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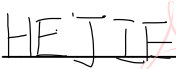
**MEANS OF INTERPRETING TRADITIONAL SHASHANG CULTURE
IN ENVIRONMENTAL DESIGN
(USING THE EXAMPLE OF EXHIBITION SPACE DEVELOPMENT)**

Qualification work for obtaining the SVO «Master»

in the specialty 022 Design

EPP «Design of the architectural and landscape environment»

The qualification work contains the results of own research

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ANNOTATION

He Jie (Charlie). Means of interpreting traditional Shashang culture in environmental design(USING THE EXAMPLE OF THE PRC)

Rural settlements are residential carriers formed by the aggregation of people in rural areas to meet their living and production needs. They reflect the interdependent relationships between agricultural production, rural facilities and the surrounding environment, and exhibit local charm and regional characteristics. The Changzhou Shashang area boasts unique cultural features and rural settlement patterns. It is an alluvial island formed by the deposition of Yangtze River sediment, a product of the people in the Shashang region striving tenaciously against nature with their sweat, and a tangible embodiment of their hard work and struggle against nature.

As an important part of Yangtze River culture, the connotative characteristics of Changzhou Shashang culture are of great significance in inheriting historical culture, protecting the ecological environment and promoting tourism development. As a major national cultural project, the Yangtze River Culture National Park can not only serve as a cultural support for promoting regional development and integrate into national development strategies such as Yangtze River economic development and Yangtze River Delta economic development, but also act as an important symbol for displaying Chinese civilization. Therefore, against the background of the construction of the Yangtze River Culture National Park, it is of great significance to study the cultural connotative characteristics and spatial construction of the Changzhou Shashang area with regional characteristics.

The object of the study is characteristic features of Shashan culture that can be involved in solving environmental design and means of interpreting traditional Shashan culture in environmental design.

The subject of the study is means of interpreting traditional Shashan culture in environmental design.

The introduction defines the relevance of the study, formulates the purpose and objectives of the study, and outlines the object and subject of the study, the methods used, the scientific novelty of the work, and the theoretical and practical significance of the work.

The first section based on the research topic and the humanistic and natural landscape features of the sand culture, combined with the relevant literature on interior design expression, an analysis is conducted. Based on the synthesis of these analytical structures, relevant ideas for the design of sand culture spaces are formed.

The second section presents the design plan of our own project and analyzes the display method, design concept and solution of the sand culture exhibition hall. The description covers the design concept and solution.

The conclusions indicate that this subject has covered all the necessary elements required for applying the research results to design practice. The specific implementation methods include: cultural exhibition, theoretical support, and cultural identity. The important significance of this research is reflected in the following achievements: 1. By sorting out the connotative characteristics of the "sand culture", it enriches the content system and characteristic connotations of the Yangtze River Culture. 2. By constructing the sandy land spatial system, it provides a theoretical basis for the design of the "Shashang" Culture Exhibition Hall. 3. Through the design practice of the "Shashang" Culture Exhibition Hall, it strengthens the sense of identity with the sand culture and injects cultural genes into the construction of the Yangtze River Cultural Park.

Keywords: ShaShang culture, connotative characteristics, spatial construction, design practice

INTRODUCTION

I. Relevance of the study:

This study taking the Yangtze River "Shashang" Culture Exhibition Hall as the empirical carrier, this study focuses on the connotative characteristics and spatial construction of Shashang culture. It not only responds to the strategic needs of the construction of the Yangtze River National Cultural Park but also fills the gap in the research on the integration of regional characteristic culture and environmental design, boasting both theoretical supplementary value and practical guiding significance.

II. Specific Dimensions of Relevance

Policy and Strategic Alignment: Closely following the orientation of the major project for the construction of the Yangtze River Culture National Park, it provides a "practical sample with local characteristics" for the implementation of national cultural strategies through the spatial expression of regional culture.

Cultural Inheritance Demand: As a unique branch of Yangtze River Culture, the excavation and spatial transformation of the connotative characteristics of Shashang Culture address the practical problem of "lack of inheritance carriers" for regional minority cultures.

Design Practice Support: Taking "Shashang" Culture Exhibition Hall as a specific case, it transforms cultural connotations into implementable spatial construction schemes, providing replicable paths for the design of similar regional cultural exhibition halls and park cultural carriers.

Theoretical System Supplement: It enriches the research framework of the connection between "cultural connotation — spatial construction — environmental design", offering theoretical references for the integration of minority regional cultures and modern environmental design.

III. Research objective:

- to enrich the content and characteristics of Yangtze River Culture
- to provide a theoretical basis
- to inject Shashang cultural identity into the construction of the Yangtze River Culture National Park to achieve the goal of promoting Shashang culture through design practice;

The object of the research is characteristic features of Shashang culture that can be included in environmental design solutions.

The subject of the research is means of interpreting traditional Shashang culture in environmental design.

IV. Research method:

1. Basic theoretical research:

- to collect successful cases from both domestic and international sources regarding the display of intangible cultural heritage, regional culture, and interior exhibition space design. These cases cover aspects such as the display of regional culture, intangible cultural heritage, traditional culture, the presentation of cultural connotations, the expression of regional natural characteristics, and the dissemination of cultural heritage.

- to analyze their design strategies, implementation processes and effect evaluation, providing references to design examples;

-summarize the design methods for showcasing unique cultural elements, including the optimization of space planning and the integration of cultural features.

2. Design practice research:

- through methods such as photography, site visits and research, we will conduct a factual study of the current situation in the Anhui Fengyang area, understand its historical evolution, geographical location, construction quality, auxiliary facilities, land character and other basic conditions, and obtain first-hand information;

- conduct a more in-depth analysis of the Shasha area in Changzhou, Jiangsu Province, comprehensively assess the cultural connotations, natural environment characteristics, functional planning and other aspects of this area, and identify the difficulties and key points in integrating the characteristics with interior design;

- based on the questionnaire and survey method, study the needs, preferences, behaviors and other aspects of potential user groups, and provide a basis for functional planning;

- specify the specific design requirements, including the following aspects: floor plan layout, distinctive expression, and ecological design. etc.;

- I will formulate a detailed design plan and subsequently provide the design plan for the exhibition hall space.

The scientific novelty of the study.lies in the fact that for the first time:

- Research on the Shasha Lake Scenery in Changzhou Area

- Serve the construction of the Yangtze River Cultural National Park

Research methods.The following methods were used to carry out the scientific work:

- analysis (summarizes the connotation characteristics and spatial structure of the Shasha Culture in Changzhou, and combines with the display strategies of the cultural exhibition hall.)

- *synthesis* (etermined the core content and main methods of cultural display);

- Comparing (examining the expression methods of different cultural content exhibition halls);
- *abstraction* (formation of conclusions and recommendations regarding the design of the interior exhibition space);
- graphic-analytical (creation of tables and diagrams);
- *experiment* (using the obtained research results in the formation of one's own project concept and their further implementation in the development of a design proposal).

Theoretical significance. The Shashang area in Changzhou does not have a long-standing history; in the narrow sense, it refers to the changes over the past nearly a century. Even in this short 100-year history, certain historical and cultural heritage has been preserved. For example, the Dragon King Temple has witnessed the history of the Shashang people's struggle against nature, the commune canteens have recorded the historical changes of the Shashang people from the founding of the People's Republic of China to the reform and opening-up, and dragon boat racing reflects the rich spiritual world of the Shashang people. Through protective research, the natural and humanistic landscapes of the Changzhou Shashang area are preserved. By continuously exploring innovative paths for the expression of cultural connotations in spatial construction, this study provides valuable experience and practical examples for realizing the sustainable development of Shashang cultural connotations within Yangtze River Culture. This model of cultural inheritance and innovation not only enhances the cultural influence of the Changzhou Shashang area but also offers reference experiences for the excavation of cultural connotations in other regions.

