华南理工大学
South China University of Technology

专业学位硕士学位论文

结合历史叙事的沙头角中英街更新设计研究

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论 文 提 交 日 期	2024 年 4 月

Study on Urban Renewal of Chung Ying Street, Sha Tau Kok with Historical Narrative

A Dissertation Submitted for the Degree of Master

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摘　　要

在当前城市更新的背景下，历史地段的记忆常常面临着被忽视乃至破坏的挑战，如何在城市更新中保护和传承当地历史文化，成为了一个亟待解决的问题。针对这一问题，本研究以沙头角中英街为例，探讨了叙事在历史地段更新中的作用。中英街位于广东省深圳市盐田区，是深圳与香港的地面边界，由深港两府共管，被誉为"一国两制的窗口"。中英街片区因其地理位置，见证了深港的历史变迁，且深受客家文化影响，拥有丰富的地缘政治和民俗文化遗产。然而，宏大的政治叙事在目前的中英街旅游空间中占据了主导地位，地方历史与民俗文化渐有被遗忘的趋势，其活力和吸引力都日趋衰退，因此，丰富当地空间的叙事就具有重要意义。

叙事理论作为一种跨学科的研究范式，在文学、绘画、电影、建筑学等领域有着广泛的应用。叙事是通过时间、空间、人物和事件等要素的有机组合，构建出一个具有内在逻辑和意义的故事体系。在城市更新设计中，充分理解和运用叙事理论有助于讲好城市故事，把握地区的历史底蕴和文化传承，为城市更新探索新的思路和方法。

本文首先介绍了沙头角中英街的概况和转型需求，阐述了研究的必要性；其次，介绍了叙事理论的结构、要素等相关概念，为后续研究奠定了理论基础；通过探讨国内外历史地段的更新案例，总结出结合历史叙事的更新设计策略；然后，以沙头角中英街为具体对象，深入分析了其时间、空间、人物和事件这四个叙事要素，总结场地存在的问题，并针对这些问题从构建叙事体系、组织叙事路径和营造叙事节点三个方面进行更新设计。

综上所述，对沙头角中英街历史叙事的深入探讨和实践应用，可以为城市更新设计寻找一种新的思路。通过充分挖掘和利用当地历史文化资源，更好地实现城市更新的功能性，促进历史地段高质量发展。本研究对特定历史时期的区域边界地带转型问题进行了尝试，同时也可以为类似历史地段的更新设计提供有益的经验和启迪。

关键词：中英街；历史叙事；叙事理论；历史地段；城市更新

Abstract

In the current context of urban renewal, the memory of historic sites often faces the challenge of being neglected or even destroyed, and how to protect and pass on the local history and culture in urban renewal has become an urgent problem to be solved. To address this issue, this study takes Chung Ying Street in Sha Tau Kok as an example to explore the role of narrative in the renewal of historic sites. Chung Ying Street is located in Yantian District of Shenzhen City, Guangdong Province, which is the ground boundary between Shenzhen and Hong Kong. It is the ground border between Shenzhen and Hong Kong, jointly administered by the Shenzhen and Hong Kong governments, and is known as the "window of one country, two systems". Due to its geographic location, the Chung Ying Street area has witnessed the historical changes between Shenzhen and Hong Kong, and has been deeply influenced by the Hakka culture, with a rich geopolitical and folk cultural heritage. However, the grand political narrative dominates the current tourism space of Chung Ying Street, and the local history and folk culture are gradually being forgotten, with its vitality and attractiveness declining, so it is of great significance to enrich the narrative of the local space.

Narrative theory, as an interdisciplinary research paradigm, has a wide range of applications in the fields of literature, painting, cinema, architecture and so on. Narrative is the construction of a story system with internal logic and meaning through the organic combination of elements such as time, space, characters and events. In urban renewal design, fully understanding and applying narrative theory can help us tell a good urban story, grasp the historical heritage and cultural inheritance of the area, and explore new ideas and methods for urban renewal.

This paper firstly introduces the transformation needs and background of Chung Ying Street in Sha Tau Kok, which leads to the importance and necessity of the study; secondly, through the introduction of the relevant concepts of narrative theory, it systematically elaborates the narrative composition and elements, which lays the theoretical foundation for the subsequent study; through the exploration of domestic and international cases of renewal of historical locations, it summarizes the renewal design strategy that combines historical narratives; then, taking Chung Ying Street in Sha Tau Kok as a specific object, the four narrative elements of time, space, characters and events are analyzed in depth, and the existing problems of the site are summarized; finally, in combination with these narrative elements, and in view of the current problems, the renewal design is carried out from the aspects of constructing a narrative system, arranging narrative paths, and creating narrative

nodes.

In summary, through the in-depth exploration and practical application of the historical narrative of Chung Ying Street in Sha Tau Kok, we can search new ideas for urban renewal design. By fully exploring and utilizing local historical and cultural resources, we can better realize the functionality of urban renewal and promote high-quality development of historic sites. This study makes an attempt to address the issue of regional boundary zone transformation in a specific historical period, and can also provide useful experience and inspiration for the renewal design of similar historic sites.

Key Words: Chung Ying Street; Historical Narrative; Narrative Theory; Historic Sites; Urban Renewal

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Chapter 1 Introduction

1.1 Research Background

1.1.1 Inspiration from Narrative Theory

"Narrative" has always been perceived as a literary technique. In recent years, the new concept of prefixing "narrative" to architecture, landscape, and space has been gradually accepted both domestically and internationally[1]. However, formally incorporating narrative as an important phenomenon into the field of research only occurred in the late 1960s, influenced by structuralism. Narratology, as a discipline, was officially born in France. Narrative space is, to a certain extent, inspired by literature and film art[2]. In literature, the expression of "narrative" is presented to the reader through storytelling. In narratology, a story is usually understood as the content part of the narrative, focusing on what the story tells rather than how it is told. Based on the basic concept of narrative and its functional expansion, it has provided a methodology for architecture in terms of constructing meaning and integrating associated paths and strategies[3]. By the end of the 20th century, narratology began to turn towards space, leading to the research branch of spatial narratology. Scholars abroad have explored the spatial turn of narratology from perspectives of sociology, geography, urban studies, and others. For example, Henri Lefebvre introduced the concept of "social space" in "The Production of Space"; Michel Foucault believed in the triad of "space, knowledge, power"; Italo Calvino described the city as a geographical space, social space, and cultural space in terms of value.

In films, we can understand the ideas expressed in movies through the various scenes displayed on the screen and the editing of a series of shots. If the elements contained in historical spaces are considered as the "text" in literary narratives or the scenes in film narratives, and literary, film, architectural, and painting narrative techniques are referenced in spatial design, it will endow the space with a powerful storytelling capability, thereby forming a highly cognitive spatial environment. This promotes the visitors' cognition of the historical information contained within the space.

Narrative methods have been used to address the current challenges faced by urban cultural heritage protection and inheritance, with some scholars pointing out the lack of

narrative themes in the protection of urban cultural heritage in China[4]. In the narrative landscape of historical districts, time clues and intentional elements are usually integrated into the expression of physical space, which is of significant importance for the spatial regional and historical expression. Liu Naifang and others have proposed from the perspective of urban memory that diverse urban events are an important way to protect urban memory. Old place names may also be the bearers of events that once occurred in the area. They reflect not only the physical space where the events took place but also the collective memory of the people. Therefore, in historical areas, constructing a narrative system of historical open spaces is an important method for inheriting and revitalizing space.

1.1.2 The Transformation Needs of Chung Ying Street Area

Chung Ying Street is located within Sha Tau Kok Town in Yantian District, Shenzhen City, Guangdong Province, 12 kilometers away from the center of Shenzhen (Figure1-1). It serves as the boundary between Hong Kong and Shenzhen, formed after the Opium Wars. The street is co-managed by the governments of Hong Kong and Shenzhen, with one side governed by Shenzhen and the other by Hong Kong, creating a unique "one street, two systems" landscape (Figure1-2). In 1898, Britain forced the Qing Dynasty to sign the "Convention for the Extension of Hong Kong Territory", forcibly leasing the New Territories. The British attempt to include Tung Wo Market within the New Territories was unsuccessful, and the boundary line bypassed the edge of Tung Wo Market. The land and residents of Sha Tau Kok were divided into two parts: East Sha Tau Kok under Chinese jurisdiction, and West Sha Tau Kok under British jurisdiction[5]. Before the handover of Hong Kong, this street served as the boundary between the British and Chinese jurisdictions, hence the name Chung Ying Street. Due to its rich historical connotations and special geographical location, it is known as the "special zone within the Special Economic Zone", ranking among the "Eight Scenic Spots of Shenzhen"[6], and was later designated as a "Chinese Historical and Cultural Famous Street"[7].

Figure 1-1　Location of Yantian District
Source: Drawn by the author
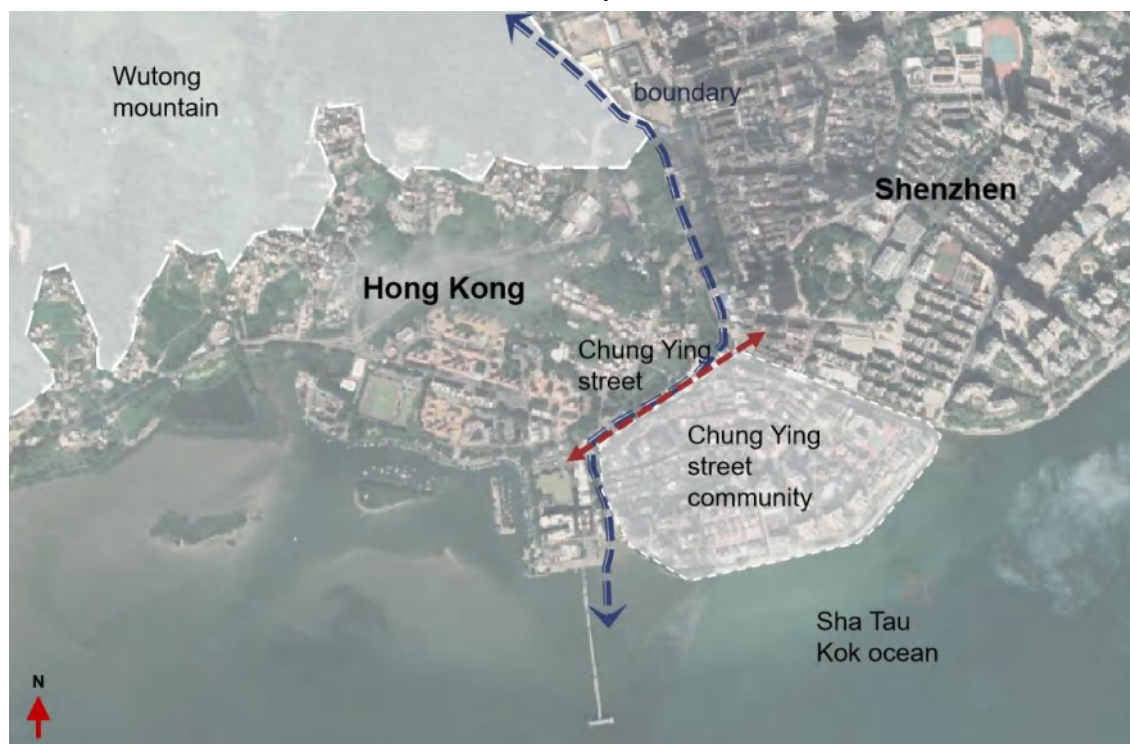
Figure 1-2　Location of Chung Ying Street, Sha Tau Kok
Source: Drawn by the author

Due to the unique advantages of Chung Ying Street, such as its proximity to Hong Kong and duty-free status, the goods sold there are priced lower than in the mainland market, with some products being rare finds in the mainland. This attracts tourists from all over the country, and within a few years, it rapidly developed into a commercial hub and a "shopping paradise" for duty-free goods. In the early 1980s, the shops on both sides of Chung Ying Street mainly

dealt in textiles, clothing, umbrellas, stockings, soap, and other daily necessities. In the mid to late 1980s, there was a gold rush, with the price difference between gold in Hong Kong and the mainland turning the focus of the shops on both sides of the street to primarily gold jewelry[8]. After the return of Hong Kong, the commerce on Chung Ying Street began to decline. Today, cosmetics, pharmaceuticals, imported food, milk powder, luggage, and other small commodities are the main products sold. There are 45 small-scale wholesale and retail businesses, 9 catering businesses, and 15 residential services, repair, and other service businesses (Figure 1-3). The shops are primarily concentrated on both sides of Chung Ying Street.
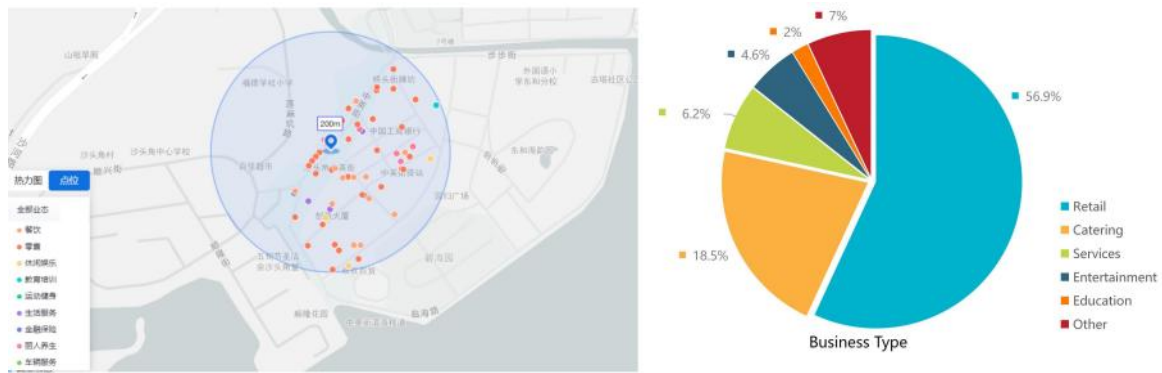
Figure 1-3   Distribution of business in Chung Ying Street, Sha Tau Kok
Source: Drawn by the author

Development Prospects: For years, cooperation between Shenzhen and the northern metropolitan area of Hong Kong has focused on the Shenzhen Bay area, with the urban center functions of Shenzhen continuously moving westward, further concentrating on the Futian and Nanshan Districts along the Shenzhen Bay. Yantian District of Shenzhen City, located in the eastern part of Shenzhen near Dapeng Bay, is geographically adjacent to, culturally connected with, and economically integrated with the North New Territories of Hong Kong, but the cooperation between Shenzhen and Hong Kong is not very close. The Shenzhen-Hong Kong "dual-city" metropolitan area is divided from west to east into the Shenzhen Bay High-Quality Development Circle, the Hong Kong-Shenzhen Close Interaction Circle, and the Dapeng Bay Leisure and Tourism Circle[9] (Figure 1-4). The Shenzhen Bay High-Quality Development Circle and the Hong Kong-Shenzhen Close Interaction Circle have long-standing and mature cooperation and exchanges in business and technology, whereas the tourism and leisure industry in the Dapeng Bay area is still in need of development. The

construction of the cooperation zone will promote the formation of a new pattern in the Shenzhen-Hong Kong port economic belt, featuring the Qianhai Modern Services in the west, the Hetao Science and Technology Innovation in the center, and the Sha Tau Kok Tourism and Leisure as the three major Shenzhen-Hong Kong cooperation platforms moving forward together[10].

Figure 1-4　"Twin Cities, Three Circles"
Source: Government of the Hong Kong Special Administrative Region[11]

Transformation Needs: In June 2021, the Hong Kong government proposed the "Northern Metropolis Development Strategy Report," emphasizing that as a leading region for the innovation and technology industry economy, the Northern Metropolis should strengthen cooperation between Hong Kong and Shenzhen, enabling Hong Kong to better integrate into the national development strategy[11]. In August 2022, the People's Government of Yantian District released the "Implementation Plan for Accelerating the Construction of the Sha Tau Kok Shenzhen-Hong Kong International Tourism and Consumption Cooperation Zone (2022 — 2025)"[12], proposing to transform the cooperation zone into a premier international cross-border tourism destination, a leading area for international consumption center cities, and a new model for the integrated development co-constructed and co-governed by Shenzhen and Hong Kong. The cooperation zone will establish a "one core, four zones

interconnected" spatial development pattern[11], with "one core" being Chung Ying Street, which is the focus and core of the development strategy. The government also adopted the suggestion from the Chung Ying Street Historical Museum to "restore the eight historic cultural sites of Chung Ying Street," developing eight attractions including National Flag Grace, Ancient Well Sentiment, Banyan Marvel, Warning Bell, Wu Clan Ancestral Hall, Tin Hau Temple, Invasion Witness, and Chung Ying Boundary Stones[6]. Chung Ying Street is being developed into a base for promoting patriotism education, inheriting history as a co-living home for Hong Kong and Shenzhen, and revitalizing a diverse vitality of commercial, cultural, tourism, and trade base[10]. With the active guidance of relevant government departments and the cooperation of the media, Chung Ying Street has begun transitioning from its past singular commercial trade structure to a new phase of development focusing on tourism, leisure, sightseeing, shopping, and patriotic education.

Chung Ying Street, as a region with a long history, possesses a rich and diverse narrative depth. This includes its history as a border zone, as a node for trade and cultural exchange, and as a site for local folk activities and community life. Folk cultural traditions, such as fish lantern dances and other traditional activities, play an important role in the historical narrative, adding dramatic and authentic elements to the story. These layers intertwine to form a rich and diverse historical narrative pattern. The Chung Ying Street area retains many historical buildings and landscape elements, such as ancient trees, wells, boundary stones, arcade buildings, and religious structures. These elements serve as the material foundation for the historical narrative, providing visual and perceptual evidence through their historical and cultural characteristics, highlighting the significance of Chung Ying Street's historical narrative.

1.1.3 Adaptability of Narrative Theory to Chung Ying Street Area

The pattern of narrative transmission is "narrator-medium-narratee," but the medium of narrative is not limited to language, text, and discourse. Narratives can exist in non-linguistic forms of other arts[13]. Based on this, introducing such a narrative model into the urban design of historical districts like Sha Tau Kok Chung Ying Street forms a "designer-narrative space-user" relationship. Since the transmission relationship between the narrative medium

and the receiver is a prerequisite for narrative, if urban space can be narratively expressed through design, establishing a close relationship with human behavior and feelings, then this space also becomes a carrier endowed with narratable value.

Urban spaces inherently possess narrative characteristics, and Sha Tau Kok Chung Ying Street, as a boundary area with unique historical memory, has even stronger story-telling properties. Space is where urban events and historical memories occur, inherently narrative. This attribute coincides with the content that narrative seeks to express. Every historical urban area has its unique, irreplicable historical and narrative elements. If these special narrative elements can be better excavated and utilized in the process of urban renewal design, it could guide people to participate in and interpret local history and culture more effectively during their visits, even inspiring the emergence of new activities. Thus, it forms unique and interesting spatial places.

In summary, there is a certain similarity in essence between the subjects of urban design and the composition of narrative works, which provides support for applying narrative logic in urban design methods. For historical districts like Sha Tau Kok Chung Ying Street, historical narrative expression shares certain similarities and adaptabilities, which is also why the narrative perspective is introduced into this research.

1.2 Research Contents

1.2.1 Historical Narrative

Spatial narratology is a branch of narratology, which began its research in the 1970s, arising from the extensive integration of narratology with other disciplines. Historical districts, as important mediums for urban cultural inheritance, play an extremely significant role in the memory and development of regional history. With the rapid process of urbanization, the protection of urban historical cultural heritage faces issues such as fragmentation and lack of narrative expression, and there is a strong contradiction with the current public demand for historical culture. In response to the many disputes in the urban renewal process, the protection of historical cultural heritage needs to perfect the ways of inheriting historical context to achieve the purpose of revitalizing urban dynamics.

Historical narrative means to conduct narrative deduction on historical districts, forming

a renewal and protection system that is historical, interesting, experiential, and continuous. It is a new attempt for cultural heritage protection, historical context inheritance, and regional image enhancement, allowing culture to unfold in the manner of an event[14].

1.2.2 Narrative Elements of Chung Ying Street Area

According to Calvino, the character of the city is not frozen, but is based on the flow of "time", "space" and "event" are indispensable, in order to recognize the city in its entirety, we need to In order to recognize the city as a whole, it is necessary to interpret the interplay of "space", "event" and "time" in the city. Time, events, experiences, memories and other intangibles are linked to specific places (spaces) to form stories, which order and specify the experiences of a place, turning them into meaningful relationships[15]. Based on this, a complete narrative can be understood as a combination of the elements of "time", "place (space)", "characters" and "events". They interact and explain each other, thereby forming a meaningful connection. The analysis of Sha Tau Kok Chung Ying Street must also start from time, space, characters, and events, focusing on their interactions and connections.

On the time level, trace the origin of Chung Ying Street and its development and changes in terms of industry and site texture. In terms of characters, start with the origin of the community in the Sha Tau Kok Chung Ying Street area, analyzing the local community composition, current population status, and local folk culture. In terms of events, categorize and comb through important historical events that occurred in Sha Tau Kok Chung Ying Street and analyze their characteristics and spatial distribution. On the spatial level, start with the site's natural environment, artificial environment, buildings, public spaces, and streets for analysis. Collect and integrate the narrative elements of Sha Tau Kok Chung Ying Street from all aspects and multiple angles, excavating historical and cultural heritage to lay the foundation for street renewal.

1.2.2 Research Scope and Design Scope

The study focuses on the historical narrative elements of the Sha Tau Kok Chung Ying Street area. The research scope includes the Shenzhen side Chung Ying Street community and the shops on the west side of Chung Ying Street located in Hong Kong (Figure 1-5).

Figure 1-5   Research Scope
Source: Drawn by the author

Figure 1-6   Design Scope
Source: Drawn by the author

The design scope of this study mainly focuses on Chung Ying Street and its adjacent shops on both sides, as well as Sha Lan Ha Village, extending from Sha Tau Kok Customs in the north to the Chung Ying Street Historical Museum and its square in the south (Figure 1-6).

The design scope encompasses the original plots of land before the reclamation of Sha Tau Kok, rich in historical and cultural elements, aligning with the research subjects and content of this study.

1.3 Research Review

1.3.1 Research Review of Narrative Theory

Western countries have a more complete system of narrative theory and have earlier paid attention to the combination of landscape, space design, and narratology, transforming space into text and using narrative methods to establish cognition of space[16]. Jan Satterthwaite first mentioned combining landscape with narrative in the book "Jackson Street: Engaging the Narrative Landscape" in 1904, suggesting that narrating local history through historical landscapes could enhance experiencers' memory. She proposed design strategies such as setting up historical museums, protecting historical districts, and organizing cultural activities and festival gatherings, summarizing these strategies as "memory, visual reference, experience". Matthew Potteiger and Jamie Purinton attempted to apply narrative methods to landscape design, and their work "Landscape Narratives: Design Practices for Telling Stories" is a classic book in the field of landscape narratology, arguing that landscapes and narratives are inseparable, and narrative landscapes give more cultural connotations and historical significance to landscape spaces. Landscapes are not only the places where narratives are generated and developed but are also a constantly changing narrative process themselves. Woodfin and others (1999) in "Landscape Narratives - Design Practices For Telling Stories" indicated that the design practice process is a process of telling stories, exploring the relationship between narrative and history, culture, and architecture, proposing various narrative methods. Sproul A O (2005) explored the relationship between the political tendencies and public recognition of architectural narratives, suggesting that architecture can be interpreted in interaction with humans, with its metaphorical techniques helping the people of Pakistan recall history. Mark C (2008) emphasized that urban planning designers should value cultivating local stories, connecting new and historical buildings through storytelling, enriching urban regional design methods. Scholars Luis Porter and Sergio Sotelo from Simon Fraser University in Vancouver have systematic research on narrative design, believing that

narrative runs through the design process because design consists of a series of narratives, including considerations of format, psychology, ideas, theory, etc[17].

Domestic urban space narratives focus more on historical environments and spaces, excavating site memory and conveying urban stories. Long Diyong (2006) studied the spatial turn of narrative, emphasizing the interaction between time and space, analyzing the problem domain of spatial narratology from aspects of narrative activities, narrative works, and reading activities, believing that the research field of spatial narratology is very broad[18]. Li Qinru (2009) analyzed narrative space from the dimensions of textual narrative vocabulary and grammar, classifying urban spaces into "poetry type", "prose type", and "novel type", proposing narrative design strategies for different text types. Lu Shaoming (2010) emphasized that the core of contemporary architectural narrative is "logicality and literariness" and "dual-layer semantics of inside and outside", suggesting that architects should also construct deep space semantics while constructing physical spaces, guiding architects to innovate in architectural narrative. Liu Naifang (2012) used the map overlay method to capture urban characteristics, systematizing the narrative elements of "time and space" of urban space, inheriting urban history, and highlighting urban regional characteristics. Shu Chang (2012) summarized the arrangement of narrative materials within the architectural framework and the narrative expression of other architectural elements through systematic studies of literary narrative, drama narrative, and film architecture. Bao Jiemin (2018) combined landscape narrative with the context of place, proposing design strategies from the aspects of landscape place, contextual structure, cultural elements, and landscape language. Gao Chong (2021) combined spatial narratology, virtual reality technology, and architectural cultural heritage, emphasizing the conveyance of historical connotations rather than digitization itself in the presentation of cultural heritage.

1.3.2 Research Review of Chung Ying Street, Sha Tau Kok

Current research on Chung Ying Street area involves an interdisciplinary perspective, including anthropology, geography, economics, and cultural heritage conservation, focusing primarily on the uniqueness of Chung Ying Street as a border space and regional historical evolution. There is less research on its spatial aspect, which is one of the significances of this

study.

In border studies, Zhou Wenting, Liu Yungang, and Wu Yinsan (2018) took the Chung Ying Street area as an example to explore the formation of Shenzhen-Hong Kong border living spaces under one country, two systems, residents' bottom-up re-bordering, and the redefinition of the border through residents' daily life practices, with a focus on the living level of residents[19]. Wu Yinsan, Liu Yungang, and Zhou Wenting (2019) used in-depth interviews, field surveys, and textual analysis methods to discuss the social construction of the Chung Ying Street border based on different subjects' daily cross-border practices and the border space control response strategies based on this social construction, from a social constructionist perspective[20].

In terms of historical and cultural studies, Mr. Choi Tak Lun traces the history of Hong Kong and Shenzhen and discusses the background of the formation of Chung Ying Street[21]. Sun Xiao's research on the Sha Tau Kok Chung Ying Street area is very mature, with multiple publications that deeply analyze the formation, changes, and local history and culture of Chung Ying Street[23]. Wu Dan (2013) conducted in-depth research on the Sha Tau Kok Fish Lantern Dance, exploring its origin, formation, the spatial requirements of the dance, and the corresponding deep cultural consensus[26]. Hong Kong scholar Yuen Chi (2013) thoroughly researched the local ethnicity, economy, and cultural beliefs of Lianmakeng Village[27]. Jiang Bin (2020) combined current inspections to analyze the Sha Lan Ha Tin Hau Temple from multiple perspectives including cultural relic protection and archaeology and made some restoration suggestions[28]. Foreign scholar P.H.Hase studied the changes in the market spaces in the Sha Tau Kok area. David Faure and Helen F (1995) analyzed the history and spatial changes of the Sha Tau Kok area[29].

Regarding economic transformation and tourism development, Dong Jinlian (2017) in "Exploring the Transformation Development Path of Chung Ying Street from the Perspective of Shenzhen-Hong Kong Cooperation," proposed that the transformation development of Chung Ying Street should interweave with its history and culture[31]. This approach aims to unearth historical resources, create a unique atmosphere, deepen historical memory, and reshape the community's atmosphere and traditional life scenes. Given the current situation of commercial decline, there is an urgent need for the transformation of Chung Ying Street. Guo

Qian and Huang Dexin (2012) proposed development measures from a tourism perspective after analyzing the advantages and disadvantages of the system and location of Chung Ying Street in Shenzhen, suggesting the development of Chung Ying Street as a special tourism area for Shenzhen-Hong Kong cooperation, achieving convenient customs clearance, seeking government financial support, resident participation in governance, and improving management systems[32].

1.4 Research Purpose and Significance

1.4.1 Research Purpose

Cities progress with the development of human society. In this development process, the commonalities between cities are amplified, and elements carrying unique characteristics are gradually overlooked. Historical districts, as carriers of urban historical memory and unique appearance, have their protection and renewal significance increasingly valued by scholars. However, protection strategies and technical levels often focus on the surface while neglecting cultural content. Ensuring the authenticity of historical inheritance, the continuity of historical context, and the readability of historical narratives is a crucial issue in elevating the protection and renewal of historical districts from the spatial transformation level to the cultural heritage level.

Sha Tau Kok Chung Ying Street, as a region witnessing historical changes and carrying historical culture, possesses rich historical and cultural heritage. However, since the reform and opening up, with the advancement of urbanization, the street has been dominated by grand political narratives, gradually fading and forgetting its folk historical context. The profound local folk culture has been gradually forgotten and neglected by the outside world. Therefore, this study aims to revive people's interest in the history of Chung Ying Street by weaving folk cultural elements into the renewal design, diversifying the singular narrative, and achieving a win-win situation for urban development and cultural heritage protection.

1.4.2 Research Significance

This study has both practical and academic significance. Chung Ying Street, as a border area with historical changes, has unique historical heritage and geo-cultural significance. Integrating historical narratives into the existing space can effectively protect and inherit

valuable cultural heritage, preventing its oblivion and destruction, and promote the development of Chung Ying Street. By attracting more tourists and residents, it enhances the region's visibility, allowing Chung Ying Street to play a greater role in urban development.

Moreover, this study provides practical cases and reference experiences for the transformation issues of border areas. Chung Ying Street, located on the border between Hong Kong and Shenzhen, occupies a special geographical position and enjoys the reputation of a "shopping paradise." The protection of historical districts and the development of consumer spaces are often seen as opposing and contradictory. Due to the rapid development of urban areas, historical districts also demand industrial and cultural vitality reshaping, bringing tangible economic benefits to residents and the region. Under the policy control of cultural heritage protection units and special border management areas, protecting and reshaping local narratives, enhancing tourism consumption drive, is of great significance for the spatial transformation and development of Sha Tau Kok Chung Ying Street. The study promotes the harmonious development of commercial and historical culture of the street, providing useful experiences and insights for the renewal design of similar historical areas and offering practical cases for solving the transformation issues of historical districts in border areas.

1.5 Research Methods and Framework

1.5.1 Research Methods

The main research methods include literature analysis, case study, field research, and interdisciplinary method. By utilizing a combination of these methods, the study seeks methods to create historical narratives in historical cultural districts. Based on existing protection cases domestically and internationally, the study summarizes elements of protection and renewal of historical cultural districts under the perspective of historical narrative theory, guiding narrative-based protection and renewal efforts. The main methods are as follows:

Literature Review Method: Collecting and categorizing relevant materials and literature to facilitate understanding and summarization of the development and evolution of Chung Ying Street, including academic papers, news reports, historical photographs, etc., collected through libraries, museums, and the internet. This method helps understand the historical

background, policy changes, significant events, social culture, and folk life of Sha Tau Kok Chung Ying Street, uncovering research and design points.

Case Study Method: Selecting appropriate research subjects based on the research purpose and characteristics, collecting information about these subjects, and analyzing the specific application of narrative renewal methods in urban spaces. This study selected 3 actual projects that applied narrative methods in renewal design, summarizing the design methods for application in Chung Ying Street's renewal.

Field Research Method: Visiting Chung Ying Street multiple times at different times to observe changes in crowd characteristics, existing spatial features, and identify existing narrative elements. This method helps summarize the existing narrative strengths, weaknesses, and areas needing renewal on Chung Ying Street, laying the foundation for subsequent design.

Interdisciplinary Method: Combining architecture with narratology, sociology, geography, etc., to analyze the history and current status of Sha Tau Kok Chung Ying Street comprehensively and multi-dimensionally, making the research more comprehensive and in-depth, integrating narrative theory better into the site.

1.5.2 Research Framework
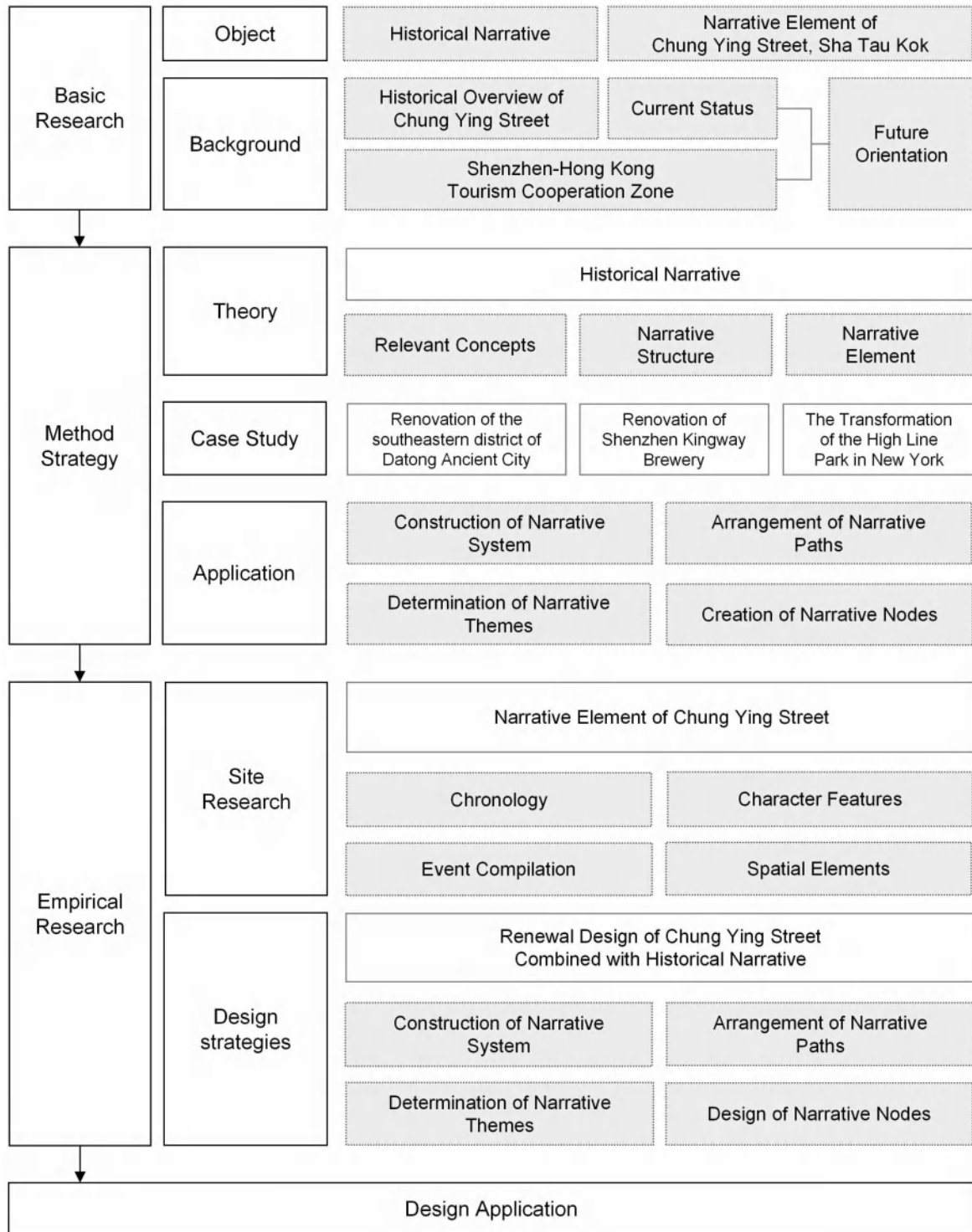
Figure 1-7　Research Framework

Source: Drawn by the author

Chapter 2 Research on Narrative Theory

2.1 Relevant Concepts

2.1.1 Story and Narrative

In everyday life, stories are omnipresent, manifested in novels, myths, and anecdotes, narrating content and introducing background, characters, and events. Narrative is the mode of expressing stories, referring to the symbolic representation of a series of events linked by time and causality[33]. This is not limited to traditional language and text but broadly refers to all carriers that can convey information. Hence, narrative research, previously belonging to the realms of literature and art, is now widely applied across multiple disciplines as part of the humanities and natural sciences' shift towards explaining the world, including the field of spatial design.

Narrative is often equated with storytelling, but narrative research indicates that they are two distinct concepts. On one hand, in terms of nature, narrative is both a process and a result, encompassing both the content of the narration and the act of narrating itself, while storytelling is a verb, focusing on the process. On the other hand, in terms of content, narrative emphasizes the themes and meanings of events under rational logical thinking, whereas storytelling simply focuses on the unfolding of plots and content. Therefore, every story is a narrative, but not all narratives conform to the traditional concept of a story; "narrative" is a more comprehensive and rich term.

In many novels, especially modern ones, spatial elements play an important role in narrative function. Novelists do not merely view space as the location where the story happens and an essential scene for the narrative, but use space to represent time, structure the novel, and even drive the entire narrative process. In 1945, Josef Frank, in his book "Spatial Form in Modern Literature," thoroughly analyzed the works of T.S. Eliot, Pound, Joyce, and Proust, discovering they broke the chronological order of traditional narratology, giving literary works a spatial dimension of artistic effect, and formally proposed the concept of a "spatial turn" in modernist literature. Subsequently, Bakhtin, Bachelard, and Merleau Ponty, in "Forms of Time and of the Chronotope in the Novel," "The Poetics of Space," and "Phenomenology of Perception" respectively, from different perspectives analyzed the

structural relationship of time and space, constructing a methodological framework for spatial narrative in literature [34].

From the 1960s to the 1970s, Henri Lefebvre, Michel de Certeau, and Michel Foucault, in "The Production of Space," "The Practice of Everyday Life," and "Of Other Spaces" respectively, explored the structural relationship between society and space in human practices and experiences from the perspectives of space and social life, narrative and everyday practices, and the differentiation between binary opposition spaces and multiple juxtaposed spaces, integrating concepts of spatial narrative with disciplines like sociology and geography.

In the 1980s and 1990s, scholars like David Harvey used the spatial narrative analytical framework to overlap studies in geography with sociology, anthropology, political economy, and other disciplines, pushing the narrative structure of time and space juxtaposition to new heights, becoming a focus of international academic research.

2.1.2 Spatial Narrative

Spatial design and literary narrative share similar structures. De Certeau believed that "narrative structure has the characteristics of spatial syntax; every story is a practice of space"[34]. Spatial narratology is a branch of narratology that began in the 1970s, arising from the extensive integration of narratology with other disciplines. Scholars like Henry James and Joseph Frank started to analyze and interpret narrative works of modern writers such as Proust and Joyce using spatial intentions involved in architecture and art, thus establishing a connection between space and narratology. Joseph Frank, in his book "The Meaning of Spatial Form," clarified the connotations of spatial narratology, arguing that narrative as a means of conveying information possesses certain spatial properties. These properties are manifested in the narrative process through the reorganization and representation of space, and he proposed that only by including space within the scope of narratological research can the inner meanings expressed by the narrative subject be truly understood[35].

