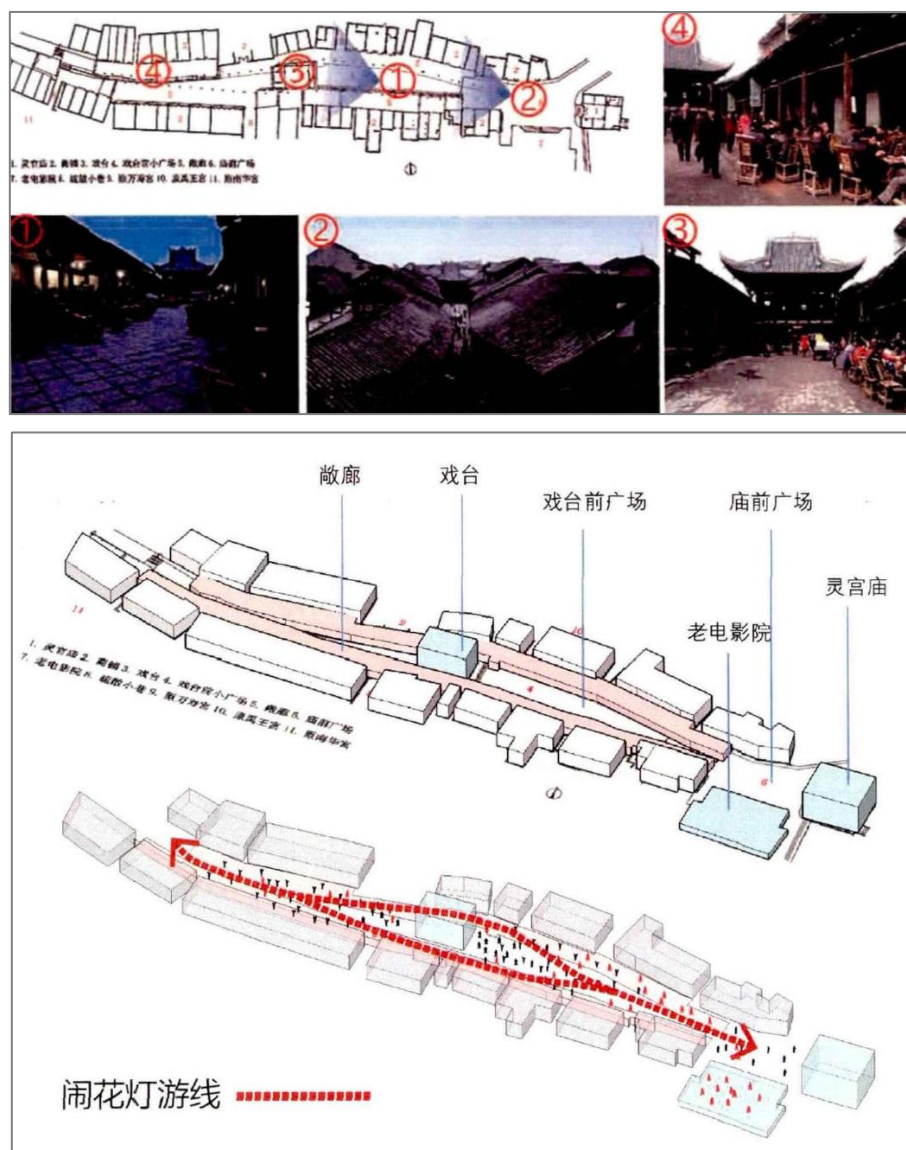
Figure 4-2 Theatre Festival Space in Luocheng
（Source: http://www.souhu.com）

4.2 Elements of Ritual Sites

4.2.1   Embodied Elements

The thesis emphasizes the significance of the subject's bodily actions in the process of remembering, encompassing bodily practices and rituals. Paul Connerton, in his book "How Society Remembers," thoroughly presents two non-textual and non-cognitive methods through which social memory is conveyed: bodily practices and commemorative rituals.

Individuals acquire information about the urban environment through their behavioral interventions in urban spaces, leading to diverse experiences as they respond and interact within these spaces. In this context, our actions, interactions, and other activities in the urban environment collectively shape its meaning. Moreover, these activities serve as the foundation for constructing the language, history, culture, and traditions of the city.

Among the different sensory organs of human beings, audiovisual perception, speech, and images dominate our reception and expression of information. However, bodily actions necessitate the physical presence of the subject to engage in information reception, and their mode of existence and acquisition is intrinsically tied to their maneuvers. This form of engagement is distinct from other sensory experiences, as it inspires muscular movements and creates a profound sense of proximity and immersion that cannot be replicated by any other means[40].

Case: Monument Against Fascism

Design: Jochen Gerz, Esther Shaley-Gerz(Hamburg, Germany,1986)

People vehemently expressed their detestation and condemnation of fascism by signing the Anti-Fascist Peace Memorial. Over the course of several years, from October 1986 to November 1993, additional signatures were appended, causing the "anti-war monument" to gradually sink deeper into the ground until it eventually vanished entirely. This symbolic progression served to empower the group in their battle against repression.
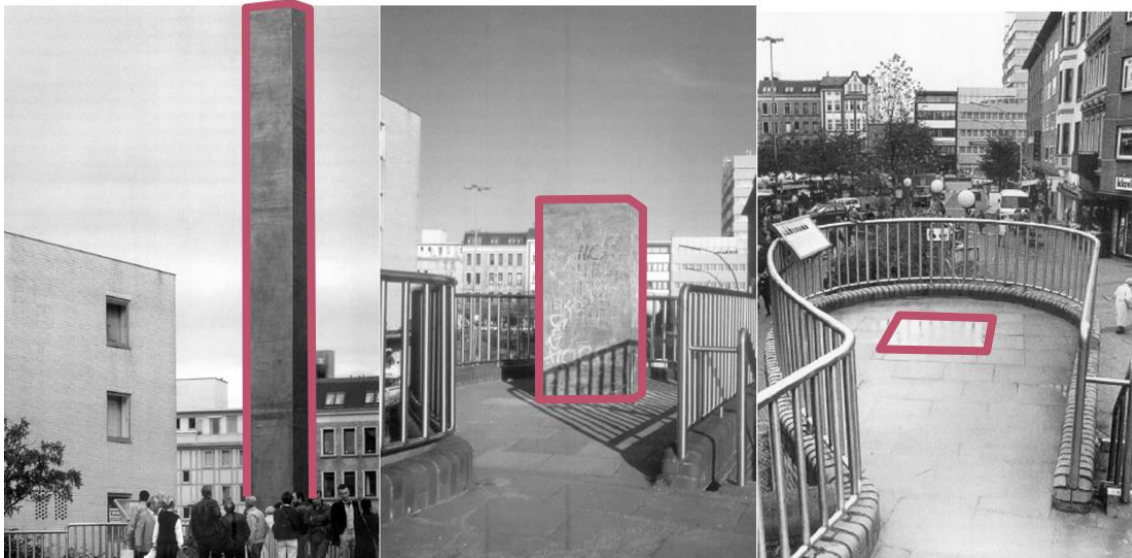
Figure 4-3 Monument Against Fascism1986-1993
（Source: Re-drawn by author, photograph from https://jochengerz.eu/works/）

In *How Society Remembers,* Connerton presents a comprehensive analysis of rituals, encompassing calendar, verbal, and gestural linguistic expressions, all of which involve aspects of time, speech, and movement. Regardless of their specific forms, rituals require active physical participation to facilitate experiential memory. Utilizing normative physical behaviors, scripted language, and imagery, rituals effectively erase time intervals and vividly simulate past historical events and situations through repetitive enactments. This process aids participants in visually recreating the past in their memories, while also fostering an appreciation for the value and significance of embracing history and experiencing social cohesion. Furthermore, given that rituals often correspond to significant events, individuals' transient spatial visual memories of places can easily be transformed into enduring positive flash memories[41].

Case: Salem Witch Trials Memorial

Design: architect James Cutler, artist Maggie Smith (Massachusetts, 1992)

This monument commemorates the individuals who suffered persecution during the Salem witch suppression movement of 1692. The memory experience commences at the entrance, featuring inscriptions of trial excerpts on the monument and an audio playback that transports visitors to the experience of being a defendant. Subsequently, the designers facilitate a straightforward ritual, where participants gather in a circle on the grounds and read aloud the names of those who fell victim to the persecution campaign.

4.2.2   Scenographic Elements

The focus of scenographic elements lies in how the nature and content of the objective objects ("field" and "scene") contribute to the overall atmosphere and evoke emotions. The "field" elements encompass enclosure, scale, and hierarchical structure, while the "scene" elements include quantity, character, and sequential position. Additionally, the synthesis elements involve overall perception, speed of movement, and the content of the activity.

In his work "On Collective Memory," Halbwachs points out that memory is scenographic, unexpectedly revealed through the spatial layout of cities and places. By linking unrelated events, memory exerts control over the viewer's imagination, employing strategies of surprise, fragmentation, and subversion.

Research in psychology has identified two general patterns of memory activity: field memory and observer memory. Field memory involves perceiving the remembered event as a field, with the recaller focusing on the emotions triggered or associated with the event. On the other hand, observer memory presents the memory image from the perspective of an external viewer, detachedly observing the original scene and even visualizing oneself within it. This form of memory primarily emphasizes the objective environment, often maintaining the original viewpoint with limited emotional recollection[42]. Frances Yates also refers to the classical mnemonic approach to memory, which revolves around "site" and "image." According to her, memory is constructed using sites and images. Sites refer to easily memorable places, such as a house, a space between columns, a corner, or an archway. Images, on the other hand, represent forms, marks, or visual representations that individuals wish to recall. To remember different types of horses, lions, or eagles, for instance, one must associate their images with specific sites[43].

(1) Field Elements

The "field" element is more concerned with space and its combinatorial features, the essential characteristics that make space a memorable "place".

Enclosure is key to shaping space as a memorable "place", as people need to feel their presence in and relationship to space as a center. Space is enclosed through entities or interfaces,

and its enclosing character is first and foremost related to the degree and manner of enclosure.

In classical mnemonics it is mentioned that the optimal memory space should be of moderate size, not too big and not too small.[43] The different affective tendencies that will be brought about by the scale-proportional relationship between spaces, interfaces and people.

The spatial structure of the traditional city, ranging from the regional to the city scale, follows an orderly hierarchical system. This system involves a sequential relationship of residential areas, alleyways, open fields, streets, and small plazas, with a progression from small to large. Such a structure serves the daily life of the neighborhood community and facilitates public interactions in urban design. By classifying different functions and living needs into layers of polarization, the basic pattern of urban life can be structured. For instance, the road system consists of both outer and inner ring roads, which distinguish between the inside and outside of the city, and main arterial roads as well as pedestrian walkways or internal roads in the community that restrict motor vehicles, further distinguishing between the inside and outside of the region. Different combinations of zones are interconnected to form a larger, coherent spatial organization system with relevance and continuity.

(2) Scenic Elements

It's more about the feeling and experience that the entity gives.

Psychological experiments have consistently shown that the capacity of short-term memory typically ranges between 5 and 9 pieces of information, with the commonly cited value being 7. When the number of items exceeds 9, people may find it increasingly challenging to remember them. Although short-term memory has inherent limitations, it is possible to enhance its overall capacity by effectively categorizing and grouping information items[41]. Therefore, optimizing the grouping of "scenery" can be a valuable strategy to control the number of items to be remembered.

The characteristic of the scene in the space is mainly expressed in the volume and form, the scale of the large recognizable scene, easy to notice and significant.

Numerous psychological experiments have consistently demonstrated that the memory effect is closely tied to the sequential position of materials during the presentation of multiple items. Generally, the items presented last are the most easily recalled and least forgotten, which

is known as the "recency effect." Conversely, the items presented first have a higher likelihood of being recalled and less forgotten, termed the "primacy effect." In contrast, the items presented in the middle tend to be forgotten the most.[41]

The embodied element accentuates the participatory nature of the subject's body and does not solely belong to either the subjective or objective realm. On the other hand, the scenographic element primarily underscores the role of the material carrier in memory and favors objectivity.

4.3 Principles of Nodal Placemaking

The connection between traditional monumental sites and daily life has been diminishing due to a series of "grand narratives." However, these traditional sites are no longer suited to the needs of modern life. A new trend emerges where only those monumental sites that seamlessly integrate with daily life are relevant.

For commemoration to be truly effective, it must cater to the needs of the public in their daily lives, becoming an integral part of their routines. Beyond specific commemorative ceremonies, people should be able to engage in other daily activities within the memorial site. This integration allows memorial spaces to become part of the fabric of urban life, blending into the rhythm of daily existence rather than remaining distant and unidirectional.

When monumental spaces become part of everyday life, they tend to emphasize their monumentality more effectively. Urban spaces with significant memorials have a profound impact on people, influencing them through daily fragments, experiences, and fond memories. Additionally, individuals construct personal experiences and memories within these spaces, gradually internalizing them. This integration of past memories not only serves as a reminder but also helps perpetuate certain customs.

Only when memorial spaces cross, overlap, and integrate with daily life, replacing the traditional approach to remembrance, can people effectively compare and perceive the past and present. This process helps maintain and enhance vivid memories, allowing individuals to experience and continue certain traditions.

Case: Parc de la Villette

Design: Bernard Tschumi (Paris, 1983)

The "21st-century urban park" encompasses a diverse range of cultural and recreational facilities, forming a complex programme. Spanning over 1 kilometre in length and 700 metres in width, the park follows a relatively decentralized planning approach. The spatial experience of park users is thoughtfully orchestrated through the strategic arrangement of sites and installations, allowing the park to reflect the city's image while hosting various urban events and fostering creativity among its users.

The park's concept revolves around a social and cultural space that supports multiple functions such as studios, gyms, bathrooms, playgrounds, exhibitions, concerts, scientific experiments, games, and competitive events. During summer evenings, the expansive sports grounds are transformed into an open-air cinema with a remarkable capacity to accommodate 3,000 spectators.
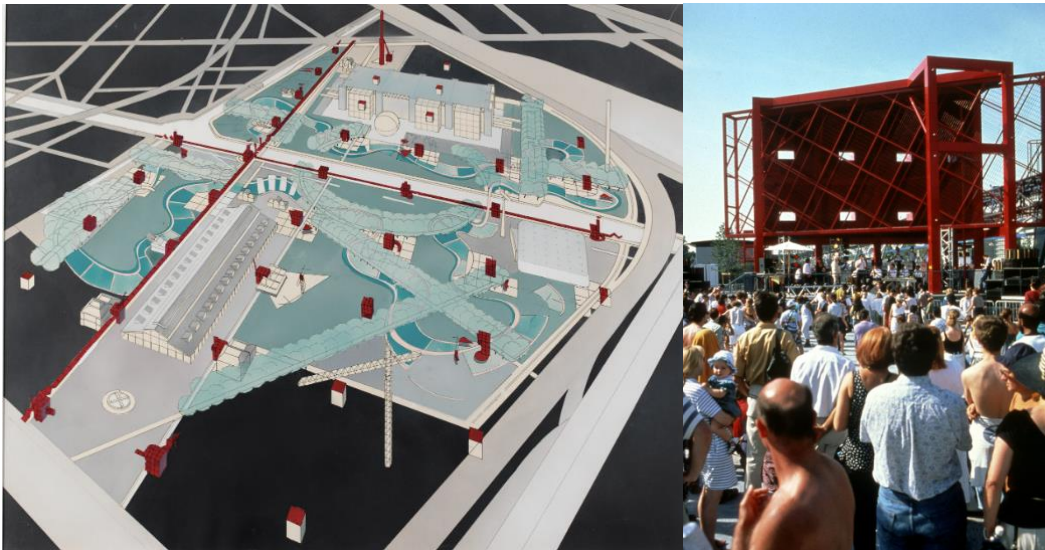
Figure 4-4 Parc de la Villette
(Source: Architecture Concepts：Red is Not a Color)

4.3.1 Open Borders and Accessibility
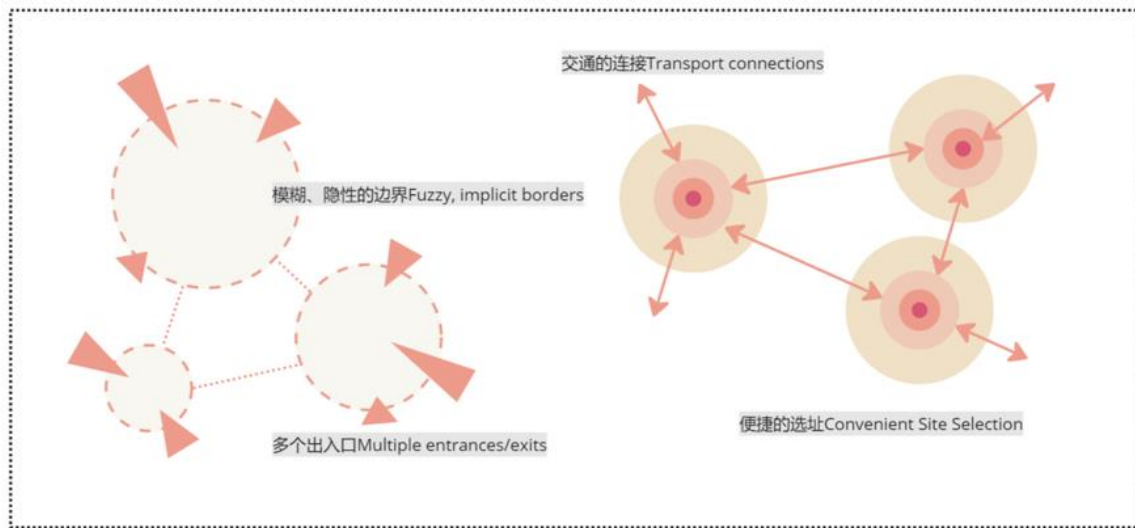
Figure 4-5 Open Borders and Accessibility

(Source: Self-drawn by the author)

(1) Semi-closed Boundary Model

This refers to commemorative places with multiple entrances and exits, respecting the participants' right to make their own choices, so that people can choose their own entrances and exits. This type of monumental urban space is relatively good in daily life and easy to integrate into the public's daily life.