The practical significance. 1.Protect endangered regional characteristic cultures;2.Excavate the connotations of regional cultures and integrate them with environmental design;3.Serve the construction of the Yangtze National Cultural Park;4.Inherit fine traditional Chinese culture

Practical significance of the project proposal and presentation of practical results. This project advocates taking the inheritance of Shashang Culture's connotations and the protection of its regional characteristics as the core. On the basis of preserving the traditional settlement patterns, local material textures and cultural memories of the Shashang area, it realizes distinctive expression. The project not only fully respects the unique historical background formed by the alluvial landform of the Yangtze River and the cultural gene of "struggle and coexistence", but also through the refined translation and organic integration of cultural elements such as Shashang folk symbols and traditional construction logic in spatial design. It not only maintains the original style recognition of the area, but also enhances the cultural carrying capacity and attractiveness of the space, injecting a vivid regional cultural identity into the construction of the Yangtze National Cultural Park.

The practical results of this project will be comprehensively presented in the form of a detailed and complete set of design visualizations. The design visualizations will cover all aspects of the interior space. Every detail will be designed and drawn to accurately convey the design concept and spatial impression. The drawings will also include various types such as sections, floor plans, facades and 3D visualizations, presenting the updated appearance of the interior space design from different perspectives and angles. Meanwhile, the thesis will deeply analyze the design ideas, reconstruction strategies, technical details, and expected social and cultural impact, providing a rich theoretical foundation for understanding the concepts underlying the design. Thanks to this complete set of design visualizations and a meaningful explanatory note, the achievements and practical value of the qualification work will be fully reflected.

The structure of the work consists of an introduction, two chapters, conclusions, a list of sources used, and appendices.

CHAPTER I

STATUS OF RESEARCH ON THE TOPIC

1.1 Analysis of theoretical research in China.

1.1.1 Research on Shashang Culture

Research on the History of the Shashang Area.

Chen Yachang (2007) published *The Origin of the Shashang People*—the first academic paper dedicated to "Shashang Culture". He argued that the term "Shashang people" can be traced back to the Tang Dynasty poem *Moon over the River*. After investigating relevant genealogies and town records in Changshu City, he drew a preliminary conclusion: "The Shashang people originated from tenant farmers in ancient Nansha (present-day Changshu)". Chen Yachang (2013) combined the historical context of Zheng He's maritime expeditions to the Western Seas, discussing the Shashang people's historical role and status changes during this period. Chen Yachang (2014) proposed that peanuts were introduced to the Shashang area from South America by local sailors, noting that the Shashang people had a tradition of adventurous exploration and comparative experiments with imported crops.

Research on the Intangible Culture of the Shashang Area

Dong Ping (2011) pointed out that Shashang Culture features unique village ridge customs, distinct linguistic and dietary traditions. In-depth research on this region holds great practical significance for Jiangsu's cultural development. Lu Jie (2013) classified the intangible cultural heritage (ICH) of the Shashang area. Between 2015 and 2020, Miao Ke published six articles in *Jiangsu Local Chronicles* in succession, introducing the region's local customs, fishing markets,

special traditions, folk arts, reclamation anecdotes, and renowned literati respectively.

Research on the Dialect of the Shashang Area

Ye Xiangling and Qian Xingqi (1984) surveyed the boundary between Wu dialect and Mandarin within Jingjiang City. Liu Gang (1994) supplemented that due to differences in land formation timing and residents' origins, Jingjiang's dialect distribution presents a block-like pattern, and most ancestors of the Shashang people in Jingjiang migrated from Yangzhong. Cao Jianfen (2010) argued that the formation of Changyinsha dialect is closely related to Changyinsha's land formation history and population migration process, dating back at least to the origin of Chongming dialect.

Research on the Popularization and Education of Shashang Culture

Huang Hua (2014) integrated the unique spiritual qualities of the Shashang people—perseverance and striving spirit, hard work and frugality, eagerness for education and progress, and simplicity and warmth—into school-based curricula. Ji Gongkun (2021) incorporated humanistic spirits such as wisdom, diligence, frugality, kindness, and perseverance into English teaching in secondary vocational (technical) schools.

Summary

Overall, current research on Shashang Culture is quite inadequate. Most researchers are from non-university sectors, including community cadres, local Party history offices, local archives, local cultural centers, and local federations of literary and artistic circles. With the rapid economic development of the Shashang area, its cultural status has gradually risen, and relevant research has been progressively put on the agenda. In 2013, Zhangjiagang City established the Shashang Culture Research Association and published nearly 20 books in the

"Shashang Culture Series". However, research in other cities within the Shashang region remains relatively backward, urgently requiring rescue protection and professional academic research. Furthermore, Zhangjiagang only regards "Shashang Culture" as one of its six major local cultural brands (on a par with Jiyang Culture, Heyang Culture, etc.), failing to fully elevate its significance as a provincial-level cultural brand of Jiangsu.

1.1.2 Research on the Spatial Construction of the Shashang Area

The Shashang space is a unique branch of the polder field area. The rural settlement system of the Shashang space refers to an organic whole composed of a series of interconnected settlements with different scales and functions within the Shashang area, covering research on hierarchical scale, spatial organization, and other aspects.

Li Xiahui (2017) argued that rural settlement research in Zhangjiagang's Shashang area should be conducted from the perspective of "village layout form – village spatial form – influencing factors of form – form protection and inheritance". He summarized rural settlement models, including the "well-shaped" pattern, polder pond villages, and ridge-like distribution characteristics, and analyzed their features and values from aspects such as residential space, transportation networks, and farming patterns.

Lü Na, Li Beibei, and Wei Xueqiong (2019) proposed that the research direction of polder fields should focus on the enlightenment of polder management in historical periods and how to enable polder fields to continue playing a positive role in the present. Polder planning is a systematic project, and blind conversion of farmland to wetlands should be avoided. It is necessary to integrate ancient wisdom into planning, use technical means for disaster prevention, and promote the ecological civilization transformation of polder fields.

Xu Xinxin (2020) conducted research from a hierarchical system perspective and believed that the development of settlement forms in Changzhou is mainly influenced by water system layout. Zheng Aijia (2022) held that human intervention and water conservancy guidance have a significant impact on the development of rural settlement landscapes; water conservancy construction in polders and residents' increasingly diverse spiritual and material needs have prompted continuous transformation of the rural settlement environment.

Shi Xiaojie, Wu Di, and Guo Wei (2022) pointed out that the terrain in Xinghua, Jiangsu gradually decreases from west to east, resulting in dense water networks and fragmented land texture. The development of polder agriculture and rural settlements has formed a unique "water-field-village" layout.

Sun Jingchao and Zhang Lei (2022) argued that polder landscapes, relying on the pond-and-dike polder system in the Jiangnan area since the Tang and Song dynasties, have gradually been constructed in water towns. Their changing process reflects the adaptation and transformation of human activities to the natural environment in the Jiangnan area in traditional times, i.e., the continuous transformation from natural landscapes to humanistic landscapes.

Li Xinyan (2023) summarized the current types of polder village landscape spaces (such as waterfront spaces, green spaces, and road spaces) through research on Shiye Island polder villages in Zhenjiang. She conducted a detailed analysis of each landscape space, obtained their bearing functions and spatial characteristics, and identified seven landscape space types: architectural settlement space, waterfront space, road and alley space, square space, plant space, courtyard space, and polder field space.

Cui Ziqi and Guo Wei (2023) proposed that sandy polder fields in the Yangtze River Delta can be initially divided into three types: inner sandy polder fields, outer beach sandy polder fields, and newly reclaimed estuarine polder fields. The changes in the landscape structure of sandy polder fields fully reflect the mutual

selection and adaptation between the construction of traditional human settlements and natural systems in the region.

