

BPLN0039_VPXV9

by Samantha Chuang

Submission date: 12-Sep-2022 04:59PM (UTC+0100)

Submission ID: 185916082

File name: BPLN0039_VPXV9_3828312_58218807.pdf (20.74M)

Word count: 18851

Character count: 108065

University College London

Faculty of the Built Environment

The Bartlett School of Planning

Placemaking in Hong Kong's heritage revitalisation: Delivering community value or masking commercialisation?

VPXV9

Date: 5th September 2022

	Word count
Main body of dissertation	10,913
Appendices	3,793

Being a dissertation submitted to the faculty of The Built Environment as part of the requirements for the award of ***MSc International Planning*** at University College London:

I declare that this dissertation is entirely my own work and that ideas, data, and images, as well as direct quotations, drawn from elsewhere are identified and referenced.

Acknowledgements

This journey would not have been possible without the support of my professors, all participants of the research, my former colleagues, as well as my family and friends.

Firstly, I would like to thank my dissertation supervisor, Dr. Fangzhu Zhang, for her valuable advice, support and prompt feedback towards the topic, organisation, logic and writing of this thesis. I am also grateful to various teaching staff at the Bartlett School of Planning, who have intellectually inspired me in a variety of ways over the past year, that enhanced my knowledge and understanding for the field of study.

Furthermore, I would like to express my heartfelt gratitude to all participants in this study, including interviewees and questionnaire respondents, for taking time to share with me their experiences, knowledge and feedback. Without their contributions, this study would not have been complete. Their generous and passionate sharing have confirmed the significance of this study to rethink the value of heritage and community spaces over commercialisation in Hong Kong. Thanks to those who helped to share my questionnaire with more friends and family, that made snowball sampling possible to reach people from diverse backgrounds. My former colleagues from workplace have been extremely supportive in helping to connect me with relevant stakeholders from the management team and placemaking groups to make this research possible, for which I am really grateful.

Last but not least, thank you for my family and friends for their unwavering support and encouragement in helping me complete this capstone project to mark the end of my masters' studies.

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Abbreviations

CBD	Central Business District
CM	Central Market
HKIM	Hong Kong Institute of Marketing
HKIP	Hong Kong Institute of Planners
LegCo	Legislative Council
PMQ	Police Married Quarters
RO	Research objective
URA	Urban Renewal Authority

Abstract

Hong Kong, along with other neoliberal, capitalist cities around the world, is experiencing a growing trend towards commercialisation in heritage revitalisation. On the other hand, there is advocacy for democratising urban planning where placemaking that aimed to foster a sense of place and community cohesion have arisen. In the dominant literature, there is a prevalent division on top-down and bottom-up approaches of placemaking. Contrary to the original intent of placemaking, the former is interpreted as an entrepreneurial strategy that employs heritage revitalisation as a branding tool and primarily seeks economic growth. The latter establishes place identity and heritage value. Critiquing on the binary concept of placemaking, this paper analyses how an in-between form of collaborative placemaking is used to facilitate the delivery of community values in a seemingly top-down revitalization initiated by the government and the Urban Renewal Authority (URA). This study focuses on the case of Central Market (CM) revitalisation project. It addresses the gap of collaborative placemaking by examining the power dynamics and participation of actors involved, the three manifestations of placemaking (tangible, intangible and mixed), and cross-evaluating the social and economic dimensions. While the case demonstrates an effort to deliver community value through authentic place attachment and cultural memories, which distinguishes it from previous URA-led revitalisation projects, it is concluded that the case study is not unique. This form of placemaking is found to be transferrable across large-scale revitalisation projects in Hong Kong as organisational intervention sets the scene by providing necessary landscapes and builtscapes, that should be combined with mindscapes and storyscapes to serve people. It is argued that recurring efforts and appropriate partnership are essential to deliver a sustainable outcome oriented towards genuine benefits for the public.

Keywords: placemaking, collaborative placemaking, commercialisation, community value, place branding, heritage revitalisation, Hong Kong

1. Introduction

1.1 Background – The Problematic of Commercialisation in Heritage Revitalisation

Heritage revitalisation projects in Hong Kong are overwhelmed by the rhetoric of predominantly driven by commercial considerations or profit motives. The situation is not unique in Hong Kong, but indeed, common worldwide as cities have been increasingly deemed as growth machines that put economic growth as a fundamental consideration (Logan and Molotch, 1987; Harvey, 1989), under the influence of capitalism, neoliberalism and urban entrepreneurialism. Even for King's Cross heritage-led regeneration, which is known as the textbook-perfect "best practice" as "one of the largest and most complex development" taking place in Britain with extensive planning and urban design negotiations (Bishop and Williams, 2019, p.2; Rodopoulou, 2016), it is often under the debate of whether it is commodified, gentrified and no longer regenerating for the community who belonged originally (Edwards, 2009). Planning is never static with the emergence of evolving needs. With sacred land resources, major cities face the tension between preserving the old and developing the new. Heritage buildings may become obsolete physically, economically, functionally, technologically, socially or legally (Langston et al., 2008), but they bear witness to the development of cities which should be well preserved and protected as they play an important role in building citizens' sense of identity, preserving local cultural roots and reinforcing local attachments (Conserve and Revitalise Hong Kong Heritage, 2022; De Cesari and Dimova, 2019). Heritage also often bears significance in community life by acting as a vibrant public space for citizens' social and civic interaction (Gentry, 2013).

1.2 Context in Hong Kong

Existing literature has reflected that commercialisation, commodification or gentrification is especially common when the revitalisation projects are carried out from a "top-down" or "state-led" approach where the Urban Renewal Authority (URA) is in charge (Ng, 2018; Zhai & Chan, 2015), collaborating with a property developer under public-private partnership. The URA is the only quasi-government statutory body aiming to address the urban decay problems in Hong Kong that is self-financed and operates in the mode of "prudent fiscal management" upon receiving 10 billion Hong Kong dollars one-off fund in 2001 (URA, 2020). It has been criticized as the hegemony, or even a "property developer" itself with its main goal of profit-making, not operating in a "people-centred" approach despite its promise in the Urban

Renewal Strategy (Tang, 2017, p.493; Ng, 2001, p.2). Nevertheless, fiscal prudence and commercial viability shall not be neglected for self-financing, refurbishing, maintenance and sustainability of the historic building's character (Zhai and Chan, 2015, p.55). This is exemplified by cases like Fong Yuen Study Hall which ceases to operate due to a lack of entry and revenue. Among variegated revitalisation projects in Hong Kong, it is often contentious who are the beneficiaries of the revitalisation project, and whether there is a proper balance between commercial and community value. This topic area has been formulated based on common critique in heritage revitalisation projects in Hong Kong, which would shed light on future takes in revitalisation projects to balance a sense of community and financial viability.