(2) Open Boundary Model

Boundaries are designed as implicit or blurred psychological boundaries, the memorial site does not have hard or soft blocking facilities, and participants are free to choose their entrances and exits to and from the site.

The everydayness of commemorative spaces is enhanced with the opening of boundaries. The integration of commemorative spaces into the everyday life of the community and the public increases. Good accessibility is mainly reflected in the siting and transport connections.

Case: National Monument Marking Red Army's Victory Over Nazi Germany

Design: The Heder Partnership
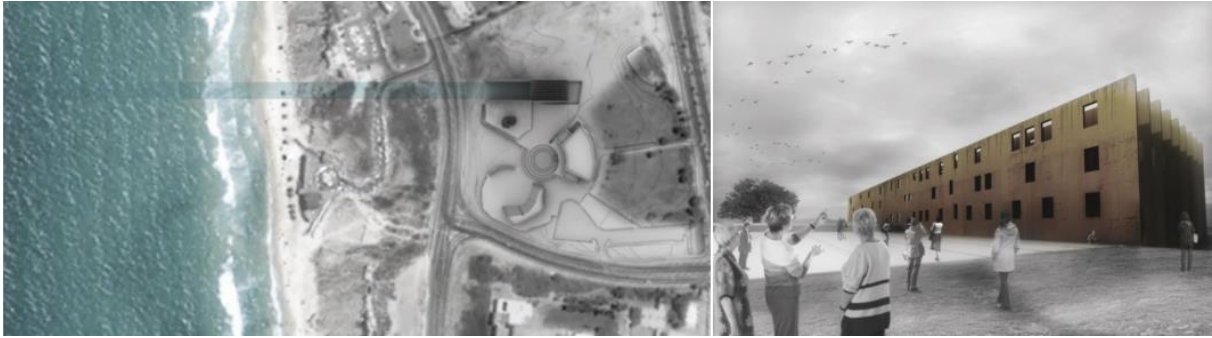
Figure 4-6 National Monument Marking Red Army's Victory

(Source: https://www.archdaily.com)

4.3.2 Volume and Scale Daily
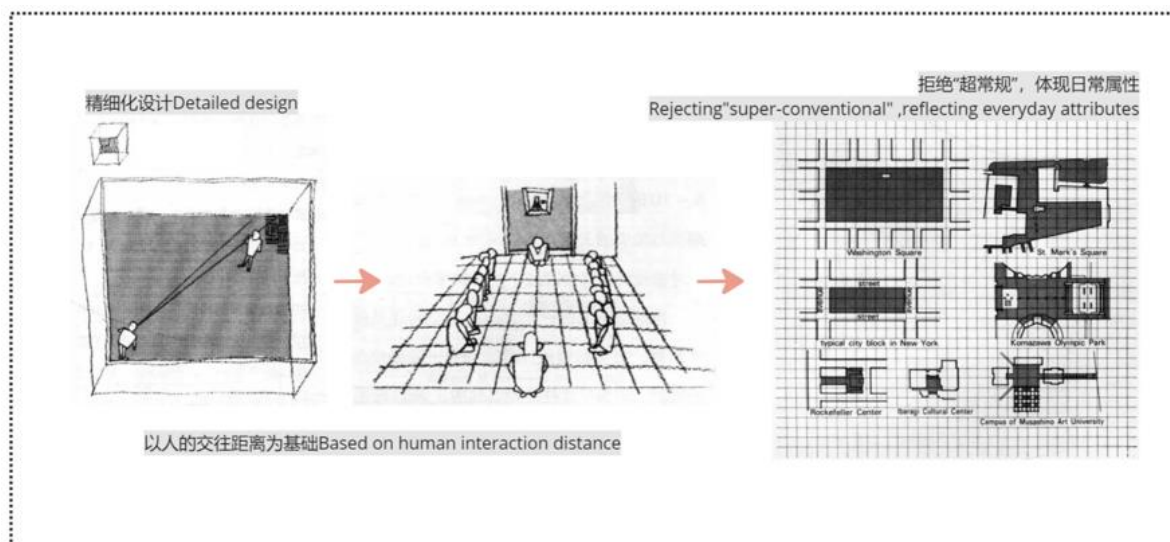
Figure 4-7 Volume and scale daily

(Source: Re-drawn by author, photograph from Ashihara Yoshinobu)

Scale is people's perception and experience of the size of space and landscape, and is a measure of how people intuitively feel about the spatial environment. People have instinctive identification and measurement of scale and volume. A good sense of scale and proportion is the basis for creating a memorial place, and a coordinated scale system is indispensable for creating a deeply felt spatial environment. The logic of monumental space design under the traditional concept is always inseparable from the word "huge", which is considered to be an unconventional volume that can highlight its sacredness and dignity, but the volume that is too contrary to the daily life is intimidating, and does not allow people to have the desire to do physical practice in it. However, under the constant impact of everyday life, its spatial volume

has also broken through the boundaries of inherent logic and begun to gradually increase its spatial everyday attributes to serve the public's daily life.

The spatial scale is based on the distances that people interact with each other: Edward T. Hall, in The Hidden Dimension, defines a series of social distances, distances that are maintained in various types of activities based on familiarity and proximity, and distances that are customary in the course of people's interactions. Intimate distance: Between 0 and 0.45m, it is the distance between parents and children, lovers, expressing strong feelings such as caress, consideration, safety and comfort. Individual distance: Between 0.45 and 1.3m, it is the distance between family and friends for various activities, very close, but at the same time retaining personal space. Social distance: Between 1.33 and 1.75m, it is the distance between colleagues, general friends, and superiors and subordinates to carry out daily exchanges, and there should actually be a party familiar with the person or object as a transition between the two, and sometimes the two people alone can not communicate at this distance, and instead, they will rush past. Public distance: the distance above 3.75m, suitable for lectures, assemblies, lectures and other large-scale outdoor activities, or the distance between people who have nothing to do with each other. This is a one-way communication distance and the basic scale of the external space environment.

Ashihara Yoshinobu summed up the basic modulus unit according to the Japanese traditional "four and a half seats" intimate space, and extended it to urban space scale and put forward the theory of "one-tenth", which considers that the appropriate scale of external space is 8-10 times of the size of internal space. The theory of "one-tenth" was put forward, that the appropriate scale of the external space is mostly 8-10 times of the internal space size, and the appropriate width is between 57.6-90m, and the appropriate length is between 144-180m. Every 20-25 meters or a sense of repetition of the rhythm, or changes in materials or changes in the height of the ground can make the large space to break the monotony of the vivid and form a human space[44]. Kevin Lynch believes that the maximum scale of a plaza should not exceed 135m due to visual perception, and suggests that a plaza and its elements should be designed according to the criteria of 12m for a sense of intimacy and 24m for a sense of pleasantness. Geer argues that this scale should not exceed 100 m. In their book Human Places, Marcus, Clare

Cooper and Caroline Francis mention that pocket parks should ideally be sized to occupy between one and four home sites (a home site is approximately 400 m2 in size2).[45]

4.3.3　Functional Composite

Designed to serve the city and the public with "people" in mind. When a monumental building is functionally compounded, it will produce a clustering effect. For the monumental place, the higher the degree of complexity of its functional organization, the stronger the agglomeration effect, the higher the possibility of compatibility with other activities of the public, and the daily life of its external space will be enhanced accordingly. By introducing a sense of life into the memorial place, those memories can be honored in daily life.
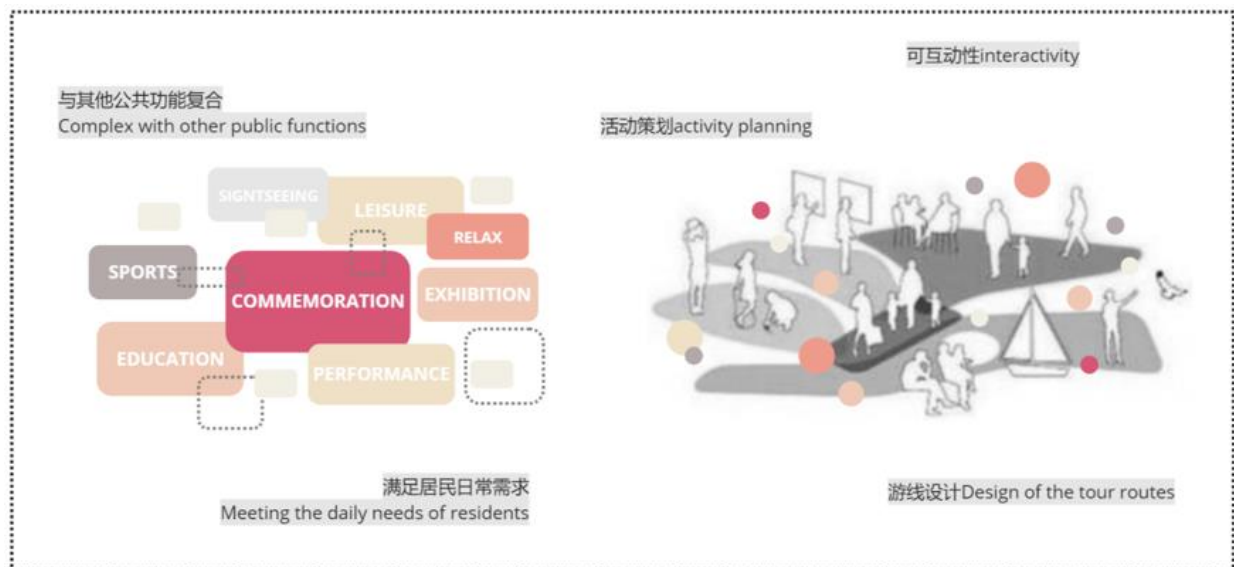
Figure 4-8 Functional composite
(Source: Self-drawn by the author)

(1) Complex Design with Other Public Functions

Functional composite refers to the juxtaposition and overlapping of different functional spaces into a new spatial whole. Memorial places pay more attention to humanisation and are no longer limited to pure memorial functions, but extend their functions to integrate leisure, entertainment, education and other social functions with memorial functions, thus presenting a composite feature.

Case:Nesher Memorial auditorium and gallery

Design:SO Architecture(Nesher 2013)

It was built in honour of the Israeli soldiers who died in the 1948 Arab-Israeli war. The new memorial is an extension of the original building and is located on a hilltop next to the original building. The volume of the new building is inclined and oriented towards the sky, incorporating new functions such as an auditorium, a community hall, film screenings, a historical exhibition hall, and windows with a view.

Figure 4-9 Nesher Memorial auditorium and gallery
(Source: https://www.dezeen.com)

Case: "Yad Labanim" ("A Memorial to the Sons")

Design: Eli Gotman

It was designed for soldiers who died in Israeli wars and for the families of those who were martyred. The memorial begins with a wall buried in the ground, on which the names of the martyrs or members of their families are engraved. As the wall rises, the entire memorial is revealed, appearing at the end of the wall in the form of an illuminated library, which is cantilevered above the memorial square. Together with the memorial building, the wall encloses an inclined memorial plaza, in which daily activities may induce daily acts of remembrance.
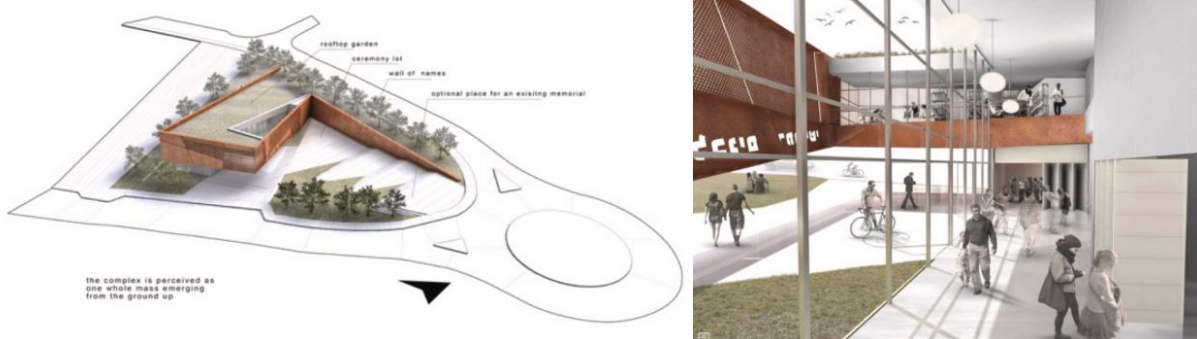

Figure 4-10 Yad Labanim
(Source: https://www.archdaily.com)

(2) Interactivity

People receive information about the urban environment through their own behavioural interventions in urban space, and through their responses and exchanges, they reinterpret the existing urban space while gaining diverse experiences. From this point of view, it is our behaviour of living and interacting in the urban space that constitutes the urban environment and its significance, and on the basis of which the language, history, culture and tradition of the city are created. People's embodied practices can be reached through travelling routes, activity planning, etc., thus retracing old memories and generating new ones.

Case：Warm Memorial

Design：Horst Hoheisel，Andreas Knitz（Buchenwald, Germany,1995）

The designers installed a radiant heating system underneath the slab to keep it at a constant temperature of 36.5 degrees Celsius, suggesting the body temperature of the dead person whose memory is engraved on the slab. Even in the snowy winter, the monument is clearly visible and many visitors bend their knees to touch the slab, which is the same temperature as their body, and in this way, this "living" monument is a constant reminder of the history of our ancestors, and becomes a memory in the real world.
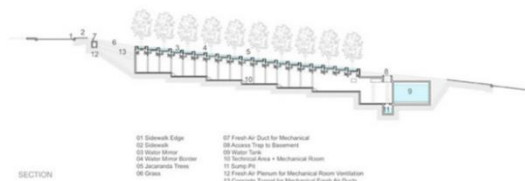

Figure 4-11 Warm Memorial
(Source: http://www.knitz.net)

4.3.4 Spatial Diversity

It is no longer limited to an independent and exclusive monumental space form, but

combines a variety of other urban spaces, such as parks, plazas, green spaces, traffic, etc., to realize the combination of different functional spaces, thus having multiple spatial attributes. It can meet the diversified needs of people's daily life for all kinds of daily activities and behaviors, and increase the possibility of people's activities in the space.

Table 4-1 Spatial Diversity
(Source: Self-drawn by the author)

Space Type	Case Analysis
Urban Park	Case: Hariri Memorial Garden Design: Vladimir Djurovic Landscape Architecture (Lebanon, 2013) The Hariri Memorial Garden is not just about honouring the assassinated Prime Minister Rafiq Hariri, it is also about creating a free-breathing, open and welcoming public space in a densely populated area of the city, thus catering to the daily lives of the people around it. (Source: https://www.gooood.cn)
City Green Space	Case: Princess Diana Memorial Garden Design: Gustafson Porter (London, 2004) Based on the concept of 'Reaching Out - Letting In', a light-coloured, landscaped, closed-loop fountain is designed to follow the slope of the site, landing in the woods. The flow of the water channel and the green open meadow are both contrasting and integrated with each other. The overall environment is quiet and relaxing, expressing monumentality while providing an intimate and relaxing public amenity.

	 (Source: https://www.cool-de.com)
Space for Transport	Case: Memorial for the Abolition of Slavery, France Design: Wodiczko + Bonder (Nantes, 2012) The site of the project was once a docking place for large ships transporting slaves. The designers have transformed this dock into a 350 metre riverside walkway. The combination of the monumental urban space and the walkway becomes a public space of moral significance. The original structural position of the pier was transformed into the main part of the monument, which is hidden underground, helping to integrate it into the daily life of the local people, attracting more people to visit or rest in this space, and bringing the visitors closer to the history of the site. (Source: https://www.gsd.harvard.edu/)

4.4 Organization of Parade Routes
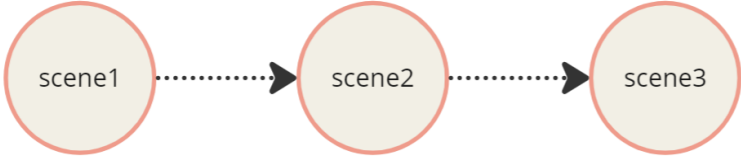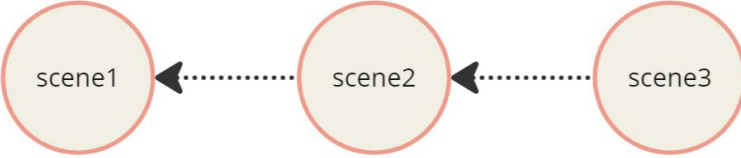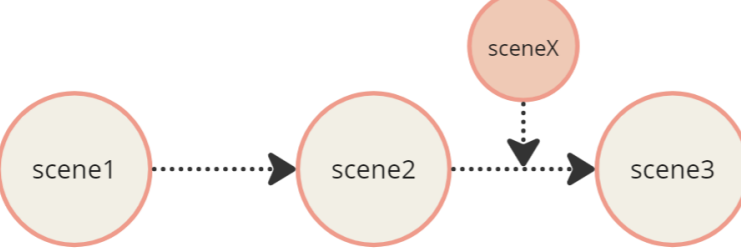
4.4.1　Mode of Organization

(1) Time Series

Table 4-2 Time Series

(Source: Self-drawn by the author)

Series Type	Characters
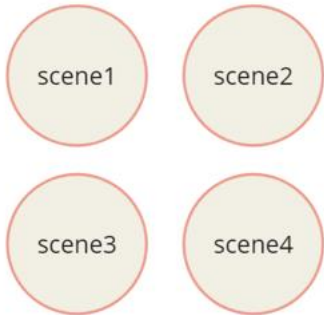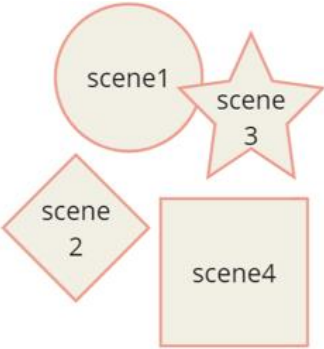
Chronological Order	Describing events in chronological order is one of the most common and frequently employed methods. It allows people to comprehend the development process by following the occurrence of events, resulting in a gradual and accumulative impact on the audience. In urban design, this conventional cognitive arrangement is reflected through the utilization of function, traffic organization, and spatial orientation, aiming to provide convenience to people in using and navigating the space.
Reverse Order	Based on the needs of expression, there are two specific methods for arranging events in a narrative. The first one involves placing the end of the event or one of the most crucial and prominent parts at the beginning, followed by a presentation of the event in its original order of development. This is known as starting with the end or the most significant part of the event. The second method is through the use of flashbacks, where the narrative presents events out of chronological order, providing the audience with a strong shock that arouses heightened interest and attention.
Flashback	

The narrative technique of temporarily interrupting the main plot to insert a memory or related story is commonly known as a "flashback." Event-type memorial spaces utilize this technique to add depth and intrigue to the spatial design, creating a twisting and turning atmosphere that captivates the audience. Alternatively, in more tranquil descriptions, flashbacks inject a shot of excitement, preventing the structure from becoming monotonous and tedious and instead fostering new spatial experiences and interests.