Currently, as a theoretical method, spatial narrative is widely applied in fields such as architecture, urban design, and landscape design. In the 1960s, the architectural community in the West faced a reconsideration of the question of meaning. In the half-century when

modernist architecture was prevalent globally, the overemphasis on function and the extreme simplification of form led architects to begin concerning themselves with how users understand and interpret architecture and the role history plays in this interpretive process[36].

In the field of architecture, design practices aimed at expressing thematic events or concepts, such as Aldo Rossi's "The Theater of the World," Bernard Tschumi's Parc de la Villette, and Daniel Libeskind's Jewish Museum in Berlin, use narratology's symbolic and metaphorical language signs to create vocabulary and construct space. These practices thoroughly revolutionized the traditional architectural design method, which focused on the functionality and form of physical space.

In urban design, Kevin Lynch in "The Image of the City" studied the process of "imaging" material space in people's experiences and cognition from the perspective of subject cognition and systematically summarized the five elements of urban image that construct a cognitive map. He proposed a method to structure and grasp the cognitive framework of urban structure and order by sorting and organizing key impression points in subjective consciousness of the objective environment, pioneeringly elevating the description and cognition of the city to structural narrative scope. Rossi, in "The Architecture of the City," focused on the issue of the diachrony of space, arguing that cities embody continuous time, ultimately reflected in the texture formed by places over centuries. Christian Norberg-Schulz in "Genius Loci: Towards a Phenomenology of Architecture" introduced the concept of "spirit of place," suggesting that to some extent, place is spatialized and materialized memory, capable of invoking identification and belonging, emphasizing the environmental impact on people and the perceptual and symbolic aspects of urban space.

In landscape design, Matthew Potteiger and Jamie Purinton in "Landscape Narratives: Design Practices for Telling Stories" explicitly applied the concept of narrative to landscape design, asserting that landscape places themselves constitute narratives. Not only are they scenes where stories occur, but they are also continually changing narrative texts. Landscape narratives contain information that guides observers, allowing people to understand landscapes by analyzing the cognitive framework of stories[37].

As a novel way of thinking, the spatial narrative in design studies has prompted a reconsideration and reacquaintance with the traditional "function-form" centric view of spatial

design. People now believe that material space is not only a carrier and expresser of functional purposes but also a medium for recording time, inducing events and ideas. The key value of spatial narratology lies in proposing the temporality and spatiality of narrative subjects and using spatial narrative as a research method. By analyzing narrative space, issues are elucidated, and conclusions are drawn. The temporality and spatiality characteristic of urban space, exploring human spatial experience from the perspectives of narratology and cognitivism, and embedding temporal and imaginal elements into material space to emphasize the causal logic in space, significantly aids in a profound understanding of the historicity of space. This is of great help and provides enlightening significance for the study and renewal of historical districts[38].

2.1.3 Historical Narrative

Every city with a long history has its unique and legendary stories, akin to individual experiences. These "experiences of the city" are also valuable assets, constituting an important part of historical resources and the advantages and potential of urban development[39].

Historical sites are areas in cities and towns that embody their historical development process or the style of a certain development period. The spatial environment of historical sites includes the physical environment composed of natural landscape, architectural cultural heritage, historical neighborhoods and other entities, as well as the shaping and composition of the space by cultural, historical, economic, political, social and other humanistic elements, so it is an important issue for the preservation and revitalization of historical sites to decipher the individuality of the historical urban areas, combine the physical environment with the socio-cultural and humanistic elements, and create a "high-context" and "original" historical spatial environment. Therefore, interpreting the individuality of historic districts, combining their physical environment with social and cultural elements, and creating a "high-context" and "original" historic spatial environment are important issues that must be faced in the preservation and revitalization of historic districts[40].

The current trend in world heritage protection shows an increasing narrative orientation: the aim of protection is to restore abstract historical and human values into a complete spatiotemporal entity through the conjunction of space, landscape remnants, and meaningful

texts, enabling people to perceive, understand, and grasp the traces left by human activities in the spatial world and their interconnections more intuitively, deeply, and systematically. In 1979, the ICOMOS Australia National Committee in the "Burra Charter" described the understanding of the historical environment from a cultural narrative perspective and introduced three new protection concepts: "place," "cultural significance," and "fabric," to replace the previously vague term "historic sites"[41]. In 1992, the World Heritage Committee included cultural landscapes, as a cultural representation of human-nature processes, into the category of protected heritage objects, emphasizing cultural interpretation of heritage from a value and significance level, further broadening the value horizon of heritage protection. These, along with the tangible remnants in cities, constitute the cultural heritage system of domains.

The protection of China's historical and cultural cities also necessitates a methodological upgrade. Based on spatial planning theory, it's essential to enhance the analysis of the urban evolution process and landscape's humanistic connotations, aiming to express and inherit the cultural information behind physical spaces, thereby innovating protection methods. Since the establishment of the historical and cultural city protection system in China in the 1980s, a complete theoretical and methodological system for protecting renowned cities has been formed. China's current historical and cultural heritage protection is implemented at three levels: protection units of individual cultural relics, historical and cultural blocks, and historical and cultural cities[43].

However, the existing methodological system generally remains at the level of physical space planning theory, overlooking considerations related to the time dimension closely associated with history. This omission makes it difficult to thoroughly solve the expression problem of "time texts" in protection practices, failing to effectively integrate "history," an abstract cultural resource element, into the heritage spatial system[39]. Many historical relics, due to the lack of underlying stories, fail to make a profound impact on the public, leaving visitors without deep historical memories and cultural immersion after their visits[44].

Therefore, to restore abstract history and human values into a complete spatiotemporal entity through the conjunction of space, landscape remnants, and meaningful texts, it's necessary for people to more intuitively, deeply, and systematically perceive, understand, and

grasp the traces and interconnections left by human activities in the temporal and conceptual world. Strengthening the analysis of regional evolution processes and historical humanistic connotations based on urban design, aiming to express and inherit the cultural information behind physical spaces, calls for considering historical narrative in innovating protection methods.

2.2 Narrative System

2.2.1 Narrative Composition

A complete narrative is constituted by narrative lexicon and forms of genre. In literary narrative, even the most complex text needs to be composed of the most basic "single words". Similarly, in historical sites, the "landscape text" that carries rich historical and cultural information also has its own basic vocabulary[45]. The vocabulary serves as the basic element and medium of the narrative, tasked with expressing the story, while the genre represent the modes of storytelling (Table 2-1).

Table 2-1　Narrative Composition

Composition		Literature	Cinema	Architectural Space	Urban Space
Vocabulary	spot	word	props, actors, backgrounds	walls, columns, doors, Windows, furniture, etc	building, node, etc
	line	sentence	lens combination	room	streets, corridors
	surface	paragraph, article	plot	buildings	district, group
Genre		fiction, prose, poetry, etc	Comedy, tragedy, etc	residential, commercial, public, etc	residential area, commercial area, tourist area, etc

Source: Drawn by the author

(1) Narrative Vocabulary: Refers to the individual elements that constitute a space. Novels, paintings, music, and films often narrate through words, images, sounds, etc. For instance, the vocabulary of literature comprises words and phrases; for painting, it is dots, lines, and shapes; for music, it is notes; for film, it is props and actors[46]. In architecture, the vocabulary includes doors, windows, columns, walls, beams. Liang Sicheng, in collaboration with Liu Zhicheng, compiled the "Architectural Design Reference Atlas" in 1935, which organized and compiled these elements of Chinese architecture, including brackets, plinths, stone balustrades, column bases, exterior decorations, bird beaks, camel humps, and caisson

ceilings[47]. In urban spaces, narrative vocabulary consists of all spatial elements with specific expressive meanings, forming the basic components of urban narrative spaces. Kevin Lynch proposed recognizing urban spaces through five elements of urban imagery: paths, edges, districts, nodes, and landmarks. Building upon this, Zhang Nan categorized urban narrative vocabulary into two main types: narrative "points," which are urban form elements like nodes, landmarks, or districts that can be perceived within an effective range; and narrative "lines," which are elements like paths and edges that represent the connection between narrative "points." Together, narrative "points" and "lines" constitute the structure of urban narrative spaces[48].

(2) The Combination of Vocabulary: In literature, words and phrases are combined to form sentences, which are then connected to create paragraphs, and multiple paragraphs are juxtaposed to compose an article. In urban design, elements such as nodes and buildings in a site act as "words," which are combined according to certain structural rules to form "sentences," namely, the streets and corridors of urban spaces. Multiple sentences combine to form "paragraphs," which are clusters, and multiple clusters merge into districts and cities, analogous to how paragraphs are juxtaposed in literature to form a complete "article."

Figure 2-1   The Ten Views of West Lake create a "prose-like" space.

Source: Redrawn by the author, original photos from Wikipedia (https://zh.wikipedia.org/wiki/)

(2) Genre: In the literary domain, genres include prose, poetry, novels, etc. Translated to spatial terms, "prose-like" spaces seek authenticity, focusing on the expression of genuine

emotions[49]. With a clear theme, the spatial structure of prose is flexible and dynamic, the organization of materials is diverse and changeable, allowing for freedom of expansion and contraction, forming a multi-perspective space. For example, Hangzhou's West Lake, situated at the city center and integrated with urban public spaces, reflects this kind of spatial planning in its creation, presenting the scenery of West Lake from multiple perspectives (Figure 2-1). The views from various locations are closely linked with urban public spaces, simultaneously displaying a strong and elegant natural charm.

"Poetry-like" spaces are crafted using rhetorical devices such as metaphor and symbolism to achieve a sense of 'more with less,' conveying infinite implications through refined language. The narrative technique lies in the choice of words, the use of metaphor and symbolism in rhetoric, and the deduction of the thematic spirit. M. Schwartz, in the design of the plaza for the Federal Courthouse in Minneapolis, shaped the terrain into 22 uneven grass-covered mounds, symbolizing the undulating terrain left by glacial movements; meanwhile, rough, unprocessed logs placed among the mounds serve as benches, symbolizing Minnesota's longstanding staple industry—lumber, representing both the natural landscape and people's subjective transformation of it (Figure 2-2). Schwartz employed metaphorical design techniques to tightly link the entire plaza with the state's history, geography, and culture.
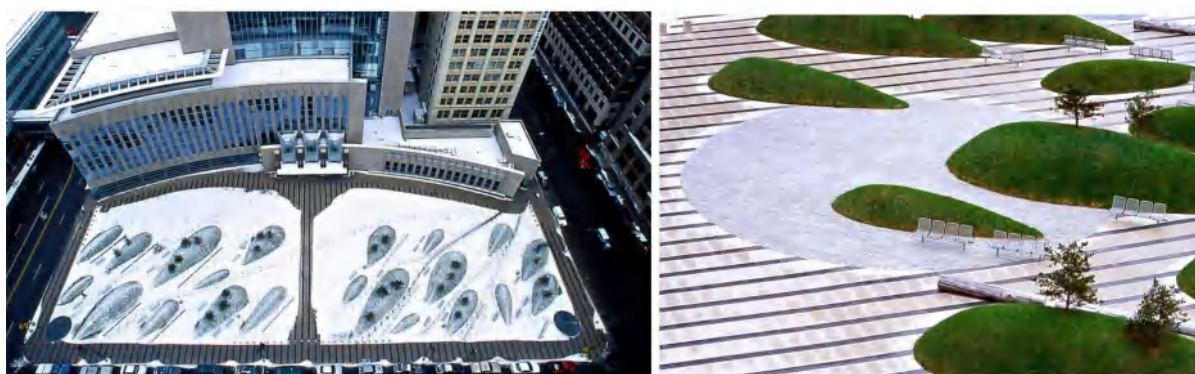
Figure 2-2　Federal Courthouse Plaza in Minneapolis
Source: Martha Schwartz Partners (https://msp.world/)

"Novel-like" spaces are orchestrated through continuous logical relationships, with a narrative that develops, progresses, and shifts, creating a sense of order centered around sequences. Designers often incorporate life scenarios and emotional experiences into the spatial structure of the landscape according to the theme, organizing the spaces into a coherent,

continuous narrative. For example, Liu Jiakun's Luyeyuan Stone Sculpture Art Museum employs traditional Chinese garden layout techniques, offering changing vistas with each step. The entrance space is arranged in a way that develops and transitions smoothly, gradually guiding the viewer's gaze and movement (Figure 2-3). The entire sequence emphasizes the symbiotic coexistence of architecture and nature, allowing visitors to navigate through different natural and man-made spaces.
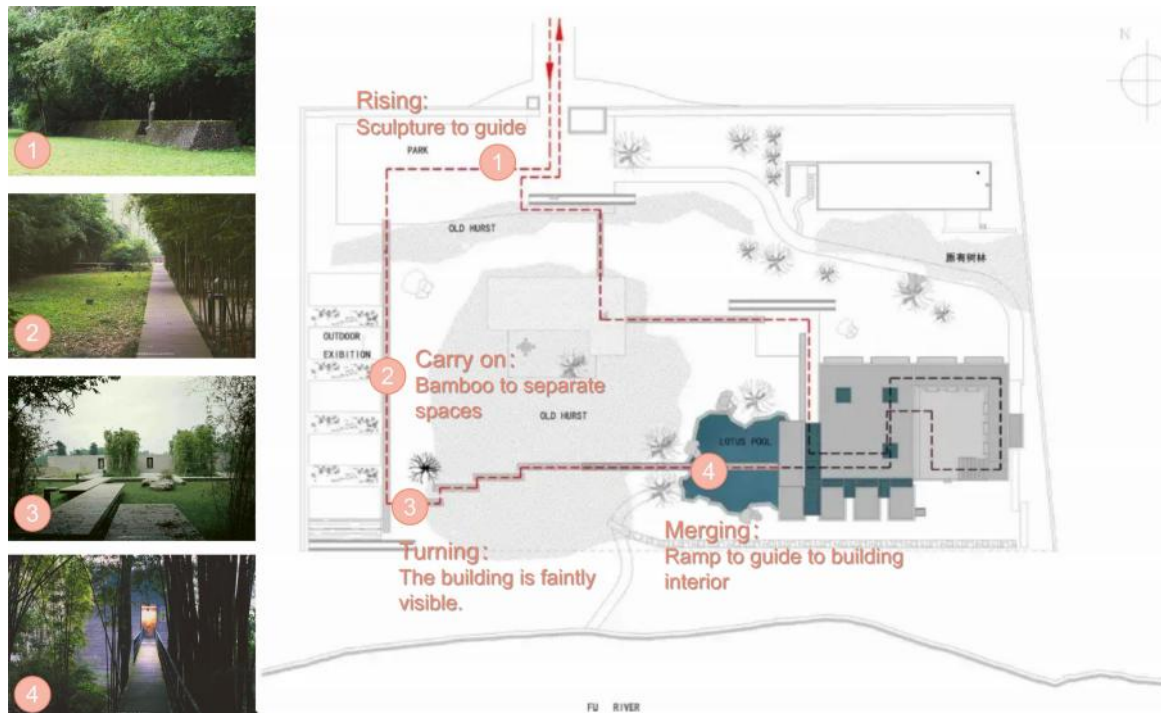
Figure 2-3   Entrance sequence of the Luyeyuan Stone Sculpture Museum
Source: Redrawn by the author, original photo from Jiakun Architects (https://www.jiakun.com/)

2.2.2 Narrative Path

Narrative paths are the "line" elements within narrative vocabulary, representing the connections between narrative "points." They link spaces and stories, while also outlining the sequence of spaces. Familiar routes often evoke layers of associations, as many familiar stories may have occurred along these paths[50]. The design of narrative pathways can be approached from four aspects: identifying path distribution, organizing paths, arranging pathways, and determining clues.

(1) Path Distribution: Narrative paths may be distributed along specific linear corridors (such as streets), cultural routes, or certain natural paths. The preservation of linear spatial corridors often disappears or becomes partially damaged due to development and changes in

transportation. For those implicit cultural routes or routes that have physically vanished, a deep exploration is necessary. This involves identifying the distribution of existing relics and historical sites, relevant documentary records, selecting appropriate transportation routes for connection, and marking the existence of corridors in the virtual space through signage systems and landscape transformation. Some hills or water systems become "cultural carriers" because they bear historical events and record social changes, like Nanjing's Qinhuai River, Paris's Seine River, etc., or form historical routes due to historical transportation needs and significant events, such as the Tea Horse Road, the Long March route, the Grand Canal from Beijing to Hangzhou, etc. These often concentrate numerous historical events within a specific spatial range, serving as the spatial projection of historical development clues, showcasing the development and changes of a certain historical period. Through these spatial routes, scattered spatial elements are orderly connected, while also repairing the broken historical context[51].

(2) Path Organization: In historical areas, the creation of paths is the linking of the "three segments" of a narrative plot, namely: the beginning, the middle, and the end[14] (Figure 2-4).
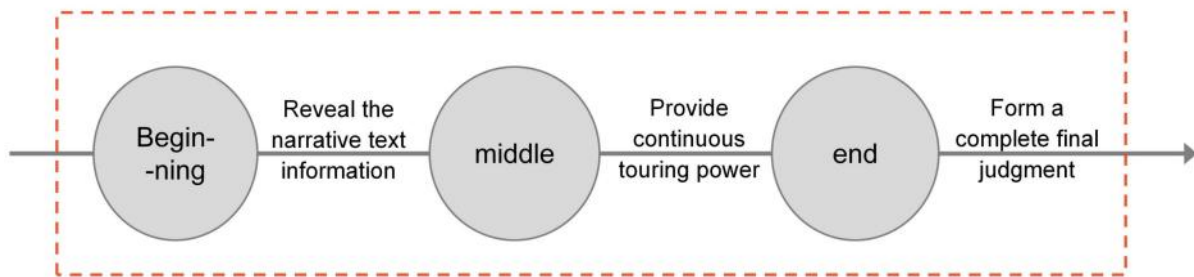
Figure 2-4　Path Organization
Source: Drawn by the author

Beginning: The entrance space of a historical segment plays a decisive role at the beginning. Its entrance is not just a passage connecting the contemporary city with the historical area, but also represents a transition in people's psychological state. Designers can strengthen the identification of the entrance space from multiple aspects such as street interfaces, signage systems, urban furniture, and paving materials.
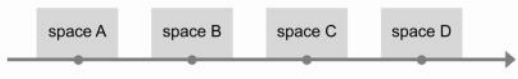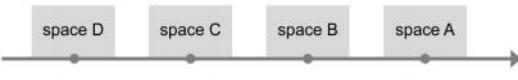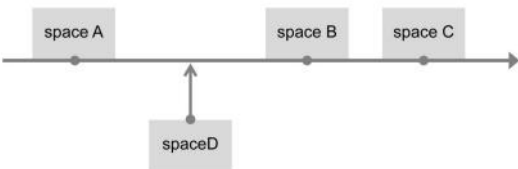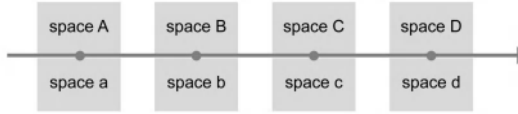
Middle: As the narrative progresses, the narrative theme becomes clearer and more explicit. It is necessary to set up spaces with distinctive forms and prominent themes. Designers can enhance the visitors' known narrative memory through interesting treatments of

spaces representing public buildings, open spaces, themed courtyards, corridors, etc.

End: As the conclusion of the entire narrative event, besides creating a summary space, designers need to handle the transitional space between the historical area and the city more, integrating the site into the city.

(3) Path Arrangement: In literature and film narratives, techniques are often used to cleverly arrange spatial order, giving story scenes a focus, hierarchy, and rhythm in their expression of meaning[52]. This can not only change the experience journey and enhance the significance of the story experience but also make the original story space structure more organic and tense, thereby strengthening the theme concept. Summarizing these techniques and applying them to the spatial dimension, the arrangement methods of narrative pathways can be summarized into four types: chronological narrative, reverse narrative, Interpolation narrative, and parallel narrative[53] (Table 2-2).

Table 2-2   Narrative Path Arrangement Modes

	Topic	Arrangement Modes
Chronological narrative	Tells the story of the development of time sequences, changes in historical events.	space A space B space C space D
Reverse narrative	Tells the story of open and shared spaces, constructing interactions between indoor and outdoor spaces.	space D space C space B space A
Interpolation narrative	Tells stories of interest, and experience, yet imbued with deep, underlying meanings.	space A space B space C spaceD
Parallel Narrative	Tells diverse and rich stories.	space A space B space C space D space a space b space c space d

Source: Drawn by the author

Chronological Narrative: This is the simplest narrative sequence we encounter in everyday life, arranged according to the order of events in time, making it the easiest to

understand and organize events effectively. Narratives organized according to the sequence of events as they occur are also the easiest for visitors to understand and accept.

Reverse Narrative: This means telling the outcome of the story first, then narrating the story from beginning to end, up to the point where the outcome occurs. The advantage of this narrative method is that it gets straight to the point, telling us what kind of story it is, and then gradually unfolds the story, suiting the modern need for quickly knowing outcomes.

Interpolation Narrative: In the process of narrating the main events, to enrich the theme or make the story more vivid, other storylines related to the narrative content are inserted, and then the event narrative continues. Interpolation makes the narrative process richer and serves to enliven the atmosphere. Spatial interpolation refers to the insertion of a heterogeneous narrative space into a series of narrative spaces with the same organizational structure and continuous content, to connect with and impact the surrounding space, enriching the original spatial narrative. It is beneficial for enriching spatial narrative plots and driving plot development, while also creating varied spatial forms and enriching visitors' viewing experiences.

Parallel Narrative: In one scene, two or more stories are told simultaneously, which may or may not be related, i.e., narrating multiple stories across multiple times and spaces. This method is often used in film editing, such as in movies where two people in two scenes are doing different things at the same moment. The contrast between different events happening in the two scenes creates different emotions or atmospheres, such as tension and calm, fast and slow, warmth and silence, highlighting suspense or themes.

(4) Determining Clues: The expression of a story requires one or more specific clues to run through and guide it. Clear clues can not only organically integrate scattered elements but also make the story's movement more stable and orderly. In generating clues, designers will precisely comb through the background events of historical districts and local cultural characteristics on one hand. On the other, they will delve further into character psychology, spatial transformations, and characteristics of places, aiming to create a more vibrant narrative rhythm.

The narrative of historical spaces should start by unraveling historical texts, allowing complex and diverse information to form a potent expression structure through associative

grouping, highlighting themes, and strengthening concepts. Thus, the final expression is clear, orderly, and layered without losing richness.

Therefore, urban design can combine the frequency of similar events, their historical status in the city's development, and the state and detail richness of corresponding spatial historical elements. This involves conducting a weight analysis and grading of theme clues, clarifying the priorities and hierarchies of the next steps in spatial expression. This can be specifically divided into main clues (urban cultural themes), secondary clues (regional cultural themes), and branch clues (local cultural branches) in three levels[39]. The main clue is a concentrated expression of the city's main functional features, creative ideas, and the main line running through history, serving as a rapid passage for the significance of major events in the time dimension and a summary-style cognition for outsiders. Correspondingly, its spatial remnants and historical information should also be the most preserved in the city. Secondary clues are like the city's secondary roads, narrative axes for organizing and combing through local history (a certain period or a complex theme branch), and should also have grouped historical elements in local areas. Branch clues are "interludes" outside the main cultural catalysts and urban historical themes for niche groups to experience and expand on their own, corresponding to sparse material cultural remains distribution and less preservation. However, as a platform for constructing the diversity and inclusiveness of urban culture, preserving potential narrative channels for branch clues is an essential part of the urban cultural narrative system.

2.2.3 Narrative Theme

Just as an article requires a central idea, urban design also needs a narrative theme, which serves as the connective tissue of narrative spaces. Establishing it provides a common interpretive text for the historic urban area, making it easier for the region to gain emotional identification from people. The shaping of urban narrative themes should be conducted through two aspects: determining the theme and highlighting the theme.

(1) Determining the Theme: The establishment of a narrative theme for historical areas is based on constructing the association and coupling of "geocultural traits—specific events" within a particular space-time context120[14]. In the process of urban historical development, it

is usually influenced and constrained by natural elements. Therefore, historical events and stories often have an inseparable relationship with the natural environment. The phenomenon where the population within the same regional space develops a unique historical culture and spiritual civilization due to the geographical conditions and natural environment of the area is referred to as geoculture. Another scenario involves the formation of virtual historical regions or "cultural plates" due to a common sociocultural background or historical cultural elements. Such areas are often interconnected because of shared spiritual activities, customs, and traditions, and other sociocultural attributes. The regional clustering of historical stories enables certain settlements to form some spatial units in a relational and integral manner, constituting the area-level hierarchy in the historical memory cognition system[51]. Through these spatial units, people will no longer view historical heritage in isolation but will also pay attention to the environmental elements and sociocultural background behind it, reflecting the locality and culture of the site, and creating a spatial environment with a sense of identity.

In summary, the selection of a narrative theme for historical sections should be through the integration and selection of narrative elements, spatial translation, and assembly of historical events, allowing visitors to experience the local stories and thereby understand the theme's connotation.

(2) Highlighting the Theme: This can be achieved by employing rhetorical techniques to emphasize the narrative theme, drawing from common rhetorical methods used in literary creation and applying them to urban design. These can be summarized as metaphor, symbolism, repetition, and negative space[54].

Metaphor: Originating in linguistics, a metaphor is a rhetorical device where, alongside its direct meaning, something also suggests another meaning. Metaphors imply a connection between two completely different things based on a common attribute they share. This mechanism isn't literal but requires people to find commonalities, associating and abstracting to understand. In spatial terms, metaphors can associate the spirit intended by spatial narrative with traditional symbols or images, recombine elements of history, and endow them with new meanings[54]. Additionally, emphasizing certain spatial forms and shapes can suggest certain spirits and ideas, like the Holocaust Memorial with its varying heights of grey concrete slabs metaphorically representing tombstones, creating a somber atmosphere to mourn and

commemorate the victims. Furthermore, the use of vague, abstract symbols and patterns in design can provoke thought and association, enhancing emotional interaction between people and space.

Repetition: Literary narratives often exhibit continuity in plot development and logical organization. Repetition can break the story's coherence, emphasizing specific scenes or storytelling intensity through repeating a phrase or event, thereby underscoring and enhancing the theme. In spatial language, this technique is reflected in the repeated and alternating use of narrative elements. Narrative motifs in historical spaces can include individual buildings, art pieces, landscaping, or combinations thereof. Based on semiotics, integrating multiple narrative elements into a specific motif through repetition creates a strong sense of rhythm and order in narrative scenes, making the spatial narrative's structure more dimensional.

Negative Space: In traditional Chinese ink painting, leaving blank spaces is a common compositional method, intentionally incorporating voids as an important part of the artwork. Ancient Chinese urban landscapes also dialectically understood voids, such as the "blank points" in the spatial arrangement of architectural groups over time, like the spacing between doors along a central axis or paths, evoking anticipation, association, and imagination. Similarly, the empty spaces in cave art sculptures and courtyards. Ancient Chinese architectural complexes excel at utilizing "negative space" effects, where symbols don't form a physical entity but often represent a void, akin to the negative space in Chinese painting. The object of stone carving is tangible, but it's the "empty" space around this "solid" that holds meaning, representing "negative space" (void).

2.2.4 Narrative Nodes

Narrative nodes are the "point" elements within the narrative vocabulary and serve as crucial spatial carriers for conveying the narrative theme. The design of narrative nodes can be achieved by constructing narrative scenes and incorporating rhetorical techniques, with the composition of scenes involving three elements: fixed elements, semi-fixed elements, and non-fixed elements[48]. Fixed elements refer to unchanging factors, or those that change slowly, such as paving, streets, and building facades—material spatial carriers. Semi-fixed elements refer to factors that can be quickly changed, such as landscape features, street furniture, and

green vegetation. Non-fixed elements involve organizational activities and characters. The above narrative theme props use tangible things, components, etc., to create a narrative atmosphere for the scene. In addition, drawing from rhetorical techniques commonly used in literary creation can also play a role in highlighting the narrative theme in urban design.

(1) Design of Fixed Elements: Utilizes buildings, structures, and street spaces as narrative carriers, through techniques such as restoration, functional replacement, and adaptive reuse. In the activation and utilization project of Nantou Ancient City in Shenzhen, designers emphasized the dialogue between new and old elements in the building's expression. By comprehensively assessing the number of floors, current appearance, structural condition, and location within the district, and by controlling the selection and application ratio of modern materials, they developed appropriate facade renovation strategies (Figure 2-5). This approach not only preserved the historical and cultural charm of the district and retained a diversity of historical memories to a moderate extent but also introduced a unique experience oriented towards the future.

Figure 2-5　Facade Renovation of Nantou Ancient City Buildings
Source: Shenzhen Bowan Design (http://www.szbowan.com/)

(2) Design of Semi-Fixed Elements: Through the placement of creative street furniture, themed sculptures, installations, and plants as thematic props, different behaviors and events are generated and guided, thereby forming various scenes. These props have certain symbolic and metaphorical meanings, which help to highlight the narrative theme. In the project of

converting industrial sites into parks in Turin, Italy, rows of metal cooling towers were preserved. These metal columns have become a symbol of the park (Figure 2-6).

Figure 2-6   Conversion of Industrial Sites into Parks in Turin, Italy
Source: Latz + Partner (http://www.latzundpartner.de)

(3) Design of Non-Fixed Elements: Through the organization and planning of activities such as exhibitions, folk festivals, celebration commemorations, street performances, outdoor activities, multimedia presentations, and commercial transactions, people are guided and encouraged to actively participate in these activities during their spatial experience and daily activity involvement, personally experiencing the characteristics and culture of a region. For example, the fish lantern dance performance held in Chung Ying Street area showcases the local unique folk culture (Figure 2-7).

Figure 2-7   Fish Lantern Dance Performance in Chung Ying Street
Source: Wen Wei Po Hong Kong (https://www.wenweipo.com/)

2.3 Narrative Elements

Narrative encompasses four basic elements: time, space (location), characters, and events, which together form a complete story[58]. Time serves as the background of the narrative, space as the material carrier where the narrative unfolds, characters as participants in the narrative, and events as the theme of the narrative. Italo Calvino believed that both "space" and "events" are indispensable, and moreover, the character of a city is not static but based on

the flow of "time." To fully comprehend urban space, one must interpret the interactions among the city's "time," "space," "characters," and "events." When applying narrative to urban design, these four elements are also necessary. However, given the differences between architecture and other art forms like literature, painting, and film, these elements need to be translated into the language of space.

2.3.1 Time in Narrative

Just as in literary narratives, where the passage of time affects the narrative, space too is influenced by time. In his book "The Poetics of Space," Gaston Bachelard points out that space preserves compressed time within countless small cavities, meaning space is influenced by time[59]. Patrick Geddes, in his early work "Cities in Evolution," proposed a study on the process of urban development, aiming to foresee its future through the phenomenon itself[60]. Under the influence of postmodern architectural theory, architects have consciously begun to incorporate time as an element in their designs. This often involves the material entities' evolution over time or the perception of time's variability by users moving through space. Such approaches allow time to manifest within space. For instance, Tadao Ando's "Church of the Light" uses the light passing through the building's walls to emphasize the passage of time. The "Cross of Light" changes with the time of day and the angle of light, sculpting the relationship between objects and time (Figure 2-8). However, the application of time has not formed a theoretical system like spatial elements, and its use always carries elements of chance and randomness.
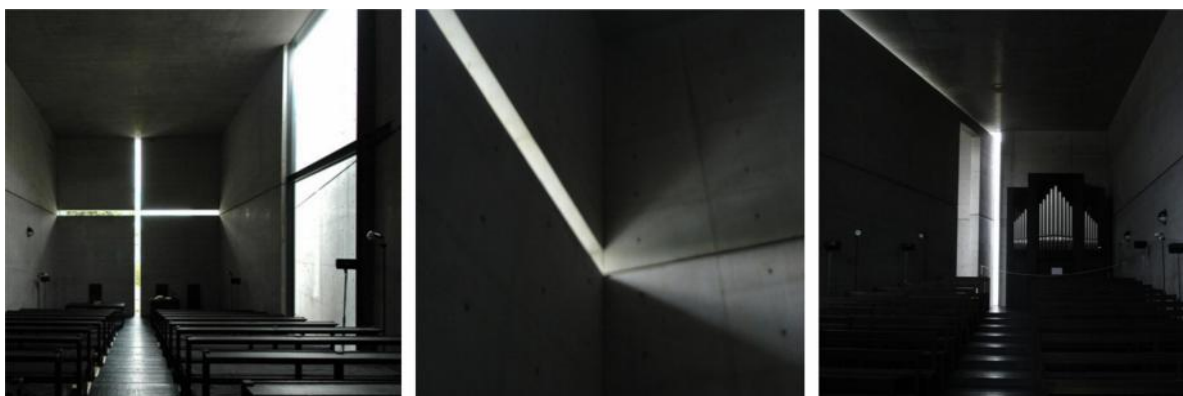

Figure 2-8　Light Changes with Time

Source: Archdaily (https://www.archdaily.cn/cn)

When analyzing the narrative space of historical areas, the element of time can be used

as a scale to measure the depth of history and to delineate the hierarchical relationships between spaces and events. This is done by employing a "timeline" to represent the historical positioning of specific spaces and events. Cities are not only carriers of space but also record the flow of time. Based on this duality of time and space, the historical evolution, legends, and factual events of cities with significant historical and cultural heritage accumulate over time. The significance encompassed by the time elements and the system of spatial elements such as patterns, streets, and buildings far exceeds conventional linear cognition. Instead, it proliferates, fostering multiple points of growth within diverse historical contexts. This determines the complexity of expressing and re-presenting the historical and cultural heritage of famous cities. Additionally, time can also be used to convey information about the spatial context of history, historical events, and the relative age of spaces.

2.3.2 Characters in Narrative

A complete narrative requires authors (the storyteller), narrators/narratees (characters within the story), and readers (those who experience the story). Similarly, on the spatial level, the completion of a narrative also requires designers (the storyteller), users (characters within the story), and visitors (those who experience the story)[61]. The demographics of historical areas vary in age, social status, profession, and range of activities. They view and use space differently, leading to diverse spatial needs. The space in historical areas can affect the local population's cognition, behavior, and emotions, while the behavioral tendencies and emotional inclinations of the population, in turn, promote the renewal and transformation of historical areas. Therefore, in historical sections, discussing the physiological, psychological, and behavioral characteristics of different character groups, their demands, and exploring the individual characteristics of each narrative role, their narrative content, and methods of narration is of great significance (Table 2-3).

Table 2-3   Characters in Narrative

	The Storyteller	Characters Within the Story	Those Who Experience the Story
Role	Author	Character	Reader
Types of Groups	Designers, Design Agencies, Design Institutes, Firms, etc.	All Stakeholders:Local residents, Merchants, Community Workers	Users:Visitors, Tourists, and Attendees, etc.

Table 2-3　Characters in Narrative (continued)

	The Storyteller	Characters Within the Story	Those Who Experience the Story
Characteristics	A mediator connecting people and areas; not a leader, but a guide and platform builder.	The creator and performer of the story, the leader and core of the narrative.	Both the creator of the story and the experiencer, participant, interpreter, and evaluator.
Narrative Method	Assist in formulating narrative strategy plans, guide the implementation of plans, and cultivate users to spontaneously build narratives.	Stories are created through everyday behaviors such as resting, staying, living, gathering, socializing, and purchasing, forming narrative spaces.	Both experience and participate in the story, and are influenced by the story's setting, creating their own stories.
Narrative Content	Guide the occurrence of the story; control the narrative process; record the story of the site.	Daily activities, events, etc.; stories gathered from life experiences, memories, and emotions.	Emotional exchanges and memory resonance generated through reading, experiencing, and participating in the space.
Linkages among the three	Mutual trust, transformation, and inseparable actions among the diverse roles in the narrative.		

Source: Drawn by the author

(1) The Storyteller: In historical narratives, the storytellers are the designers and design institutions. Designers arrange the display of scenes in physical spaces through narratives, allowing visitors to perceive the connection between space and narrative themes through the spatial relationships of objects. In the relationship between space and perspective, objects and locations construct potential meanings. As architects who hold the authority of discourse, they often employ different methods and strategies in spatial arrangement and narration. This includes providing narratees with an overview of the entire spatial structure in advance, clearly understanding the paths, key points, and the background and steps of events. Meanwhile, during the experience, they clearly communicate the entire pre-designed program to the narratees.

(2) Characters Within the Story: In historical narratives, the characters within the story are local residents, merchants, and workers. These individuals are the creators and performers of the story and are the core leaders of the narrative process[62]. During the modernist era, architectural masters, often part of the elite, predominantly dictated architectural design.

However, many architects and scholars now emphasize the significance of users in space. As Roland Barthes suggested with the notion that "the author is dead" in literature[63], designers should value the opinions of users, collecting their information and suggestions to integrate into the professional design process comprehensively. Currently, with the advancement of democratic politics, users should be encouraged to participate in the design and construction processes. Designers should also consciously reserve gray areas for users' decisions. The stories created by users are events that happen in their daily lives, activities related to local culture, and the life experiences they have accumulated over a long time rooted in the place. It is the existence of these stories that maintains the vitality and authenticity of historical areas.

(3) Those Who Experience the Story: In historical narratives, those who experience the story are visitors, spectators, and all stakeholders. The public collectively reads the history and cultural stories of the streets, collaboratively establishes and creates local life story scenes, enjoys the commercial and service functions of the district together, and jointly evaluates and operates the sustainable development of the narrative space. The "experience" in historical narratives refers to the process of the public jointly building, sharing, and governing an equal, open, and free street space. This continuous full-process participation in the renewal of historical areas ensures that stories are continuously generated.

2.3.3 Events in Narrative

(1) Related Concepts of Events: "Ci Hai," a comprehensive dictionary, defines an event as "a major occurrence with certain social significance or impact." Urban events are one of the exogenous factors of a city. They are intangible elements precipitated during the city's development process and are closely related to urban space[64]. In narrative theory, the element of an event is considered a major component that allows people to recognize and interact with space and time. Aldo Rossi believed that events record the passage of time in a space, allowing people to understand the memory of a city through events and gain a deeper understanding of the city by reading these events. Kevin Lynch interpreted the complex phenomena appearing in 20th-century cities as people's life experiences (events), the material space provided by the city (space), and activities occurring within parks (movement), which together constitute the overall structure of a project[65]. Hence, events are significant factors

that influence space, and exploring their relationship with urban space is a key step in exploring narrative themes. Events carry rich socio-cultural information, affecting local residents' historical memories and identity. In design, it is essential to shape local identity and belonging based on events to create unique spaces.

(2) Classification of Events: In the field of urban design, the classification and characteristics of event elements are diverse. Donald Getz, in his early studies of urban events from an event planning perspective, classified events into eight categories: trade fairs and exhibitions, sports events, cultural activities, everyday leisure, political events, science and education events, entertainment activities, and private events. In historical areas, filtering historical events and everyday life within the neighborhood can meet the selection requirements of public and unique characteristics[66]. Jan Gehl, from the perspective of everyday life in 1971, discussed events with a focus on people's daily lives and their specific needs for the built environment.

Based on the historical characteristics of Sha Tau Kok Chung Ying Street, this paper divides the site's event elements into three types: policy events, socio-cultural events, and folk life events.