For this paper, commercialisation would be used as the overarching concept to be explored as it refers to the emphasis of economic value over social value under neoliberalism and urban entrepreneurship, that goes beyond a mere extraction of value from heritage by treating it as a commodity in the definition of commodification (Su, 2014). In addition, the case does not perfectly fit into the concept of gentrification, but it would be a useful term in complementing the analysis. Gentrification refers to the replacement of low-income class with middle class in upgraded neighbourhoods (Ruth Glass, 1964). This dissertation focuses on a case that happens within an originally gentrified area that can be referred as "in-situ gentrification" located within the Central Business District (CBD) offering high-end commercial services (Ng, 2018), which differentiates from predominant academic literature. Gentrification is measured by "cultural displacement" and the "erasure of local cultures" (Florida, 2017; Herzfeld, 2010), which are closely linked with the evaluation of whether the case study delivers social values.

1.3 Research Focus and Significance of Placemaking – The False Binaries

Existing analytical categories of urban regeneration or revitalisation projects are generally either "top-down" or "bottom-up", which presumes a dichotomy in regeneration projects and may not accurately represent heritage revitalisation projects particularly those outside the Anglo-American or Global North context (De Cesari and Dimova, 2019, p.865). It neglects the participation of different social parties in shaping the heritage revitalisation process and outcome, including a rise in placemaking campaigns following the initiation by the state. Building on Platt & Medway (2022), the second false binary exists between "top-down" and "bottom-up" placemaking as placemaking requires engagement "from the middle"

and cannot merely rely on either organizational intervention or community-led approaches. Scholars have debated on whether placemaking becomes “place marketing”, “place-masking” or “placewashing” (Burns and Berbary, 2021; Fincher et al., 2016; Future of Cities, 2022). Despite the ongoing argument equating top-down or state-led projects with commercialisation and setting binaries in urban regeneration projects and placemaking practices, this paper will prove that it is an oversimplistic generalization. Placemaking is a means to avoid homogeneous and placeless scenarios that are described as “desolate placelessness” and “lack[ing] of human connection” by Friedmann (2010, p. 150). A people-centered focus will be taken to investigate current practices in urban planning and design, and particularly in heritage revitalisation of the selected case – Central Market (CM) in Hong Kong.

1.4 Research Question and Objectives

This research aims to explore the complex forces of state-led regeneration initiatives followed by various placemaking approaches, demonstrate the “in-between”, collaborative form of urban regeneration and evaluate the outcome of the Central Market (CM) Revitalisation Project. It is hypothesized that placemaking serves as the people-centered solution in striking a balance between maintaining financial viability and delivering community value. Therefore, the key research question is “To what extent does placemaking deliver community values in heritage revitalisation beyond commercialisation in Hong Kong?” To answer the key research question, the dissertation would first evaluate the typologies of placemaking and examine whether the selected case study is of top-down, bottom-up or collaborative approach. This will be answered through the following research objectives:

Research objectives (ROs):

1. To explore the key actors involved in the Central Market Revitalisation Project and their power dynamics.
2. To examine the tools or expressions of placemaking in the revitalised heritage and public usage.
3. To evaluate the outcomes of placemaking in the revitalisation project, whether it serves for public gain or branding, and whether it leads to commercialisation.
4. To formulate recommendations for placemaking in heritage revitalisation.

1.5 Dissertation Structure

Following this introduction, Section 2 reviews the literature on key concepts and critically reviews the literature on placemaking and heritage revitalisation in both western academia and in the context of Hong Kong. It also justifies the research gap. Section 3 outlines the methodology and briefly introduces the case. Section 4 presents the research findings and analysis in response to RO1 to 3. Section 5 discusses the key findings and gives recommendations for heritage revitalisation and placemaking projects in response to RO4 and to answers the key research question. Finally, Section 6 concludes by summarizing the key contributions of this paper, giving an overall reflection and suggest the way forward in empirical, theoretical and methodological perspectives.

2. Literature Review

The research is based on key theories laid out by the international academia, followed by papers on the context of Hong Kong to bring in key arguments from both theoretical and empirical perspectives.

2.1 Emergence of Placemaking: The Typologies and Critiques

The concept of placemaking is used across a wide variety of disciplines ranging from planning, human geography, tourism geography, architecture to sociology and has been adopted in diverse geographies (Friedmann, 2010; Lew, 2017). Many different definitions are provided in the literature as the concept might be used by various actors accordingly to serve their respective purposes and viewpoints, and individuals might have varying conceptions of place (Akbar & Edelenbos, 2021). This is consistent with Lefebvre (1991)'s theory of "lived space" that placemaking is the process of how space is understood and perceived, in connection to everyday social practices. Placemaking movement began in the 1960s where pioneers in the field like Jane Jacobs (1961) and William Whyte (1980) advocated for the connection between people and places including people-centric designs, walkable and welcoming public spaces which are referred to as "the third place" or "social hub" (Akbar & Edelenbos, 2021; Whyte, 1980). This way of thinking was only coined as placemaking in 1975 (Project for Public Spaces, 2004). Friedmann (2010, p.155) gathers that the process of placemaking involves "gathering, centering and linking". This can be examined in conjunction with Lynch (1964, p.47)'s theory of five elements that form the image of the city including "paths, edges, districts, nodes and landmarks". "Nodes" and "landmarks" can be viewed as points for gathering and centering, whereas "paths" are the linking element within "districts". Through creating places for interaction and drawing connection between various points, a more coherent sense of place can be delivered to "form the identity of a place" and "determine heritage value" (Sepe, 2015; Platt & Medway, 2022).

While the idea and advantages of placemaking are well-discussed as a process of democratising urban planning and design to build community (Thomas, 2016), placemaking can have two distinct implications from the scholarly debates. The first one is a top-down entrepreneurial approach that employs heritage revitalisation as a branding tool, mainly seeking for economic growth. It can be associated with negatively connotated terms like "place marketing", "place branding" and "place-masking" (Burns & Berbarry, 2021; Roig et al., 2010;

Fincher et al., 2016). Fincher et al. (2016, p.517) and Burns & Berbary (2021, p.644) contend that placemaking is the guise of “revitalisation”, “progress” or “improvement” which operates within “traditional frames” to be associated as “inherently good, participatory and emancipatory process”. The second one is a bottom-up approach that views placemaking as an organic, incremental process that can also be referred to as “tactical placemaking” (Lew, 2017; Cohen et al., 2018). Blokland (2009) argues that placemaking builds a sense of place and community in gentrified neighbourhood, as opposed to criticisms of placemaking as the culprit for gentrification. Scholarly debates on whether placemaking serves branding purpose or for the genuine sake of community are summarised in the table below in categories of various elements of placemaking. Alternative terminologies for placemaking are also listed as gathered from the literature.