(2) Other Series

Table 4-3 Other Series

Source: Self-drawn by the author
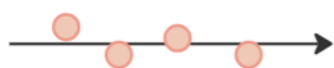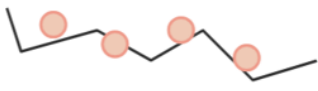
Series Type	Characters
Parallel Storytelling	Parallelism in spatial landscapes denotes the convergence of narrated information within a singular spatial scene, collectively describing the same event. This narrative technique is particularly prominent in expressing and commemorating events through a unified scene, and it also plays a significant role in shaping the spatial structure.
Montage Collage	A montage is akin to a collage, as it artfully combines seemingly disparate scenes into a continuous sequence to convey a complete metaphor. Originating from the French word "montage," this technique finds common usage in cinematic works, where individual shots are connected to create new effects and meanings that might not be apparent when viewed independently. By organizing and

		artistically editing scenes or fragments based on thematic, plot, emotional, and rhetorical considerations, various spatial effects such as coherence, contrast, association, and suspense are generated to express the essence of remembrance.

4.4.2 Sequence Pattern and Movement Paths

(1) Sequence Pattern

Table 4-4 Sequence Pattern
(Source: Self-drawn by the author)

Pattern Type	Characters
Straight Line	With its directionality, order, and axial symmetry, this layout technique is well-suited for expressing emotions such as homage and respect, making it ideal for creating grand and continuous spatial scenes with a sense of solemnity. The strong binding force and control of its central axis effectively embody the characteristics of memorial spaces. Moreover, it allows relatively free entry and exit, offering clarity in the direction of the visiting path and establishing a strong sense of rhythm that complements the undulation of other buildings and landscapes. However, its limitations include a single direction, an all-encompassing view, and lack of selectivity.
Folded Line	The folding technique embodies characteristics of flexibility and richness, making it a popular choice for expressing war and disaster events. Firstly, the use of guiding and directional，folding lines allows for rich scene changes, as seen in examples like the Nanjing Massacre Memorial Hall. Secondly, when the folding lines are taken to the
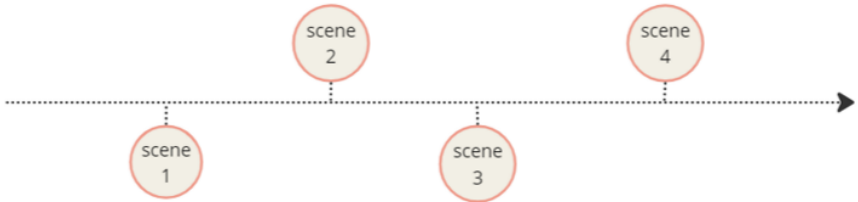
	extreme, sharp angles are produced, intensifying the expression of emotions related to certain events. This creates sharp corners, dead ends, and voids, evoking a sense of lingering despair and helplessness. The continuous folding lines give a feeling of no beginning and no end, effectively conveying the emotions associated with wars and disasters, as exemplified in the Jewish Holocaust Memorial Hall.
Curve Line	 Curved spatial sequences with lively and relaxed lines are well-suited for expressing emotions of joy and triumph. The organization of space in curves creates a relaxed, comfortable, and peaceful atmosphere, while also providing a step-by-step scenic effect.
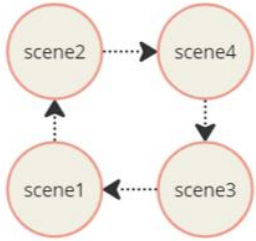
(2) Movement Paths

① Single-linear Path

The term "linear structure" primarily refers to the spatial organization characterized by unilinearity, unidirectionality, and uniqueness. In this arrangement, spatial scenes unfold following a chronological and spatial order in line with the narrative's antecedents and consequences, resulting in a continuous and logically choreographed sequence.

Table 4-5 Single-linear Path

(Source: Self-drawn by the author)
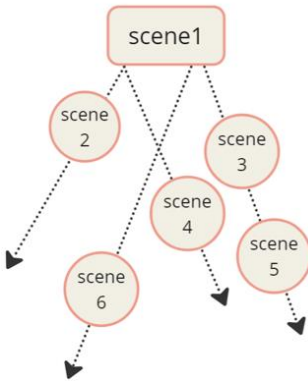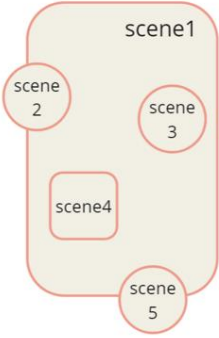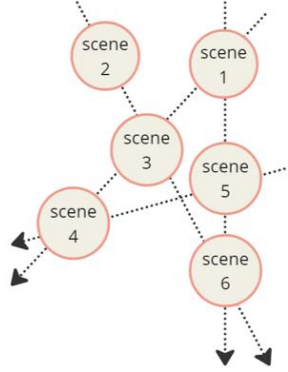
Path Type	Characters
Series Connection	
	This refers to the organization of different spaces on a non-interfering basis through a single path.
Parallel Connection	
	The spaces unfold sequentially through a single path, interacting and

94

	interconnecting in the process.	
Loop		The spatial organization involves various closures under one overarching theme. The cyclical arrangement of the experience offers the viewer a secondary triggering of perceptual encounters. Often, the beginning and end of the space are thematically expressed. One of the more common approaches is the organization of the spatial movement from the starting point to the endpoint.

② Multiple Linear Paths

"Multiple" refers to the use of multiple paths in spatial organization. Throughout the organizational process, spatial elements are constantly derived and expanded, resulting in a multitude of structured paths. This not only enriches the spatial narrative but also adds suspense and multiple possibilities to the space.

Table 4-6 Multiple Linear Paths
(Source: Self-drawn by the author)

Path Type	Radiate	Nested	Intertwined
Characters			
	It refers to a diffuse organization based on a central space in all directions.	It refers to the nested combination of several different spaces with each other.	It refers to multiple spatial pathways that are intertwined and connected.

③ Ultra-linear Path

It refers to a complex multiple and three-dimensional non-linear spatial organization that

is free and flexible.

Table 4-7 Ultra-linear Path

(Source: Self-drawn by the author)

Path Type	Horizontal Composite	Three-dimensional Composite
Characters		
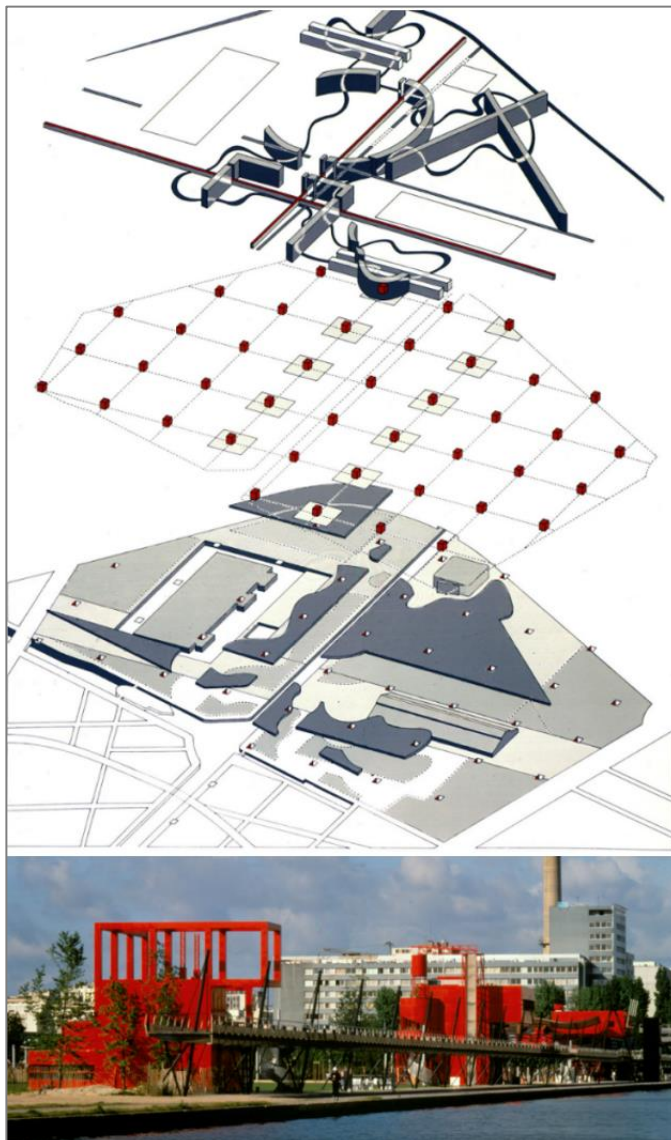
Figure 4-12 Parc de la Villette

(Source: Architecture Concepts：Red is Not a Color)

Case: Parc de la Villette

Design: Bernard Tschumi (Paris, 1983)

To maximize the activities within the site, the author employs a new narrative approach, integrating the concept of montage into the design of both the site and the space. This involves juxtaposing and intersecting several levels, each with its own eventfulness, capable of influencing the others. The approach comprises a point system with dramatic topological relationships, an intricate and flexible tour line system, and a surface system with functional groupings of the site. These elements are combined to create a three-dimensional spatial system through the montage arrangement.

4.4.3　Serial Tempo

(1) Rhythmic Strengths and Weaknesses
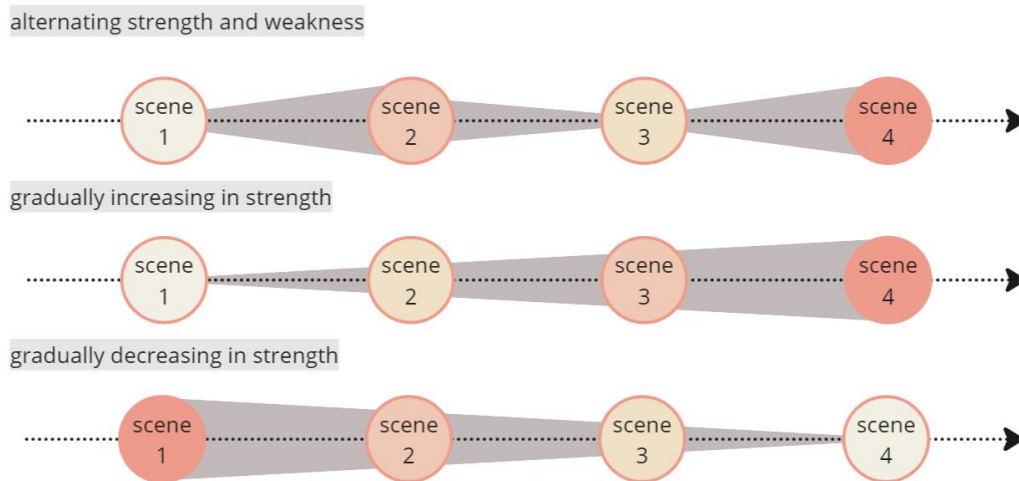
Figure 4-13 Rhythmic Strengths and Weaknesses

(Source: Self-drawn by the author)

①Alternating Strengths and Weaknesses: alternating between major and minor scenes.

②Gradually Increasing and Decreasing in Strength：Scenes are arranged in order of priority.

(2) Fast and Slow Rhythms
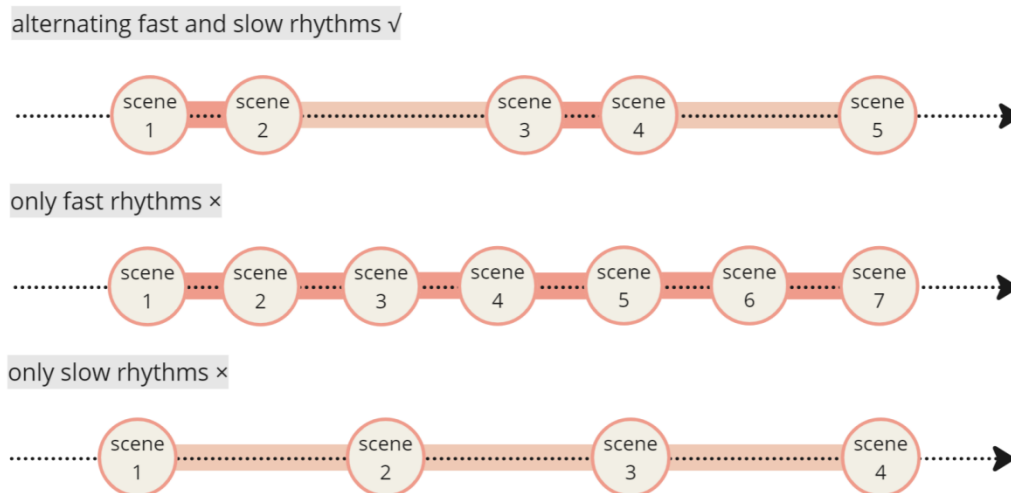
Figure 4-14 Fast and slow rhythms

(Source: Self-drawn by the author)

　　The term "distance" in this context refers to the spatial arrangement of scenes, encompassing both compactness and dispersion. The proximity or distance between scenes in a sequence significantly influences the emotional rhythm. When scenes are closely packed and

densely distributed, the sequence's rhythm accelerates, eliciting a fast pace. Conversely, when scenes are dispersed and distant from each other, the spatial rhythm slows down, creating a slower pace. A short distance and fast pace tend to evoke a sense of tension and excitement, while a long distance and slow pace promote emotional relaxation and soothing. Achieving an optimal balance between these two factors is crucial. Excessive density in rhythm can desensitize the audience's nerves, while an overly slow rhythm might fail to stimulate interest.

(3) Rhythmic Arrangement
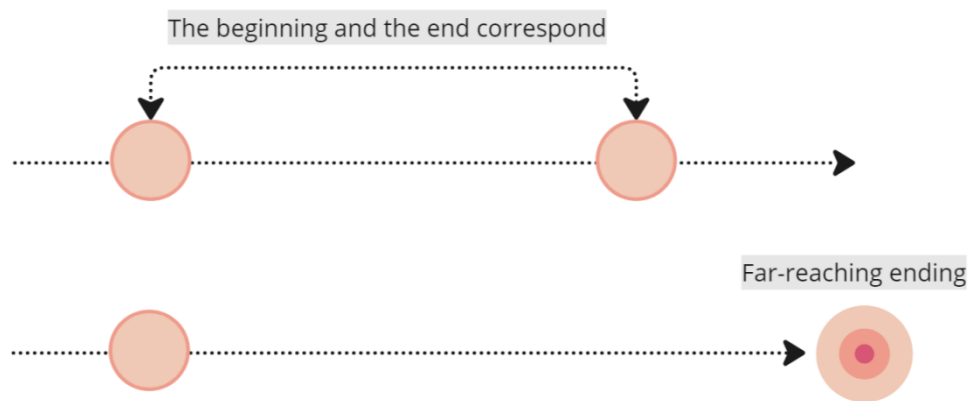
Figure 4-15 Rhythmic Arrangement

(Source: Self-drawn by the author)

①The Beginning and the End Correspond

②Far-reaching Ending

4.4.4 Articulation of Space

(1) Transition - Take over, Follow on
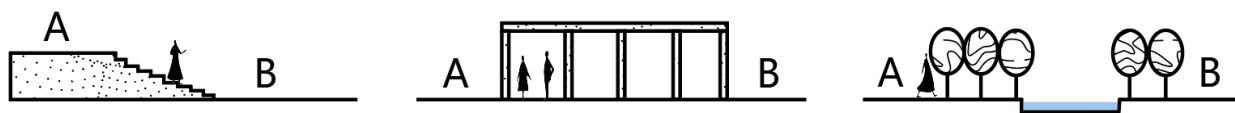
Figure 4-16 Articulation

(Source: Self-drawn by the author)

Transitions play a role in explaining the development of a story and in creating an atmosphere. In textual narratives, transitions between paragraphs often carry on from the above, give rise to the following, and play an important role in the progression of the story.

Table 4-8 Rigid Articulation

(Source: Self-drawn by the author)

Transition Type		Characters and Case Analysis
Rigid Articulation	Ground Elevation Differences	One of the most straightforward methods for defining a spatial area is by addressing ground level variations. Small height differences are often managed using upper and lower steps or ramps to facilitate the transition. Ascending steps are frequently employed to convey reverence and worship for the memorial object, accentuate the iconic nature of the main building, and allow the audience to sense its aura and atmosphere from a distance. Conversely, sunken spaces are well-suited for expressing the gravity and sorrow associated with war or disaster events.
	Installation of Structures	The use of structures to separate spaces and guide flows can be realized in a variety of forms, such as landscape walls, pavilions and columns.
Flexible Articulation	Flexible Boundary, Grey space	A flexible boundary refers to the transition area between a building and an external site or urban space, where the interface is not a single surface but rather a semi-public and semi-private space with a certain thickness. This flexible boundary is multi-layered and can be realized through various architectural approaches. For instance, it can take the form of a colonnade at the base or edge of the building, an elevated column layer that traverses and penetrates the external space, a volume overhang covering a designated area, or a set-back entrance with steps and canopies defining the space.
	Introduction of Plants, Water Features	Case: National September 11 Memorial Design: architect Michael Arad and landscape architect Peter Walker (2004) The designer has meticulously incorporated a series of pedestrian paths, varying in width, throughout the site. On both sides of these paths, trees have been planted strategically,

resulting in a delightful and serendipitous texture that effectively shields the plaza from the hustle and bustle of the city. Furthermore, this clever arrangement enhances the plaza's sense of depth by creating an illusion through the dense arrangement of tree trunks, thus imparting a softened appearance to the surrounding buildings. Additionally, encircling each of the two immense reflection pools are rings of trees, thoughtfully placed to align with the original foundations of the Twin Towers. Symbolically, these tree rings represent the cyclical and perpetual nature of life.