Wang Hongjun (2023) believed that the evolution of Jiangnan polders has always been accompanied by human agricultural production and water conservancy construction activities, presenting a dynamic evolutionary process of "regionalized small lake polders – regularized large pond-and-dike polders – fragmented small river polders – pastoral modern polders". From the early residents' spontaneous adaptation to nature and pursuit of advantages while avoiding disadvantages, it has gradually risen to the national governance level of improving agricultural production and coordinated human settlement development. Water conservancy activities have directly shaped the style and features of polder landscapes in the Taihu Lake Basin, which is the result of the continuous mutual adaptation of the natural environment, social economy, and culture.

Wen Jiaming, Qian Jing, and Wang Tianyu (2024) argued that domestic research on polder landscapes is still in the process of improvement and further exploration, with certain theoretical gaps and challenges in practical planning.

Summary

Overall, current research on the spatial construction of the Shashang area still leans toward the study of spatial characteristics of the "polder field" area. There is room for improvement and further exploration in the research on Shashang's spatial construction, with numerous gaps and deficiencies in practical planning.

1.2 Current status and analysis of foreign research.

Overseas research revolves around three core threads: "rural spatial form", "interaction between rivers and human environments", and "integration of regional memory and spatial design", providing diverse theoretical support and practical

references for the connotation translation and spatial construction of Shashang Culture.

1.2.1 Early Research on Rural Spatial Form

Systematic overseas research on rural spatial form originated in the 1840s, focusing on basic issues such as form classification and influencing factors, laying the theoretical foundation for rural spatial research.

In the 1840s, German geographer J.G. Kohl published *The Relation Between Human Settlements, Transportation, and Terrain* (n.d.). Through comparative analysis of different types of rural spaces, he explored the impact of multiple factors (e.g., road networks around villages of different levels, topography) on rural forms, attracting academic attention to rural spaces (Kohl, n.d.).

In 1939, Demangeon proposed a classification system for rural planar forms, categorizing rural settlements in France into three types: clustered, linear, and star-shaped (Demangeon, 1939).

In 1961, Chris Taylor divided rural villages into two categories: regular and irregular. He further subdivided regular villages into three subtypes: street villages, linear villages, and manor villages (Taylor, 1961).

In 1985, A.Gilg conducted an in-depth study on the correlation between rural transportation and spatial form, enriching the research dimensions of factors influencing rural form (Gilg, 1985).

In 2003, Japanese scholar Akira Fujii proposed the geometric significance of traditional rural forms, providing a new perspective for the quantitative analysis and form interpretation of rural spaces (Fujii, 2003).

1.2.2 Research on Interaction Between Rivers and Human Environments

Studies on the relationship between rivers, human activities, and landforms provide a theoretical basis for the coupling of nature and humanity in the Shashang area (a Yangtze River alluvial landform).

Geologist and environmental historian David Montgomery wrote *The Story of the River: Song of the Earth* (2012). He explored the formation and evolution of rivers and their impacts on human society, detailing the effects of river alluviation on land use, urban development, and agricultural production. This work offers references for understanding the symbiotic relationship between the alluvial landform and human activities in the Shashang area (Montgomery, 2012).

Geologist and geomorphologist Douglas J. Jerolmack focused on fluvial sedimentation, conducting in-depth research on the geomorphological evolution of alluvial plains, sediment transport mechanisms, and their interaction with human activities. His findings provide geomorphological basis for the topographic texture design of Shashang space (Jerolmack, n.d.).

Political ecologist Daniel McCool studied the connection between river management and political decision-making, as well as the impacts of river governance on society, economy, and the environment. His research covers river regulation, water resource management, and ecological protection, offering theoretical support for the ecological design and management of riverside spaces in the Shashang area (McCool, n.d.).

1.2.3 Research on Architecture and Regional Memory Translation

This field focuses on how architectural design carries and transmits collective memory and regional culture, providing core methodologies for the spatial expression of Shashang Culture.

Memory and Reconstruction of Urban Form Through Architectural Design (De Bellis & De Mattia, n.d.)

Core Argument: As a collective heritage, memory is the core basis for urban form reconstruction after destructive events. Architectural design should connect historical fragments with contemporary spaces through the concept of "palimpsest city".

Key Findings: Proposed two morphological models — "thematic spatial sequence" and "urban block". Emphasized rebuilding place identity by redefining architectural volume and open space, and conducting critical dialogue with historical materials and symbols.

Case Enlightenment: In the post-war reconstruction of Terni, Mario Ridolfi simulated the spatial logic of sandbar accumulation, reused local sponge stone, and translated decorative patterns of historical buildings. This proves that accurate translation of regional elements can enhance the exclusivity of space (De Bellis & De Mattia, n.d.).

Architectural Memory and Its Forms of Existence (Remizova, 2020)

Core Argument: Architectural memory has both collective and individual attributes, manifested in two forms: historical knowledge (e.g., style catalogs, museums) and design language (e.g., norms, historical connection, reconstruction), serving as the core carrier of cultural continuity.

Key Findings: Distinguished between eras dominated by historical thinking (e.g., Renaissance, Postmodernism) and those dominated by abstract thinking (e.g., Modernism). Pointed out that Postmodernism's "historical connection method" is an effective path for regional cultural expression.

Practical Value: Emphasized that architectural language and compositional logic are crucial for memory transmission. Opposed simple replication of historical forms, advocating contemporary translation of regional culture through metaphor, simplification, and reconstruction (Remizova, 2020).

Architecture: Space, Place, and Memory (Youssef, 2015)

Core Argument: Architecture captures past and present memories through spatial imagery and creative design. Although collective memory is reconstructed with the times, it always maintains cultural continuity, and place is the physical anchor of memory.

Key Findings: Spatial perception is closely related to memory formation; sensory experiences such as vision and touch can strengthen memory anchoring. Architectural design needs to activate cultural associations through "immersive scenes".

Design Enlightenment: The Shashang Culture Exhibition Hall can simulate sensory elements such as river-sea light and shadow, and sandy textures, allowing visitors to intuitively experience the environmental characteristics of "sand and waterfront" and build in-depth memory connections (Youssef, 2015).

1.2.4 Research on Spatial and Place Memory Construction

This field focuses on the formation mechanism of spatial memory and the practical path of place-making, providing methodological references for the interactive design and public participation of Shashang cultural spaces.

Distinguishing Between Spatial Memory and Place Memory (Izadpanah & Günçe, 2017)

Core Argument: Space can form memory through visual presentation without physical experience. Design characteristics and imaginative experience are the two cores of visual memory formation, and place memory is essentially a synthesis of "space + emotion + interaction".

Key Findings: 66% of respondents remembered unvisited spaces due to design characteristics, and 81% constructed spatial experiences through imagination. This proves that design uniqueness and scene sense are key to expressing regional personality.

Practical Enlightenment: Exhibition hall design should simultaneously strengthen "Shashang Culture-specific design symbols" (e.g., salt field ridges, fishing net textures) and "interactive experience scenes" (e.g., salt-drying simulation, work song interaction), making the space both "visually distinguishable" and "sensibly memorable" (Izadpanah & Günçe, 2017).

Design Research in Place-Making Practice (Tang, Lu, & Yang, 2020)

Core Argument: Design research is an effective path for constructing regional memory places. Through diverse actions such as teaching, exhibitions, and public participation, abstract collective memory can be transformed into concrete spatial experiences.

Key Findings: Taking the Nanjing Yangtze River Bridge Memory Project as an example, it proves that combining "bottom-up" public participation (e.g., memory-sharing activities) with "top-down" design guidance (e.g., thematic courses, exhibition planning) can deeply integrate regional memory into space.

Methodological Value: Proposed a "memory-media-form" translation framework, emphasizing the reorganization of regional memory fragments through multiple carriers (physical objects, digital technology, behavioral performances), providing references for the interactive design of the Shashang Culture Exhibition Hall (Tang et al., 2020).