	Top-down placemaking	Bottom-up placemaking
Terminologies	<ul style="list-style-type: none"> - “Strategic placemaking” (Cohen et al., 2018) - “Place marketing” (Burns & Berbery, 2021), “place branding” (Roig et al., 2010), “place-masking” (Fincher et al., 2016) - “Conventional placemaking” (Akbar & Edelenbos, 2021) 	<ul style="list-style-type: none"> - “Tactical placemaking” (Cohen et al., 2018) - “Place-making as a process” (Akbar & Edelenbos, 2021)
Nature	<ul style="list-style-type: none"> - Master planned, intentional and hyper-neoliberal (Lew, 2017) 	<ul style="list-style-type: none"> - Organic, unplanned and incremental (Lew, 2017)
Actors	<ul style="list-style-type: none"> - Government, developers, planners, architects, urbanists, academics and researchers, marketing professionals (Karnadacharuk et al., 2016; Silberberg et al., 2013) 	<ul style="list-style-type: none"> - Individuals or communities (Cohen et al., 2018) - Residents, local business owners, local workers, event audiences, tourists, local art groups, non-profit organisations and education institutions (Karnadacharuk et al., 2016; Silberberg et al., 2013)
Tools / Expressions	<ul style="list-style-type: none"> - Tangible, physical design – landscapes and builtscapes (Lew, 2017) - Urban design-based (Lew, 2017) - Global elements (Lew, 2017) - Professional design effort (Lew, 2017) 	<ul style="list-style-type: none"> - Intangible, mental image – mindscapes and storyscapes (Lew, 2017) - Everyday mundane, social practices (Dyck, 2005; Lems, 2016) - Local or traditional elements (Lew, 2017) - Values, perceptions, memories and traditions on a landscape by a cultural group (Lew, 2017)
Outcomes	<ul style="list-style-type: none"> - Commercial value - Economic activity - Leveraging “place capital” (Heller & Adams, 2009) - Influence human behaviours and shape perceptions towards a place - Reshape identity, experience and behaviour in urban settings (Smith, 2002) 	<ul style="list-style-type: none"> - Community value, e.g. sense of place, community inclusion and engagement (Sepe, 2015) - Social enhancement (Akbar & Edelenbos, 2021) - Strengthens local culture and educates people by creative mix of cultural, environmental and historical resources linked with social and economic aspects (Akbar & Edelenbos, 2021)

Table 1. Comparison between typical classification of top-down and bottom-up placemaking. *Compiled by author based on existing literature.*

Firstly, from a top-down perspective, planners, architects, designers and other built environmental professionals have been put into the role of “experts” to make decision in striking a balance between heritage conservation and urban redevelopment. This is associated with the traditional view of urban planning where the “experts” view city as a concept to control and impose order (Madden, 2011). However, Bodirsky (2017, p.672) contends that the right for everyone to get involved in placemaking can be referred as a “right to the city” which is the collective power to reshape the process of urbanisation. UN Habitat (2013) states that social equity is one of the major challenges in placemaking where various stakeholders have varying needs and priorities, so people who are benefited should be maximised. Age equity, socio-economic equity including access to education and gender equity are highlighted as the three major concerns (UN Habitat, 2013).

Secondly, according to Lew (2017, p.456), placemaking can be expressed in “tangible”, “mixed” or “intangible” forms (*Table 2*). Tangible placemaking is referred to physical design of landscapes and builtscapes associated with global elements that is often concerned from a top-down perspective as viewed by built environment professionals. On the other hand, intangible expression of placemaking refers to a range of mental image arising from local cultures as detailed out in the table below.

Tangible Physical design (landscapes and builtscapes)	Mixed People practices (ethnoscapes and peoplescapes)	Intangible Mental image (mindscapes and storyscapes)
Street furniture	Festivals and special events	Branding, marketing, advertising and public relations
Sidewalk, street width and pavement	Street life and local dress	History and heritage: famous people and events
Building architecture, height and facades	Type of shops and products for sale	Myths: fairy tales, legends, fiction novels
Plants and greenery	Foods and drinks	Social media
Building color, art and signage themes	Aural (sound) and olfactory sensations (smell)	Word of mouth reputation
Bikeways and parking	Shop advertisements	Movie and entertainment tourism
Open space: parks and plazas	Formal and informal entertainment	News stories
Public art and monuments		

Table 2. Expressions of placemaking (Lew, 2017)

Finally, top-down and bottom-up placemaking are deemed to deliver varying outcomes in which the former focuses more on the economic dimension that is criticised as overly managerial and rooted in neoliberal narratives of urban entrepreneurialism by viewing city as

a “marketplace” (Fincher, Pardy & Shaw, 2016; Shaw & Montana, 2016; as cited in Platt & Medway, 2022).

Nevertheless, there is a significant gap in the summary table which is the “in-between” or “spectrum” of placemaking (Lew, 2017; Platt & Medway, 2022). Placemaking are not limited to expert-led versus community-led in the reality, but by complex forces and processes instead. The items listed in the two columns should not be considered as binaries. For instance, in the expressions of placemaking, there is a mixed manifestation of people practices as shown in the middle column of *Table 2*, which focuses on ethnoscapes and peopescapes. Platt & Medway (2022, p.108) state that spaces are disorganised and that power dynamics among various actors and institutions “appear and disappear”. They highlighted the interconnectedness, complexity and dynamics of placemaking processes that should not be oversimplified into binaries (Platt & Medway, 2022).

2.2 Heritage Revitalisation

Heritage revitalisation refers to the process of resolving mismatch between services provided by the heritage and society’s contemporary needs, as in the case of King’s Cross regeneration project (Heath et al., 2013; Alverti & Fouseki, 2019). It is a form of adaptive reuse to convert the obsolescent historic building from its original use to other contemporary uses (Bullen, 2007; Zhai and Chan, 2015). Nevertheless, under the pretext of deeming city as a growth machine as illustrated in *Section 1.1*, the focus of heritage conservation has been remained to preserve the “tangible” or “external appearance” of the heritage, rather than the “intangible” including the forms and functions of the past, social networks and local cultures etc. As a result, variegated forms of placemaking are looking to involve intangible and mixed elements as well (refer to *Table 2*). “Financial viability” has been a major concern in heritage revitalisation in world cities. For instance, the King’s Cross regeneration project in London has successfully attracted visitors both locally and internationally, while at the same time, hyper-gentrification and commodification can also be observed. Gentrification is also one of the most common criticisms of placemaking (Cohen et al., 2018). Numerous academic literatures arise from the concept of “gentrification”, which is closely linked to “commercialisation”.