Source: http://www.911memorial.org/memorial
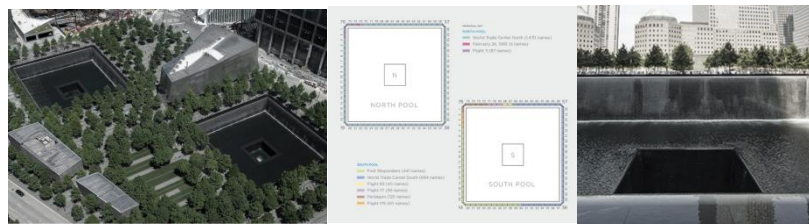
(2) Transition - Contrasts, Changes

Neighboring spaces exhibit distinct differences, drawing on the contrast between them to reflect the unique characteristics of each space.

① Fiction and Reality

The degree of spatial reality reveals the relationship between neighboring spaces. Spaces that feel "real" evoke a sense of closeness, heaviness, and seriousness, while "virtual" spaces feel open, bright, and relaxing. The presence of "real" elements adds strength and power to the expression, while the absence of "virtual" elements can result in a dull, heavy, and boring feeling. Striking a balance between "real" and "virtual" is crucial for creating engaging and dynamic spatial experiences.

Case: Tangshan Earthquake Memorial Park

Design: NAN (2008)

The site features a "path of remembrance" leading to the earthquake site, with a memorial wall separating the body of water from the woods. The original proposal suggested a glass memorial wall, with two layers of transparent film dividing the landscape on both sides of the wall. As visitors walk between the walls, the glass surface reflects both people and the

surrounding scenery, creating a juxtaposition of the living figures with the engraved names of the deceased. Additionally, the interplay of sunlight on the glass adds to the overall effect. This contrast between the real world and its reflection against the backdrop of the woods enhances the dialogue and emotional experience surrounding the themes of life and death.
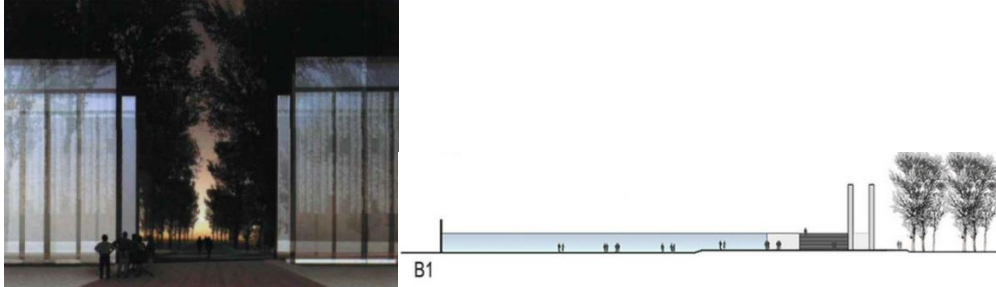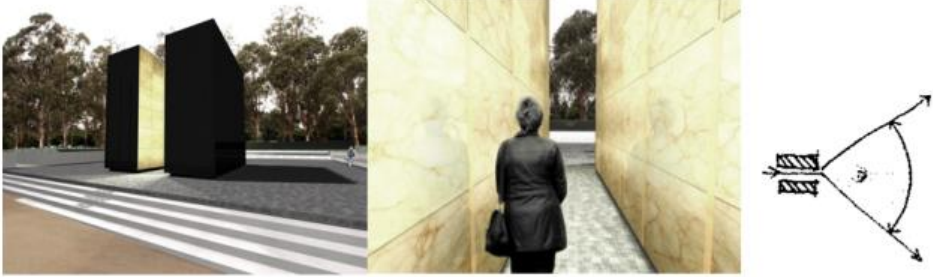
Figure 4-17 Tangshan Earthquake Memorial Park
(Source: LANDSCAPE ARCHITECTURE 2008/04)

② **Closed and Open**

Adjacent to the two spaces, people suddenly transition from a small, closed space into an open space, leading to an uplift in mood and feelings. The shift from a dark and confined area to the open expanse naturally induces a change in psychological and emotional states. This deliberate contrast holds significant practical value, similar to the "suppression followed by elevation" approach observed in classical Chinese gardens.

Table 4-9 Open and Close
(Source: Self-drawn by the author)

Space Pattern	Close to Open	Case: Australian Peacekeeping Memorial Park Design by Marcus Trimble (Canberra，2017) To access the stone courtyard, visitors must first pass through a narrow passage formed by two imposing stone pillars resembling giant boxes. This transition between the closed, confined space of the pillars and the open, serene stone courtyard, symbolizing peace, is surrounded by trees. The contrast between the enclosed passage and the open courtyard provides visitors with an experience of quiet reflection and contemplation.

		Source: Re-drawn by author, photograph from https://bennettandtrimble.com/australian-peacekeeping-memorial/
	Open to Close	Case: Berlin Homosexual Victims Monument (Berlin, 2008).
		The cylindrical concrete building gently slopes, and at one end, facing the flow of people, there is a distinctive rectangular black window. The contrast of the black window against the open lawn captures visitors' attention, drawing them towards it. Peering through the narrow window, visitors can view a video depicting the memory of homosexual victims. The video serves as a poignant reminder of the history of the massacre of gay Jews.
		Source: Re-drawn by author, photograph from https://www.stiftung-denkmal.de/en/memorials/memorial-to-the-persecuted-homosexuals-under-national-socialism/

4.5 Chapter Summary

Combining the analysis of related cases and the spatial characteristics of ritual sites, this chapter proposes the regeneration strategies and principles of folk ritual sites from two aspects: the organization of parade routes and the creation of node sites. It provides reference ideas for related village regeneration.

Chapter 5. Ritual Place Regeneration Design Practice

5.1 Design Framework and Overview

5.1.1 Design Overview

An attempt was made to apply the spatial organization and creation strategies to the scope of this research.

The whole design, in terms of the relationship between rituals and places, contains the renewal of places that need to be optimized and the design of places that need to be added; in terms of the spatial characteristics of ritual places, it contains the organization of parade routes and the renewal of node places. These parts make up the ritual place system of Sha Lan Ha Village. For the specific ritual, there are five parts of the update:

① Optimization of the ceremony place of the ancestral hall;

②Optimization of the ceremony place of the Tin Hau Palace;

③ Optimization of the performance place of the Fish Lantern Dance ;

④ Organization of the route of the Tin Hau Festival parade ;

⑤ Organization of the route of the Sea Sacrifice Ceremony and the addition of new venues.

In addition, the historical and cultural relics in the site were extracted and outlined, and the public space of the whole site was sorted out and upgraded.

Figure 5-1 Axonometric View of the Ritual Site System

(Source：Self-drawn by the author)
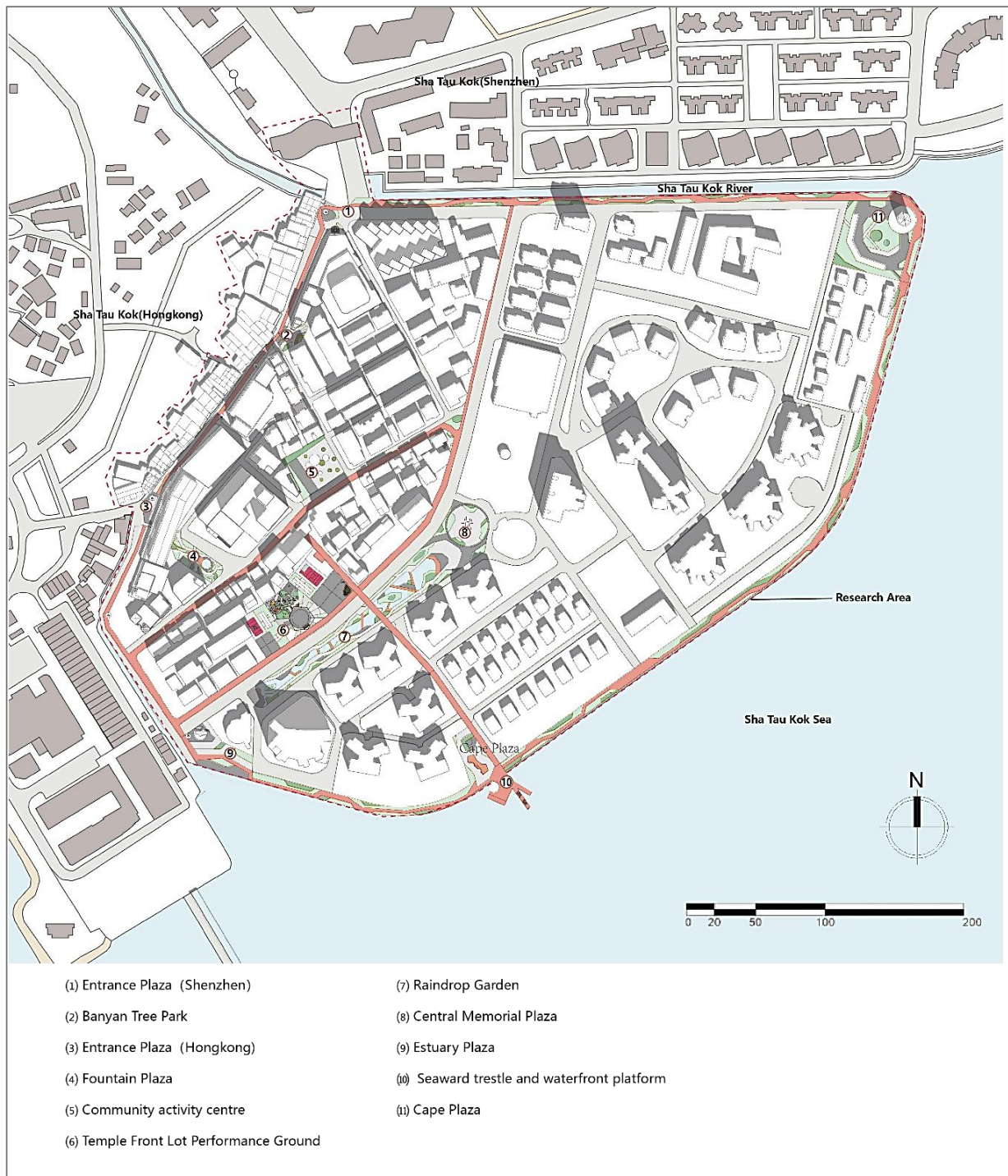
Figure 5-2 Master Plan

(Source：Self-drawn by the author)

5.1.2　Design Framework

(1) Spatial Structure of Places

By generalizing and classifying the screened memory elements, we can obtain a three-part

regional structure of commemorative places and the scope of commemorative space corresponding to the three collective memory threads.

The Sha Lan Ha Village commemorative area consists of the superposition of the original extent of Sha Lan Ha Village and the pond in front of the village, the historical distribution of Sha Tau Kok Market, and the space of the core beliefs in the village; the Chung Ying Street and Tung Wo Market commemorative area consists of the superposition of the historical conservation area of Chung Ying Street and the historical distribution of Tung Wo Market; and the Marine Beliefs commemorative area consists of the superposition of the spatial distribution of the old and the new coastline and the Sea Point Park. The three parts are very clearly spatially layered and interconnected with each other.
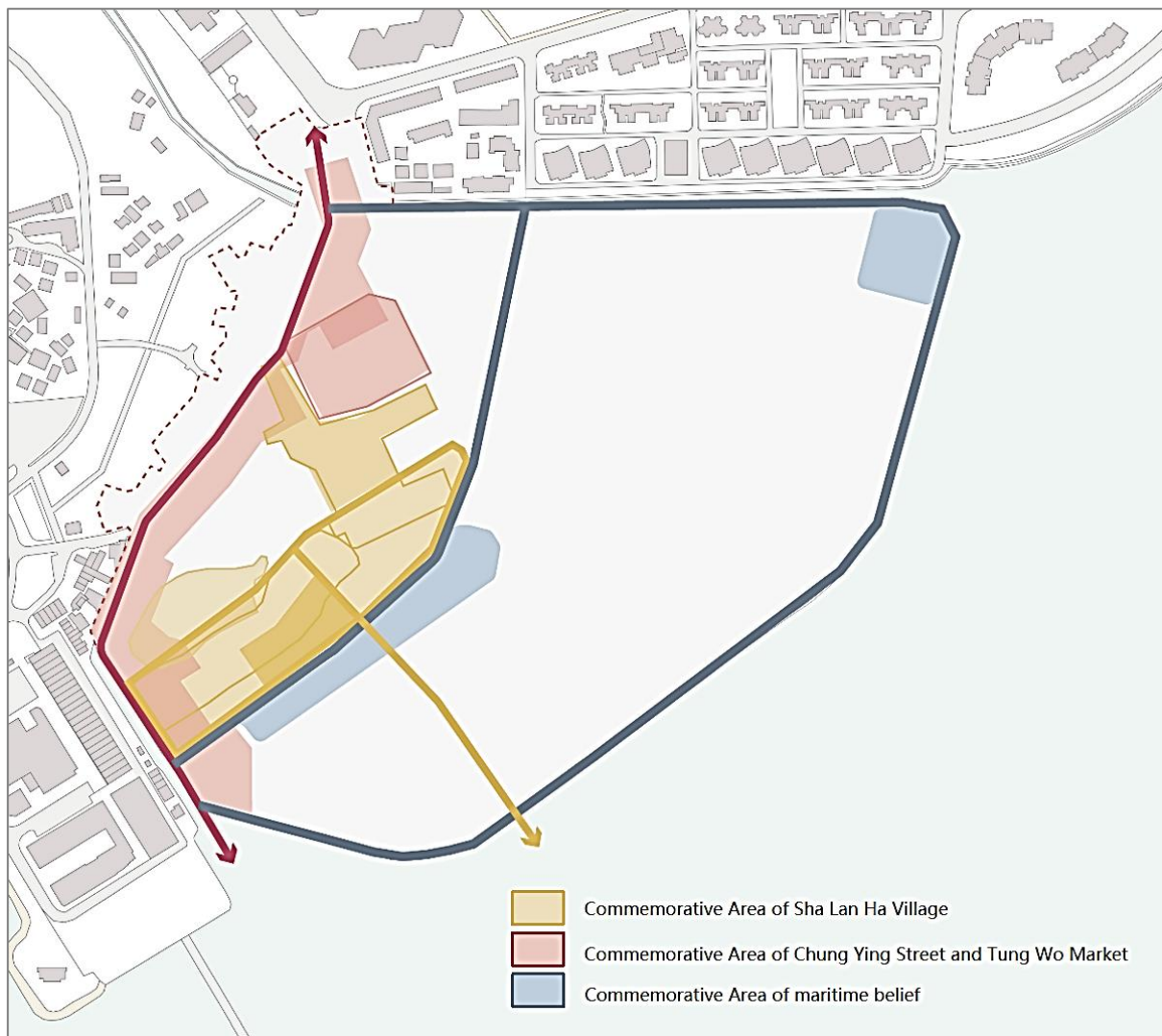
Figure 5-3 Regional Functional Structure
(Source：Self-drawn by the author)

Figure 5-4 Spatial Structure - Paths and Nodes

(Source：Self-drawn by the author)

Further screening, combined with the range of carriers, extracted the corresponding paths and nodes as the clues and skeletons of several commemorative areas. They will be used as grips to complete the creation of the ritual place system.

5.2 Design Presentation

5.2.1 Regeneration of Parade Routes

(1)Organization of Parade Routes

Part1:① A path that echoes the beginning and the end: it starts at the Entrance Plaza where Boundary Marker No. 7 is located and ends at the Entrance Plaza where Boundary Marker No. 1 is located. This path runs through the whole of Chung Ying Street, linking up the monumental nodes of the boundary markers.

Part2:②The circular path: This path outlines and emphasises the form of Sha Lan Ha

Village and the ritual path of Tin Hau's Birth, and delineates the core space of the system of commemorative places. A series of commemorative places are connected to the circular path in parallel, spreading out in a radial manner.

③Directional path: spatially break the barrier between the core belief space and the sea, and rebuild the connection between Tin Hau

Figure 5-6 Parade Routes
(Source: Self-drawn by the author)

Temple and the sea in terms of sight and accessibility.