Conclusions to the first section

1.Domestic research on Shashang Culture has covered basic dimensions such as historical origin, intangible culture, dialect characteristics, and educational popularization. However, it faces issues including non-professional research subjects (concentrated in non-university sectors), unbalanced regional research (centered on Zhangjiagang with lagging progress in other areas), and insufficient excavation of provincial-level cultural brand value.

2.Domestic research on Shashang's spatial construction still relies on the macro spatial characteristic analysis of the polder field area, with obvious gaps in core issues such as spatial translation methods and practical planning paths exclusive to the connotations of Shashang Culture.

3.Overseas studies have formed mature theories around three core threads: rural spatial form, interaction between rivers and human environments, and integration of regional memory and spatial design. These provide methodological support for the spatial expression of Shashang Culture (e.g., regional element translation, immersive scene creation), but lack targeted research combining with minority regional cultures under the Yangtze River alluvial landform.

4.Existing studies have not yet achieved the in-depth coupling of "connotative characteristics of Shashang Culture" and "spatial construction practice". It is urgent to construct a spatial design system adapted to the characteristics of Shashang Culture, fill the research gap in the integration of minority regional culture and riverside village landscapes, and respond to the strategic needs of the construction of the Yangtze National Cultural Park.

CHAPTER II

DESIGN SCHEME FOR THE SHASHANG CULTURE EXHIBITION SPACE

CONCEPT

The Yangtze River is China's longest river, and together with the Yellow River, it is hailed as the "Mother River of the Chinese nation". As a crucial pillar for the origin and development of Chinese civilization, the Yangtze River has played a key role in the pattern of a diverse yet unified Chinese civilization, greatly enriching the diversity of Chinese culture. The mutual nourishment of the Yangtze River and the Yellow River has jointly constructed the spiritual home of the Chinese nation. The construction of the Yangtze National Cultural Park—by fully activating the Yangtze River's rich historical and cultural resources, deeply interpreting the spiritual connotations of Yangtze culture, and exploring its contemporary value—holds important and far-reaching significance. It implements General Secretary Xi Jinping's important instructions on the construction of national cultural parks, improves the national cultural park system, enhances the important symbolic nature of Chinese culture, continues the historical context, strengthens cultural confidence, increases the global dissemination and influence of Chinese culture, and showcases the splendid and colorful Chinese civilization to the world.

The Shashang settlement in Changzhou is located at the northernmost part of Changzhou City, Jiangsu Province, in the middle section of Changzhou's 18-kilometer Yangtze River coastline. According to Weicun Township Records, more than 900 years ago during the Northern Song Dynasty, the Yangtze River bank once extended to Huangkan—now along both sides of the highway (Provincial Highway 338) connecting Weicun and Xutang. One side was the "upper bank" and the other the "lower beach", with a height difference of over

three meters (one zhang in ancient Chinese measurement). Hydrological changes of the Yangtze River during the Northern Song Dynasty blocked the eastward flow in this area. Due to the wide river course and slow water flow, sediment carried by the Yangtze River accumulated in the river, gradually forming sandbars and eventually developing into sandy beaches. Although the Shashang area in Changzhou generally began to take shape 900 years ago in the Song Dynasty, continuous human activities have made Lu' anzhou Area in Weicun Sub-district of Changzhou a region with more typical Shashang landscape features and humanistic spirit. Hereinafter, the "Shashang area" also refers to Lu' anzhou Area.

Currently, the construction of national cultural parks is a major strategic deployment in China and a key cultural project to promote the prosperity and development of culture in the new era. As an important part of the Yangtze National Cultural Park, the Shashang settlement in Changzhou—through in-depth research and exploration of its cultural connotations, ecological value, and humanistic value—not only enriches the connotations of the Yangtze National Cultural Park but also provides important support for the development of tourism in Changzhou and surrounding areas. Integrating Shashang cultural resources with tourist attractions to create a uniquely charming tourist destination is expected to attract more visitors for sightseeing and experience, and enhance the city' s image and visibility.

2.1. Research plan for the implementation of the project proposal.

This study aims to analyze and summarize the basic characteristics of the spatial form in the Shashang Culture region of Changzhou, as well as generalize the formation mechanism of the unique settlement form and style of Shashang. It will conduct protective exploration and induction of Shashang's form and layout, and formulate a guiding suggestion document on environmental design that helps reproduce the settlement form and style of Shashang, thereby enriching the humanistic landscape characteristics of the Yangtze River Cultural Park. By

analyzing the forming factors behind the settlement form of the Shashang area, the connotative characteristics of Shashang Culture will be summarized, and the spiritual core of Shashang Culture will be integrated into the protection, inheritance, and promotion of Yangtze River Culture.

Centering on the inheritance of Yangtze River Culture, this study focuses on exploring the connotative characteristics and spatial composition of Changzhou's "Shashang Culture", summarizes the layout characteristics and laws of the Shashang region, and forms design guiding suggestions that facilitate the inheritance of Shashang Culture. It will extract the cultural connotations of Shashang settlements to enrich the content and connotations of Yangtze River Culture. Finally, one relevant academic paper and one related design proposal will be completed.

2.2. Basic theoretical research.

This study focuses on three core themes—"place memory", "interpretation of regional culture", and "spatial design translation"—and systematically sorts out the correlation mechanism between memory and space in architectural design, the expression methods of regional culture, and the practical paths of exhibition hall design. It aims to provide academic support for the design of the Shashang Culture Exhibition Hall, specifically addressing the key issue of "lack of regional personality in design". By deeply integrating the unique genes of Shashang Culture—including natural characteristics such as sandbar texture, production and lifestyle such as fishing, salt production, farming, and reading, and characteristic folk symbols—into design dimensions such as the exhibition hall's spatial layout, material selection, and interactive experience, the study realizes an essential transformation from a "universal exhibition space" to a "Shashang-exclusive place". Though Changzhou's Shashang area has only undergone nearly a century of

historical changes in the narrow sense, it has accumulated historical and cultural heritage that combines natural marks and humanistic warmth, such as the Dragon King Temple (witnessing the coexistence of people and nature through struggle), the commune canteen (recording the social changes from the founding of the People's Republic of China to the reform and opening-up), and dragon boat racing (reflecting the rich spiritual world of the Shashang people). Through protective research, this study systematically preserves these natural and humanistic landscapes, continuously explores innovative expression paths for cultural connotations in spatial construction, and not only provides valuable practical examples and experience references for the sustainable development of Shashang Culture within the Yangtze River cultural system but also enhances the cultural influence and recognition of Changzhou's Shashang area through this "protection — excavation — translation — innovation" cultural inheritance model, offering referenceable ideas and methods for the excavation of regional cultural connotations and spatial expression in other regions of China.

2.3. Field visits and research.

The "Shashang people" are a settled group distributed across a coastal area stretching over 1,000 li (approximately 500 kilometers)—from northern Sheyang in Jiangsu Province in the north to southern Fengxian in Shanghai in the south—and 14 counties and cities along both banks of the Yangtze River Estuary. Rooted at the confluence of the Yangtze River and the sea, these Shashang people are scattered across tens of thousands of square kilometers. As the Yangtze River Delta formed through sediment accumulation, they continuously migrated with the ebb and flow of tides and sand deposition, thus developing unique "Shashang Culture" landscapes and intangible cultural heritage (ICH), including special settlements, architectures, local relics, folk customs, dialects, and more.

Rural settlements serve as residential carriers for rural life and production. Changzhou's Shashang area stands out for its distinctive culture and settlement forms, being a product of Yangtze River alluvial islands and the struggle between humans and nature.

2.4. Feasibility analysis of the design solution:

I. Policy Support from the National Government

State leaders have instructed Jiangsu Province to strengthen the protection, inheritance, innovation, and development of fine traditional culture, and actively participate in the construction of the two national cultural parks—the Yangtze River and the Grand Canal.