(3) Principles of Selecting Events: In narrative theory, the selection of events is as crucial as the events themselves and must have sufficient significance. The public nature, specificity, and spatial levels are prerequisites for determining event selection. For historical and cultural sites, event elements must have already occurred, possess unique historical contexts, which are not present in other urban spaces[67]. Therefore, in selecting event elements in historical and cultural districts, they should be locally distinctive, continuing local historical memories. For instance, events such as the Chung Ying demarcation, cross-border cultivation, trans-boundary markets, and "river boundary meetings" where relatives on both sides of the river shout across the river in Chung Ying Street, Sha Tau Kok are irreplaceable. They are narrative elements that occurred in specific periods and spaces and are precious narratives that cannot occur in other locations.

2.3.4 Space in Narrative

In literary narrative, stream-of-consciousness novels pioneered the breaking of temporal

and spatial boundaries, forming the concept of "space-time body," which not only enriches time but also fills space[39]. The application of narrative in space also requires the construction of a framework. Spatial elements are like phrases in paragraphs, where the locations in narrative works often represent the spatiality imbued with narrative information. They can be summarized as the overall space where the story unfolds or refined into the specific locations where individual plot points occur. Spatial elements in historical settings mainly include natural environments, artificial environments, street structures, architectural elements, and open spaces (Table 2-4). They constitute the foundational material of historical settings, conveying local values and spatial information.

Table 2-4   Space in Narrative

Element Category	Specific Manifestation	Narrative Function
Natural Environment	Landform	Accentuate the sense of place in historical areas
	Sea, lake	Inspire spatial vitality and spirituality, highlight narrative theme
	Mountain and rock	Enrich spatial levels, form visual points
	Green vegetation	Increase depth of field, provide a comfortable touring experience
Artificial Environment	Urban furniture, signage, paving	Guide tour routes, reinforce narrative themes
Street	Street, road	Determine narrative progression, form complete narrative pathways, link narrative nodes
Building	Facade, Function, Form	The facades facing the street have a significant impact on the form, character, and appearance of historical area spaces, playing an important role in conveying narrative themes.
Element Category	Specific Manifestation	Narrative Function
Open Space	Plaza	Provide psychological cues, reinforce narrative themes, gather crowds, create narrative climaxes
	Resting Space	Set narrative atmosphere, strengthen narrative themes, constitute narrative node spaces

Source: Drawn by the author

(1) Environmental elements consist of natural and artificial environments. Natural elements are often manifested in the site's landscape, vegetation, and landform, imbuing the space with rich emotional expression and forming highly localized symbols, giving people a

sense of psychological belonging[14]. Artificial environments mainly include urban furniture such as seating, road signs, shop signs, paving, and other human-made elements.

(2) Street Structure: Roads serve as vital links connecting buildings, nodes, plazas, and other spaces. They form the main framework of spatial organization in historical areas, connecting various dispersed spatial nodes to create a complete narrative trajectory, determining the narrative process for visitors' exploration.

(3) Architectural elements are crucial components for expressing narrative qualities in historical areas. They effectively organize the spatial environment of streets and alleys. Differences in function, nature, and volume have various impacts on the form, character, and appearance of spaces. Particularly, building facades facing streets often directly participate in historical narratives, playing significant roles in narrating the themes of events.

(4) Open spaces include plaza spaces and resting spaces. Well-proportioned plazas hold extraordinary significance in different locations within historical areas. Plaza spaces at entrances provide visitors with psychological cues, conveying narrative themes. Plazas at the end of narratives gather people through the incorporation of iconic elements, creating climactic spaces. Resting spaces serve as gathering places for people in historical areas, linking narrative trajectories through various means to enhance and reinforce narrative themes.

2.4 Summary

This chapter explores the relevant concepts of narrative, the components of narrative, and its elements. Firstly, it elucidates basic concepts such as the distinction between story and narrative, the interdisciplinary nature of narrative studies, theoretical shifts in spatial aspects, and the concept and necessity of historical narratives. These concepts provide a theoretical foundation for understanding the application of narrative in the creation of urban spaces.

Next, the chapter delves into the composition of narrative, including narrative structure, narrative trajectory, and narrative themes. Through the examination of these narrative components, parallels can be drawn between literature, film, architecture, and cities, highlighting the interdisciplinary nature of narrative studies. This underscores the importance of considering historical and cultural elements, alongside material factors, in architectural and

urban space design.

Finally, narrative elements are categorized into time, characters, and places. These elements intertwine to form complete narratives, creating unique urban experiences. Through detailed analysis of these elements, the chapter reveals that narrative theory is not only a vital tool in the fields of literature and art but also an indispensable component of urban design and planning.

Urban spaces inherently possess narrative characteristics, and as a boundary area with unique historical memories, Chung Ying Street exhibits stronger narrative qualities. By better exploring and discovering these special narrative elements during urban renewal and design processes, people can be more effectively engaged in and interpret local history and culture while visiting. Space serves as the site for urban events and the occurrence of historical memories, inherently possessing narrative qualities that align with the content narrative aims to express. Therefore, studying narrative theory can provide theoretical support for the research and design of Chung Ying Street in Sha Tau Kok.

Chapter 3 Renewal Strategies with Historical Narrative via Case Studies

3.1 Case Selection and Inspiration

Based on the theoretical study in Chapter 2, this paper selects the landscape restoration of the southeastern part of Datong Ancient City, the renovation of Shenzhen Kingway Brewery, and the transformation of the High Line Park in New York. Based on these cases, the following applicable methods for updating historical sites are summarized: constructing narrative systems, arranging narrative paths, determining narrative themes, and creating distinctive nodes (Table 3-1).

Table 3-1　Summary of Renewal Strategies

Renewal Strategy	Specific Methods	Case Studies
Constructing Narrative System	Integration of Functional Layout Constructing spatial structure Consider flow system	the southeastern part of Datong Ancient City Shenzhen Kingway Brewery
Arranging Narrative Paths	Path organization Installation of urban furniture Use of materials Landscaping	Shenzhen Kingway Brewery the High Line Park in New York
Determining Narrative Themes	Uncovering the story of the site Extracting site elements	Shenzhen Kingway Brewery
Creating Narrative Nodes	Utilize existing elements Consider different scenarios Utilizing old and new materials	the landscape restoration of the southeastern part of Datong Ancient City

Source: Drawn by the author

The selection principle of the cases is based on the design method that integrates history with reality and can be adapted to sites with profound historical and cultural significance like Chung Ying Street in Sha Tau Kok.

1. The Landscape Restoration of the southeastern part of Datong Ancient City: Datong is a famous historical and cultural city known for its grid-patterned inner city blocks, with the ancient city of Datong being particularly distinctive. This case is located in the southeast corner of the ancient city of Datong. The design addresses site issues from four aspects: circulation system, style restoration system, cultural node system, and natural system. It

retains the roots of the site's cultural context and memories while emphasizing diversified usage scenarios, thus integrating history with reality.

2. Renovation of Shenzhen Kingway Brewery: Located in Luohu District, Shenzhen, which was once famous as the earliest developed and matured area in Shenzhen Special Economic Zone, most of Kingway Brewery has been demolished along with the upgrading and development of Shenzhen's industries and urban regeneration. The renovation starts from the excavation and transformation of place value, through flexible spatial intervention, creative use of industrial equipment remains, and jumping out of the daily spatial experience, so that the brewery will eventually become an urban installation for integrating public cultural life and a stage for constructing cultural production.

3. The Transformation of the High Line Park in New York: The High Line is a park transformed from a historic freight rail line located above the streets on the west side of Manhattan. The project preserves the original structure of the railway and creates rich botanical landscapes and recreational facilities on it, transforming the abandoned elevated railway into a green park corridor. The aim is to utilize urban historical relics while providing a public leisure space. This transformation not only increases urban green space and promotes environmental sustainability but also serves as a model for urban renewal and industrial heritage preservation.

3.2 Constructing Narrative System

3.2.1 Building Spatial Structure

(1) As a historical neighborhood with a profound cultural and local atmosphere, Datong Ancient City addresses the complex relationship between history and reality from four aspects: circulation system, style restoration system, cultural node system, and natural system (Figure 3-1). Restoration enhances the site's plant water systems, terraced retaining walls, spatial nodes, and streets and alleys.
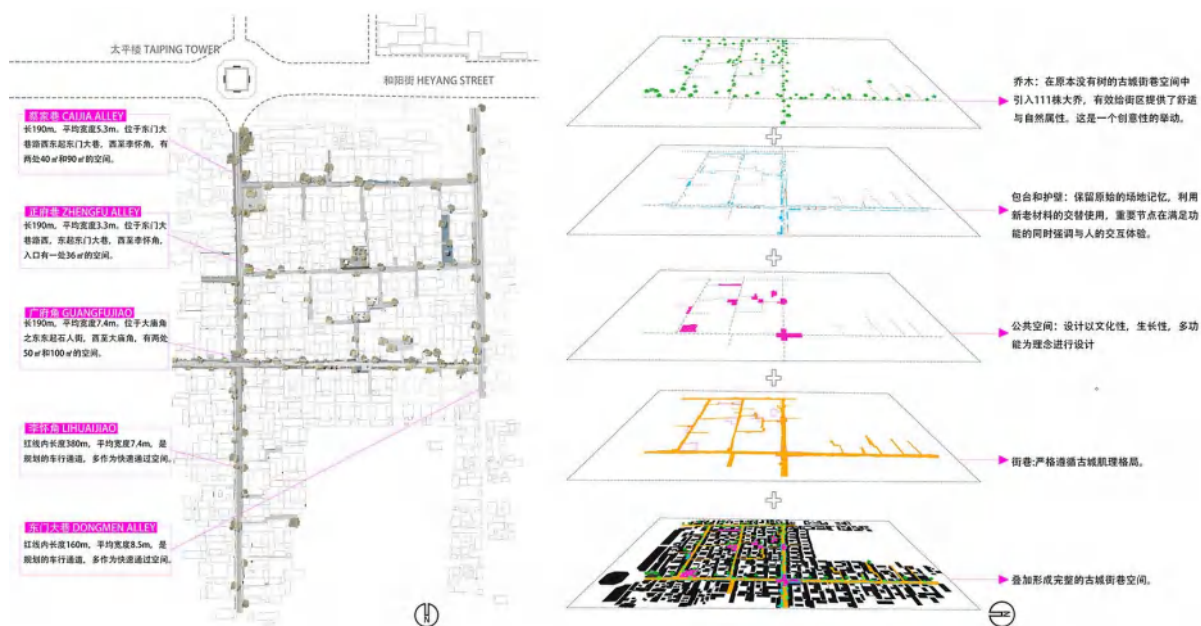
Figure 3-1   Construction of a multi-dimensional system

Source: XJ Design Agency (http://xjbigvision.com/)

(2)Adopting the renovation strategy of integration, insertion and intervention, the base formed by the height difference between the site and the road surface of 1.65 meters on the west side and about 3 meters on the east side is transformed into a pedestal for spatial narrative to unify the originally scattered volumes; balancing the overall strength with the new urban environment of the surroundings on a large scale (Figure 3-2), and reorganizing the traffic of the "pedestal" to become a cultural The 'plinth' reorganizes transportation to become a cultural space and a stage for displaying industrial architecture. The top of the plinth is an outdoor exhibition area that connects all the buildings, and inside, a series of sunken courtyards, passages and event spaces are excavated in conjunction with the existing underground space to create a spatial narrative. The closed facade on the east side of the site opens up several entrances with different spatial forms and activates the 266-meter-long street.
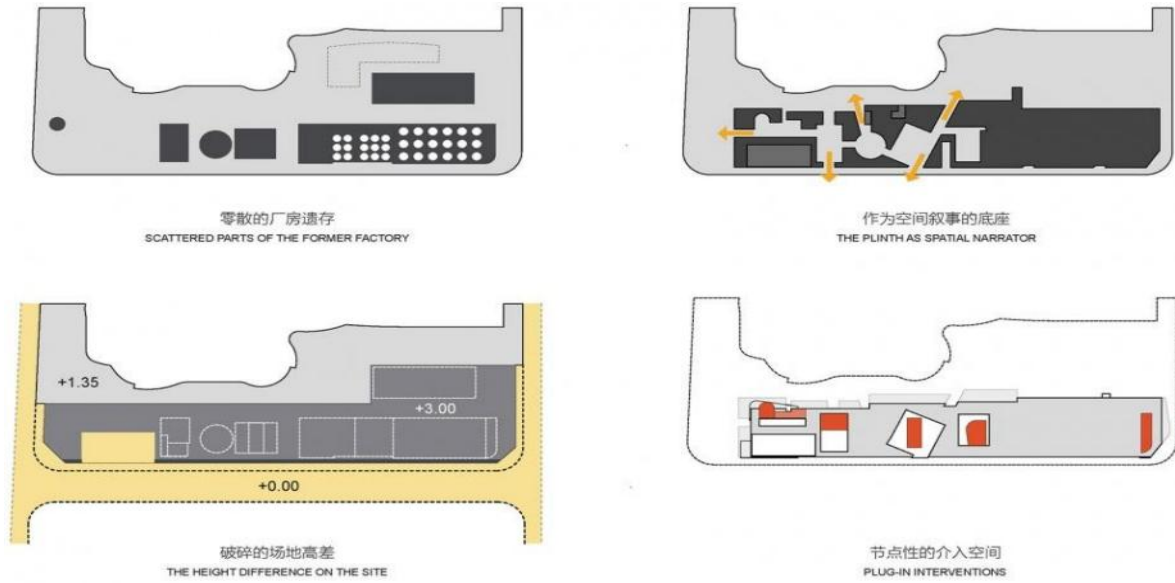
Figure 3-2   Construction of narrative system
Source: URBANUS (http://www.urbanus.com.cn/)

3.3 Arranging Narrative Paths

3.3.1 Organizing Narrative Paths

(1) The transformed new space of the brewery's industrial heritage begins with a city square at the south end of the space, and then ends with a city square at the north end after a series of renovations or additions to the buildings and installations in A, B, C, and D (Figure 3-3). The watchtower in A, as the iconic building entering the site of the industrial heritage from the South Plaza, boasts an excellent view of the site, and is a spiritual reimagining of the demolished water tower.
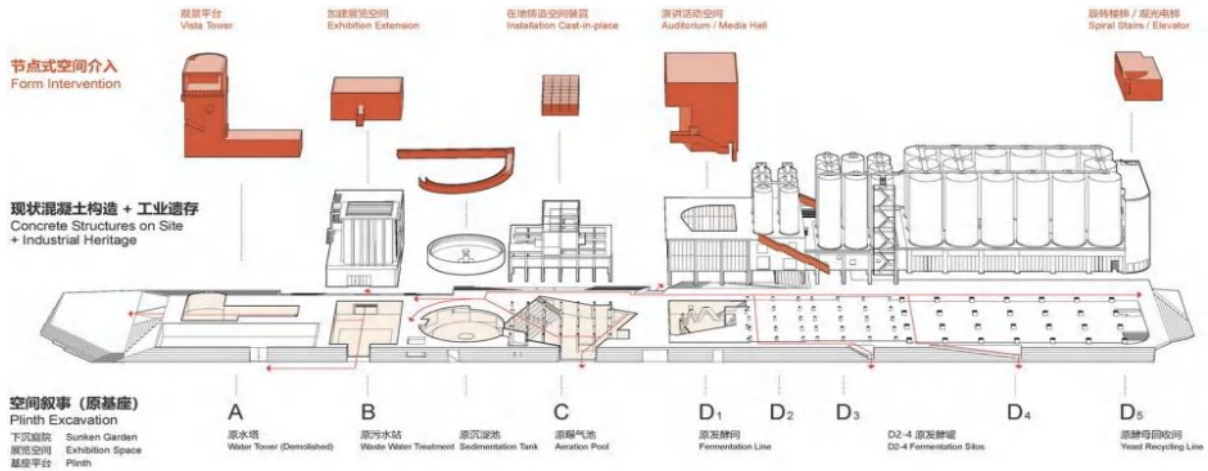

Figure 3-3   Arrangement of Narrative Paths
Source: URBANUS (http://www.urbanus.com.cn/)

(2) The High Line Park in New York did not involve meticulously designed interventions

but rather simply reinforced the existing fabric, highlighting the pre-existing elements and adding new content on the basis of the old. The project combined "preservation" and "innovation" by adaptively reusing existing structures, creating entirely new, enchanting, and unique recreational facilities and public walkways (Figure 3-4).

Figure 3-4   Master Plan of High Line Park Phase II Renovation
Source: James Corner Field Operations (https://www.fieldoperations.net)

The High Line cuts horizontally into the ever-changing urban landscape with an uninterrupted stance. The mixture of different building types and their connections to the High Line, as well as the way they direct sightlines to diverse urban vistas, enrich the experience. Along the Phase II route, a series of distinctive spaces further emphasizes the uniqueness of the project area, such as shrubbery, tiered seating + lawns, "woodland flyover" + observation decks, wildflower planting areas, and gap zones. The woodland flyover acts as the branches of the road forming various viewpoints along the route (Figure 3-5), inviting people to pause and appreciate the greenery below and the distant cityscape.

Figure 3-5   Path nodes in High Line Park

Source: James Corner Field Operations (https://www.fieldoperations.net)

3.2.2 Route Design

The detailed design of the High Line Park in New York focuses on furniture placement, material utilization, and landscaping design.

In terms of furniture, starting from 29th Street, the High Line forms a gentle long arc extending towards the Hudson River. Along the pathway, there are rows of long wooden benches, accompanied by artistic installations such as exhibitions, performances, film screenings, and embedded advertisements (Figure 3-6).

Figure 3-6   Urban Furniture Setup

Source: James Corner Field Operations (https://www.fieldoperations.net)

In terms of materials, the High Line extensively recycles its past as a railway and abandoned landscape by using industrial and sturdy materials such as concrete, weathered steel, and reclaimed wood. Additionally, historical artifacts are integrated, such as reinstalled tracks and switches, preserving and exposing the characteristics of existing structures to give these old materials new interpretations in the new design. The iconic paving is an innovative technology as it is constructed from individual concrete planks with open joints and

distinctive tapered edges and joints, integrating planting and tracks together.

Regarding landscaping design, inspired by the wild plant landscapes that emerged after the railway ceased operation, the High Line design team planted wild grasses and vigorous wildflowers in the original railway track gaps (Figure 3-7), which bloom at different times of the year, creating ever-changing scenery. Along the High Line Park, a diverse range of plants is cultivated, creating ideal habitats for insects and birds and providing visitors with rich experiences.

Figure 3-7   Landscaping in High Line Park
Source: James Corner Field Operations (https://www.fieldoperations.net)

3.4 Creating Narrative Nodes

3.4.1 Determining Narrative Themes

Narrative themes are identified based on the original industrial heritage, and the stage for cultural production is constructed from the factory to the experimental plant, identifying the existing industrial heritage on the site and reusing it to integrate it into new functions (Figure 3-8).
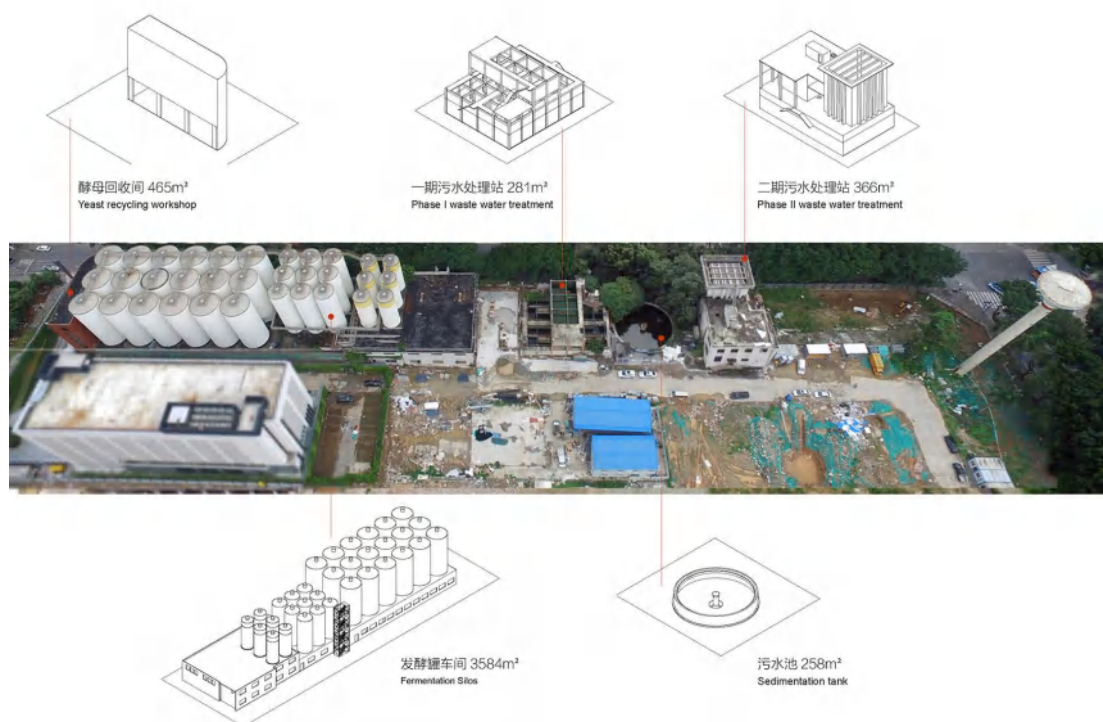
酵母回收间 465m²
Yeast recycling workshop

一期污水处理站 281m²
Phase I waste water treatment

二期污水处理站 366m²
Phase II waste water treatment

发酵罐车间 3584m²
Fermentation Silos

污水池 258m²
Sedimentation tank

Figure 3-8　Analysis of Site Elements
Source: URBANUS (http://www.urbanus.com.cn/)

3.4.2 Node Design

As a historical neighborhood with a rich cultural and local atmosphere, the southeastern part of Datong Ancient City possesses particularly precious public space nodes, which serve as important gathering and leisure places for residents. The design of these space nodes is guided by the principles of historicity, cultural significance, adaptability, and multifunctionality, tailored to meet the needs of a neighborhood steeped in cultural heritage and local flavor. Each node's design considers various usage scenarios: for leisure, celebrations, exhibitions, and nighttime activities (Figure 3-9).

Within the site, there are many relics and historical buildings such as old terraces, utility poles, loudspeakers, and reclaimed materials. To guide people in the preservation and respect of the neighborhood's culture, the design repurposes and integrates these elements into the site. For example, unused building drains are transformed into distinctive water features; reclaimed stone is used to rebuild old wells discovered during the ancient city's excavation, with the well serving as the central point of nodes, surrounded by observation decks; the introduction of art installations adds interest and interactivity, injecting contemporary artistic vitality while retaining the space's flexibility, leaving room for spontaneity and allowing for the emergence

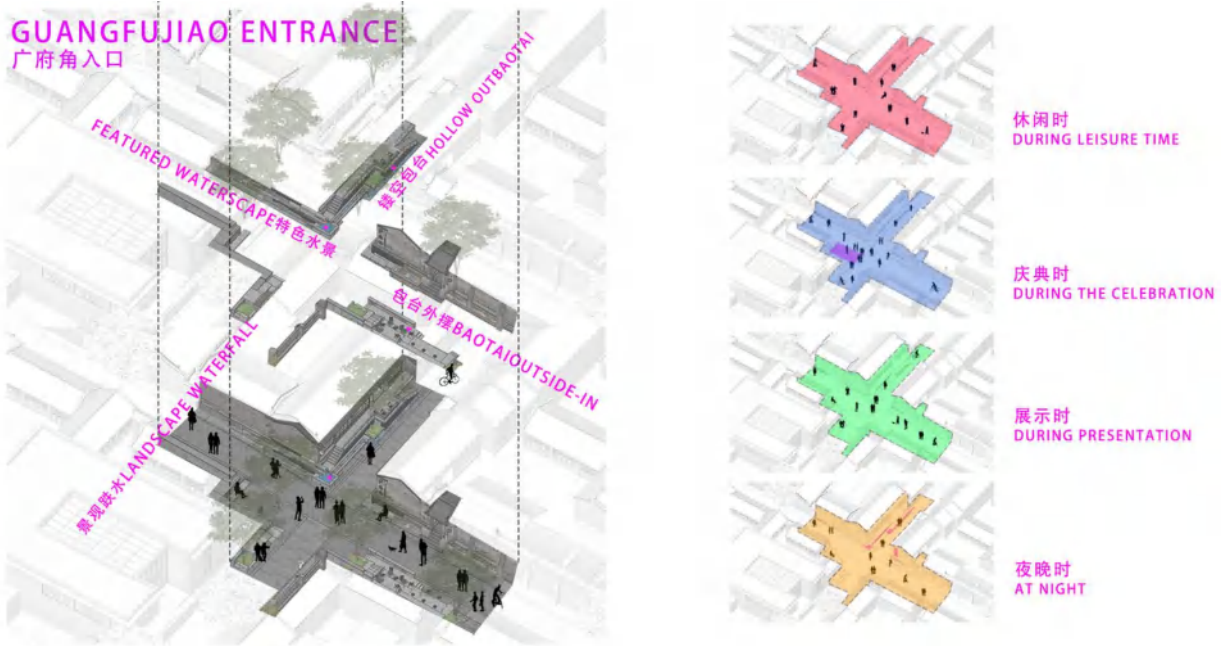of various activities, thus enabling the space to continuously evolve (Figure 3-10).

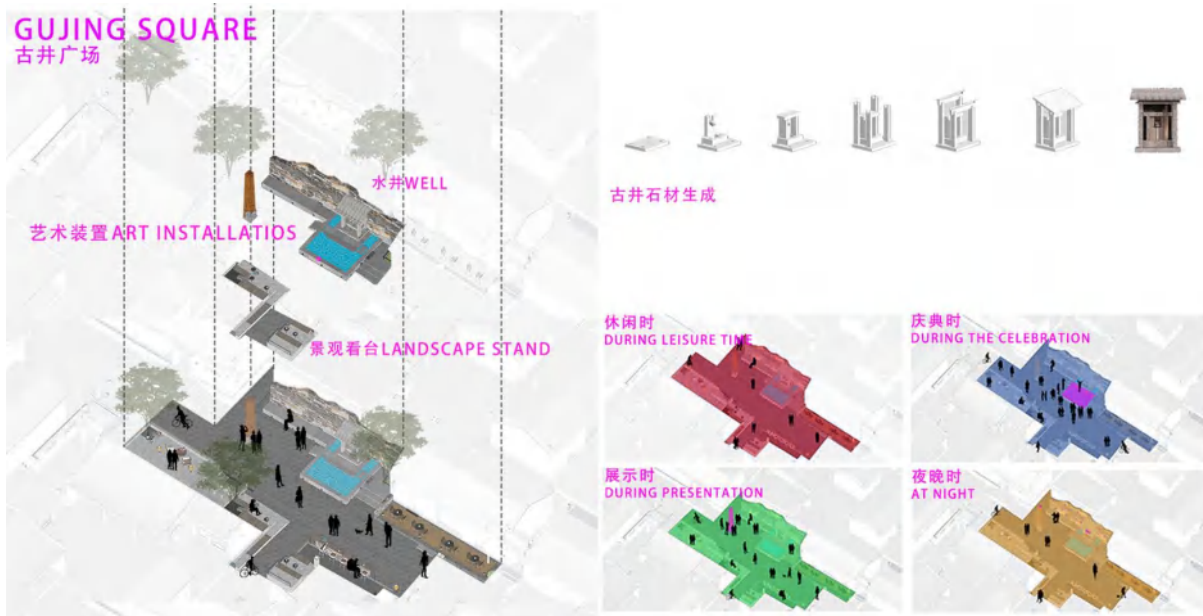Figure 3-9　Node Analysis of Cantonment Point Entrance
Source: XJ Design Agency (http://xjbigvision.com/)

Figure 3-10　Node Analysis of Ancient Well Square
Source: XJ Design Agency (http://xjbigvision.com/)

3.4.3 Detailed Design

In the historical district of Datong Ancient City, the relationship between the site and the buildings is extremely complex. Balancing the overall appearance of the neighborhood while integrating new functional spaces poses a significant challenge. Designers address this challenge by combining old and new materials. They collected and preserved many old

materials from demolished blocks, including cobblestones, blue bricks, tiles, and stone troughs, and repurposed them. For instance, they repurpose unused building drains to create dynamic water features; they rebuild old wells discovered during the archaeological excavation of the ancient city using reclaimed stone; they reassemble existing stones and tiles to reconstruct old terraces and retaining walls. Additionally, designers incorporate local stones, washed stones, steel, glass bricks, and other materials in innovative ways to complement the old materials. It's not just about repurposing old items; new materials are also integrated into the texture of the ancient city (Figure 3-11). New elements need to adapt and change on the basis of the old in order to progress steadily. These construction methods respect the history of the ancient city while also integrating it into modern life.
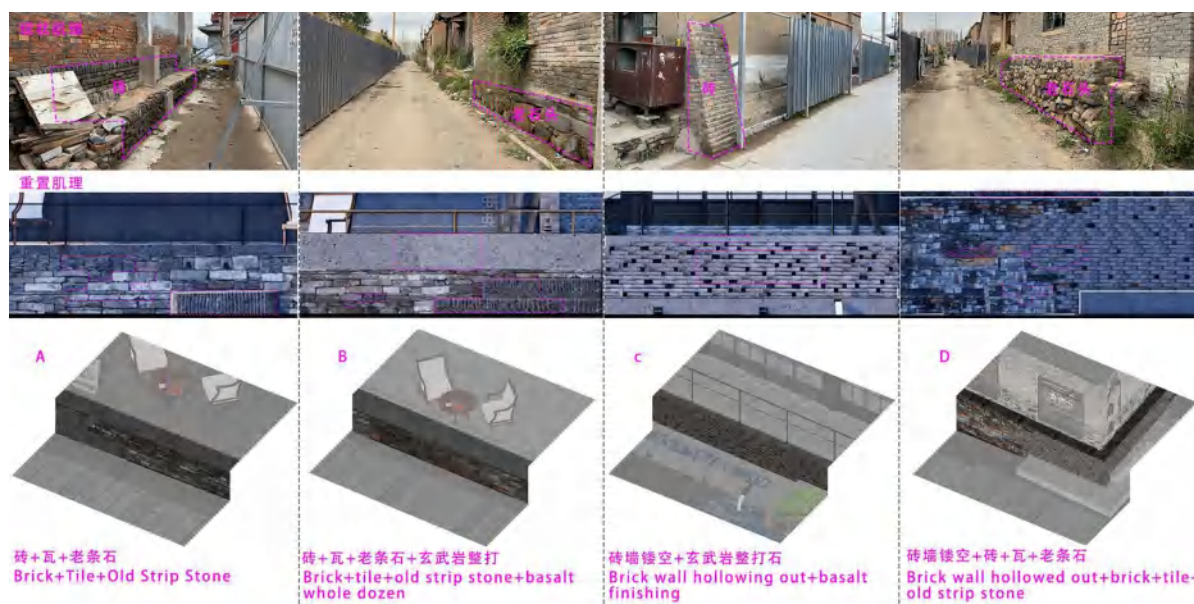

Figure 3-11   Use of Site Materials
Source: XJ Design Agency (http://xjbigvision.com/)

This combination and application of materials are also reflected in the transformation of the terraces and retaining walls. The old terraces within the ancient city are the most important cultural features of the entire neighborhood. The designers categorize the terraces into two main types: functional and reconstructed.

Functional terraces are reconstructed based on historical documents, old photographs, and the remaining old materials found on-site. They are redesigned to incorporate rainwater management systems and lighting fixtures. Since each building was constructed and used at different times, the terraces also provide protection and support for vulnerable buildings.

Reconstructed terraces, on the other hand, can be considered a category of terraces with interactive designs. Their design takes into account the relationship between light and shadow, breaking away from the original flat pattern by introducing materials such as glass bricks. Combining light and shadow with the incorporation of artistic lighting creates impressive artistic effects, especially at night (Figure 3-12).

Figure 3-12　Update of Historical Elements
Source: XJ Design Agency (http://xjbigvision.com/)

3.5 Summary

This chapter analyzed three projects: the landscape restoration of the southeastern part of Datong Ancient City, the renovation of Shenzhen Kingway Brewery,, and the transformation of the High Line Park in New York. It summarized a practical framework for updating practices that integrate historical narratives, providing valuable theoretical and practical references for optimizing Chung Ying Street.

Through the analysis and review of these cases, four levels of urban design methods can be summarized, including constructing narrative systems, arranging narrative paths, determining narrative themes, and creating distinctive nodes. Firstly, by constructing spatial structures and arranging narrative paths, such as path design and detailed design, the framework and direction of the design were established. This process not only focuses on spatial layout but also involves guiding people's experiences and interactions through design. Secondly, determining narrative themes becomes the core of creating meaningful spaces, determining the historical, cultural, and emotional depth of the design. Based on this, creating distinctive nodes for different themes further enriches the narrative layers of the space. In addition, attention should also be paid to details such as furniture, landscaping, and paving in

nodes and paths, integrating historical narratives into the space, making each node a key storyteller of urban stories.

This chapter not only demonstrates the application of narrative in urban design and landscape transformation but also outlines strategies and methods for updating. These strategies endow urban spaces with deeper cultural connotations and emotional connections, showcasing how design acts as a bridge connecting the past, present, and future. It provides beneficial guidance and reference for historical sites such as Chung Ying Street.

Chapter 4 Narrative Elements of Chung Ying Street, Sha Tau Kok

According to the classification of narrative elements in Chapter 2, this chapter analyzes Chung Ying Street area in Sha Tau Kok from the four narrative elements of "Transition", "Characters Features", "Event Analysis" and "Morphological Elements".

4.1 Transition of Chung Ying Street, Sha Tau Kok

4.1.1 Origin of Chung Ying Street

The history of the Chung Ying Street area is long-standing, traceable back to the late Jiaqing era of the Qing Dynasty (1820 to 1829). At that time, Hakka people settled here, engaging in agriculture, fishing, salt production, gathering, and weaving industries, among others. With the increase in production and living needs, Tung Wo Market (东和墟) began to be built from the late Ji aqing period to the tenth year of the Daoguang era (1820 to 1830), marking the burgeoning development of this region[30].As time passed, by the mid-19th century, the Chung Ying Street area entered a prosperous golden age.

After the outbreak of the Opium Wars, Britain started its colonial invasion of Xin'an County, successively occupying Hong Kong Island and the southern part of the Kowloon Peninsula. In 1842, China and Britain signed the Treaty of Nanking, officially ceding Hong Kong Island to Britain. In 1860, Britain forcefully "leased" the southern tip of the Kowloon Peninsula through the Convention of Peking. In 1898, the Second Convention of Peking was signed, with Britain's unsuccessful attempt to include Tung Wo within the New Territories, the border line bypassed Tung Wo Market[22]. Subsequently, people set up stalls and shops on both sides of the border to do business. In 1900, the British representative proposed using mountains and rivers as the border, attempting to delineate more areas. However, the villagers of Sha Lan Ha were unwilling to be governed by foreigners and moved the border flags on their own, ultimately leading to a compromise between the British and the villagers. In 1905, the Hong Kong British government's Public Works Department erected permanent granite boundary stones on Chung Ying Street, thus naming it "Chung Ying Boundary," and gradually formed what became known as "Chung Ying Street," governed by China and Britain for a
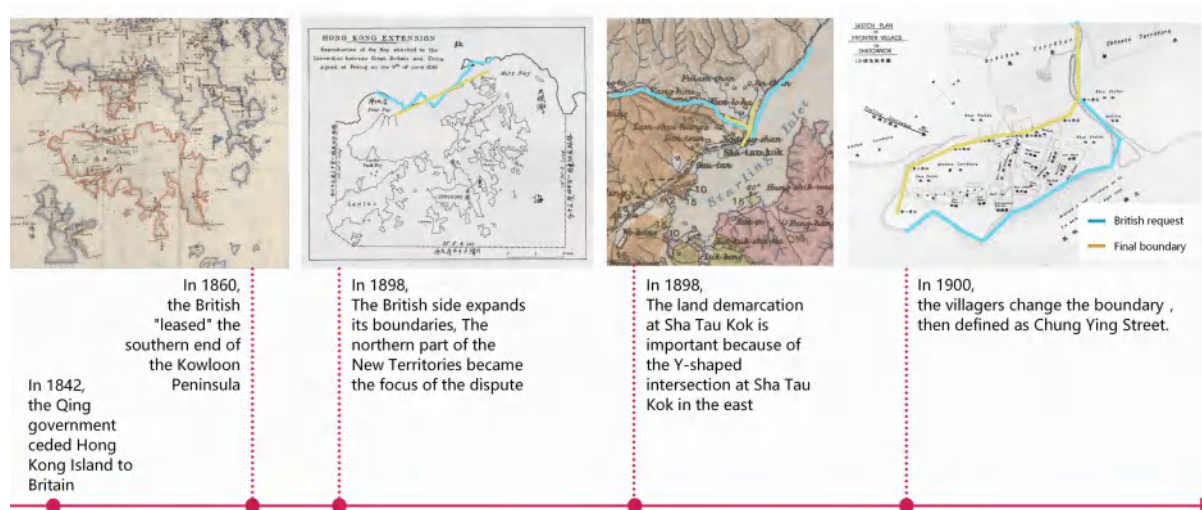
century (Figure 4-1).

Figure 4-1　Timeline of the Formation of Chung Ying Street, Sha Tau Kok

Source: Redrawn by the Author, Original image from P. H. Hase[29]

4.1.2 Industrial Development and Transformation

(1) The Prosperity of Chung Ying Street: From 1985 to the handover of Hong Kong in 1997, Chung Ying Street transitioned from "one street, two sovereignties" to "one street, two systems." This period marked Chung Ying Street's gradual opening and entry into a glorious developmental era. After the reform and opening-up policies, the unique environment of co-existing socialist and capitalist systems in Chung Ying Street facilitated rapid commercial development, showcasing strong vitality. In the mid-1980s, the number of shops in Chung Ying Street rapidly increased; on a small street only 250 meters long, shops were almost side by side[30]. The establishment of the Shenzhen Special Economic Zone promoted the economic development of Sha Tau Kok. After 1981, the living standard and quality of life of the people in Sha Tau Kok significantly improved, transforming Sha Tau Kok town from a remote and backward fishing village into a modern commercial and trading hub, known as "the number one town under heaven." The rapid development of Sha Tau Kok naturally also propelled the economy of Chung Ying Street; by the mid to late 1990s, there were over 160 shops on the Chinese side of Chung Ying Street and over 50 on the New Territories side[23]. According to border control regulations, visitors from the Chinese side could not shop in Hong Kong stores, leading to a development trend of Chung Ying Street's commerce being "one-sided": businesses on the Chinese side thrived, while shops on the Hong Kong side were

relatively quiet.

(2) Chung Ying Street after the Return of Hong Kong: Under the "one country, two systems" framework, a new historical chapter of "one street, two systems" began for Chung Ying Street. During the "one street, two sovereignties" era, residents from the British and Chinese sides still interacted, but political relations were tense, sometimes even leading to border conflicts. After entering the transition period, significant political factors causing tension between the two sides were eliminated, leading to closer interactions among residents on both sides of the border.