Part3:④and⑤outlines the spatial patterns of the old and new coastlines, respectively, and the corresponding activity nodes.
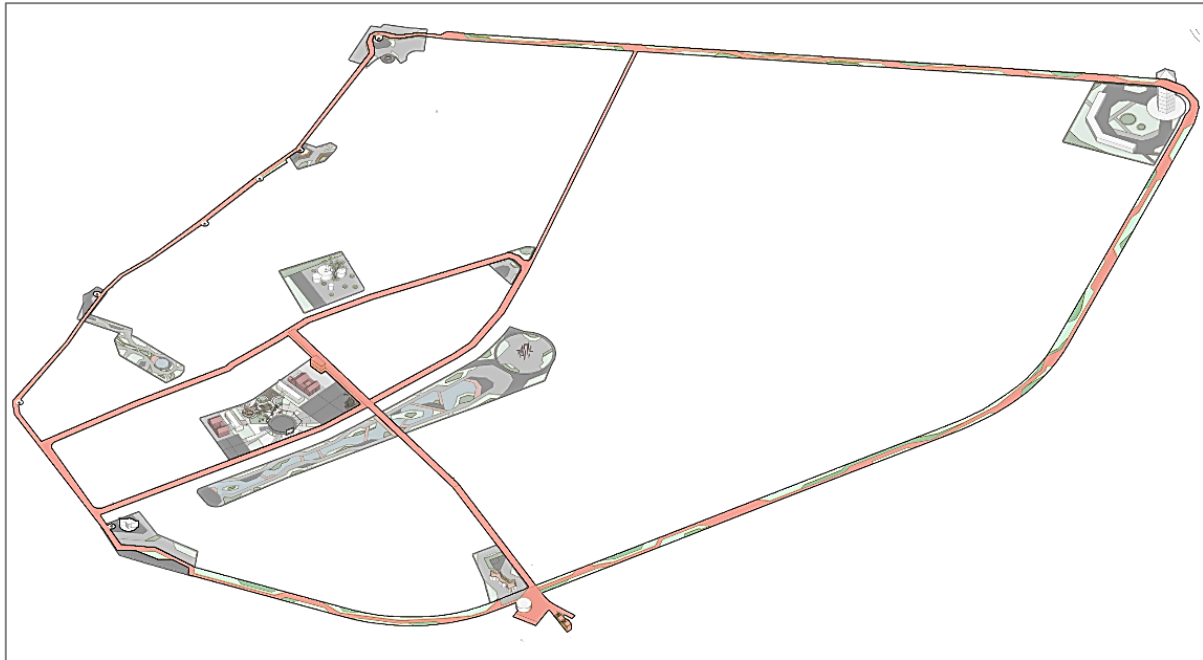
Figure 5-7 Design Collection

Source Self-drawn by the author

In the design practice, several paths are used as monumental clues and event skeletons of the site to organize the spatial sequence, making the spatial structure of the research scope clearer and more explicit. Reinforcing the paths of physical practices and rituals, simulating the presentation of past historical events and situations in real-life repetitive drills, helps the participants to recreate the past more intuitively in their memories.

(2) Renewal of Street Space
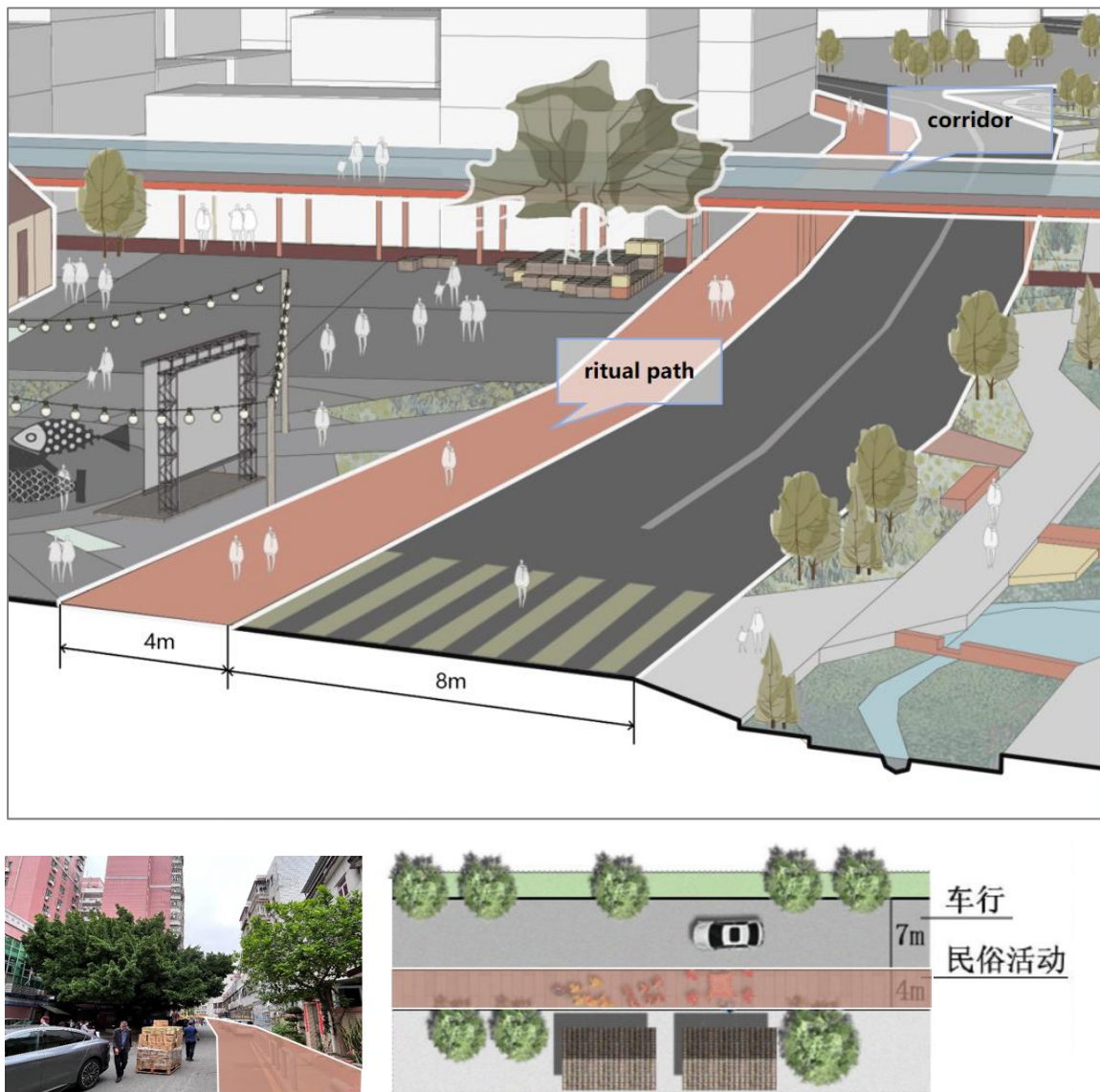
Figure 5-8 Ritual Path

(Source: Self-drawn by the author)

In updating the design of village street-type folk ritual spaces, reference can be made to the design of road systems that separate people and vehicles in urban neighborhoods, exploring the local separation of village life and traffic roads, or providing certain spaces for various folk activities in the planning of the traffic system in accordance with the needs of residents' daily lives and folk activities. Localized elevated corridors can also be used to enhance the quality of the communication space and the accessibility of the ceremonial space. Without affecting the residents and vehicle traffic, a neighborhood street space with strong birth activity is created to meet the safety needs of the residents in their daily life and the need for a place for folklore

activities.

5.2.2 Regeneration of Node Sites

(1)General Distribution and Specific Strategies
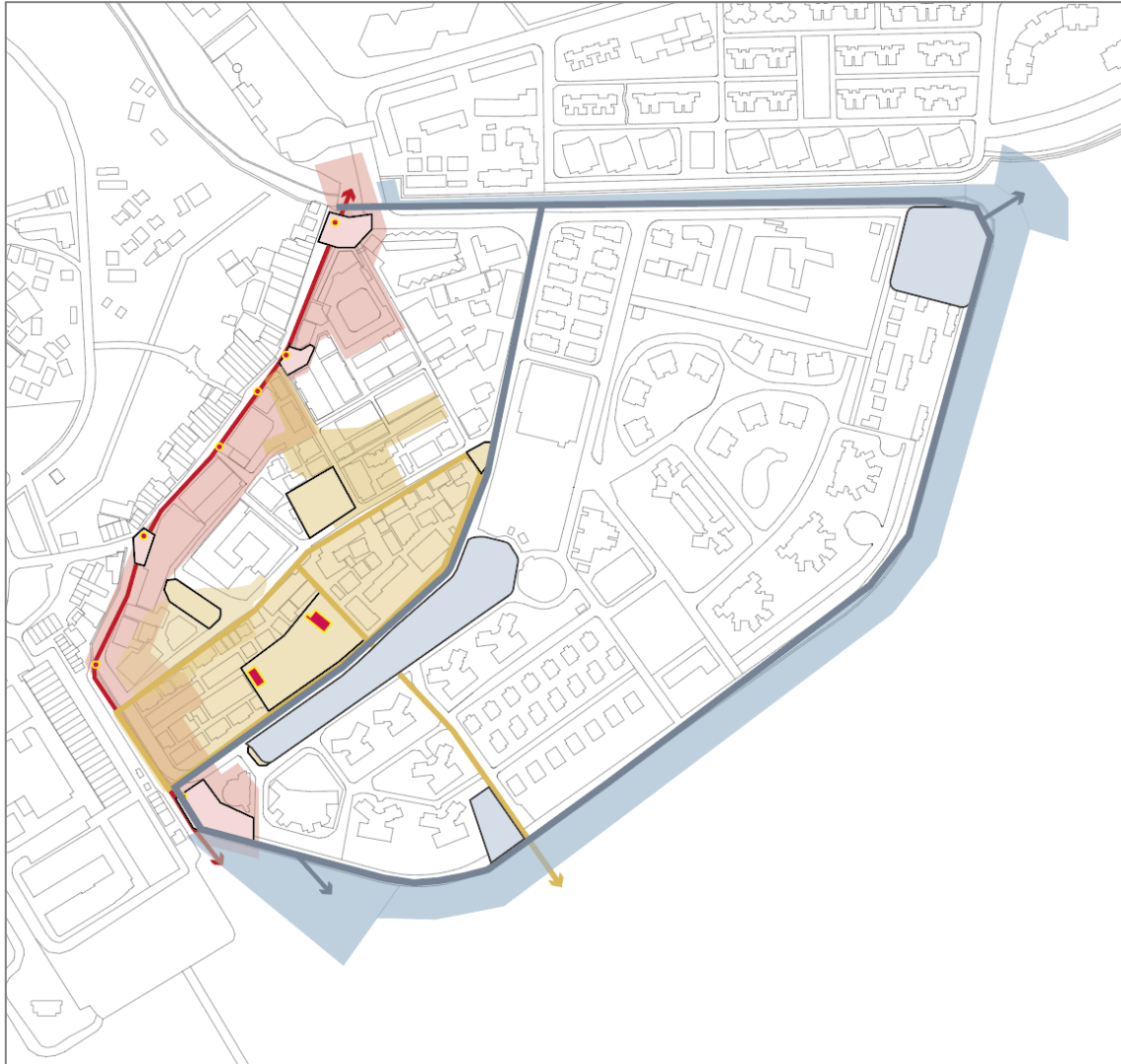
Figure 5-9 General Distribution
(Source: Self-drawn by the author)

Figure 5-10 Node Design Collection
(Source: Self-drawn by the author)
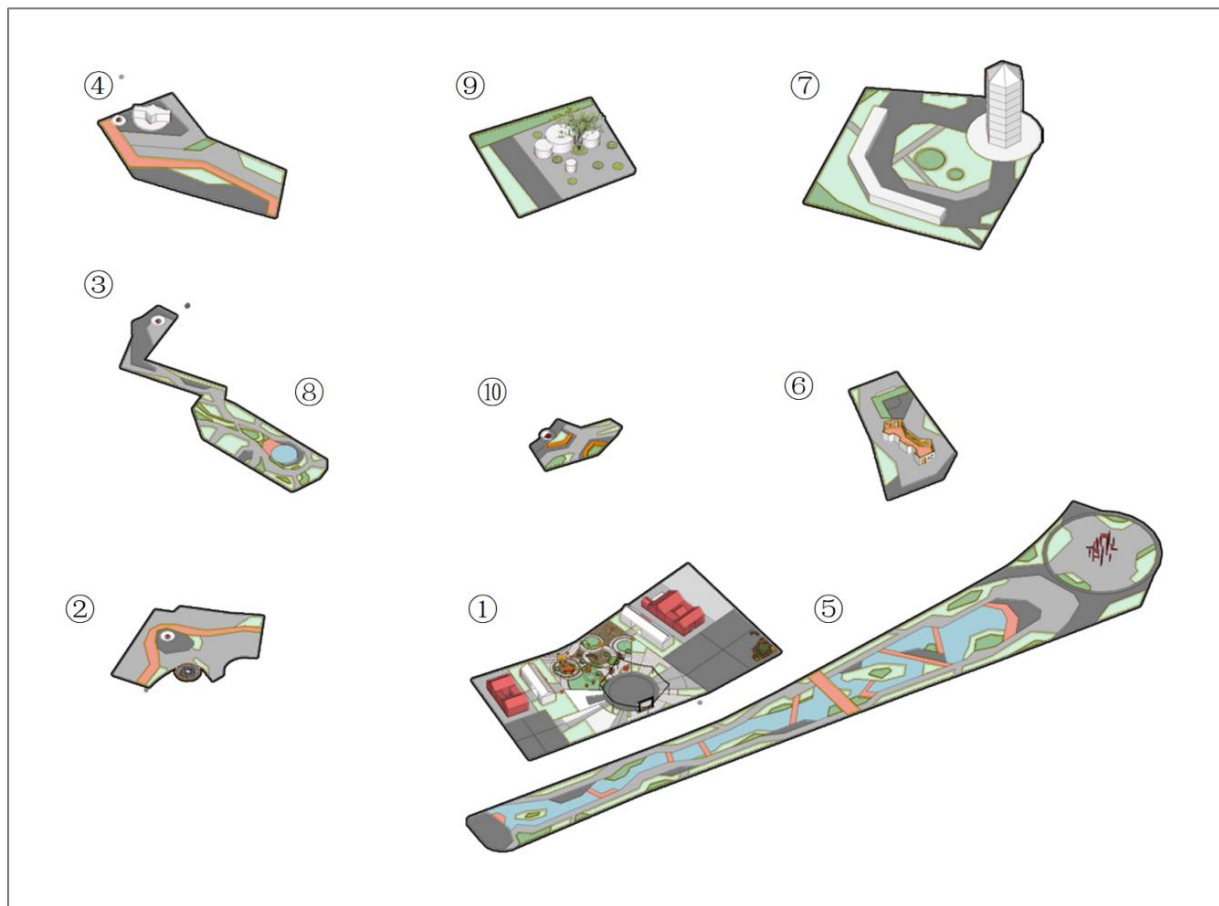
The distribution of nodes and their relationship to the overall system of commemorative places is shown in Fig.

Node ② is the entrance square, which contains the ruins of Boundary Marker No. 1 and

the ancient well. The monumental nature of the site is emphasized by the use of structures and plants to limit the space. The combination with the path is orientated.
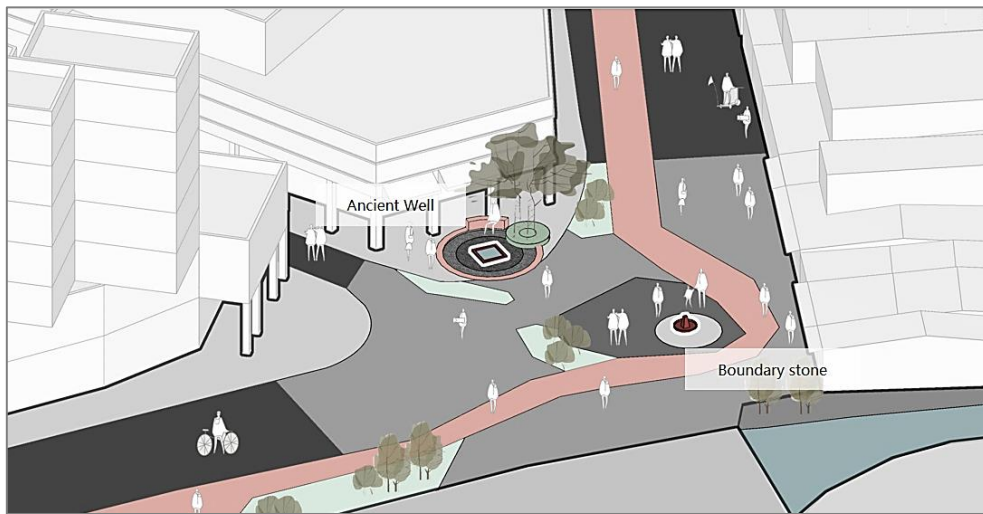
②Entrance Plaza

Node ⑩ selects the shade space of ancient banyan trees to create a pleasant community pocket park through seating and ground level differences.