Against the national strategic background of building five major national cultural parks (the Great Wall, the Grand Canal, the Long March, the Yellow River, and the Yangtze River), Jiangsu Province has issued the Implementation Plan for the Construction of the Yangtze River National Cultural Park (Jiangsu Section). The construction and protection plans for the Yangtze River National Cultural Park in Jiangsu Province and Changzhou City are under compilation. Xinbei District has established the construction guideline of "culture as the soul, ecology as the priority, people's livelihood as the foundation, and individuality as the highlight". It integrates the high-quality promotion of the Yangtze River National Cultural Park construction into Changzhou's "532" development strategy and the practice of Chinese-style modernization in Xinbei, striving to create an important cultural and tourism landmark that inherits fine culture and demonstrates the value of the times.

II. Profound Cultural Heritage

Changzhou is a national historical and cultural city nurtured and developed by the Yangtze River, the Grand Canal, and the surrounding water network of tributaries and lakes. Located north of the Yangtze River and south of Taihu Lake,

with the Grand Canal running through the city, its geographical location of "three waters converging to show beauty" has endowed Changzhou with unique cultural characteristics. The spirit of Changzhou is open, inclusive, agile, and unrestrained. The Yangtze River and the Grand Canal have not only brought the city economic prosperity and convenient transportation but also nurtured its elegant talent and wisdom.

Ancestors blazed trails in the Changwu area, successively creating the Majiabang Culture (represented by the Xudun Site and the Sanxingcun Site), the Songze Culture (represented by the Xingang Site and the Wudun Site), and the Liangzhu Culture (represented by the Sidun Site and the Xiangdun Site). During the Liangzhu Culture period, the early Wu culture in the Jiangnan area reached its peak, shining brightly alongside the Longshan Culture in the north, forming the earliest glory of Chinese civilization.

Menghe Town, a millennium-old town, has nurtured the Menghe School of Traditional Chinese Medicine (TCM)—the most influential TCM school in the Yangtze River Basin. Four renowned TCM masters, Fei Boxiong, Ma Peizhi, Chao Weifang, and Ding Ganren, all left their hometown to open clinics and teach apprentices. The Menghe School of TCM created the glorious situation of "Famous TCM doctors in Wu are the best under heaven, and those in Menghe are the top in Wu". Many famous TCM experts at home and abroad are inheritors of the Menghe School, making it one of the most influential cultural cards of Changzhou and Xinbei District.

Several early leaders of the Communist Party of China (CPC) were from Changzhou, making important contributions to the establishment and development of the CPC. Among them, the "Three Heroes of Changzhou"—Qu Qiubai, Zhang Tailei, and Yun Daiying—are the most influential. The contributions made by Changzhou's young people a century ago for the country and the nation will

always inspire the people of Changzhou to make new contributions to national rejuvenation and Changzhou's development today.

III. Research on the Settlement Form of Changzhou's Shashang Area Aligns with the National Guidelines for Cultural Protection, Inheritance, and Promotion

In the Report to the 19th National Congress of the CPC, General Secretary Xi Jinping profoundly recognized the value of fine traditional Chinese culture—it is the deepest cultural soft power of contemporary China and a source of strength for us to strengthen cultural confidence. In November 2020, at the Symposium on Comprehensively Promoting the Development of the Yangtze River Economic Belt held in Nanjing, General Secretary Xi Jinping officially emphasized that the Yangtze River has fostered a millennium-old cultural context from the Bashan-Shushui region to the Jiangnan water towns. It is a representative symbol of the Chinese nation and a landmark of Chinese civilization, as well as an important source for cultivating socialist core values. We must protect, inherit, and promote Yangtze River Culture well, continue the historical context, and strengthen cultural confidence.

2.5. Program Planning and Design.

I. Emphasis on Expressing Waterfront Geographical Characteristics

Centering on the "water-sand-village" spatial pattern formed by the alluviation of the Yangtze River, we deeply interpret the unique waterfront context of the Shashang area. The ground pavement adopts sand-like permeable materials, echoing the ecological adaptability of the waterfront environment and becoming a functional experience deeply bound to the natural surroundings.

II. Emphasis on Displaying the Humanistic Spirit of Struggle

Focusing on the historical heritage of the Shashang people struggling against nature and adapting to social changes, we adopt multi-dimensional display methods to convey the spiritual connotation of perseverance and symbiosis.

Through scene restoration, digital interaction, and other means, the spiritual world of the Shashang people is visualized. In addition, themed exhibition areas and experience workshops are set up to allow visitors to intuitively understand the historical process of the Shashang people's migration, reclamation, and adaptation to nature, transforming the abstract "spirit of struggle" into tangible spatial experiences and realizing the inheritance and dissemination of this unique humanistic spirit.

III. Ways of Composing Interior Elements

Extraction of Core Elements: Focus on the three natural foundations of Shashang Culture—"water, sand, and wood"—and integrate four cultural symbols: "fishing, farming, folk customs, and opera."

Combination of Interactive and Static Elements: Static elements (sculptures, graphics and texts, models, tools) lay the cultural foundation. Dynamic elements (flowing water, interactive sand tables, scene restoration) enhance immersion, allowing viewers to move from "observing" to "feeling" and then to "comprehending."

IV. Color Scheme

Base Colors: Dominated by black, white, gray, wood tone, and gray, echoing the natural background of Shashang Culture—"tidal flats, river water, and land"—to reflect the simplicity and depth of the culture.

Accent Colors: The "rich picture colors" in the folk custom exhibition area and the inherent colors of Xiju Opera costumes and props serve as visual anchors of cultural vitality, highlighting the life enthusiasm of Shashang people.

Progressive Color Relationship: From the "serene water tones" in the preface hall to the "plain color precipitation" in the historical area, then to the "warm bright colors" in the folk custom and opera areas, and finally back to the "natural wood

tone" in the farming area, forming a color cycle of "nature—history—humanity—nature."

V. Material Selection

Core Materials: Wood (suspended ceilings, exhibition frames, decorations), glass (background walls, transparent floors), stone (stepping stones, wall surfaces), and water (bases, lower floor layers)—all sourced from the natural environmental carriers of Shashang Culture.

Auxiliary Materials: Oil-paper umbrellas (opera area), rice ears, agricultural tools (farming area), and fishing boat models (fishing culture area)—directly adopting cultural relics or replicated materials related to the culture to enhance authenticity.

Material Processing Methods: Retain the original texture of materials as much as possible (wood grain, glass transparency, stone roughness), avoiding excessive decoration to echo the simple characteristics of Shashang Culture.

VI. Conceptual Connection Between Design and Shashang Culture

Core Elements and the Cultural Foundation of "Living by the River" The pools in the preface hall and opera area, as well as the flowing water under the glass in the fishing culture area, all echo the origin of Shashang Culture—"formed by the alluviation of the Yangtze River and inhabited by fishermen along the river." The flowing water symbolizes the endless Yangtze River and the continuity of culture, laying the tone of "taking the river as the soul."

Colors and Materials Fit the Simplicity and Vitality of the Culture The base colors of black, white, wood, and gray restore the natural tones of Shashang's tidal flats, land, and river water, matching the simple living state of fishermen and farmers who "work at sunrise and rest at sunset" and reflecting the depth of

historical development. Wood tone runs through the historical area, folk custom area, opera area, and farming area, corresponding to the wood application scenarios of fishing boats, farm tools, and dwellings, and symbolizing the vitality of Shashang Culture as "enduring and rooted in the land." The gray background sets off colorful folk custom pictures, retaining the simple cultural background while highlighting the lively atmosphere of festival folk activities and restoring the life enthusiasm of Shashang people.