(3) Decline of Chung Ying Street: In the late 1990s, the commercial trade of Chung Ying Street gradually declined[6]. With the country further opening up and the domestic market economy booming, a large influx of high-quality and inexpensive foreign goods into Shenzhen and the mainland posed a huge challenge to the development of Chung Ying Street's commerce. Chung Ying Street was no longer the unique destination it once was, with visitors coming more for sightseeing than shopping. Additionally, the selling of counterfeit and substandard goods and forced sales tarnished Chung Ying Street's reputation for quality and affordability. The commercial trade development of Chung Ying Street was spontaneous, lacking unified planning and modern commercial management models, essentially operating as a small border trade market. Faced with these inherent shortcomings, the government attempted some measures and remedies, but it remained challenging to compete with global retail giants. The prosperity of Chung Ying Street was a product of a unique era and background; its status as a "shopping paradise" was due to its special geographic location, historical background, and social demand, not essentially advantageous for becoming a commercial center[22]. Thus, transformation was necessary for Chung Ying Street's positive development.

(4) Business Status of Chung Ying Street: Nowadays, cosmetics, medicines, imported food, milk powder, bags and other small commodities are the main products sold in Chung Ying Street. There are 45 wholesale and retail shops, 9 restaurants and 15 residential services, repairs and other services (Figure 4-2). The stores are basically concentrated on both sides of Chung Ying Street.

Figure 4-2   Business Status
Source: Photos taken by the author, graph drawn by the author

(5) Transformation of Chung Ying Street: The Yantian District government, after consulting opinions from all sectors, proposed a new development positioning for Chung Ying Street focusing on "leisure, tourism, sightseeing, and patriotic education" while addressing the actual problems in its commerce with comprehensive governance. Strict measures were taken against counterfeit goods and the production and sale of fakes. Moreover, the government adopted the suggestion from the Chung Ying Street Historical Museum to "restore the eight historical cultural sites of Chung Ying Street," developing attractions such as the national flag display, ancient well sentiment, ancient banyan spectacle, Warning bell, Wu Clan Ancestral Hall, Tin Hau Temple, evidence of Japanese invasion, and the Chung Ying boundary monument[6]. With the active guidance of relevant government departments and media cooperation, Chung Ying Street began transitioning from a purely commercial structure to a new phase of development focusing on tourism, leisure, sightseeing, shopping, and patriotic education. With efforts from all social sectors, the transformation of Chung Ying Street has initially been successful.

4.1.3 Evolution of the Urban Form and Pattern

(1) Expansion of Spatial Scope: The spatial expansion of Chung Ying Street was mainly driven by land reclamation and property development, broadly divided into three stages (Figure 4-3).
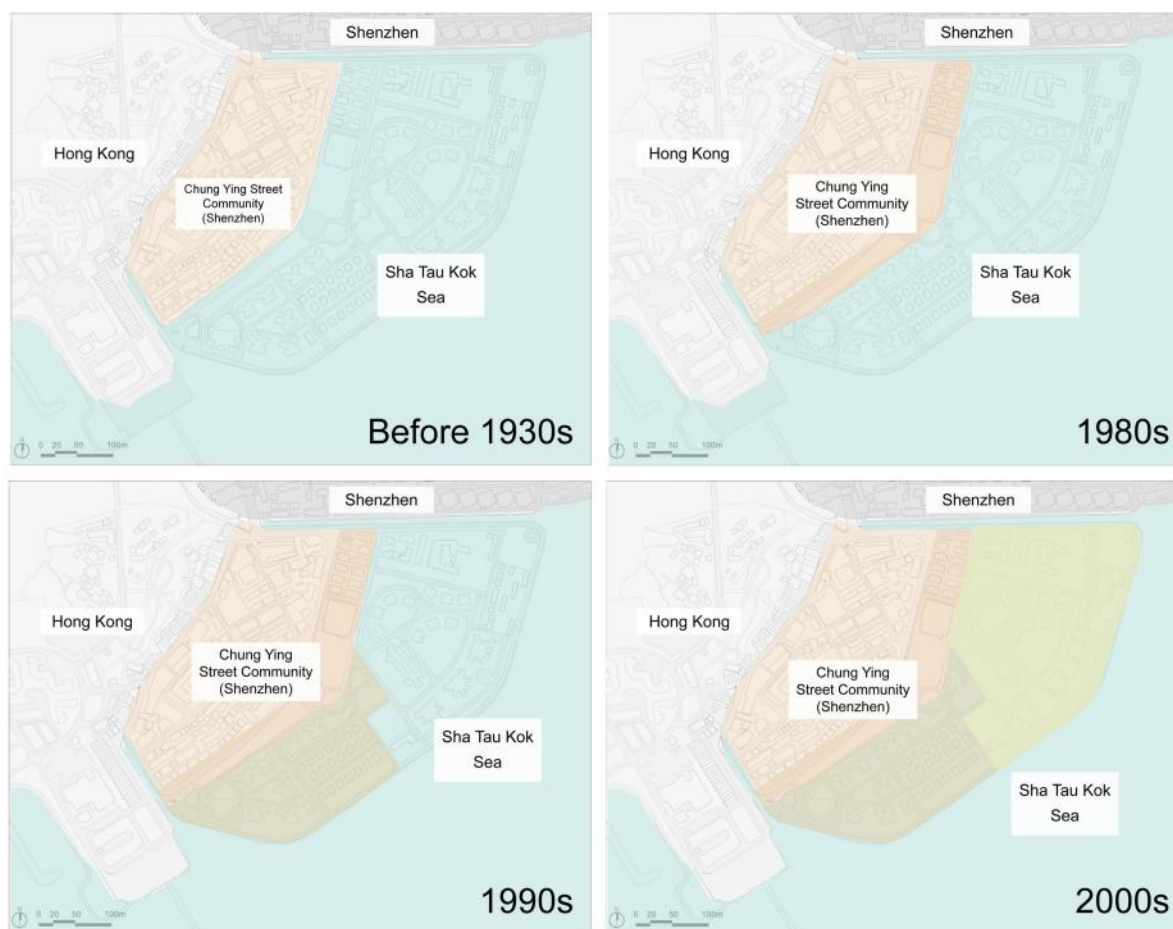
Figure 4-3   Diagram of Sha Tau Kok Reclamation
Source: Drawn by the author

The first stage was the land reclamation phase in the 1980s, where part of the reclaimed land was used for the construction of village-funded housing, primarily sold to villagers of Sha Lan Ha. The second stage was the property development phase in the mid to late 1990s, during which 5 residential areas for commercial housing and a small number of villas were built. Due to low housing prices and convenient customs clearance at the time, over 90% of the buyers were residents of the New Territories. By 1997, before the handover of Hong Kong, the area of the Chung Ying Street Chinese side increased from the original 0.09 square kilometers to 0.166 square kilometers[19]. The third stage, after the year 2000, was the villa construction phase, mainly located in the northeast corner of the site. The buyers were mostly non-local, with varied purchasing intentions; some sought the beautiful environment and good public order of the Chung Ying Street area, while others aimed to take advantage of the area's border attributes for smuggling and tax evasion conveniences. In the process of spatial expansion in the Chung Ying Street area, although the indigenous residents participated in the

land reclamation project, the leading roles were played by the local government and external investors and developers .

(2) Changes in Site Texture:

Figure 4-4   Diagram of texture change
Source: Drawn by the author, original image from Sun[22]

Figure 4-5   Current status of the texture
Source: Drawn by the author

In the 1920s, the Chinese side of Chung Ying Street to the east mainly consisted of paddy fields, vegetable gardens, and residential houses, with Tung Wo Market located at the northeast corner[5]. The south side of the pond along the coast was Sha Lan Ha village, lined with residential houses. By the 1950s, along both sides of Chung Ying Street from boundary stone number seven to three, except for a small section that remained a vegetable garden, buildings had already been constructed. Starting from boundary stone number five, from north to south, the construction included arcade buildings number 1, 2, and 4 on the Chinese side and arcade building number 3 on the British side. The construction of the arcades indicated

that trade activities had already begun on Chung Ying Street at this time[30]. In the 1970s, most fishermen stopped engaging in fishing production and began working onshore in other jobs, leading to an increase in shops on both sides of Chung Ying Street (Figure 4-4). By the time of the first land reclamation, a large number of commercial buildings had been constructed on both sides of Chung Ying Street, indicating positive commercial development (Figure 4-5). After land reclamation in Sha Tau Kok, the newly constructed buildings were primarily residential, with no addition of new historical elements.

4.2 Character Features of Chung Ying Street, Sha Tau Kok

4.2.1 Origins of the Community

The Sha Tau Kok area is inhabited by three ethnic groups: Hakka, Cantonese, and Hoklo (also known as Fujianese or Teochew), forming a multi-ethnic and multi-custom settlement area. The majority are Hakka, with fewer Cantonese residents[6]. After the Hakka people migrated to this area, the earlier Cantonese settlers had already lived in the plains, while the Hakka built villages in the mountains and along the coast. The Hoklo, accustomed to "living on boats and fishing for a living," migrated from the coastal areas of Fujian and Chaozhou during the late Qing Dynasty to the Republic of China period[8].

The ancestors of the residents of Chung Ying Street in Sha Tau Kok were Hakka people, most of whom migrated to this area in the early Qing Dynasty. Over 300 years ago, this southward-moving group of Wu-surnamed Hakka people arrived at the coastal Sha Tau Kok, settled down on the long "Sha Lan" (sandbank) by the sea, built villages and houses, and established the Wu Family Ancestral Hall, beginning a life of "working at sunrise and resting at sunset" (Figure 4-6). The residents on both the Hong Kong and Shenzhen sides share the same language, customs, and roots, living harmoniously for generations. Over more than a hundred years, they have maintained close interactions in daily life, marriage, cultural education, and economic trade.

Figure 4-6   Wu Clan Culture in Sha Lan Ha Village

Source: Redrawn by the Author, Original image from World Wu website (http://www.worldwu.com/)

4.2.2 Folk Life

(1) Traditional Folk Art: In the late Ming and early Qing Dynasty, the Wu clan from Sha Lan Ha Village in Sha Tau Kok created the Fish Lantern Dance, an artistic form expressing fishermen's aspirations for a better life (Figure 4-7). The Fish Lantern Dance is a group dance performed by over twenty men holding fish lanterns, specifically performed at night. The scene is set up with blue water-like fabric to mimic the underwater world, and with the help of "Dragon Pillars" and the candlelight within the fish lanterns, it depicts various scenes of fish frolicking in the water[26]. In 2011, the Sha Tau Kok area initiated the Fish Lantern Festival, scheduled for the Mid-Autumn Festival. Additionally, the Qilin Dance is also a favorite dance form among Sha Tau Kok residents, performed in open areas during weddings, Chinese New Year, store openings, and other celebratory occasions. This dance includes martial arts performances with swords and sticks, accompanied by gongs and drums.

Figure 4-7   the Sha Tau Kok Fish Lantern Dance Performance
Source: Chung Ying Street History Museum

(2) Cross-border Life: After the division of Sha Tau Kok into the Chinese and British sides, the Wu clan in Sha Lan Ha Village owned some farmland and fishponds on the British side. The government issued cross-border farming permits to Chinese residents for their daily farming activities. This practice ended in 1982 when the government requisitioned all the land, eliminating the phenomenon of British side farmers cultivating on the Chinese side. In the early days of Chung Ying Street, residents on both sides traded goods across the border out of necessity, mainly engaging in small-scale trade carried by hand or shoulder. Chinese side shops primarily sold rice, mountain goods, Chinese medicine, bamboo, farming tools, and other local products, while British side shops mainly dealt in matches, kerosene, Western medicines, foreign fabrics, and other daily necessities for personal use and sale to the mainland[8].

With the onset of the reform and opening up, the living conditions of Chinese side residents began to improve. New, well-facilitated large restaurants were built, attracting groups of British side residents to cross the border for morning tea in Chinese side restaurants, where they also purchased vegetables and meat from the Chinese side agricultural market. Weddings, birthday banquets, and other celebratory events were also held in Chinese side restaurants. Additionally, after the establishment of Sha Tau Kok Hospital, with more medical resources than on the British side, many British side residents visited the Chinese side hospital for medical treatment and medications.

(3) Cross-border Cultural Exchange: In terms of education, Tung Wo School was

established in Sha Tau Kok at the end of the Qing Dynasty, located on the Chinese side after the division but staffed by teachers from both the British and Chinese sides, with children from both sides attending school there. Residents on both sides of Chung Ying Street shared Hakka culture, including singing Hakka mountain songs. During the Republican period, a singing gathering (song hall meeting) was held annually on the fifteenth day of the eighth lunar month. During leisure times in summer, residents from both sides would cool off under the banyan tree next to boundary stone number four on Chung Ying Street and sing Hakka mountain songs together. Moreover, locals enjoyed practicing martial arts for health and strength; a martial arts school was operated in the east wing of the Tin Hau Temple in Sha Lan Ha Village, where youths from both sides, numbering sixty to seventy, practiced martial arts and Qilin Dance at the Tin Hau Temple, and fishing village youths danced the Fish Lantern Dance on the beach. The "Tung Wo Sports Association" was organized in Sha Tau Kok on the Chinese side, with residents from both sides often organizing friendly basketball matches[8]. In the early days of the People's Republic of China, bilateral mass organizations such as the Literary and Artistic Federation, Youth Federation, and Women's Federation were established. They organized drama rehearsals and performances on the playground of Tung Wo School or in front of the Tin Hau Temple, and movies were screened in open areas like the Tung Wo School playground, attracting many British side residents to cross the border to watch.

4.2.3 Status Quo of Users

As a border control area, the Chung Ying Street region subjects different groups of people to varying degrees of border restrictions. For instance, residents with Chung Ying Street household registration can freely cross the border checkpoints into Sha Tau Kok, Hong Kong, and vice versa for Sha Tau Kok, Hong Kong residents into the Chung Ying Street area. However, tourists holding mainland China identity cards can only enter the Chung Ying Street area on the Hong Kong side and are not allowed to cross the border into Sha Tau Kok, Hong Kong[19]. Additionally, due to border control reasons, Chung Ying Street is open to the public from 9 am to 6 pm, meaning tourists can only visit during these hours and are not allowed to stay overnight. This illustrates the buffering role of Chung Ying Street as a border area (Table 4-1).

Table 4-1   Limitations on the range of movement of people

Crowd Attributes		Hong Kong	Sha Tau Kok in Hong Kong	Chung Ying Street	Chung Ying Street Community	Shenzhen
Residents in Chung Ying Street Community	Chung Ying Street Household Registers	×	√	√	√	√
	Non Chung Ying Street Household Registers	×	×	√	√	√
	Hong Kong Residents	√	√	√	√	×
Residents in Sha Tau Kok, Hong Kong		√	√	√	√	×
Mainland Tourists		×	×	√	√	√

Source: Drawn by the author

The users in the Chung Ying Street area is diverse, mainly consisting of four groups: residents, tourists, vendors, and parallel traders/smugglers. Different groups engage in various activities at Chung Ying Street, differing in timing, forms, and scopes of activities (Table 4-2).

Table 4-2   Activity Characteristics of Users

Type	Age (years)	Activity Type	Activity Time	Spatial Distribution
Tourist	20-70	Go shopping, Punch in to take photos, Visit museums, Dining, Rest	9 A.M—18 P.M	
Seller	35-55	Sell goods, Rest and Live	Sell: 9 A.M—18 P.M Residence: Other time	
Buyer	40-60	Shopping, Socializing, Resting	9 A.M—18 P.M	

Table 4-2   Activity Characteristics of Users（Continued）

Type	Age (years)	Activity Type	Activity Time	Spatial Distribution
Resident	1-80	Work, Social, Dining, Recreation, Rest and Residence	Whole Day	

Source: Drawn by the author

People in the Chung Ying Street area have different needs when moving around Chung Ying Street due to their different identity attributes (Table 4-3). For tourists, the purpose of coming to Chung Ying Street is usually for tourism or for specialized shopping, thus their stay is relatively short, and their demands on the street lie more in the degree of improvement of rest facilities, the convenience of public facilities, and an attractive space for interesting activities. The commercial tenants, on the other hand, value the flow of people and activity in the space, as this will bring them business opportunities. For residents of Chung Ying Street, as they have been living here for a long time, the convenience and safety of life are their key concerns, and in order to satisfy their own quality of life, they also have certain requirements for local recreation, sports and socializing spaces.

Table 4-3   Users Demands and Spaces of Concern

Type	Demands	Spaces of Concern
Tourist	Comfort for shopping Availability of unique touring space Adequacy of dining and resting space	Commercial Space Cultural Exhibition Space Viewing Space Resting Space
Seller	Traffic flow Store location and exposure	Store Interface, Signage Store-front Space Streets
Buyer	Comfort for shopping Adequacy of dining and resting space	Store Lounge Space

Table 4-3　Users Demands and Spaces of Concern（Continued）

Types	Crowd Demands	Spaces of Concern
Resident	Comfortable and safe living environment Convenience of living Convenience of transportation Comfort for recreation and sports	Living Space Service Facilities Transportation Space Activity Space for All Ages

Source: Drawn by the author

4.3 Event Analysis of Chung Ying Street, Sha Tau Kok

4.3.1 Selection of Events

The events chosen should serve a public function and have a characteristic impact on urban space over a certain period. In terms of historical areas, the event elements must be unique in historical features and have already occurred, something not found in other urban spaces[64].

The event elements of Chung Ying Street in Sha Tau Kok can be divided into policy events, socio-cultural events, and folk life events. Policy change events are at the national level, occurring in the Sha Tau Kok area due to national policy influences. Socio-cultural events refer to those that happen between Hong Kong and Shenzhen at the city level, related to cultural exchange and dissemination. Folk life events are those that occur among the streets and neighborhoods, concerning the residents' lives.

This document has compiled significant events that have occurred from the establishment of Sha Lan Ha Village at the end of the 17th century until December 2022 (Table 4-4).

Table 4-4　Event Combing

SN	Time	Type	Event content
1	1796-1820	Folk Life	To build the Tin Hau Temple and Wu clan Ancestral Hall.
2	1820-1829	Socio-Cultural	Sha Tau Kok District organized "The alliance of ten" to build Tung Wo Market.Open an ancient well and "drink water together".
3	1860	Folk Life	The Wenwu Temple and the Tung Wo School were built in the town.
4	1898.6.9	Policy	China and Britain signed the 'Chung Ying Boundary Treaty for the Extension of Hong Kong Territories,' with Sha Tau Kok divided into the New Territories and the Kowloon Territories.
5	1899.3.19	Policy	Boundary survey of Chung Ying Street."

Table 4-4　Event Combing（Continued）

SN	Time	Type	Event content
6	1901	Socio-Cultural	To evade tariffs, residents from the Kowloon Territories and the New Territories began constructing shops around the border, giving rise to Chung Ying Street.
7	1930s	Socio-Cultural	Between Boundary Marker 4 and Boundary Marker 5, a covered walkway numbered as Walkway 1 was constructed. Between Boundary Marker 3 and Boundary Marker 4, another covered walkway numbered as Walkway 2 was constructed.
8	1941	Socio-Cultural	After the Japanese invasion of China, they constructed fortifications at Qiaotou Street.
9	1950.4	Folk Life	Residents on both sides of the border engage in farming activities using "Transit Farming Permits."
10	1951.2.15	Policy	The Guangdong Provincial Government began implementing border control measures, and Chung Ying Street became a restricted border zone.
11	1956	Socio-Cultural	Near Boundary Marker 3, the Sha Tau Kok Integrated Stores were established, also known as Arcade 4.
12	1959	Folk Life	The Chung Ying Street Xinhua Bookstore opened, becoming a venue for youth cultural activities in Sha Tau Kok.
13	1972	Folk Life	"The Sha Tau Kok Town Theater was completed, and residents from both areas watched plays and movies there."
14	1980.8	Policy	"The establishment of the Shenzhen Special Economic Zone and the reform and opening up policies influenced the development of Chung Ying Street."
15	1980-1990	Socio-Cultural	The first reclamation project in Sha Tau Kok.
16	1995.9.26	Socio-Cultural	The Chung Ying Street History Museum is opened.
17	1997.7.1	Policy	The return of Hong Kong led to the formation of a new framework known as "One Street, Two Systems."
18	2000.9	Policy	Chung Ying Street is designated as the "Sha Tau Kok Border Special Administrative Region," requiring entry and exit permits for access.
19	2000	Socio-Cultural	The second reclamation project in Sha Tau Kok.
20	2019	Socio-Cultural	The boundary markers of Chung Ying Street are listed as national-level cultural heritage sites under protection.
21	2020.6	Policy	Due to COVID-19 containment measures, Chung Ying Street is temporarily closed to the public, with the Hong Kong side being sealed off with quarantine measures.
22	2021	Socio-Cultural	Chung Ying Street is designated as a municipal-level cultural heritage site under protection in Shenzhen.
22	2022.12	Policy	Following the end of COVID-19 restrictions, Chung Ying Street reopens to tourists.

Source: Drawn by the author

4.3.2 Characteristics of Events

Analyzing the quantity and periods of major events in Chung Ying Street, Sha Tau Kok, can help understand the typical characteristics of its historical narrative. From the statistics of significant events across different historical periods, socio-cultural events make up the largest proportion. Such major events often have high historical recording value and can reflect the area's distinct cultural characteristics. Additionally, the frequency of policy change events is relatively lower, with folk life events being the least frequent (Figure 4-8). This outcome aligns with the historical positioning of the Chung Ying Street area, which has a long history, is deeply influenced by geopolitics, and possesses rich cultural connotations and values.
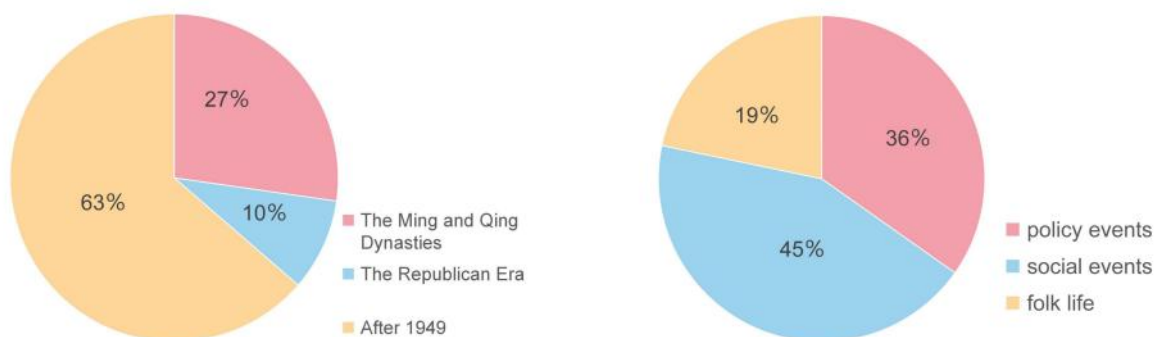
Figure 4-8　Comparative Analysis of Event Types
Source: Drawn by the author

Looking at the number of events from different periods, the majority occurred after the founding of the People's Republic of China, accounting for more than half of all period events. This indicates that post-founding economic policies and other factors significantly impacted Chung Ying Street. The Ming and Qing dynasties follow, with a majority being policy events, while the least significant events occurred in the Chung Ying Street area during the Republic of China period (Figure 4-8).

Different historical areas have varying proportions of event types, corresponding historical and cultural characteristics, and narrative methods. By compiling and classifying events, preliminary judgments about event characteristics can be made, aiding research. For example, events in Chung Ying Street, Sha Tau Kok, primarily post-founding socio-cultural events, help provide a basic positioning for subsequent renewal designs through the assessment of historical and cultural district events.

4.3.3 Spatial Distribution of Events

Events have their physical spaces, serving as material carriers for events, with space and events interacting over time. Sorting, envisioning, and constructing the temporal and spatial context of urban transitions is an important process in the renewal design of historical areas and a prerequisite and foundation for narrative. Due to the complexity and diversity of events, there is no necessary correlation between the number of spaces where events occur and the events themselves. An event can span multiple locations, and multiple different events can occur in the same place.

Policy events are concentrated in Chung Ying Street, mainly around the establishment and repair of boundary markers. Socio-cultural events, primarily the construction of arcade buildings, are focused on the southern section of Chung Ying Street. Folk life events are concentrated in Sha Lan Ha Village, with a relatively sparse distribution within the area (Table 4-5). Overall, the spaces where events in Chung Ying Street, Sha Tau Kok, occurred are relatively well-preserved and respect the original locational space. The activity space density distribution in Chung Ying Street is relatively concentrated, with events mainly clustered around the Sha Lan Ha Village area and focused on both sides of Chung Ying Street. Most revolve around buildings and boundary markers, and multiple events can occur at the same location, and the same event can happen in multiple places (Figure 4-9). Therefore, in subsequent research and design, the spatial characteristics and current conditions of Sha Lan Ha Village and both sides of Chung Ying Street should be a focus, to better integrate historical narratives into the area's renewal.

Table 4-5　Spatial Distribution of Events

Event Type	Spatial Distribution
Policy	
Socio-Cultural	
Folk Life	

Source: Drawn by the author

Figure 4-9   Summary of spatial distribution of events
Source: Drawn by the author

4.4 Morphological Elements of Chung Ying Street, Sha Tau Kok

The three most typical morphological elements include environment, roads, architecture, and public spaces. Roads form the overall framework for historical narratives in space, determining the narrative process. Buildings effectively organize the spatial environment of streets and alleys, playing a crucial role in thematic narratives. Public spaces encompass square spaces and open spaces, with square spaces being the most prominent element. They suggest psychological cues, convey narrative themes, and climax the narrative.

4.4.1 Environmental Elements

Environmental elements mainly consist of natural and man-made environments. Natural environmental elements refer to ancient trees, rivers, oceans, mountains, green spaces, etc. Man-made environmental elements include shop signs, billboards, and other structures; seating, trash cans, streetlights, signage, and other urban furnishings; as well as pools,

sculptures, fountains, potted plants, flower beds, and other environmental art facilities. Additionally, ground paving also plays a part in the narrative process.

(1) Natural Environmental Elements: Geographically, Chung Ying Street is located within Sha Tau Kok Town in Yantian District, Shenzhen, Guangdong Province, situated along the coast of Dapeng Bay. It is an alluvial terrace of river and sea, with a flat terrain that is slightly lower in the southeast and higher in the northwest, nestled between mountains and sea. The area enjoys fresh air and a pleasant climate, characterized by a subtropical maritime monsoon climate. The Shenzhen River, originating from Niuwu Ridge on Wutong Mountain, flows from the northeast to the southwest into Shenzhen Bay, serving as the mother river of Shenzhen. By the end of the 19th century, following the New Territories' demarcation by British colonialists, this mother river became the boundary river between Shenzhen and Hong Kong, effectively dividing Xin'an County in two.

Sha Tau Kok River originates from the southwestern foothills of Wutong Mountain, flowing southward along the mountain terrain to the village of Jingkou at the mountain's base, then turning eastward. It flows through Caiyuanjiao, under the Chung Ying Street Bridge, skirting the northern street entrance of Chung Ying Street and the edge of Huajie Step Street into Dapeng Bay. The riverbed is 2 to 3 meters wide. The Chung Ying Street area of Sha Tau Kok is nestled against Wutong Mountain to the northwest and adjacent to Sha Tau Kok Sea to the southeast. The site has limited green space, with only the Ancient Pagoda Park located in the northeastern corner (Figure 4-10).

Figure 4-10   Natural Elements in Chung Ying Street, Sha Tau Kok
Source: Drawn by the author

The main entrance square features an ancient well, which was constructed by the villagers of "Shi Yue" in Sha Tau Kok during the Qing Dynasty's Daoguang period when establishing Tung Wo Market, dating back 300 years. The well opening is square-shaped, built with hemp stones, and lined with river pebbles inside. The water level is about 2 meters from the ground, with clear and sweet water quality. This well was in use until the 1970s when local piped water became available, gradually falling into disuse. Local residents still recite the folk rhyme "Walking the same street, drinking from the same well" to this day. It is not only one of the historical architectural relics left by the early Hakka people in developing Sha Tau Kok and jointly building Tung Wo Market but also a witness to the longstanding intimacy between residents on both sides of Chung Ying Street. Additionally, there are several ancient banyan trees in the Chung Ying Street area (Figure 4-10, Table 4-6), most of which were planted at the end of the Qing Dynasty when Sha Tau Kok was just a secluded fishing village. People planted these banyan trees here to pray for the safety of their loved ones who went out to sea for fishing, due to the high risks and uncertainties of sea voyages, forming a custom of

planting a large number of banyan trees here, imbuing the banyan trees with the symbolic meaning of turning misfortune into blessing and seeking refuge.

Table 4-6　Ancient Trees and Wells in Chung Ying Street, Sha Tau Kok

Name	Current Photos	Name	Current Photos
Ancient Tree No. 1		Ancient Tree No. 2	
Ancient Tree No. 3		Ancient Tree No. 4	
Ancient Tree No. 5		Ancient Tree No. 6	
Ancient Tree No. 7		Ancient well	

Source: Photos taken by the author, table drawn by the author

(2) Man-made Environmental Elements: Chung Ying Street, as the boundary between Hong Kong and Shenzhen, has boundary markers known as boundary stones. There are a total of 8 boundary stones in Chung Ying Street, each erected at different times and locations (Figure 4-11). In March 1899, during the demarcation by representatives from both China and

Britain, wooden boundary stones were erected, inscribed with "Boundary of Xin'an County, Qing Dynasty China." In 1905, they were replaced with stone boundary stones.
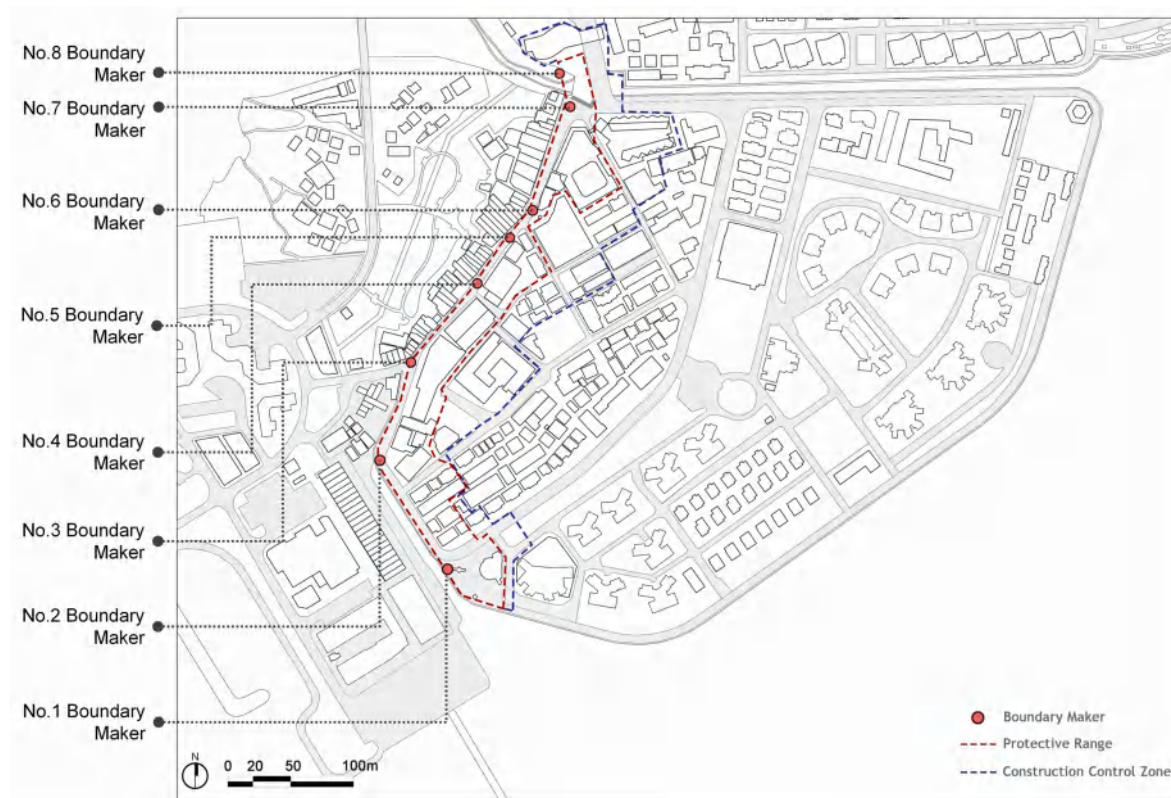
Figure 4-11   Distribution of boundary markers in Chung Ying Street
Source: Drawn by the author

Boundary makers No. 1 and No. 2 are located on the Ring Road connecting Huajie and the southern end of Chung Ying Street. Boundary makers No. 3 to No. 7 are on the boundary line of Chung Ying Street, with No. 3 located at the southern end of English Street and No. 7 located at the northern end. Boundary stone No. 8 is buried in the riverbed near the bridge of Chung Ying Street. After the fall of Hong Kong in 1941, boundary makers No. 3 to No. 7 were removed by the invading Japanese army on the pretext of "hindering traffic." After the victory of the War of Resistance Against Japan, the British troops stationed in Sha Tau Kok retrieved boundary stones No. 3 to No. 7. With the consent of both Chinese and British governments, on April 15, 1948, representatives from both sides re-erected boundary makers No. 4 to No. 7 at their original locations during the "Second" demarcation in Sha Tau Kok. The existing 7 boundary stones vary in terms of their level of protection, with No. 5 and No. 6 being slightly more damaged compared to the others.

Table 4-7　Status Quo of the Boundary Markers in Chung Ying Street

SN	Status Quo（＆construction time）	SN	Status Quo（＆construction time）
Boundary Marker No. 1	 First constructed in March 1899	Boundary Marker No. 2	 First constructed in March 1899
Boundary Marker No. 3	 Second constructed in April 1948	Boundary Marker No. 4	 Second constructed in April 1948
Boundary Marker No. 5	 Second constructed in April 1948	Boundary Marker No. 6	 Second constructed in April 1948
Boundary Marker No. 7	 Second constructed in April 1948	Boundary Marker No. 8	Buried under the riverbed, no longer visible

Source: Photos taken by the author, table drawn by the author

4.4.2 Road Structure

The overall road network structure in the Chung Ying Street area of Sha Tau Kok is intact, with roads near Chung Ying Street designated as pedestrian walkways and those further away designated for motor vehicles. Along the coast, pedestrian walkways are provided for tourists to enjoy the sea view (Figure 4-12). To ensure tourist accessibility, major Roads are designated as non-motorized vehicle lanes. However, electric scooters and bicycles are not

segregated from pedestrian traffic, leading to conflicts between non-motorized vehicles and pedestrians.
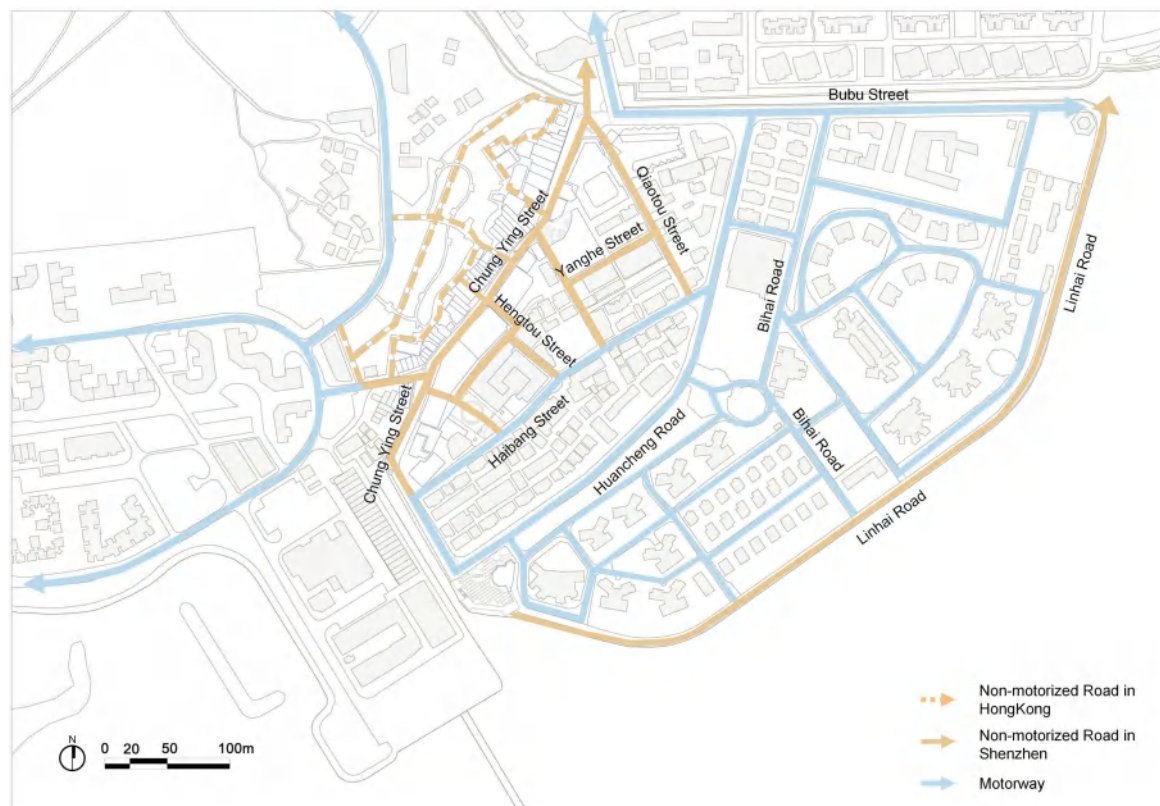
Figure 4-12   Road structure in Chung Ying Street, Sha Tau Kok
Source: Drawn by the author

4.4.3 Building Elements

Building plays a crucial role in organizing the spatial environment of streets and lanes, as the building facades facing the street often directly participate in spatial narration, contributing significantly to thematic storytelling.

Overview of Buildings: The buildings in the Chung Ying Street area are primarily commercial and residential. The closer they are to Chung Ying Street, the more pronounced the commercial atmosphere, while the farther away, the stronger the residential atmosphere. Scattered throughout the neighborhood are historical and cultural buildings. However, due to ongoing development and property turnover, the unity of these historical buildings has been disrupted, leading to the loss of their original spatial layout. Currently, there is a noticeable imbalance in the Sha Tau Kok area. Buildings in the Shenzhen area tend to be larger in volume, mainly consisting of multi-story buildings. In contrast, in the Hong Kong area, due to conservation efforts, there has not been extensive modernization, resulting in lower building

heights that are more suitable for the scale of the neighborhood, although the current condition is not ideal, with lower-quality construction. The western side of the Shenzhen area is relatively narrow, mainly due to the proliferation of commercial functions, leading to higher building density and smaller gaps between buildings. Meanwhile, the residential areas on the eastern side are situated on reclaimed land, with taller building heights, newer construction, and better quality. The scale of building distribution and spacing is more appropriate in this area (Figure 4-13).