⑩Banyan Tree Park

Node ⑨ was originally a green space located in the middle of the district, close to the historical range of Tung Wo Market. It was designed as a place for community events and temporary markets, and the monumental nature of the place was achieved through a colorful programmed of activities.
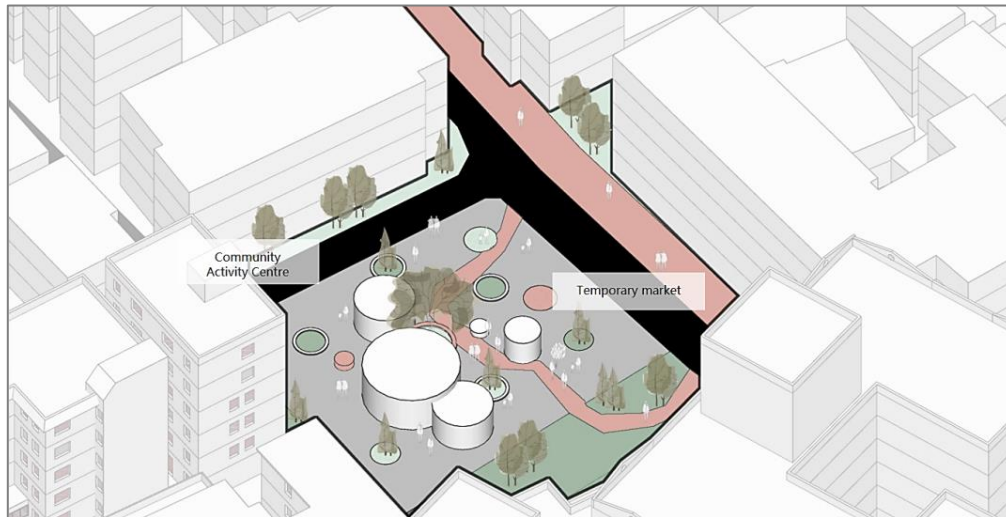
⑨ Community activity centers and temporary market places

Figure 5-12 Scenes

(Source: Self-drawn by the author)

(2) Nodes Design Strategies for Everydayness

①Open Borders and Accessibility

隐性边界
unspecified border

建筑拆改，留出场地
Building demolition
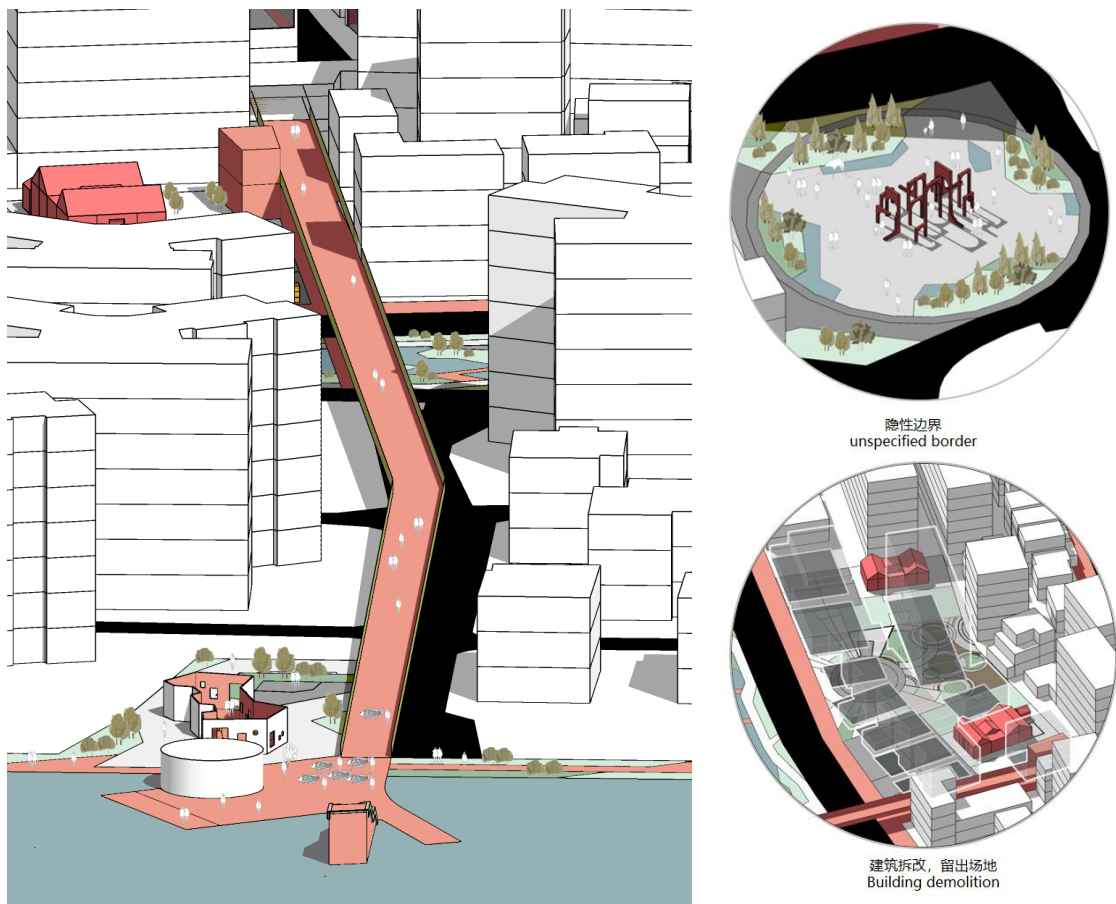
Figure 5-13 Open Borders and Accessibility

(Source: Self-drawn by the author)

The connection between the core faith area and the sea is strengthened by the erection of a corridor. Visually, the walkway is orientated towards the ocean, providing the subject with a good view and thus a better appreciation of this sea area. In terms of accessibility, it not only provides guidance, but also makes it easier for the community and the ritual procession to reach the sea.

The use of plants, water features, structures, and ground level differences to form hidden boundaries provides a certain sense of enclosure of the place, but also makes the place easy to reach, so that it is more naturally integrated into the daily lives of the residents.

By demolishing part of the buildings, the original spatial pattern of the core belief space will be recreated, as well as the " front-ground " space of the temple.

②**Volume and Scale Daily**
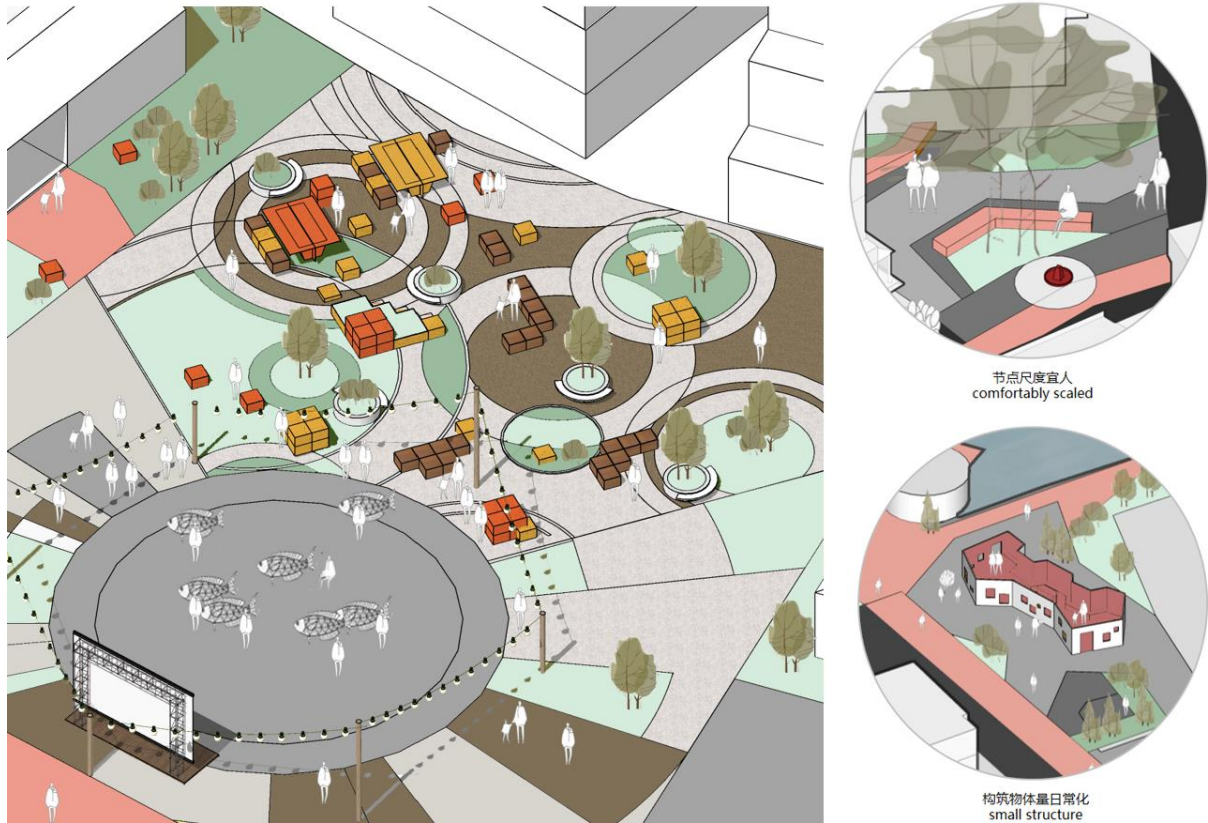
Figure 5-14 Volume and Scale Daily
(Source: Self-drawn by the author)

The creation of the nodes is refined to a small scale adapted to the human body in order to reach a comfortable and pleasant effect, making the commemorative place better used by the inhabitants in their daily activities.

③**Functional Composite**
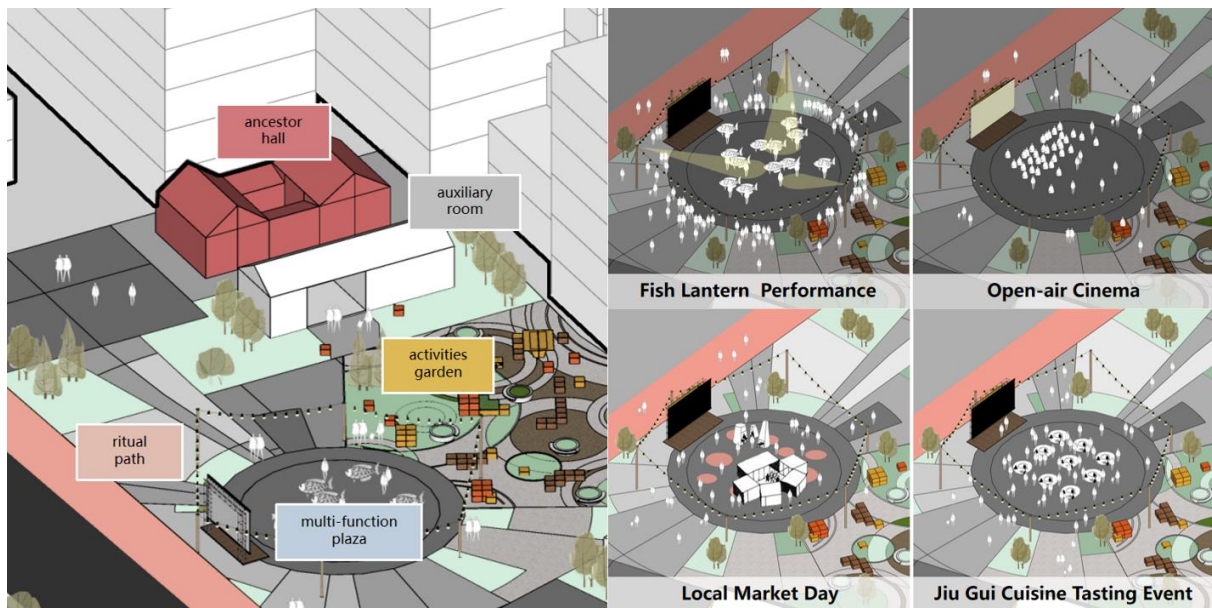
Figure 5-15 Functional Composite

(Source: Self-drawn by the author)

Commemorative places not only have commemorative functions, but are also combined with functions such as rest, entertainment, performance venues and ancillary rooms. In addition to spatial composites, the same place can host different commemorative activities at different times, ranging from folkloric performances of the Fish Lantern Dance, open-air cinema, Jiu Gui Cuisine Tasting to local market days and so on.

④**Spatial Diversity**

The selection of commemorative places is combined with a variety of public spaces that are truly part of the lives of the residents.
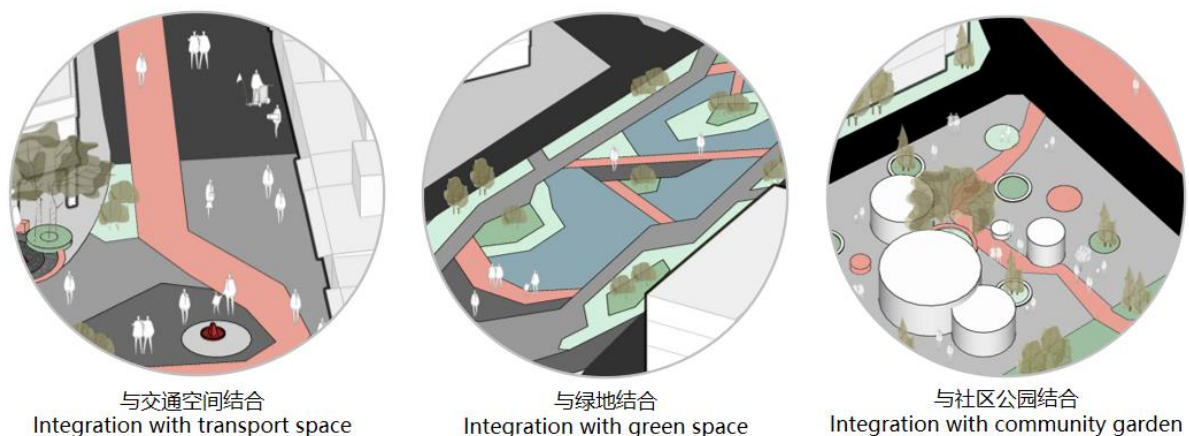
Figure 5-16 Spatial Diversity

(Source: Self-drawn by the author)

(2) Core Place of Tin Hau Birth Parade

①Location
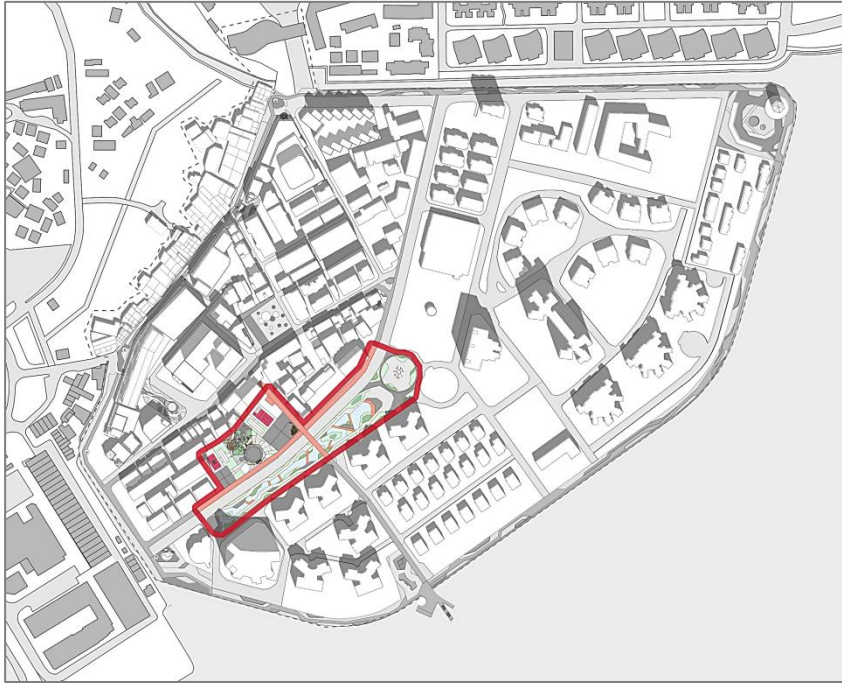
Figure 5-18 Location of Core Nodes
(Source Self-drawn by the author)

Figure 5-17 Function Distribution
(Source: Self-drawn by the author)

The core node is located at the center of the site and contains the community faith space represented by the ancestral hall and Tin Hau Temple, at the junction of the original land and reclaimed area.

② Design Analysis

The original spatial pattern: in front of the clan temple and the Tin Hau Temple there is its attached foreground space, and there is a big banyan tree in front of the left side of the Tin Hau Temple. Directly in front of it is the ocean, and many faith ceremonies are held on the seashore in front of the ancestral temple. Present spatial pattern: the space around the clan temple and Tin Hau Kung is occupied by residential buildings, and the reclaimed area stretches across the front, blocking the relationship with the sea.

117

Figure 5-20 Design Analysis
(Source: Self-drawn by the author)

Therefore, the author demolished part of the additions and restored the original peripheral site. In the center of the site, an activity garden for the residents and a performance venue for ceremonies were arranged. A raindrop garden was designed at the original shoreline location to restore the former oceanic intention.

③**Master Plan of Core Nodes**

Figure 5-21 Master Plan of Node 1
(Source: Self-drawn by the author)

④**Scenario Display**

⑤ **Detailed Design**

Raindrop Garden：Symbolising the disappearing waterfront atmosphere

Ritual path：Providing a Place for Physical Practice of Maritime Worship

Elevated corridor：Re-establishing the connection between Tin Hau Temple and the sea

Community activity garden：Reproducing the Collective Effervescence in Front of the Ancestral Temple.