2.3 Local Context of Hong Kong

Under the context of heritage conservation not being deemed to be a priority in this international financial city, commercialisation seems inevitable in heritage revitalisation projects in Hong Kong. The city is characterized by “top-down and executive-led government jurisdiction” in the city’s urban development projects and the city governance is influenced by the colonial approach with centralised power (Zhai and Chan, 2015, p.55; Chung, 2011). Key recent heritage revitalisation projects in Hong Kong include the Police Married Quarters (PMQ) and Tai Kwun, which form the cultural triangle with the selected case study for this dissertation – CM. The PMQ and Tai Kwun are deemed to be more effective revitalisation given the role of non-profit organisations as the management agent (Goddard et al., 2019). However, other revitalisation projects by the Urban Renewal Authority like Western Market and Lee Tung Street are deemed to be major failures (Yung and Chan, 2011). The former is seriously underutilised with a lack of active happenings despite preserving old textile shops, while the latter is commercialised and gentrified which no longer serves wedding services as connotated by its old nickname “Wedding Card Street”. This echoes Alverti and Fouseki (2019)’s citation that heritage conservation has sometimes overlooked the association with its function or forms of the past. Overall, there is a dilemma between preserving the heritage for its original characteristics and maintaining the financial viability and vibrancy, especially within the prime Central location. The concept of placemaking has been frequently highlighted in the government’s policy documents and considered as one of the planning gains when determining the approval or rejection of planning applications in recent years.

2.4 Critical Review and Research Gap

Previous scholars had controversy on the intention of placemaking and seem to view commercial versus community benefits as a zero-sum game. According to a systematic literature review on placemaking by Akbar & Edelenbos (2021), almost half of the existing studies, which is 43%, predominantly focus on the bottom-up approach placemaking. Limited studies discuss the spectrum between bottom-up and top-down placemaking and the detailed dynamics of involvement of diverse stakeholders at varying stage of the process, with only 16% discussing the in-between collaborative approach (Akbar & Edelenbos, 2021).

In addition, the western initiated ideas of placemaking mainly focus on smaller scale projects and do not occur in an Asian context like Hong Kong, where the participatory and

democratisation of urban planning is slower compared with foreign countries and land is precious and there is a great pressure on economic development. There is a lack of understanding in Within Asian context, or Hong Kong in particular, literature regarding placemaking predominantly focuses on the bottom-up approach which involves collaboration with non-profit organisations, while urban regeneration or revitalisation projects by URA and under private-public partnership with developers are often critique as “state-led”, “top-down”. Further details of the case in Hong Kong, and CM specifically, will be discussed in the next section.

3. Methodology

3.1 Case Study: Central Market (CM) Revitalisation Project

Aiming to ascertain whether the placemaking approach serves community building purpose or commercial purpose, the research adopts a case study approach to provide an in-depth examination of the relationship between placemaking and commercialisation in real-life context (MacCallum et al., 2019). A qualitative case study is deemed fitting to study an existing situation over which the researchers have little or no control (Yin, 2018). Central Market (CM), the second-generation Grade III heritage building built in 1895 was selected as the focus of the study. It is a recently completed conservation and revitalisation project under the URA and the Hong Kong Special Administrative Region Government's initiative of "Conserving Central" announced in the 2009-2010 Policy Address (Central Market, 2021; Development Bureau, 2021).

CM was selected due to two reasons – first, revitalisation projects by the URA are often being criticised as opposed to revitalisation by non-profit organisations or through bottom-up approaches like Blue House, PMQ and Tai Kwun, therefore it worth evaluating the outcome of this recently completed URA project under public-private partnership with Chinachem Group, a property developer of Hong Kong (Benoy, n.d.); second, it is a representative or exemplary revitalisation project in Hong Kong that has taken 20 years to be completed and falls within the prime location of Central Business District that highlights the dilemma between conservation and commercialisation in Hong Kong (Development Bureau, 2021). In 2021, the CM project has been awarded the Silver Award by the Hong Kong Institute of Planners as "An Exemplar of Urban Revitalisation and Planning" (HKIP, 2022), and at the same time, Market Leadership Award in the property management category by the Hong Kong Institute of Marketing (HKIM, 2022), that represents its significance in different typologies of placemaking of delivering social and economic values.

3.2 Research design: Data collection and analytical methodology

Given the context of the case study, mixed-method approach will be employed to collect both primary and secondary data which aim to address the research objectives and key question. The use of mixed methods will lead to more robust research of the topic and generate perspectives that go beyond the top-down and bottom-up perspectives. Data collection methods include site visits and field observation, semi-structured interviews and questionnaires, which

will be supplemented by and formulated based on secondary data analysis. Secondary data analysis and interviews are the key data collection methods for research objective (RO) 1, while site visits and field observation, as well as questionnaires, are the collection methodology for RO2. RO3 and RO4 are addressed through combined findings of the above. The following figure shows in detail how each data collection method is selected to correspond to the research objectives, and the linkage between different sections of this paper.