Figure 4-13　Building Functions and Number of Floors
Source: Drawn by the author

Historical Buildings: The existing historical buildings in Chung Ying Street are mainly distributed on both sides of the street, primarily consisting of arcade-style buildings, namely: 1st Arcade, 2nd Arcade, 4th Arcade in Shenzhen, and Sun Lou Street Arcade in Hong Kong (3rd Arcade). Additionally, there are also ceremonial buildings such as the Wu Clan Ancestral Hall and the Tin Hau Temple within the area (Figure 4-14).
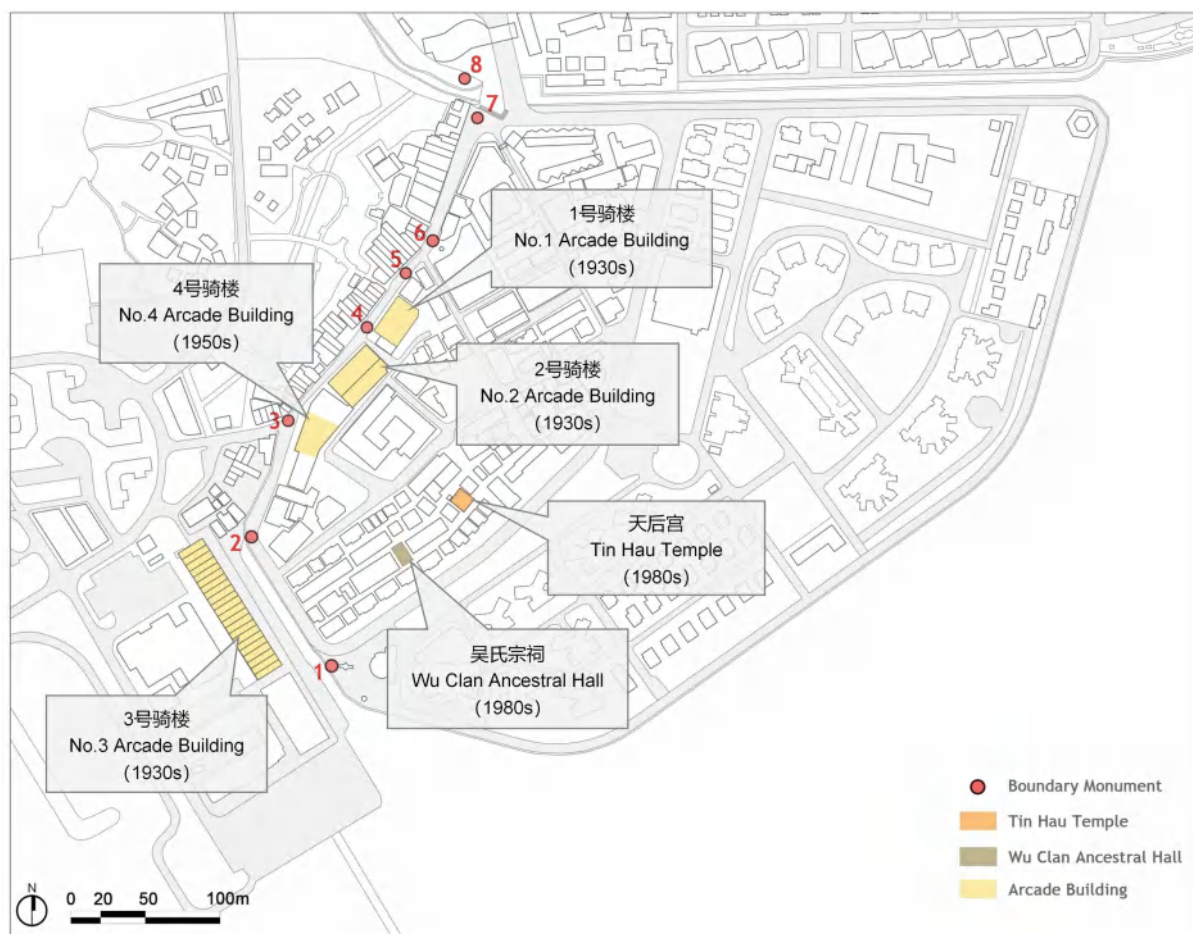
Figure 4-14　Distribution of historical buildings in Chung Ying Street, Sha Tau Kok

Source: Drawn by the author

No.1 Arcade is located between the 4th and 5th boundary markers and was initially built in the 1930s (Table 4-8). Based on historical photographs, the original arcade had a span of six bays with each bay measuring 5 meters. The arcade section is approximately 3.5 meters wide, with a total depth of about 21 meters and a height of around 6 meters. It is constructed using brick and concrete. Currently, the front arcade remains with six bays, and both the arcade and its detailed decorations have been preserved. The main building has been expanded to include a four-story flat-roofed structure with added stairwells, while the main roof is in a double-slope form.

No.2 Arcade is situated between the 3rd and 4th boundary markers, also dating back to the 1930s. Estimated from historical photographs, it had a span of six meters with a total of eight bays. The overall depth is 12 meters, with the arcade section being approximately 2.1 meters deep. The building consists of two stories with a height of about 4.5 meters and a total height of 10 meters. The main roof is in a double-slope form. Currently, additional stairwells

and elevator shafts have been added on both sides, with the primary functional space being five bays wide and totaling seven bays. The arcade maintains a span of six meters, while a five-story structure has been added to the rear.

No.4 Arcade, located near the 3rd boundary marker at the intersection of Chung Ying Street and Sha Tau Kok Road, was constructed in the 1950s. Based on historical photographs, the arcade had five bays, with the outer bays measuring 3 meters and the middle bay measuring 4.2 meters. The arcade section had a depth of about 2.4 meters, with a total depth of around 9 meters. Both the arcade and the main building are two stories tall, with a height of about 4.5 meters and a total height of 10 meters. The stairwell features lattice windows, and the façade is adorned with vertical lines combined with decorative bands reflecting the era's slogans. The façade of the arcade underwent changes influenced by the times during the 1950s, 1960s, and 1970s. Currently, the 4th Arcade is interconnected with eight traditional houses near the 3rd boundary marker, forming a total of 19 bays (excluding later-added stairwells and elevator shafts). The main building is a five-story double-slope roof structure, with the arcade recessed to allow for corridors, presenting a significant departure from its original appearance.

No.3 Arcade, also known as Sun Lou Street Arcade, is located on the west side of Sun Lou Street in Hong Kong and was built in the 1930s. It spans 20 bays, with each bay being approximately 5 meters wide and a depth of about 19 meters. The building comprises two stories with a height of around 4.5 meters and a total height of 10 meters, featuring a double-slope roof. Due to its primarily residential function and minimal commercial presence, the arcade has experienced minimal changes since its construction.

The Wu Clan Ancestral Hall (吴氏宗祠) in Sha Tau Kok was first built during the Jiaqing period of the Qing Dynasty (1796-1820). In 1988, it was restored through donations from the Wu Clan residents of Sha Tau Kok Village and was designated as a cultural heritage site by the Shenzhen Municipal Government in July of the same year. The restored building maintains its late Qing Dynasty Lingnan architectural style, featuring a black tiled roof, grey brick walls, projecting eaves at the front and rear, and "ear" shapes on the tops of the walls. Inside the ancestral hall are three bays with a central courtyard, and the hall includes the "Bai Zi Tang," where ancestral tablets of the Wu Clan are enshrined.

the Tin Hau Temple (天后宫) situates to the east of Sha Lan Ha Village, facing north to south and overlooking the sea of Sha Tau Kok, it was jointly funded and constructed by seven villages, including Sha Tau Kok Village, during the Jiaqing period of the Qing Dynasty (1796-1820). It was reconstructed in 1992. The building consists of three bays and two stories, embodying the architectural style of mid-Qing Dynasty Lingnan architecture. The main components of the Tin Hau Temple are well preserved, featuring a width of about 8.5 meters, a depth of approximately 13 meters, and symmetrical distribution along the central axis[28]. The temple is characterized by its two-story structure with a hard mountain-shaped roof for the first and third bays and an imitation palace-style gable roof for the second bay, connected by corridors. The walls are constructed using yellow earth and sandstone or brick and granite, with decorative elements such as exquisite grey sculpture and painted motifs. The overall architectural structure is well-proportioned and aesthetically pleasing.

Table 4-8   Comparison of Historical Buildings History and Current

Name	History (and construction time)	Current
No.1 Arcade	1930s	2020s
No.2 Arcade	1930s	2020s

Table 4-8　Comparison of Historical Buildings History and Current（Continued）

Name	History (and construction time)	Current
No.4 Arcade	 1950s	 2020s
No.3 Arcade (Hong Kong)	 1930s	 2020s
Wu Clan Ancestral Hall	 1980s	 2020s
Tin Hau Temple	 1980s	 2020s

Source: History photos from Sun[22], Table drawn by the author

4.4.4 Public Spaces

The public spaces in Sha Tau Kok Chung Ying Street include plaza spaces and open spaces. There are three existing plazas within the neighborhood, namely the Main Entrance Plaza, Fish Lantern Dance Plaza, and the plaza in front of the Chung Ying Street Historical Museum. The Main Entrance Plaza is in relatively good condition, while the quality of the other plaza spaces is low, with issues of space wastage. The Fish Lantern Dance Plaza is occupied by motor vehicles and non-motor vehicles.

There are a total of five rest spaces along Chung Ying Street, located from north to south at the northeast corner of the Ancient Pagoda Park, near Boundary Marker No. 7, near Boundary Marker No. 5, near Boundary Marker No. 3, and on the southern coastline. Overall, the number of rest spaces is limited, with insufficient seating to meet the needs of tourists during peak periods. Many passive spaces remain unused, and the quality of the spaces is poor (Figure 4-15).
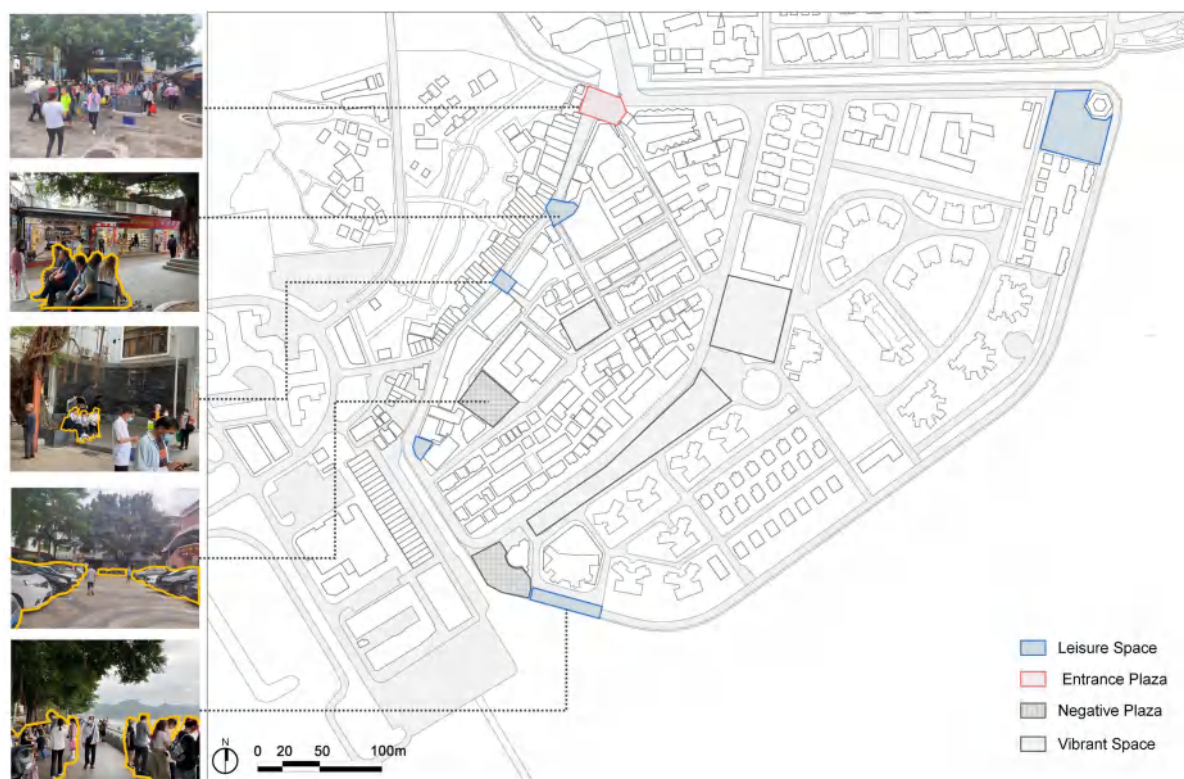

Figure 4-15   Distribution of Public Spaces in Chung Ying Street, Sha Tau Kok
Source: Photos taken by the author, image drawn by the author

In the Sha Tau Kok Chung Ying Street area, there are a total of four open spaces with historical elements. These spaces include boundary markers, ancient banyan trees, ancient

wells, archways, and functional elements used for fish lantern dance performances. They are primarily distributed along both sides of Chung Ying Street, arranged in sequence along the boundary markers. Additionally, there are open spaces utilized for scenic viewing along the north and south sides of the coastline (Figure 4-16).
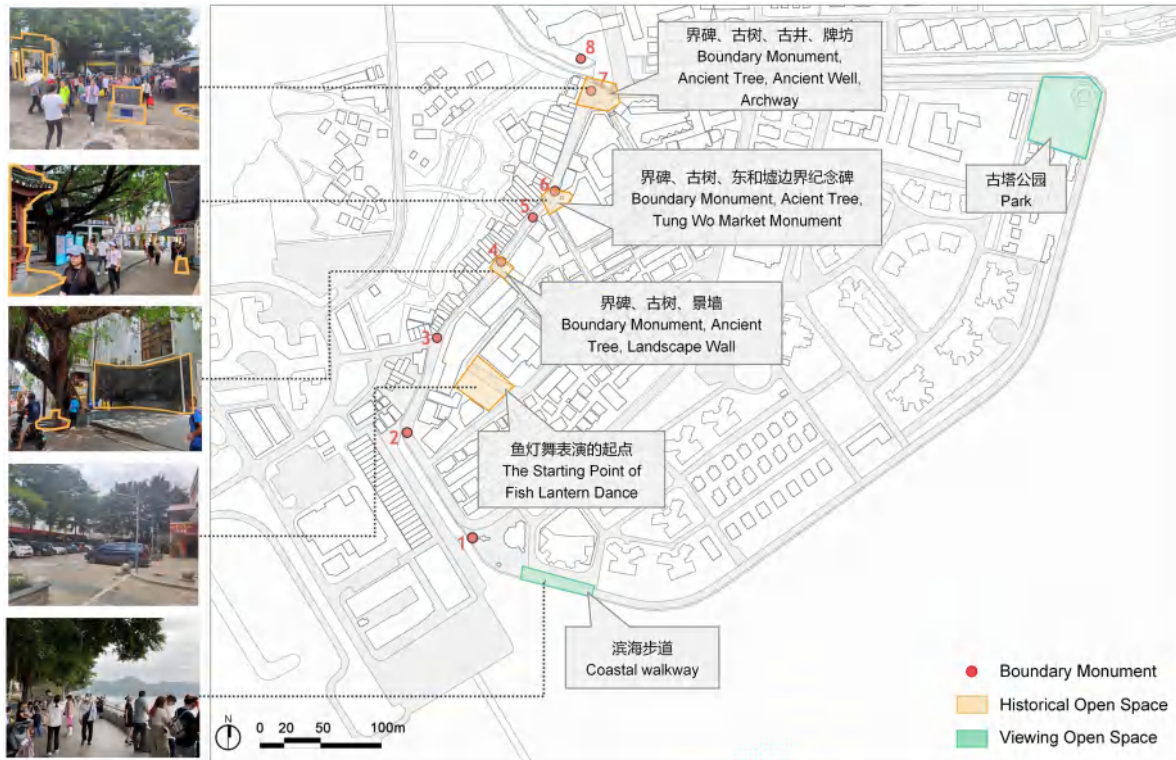

Figure 4-16　Public Spaces with Historical Elements
Source: Photos taken by the author, image drawn by the author

4.4 Summary

4.4.1 Current Issues

As a unique border area, Chung Ying Street in Sha Tau Kok has witnessed the changes in China's modern history and inherited a rich cultural heritage influenced by the Hakka culture. However, through field research and literature review, several issues have been identified with the current state of Chung Ying Street:

1. Single Path: There is no systematic road network framework, and distinctive tour routes have not been established. Most tourist activities are concentrated on a single street of Chung Ying Street, lacking overall attractiveness.

2. Negative Nodes: Lack of resting spaces, inability to meet the needs of tourists for rest during peak periods, shortage of public spaces with few features, scattered distribution, and

lack of systematic connections. Lack of distinctive intangible factors.

3. Monotonous Activities: Main activities are centered around shopping, with a limited range. Shops and malls are concentrated on Chung Ying Street, but the products mainly consist of low-end daily necessities such as cosmetics, medicines, powdered milk, and snacks. Due to the impact of the epidemic, some shops are vacant, and the existing shop formats are monotonous and low-end, failing to meet the needs of tourists.

4. Single Narrative: Since the reform and opening up, on one hand, the area has been dominated by patriotic propaganda, leading to the dilution and even forgetting of the original historical and cultural advantages of the site, and local features such as fish lantern dance and market-watching have not been well excavated and displayed. On the other hand, with the passage of time, there has been a loss of population in the area, and the cultural exchanges between residents of Hong Kong and Shenzhen are not as close as they used to be. Memories of "same roots and origins" need to be activated and revived.

4.4.2 Directions for Renewal

To address the existing issues of the site, the following three aspects can be considered: organizing tour routes, enriching spatial nodes, and planning diverse activities. This aims to restore local historical and cultural memories, enrich historical narratives, enhance tourist experiences, and increase the attractiveness of tourism consumption.

Chapter 5 Renewal Design of Chung Ying Street Area with Historical Narrative

From the analysis in Chapter 4, we can see that the following four problems exist in Chung Ying Street in Sha Tau Kok:

(1) Single Path: There is no systematic road network skeleton, not formed a characteristic play path, most of the activities of tourists are concentrated on a road in Chung Ying Street, the neighborhood lacks attraction.

(2) Negative Nodes: Lack of rest space, peak period can not meet the needs of tourists rest, the number of public space is small, lack of characteristics, distribution of messy and did not form a systematic correlation. Lack of characteristic non-material factors.

(3) Monotonous Activities: The activities are mainly shopping, and the scope of activities is small. Stores and malls are gathered on Chung Ying Street, but the goods on Chung Ying Street are mainly low-end daily necessities such as beauty, drugs, milk powder, snacks, etc. Affected by the epidemic, some stores are in a state of vacancy, and the existing stores are single and low-end, which can't satisfy the tourists' needs.

(4) Single Narrative: After the reform and opening up, on the one hand, the neighborhood is dominated by patriotism propaganda, the original historical and cultural advantages of the site have been diluted or even forgotten, the fish lantern dance, catching the market to watch the sea, and other local characteristics have not been well excavated and presented; on the other hand, with the change of time, the neighborhood population loss, the cultural exchange between residents of Hong Kong and Shenzhen is not as close as in the past.

In order to solve the above problems, the renewal strategy can be summarized and sorted out through the domestic and international cases in Chapter 3, which is carried out from three aspects: constructing a narrative system, arranging narrative paths, and creating characteristic nodes. Three narrative paths are designed: commercial route, cultural route and viewing route, as well as five narrative nodes based on the history of the site: "Remembering the Source", "Chasing Market", "Folk Songs Duet", "Dancing Together", and "Admiring the Sea" (Figure 5-1).
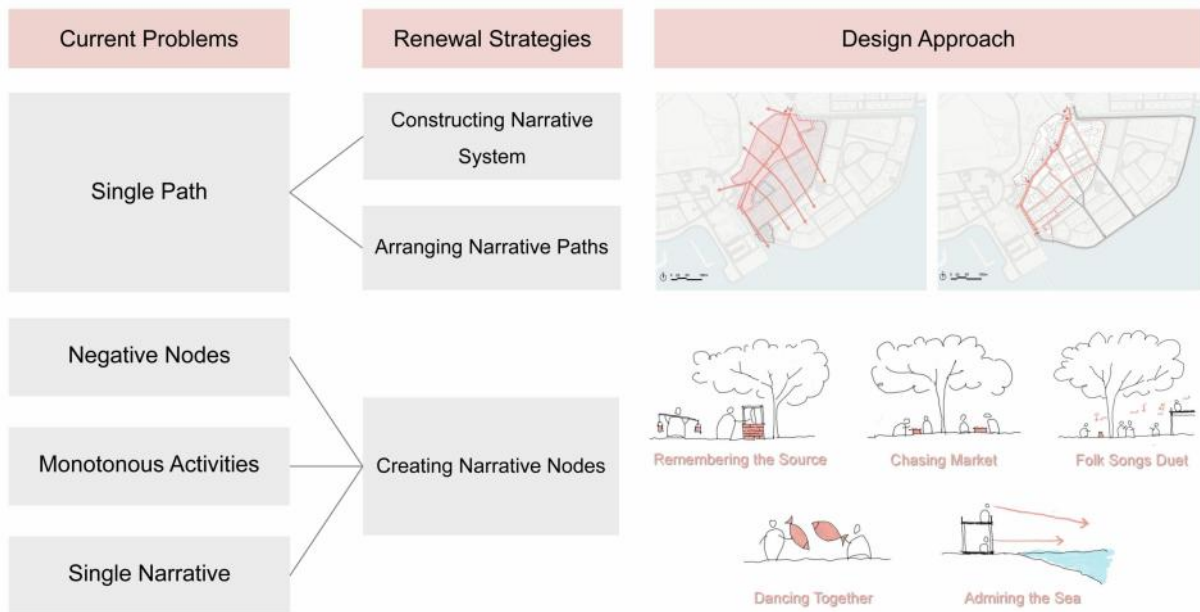
Figure 5-1   Design Overview
Source: Drawn by the author

5.1 Construction of Narrative System

5.1.1 Integration of Functional Layout

Figure 5-2   Functional Layout
Source: Drawn by the author

Based on the current site conditions and the main tourist routes, the functional distribution of the site is divided into three areas: commercial area, cultural area, and residential area (Figure 5-2). The commercial area is located on both sides of Chung Ying Street; the cultural area includes the Fish Lantern Dance Square, adjacent buildings on the square, and the Chung Ying Street Historical Museum along the coast; the residential area is situated on the southeast side, consisting of public service area, office area, dining area, and residential area from north to south. Tourist activities mainly concentrate in the commercial and cultural areas.
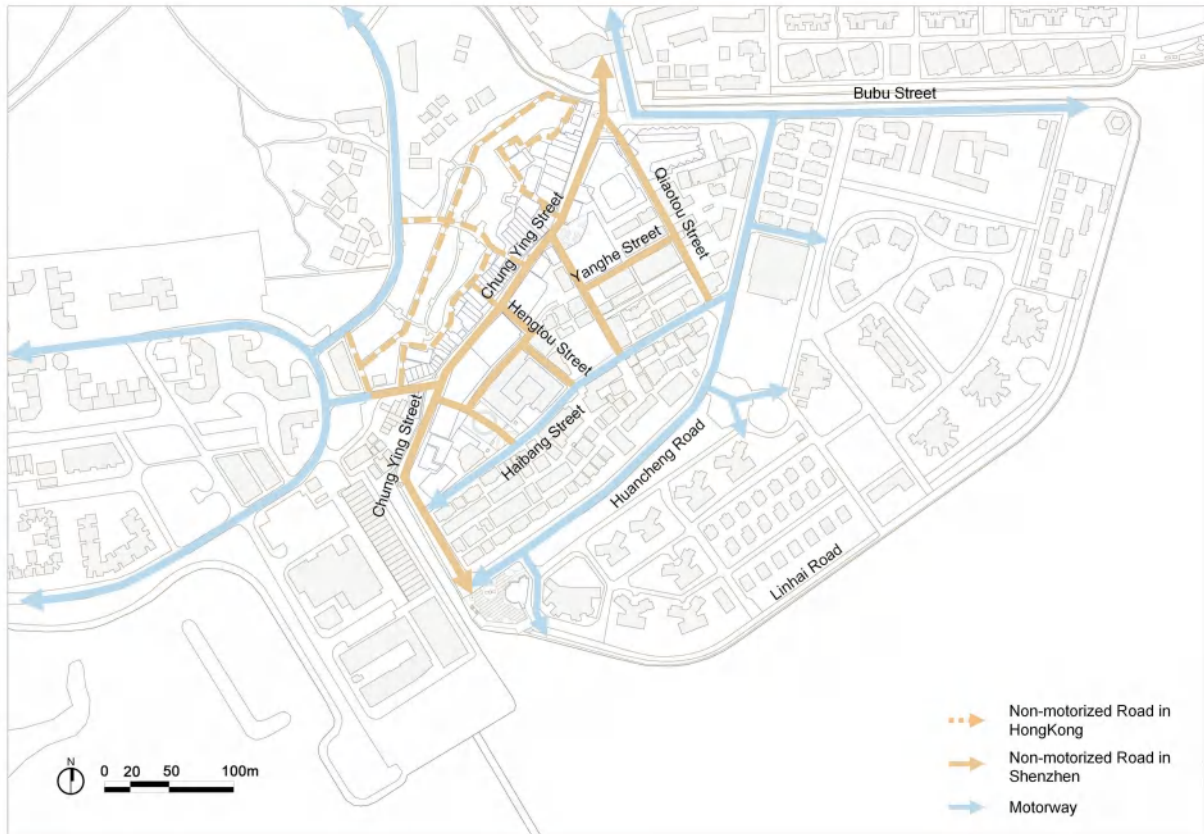
5.1.2 Building Spatial Structure

Figure 5-3　Road Structure
Source: Drawn by the author

Road Structure: The sections where tourists gather are mainly pedestrian paths, while the residential areas are mainly vehicle roads. Chung Ying Street and its adjacent streets are designated as non-motorized vehicle lanes, including pedestrian, electric vehicle, and bicycle lanes, while the residential areas along the southern coast of Hong Kong and Shenzhen are designated as motor vehicle lanes. The main entrance of Chung Ying Street divides these two

types of roads, achieving separation of pedestrians and vehicles (Figure 5-3).

Figure 5-4　Spatial Structure
Source: Drawn by the author

Spatial Structure: Comprising three functional blocks and three types of tourist routes (Figure 5-4), namely the commercial area, historical and cultural area, and residential area. The tourist routes include the commercial route, historical route, and scenic route, which connect multiple historical buildings and public spaces. It aims to create a deep integration of commercial and cultural landscapes while showcasing the overall structure of local history and folk culture.

5.2 Arrangement of Narrative Paths

The narrative path design of Chung Ying Street in Sha Tau Kok aims to create distinctive street and alley spaces, enhance connectivity between high-quality spaces, and establish connections between historical culture and people. This can be achieved through the overall organization of paths and the local optimization of paths.

5.2.1 Organization of Narrative Paths

Figure 5-5　Organization of Narrative Paths
Source: Drawn by the author

Based on the distribution of site functions and spatial structure, narrative paths can be delineated into three: the commercial route, the historical and cultural route, and the scenic route (Figure 5-5). The commercial route corresponds to Chung Ying Street, which is also the main tourist route. Four intersecting branches along the commercial route constitute the historical and cultural route, connecting Hong Kong and Shenzhen. At the end of the commercial route, it seamlessly transitions into the scenic route, allowing tourists to experience the historical and cultural significance of Sha Tau Kok Chung Ying Street while shopping, and concluding the journey with a seaside stroll to admire the beautiful Sha Tau Kok Sea.

5.2.2 Route Design

Figure 5-6   Commercial Route Design
Source: Drawn by the author

Commercial Route: Given that shops line both sides of the commercial route, with arcade-style buildings predominant in the Shenzhen section and shops predominantly occupying the first to second floors in the Hong Kong section, the design begins with optimizing the interfaces. For shops in the Hong Kong section, signage adjustments are made to achieve a harmonious street effect. In the Shenzhen section with arcade-style buildings, urban furniture is added, seats are installed to increase resting spaces, and greenery is introduced to enhance the street's aesthetics. In the southern section of Chung Ying Street, there exists a historical cultural wall depicting the historical changes of Chung Ying Street. This wall, alternating between solid and void sections, faces towards Hong Kong and is in good condition; therefore, it is preserved during the renovation process (Figure 5-6).
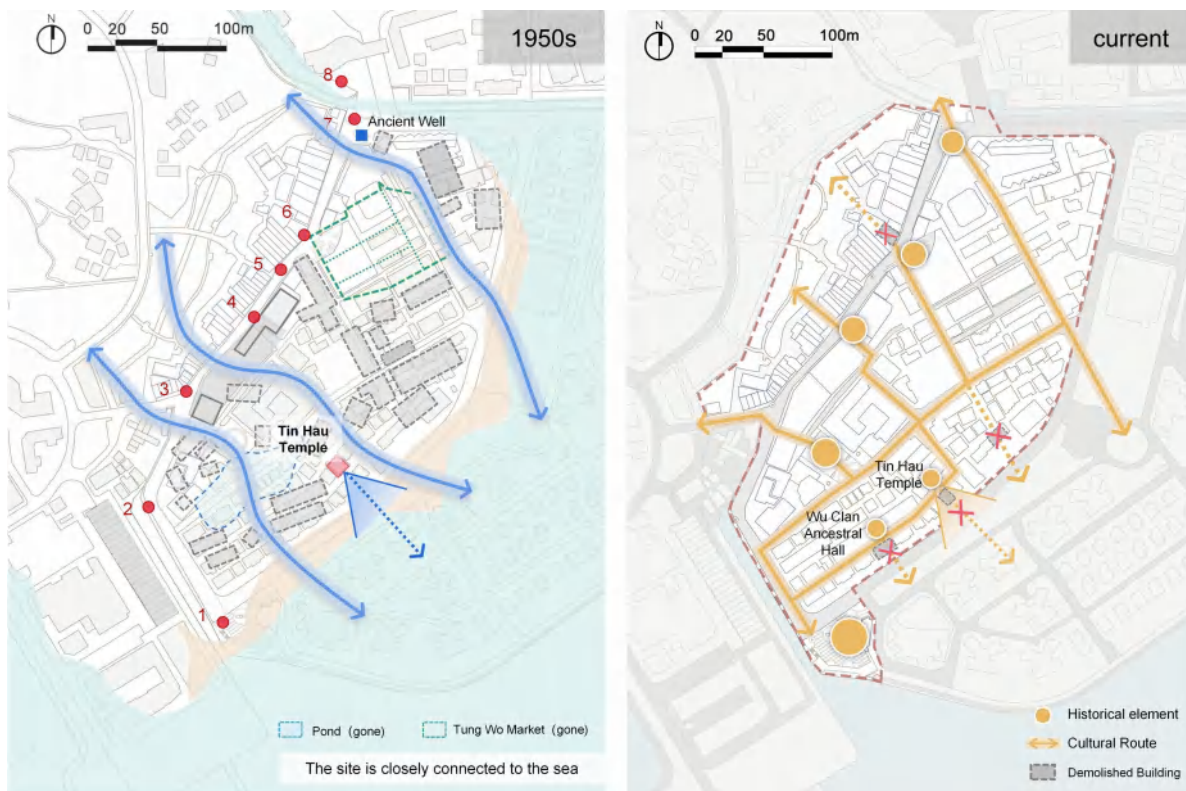
Figure 5-7   Spatial Connectivity of Cultural Route
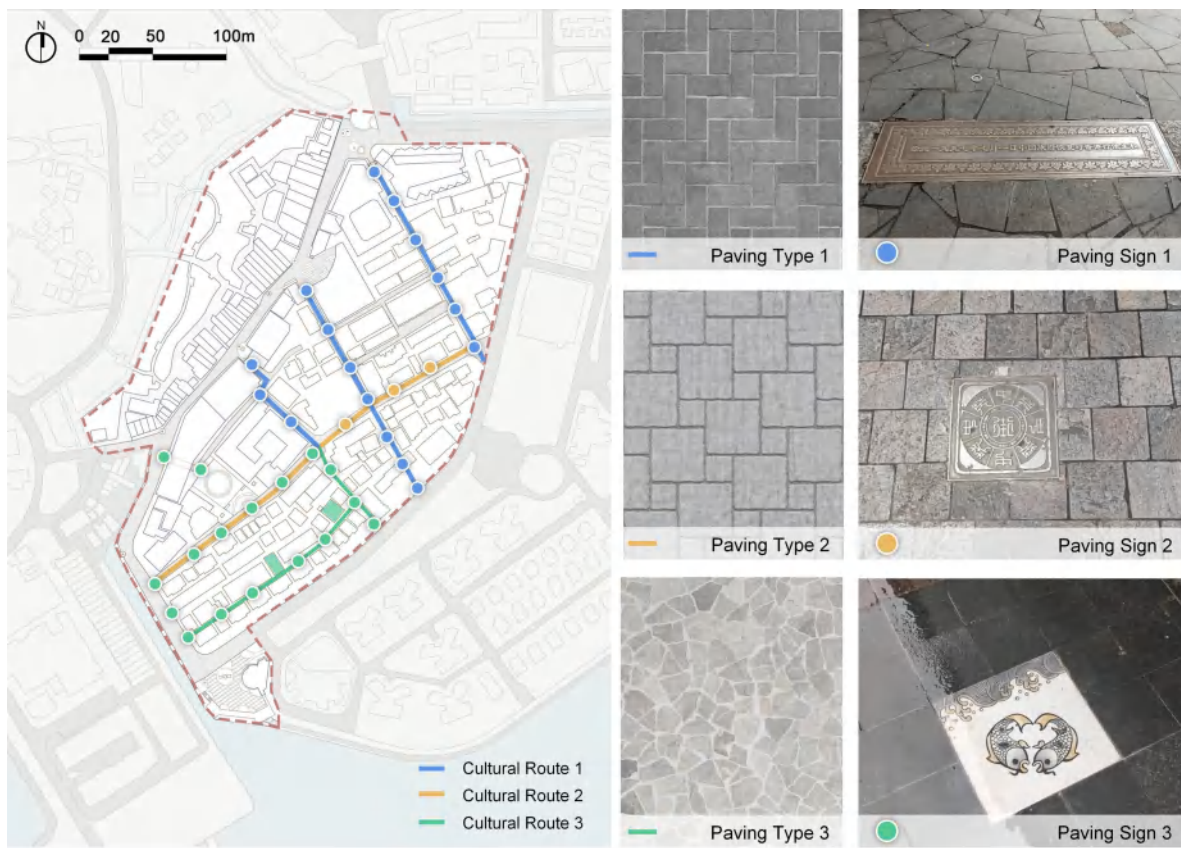
Source: Drawn by the author

Figure 5-8   Paving Design of Cultural Route

Source: Drawn by the author

Cultural Route: The design of the cultural route involves both path arrangement and pavement suggestions. According to the map from the 1950s, the Chung Ying Street area emerged along the coast, with its cultural activities closely tied to the sea. Therefore, to strengthen the connection between "Hong Kong - Shenzhen - Sha Tau Kok Sea," appropriate architectural modifications should be made, including opening up north-south roads (Figure 5-7).

Ground paving is one of the elements of historical narrative, and it significantly influences people's overall perception of urban space. Based on the current street hierarchy, it is divided into three categories, as shown in the diagram (Figure 5-8). The blue line represents secondary roads connecting Chung Ying Street, with a width of approximately 5-6 meters. The yellow line represents the boundary streets between the residential area and the commercial area, with a width of about 8 meters. The green line represents the route for the Fish Lantern Dance performance, located in the Sha Lan Ha Village, with the narrowest street width of approximately 2 meters. Different ground pavings are laid along the paths, with pavement signs derived from the existing site. However, these markings are not clearly categorized and are concentrated in only a few places. The design integrates three types of pavement markings: sign 1 records major events and their years in the Sha Tau Kok Chung Ying Street area, and it can be placed along the first category of streets. sign 2 represents the symbol of Chung Ying Street, serving as a connection along the second category of streets. sign 3 depicts two fish swimming out to sea, symbolizing the Fish Lantern Dance and the Sha Tau Kok Sea. Originally located in front of the Temple of the Queen of Heaven, it implies its relationship with the sea. These markings are set along the Fish Lantern Dance route, metaphorically representing the relationship between "Fish Lantern Dance Performance - Worshiping Mazu - the Sea."

5.3 Creation of Narrative Nodes

5.3.1 Selection of Narrative Nodes

Based on historical maps from the 1950s (Figure 5-9), it is evident that the areas with the densest distribution of historical narrative elements are the Sha Lan Ha Village before land reclamation and the vicinity of boundary markers, which is now near the Sha Tau Kok Chung Ying Street on the side closer to Shenzhen. This area, where transportation is closely connected and people gather, serves as the spatial intersection of narrative lines (Figure 5-10).
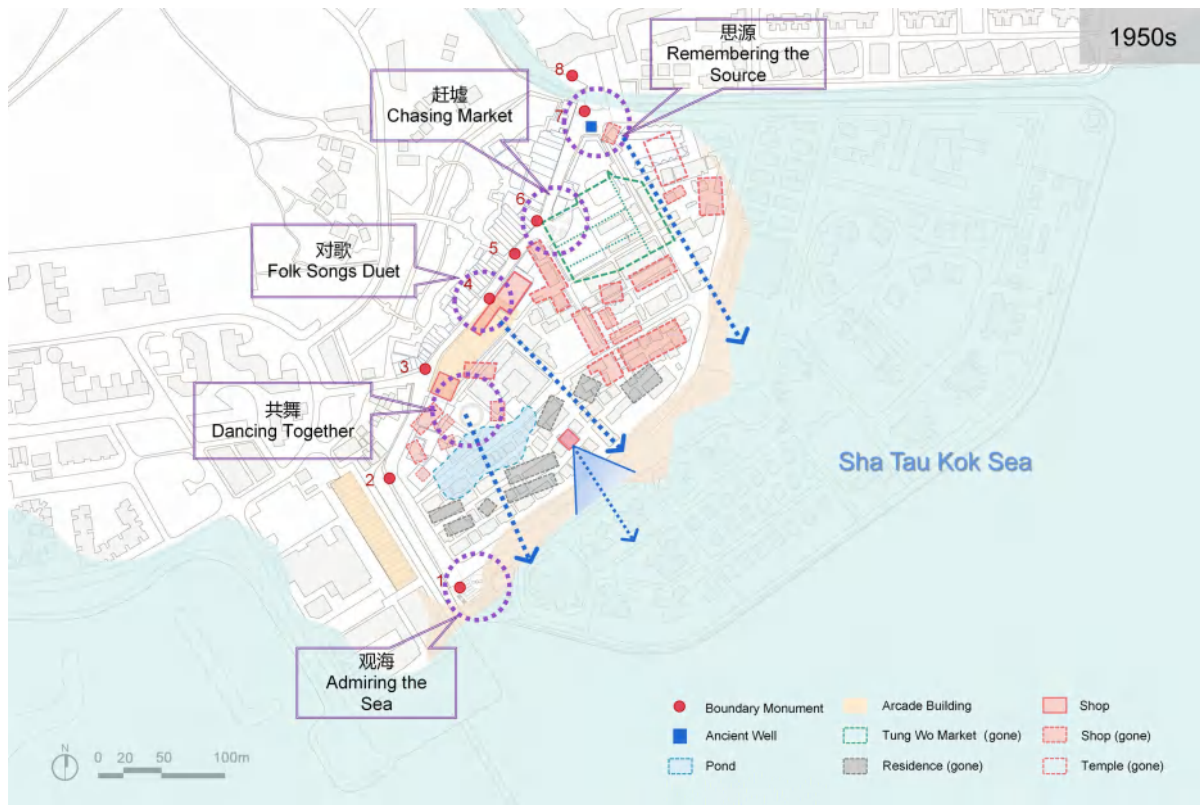

Figure 5-9　Historical Distribution of Nodes

Source: Drawn by the author

Figure 5-10   Distribution of Nodes
Source: Drawn by the author

Therefore, the following five nodes can be selected as historical narrative nodes: the main entrance plaza next to Boundary Marker No. 7, public space next to Boundary Marker No. 6 (formerly the border of Tung Wo Market), public space next to Boundary Marker No. 4, the Fish Lantern Dance Square, and the plaza next to the Chung Ying Street Museum (Figure 5-10).