119
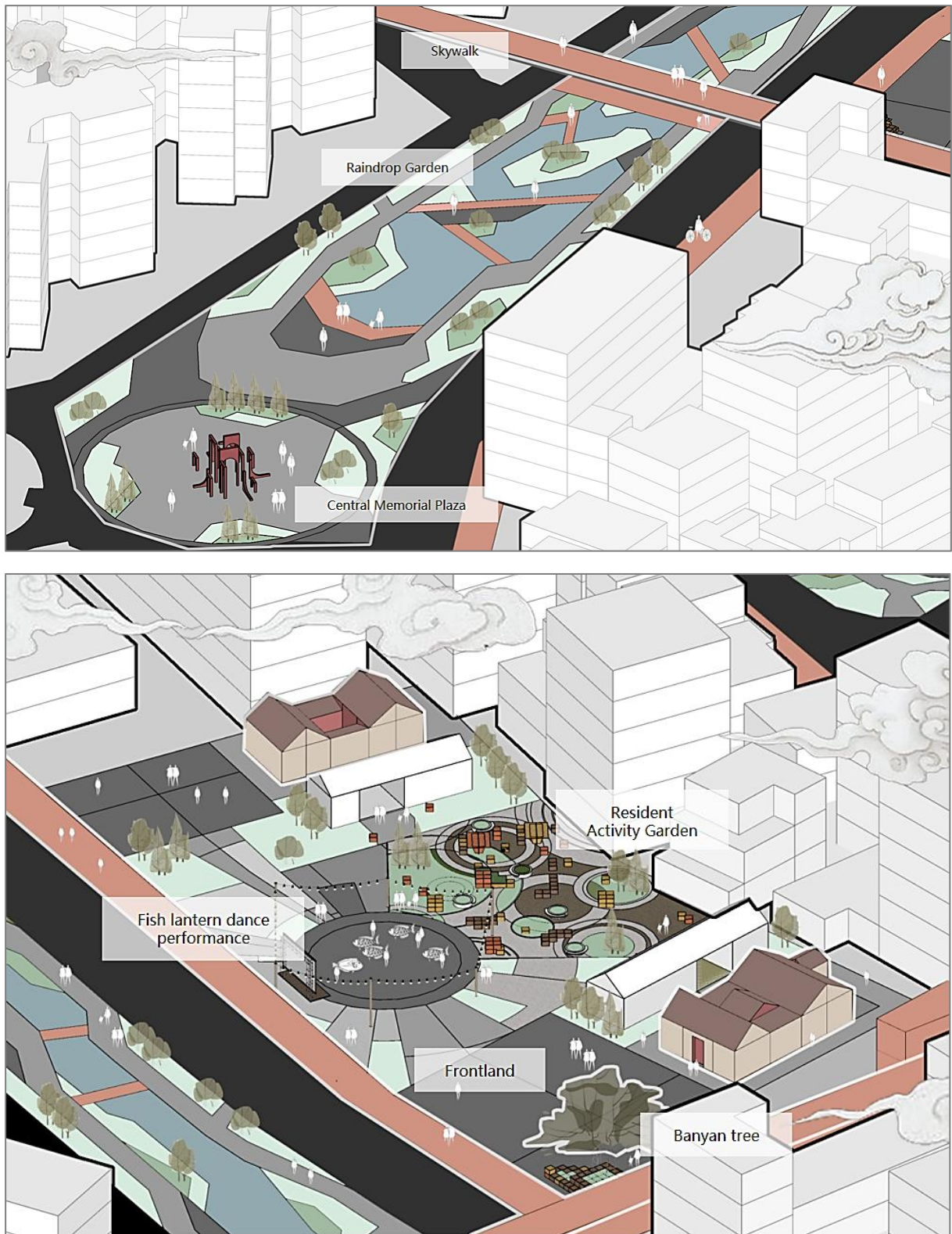
Figure 5-22 Scenes

(Source: Self-drawn by the author)

Figure 5-23 Detailed Display

(Source: Self-drawn by the author)

16m

activity garden

15m

multiple use plaza

3m

4m

8m

front ground

banyan tree

Tin Hau Temple

Community activity garden
Reproducing the Collective
Effervescence in Front of the
Ancestral Temple

Elevated corridor
Re-establishing the
connection between Tin
Hau Temple and the sea

raindrop garden
Symbolising the
disappearing waterfront
atmosphere

low flow channel

weir

water storage

park deck

stepping stones

seasonal flowers

4m

corridor

central memorial

Ritual path
Providing a Place for
Physical Practice of
Maritime Worship

(3)Core Place of Sea Worship Ritual
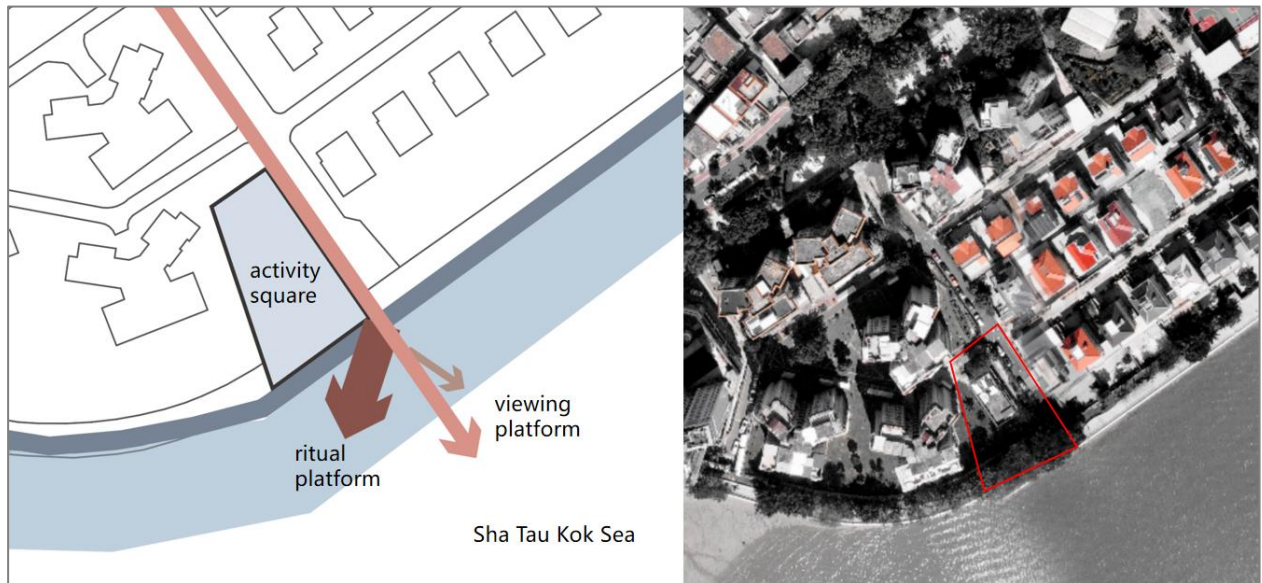
Figure 5-24 Design Analysis

(Source: Self-drawn by the author)

①**Location**

This core node is located at the end of a directional linear path leading from the original shoreline to the new shoreline on the east side of the seafront stack.

② **Design Analysis**

This section consists of a sloping walkway, a plaza that can accommodate a variety of activities, and a platform that extends out onto the shore. The platform serves both as a platform for viewing the sea from above and for performing sea rituals such as bow worship. The space is enriched by changes in elevation and direction.Seaside platforms and plaza landscapes, among others, have assumed the role of spatial bearers of the original historic beach for rituals.
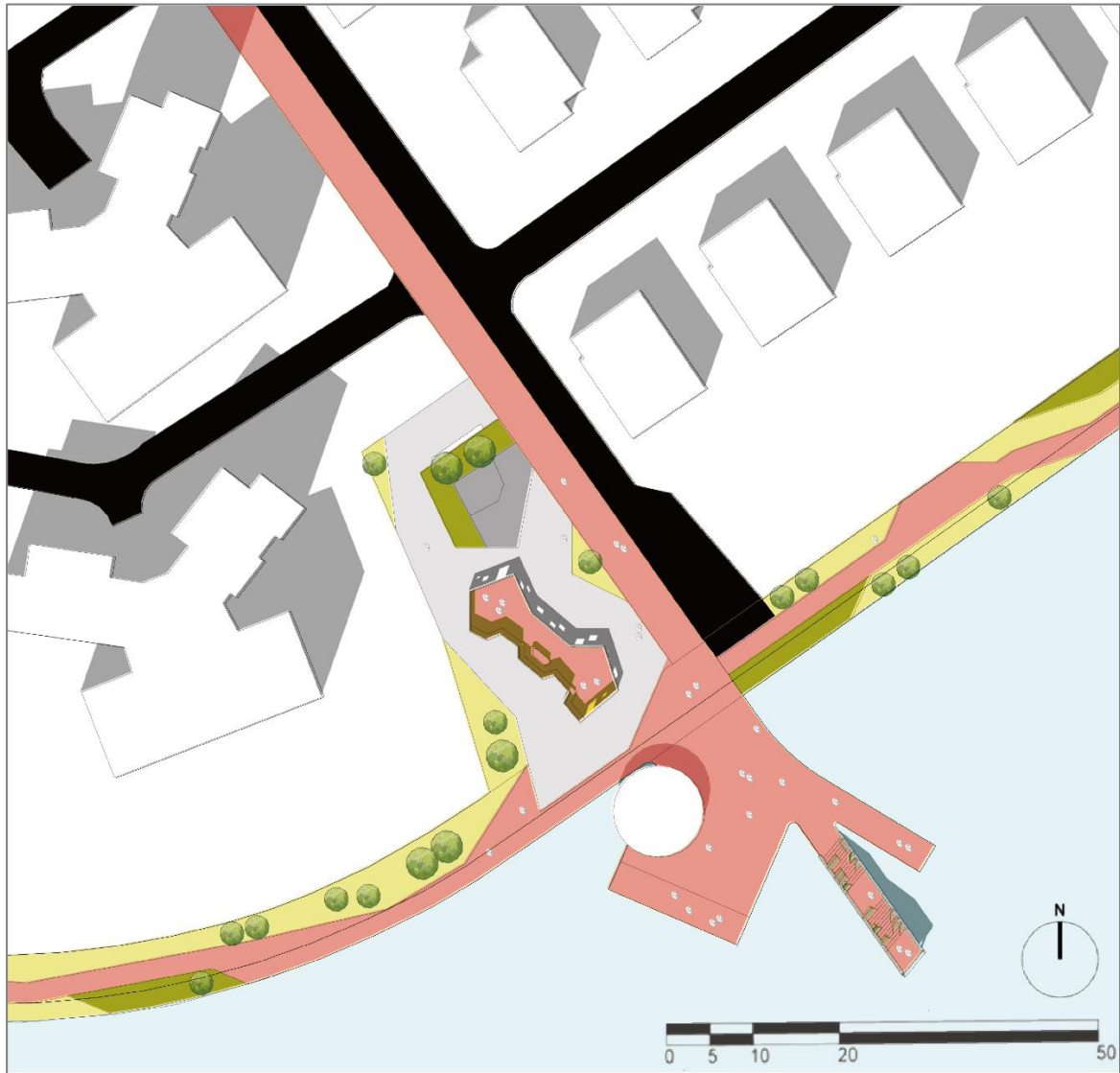
Figure 5-25 Master Plan of Node 2
(Source: Self-drawn by the author)

The Node is the end point of the sea-facing corridor of Tin Hau Temple, where a waterfront viewing platform and structures for villagers' activities are designed. It is a complementary place for the rituals of the sea faith. In addition, it also serves as an additional entrance to the seaside walkway, making it more accessible.
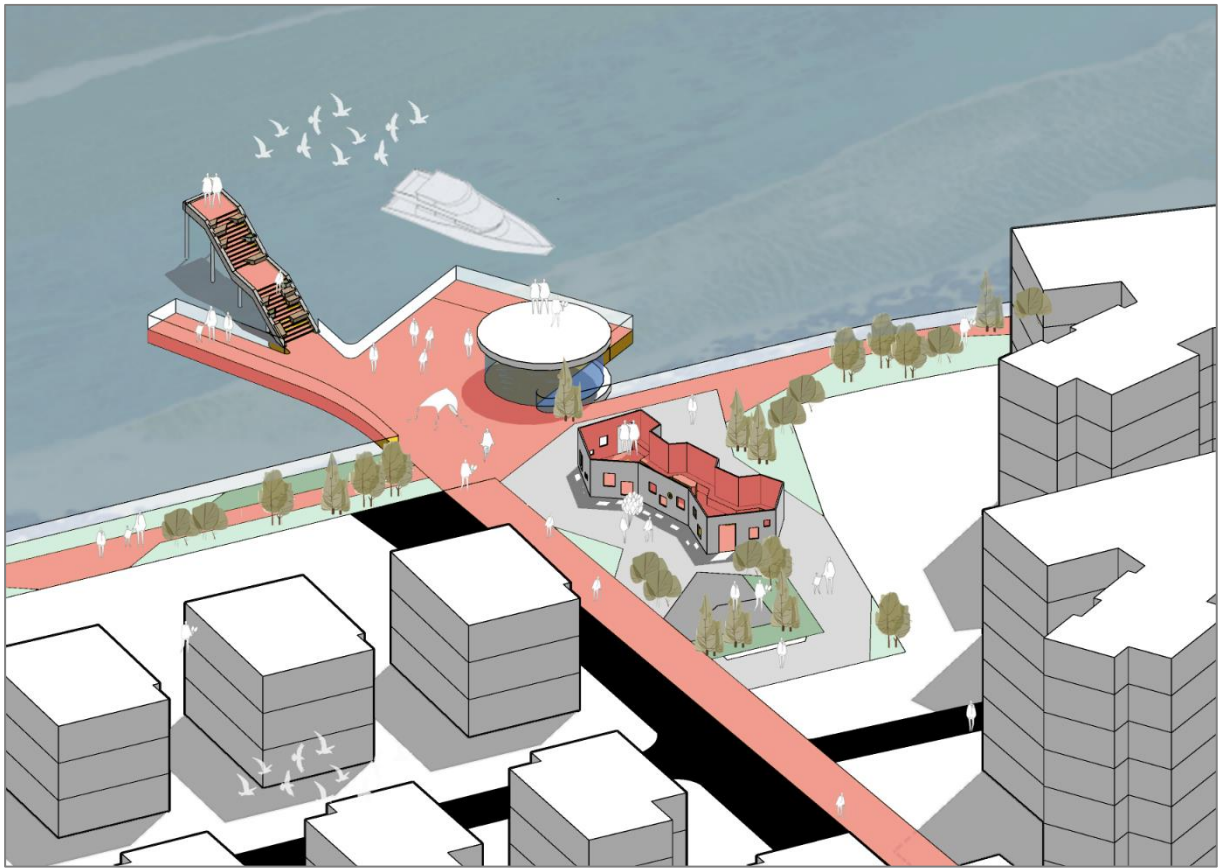
Figure 5-26Seaward Walkway and Waterfront Platform
(Source: Self-drawn by the author)

5.3 Chapter Summary

In this section, the paper focuses on the application of urban design practices for the ritual places of the Sha Lan Ha Village, drawing upon the theories and strategies discussed in the preceding sections.

Chapter 6. Summary and Reflection

6.1 Conclusion

After extensive theoretical analysis and the subsequent application of theoretical and field analysis findings to the design practice, the following conclusions emerge.

(1) Theoretical Conclusion

This thesis analyzes the ritual space of villages from the perspective of folk customs, and studies the interaction between ritual behaviors and ritual places and the spatial form of ritual places. This research idea is based on the folklore perspective of human sociology, which is conducive to the discovery of the local people's intrinsic culture-driven mechanism of externalized spatial patterns, so as to provide a more essential mode of thinking about social patterns for spatial protection, and ultimately serve as a guide for the improvement of the status quo and protection of the value of traditional villages.

The folk customs and ceremonial activities of Sha Lan Ha Village in Sha Tau Kok have unique research value. The local Hakka culture and marine customs have merged with each other to form a folklore system of Sha Ban Sheng Village, which is rich in objects of faith and ceremonial expressions and has regional characteristics. This paper collects and organizes the relevant information.

Folk customs are expressed through ritual behavior, and the repetitive performance of ritual behavior constitutes the collective memory of this group of people, enabling customs to be passed down from generation to generation. Folklore is a kind of concept, and ritual is the practice of the concept, and in the practice to obtain a sense of belonging to the group. Ceremony place is the carrier of ceremony behavior. Ceremony places can further strengthen folk customs, and in turn, folk customs also determine the shape and layout of ceremony places to a certain extent.

(2) Practical Conclusion

The paper examines the construction of the folk customs of Sha Lan Ha aborigines in Sha

Tau Kok Area (collation), the extraction of specific elements of the ritual behaviors (extraction), and ultimately proposes the strategy in the regeneration of the ritual place (reproduction).

The research process described herein involves the reconstruction of intangible collective memory using tangible material space as a carrier. This process establishes a reference pathway that can guide similar conversion processes.

6.2 Shortcomings and Prospects

This paper explores the design of commemorative places from the perspective of collective memory, an area that has received limited attention in existing studies. Drawing from the theories of collective memory and related research on urban memory and cultural heritage, it investigates various aspects such as ways, processes, principles, and countermeasures involved in public space design. Despite these efforts, the overall research may still have some limitations and shortcomings due to the relatively unexplored nature of this field.

(1) The theoretical research in this paper remains somewhat limited.

The study focuses on ritual places and folk customs, an interdisciplinary topic that spans sociology, anthropology, psychology, and other fields. Due to the complexity of this subject, certain aspects have not been explored deeply or have been omitted, calling for further in-depth research. Additionally, the paper lacks a comprehensive theoretical framework that explicitly describes the relationship between folk customs and ritual place-making. Instead, it seeks commonalities between the two based on their intersecting meanings for the research. Further investigation is necessary to better understand their intricate connection and develop a more comprehensive theoretical foundation.

(2) The design of ritual places encompasses a broad spectrum of possibilities.

In this paper, the focus is on proposing creation strategies based on the node places and procession routes However, it is important to note that the design responses presented here do not comprehensively cover all potential creation strategies for ritual places. Instead, the aim is to offer novel ideas and insights for related design and research in this field.

Despite certain shortcomings and difficulties in this study, the author firmly believes that introducing ritual places into the research of traditional village space is socially significant and

necessary for research. Nevertheless, it is essential to acknowledge the limitations in terms of the author's research time and knowledge level. Therefore, the author anticipates exploring related topics more extensively in future studies.

References

[1] 郭明, 杨妍 广. 公共空间拓展:民间传统信仰仪式开展的意外后果——以浮岗村 "游神活动"实践为分析对象 [J]. 青海民族研究, 2017, 28(04): 202-6 %@ 1005-5681 %L 63-1016/C.

[2] 李婷, 李晓峰 福, 华中科技大学建筑与城市规划学院湖北省新型城镇化工程技术研究中心. 仪式场景视角下的传统聚落公共空间研究——以闽西芷溪祠庙群为例 [J]. 新建筑, 2021, (01): 104-9 %@ 1000-3959 %L 42-1155/TU %W CNKI.

[3] 钟敬文, 许钰, 董晓萍. 民俗学概论 [M]. Gao deng jiao yu chu ban she, 2010.

[4] DURKHEIM E. The Elementary Forms of Religious life [M]. Social theory re-wired. Routledge. 2016: 52-67.

[5] 仪式与社会变迁 郭. 仪式与社会变迁 [D], 2000.

[6] 乌丙安. 民俗学原理 [M]. 辽宁教育出版社, 2001.

[7] 常青 中, 同济大学, 常青专家工作室, et al. 传统与创造——反思历史建成环境再生的理念与途径 [J]. 世界建筑, 2022, (10): 6-17+4 %@ 1002-4832 %L 11-1847/TU.

[8] TURNER V W. The forest of symbols: Aspects of Ndembu ritual [M]. Cornell University Press, 1967.

[9] RADCLIFFE-BROWN A R. The andaman islanders [M]. Cambridge University Press, 2013.

[10] MALINOWSKI B. A Scientific Theory of Culture and Other Essays:[1944] [M]. Routledge, 2014.