In-depth Echo Between Spatial Elements and Cultural Scenes

Fishing Culture Area: The streamlined suspended ceiling and floor echo the flow form of the Yangtze River. The flowing water under the glass simulates the river surface where fishing boats sail. Fishing boat models and interactive sand tables directly restore the "fishing life," allowing viewers to personally experience the wisdom of fishermen coexisting with water.

Opera Exhibition Area: The wood base echoes the wooden structure of traditional stages. The water base continues the "water culture" context. Oil-paper umbrellas are not only a symbolic symbol of the Jiangnan water town but also add a gentle temperament to Xiju Opera, which highly matches the scene of "opera nourishing life" in Shashang folk customs.

Farming Culture Area: The wooden suspended ceiling echoes the structure of rural dwellings. Rice ears, agricultural tools, scene restoration, stepping stones, and fences fully replicate the farming scene. The hollowed-out circular holes in the walls combined with rice ears resemble the perspective of looking into the distance from the fields, strengthening the cultural attribute of "taking farming as the foundation."

Conclusions to the second section

I. The Implementation of Waterfront Geographical Characteristics in Design Establishes a Region-Specific Expression of Natural Context

Centered on the "water-sand-village" spatial pattern formed by the alluviation of the Yangtze River, this design deeply transforms natural elements such as

sandbar texture and tidal dynamics into spatial language. Through specific measures including terrain simulation, application of sand-like permeable materials, and creation of water-friendly spaces, it not only restores the ecological foundation of the Shashang area's coexistence with water but also extends waterfront characteristics from visual symbols to participatory and perceptible functional experiences. This design not only enhances the regional recognition of the space but also achieves the organic symbiosis between the natural environment and humanistic space, enabling the tangible presentation of Shashang's waterfront genes.

II. The Multi-Dimensional Translation of the Humanistic Spirit of Struggle Realizes the Dynamic Inheritance of Cultural Memory

Focusing on the historical heritage of the Shashang people—such as combating tides and floods, reclamation and migration, and adapting to social changes—the design converts the abstract "spirit of struggle" into tangible and relatable spatial carriers through diverse methods including scene restoration, symbol extraction, and interactive experience. The reconstruction of representative scenes like the Dragon King Temple and commune canteens, as well as the integration of symbolic elements such as dragon boat racing patterns and fishing net textures, visualize and experientially disseminate the core spirit of perseverance and coexistence in Shashang Culture. This effectively avoids the homogenization of cultural displays and realizes the dynamic inheritance and continuation of regional humanistic memory.

III. The Holistic Design with Interdisciplinary Integration Provides a Practical Paradigm for the Construction of Regional Cultural Spaces

Integrating theories and methods from interdisciplinary fields such as architecture, geography, folklore, and ecological restoration, this design is rooted

in the natural endowments and cultural characteristics of the Shashang area, achieving the dual implementation of waterfront geographical characteristics and the humanistic spirit of struggle. The final design outcome not only takes root in the local context and carries regional memory but also provides a referable paradigm of "extraction of natural genes—translation of cultural spirit—integration of spatial functions" for the design of similar alluvial plain areas or characteristic regional cultural spaces. It contributes to the inheritance and prominence of Shashang Culture within the Yangtze River cultural system.

CONCLUSIONS

By synthesizing the conclusions from theoretical research and design practice related to Shashang Culture, the following overall understanding can be formed:

I. Research Level: A Foundation Has Been Accumulated, but Obvious Core Gaps Exist

Domestic research on Shashang Culture has initially covered basic dimensions such as historical origins, intangible cultural heritage, dialectal characteristics, and educational popularization. However, it faces problems including non-professional research subjects (mainly concentrated outside institutions of higher education), unbalanced regional research (centered on Zhangjiagang with lagging development in other areas), and insufficient excavation of the value of provincial cultural brands. Especially in the field of spatial construction, existing research mostly remains at the level of analyzing the macro spatial characteristics of polder areas, with obvious gaps in core issues such as methods for translating cultural connotations into space and practical planning paths. These studies have not yet thoroughly explored the in-depth value of Shashang Culture's connotations.

Although overseas related theories have formed mature systems around three core directions—rural spatial form, the interactive relationship between rivers and human environments, and the integration of regional memory and spatial design—they can provide methodological references for the spatial expression of Shashang Culture (such as the translation of regional elements and the creation of immersive scenes). However, no exclusive research framework has been formed for the regional culture of ethnic minorities in the alluvial landform of the Yangtze River. On the whole, the "in-depth coupling between the connotative characteristics of Shashang Culture and spatial construction practice" has not been realized. There is an urgent need to construct a spatial design system suitable for the characteristics of Shashang Culture to fill the gap in research on the integration of ethnic minority

regional culture and riverside village landscapes, so as to meet the strategic needs of the construction of the Yangtze River National Cultural Park.

II. Design Practice Level: Precisely Addressing Gaps to Achieve In-depth Integration of Culture and Space

1. Spatial Translation of Natural Genes

Centered on the spatial pattern of "water-sand villages" formed by the alluviation of the Yangtze River, the design deeply translates natural elements such as sandbar textures and tidal dynamics into spatial language through measures including terrain simulation, application of sandy permeable materials, and creation of water-friendly spaces. It not only restores the ecological foundation for the symbiosis between the Shashang area and water bodies but also extends the waterfront characteristics from visual symbols to participatory perceptual functional experiences. This design not only enhances the regional spatial recognition but also realizes the organic coexistence of the natural environment and humanistic space, vividly presenting the materialized expression of the waterfront genes of Shashang.

2. Dynamic Inheritance of Cultural Spirit

Focusing on the fighting spirit in the historical practices of the Shashang people—including tide and flood control, reclamation and immigration, and social changes—the design transforms abstract cultural spirit into specific and perceptible physical carriers through multiple methods such as scene restoration, symbol extraction, and interactive experience. The reconstruction of representative scenes such as the Dragon King Temple and commune canteens, as well as the integration of symbolic elements such as dragon boat patterns and fishing net textures, vividly present and convey the core spirit of perseverance and harmonious coexistence in Shashang Culture. This innovative approach avoids the homogenization of cultural

exhibitions and realizes the dynamic inheritance and continuation of regional humanistic memory.

3. Innovative Construction of an Interdisciplinary Paradigm

Integrating interdisciplinary theories and methods such as architecture, geography, folklore, and ecological restoration, the design plan is based on the unique natural endowments and cultural characteristics of the Shashang area, realizing the dual presentation of waterfront geographical features and humanistic striving spirit. The final achievement not only takes root in the local cultural soil and carries regional memory but also provides a practical reference paradigm of "extracting natural genes—translating cultural spirit—integrating spatial functions" for the construction of cultural spaces in similar alluvial plains or characteristic regions. This design has made important contributions to the inheritance and manifestation of Shashang Culture in the Yangtze River cultural system.

III. Overall Value: Filling Research Gaps and Empowering Cultural Inheritance and Regional Development

The combination of this research and design practice not only fills the gaps in domestic research on methods for translating Shashang Culture into space and the integration of culture and landscapes but also addresses the lack of targeted research systems in overseas theories. It also verifies the feasibility of the interdisciplinary integration path through specific design practice, strengthens the sense of identity with Shashang Culture, and injects practical power into the inheritance and manifestation of Shashang Culture in the Yangtze River cultural system. It has important theoretical supplementary value and practical guiding significance for the construction of the Yangtze River National Cultural Park and the planning and design of similar regional characteristic cultural spaces.