5.3.2 "Remembering the Source" Node Design

(1) Determination of Narrative Themes:

At the main entrance plaza of Chung Ying Street lies an ancient well, which was constructed by villagers of Sha Tau Kok's "The Alliance of ten" village during the Qing Dynasty's Daoguang era when Tung Wo Market was established, dating back 300 years (Figure 5-11). The well is square-shaped, built with hemp stones around the mouth, and lined with river pebbles inside, with the water level about 2 meters below the ground, clear and sweet. Although the ancient well is no longer in use since the local adoption of tap water, it still reminds people of the importance of "remembering the source of water (饮水思源)."

Local residents still chant the folk rhyme "Walking the same street, drinking from the same well." It is not only one of the historical architectural relics of the early Hakka people's development of Sha Tau Kok and the establishment of Tung Wo Market but also a witness to the close relationship between residents on both sides of Chung Ying Street. Therefore, the narrative theme of this node is "Origin."

In addition, other historical narrative elements on the site include: an ancient banyan tree planted near the ancient well in the late Qing Dynasty, Boundary Marker No. 7, Chung Ying Street signage, and an archway.
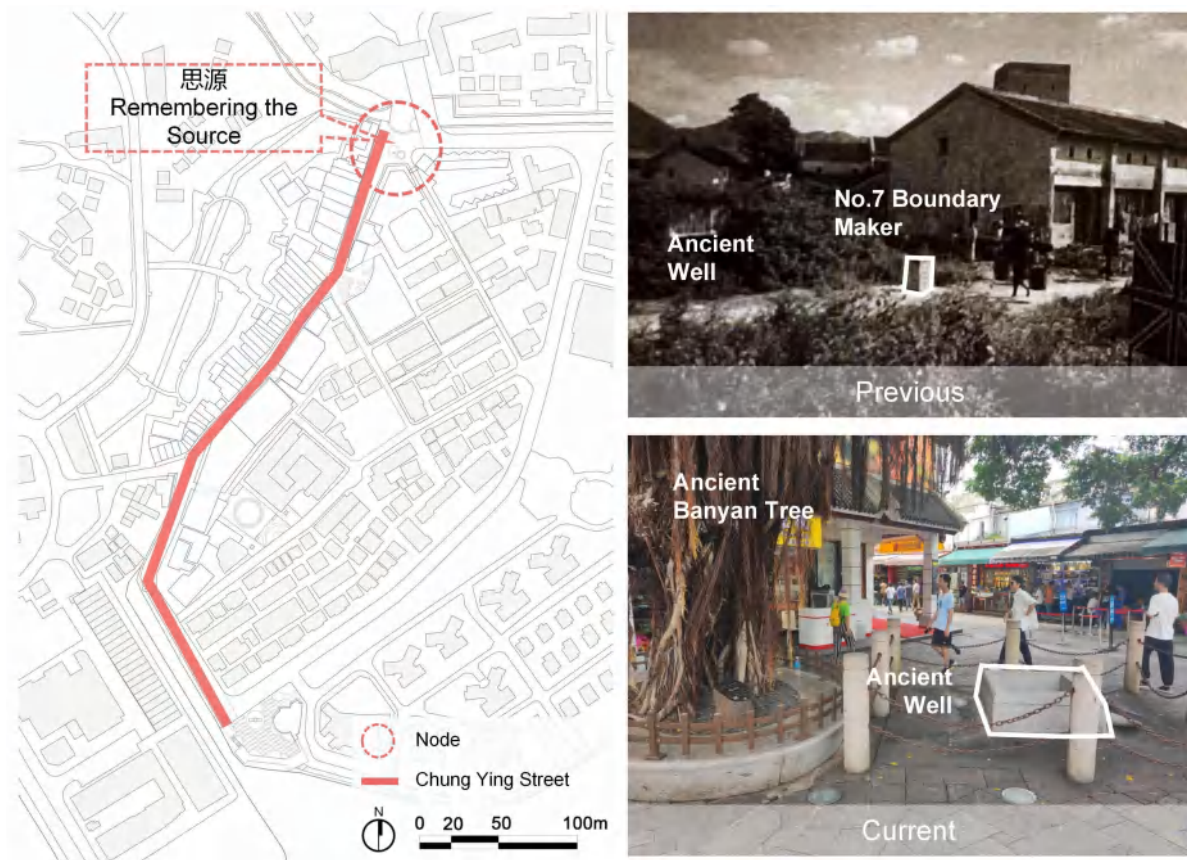

Figure 5-11   Narrative Elements of "Remembering the Source"
Source: Drawn by the author

(2) Node Design:

The node is located at the main entrance of Chung Ying Street and adopts a circular element overall, symbolizing the cultural origin of Hong Kong and Shenzhen. There is a certain height difference between the square and the entrance, which is balanced by earthwork and steps are set up to provide effective guidance. Urban furniture is placed, notice boards displaying maps of Chung Ying Street are posted, seating and trash bins are added, and the

ground is paved with local cobblestone materials. The ancient well is renovated with stone paving, and a water outlet is installed on its backside, providing visitors with a place to wash hands and drink (Figure 5-12).
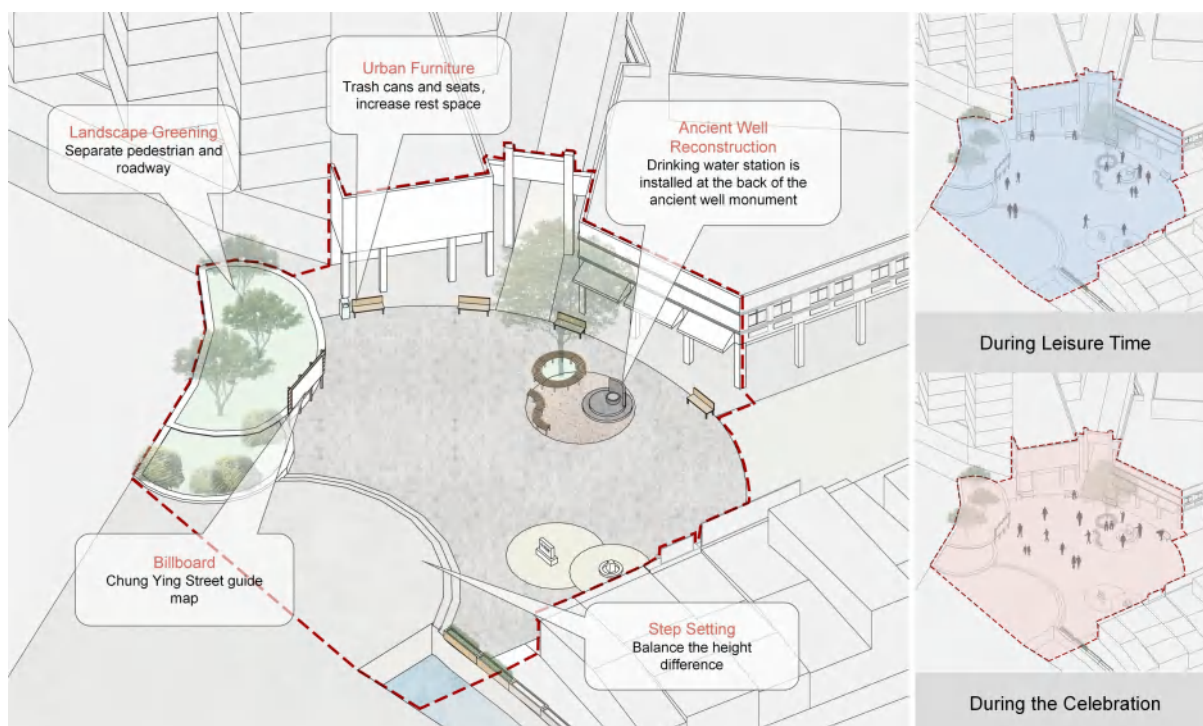

Figure 5-12   "Remembering the Source" Node Design
Source: Drawn by the author

5.3.3 "Chasing Market" Node Design

(1) Determination of Narrative Themes:

Since the late Qing Dynasty, residents of Sha Tau Kok have had the habit of gathering at the market. Due to the remote and dangerous mountain roads to Shenzhen Market, the "The Alliance of ten" villagers decided to establish Tung Wo Market in Sha Tau Kok, which means "Eastern Peace Market[70]." Tung Wo Market had three tea houses serving morning tea, and "gathering at the market for tea" became an important part of the local residents' daily lives. After Tung Wo Market was destroyed by a typhoon, the shops in Tung Wo Market began to move westward and were eventually forced to relocate to the New Territories of Sha Tau Kok. Today, residents of the Chung Ying Street area need to go to the market to buy groceries, while residents of the Hong Kong side also gather in the morning to have tea in Shenzhen and then buy some vegetables and meat at the agricultural market.

The public space near Boundary Marker No. 6 today is the original boundary of Tung

Wo Market (Figure 5-13). The site has a memorial monument erected in 2005 to commemorate Tung Wo Market, expressing this historical period. In addition to the boundary marker, there is also an ancient banyan tree.

Figure 5-13   Narrative Elements of "Chasing Market"
Source: Drawn by the author

(2) Node Design:

Breaking the solid walls of the second floor to create a corridor, the function is transformed to convert the idle space on the second floor into teahouses. Visitors and residents can have tea and rest here, interacting well with the outdoors (Figure 5-14). Outdoor public seating is added, integrating the boundary marker with a water feature and adding greenery to provide a pleasant resting experience.

Taking into account different activities, space is divided using cobblestone paving to create a small market area, allowing vendors to set up stalls along the pavement for selling goods. Time management is also considered, with designated market days. The market functions as a flea market, where vendors can sell or exchange second-hand items such as furniture, utensils, potted plants, and clothing (Figure 5-15).
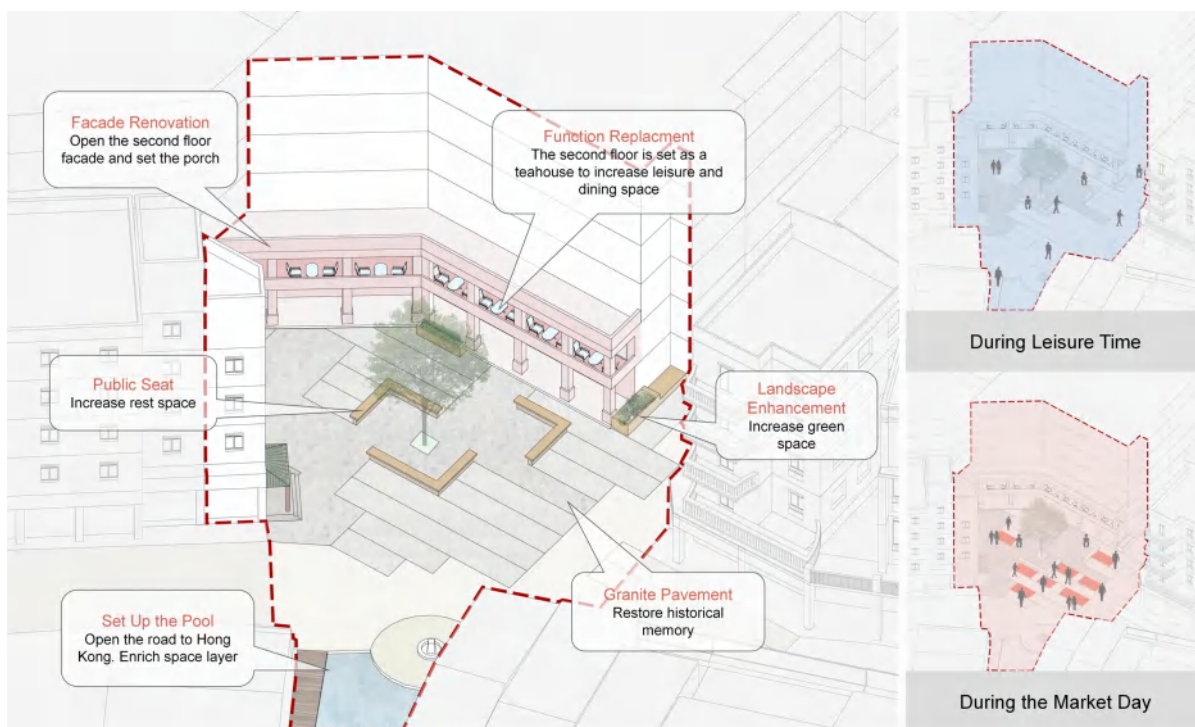
Facade Renovation
Open the second floor
facade and set the porch

Function Replacment
The second floor is set as a
teahouse to increase leisure and
dining space

Public Seat
Increase rest space

Landscape Enhancement
Increase green space

Set Up the Pool
Open the road to Hong
Kong. Enrich space layer

Granite Pavement
Restore historical
memory

During Leisure Time

During the Market Day

Figure 5-14   "Chasing Market" Node Design
Source: Drawn by the author

0.150   0.150   0.150
±0.000
0.150

No.6 Boundary Maker
0.150
0.300

No.5 Boundary Maker
±0.000
0.150

0.450
0.150
±0.000

Transitional Space   Shop   Road   Water   Ground Floor Plan   N   0 1 2   4m

Figure 5-15   Ground Floor Plan of "Chasing Market"
Source: Drawn by the author

5.3.4 "Folk Songs Duet" Node Design

(1) Determination of Narrative Themes:

The Hakka people in Sha Tau Kok have a long-standing cultural tradition of singing Hakka folk songs. These songs typically revolve around local history and folk life, often expressing wishes for bountiful harvests, peace, and happiness. During the Republic of China era, there used to be a singing gathering (duet singing session) held every August 15th of the lunar calendar at the Sung Wong Toi in Diamond Hill, Kowloon, Hong Kong. Singers from the Chinese community in Sha Tau Kok would also participate in these duet singing sessions[8]. This tradition is also reflected in Chung Ying Street: the banyan tree next to Boundary Marker No. 4 is often a place where residents from both sides gather to sing Hakka folk songs after work or to enjoy the coolness of summer evenings. The cultural management department of Sha Tau Kok has organized Hakka folk song competitions, attracting thousands of residents from both sides of Chung Ying Street to watch. This cultural tradition has also nurtured many singers who frequently participate in folk performances in Guangdong Province, highlighting the unique significance of Hakka folk songs to the residents of Sha Tau Kok.

Today, next to Boundary Marker No. 4 stands a hundred-year-old banyan tree, and its shade has created a resting space (Figure 5-16). However, the current resting space lacks amenities, suffers from underutilization, and lacks quality in its design.

Figure 5-16　Narrative Elements of "Folk Songs Duet"
Source: Photos taken by the author, image drawn by the author

(2) Node Design:

Function replacement is implemented by utilizing the idle space on the ground floor as a small exhibition hall for popularizing the culture of Sha Tau Kok mountain songs. Interface optimization is carried out, using red brick and glass brick materials on the interface facing Chung Ying Street, creating a mix of solidity and void to enhance communication between indoor and outdoor spaces, providing visitors with a good experience (Figure 5-17). Additionally, three-dimensional design is employed by opening up the second floor, connecting adjacent arcade buildings to create a sense of enclosure (Figure 5-18), restoring the experience of local residents singing around the banyan tree and boundary marker.
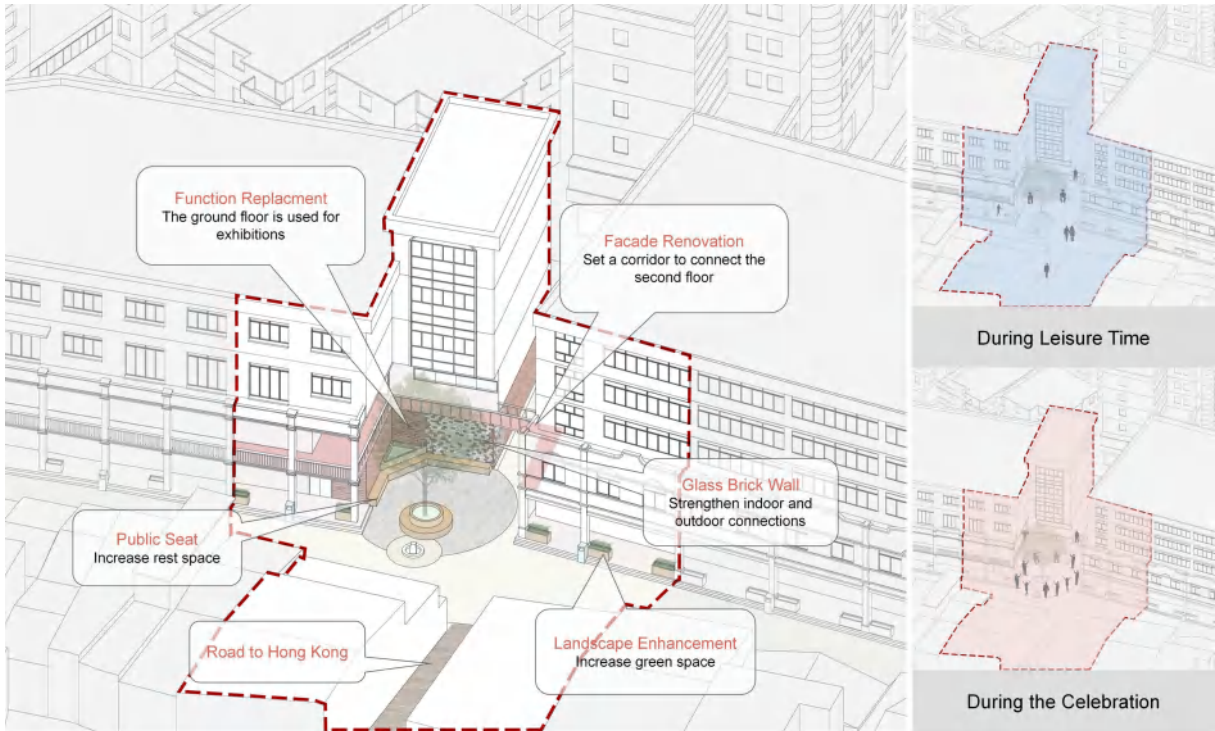
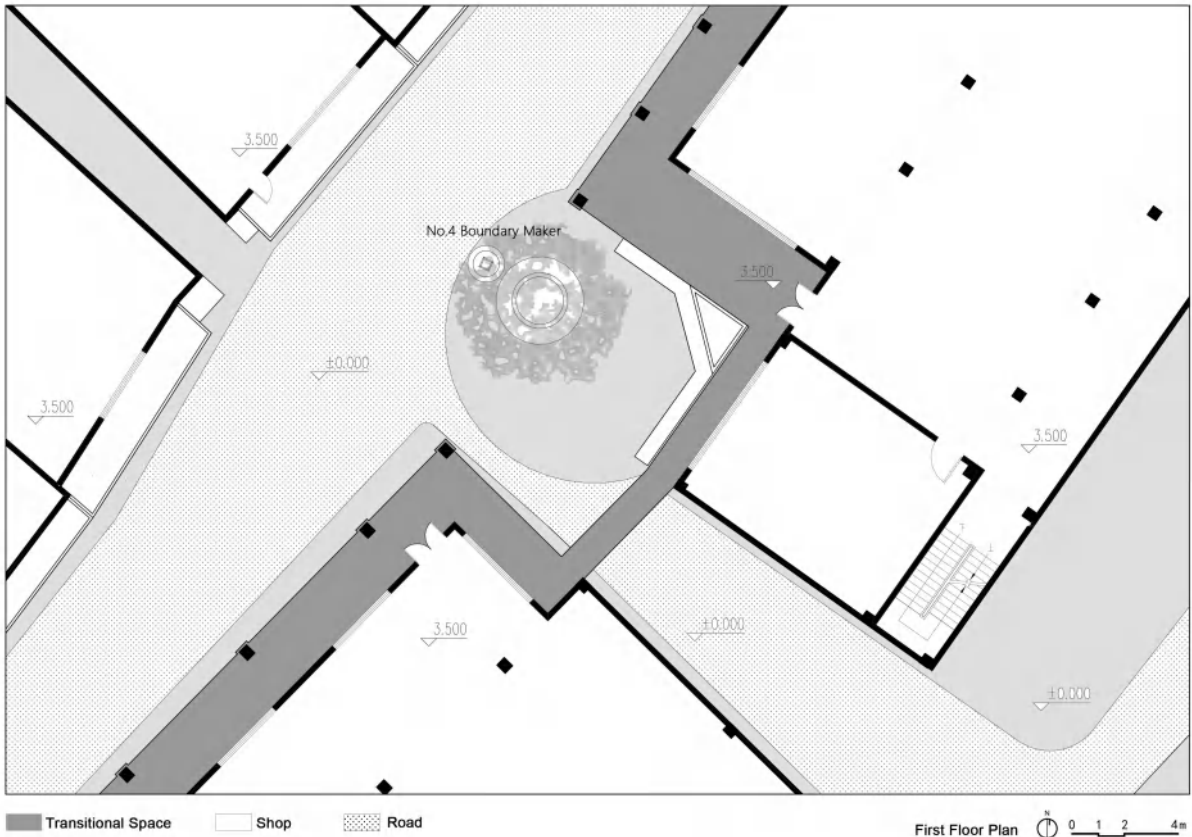Figure 5-17   "Folk Songs Duet" Node Design

Source: Drawn by the author

Figure 5-18   First Floor Plan of "Folk Songs Duet"

Source: Drawn by the author

5.3.5 "Dancing Together" Node Design

(1) Determination of Narrative Themes:

The Fish Lantern Dance in Sha Tau Kok originated in the late Ming and early Qing dynasties, created by the Wu family of Shalanzha Village in Sha Tau Kok. In the early Republic of China period, the Fish Lantern Dance evolved from a family tradition to a regional inheritance, popular in Sha Tau Kok, Yantian, and the New Territories of Hong Kong. It is a form of dance art created by local fishermen out of their desire for a better life, showcasing rich imagination. It became a must-have performance for festive occasions and harvest celebrations. After the founding of the People's Republic of China, the Fish Lantern Dance of Sha Lan Ha Village was invited to perform in many places across the country and was included in the intangible cultural heritage list of Guangdong Province[8].

Figure 5-19   Narrative Elements of "Dancing Together"
Source: Photos taken by the author, image drawn by the author

The Fish Lantern Dance is a group dance performed by men in the square, with over 20 male performers holding fish lanterns specially designed for evening performances (Figure 5-19). The performance area is surrounded by four "dragon pillars" and a blue cloth around the square, resembling the underwater world. During the performance, the "dragon pillars" and the candlelight in the fish lanterns are used to simulate scenes of various fish joyfully

swimming[26]. After visiting each household in Sha Lan Ha Village on the first day of the Lunar New Year, residents of Sha Tau Kok perform on the village square. From the second to the fourteenth day of the Lunar New Year, they go to the New Territories of Sha Tau Kok to perform. On the fifteenth day of the Lunar New Year, they return to Sha Lan Ha Village to celebrate with fellow villagers, marking the end of the Spring Festival activities. Additionally, on the twenty-third day of the third lunar month, after the birth of a child, the Fish Lantern Dance is performed in the Chung Ying Street area.

Today, the Fish Lantern Dance is performed at the Fish Lantern Dance Square, which serves as the starting point for the performance and plays a crucial role. However, due to the lack of clear signage at the existing Fish Lantern Dance Square, failure to reflect the cultural characteristics of the Fish Lantern Dance, and the square being filled with motor and non-motor vehicles when there are no performances, the space environment is poor, resulting in almost no tourists staying there (Figure 5-19).

(2) Node Design:

Public seating and greenery are added around the square, with an outdoor dining area established on the west side of the restaurant, equipped with sunshades, while public seating is added on the east side, complemented by awnings integrated into the building facade (Figure 5-20). The square is designed as a circular sunken plaza, with three levels of steps providing seating for spectators during performances, with an inner radius of 6 meters, meeting the size requirements for the fish lantern dance performance area. The building on the east side serves as a practice room for the fish lantern dance and a museum, aiming to educate visitors about the culture of the fish lantern dance (Figure 5-21).
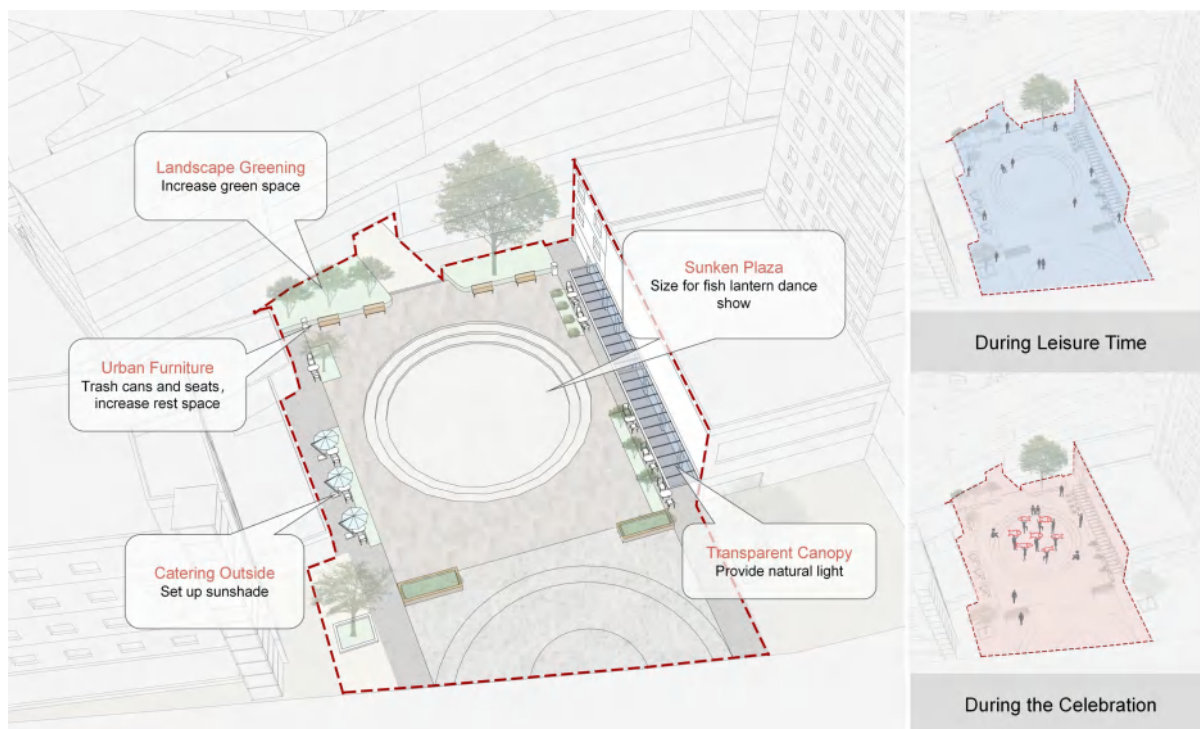
Figure 5-20   "Dancing Together" Node Design
Source: Drawn by the author

Figure 5-21   Ground Floor Plan of "Dancing Together"
Source: Drawn by the author

5.3.5 "Admiring the Sea" Node Design

(1) Determination of Narrative Themes:

The relationship between Sha Tau Kok Chung Ying Street and the sea has been closely intertwined since ancient times. Residents of Sha Tau Kok have lived by the sea, initially relying on fishing and farming for their livelihoods, and practicing beliefs in the goddess Mazu. However, with the expansion of land reclamation activities in Sha Tau Kok, the connection between people and the sea has weakened as residents' activities expanded. Visitors to Chung Ying Street have also failed to appreciate the sea of Sha Tau Kok. Additionally, residents on both sides of Chung Ying Street have a habit of watching dramas and movies together. They organize and rehearse dramas and perform them on the playground of Tung Wo School or the stage in front of the Tin Hau Temple. On stage, actors from both sides perform together, while the audience from both sides watches the same play. In the 1950s, movies began to gain popularity among the people, and movies were often screened at the playground of Tung Wo School, attracting two to three hundred people from the English-speaking side to the Chinese-speaking side to watch[8].

The Chung Ying Street History Museum is located at the southwest corner of the Chung Ying Street community, facing the sea. As the largest museum in the neighborhood, it attracts many tourists to visit. The site features an ancient tree by the coast, the No. 1 boundary marker, and a warning bell pavilion built in 2002 to commemorate the history of Chung Ying Street. However, the square lacks places for rest and viewing. Although tourists have a desire to view the sea and harbor a curiosity about glimpsing Hong Kong, the sea view is obstructed, resulting in poor viewing effects and failing to reflect the coastal cultural characteristics of Chung Ying Street (Figure 5-22).

Figure 5-22　Narrative Elements of "Admiring the Sea"
Source: Photos taken by the author, image drawn by the author

(2) Node Design:

Integrating with the Central-English Street Museum, a coastal promenade is added, with the lower level providing shaded resting areas and the upper level designated for viewing platforms. The platforms extend in two directions, one facing Hong Kong and the other facing the Sha Tau Kok Sea. Seating and greenery are added within the site to offer more shaded and resting spaces, connecting the square with the coastal walkway. Alongside the walkway, additional seating and trash bins are installed to enhance walking comfort (Figure 5-23).

Furthermore, the square can also be used for outdoor movie screenings, utilizing the exterior facade of the Central-English Street Museum as a projection screen. Considering the shared activity of watching performances and movies by residents on both sides of the Central-English Street area, integrating this activity with the seaside enhances the overall experience.

Figure 5-23   "Admiring the sea" Node Design
Source: Drawn by the author

5.4 Design Overview

The renovated Chung Ying Street area in Sha Tau Kok has multiple narrative lines with different kinds of activities at different times and places, and rich node spaces, solving the original problems of single path, monotonous activities, negative nodes and single narrative, and transforming a single narrative within the site into a diversified and rich one by placing in historical and cultural elements.

5.4.1 Activity Arrangement

According to the previous analysis, there are various folk activities in the Chung Ying Street area, and the local activities can be broadly categorized into fish lantern dance performances, ancestor worship, worship of Tin Hau, catching the market, folk song duets and open-air movie watching. There are different activities at different times, which are summarized as follows in the order of the lunar calendar (Figure 5-24).

Chinese New Year is the most important and lively festival, and the people of Chung Ying Street in Sha Tau Kok will celebrate it with the Fish Lantern Dance and Unicorn Dance performances, which start at the Fish Lantern Dance Square and proceed in a circle around Chung Ying Street. Ching Ming Festival is a festival for people to pay tribute to their ancestors. The Wu Clan Ancestral Hall is an important place for the Wu family to pay tribute to their ancestors and conduct other social activities. On festivals, happy days and the first and fifteenth days of each month of the lunar calendar, the ancestors are worshipped at the Ancestral Hall. The "Tin Hau Festival" is an important annual folk festival for the residents on both sides of Chung Ying Street. On Tin Hau's birthday, which falls on March 23rd of the lunar calendar, villagers prepare three sacrificial animals and wine to celebrate the birthday of Tin Hau Niang Niang, with lanterns and colorful decorations, firecrackers, drums and gongs, and grand ceremonies such as fish lantern dance performances and Tin Hau's parade. On the nights after the summer solstice, open-air movie watching activities are held regularly at the square of the Chung Ying Street History Museum at the seaside. On the fifteenth day of the lunar calendar, a small second-hand market is held near Boundary Monument No. 6 to sell and exchange furniture, utensils, potted plants, old clothes and other items. On the fifteenth day of the eighth lunar month, residents from both sides of the street cool off under the

ancient banyan tree next to Boundary Maker No. 4 and sing Hakka folk songs (Table 5-1).

Figure 5-24　Calendar of Activities
Source: Drawn by the author

Table 5-1   Activity Arrangement

Time	Event	Activity	Site (Route)
New Year's Day in the lunar calendar	Spring Festival (Chinese New Year)	Fish Lantern Dance Performance	Fish Lantern Dance Square as starting point, Chung Ying Street detour
Qingming Festival, Chongyang Festival (ninth day of the ninth lunar month), Winter Solstice	offer sacrifices to one's ancestors	Ancestor worship at clan ancestral hall	Wu Clan Ancestral Hall
March 23rd in the lunar calendar	birthday of the Tin Hau (Chinese goddess of the valley)	Worship of Tin Hau and Fish Lantern Dance Performance	Start from Fish Lantern Dance Square, go around Chung Ying Street, pass by Tin Hau Temple and stay there

Table 5-1 Activity Planning (continued)

Time	Event	Activity	Site (Route)
The Night After the Summer Solstice	movie watching	Open-air movie screening	 Chung Ying Street Historical Museum Square (Node"Admiring the sea")
Fifteenth day of the lunar month	market day	Chasing market	 Under the banyan tree by boundary marker No. 6 (Node"Chasing Market")
August 15 of the lunar calendar	cantata (歌堂会)	Singing Hakka Mountain Songs Together	 Under the banyan tree by boundary marker No. 4 (Node"Folk Songs Duet")

Source: Drawn by the author

5.4.2 Activity Scene

Four node activity scenes are selected from the five nodes, showing the scene of Sha Tau Kok residents catching the market (Figure 5-25), the scene of Hong Kong and Shenzhen residents singing mountain songs together (Figure 5-26), the scene of Sha Lan scared village performing the fish lantern dance (Figure 5-27), and the scene of tourists looking at the sea (Figure 5-28), showing the richness of the Chung Ying Street in Sha Tau Kok after the renewal. activities at Chung Ying Street in Sha Tau Kok after the revitalization.
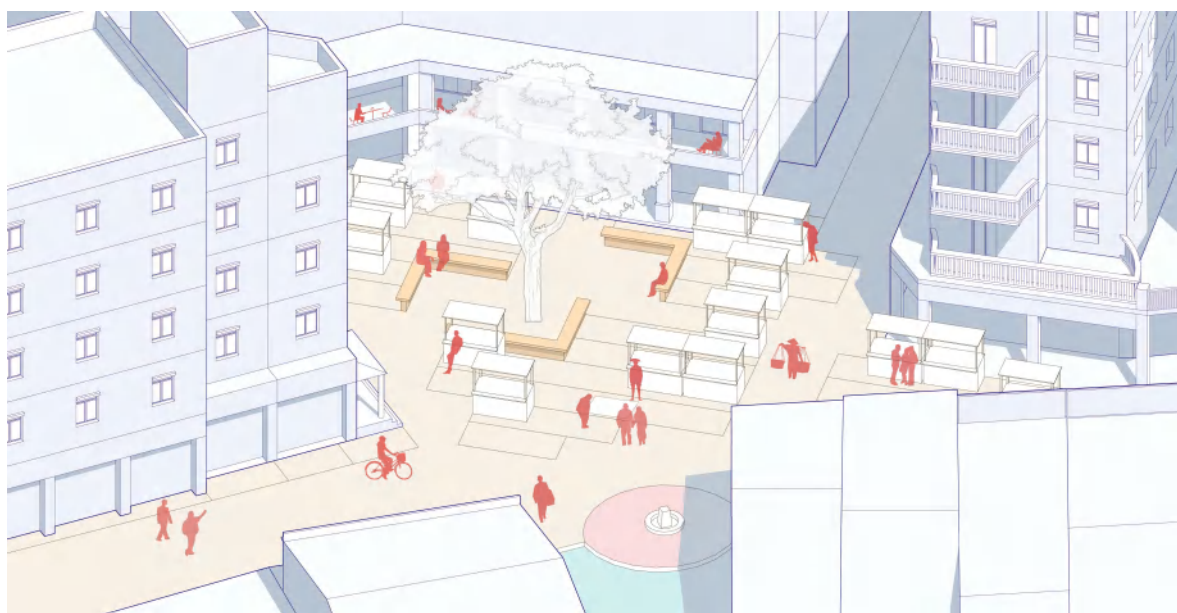
Figure 5-25   Scene of Residents Chasing the Market
Source: Drawn by the author

Figure 5-26   Scene of Residents Singing Folk Songs
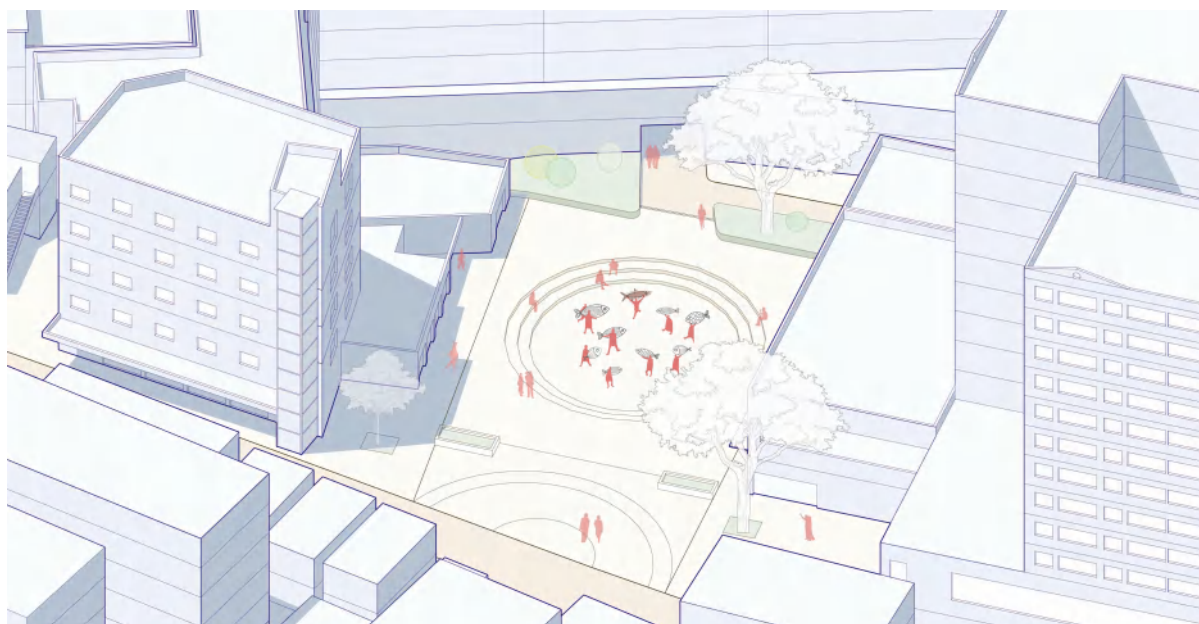Source: Drawn by the author

Figure 5-27   Scene of Fish Lantern Dance Performance
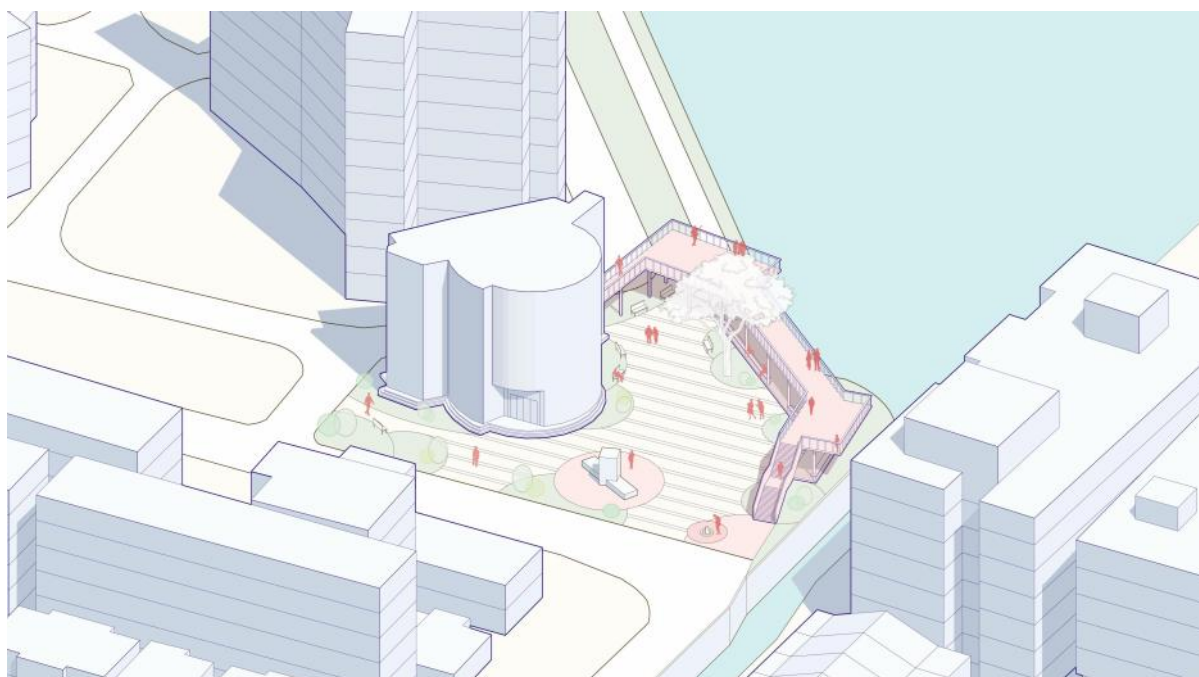
Source: Drawn by the author

Figure 5-28   Scene of Sea Viewing Activity

Source: Drawn by the author

5.4.3 Master Plan

From the master plan (Figure 5-29), it can be seen that the remodeled Chung Ying Street area is divided into a commercial route and a historical and cultural route, with five node spaces and two historical buildings, the Wu Clan Ancestral Hall and Tin Hau Temple, being strung together on the route.