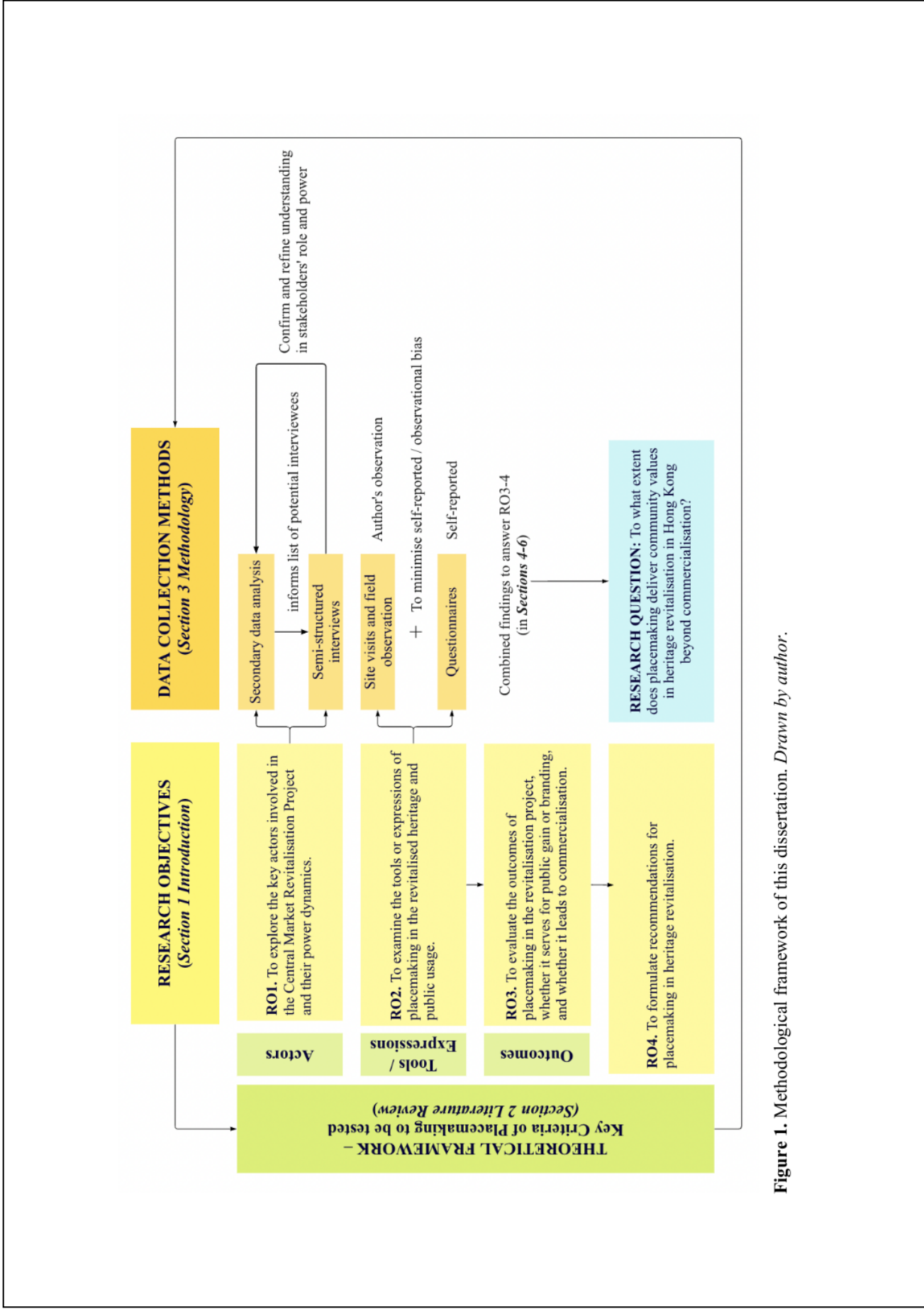


Figure 1. Methodological framework of this dissertation. Drawn by author.

3.2.1 Secondary Data Analysis

Through online data repositories, CM related studies and planning application documents submitted by the URA, advocacy groups and the public, policy documents from the government, news reports and documentary about CM and URA, and relevant grey literature from think tanks and social media are collected to support the formulation of questions for in-depth interviews and questionnaires. Major data sources include “Central Market Rendezvous” documentary produced by a placemaking organisation by Nose in the Books in 2021 and planning comments submitted by a local advocacy group, Central Market Concern Group, which will be used to inform interview questions of the interviewees as elaborated in Section 3.2.2. The secondary data analysis also constituted a part of the literature review to inform this research.

3.2.2 Semi-structured Interviews

7 semi-structured interviews were conducted between July to August 2022. Relevant stakeholder groups to the CM revitalisation and placemaking including the two management bodies, URA and Chinachem, a scholar specialising in architectural conservation, a representative of various advocacy groups, a placemaking body and a market hawker were invited for an interview (see *Table 3* for list of interviewees and their associated stakeholder groups). Guiding questions are listed in *Appendix 1*, but some questions were skipped with adjustments or new ones added corresponding to the flow of the conversation and the background of interviewees. Semi-structured interviews were undertaken to ensure participants’ experience and knowledge can be demonstrated to the best extent and actively generate possibility for conversation and argument (Kvale & Brinkmann, 2009). Participants were selected through purposive sampling from existing professional contacts, referrals and requests via LinkedIn, Facebook and email to gather expert opinions. The interviews were carried out on an individual basis. Some parties preferred to answer the questions via email, while the other interviews were conducted either face-to-face, online or via phone call depending on interviewees’ availability. Interview questions are grouped into research themes based on trans-temporal perspective of past, present and future from the framework of Alverti and Fouseki (2019, p.111) for transcription and data analysis. It is an interface between urban design and heritage conservation, which represents the present and the past respectively, with a view to maintaining the sustainability in the future (Alverti and Fouseki, 2019).

	Interviewee (Pseudonymised)	Associated stakeholder groups	Interview date	Interview venue / platform	Duration
1	URA official 1 (URA1)	<i>Management bodies (Placemaking Division of URA)</i>	17 August 2022	Email	N/A
2	URA official 2 (URA2)	<i>Management bodies (Placemaking Division of URA)</i>	26 July 2022	Phone call	30 minutes
3	Scholar 1 (S1)	<i>Scholar, architectural and conservation groups</i>	3 August 2022	A café in Sai Ying Pun	1 hour
4	Chinachem official 1 (CC1)	<i>Management bodies (Chinachem)</i>	5 August 2022	Phone call	30 minutes
5	Local concern group activist 1 (A1)	<i>Advocacy groups (Central Market Concern Group, Central and Western Concern Group & CWD Planning and Conservation Kai-fong Alliance)</i>	24 August 2022	Online (MS Teams)	1 hour
6	Nose in the Books (P1)	<i>Placemaking bodies (Editor / Producer of the Central Market Rendezvous documentary)</i>	8 August 2022	A café in Taikoo	1 hour
7	Hawker (H1)	<i>Hawkers</i>	16 July 2022	CM	30 minutes

Table 3. List of interviewees and associated stakeholder groups

3.2.3 Questionnaires

To examine visiting patterns and public perceptions towards placemaking in the CM revitalisation project, questionnaires were disseminated through different online platforms including Instagram, WhatsApp and Signal by snowball sampling. A total of 213 responses have been received. The questionnaire was divided into four sections, which included general information, usage pattern of CM and existing placemaking programme, perception towards revitalisation and placemaking. It consisted of 13 multiple choice questions, 2 questions with a 5-point Likert scale response and 2 open-ended questions to invite flexible responses to “enhance, confirm or redefine the story told” from quantitative data (Rouder et al., 2021, p.3). This echoes with the nature of placemaking is as a collaborative and “continuous process of shaping, experiencing and contributing to place” (Meteo-Babiano & Lee, 2020).