[11] LEFEBVRE H, DU RURAL à L'URBAIN A. Henri Lefebvre: The production of space [J]. Space and Social Theory, 1991: 60-97.

[12] TURNER V, ABRAHAMS R D, HARRIS A X. The ritual process: Structure and anti-structure [M]. Routledge, 2017.

[13] 麻国庆. 宗族的重构与祭祀空间：以闽北剧头村祖先祭祀为例 [J]. 人类学与民俗研究通讯, 1999, （1）: 17-28.

[14] 冯江. 祖先之翼: 明清广州府的开垦, 聚族而居与宗族祠堂的衍变 [M]. 中国建筑工业出版社, 2017.

[15] 王莹, 李晓峰 华. 行业神信仰下西秦会馆戏场仪式空间探讨 [J]. 南方建筑, 2017, (01): 63-9 %@ 1000-0232 %L 44-1263/TU %U https://kns-cnki-net-443.webvpn.scut.edu.cn/kcms/detail/44..20170301.1910.020.html %W CNKI.

[16] 李海云 山. 空间、边界与地方民俗传统——潍北东永安村人地关系考察 [J]. 民族艺术, 2019, (05): 64-71 %@ 1003-2568 %L 45-1052/J %U https://kns-cnki-net-443.webvpn.scut.edu.cn/kcms/detail/45..J.20191106.1457.016.html.

[17] 梁步青, 肖大威 华 亚. 传统村落非物质文化承载空间保护研究 [J]. 南方建筑, 2016, (03): 90-4 %@ 1000-0232 %L 44-1263/TU %U https://kns-cnki-net-443.webvpn.scut.edu.cn/kcms/detail/44..20160628.1009.002.html %W CNKI.

[18] 陈一鸣. 传统聚落中的仪式与空间研究 [D]; 华中科技大学 %9 硕士, 2015.

[19] HASE P H. Sha Tau Kok in 1853 [J]. Journal of the Hong Kong Branch of the Royal Asiatic Society, 1990: 281-97 %@ 0085-5774.

[20] HASE P H. Eastern Peace: Sha Tau Kok Market in 1925 [J]. Journal of the Hong Kong Branch of the Royal Asiatic Society, 1993, 33: 147-202 %@ 0085-5774.

[21] HASE P. The alliance of ten: settlement and politics in the Sha Tau Kok Area [J]. Down to Earth: The Territorial Bond in South China, 1995: 123-60.

[22] 深圳市盐田区档案局（馆），深圳市盐田区地方室办公室编. 中英街志 [M]. 2011.

[23] 孙霄. 寻找记忆深处的中英街(上) [J]. 百科知识, 2013, (第 3 期): 59-62.

[24] 孙霄. 中英街往事 特区中的"特区" [M]. 2018.

[25] 阮志. 中港邊界的百年變遷: 從沙頭角蓮蔴坑村說起 [M]. 三聯書店 (香港) 有限公司, 2012.

[26] 周雯婷，刘云刚，吴寅姗. 一国两制下的深港跨境生活空间形成——以中英街地区为例 [J]. 地理研究, 2018, 第 37 卷(第 11 期): 2288-304.

[27] 吴寅姗；刘云刚；周雯婷. 边界管控中的跨境社会建构:深圳中英街的案例 [J]. 地理科学, 2019, 第 39 卷(第 7 期): 1072-81.

[28] 谭峥，肖映博. 桥与门——"关境"视角下的罗湖口岸公共空间演化史 [J]. 新建筑, 2020, (第 4 期): 11-7.

[29] 蒋斌. 关于沙头角沙栏吓天后宫文物建筑保护的思考 [J]. 客家文博, 2020, (第 3 期): 52-5.

[30] 吴丹. 深圳沙头角鱼灯舞个案解读 [J]. 北京舞蹈学院学报, 2013, (第 6 期): 89-93.

[31] 吴丹. 浅谈深圳沙头角鱼灯舞调度的双重仪式性 [J]. 戏剧之家, 2015, (第 22 期): 127，33.

[32] 吴丹. 深圳沙栏吓村传统出海祈福仪式调度研究 [J]. 北京舞蹈学院学报, 2015, (第 5 期): 89-95.

[33] 黄平. "非遗"文化沙头角鱼灯舞的艺术价值与视觉传播研究 [D]; 广东工业大学, 2012.

[34] 肖浪. "艳抹浓妆"：工业背景之下的"非遗"传承——以深圳沙头角鱼灯色彩为例 [Z]. 2020 中国传统色彩学术年会. 深圳大学. 2020

[35] 董金莲. 深港合作视角下中英街转型发展路径探索, 中国广东东莞 %? 中国城市规划学会、东莞市人民政府, F, 2017 [C].

[36] GEERTZ C. The interpretation of cultures [M]. Basic books, 1973.

[37] 王珊, 郭晶 华, 厦门工学院. 客家乡村民间信仰空间探析 [J]. 华侨大学学报(哲学社会科学版), 2023, (03): 45-54 %@ 1006-398 %L 35-49/C.

[38] 楼森宇 澳, 金华职业技术学院. 历史城区公共空间的可持续更新研究——以中国澳门前地为例 [J]. 建筑与文化, 2023, (05): 121-3 %@ 1672-4909 %L 11-5058/Z.

[39] 杜乐, 张蕊 西, O.A.STUDIO 本来建筑工作室. 城市化进程中非物质文化遗产传承环境的共生性保护探索——以陇县社火及其传承物质环境保护为例 [J]. 华中建筑, 2019, 37(02): 23-7 %@ 1003-739X %L 42-228/TU.

[40] CONNERTON P. How Societies Remember [M]. Cambridge University Press, 1989.

[41] 杨治良，孙连荣，唐菁华编著. 记忆心理学 [M]. 2012.

[42] SCHACTER D L. Searching for Memory: The Brain, the Mind, and the Past [M]. Basic books, 2008.

[43] YATES F A. The art of memory [M]. Random House, 1966.

[44] ASHIHARA Y. Exterior Design in Architecture [M]. Van Nostrand Reinhold Company, 1981.

[45] 汪丽君，刘荣伶. 大城小事·睹微知著——城市小微公共空间的概念解析与研究进展 [J]. 新建筑, 2019, (第 3 期): 104-8.

Appendix 1 Transcripts of Interviews

Given the distinctive nature of the Sha Tau Kok area as a special border management zone, conducting a large-scale questionnaire survey becomes challenging. Therefore, this paper opts for in-depth interviews and field surveys as an alternative approach. The interview records are obtained through comprehensive generalization of the actual interview findings.

(1)Interviewee A：Male, one of managers in Sha Lan Ha Village, mainly responsible for the ancestral hall and Tin Hau Temple.

Date: 22 April 2023

Location：Sha Lan Ha Village Ancestral Hall, Sha Lan Ha Fish Lantern Dance Training Ground

topic	No.	Q&A
Status of Crowd in Sha Tau Kok area	Q1	What is the current composition of the Chung Ying Street community?
	A1	The residential population in the area mainly comprises Hakka people with the surname Wu, who have been living here for over 300 years. While most of the residents are long-time inhabitants, the trading activities in Chung Ying Street are predominantly carried out by outsiders, with only a few locals participating in vending and buying. During its prosperous days, Chung Ying Street attracted a significant number of tourists. However, in recent years, the area experienced a decline in tourist numbers due to the special management measures implemented during the epidemic. After the reopening, there has been a gradual increase in tourist arrivals, but it has not yet reached the levels observed in the past.
	Q2	The management of permits for entering and leaving the Sha Tau Kok area?
	A2	As staff members, we are provided with yellow permits, which must be renewed annually. Tourists, on the other hand, receive blue

		permits that grant access to the area for a single day. Shenzhen residents have the option to apply for permits once a week, while non-Shenzhen residents can apply once a month. Additionally, foreign traders conducting business on Chung Ying Street are issued special documents akin to staff permits, which enable them to stay in the area for an extended period.
Preservation of Historic Buildings	Q3	The initial construction and reconstruction of the Wu Clan Ancestral Hall and the Tin Hau Temple in Sha Lan Ha? Is there any difference between the former and the current situation?
	A3	The construction of the Wu Clan Ancestral Hall dates back to the Jiaqing period of the Qing Dynasty, around 1795. The Tin Hau Temple at Sha Lan Ha, whose founding date is difficult to trace, was rebuilt by seven villages in the Sha Tau Kok area after being damaged by a typhoon, and it boasts a history of more than 200 years. Interestingly, it is the only ancient building that remains preserved in the Sha Tau Kok area, retaining its original historical appearance.

In the past, the East and West pavilions were constructed on both sides of the Tin Hau Temple in Sha Lan Heng. The pavilions comprised four interconnected houses adjacent to the temple, occupying a total area of approximately 400 square meters. Dongguan served as the practice place for the original Kirin team of Shalanhao village. Known as "Shaxi Baizitang," the Kirin team, formed by the Wu clan, trained villagers in martial arts and Qilin performances from a young age under the guidance of a master. During New Year's Eve and festive days, the Qilin would travel from village to village to pay respects to the people.

Previously, 50 meters in front of the Tin Hau Temple was the seashore, with a large banyan tree on its left, surrounded by an open space used for celebrating Tin Hau's Birthday Ceremony. However, in 1975, this area and the East and West Pavilions were converted into residential zones, resulting in the loss of their original appearance. The plaques and inscriptions in the Tin Hau Temple are no longer present, and the original coastal area has been reclaimed and transformed into |

		an inland region.
		In 1999, after Wu Tianqi was elected as the village leader, he proactively organized the villagers to excavate and preserve local cultural heritage and folk art. Efforts were made to collect historical information and lost artefacts related to the Tin Hau Temple. From Hong Kong, two incense burners, originally stored in the Tin Hau Temple at Sha Lan Ha and having a history of over 100 years, were retrieved. In addition, the rituals of Tin Hau's Birthday Ceremony, which were at risk of disappearing, including the rituals, blessings, dipping, and couplets, were also recovered.
		On May 26, 2002, with the support of relevant government departments, the "Tin Hau Temple" in Sha Lan was revitalized and reopened to the local community. Currently, both the "Tin Hau Temple" and the "Wu's Ancestral Hall" are Shenzhen City-level cultural relics protection units. The researcher followed the construction team to Sha Tau Kok during the Tin Hau Temple's renovation and has been working there for 20 years. Earlier this year, the Wu Ancestral Hall underwent renovation once again.
Q4		What is the relationship between Wu Clan Ancestral Hall and Tin Hau Temple?
A4		The restoration of the Wu Clan Ancestral Hall drew inspiration from the Tian Hou Temple, which remains preserved in its original form. While the Wu Ancestral Hall serves primarily as a venue for the descendants of the Wu Clan in the village to honor their ancestors and engage in family activities, it functions as a family-specific space. In contrast, the Tin Hau Kung is intended to cater to a broader audience, encompassing all residents of Sha Tau Kok, not just the Wu Clan Hakka.
Q5		Preservation of other historic buildings?
A5		Currently, only the boundary pillars and an old well remain in their original state on Chung Ying Street. The street consists of eight land boundary pillars, starting from the south-west corner of Sha Lan

		Ha Village. Pillars 1 to 8 extend through Chung Ying Street to the Boundary River at Sha Tau Kok. Among them, Pillars 3 to 7 are situated along Chung Ying Street. Notably, Pillars 5 and 6 are in close proximity to Hong Kong's shops and fall under Hong Kong's jurisdiction, while Pillar 8 is submerged in the river channel. Pillar 3, positioned near the main road leading to Hong Kong's border crossing, has sustained the most significant damage. Regrettably, except for a few specially located boundary pillars that have received attention, such as No. 7 at the entrance and No. 4 next to the old banyan tree, the remaining boundary pillars lack sufficient protection and care.
	Q6	Conservation of the art of fish lantern dance in Sha Tau Kok?
Current situation of intangible cultural heritage in Sha Lan Ha Village	A6	Perhaps due to the phonetic similarity between the family name "Wu" and the word "fish," the Wu family has a fondness for water. Wu's fish lantern dance, a unique folklore in Sha Tau Kok and Shenzhen, has a history of two to three hundred years. In the past, they were often invited to perform in the New Territories, Dapeng Bay, Huizhou, Guangzhou, Foshan, and other places. Initially, the Fish Lantern Dance was introduced to Sha Lan Ha Village by the Wu family from Tai Po County. Combining elements of the Wu's fishing trip, the local custom of "opening lanterns for music" during the Lantern Festival in Xin'an County, and the aspiration for a new life, the Wu family created the distinctive Sha Lan Ha Fish Lantern Dance.
		In 2002, Sha Lan Ha Village embarked on excavating and compiling the "Fish Lantern Dance," a traditional folk art passed down for over 300 years. In the past, during the Lantern Festival and the Mid-Autumn Festival, male villagers danced with fish lanterns to seek blessings for their families, a good harvest, and good luck. However, this cherished tradition had been on the verge of fading away with the changing times.
		With the collective efforts of village folks and old artists like Wu Guanqiu, who held memories of the fish lantern dance, a part of the dance's music and movements were recovered. They visited old artists to gather fish lantern props and eventually formed a 60-member fish

		lantern dance performance team. After a year of excavation and preparation work, the dance was finally revived.
		Presently, Sha Lan Ha Village boasts a dedicated practice hall for the fish lantern dance, with regular rehearsals and performances held during festivals. The fish lantern dance team has gained recognition and has been invited to perform in various places. Due to its geographical location, the Sha Tau Kok Fish Lantern Dance serves as an emotional link between residents of Shenzhen and Hong Kong. They are often invited to perform in Hong Kong, and Hong Kong community organizations frequently visit to learn the dance.
		The Sha Tau Kok Fish Lantern Dance is a remarkable representation of marine culture and reflects the Hakka people's harmony with nature and pursuit of a better life. It also serves as a cultural bond with a long history between Shenzhen and Hong Kong, narrating stories of the sea and its people.
Q7		What is the status of the transmission of intangible heritage represented by the Sha Tau Kok Fish Lantern Dance?
A7		The villagers of Sha Lan Ha Village have shifted away from fishing activities, and the prevalence of fast food culture has resulted in reduced interest and willingness to spend time watching the traditional fish lantern dance. Consequently, the once more than one-hour-long performance has been compressed to approximately fifteen minutes, leading to an incomplete representation of each fish type's distinctive characteristics. Moreover, with the passing of the older performers who held valuable knowledge, the Sha Tau Kok Fish Lantern Dance faces the challenge of losing essential information and lacking successors.
		In recent years, the initiative for excavating and preserving historical buildings and culture was spearheaded by the village headman Wu Tianqi. However, with his passing, these efforts have come to a standstill, leaving the continuation of preservation work uncertain.

(2)Interviewee B: Female, staff of Tin Hau Temple, Sha Lan Ha Village

Date: 22 April 2023

Location：Sha Lan Ha Tin Hau Temple

topic	No.	Q&A
Basic Information of Tin Hau Temple	Q8	What is the Mazu faith?
	A8	The central deity of the Tin Hau Temple in Sha Lan Ha is Tin Hau, also known as Lin Mo Niang and commonly referred to as Ma Zu in folklore. Inside the main hall of the temple, a statue of Tin Hau is enshrined, along with her attendant deities. Additionally, the left hall houses the Star God of Wealth, while the right hall is dedicated to the God of Fude. For millennia, Mazu has held the revered position of being the "guardian deity of the sea," worshipped by coastal communities seeking peace and spiritual support. The culture of Mazu has transcended geographical boundaries and has spread across the globe alongside the diaspora of Chinese people, becoming an integral element of the maritime culture of the Chinese nation.
Distribution of Tin Hau followers	Q9	Followers of Tin Hau Temple in Sha Tau Kok? Time of worship and prayers?
	A9	The Tin Hau Temple in Sha Lan Ha continues to serve as the primary spiritual sanctuary for the residents of Sha Tau Kok, Shenzhen,and Hong Kong, who seek solace and prosperity through their prayers. The temple experiences a consistent and fervent flow of incense offerings on a daily basis. Furthermore, during significant occasions such as the first and fifteenth day of each month, as well as various festivals and celebrations, a multitude of local residents, including those from Sha Tau Kok and Hong Kong, converge at the temple to partake in worship and present incense as a gesture of seeking blessings.
Tin Hau Praying Ceremony	Q10	Worship Ceremony for the Birthday of Tin Hau
	A10	In 2006, the "Tin Hau Birthday Celebration Ceremony" was designated as part of the Shenzhen Intangible Cultural Heritage List. Annually, on the 23rd day of the 3rd lunar month, the villagers

135

		participate in a ceremony to commemorate the birthday of Mazu, offering tributes and celebrations in honor of Tin Hau. The event includes a grand procession, commencing from Pak Kung Temple located behind Tin Hau Temple, paying respects to Tin Hau, and proceeding through the main roads of the Sha Tau Kok area before concluding at the Wu Clan Ancestral Hall. The procession is led by the village Qilin "Sha Xi," who carries the Tin Hau flag.
	Q11	Daily worship rituals at Tin Hau Temple?
	A11	The regular days for worshipping Mazu are on the first and fifteenth days of the lunar calendar. On these occasions, it is believed that Mazu descends to communicate with the worshippers and hear their prayers. The main purpose of worshipping Mazu is to seek long-term peace, prosperity, stability in life, and the well-being of one's family. The worship ceremony consists of three stages: inviting the god, praying for blessings, and sending off the god. The ceremony commences with an opening speech by the clergy of Tin Hau Temple, signaling the beginning of inviting the God. Two red candles are first held and inserted into the incense burner to illuminate the path for the god's arrival. Subsequently, three large incense sticks are held to invoke the presence of God. Following the clergy's lead, the procession enters through the left gate of Tin Hau Temple, proceeds along the left side, and approaches the center hall, where they face the statue of Tin Hau. Holding 12 sticks of incense, they kneel down three times and bow nine times while conveying their prayers and petitions. After bowing, three incense sticks are inserted into the incense burners in front of the statue of Tin Hau and her protectors. The clergy then exits the Tin Hau Temple through the right gate and proceeds to the Pak Kung Temple located at the back of the temple to offer incense and perform further worship.