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APPENDIX A.
(Tables and diagrams)

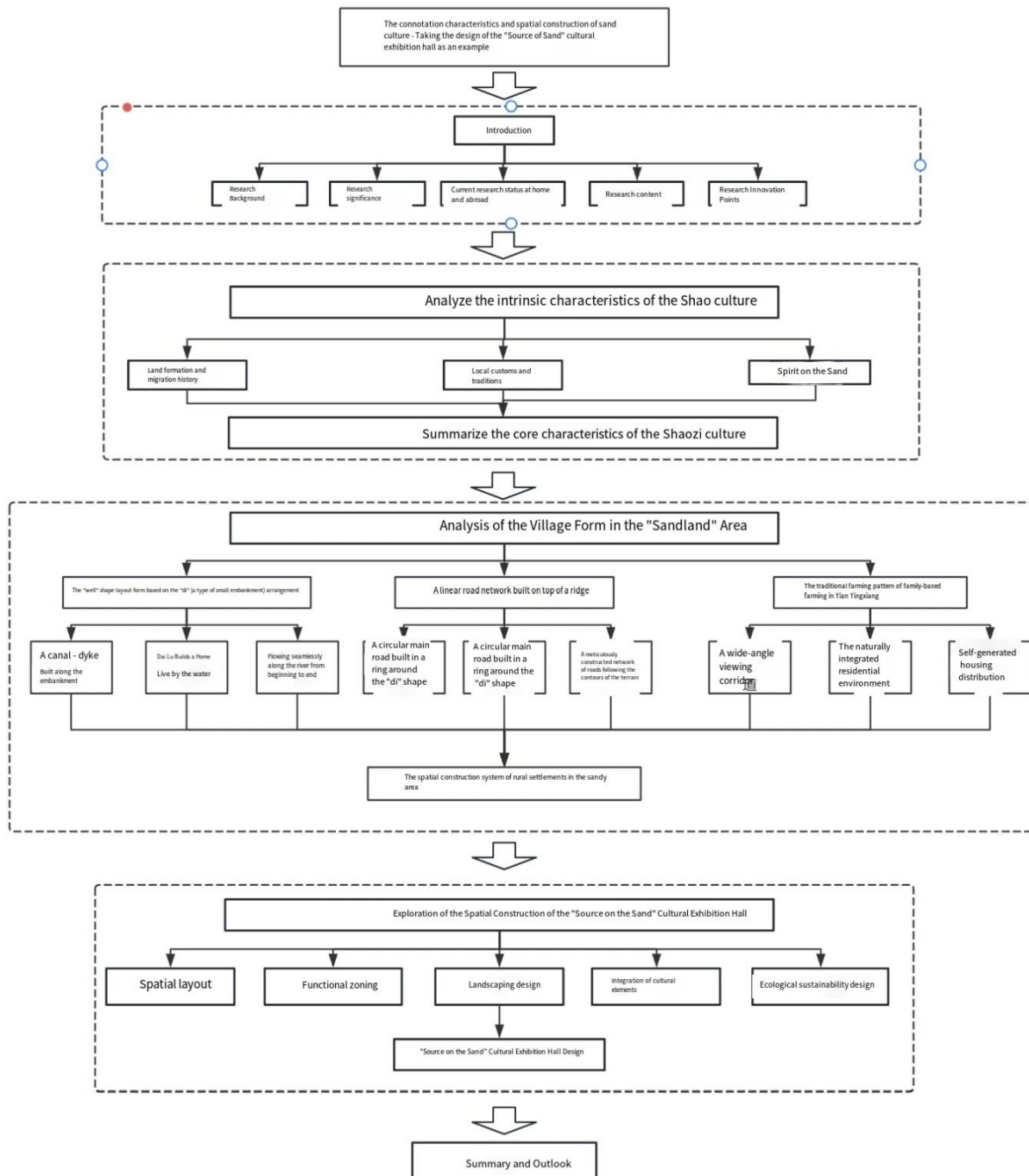
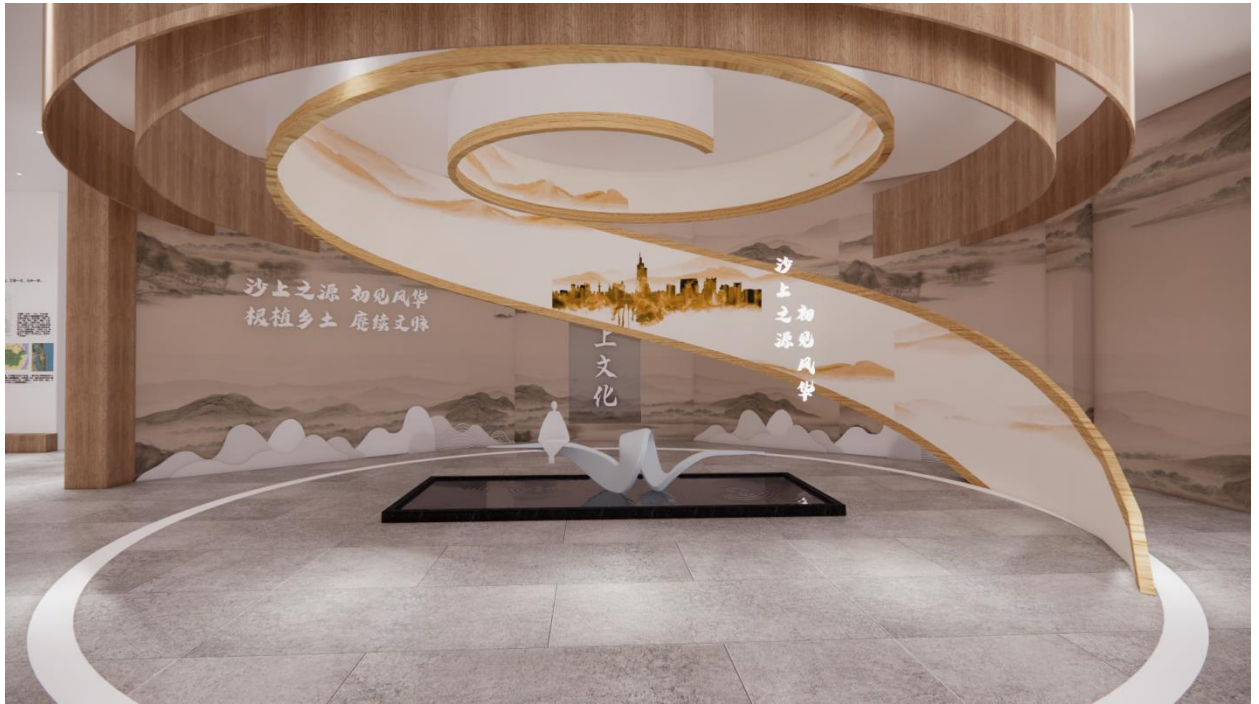


Table 1. swot analysis of the project solution

Dimension	SWOT Summary	Detailed analysis
S	The cultural foundation is profound and the policy support is strong, and the ecological and cultural tourism resources have strong interconnection.	1. The culture of Shasha is rich in connotation. 2. It is located in the core area of the Changjiang National Cultural Park in Changzhou. 3. The ecological restoration of the Yangtze River has achieved remarkable results. 4. The local residents have a strong sense of identification with the culture of Shasha.
W	There is a lack of dynamic cultural inheritance, the display methods are monotonous, and the professional support needs to be strengthened.	1. The existing cultural resources on the sand are scarce, and the historical development area needs to make up for the cultural dissemination gap through the integration of graphics and text. 2. The traditional folk customs and Xiqiu opera in the region present a relatively static state. 3. Some cultural scenes lack examples of physical restoration. 4. The younger generation has a relatively shallow understanding of the sand culture.
O	The trend of cultural and tourism integration is evident. With the empowerment of digital technology, there is a vast space for regional collaboration.	1. The Newbei District is promoting the integration of agriculture, tourism and culture. 2. The policies for the protection of the Yangtze River and cultural inheritance continue to be strengthened. 3. The application of digital technology has become mature. 4. Shaoshan culture, as a niche regional culture, has obvious differentiation advantages.
T	The surrounding cultural and tourism projects are highly competitive, and it is difficult to strike a balance between ecological protection and development.	1. Changzhou should highlight its unique culture through a dedicated exhibition area to avoid homogeneous competition. 2. The ecological control of the Yangtze River shoreline is strict. The design of the water body models and plant landscapes in the exhibition hall should comply with ecological protection requirements to avoid excessive development and environmental conflicts. 3. The cultural resources within the region are scattered. The core mainline of the sand art culture needs to be strengthened. 4. The equipment maintenance and cultural content updates of the immersive exhibition area require long-term investment.