Aerial View (Figure 5-30) from the northwest side of the site shows the location and scene of each node, and it can be seen that each node boundary markers, ancient trees, ancient wells and other historical elements are fully integrated. It forms the atmosphere of commercial, historical and cultural co-growth unique to Chung Ying Street.
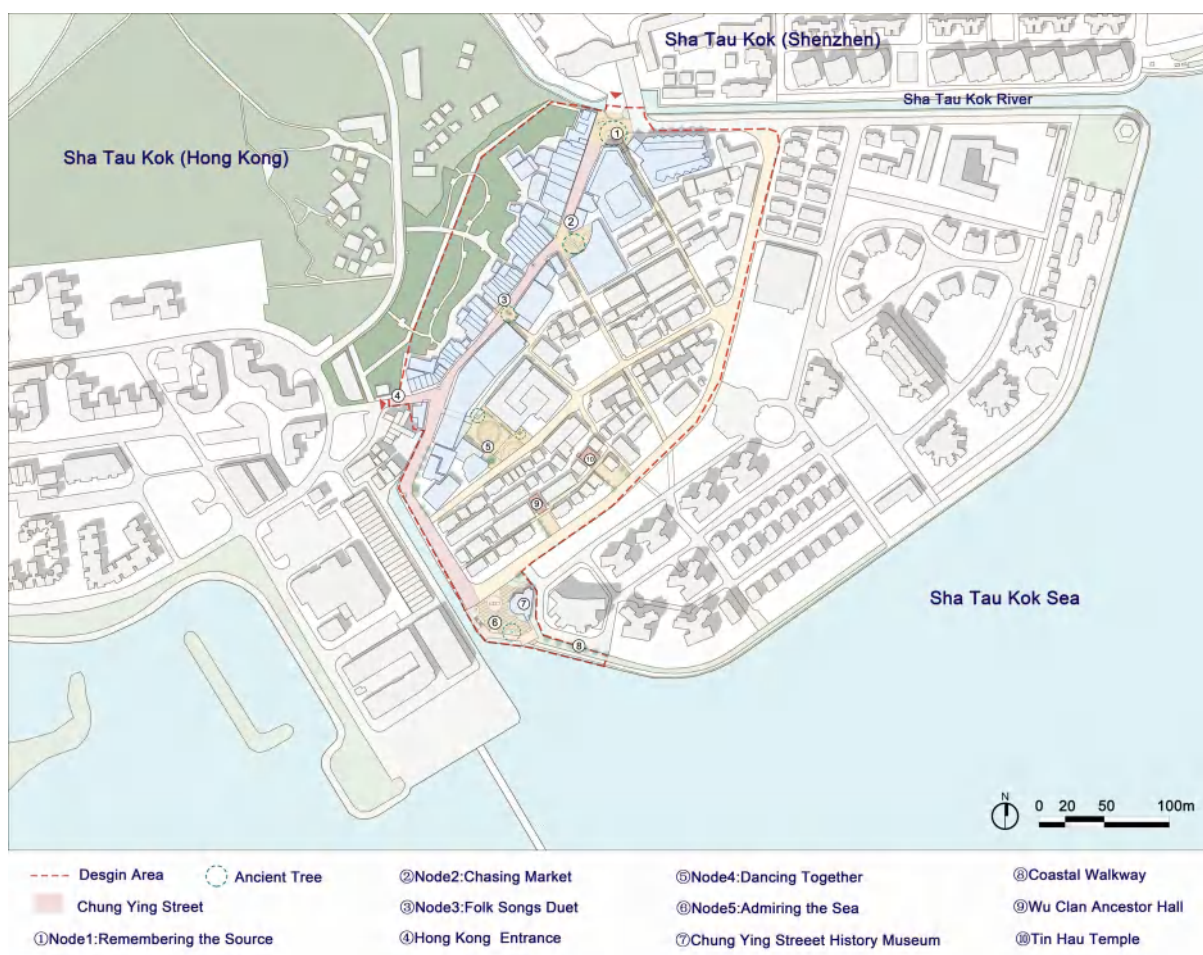

Figure 5-29   Master Plan
Source: Drawn by the author
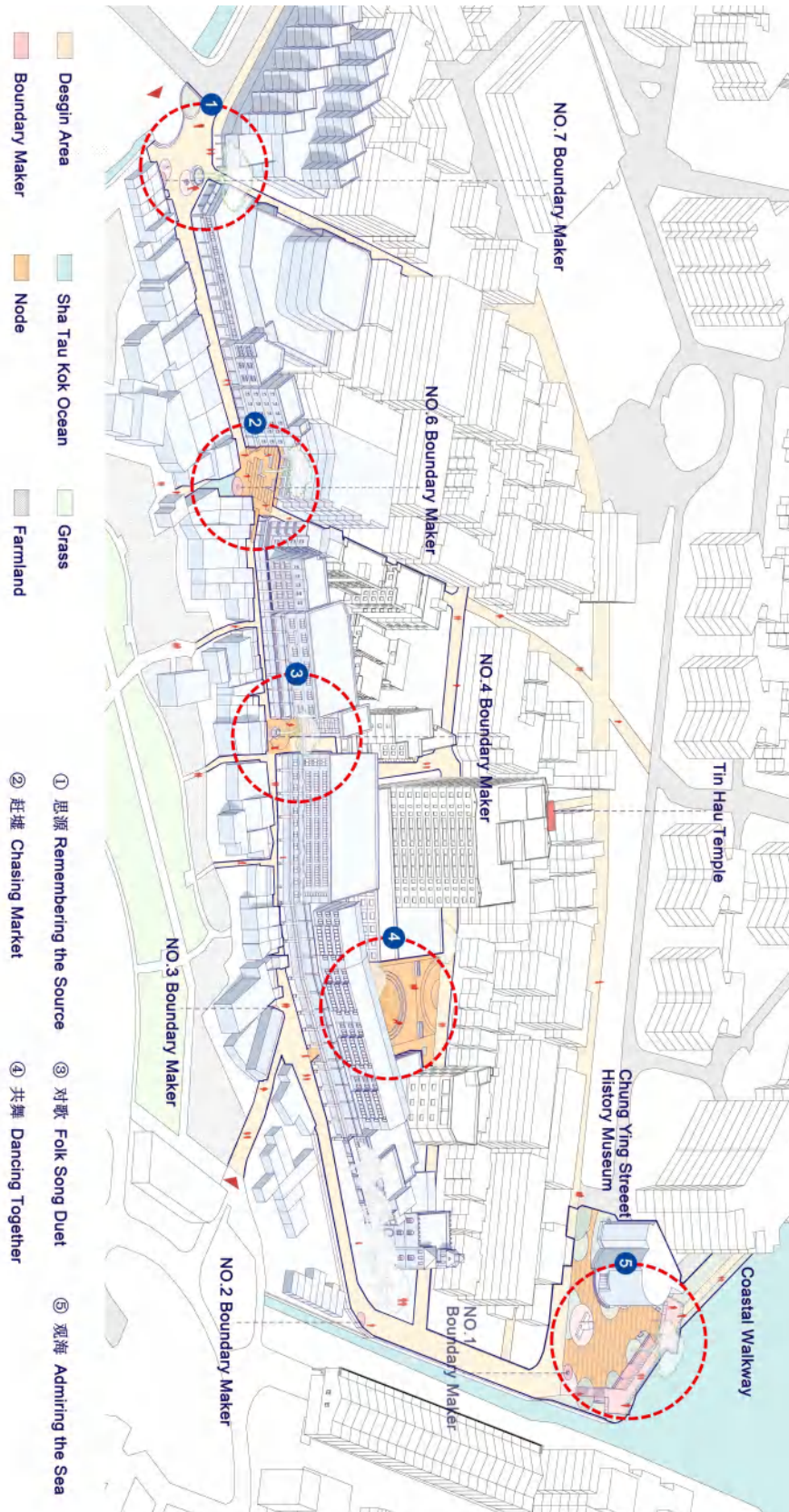
5.4.4 Aerial View

Figure 5-30　Aerial View
Source: Drawn by the author

5.5 Summary

The renewal design of Sha Tau Kok Chung Ying Street, combining historical narrative, mainly focuses on three aspects: constructing a narrative system, arranging narrative paths, and creating distinctive nodes. The goal is to address the issues of monotonous activities, single paths, and passive nodes existing on the site, thereby achieving the diversification of street narratives.

The construction of the narrative system is achieved through integrating functional space layout and constructing spatial structures. The arrangement of narrative paths involves organizing paths, designing paving, furniture, and street integration. The creation of narrative nodes includes selecting nodes, determining narrative themes, and refining designs.

By extracting historical narrative elements and combining them with the site's current situation, historical and contemporary aspects are integrated through design functions, activities, materials, etc., to create a rich, diverse space in historical areas that drives commercial development. Through narrative integration, Sha Tau Kok Chung Ying Street gradually forms a complete narrative atmosphere, facilitating the presentation and dissemination of historical narratives. Spatial growth extends the theme of street space narratives, forming a coordinated area around the core street area of Chung Ying Street. Continuation elements include the extension of the street texture, coordination of surrounding landscapes, and meeting public needs. By expanding the influence of historical narratives, crowds are attracted, thereby promoting surrounding commercial prosperity and cultural promotion, and facilitating the healthy development of the street area.

Conclusion

This paper analyzes and studies the historical narrative elements of Chung Ying Street in Sha Tau Kok, highlighting the central role of narrative in maintaining and inheriting regional history and culture. This paper integrates the interdisciplinary perspective of narrative theory, and explores how to re-examine and construct the urban renewal strategy of historical locations through narrative techniques, aiming at achieving a more inclusive, sustainable and functional urban development model.

Through the in-depth analysis of the history and culture of Chung Ying Street in Sha Tau Kok, this paper reveals a common problem in the current process of urban renewal: in the rapid process of urbanization, the historical memory and cultural inheritance of the region are often faced with the risk of being marginalized and forgotten. In this context, the case of Chung Ying Street shows us that the narratization method can effectively resist this trend and promote the protection and development of a more delicate and diversified urban cultural memory.

This study explores a new perspective and method for the urban renewal design of Chung Ying Street in Sha Tau Kok by constructing narrative system, arranging narrative path and creating narrative nodes.

First of all, building a narrative system means understanding and using the unique historical, cultural and social background of the region to tell the story of the region through the organic combination of elements such as time, space, characters and events. This approach not only enhances the area's cultural identity, but also increases public interest and engagement in historic areas. Secondly, the choreographed narrative path involves how to guide people to experience the history and culture of the region through spatial design and planning. Through carefully designed paths, visitors can experience a rich variety of stories and historical events in different Spaces and time nodes, thereby deepening their understanding and identification with the region's history and culture. Finally, creating narrative nodes emphasizes the placement of symbolic buildings or landscapes in specific geographical locations as key nodes in telling regional stories. These nodes are not only symbols in physical space, but also narrative elements that connect the past with the present

and evoke emotional resonance in the public.

In summary, by applying narrative theory to urban renewal design, we can not only protect and inherit regional history and culture, but also promote the sustainable development of urban space and the improvement of social functions. This study provides useful experience and enlightenment for dealing with the problem of the renewal of the historical lot in the boundary zone, and also provides an important reference for the renewal design of other similar historical areas. Through a deeper understanding and application of narrative theory, we can better tell the story of cities, stimulate public interest and engagement in history and culture, and achieve a more dynamic, inclusive and sustainable urban environment.

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Appendix 1 Interview Transcripts

Because of the different populations in Chung Ying Street area, this study took the form of field research and interviews. The author interviewed different people in Chung Ying Street area at different times, and the transcripts of the interviews are as follows:

Interview 1: A 70-year-old couple, tourists

Time: 2023.03.19 9am

Place: Inside a shop at the entrance of Chung Ying Street

Topic	No.	Q & A
Reasons for Visit	Q1	Is this your first time visiting Chung Ying Street and how long have you been here?
	A1	Grandma: We live in Shenzhen and have been here many times just to buy things.
	Q2	Why do you have to come to Chung Ying Street for shopping? Will you do anything else but shopping?
	A2	Grandma: Here is very convenient, already accustomed to what online shopping I'm not too good ah, buy drugs and daily necessities is quite good, here sells the Hong Kong safflower oil is very good, and nothing else to shop, there is a museum over there the first time I came to the time to go, and do not want to go again.
Tour Experience	Q3	What did you guys think of the experience of visiting Chung Ying Street? Any inconvenience?
	Q4	Grandpa: There is no place to sit, there are a few benches in the middle of the too little, we are old, walking a few steps on the tired, there is no place to rest, should be set up more seats, does not take up any space!
	Q5	Do you guys get a feel for the history and culture of Chung Ying Street or do you have any suggestions?
	A5	Grandma: History and culture, just that boundary marker, it's still broken, there is a museum, and then you can see the sea is also quite good.

Interview 2: A family of three, middle-aged couple with college-aged daughter, tourists

Time: 2023.03.19 10am

Place: On the street of Chung Ying Street

Topic	No.	Q & A
Reasons for Visit	Q1	May I ask if this is your first visit to Chung Ying Street and where did you learn about it?
	A1	Daughter: I went to university in Shenzhen, my parents retired and came over to play, so I wanted to take them to Chung Ying Street to have a look. I heard about this place from my classmates, and it is said that one side of the street is Shenzhen, and the other side is Hong Kong, so I was quite curious about it.
	Q2	Did you guys do any tips before you came and what are you planning to do on Chung Ying Street?
	A2	Daughter: Of course I came here to buy things. Little Red Book said that I can buy duty-free products here and it is cheaper. But what attracts me most is that I don't need to apply for a Hong Kong and Macau Travel Permit to get in touch with Hong Kong, it's very convenient and I can feel the culture of Hong Kong.

Interview 3: A mother and her 6 year old son, tourists

Time: 2023.03.19 1pm

Place: Chung Ying Street History Museum

Topic	No.	Q & A
Reasons for Visit	Q1	Hello! Is this your first time to visit Chung Ying Street and why do you come to play in Chung Ying Street?
	A1	Mother: I live in Shenzhen, in Yantian District, but this is my first time here, so I wanted to bring my kids here to see and feel the history, and it's not too far away anyway. Son: There are a lot of unseen snacks here!
Tour Experience	Q2	Did you guys finish the museum? How was it?
	A2	Mother: Very good, if you can only buy things here is too boring, there is a museum can learn about the history of this quite interesting, but also can give the children popularization of knowledge. It's also air-conditioned, so you can take a break.
	Q3	What did you guys think of the experience of visiting Chung Ying Street? Any inconvenience?
	Q4	Mother: To be honest, it's quite ordinary, I just want to bring my kids here to see the legendary "one street, two systems", but it turns out that this place is very commercialized, and you can buy everything on Taobao, so it's not very interesting. Son: It's fun, there are a lot of figures and videos here.

Interview 4: A young couple, taking pictures at the seaside, tourists

Time: 2023.03.19 3pm

Place: Coastal walkway

Topic	No.	Q & A
Reasons for Visit	Q1	Hello! Is this your first time to visit Chung Ying Street and why do you come to play in Chung Ying Street?
	A1	Girl: First time here, we came to Shenzhen to play, the little red book to see there is such a place to see Hong Kong, think it is quite interesting.
Tour Experience	Q2	How long did you visit Chung Ying Street? What places did you visit?
	A2	Woman: We came here after lunch and stayed for about 3 hours. We walked along Chung Ying Street, went to see the museum, saw the Tin Hau Temple, and then watched the sea here, it's not bad to stay by the sea.
	Q3	What did you guys think of the experience of visiting Chung Ying Street? Any inconvenience?
	Q4	Girl: It's not really for young people, it's like a low-end market (laughs), I don't think it has much character and there's no place to rest. Boy: Yeah, before I came here I thought I could experience a different culture, but it turned out to be just a place to sell stuff.
Suggestions	Q5	Did you guys find anything impressive during the tour?

Topic	No.	Q & A
for visit	A5	Girl: The boundary markers are quite interesting, it's the first time I've seen them. The scenery by the sea is also nice, and we can see Hong Kong, many places are written in traditional Chinese. Boys: The seaside is really nice, you can enjoy the breeze and take photos, and the Tin Hau Temple is also quite interesting, we even went to shake the sticks (laughs).
	Q6	What does your experience at Chung Ying Street suggest to you about it?
	A6	Girls: I think we can do some cultural commodities, like the Forbidden City cultural creation, if there is that kind of good-looking and unique cultural creation products I will buy. Boys: It would be better to add some interesting facilities, stores, and cultural walls, publicity boards, and more stores to browse.

Interview 5: Female, around 40 years old, tour guide who brings groups to Chung Ying Street

Time: 2023.09.15 10am

Place: Main Entrance Square, next to the ancient tree

| Topic	No.	Q & A
Reasons for Visit	Q1	How often do you bring groups here? How long do you usually stay here?
	A1	Yeah, I take this tour all the time, and I usually just stay less than two hours and leave, buy stuff and take pictures.
	Q2	What type of people are on a typical tour, and what places do you take tourists to?
	A2	Our group is usually the elderly, the sunset group, today's 50 people, just walk along the Chung Ying Street, the boundary monument ah, and then take a look around the museum, take a walk that the coastal walkway around the circle and then come back.
Suggestions for visit	Q3	I'm sure you know a lot about the history and culture of Chung Ying Street.
	A3	Chung Ying Street this place ah, the history is still very rich, is it this is now not built, are stores, no attractions.
	Q4	From your experience of bringing tours here so many times, what do you think of the Chung Ying Street tour experience and what needs to be improved?
	A4	There are so few places to rest your feet, you can see I'm still sitting on the steps (laughs), and there's no place to eat, there's just that Wangfudonghai Restaurant that can host group meals, but we don't usually eat here because we can't stay that long, and there's not much else to wander around.

Interview 6: Male, around 40 years old, inheritor of the Sha Tau Kok Fish Lantern Dance, restaurant owner, resident of Chung Ying Street community

Time: 2023.09.15 12:00 noon

Place: Restaurant near Fish Lantern Dance Square

Topic	No.	Q & A
Form and time of the Fish Lantern Dance	Q1	Do you know about the Fish Lantern Dance? What time are the performances?
	A1	Of course I know! I am the inheritor, but now the fish lantern dance is seldom performed in the community of Chung Ying Street, we are usually invited to perform in foreign areas, and in Chung Ying Street, it is only performed during large-scale festivals.
	Q2	Do the major festivals refer to Tin Hau Festival and Chinese New Year? Where are they all performed?
	A2	That's right! Tin Hau Festival is an important festival for us. Every year on Tin Hau's birthday, we celebrate the festival through the Fish Lantern Dance, which starts from the Fish Lantern Dance Square, goes around the road to the front of the Tin Hau Temple, and then circles back to perform.
Status of the Fish Lantern Dance Performance	Q3	I see cars parked all over Fish Lantern Dance Square now, and the Fish Lantern Dance Museum isn't open.
	A3	Yes, only when it's time for the show, people are asked to move their cars and park in the empty area ahead of time, leaving the square open. The Fish Lantern Dance Museum is run by my brother, he was out for the day, so it was closed, and this museum is usually not visited by many people.
	Q4	Do you think the Sha Tau Kok Fish Lantern Dance has been well inherited and developed now?
	A4	Like I just said, There are not many people to visit the Fish Lantern Dance Museum , now understand the Fish Lantern Dance tourists are also very few, mainly because they do not come this way, do not know ah, and the environment of the Fish Lantern Dance Square is too poor, where it seems to be for people to visit it! If we can make tourists understand our Fish Lantern Dance, it would be good!

Appendix 2 Design Practice Drawings
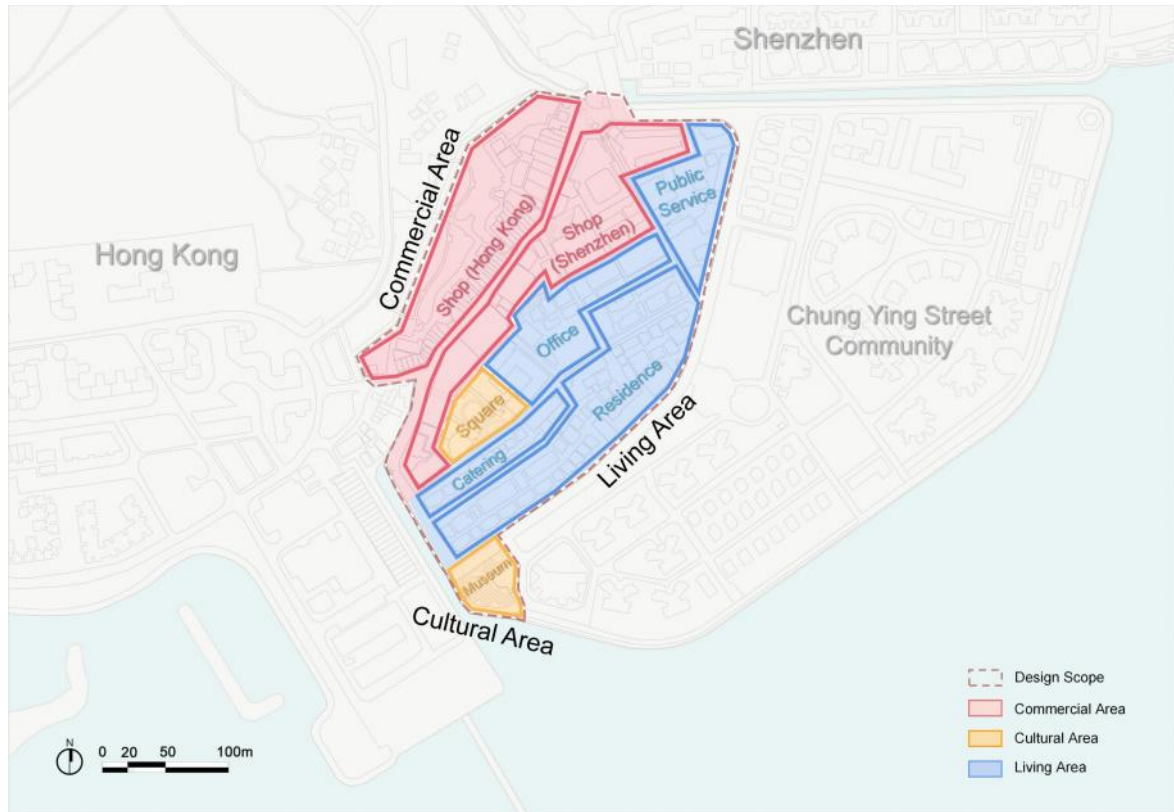
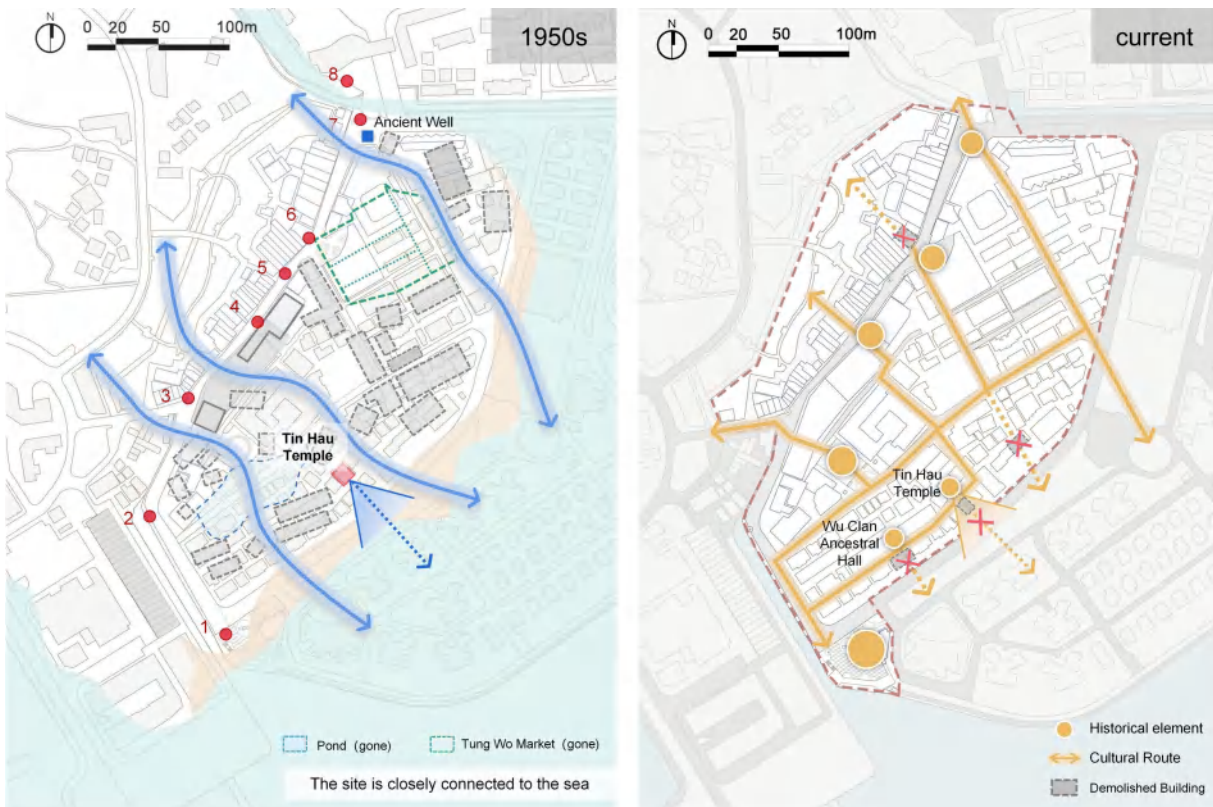

Functional Layout
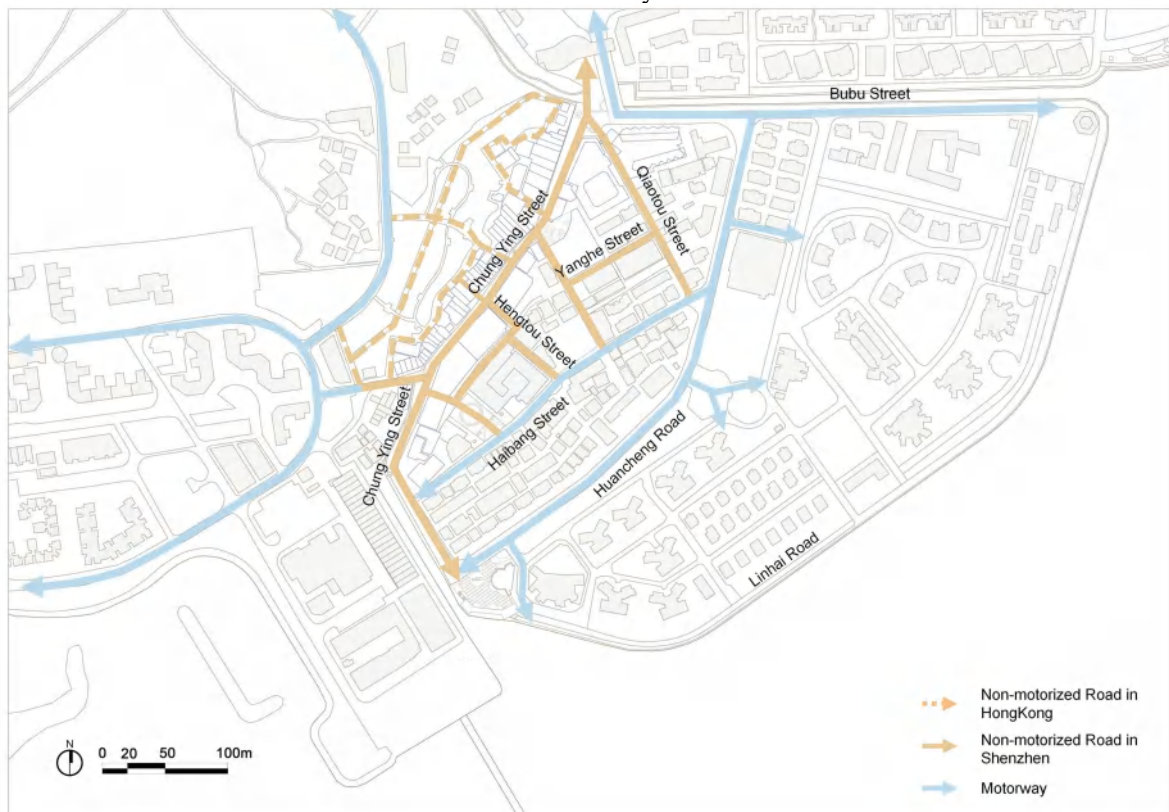
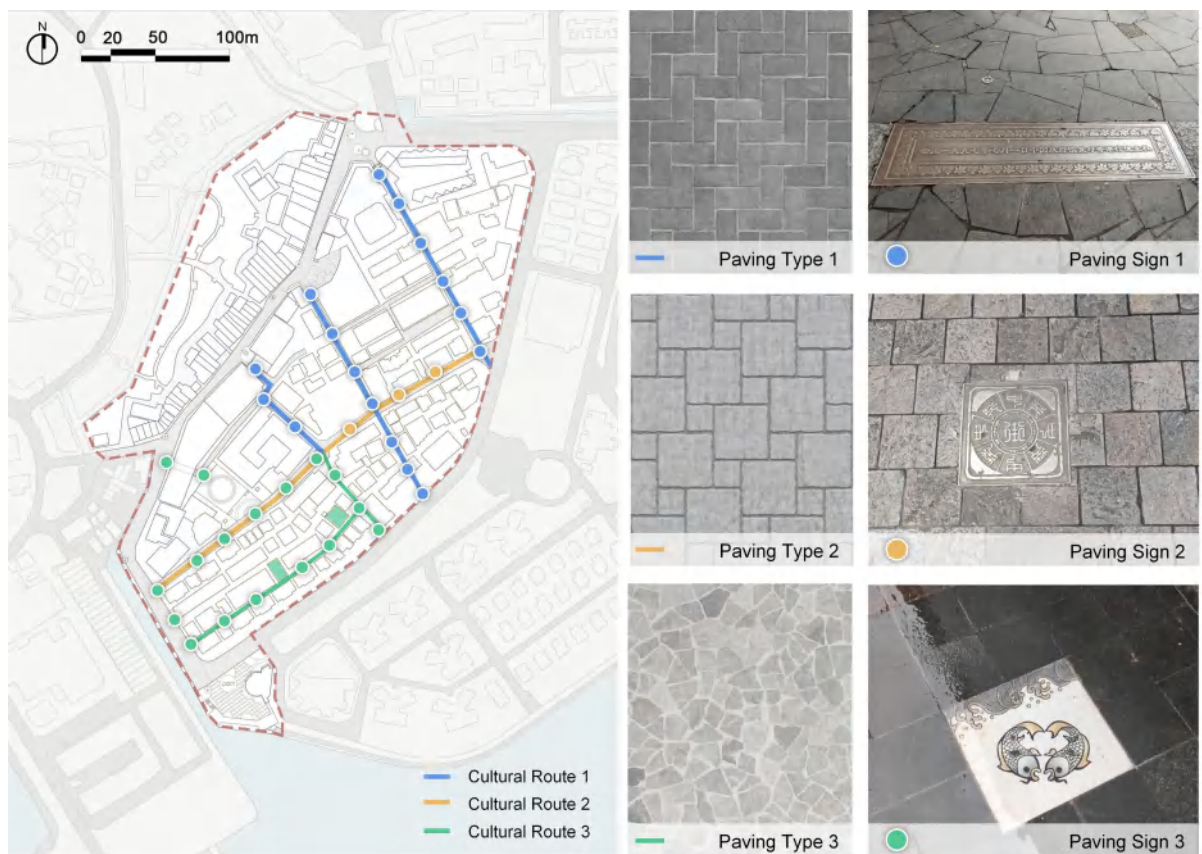Road Structure

Spatial Structure

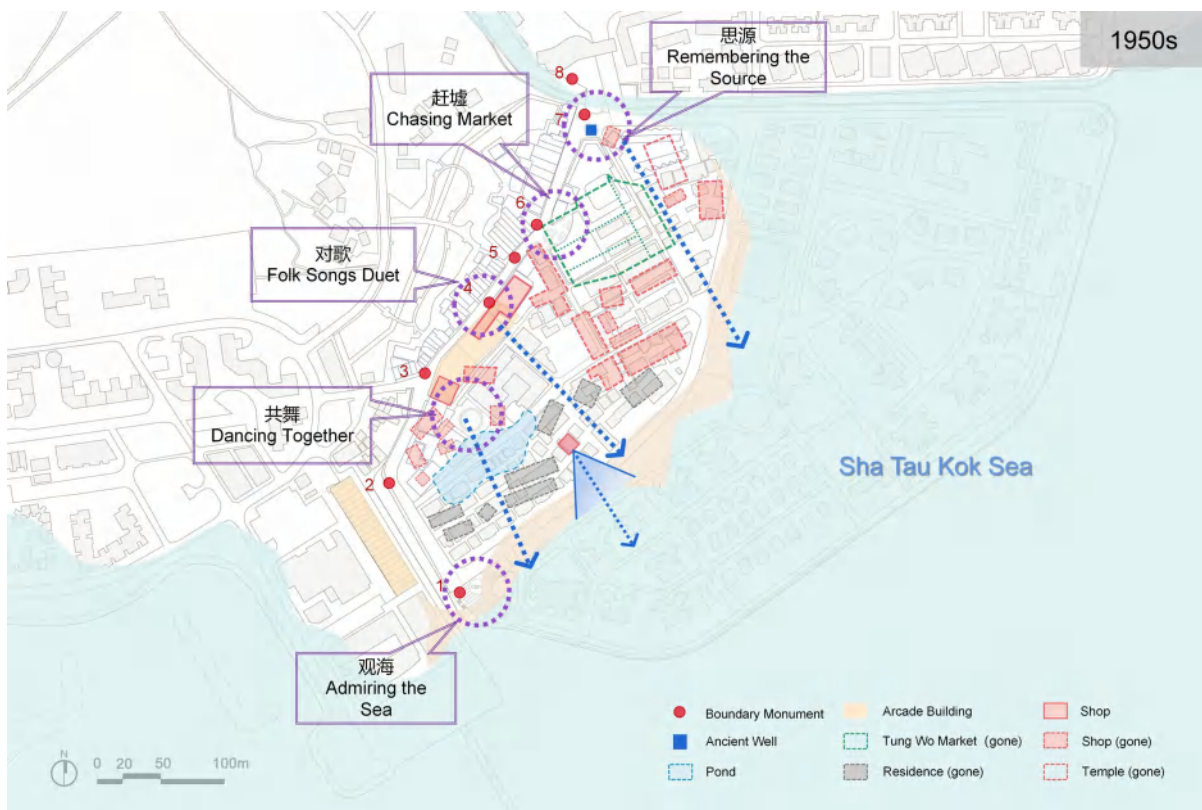Organization of Narrative Paths
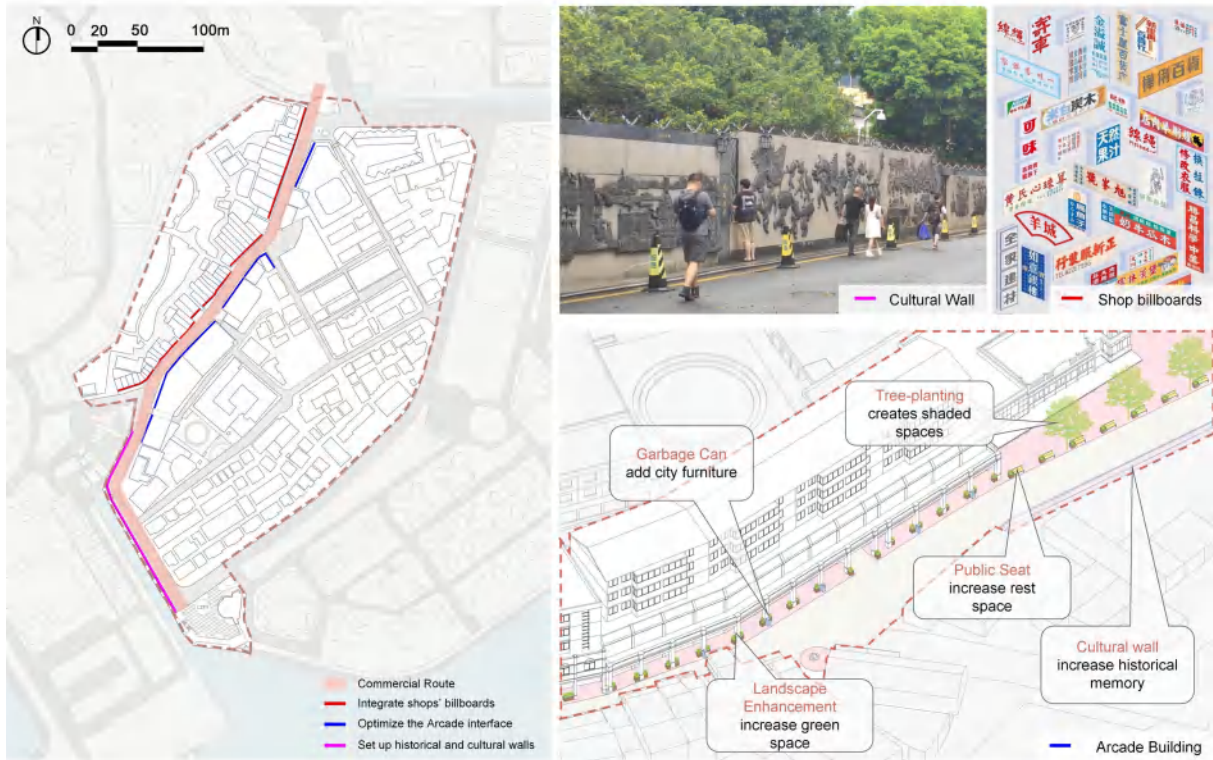
Commercial Route Design