3.2.4 Site Visits and Field Observation

Site visits and field observation record current usage of the site in response to RO2. This will be used to supplement the qualitative and quantitative data collected through questionnaires. This is to minimise self-reported bias by acting as a yardstick to suggest types of missing information from other data collection methods to form a more vigorous analysis (Becker & Geer, 1958). Apart from acting as a “complete observer” to observe visitors’ behaviours from a distance, the researcher has also been a “complete participant” by taking part in various placemaking programmes in CM including a walking tour and miniature exhibition (Junker, 1960, p.36). The former programme allows a first-hand experience on the placemaking and revitalisation efforts with official guide from Chinachem Group, while the latter is one of the major placemaking programmes held. The site visits were conducted during different time periods, morning, afternoon and night, on both weekends and weekdays to get a sense of the public space usage pattern on average.

3.2.5 Analytical Method: Thematic Analysis

Thematic analysis was used to analyse collected data in organised categories. Additionally, a coding system was used to organise information for drawing reasonable and meaningful conclusions in the open-ended question of the questionnaire (Suter, 2012).

3.3 Limitations and Statement of Research Ethics

Due to constraint of time and manpower, the above suggested research methods are not exhaustive, and the sample size was limited. Also, as some of the participants were recruited based on existing professional contacts and referrals, surrounding positionality would be considered to prevent prospective bias (Bryman, 2016). This is minimised by inviting participants from a range of associated parties to get a more balanced perspective.

Based on Biggam (2021)’s ethical research principles, research ethics permeated through all stages of the research to ensure a low ethical risk (*Appendix 5*). Interviews and questionnaires were conducted in a transparent and voluntary manner that did not lead to risks for participants. The intent of research was detailed in a supplementary Information Sheet and Consent Form which was signed off by all participants (*Appendix 4*). With the mass media, social media coverage and other grey literature on the research topic, some participants might have recognizable opinions. Nevertheless, anonymity has been ensured by removing the

personal data using pseudonyms and paraphrasing identifiable opinions. In addition, the scope and source of literature have included both Western and Asian perspectives in the literature review to decolonise academic literature and to put the case study into context.

4. Findings & Analysis

Based on the criteria below (Figure 2), this section evaluates the typology of CM case – whether it is of top-down, bottom-up approach, or a mix of both, that will be referred to as collaborative placemaking. After assessing the type of placemaking, it would be used to deduce whether the heritage revitalisation project delivers a balance of social and economic values.

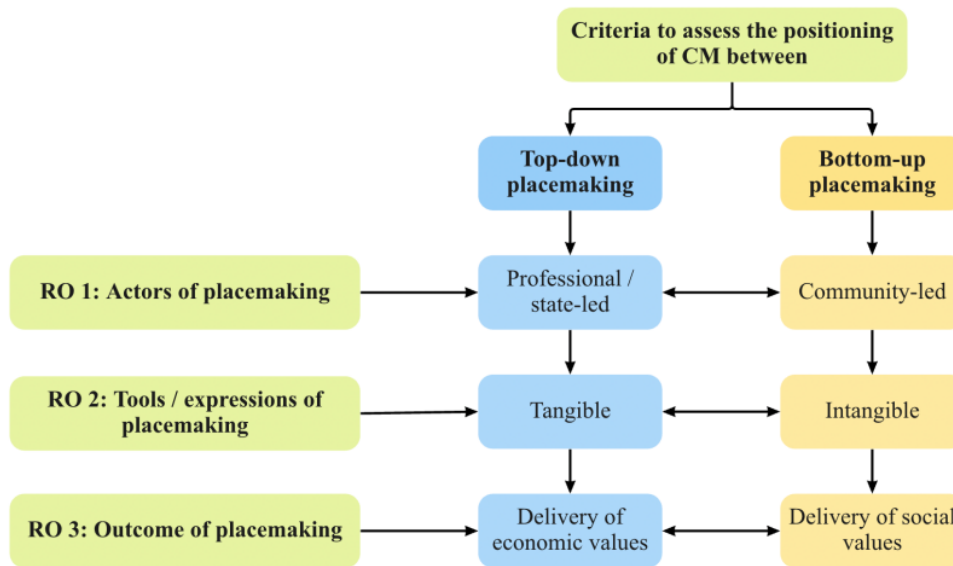


Figure 2. Criteria used to assess the type of placemaking of CM. *Compiled by author.*

4.1 Actors – Collaborative Revitalisation Dominated by the State and Property Developer

The heritage revitalisation was collaborative while dominated from a strategic approach. The revitalisation was first initiated by the government, then the site was granted to the URA, followed by a joint operation tender with a property developer, Chinachem. These are inherently more inclined towards a top-down approach to revitalise the heritage with a significant level of investment and responding to government policy objectives (Cohen et al., 2018). Meanwhile, community groups, placemaking associations and individuals monitored the progress, gave comments and held placemaking events. A mixed, collaborative form of participation will also be introduced in this section, that favours placemaking initiatives. The

following delineates actors' relationship based on publicly available information and semi-structured interviews with various CM revitalisation project actors in response to RO1.

4.1.1 Professional or state-led

4.1.1.1 Government as Initiator with Pressure from Advocacy Groups

The government had the overarching decisive power to determine the major development direction and strategies for CM. The current revitalised CM building is the fourth iteration of the CM's historical and colonial evolution (Chinachem Group, 2021a). After CM ceased to serve as a market in 2003, the government planned to demolish CM for land sale to give way for other uses. In Hong Kong, all lands belong to the People's Republic of China, but the Chief Executive of Hong Kong can lease and grant state land for a certain period under leasehold (Legislative Council Commission, 2022). In 2005, the government placed CM on the List of Sites for Sale by Application (LegCo, 2010). The site of CM was thus available for developer's application. Representative of Central and Western Concern Group and Central Market Concern Group (A1) said, "*The government did not plan to revitalise CM at that time, but wanted to develop a 40- to 50-storey high office building with bus station*" (August, 2022). The advocacy groups believed that CM had historical, architectural and social values, and therefore fought for its conservation. The government subsequently removed CM from the Land Application List and resolved to conserve and revitalize CM in 2009. CM was one of the main priorities in "Conserving Central" initiative in the Chief Executive's Policy Address 2009-2010. In January 2021, the Chief Executive granted the former CM site to the URA by private treaty for 21 years for preservation and revitalisation as the major operator (URA, 2022).