APPENDIX B.

(Visualization of the exhibition space interiors)



The entrance on the first floor features Chinese characters, which identify the name of the exhibition hall and express the praise for the Yangtze River, the mother river.



The first floor , features a water-like flooring design, combined with curves, to showcase the waterfront characteristics.



The first floor is dedicated to the display of traditional Chinese opera culture. It uses cultural elements such as umbrellas and old photos to showcase the charm of Sheng Opera.



The first floor features wood finishes, exhibition stands, etc., showcasing the characteristic of Shaozhuang culture that it draws inspiration from nature and is in harmony with the environment.



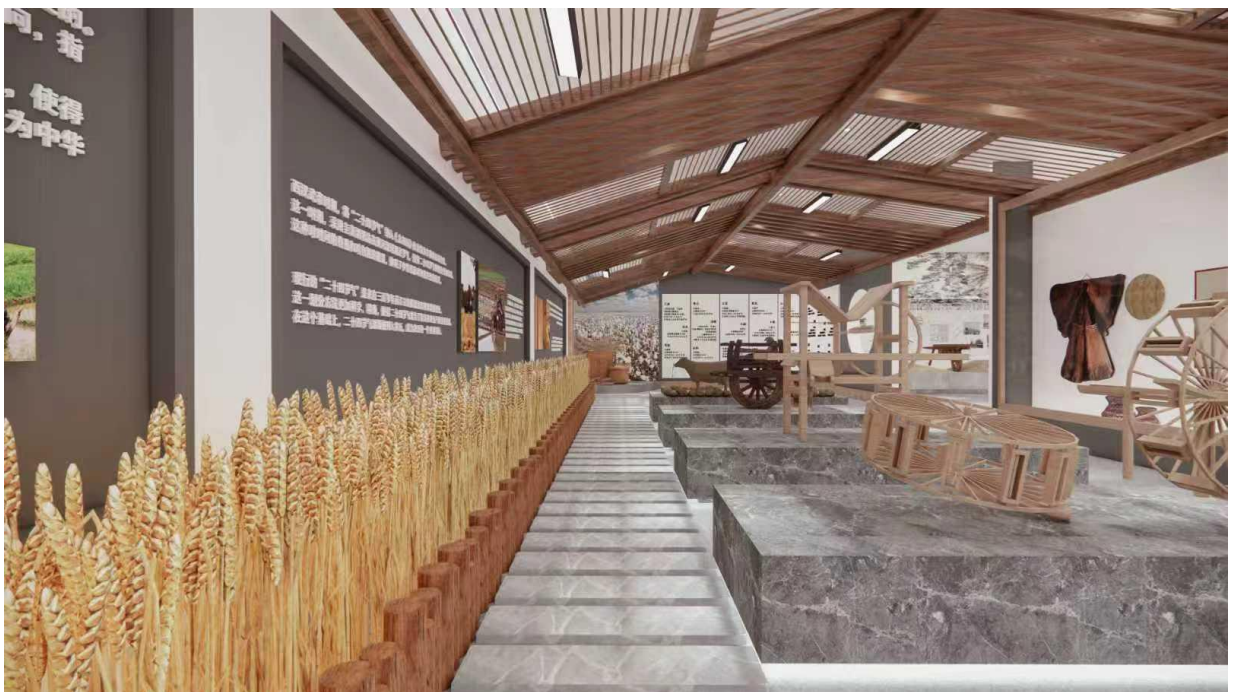
On the first floor, a simple sand model is made to display the landforms on the sand. Wood is used as the decorative material, and photos of distinctive scenes are used as the lamp covers.



On the second floor, a curved design is used as the main feature of the exhibition area, highlighting the theme of being close to nature.



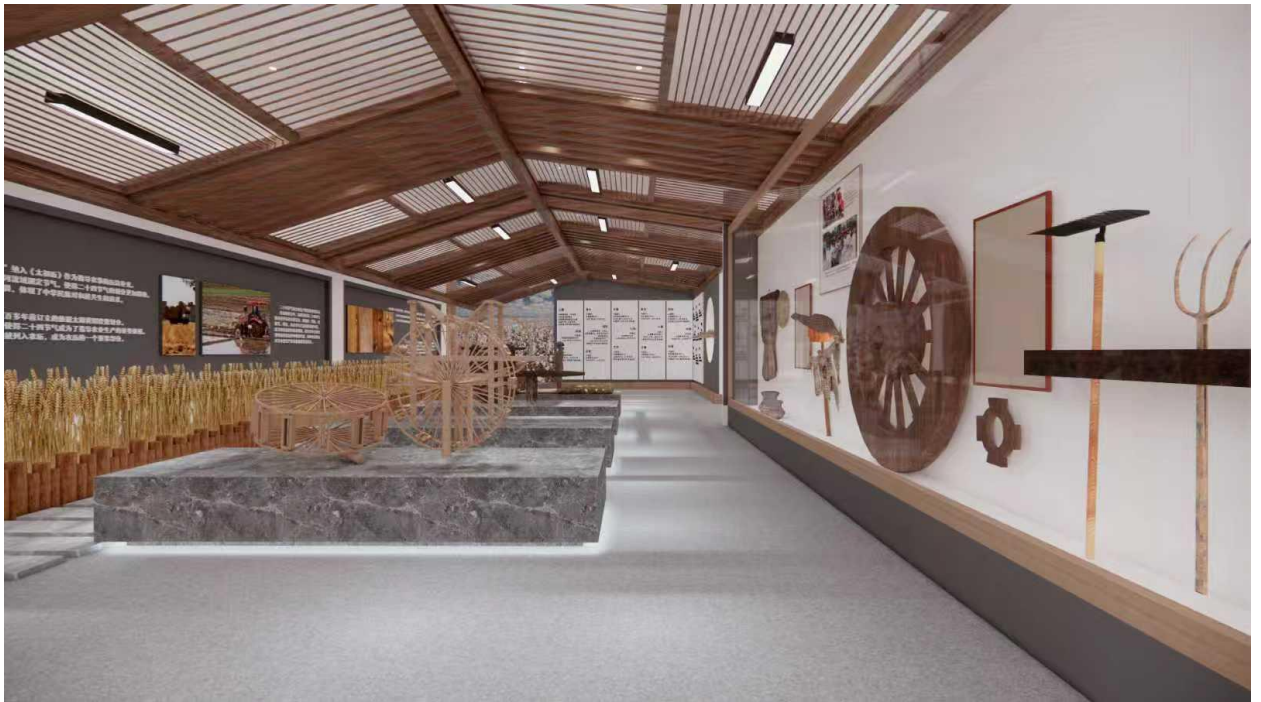
The second floor features unique farming tools and grains, along with photos and other elements, to recreate the scenes of agricultural production in one's memory.



The second floor is mainly decorated with wood, with stone edges added for a more elegant look. It showcases agricultural tools and the sand art culture, which is the result of nature and the wisdom of farmers.



Two floors, the original window-shaped perforation design connects the two sections of the exhibition area, giving a sense of nature and featuring various agricultural production scenes interwoven together, allowing visitors to experience the intense and dynamic scenes of agricultural work at the same time.



The second floor showcases agricultural machinery in a natural manner. The ceiling is constructed with wooden planks, following the traditional architectural style of sand buildings.



The second floor is the cotton display area. The sandy area was once used for layer-by-layer cotton cultivation, but the yield and efficiency were unsatisfactory. Therefore, it was gradually abandoned. The original production scene is still hard for the older generation to forget.