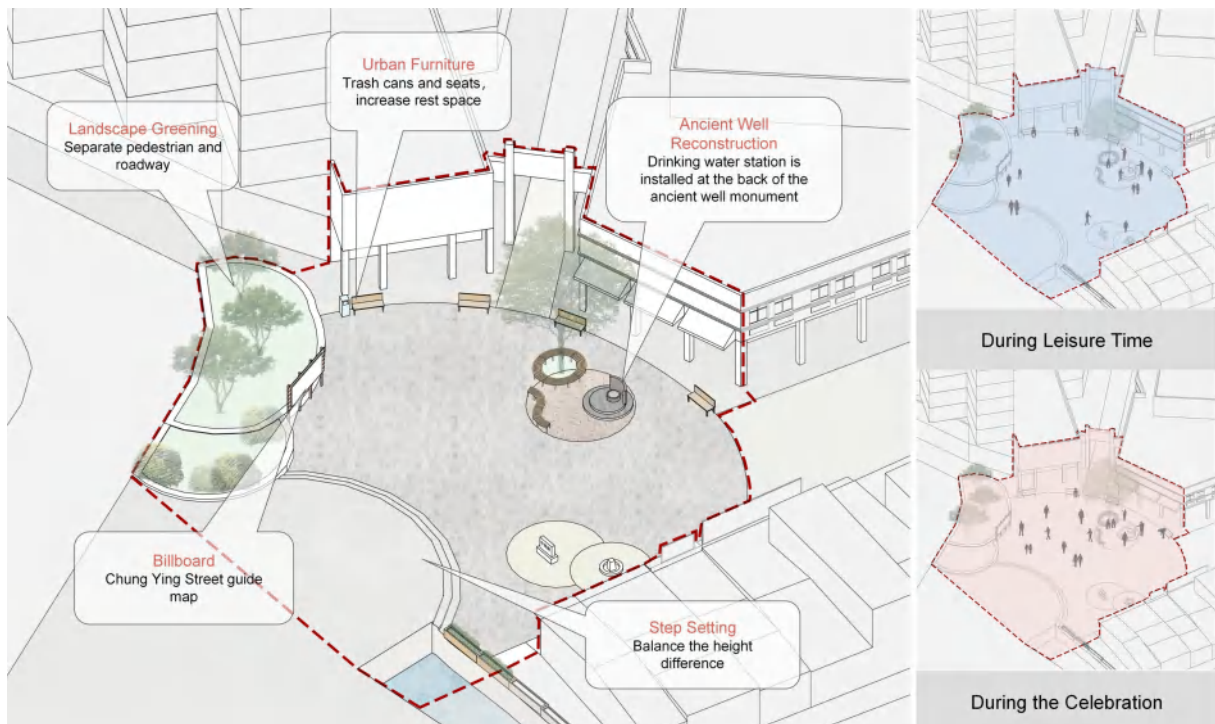Spatial Connectivity of Cultural Route
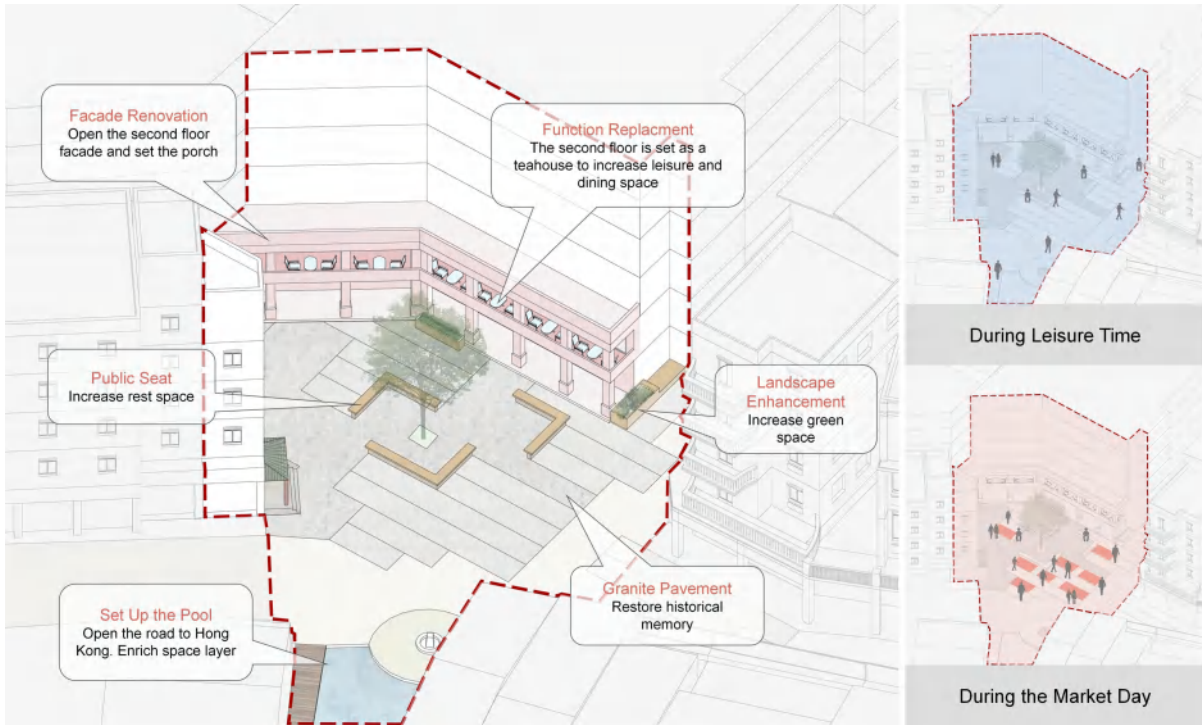
Paving Design of Cultural Route
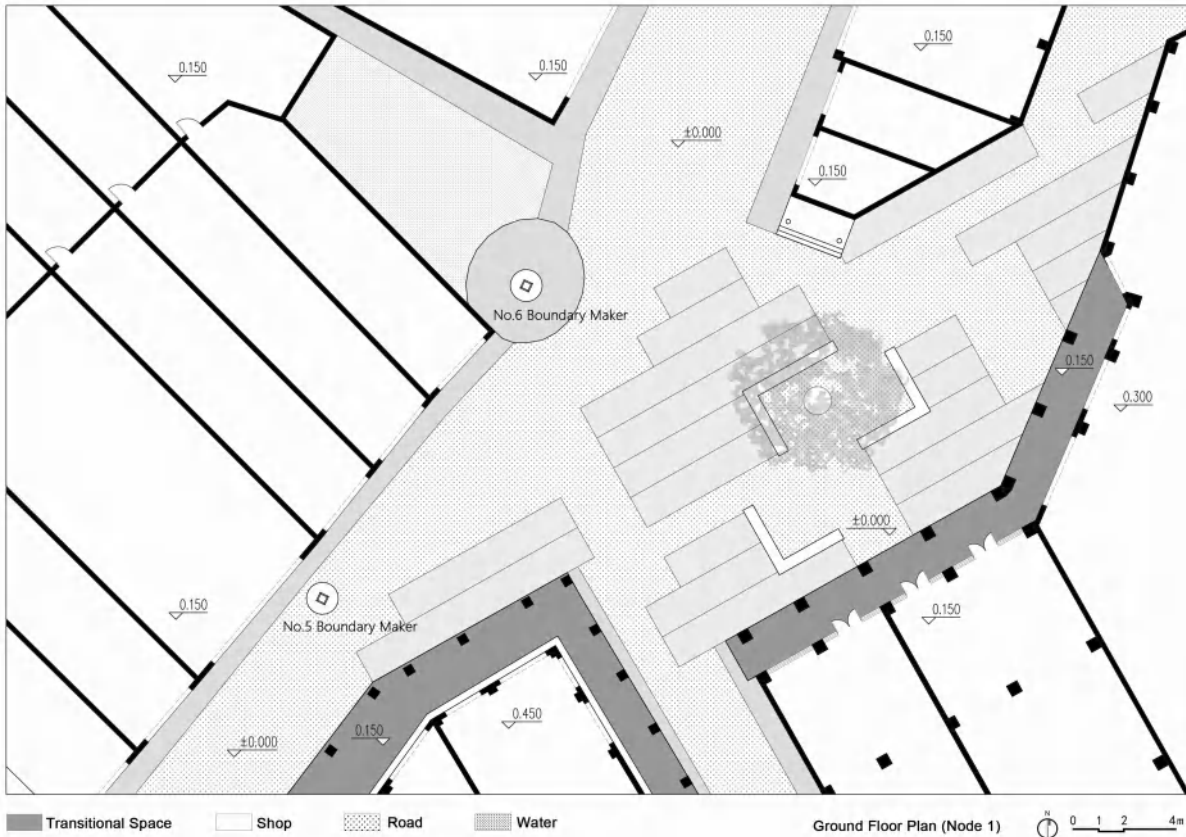

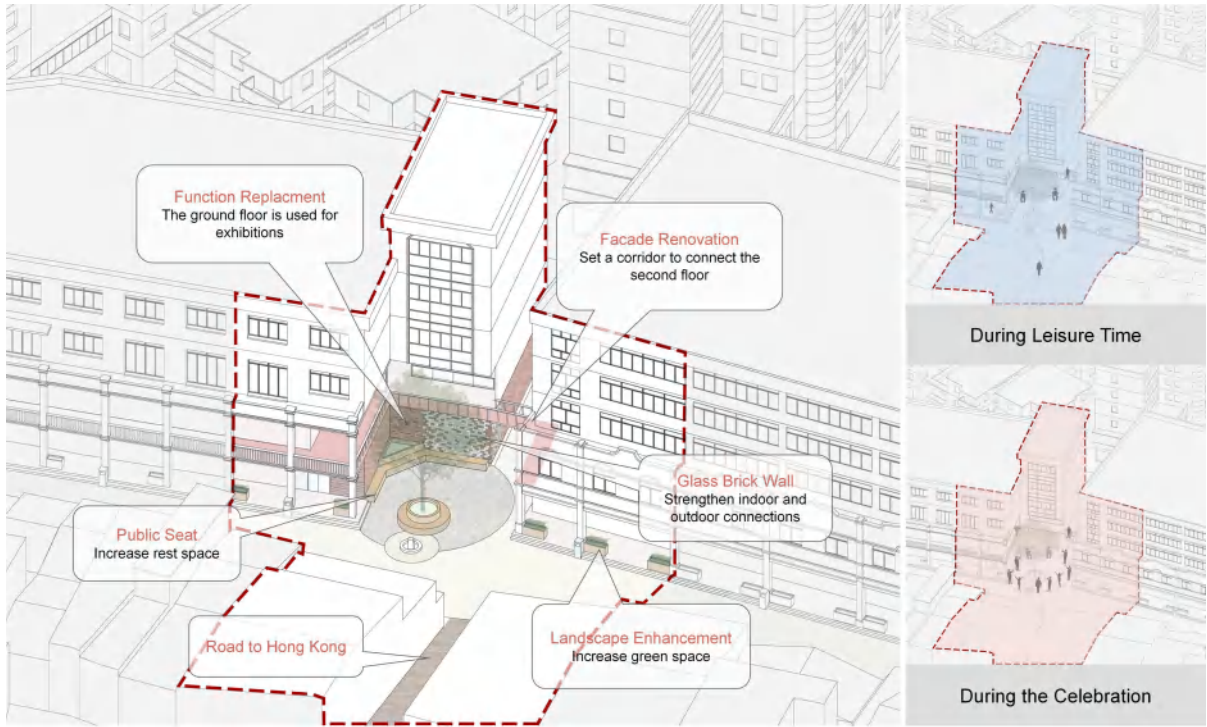Historical distribution of nodes

Distribution of nodes
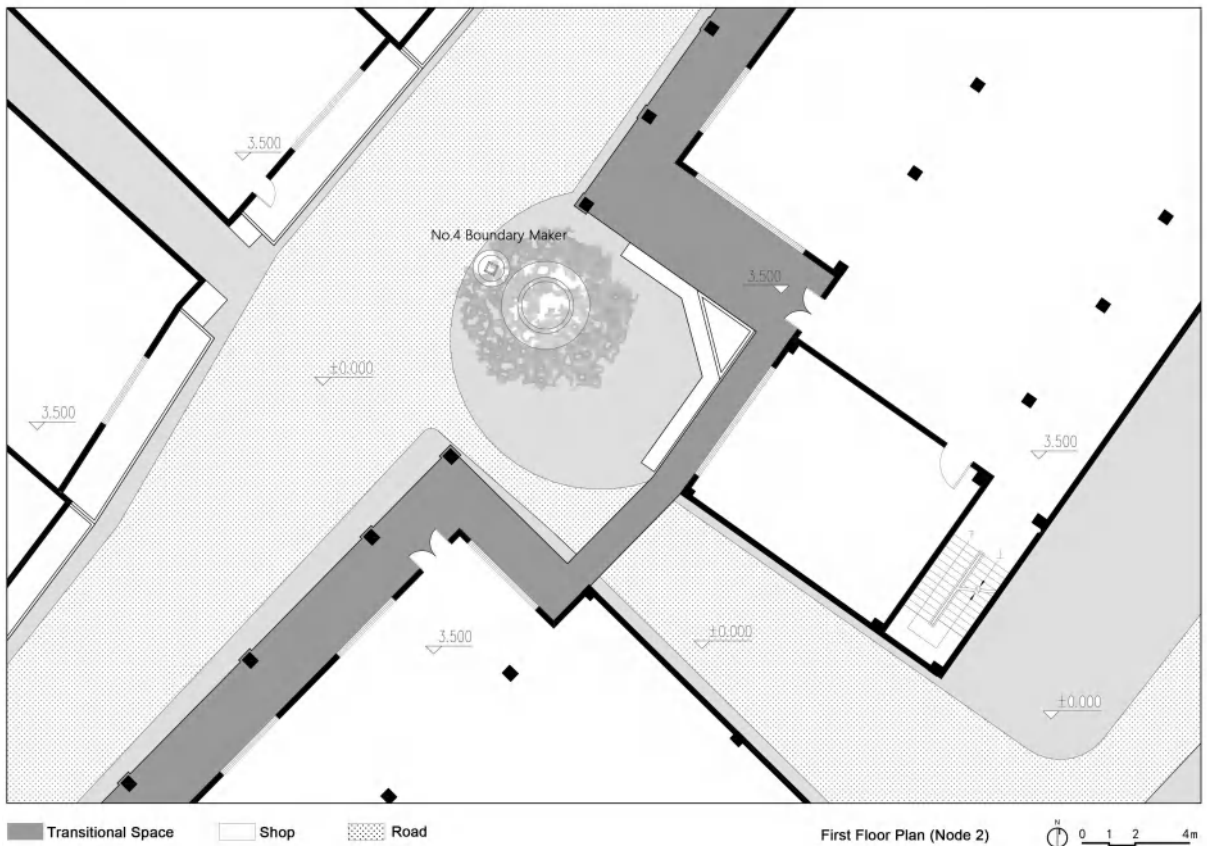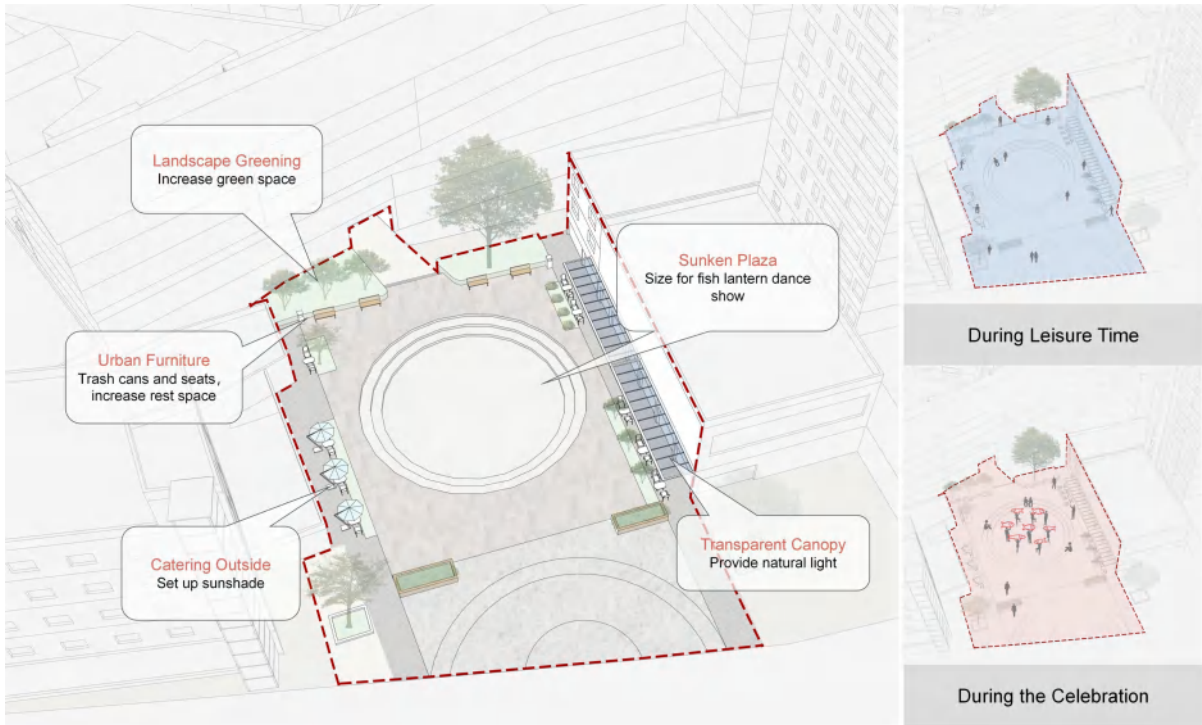

"Remembering the Source" Node Design

"Chasing Market" Node Design

Ground Floor Plan of "Chasing Market"

"Folk Songs Duet" Node Design

First Floor Plan of "Folk Songs Duet"

"Dancing Together" Node Design
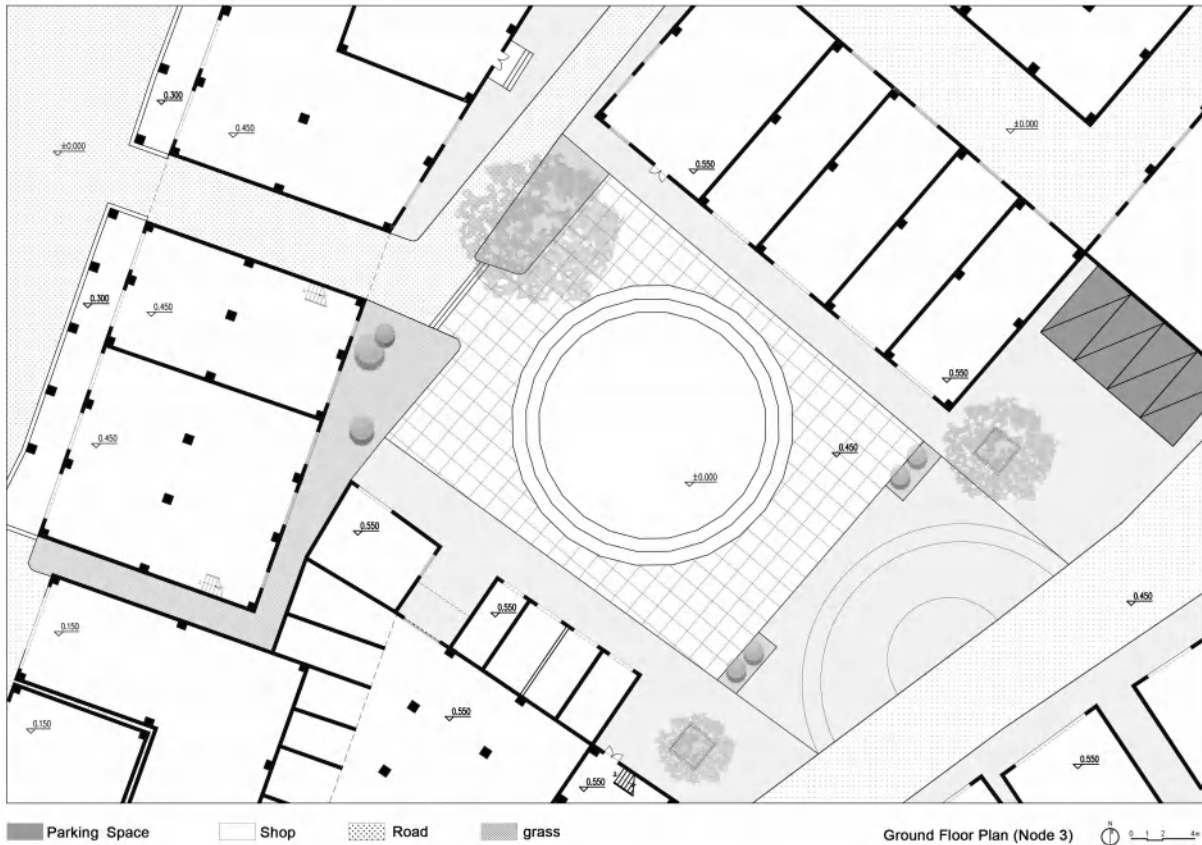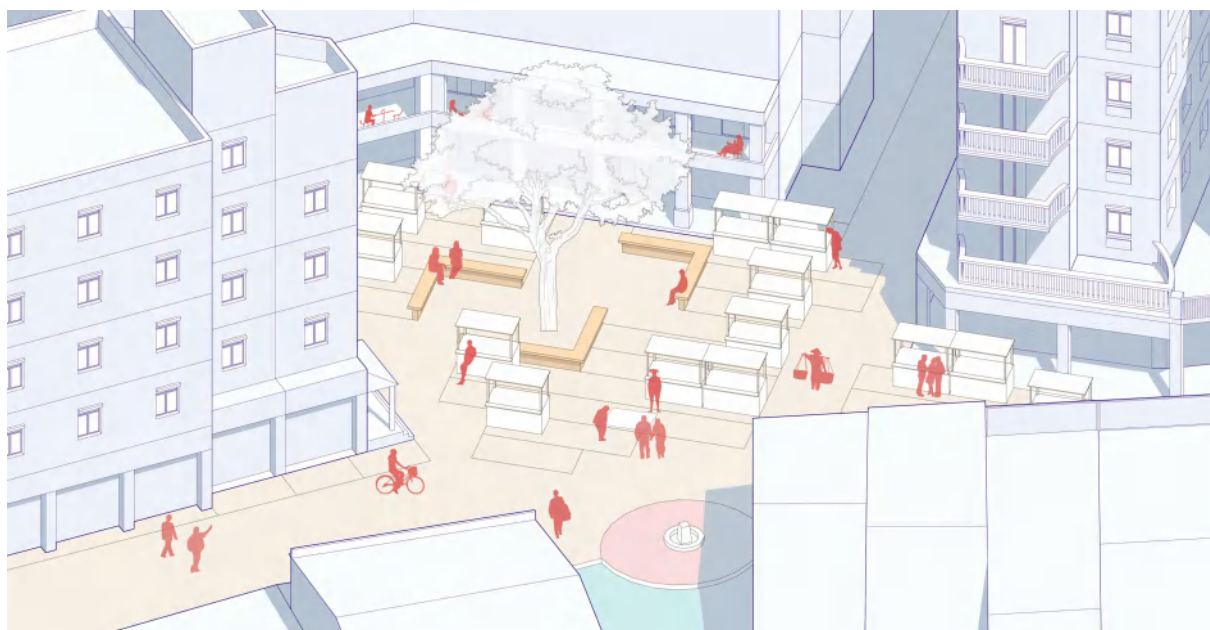

Ground Floor Plan of "Dance Together"

Coastal walkway
Enhance walking experience,
increase rest space

Sea Viewing Platform
Enhance the tour experience

Landscape Greening
Increase green space

Viewing Platform
To satisfy tourists' curiosity
about Hong Kong

During Leisure Time

During the Movie
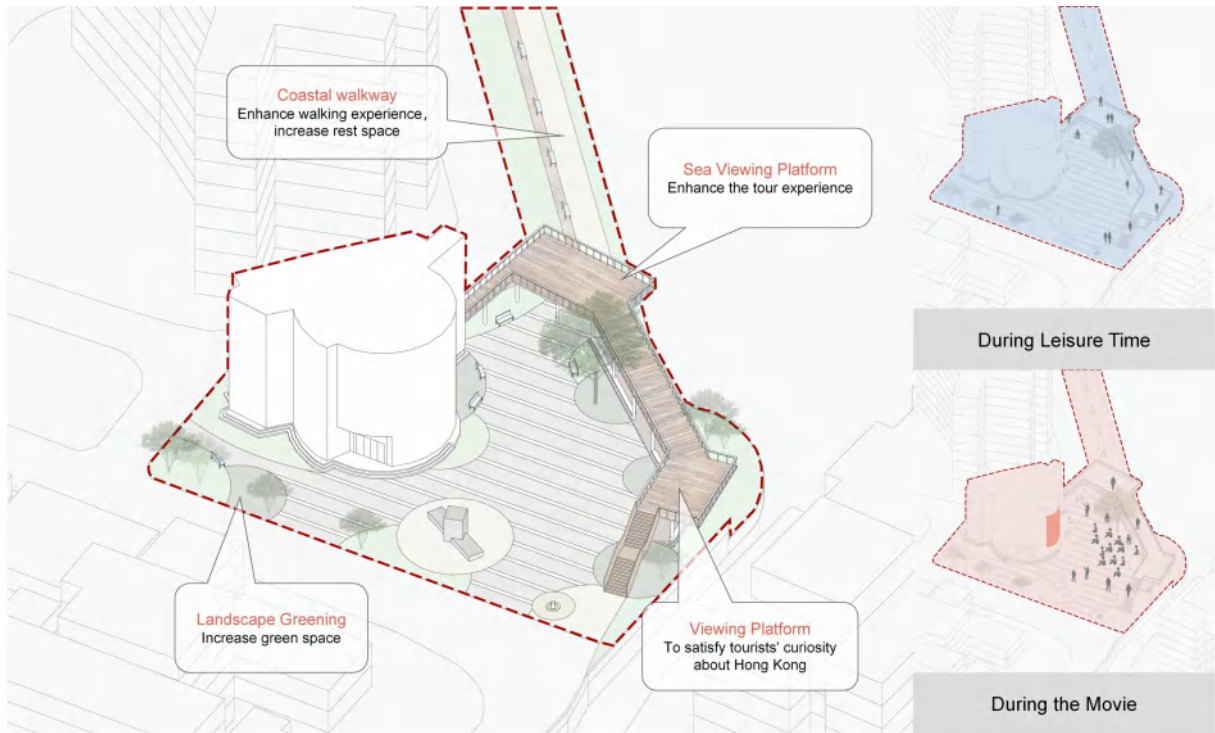
"Admiring the sea" Node Design

Calendar of Activities Lunar Calendar

Jan
1
Spring Festival
10
Market Day
20
29

Feb
1
10
Market Day
20
30

Mar
1
10
Market Day
20
Market Day
29
Birthday of the Tin Hau
29

Apr
1
Ancestor worship
10
Market Day
20
Market Day
20
29

May
1
10
Market Day
20
30

Jun
1
10
Market Day
20
Movie Watching
29

Jul
1
10
Market Day
20
Movie Watching
30

Aug
1
10
Market Day
20
Folk Songs Duet
30

Sep
1
Ancestor worship
10
Market Day
20
29

Oct
1
10
Market Day
20
30

Nov
1
10
Market Day
20
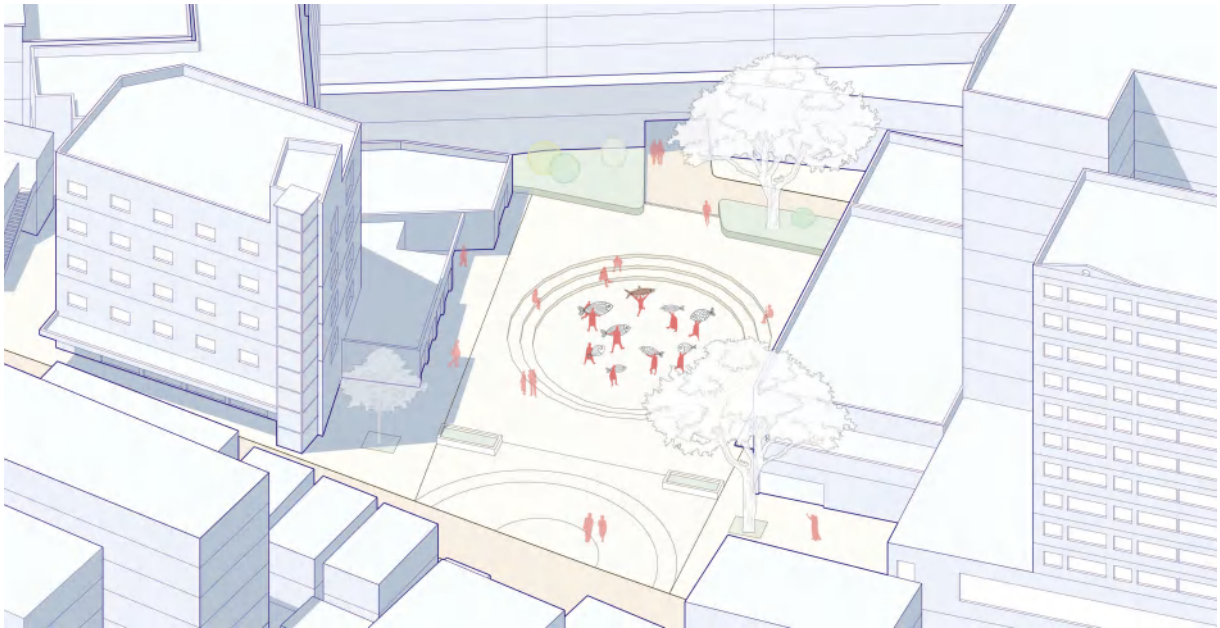Ancestor worship
30

Dec
1
10
Market Day
20
30

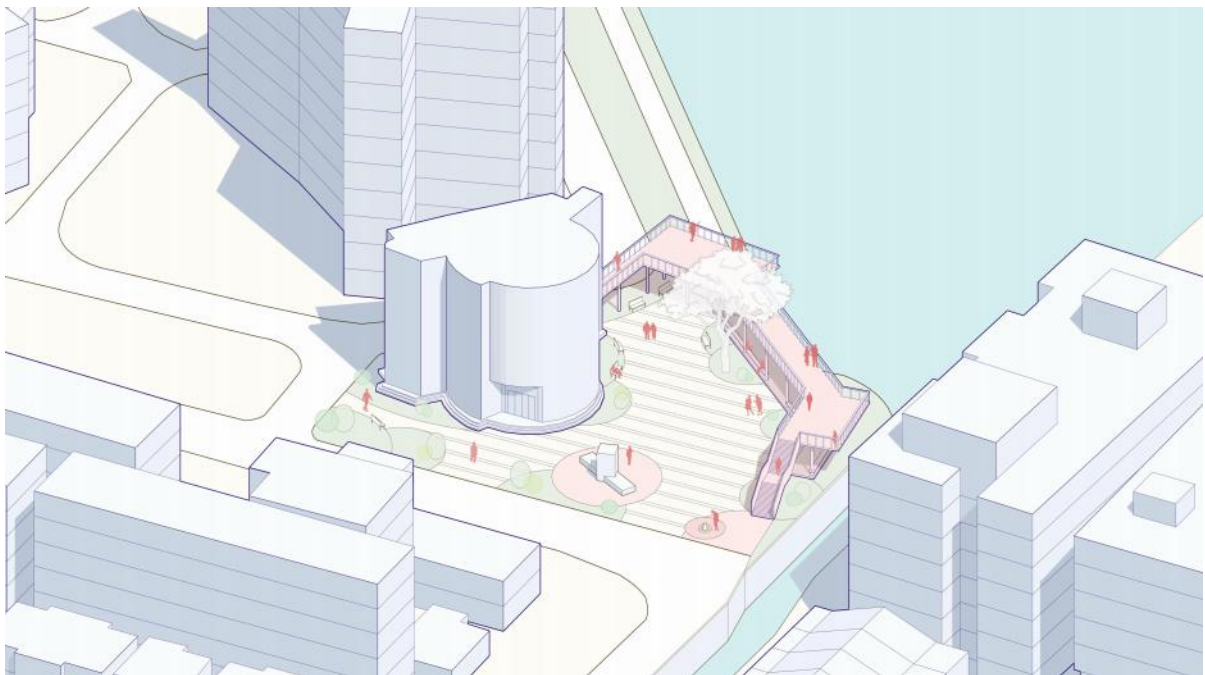Calendar of Activities

Scene of Residents chasing the market

Scene of Residents Singing Fork Songs

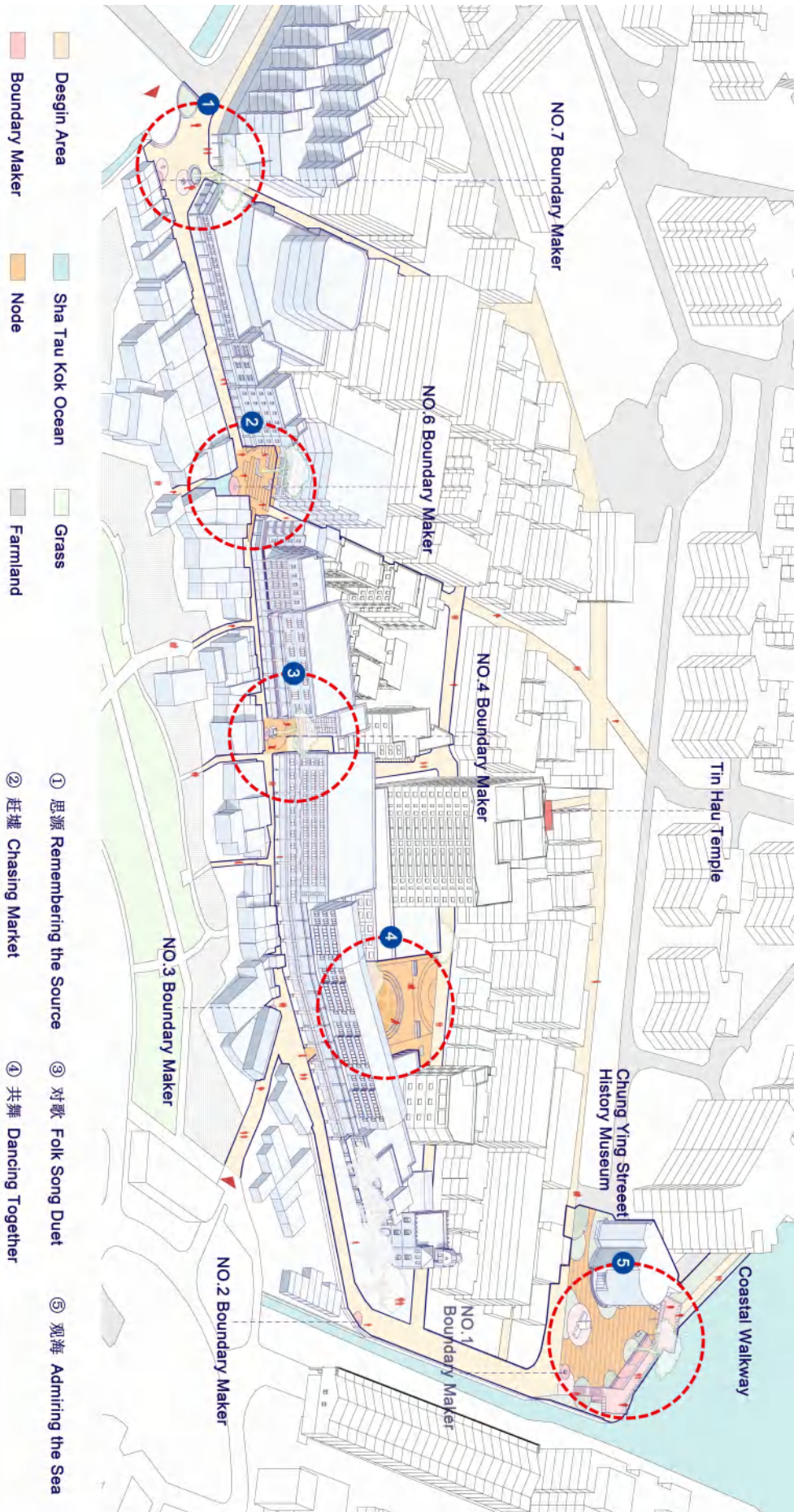Scene of Fish Lantern Dance Performance

Scene of Sea Viewing Activity

Master Plan

NO.7 Boundary Maker

NO.6 Boundary Maker

NO.4 Boundary Maker

NO.3 Boundary Maker

NO.2 Boundary Maker

NO.1 Boundary Maker

Sha Tau Kok Ocean

Tin Hau Temple

Chung Ying Street History Museum

Coastal Walkway

Desgin Area

Boundary Maker

Sha Tau Kok Ocean

Grass

Node

Farmland

① 思源 Remembering the Source   ③ 对歌 Folk Song Duet   ⑤ 观海 Admiring the Sea

② 赶墟 Chasing Market   ④ 共舞 Dancing Together

Acknowledgements

时光如梭，如歌。转眼间，在华南理工大学和都灵理工大学的研究生求学生活即将结束，站在毕业的门槛上，回首往昔，奋斗和辛劳成为丝丝的记忆，甜美与欢笑也都尘埃落定。华工以其优良的学习风气、严谨的科研氛围教我求学，都理古朴典雅的城堡为我的校园生活留下最美好的记忆。值此毕业论文完成之际，我谨向所有关心、爱护、帮助我的人们表示最诚挚的感谢与最美好的祝愿。

本论文是在冯江、萧蕾、凌晓红、禤文昊 、Filippo De Pieri、Francesco Novelli 几位老师的悉心指导之下完成的。本论文从选题到完成，几易其稿，倾注了导师们大量的心血，在此我向表示深切的谢意与祝福！

论文的完成也离不开其他各位老师、同学和朋友的关心与帮助。在此也要感谢 Mauro Berta 等几位老师在论文开题、预答辩、答辩期间所提出的宝贵意见，感谢我的组员同学和室友们，在科研和生活中给我以许多鼓励和帮助。回想整个论文的写作过程，虽有不易，却让我除却浮躁，经历了思考和启示，也更加深切地体会了城市设计的精髓和意义，因此倍感珍惜。

还要感谢我的妈妈和爸爸在我求学生涯中予我无微不至的照顾，一如既往地支持我、鼓励我。同时还要感谢我的闺蜜婷婷多年以来对我的关心、理解和帮助，望友谊长存。最后，我想感谢自己，在多方的支持鼓励下，在那些黑暗的日子里也没有放弃，在这三年里，收获的不仅是知识的积累，更是人格的反思与思想的开阔。

祝愿我们的心都能走向辽阔，锦绣未来长。