4.1.1.2 The URA as Key Player in Tendering and Joint Management with Developer

According to URA1, "*the URA has commenced the restoration and preservation works on CM using cutting-edge restoration techniques, repair materials and project management software*" (August, 2022). Subsequently, the URA has partnered with Chinachem Group to jointly operate and manage the building (URA1, August, 2022). From a press release of the URA, the joint-venture partner with Chinachem Group is through the corporation's subsidiary, Noble Vantage Ltd., starting from 1 March 2021 (URA, 2022). URA2 supplemented that "*The URA is the host of the revitalisation project, with Chinachem Group as the appointed tender*

contractor for ten years from 2021 to 2031” (August, 2022). A joint management committee has been set up by the URA and Chinachem to formulate detailed implementation plan (Chinachem Group, 2021c). After ten years, the contract could be rebid based on Chinachem Group’s operational performance evaluated by its public acceptance (URA2, August, 2022). The contract could be renewed, or better service provider might be sought. In a different circumstance, the government might have determined alternative uses for CM and retrieved management rights from the URA.

4.1.2 Community-led

4.1.2.1 District Council and Local Concern Group as Watchdog and Influencer

From a bottom-up perspective, community groups and individuals monitored the process and were engaged through formal channels, such as submitting public comments to the planning application, discussing in District Council meetings, formal public engagement coordinated by Community Advisory Committee, or directly liaising with the URA and Chinachem. A1 expressed that the “Conserving Central” was a standing item of District Council meetings. They also fought for re-evaluation of the historic building of CM. Despite upgrading failure, A1 thought that their campaigns have made the government value the heritage (August, 2022). After 2021, District Council meetings were no longer possible due to political turbulence, and therefore formal public engagement channels vanished.

4.1.2.2 Placemaking Groups and Tenants as Participants and Collaborators

Cultural and arts groups were invited to participate by Chinachem Group as the revitalised CM prepared to open. Placemaking organisation “Nose in the Books” (P1) was invited by Chinachem to produce a 30-minute documentary titled “Central Market Rendezvous” featuring former vendors and customers of CM, a scholar, an architect and members from a concern group (August, 2022). According to P1’s knowledge, “*placemaking initiatives only began when Chinachem took over from the URA*” (August, 2022). Chinachem representative (CC1) said, “*We invited some placemaking groups to collaborate, but some organisations initiated activities to be held at CM which are highly welcomed*” (August, 2022). Cross-referencing CM website, various organisations, charities and advertising agency can book a

venue for events online. As for tenants, previous market hawkers did not plan to continue their businesses at CM in 2003 when CM closed down. Only one to two hawkers would likely to stay in the district, who were relocated to Graham Street Market within 5-minute walk of CM. Therefore, for the revitalised CM, previous hawkers can be hardly found as the closing down of market has been around two decades ago. At present, there are almost 100 tenants in CM including street foods, specialty restaurants, cultural craft boutiques, and lifestyle grocery stores. However, URA1 stated that *“There would not be any international chain stores in the Market as would normally be seen in a regular shopping mall because it is dedicated to helping local and start-up businesses to make the place more approachable to the public”* (August, 2022). CC1 also stated that they incorporated well-known Hong Kong traditional brands to continue their legacy at CM (August, 2022). The validity of this point will be elaborated upon in later part of this paper as some, including A1, expressed that more traditional brands in the Central and Western District should have been incorporated to truly serve the community.

4.1.3 Summary Timeline

The following timeline (*Figure 3*) summarises significant events and major actors involved in CM’s development from 1842 when the first-generation building was constructed, to 2042, when the private treaty to the URA is expected to be expired. In the early stages of revitalisation, it is evident that the government, statutory body including the URA and the Antiquities Advisory Board dominate. However, activist groups then drove bottom-up. From 2009, joint participation is shown with the setting up of Community Advisory Committee. As CM was revitalised and made accessible to public in 2021, more bottom-up or collaborative initiatives involving placemaking bodies, tenants and visitors are expected.

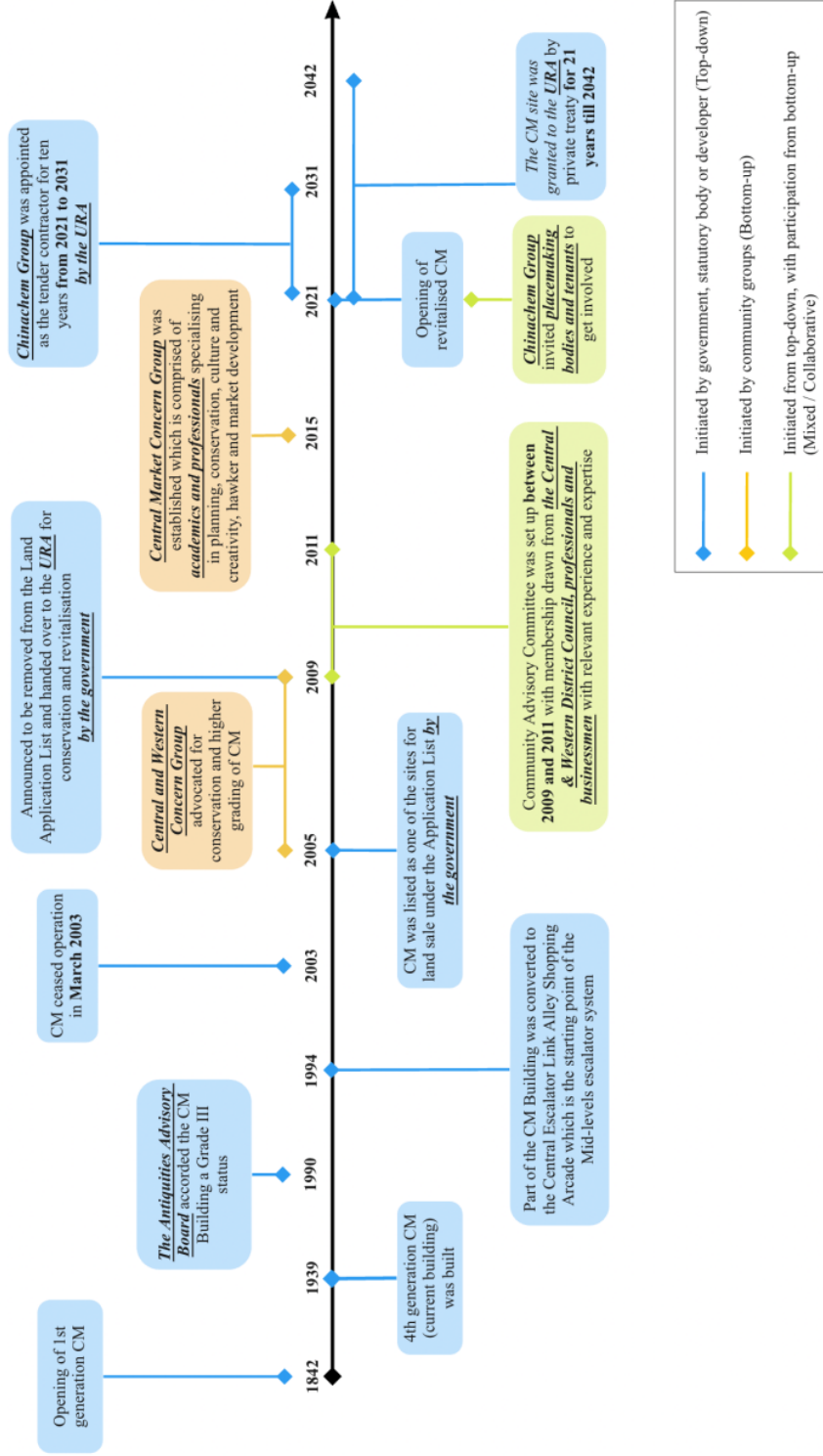


Figure 3. A timeline of CM's development. Compiled by author.

4.2 Placemaking Tools, Expressions and Public Usage Of CM

4.2.1 Tools or Expressions of Placemaking

In response to RO2, this section examines expressions of placemaking, then discusses public usage of CM. Tangible, intangible and mixed aspects of placemaking within CM will be analysed using Lew (2017)'s classification of placemaking tools (see *Section 2*). There has been heated debate regarding the balance between preserving building facades and special architectural features that are key to the Grade III listed CM building and its functionality to help revitalise the place (Town Planning Board, 2019), which will be later referred as tangible aspects, versus intangible and mixed practices of revitalising for “commercial, culture, and/or community uses” for “public enjoyment and spatial relief in the existing congested urban core” (Town Planning Board, 2019, p.46, 47).

To analyse public usage and perception of CM, an open-ended question was asked in the questionnaire to invite respondents to recall three items associated with CM. This also reflected their place attachment by sharing meanings, symbols and qualities they consciously or subconsciously associated with CM (Shamai & Israel, 1991). 550 associated items have been recorded, of which 482 are valid responses. The responses were coded into the three aspects (see *Table 4*). Intangible and mixed expressions of placemaking are most frequently recalled, with 187 recorded responses each. This shows a tendency to recall mental image and happenings, rather than top-down professional design efforts and architecture. The result contradicts with *Section 4.1*, in which despite a dominant initiation by the government and the URA, visitors tend to think of organic peplescapes which is more associated to communal perspective.

Themes	Tools	Selected examples / Frequently mentioned items	Codes	Frequency	Subtotal
Tangible (t)	Building architecture, height and façade	"Grand staircase, Bauhaus, British architecture, terrazzo material is durable and beautiful, vegetable stall, meat stall, fruit stall"	t1	46	108
	Building colour, art and signage themes	"Red lampshades, mural"	t2	4	
	Open space and public facilities	"Courtyard, 24-hour pedestrian passageway, washroom, a park for everyone, playground, an extra event space, shared space, new tourist attractions"	t3	27	
	Surrounding landscapes and builtscapes, and positioning	"The essential path to reach SoHo, landmark of Central, Central elevator, Hang Seng Bank, Joint Publishing, the nearby Tai Kwun, trams, convenient transportation, convenient for pedestrians"	t4	31	
Intangible (i)	History and heritage	"Back to the seventies and eighties, HK history, old HK, old people, community history, history of Central, colony, past facilities of market, long history"	i1	83	
	Myths and legends	"Pigeons, photography"	i2	6	
	Word of mouth reputation and personal impression	"Art geek, upscaled, creative, gentrified, new, modern, human touch, Chinese and Western cultures, Hong Kong characteristics, east meets west"	i3	72	
	Memory and collective memory	"Past scenario at wet market, the Middle Bazaar that I used to pass through/ visit when I was a child, cheap and good, full of memories, collective memory, reminiscence"	i4	21	
	Social media and branding	"Instagrammable spot for art geeks"	i5	5	
Mixed (m)	Festival and special events, formal entertainment	"Exhibition, commercial activities, event space, performances, arts and crafts"	m1	27	
	Street life, organic events, informal entertainment	"Grocery shopping, resting spot amid the hustle and bustle"	m2	38	
	Type of shops and products for sale	"Green shopping/ Slowood, zero waste store, traditional stalls, small independent shops, local brands, some stores with vintage goods, bazaar, new shopping mall, expensive, organic products"	m3	44	
	Foods and drinks	"Eat, restaurant, nostalgic egg tarts, egg waffle, Mummy pancake, dai pai dong, bubble tea, happy hour"	m4	52	
	Aural (sound) and olfactory (smell) sensations	"Clean, ventilation, air conditioner, sanitised environment, dirty, a bit of stinky smell like traditional wet markets, very crowded"	m5	26	
N/A	Invalid responses	"No, nothing, want to go and see"	n	11	187
N/A	Fail to classify (general subject matter)	"preservation and revitalisation, redevelopment, regeneration, conservation, market" (without further elaboration)	F	57	11
				57	570

Table 4. Coded responses to the question "What comes to mind when you think of Central Market? (Please list three points.)". (Full coded data with translation in *Appendix 3*)

4.2.1.1 Tangible Physical Design – Professional Designed Landscapes and Builtscapes Relevant to Local Practices

Tangible expressions of placemaking refer to building architecture, height and facades, colours, art and signage, and open spaces (Lew, 2017). An additional example of tangible tool was discovered from the responses, which is surrounding landscapes and builtscapes, and the CM's positioning. As a Grade III listed heritage, its modernist Bauhaus building style with expressive horizontal lines (Figure 4), grand terrazzo staircase (Figure 5) and traditional market booths (Figure 6) have recorded 46 responses.



Figures 4-5. Preserved façade of CM (left); Grand staircase (a) before and (b) after revitalisation. (Source: HKFP, 2021) (right)



Figure 6. Preserved traditional booths (a) before (The Standard, 2021) and (b) after moving in of tenants.

The essence of placemaking is about making public spaces more accessible. The second most popular tangible element focuses on accessibility and surrounding landmarks and

buildings. This fits Friedmann (2010)'s theory of gathering, centering and linking, as well as Lynch (1964)'s elements that forms a city's image with "districts" that shared several characteristics, "paths" that link up different "nodes", which are the strategic meeting points, as well as "landmarks" that serve as focal points. The CM building was connected to the Central-Mid-Levels escalator and walkway system which is the world's longest outdoor covered escalator system (Hongkong Land, 2022). CM is the key node for connection between Hang Seng Bank, Soho and other Central Business District (CBD) hotspots (Figures 7 and 8). Therefore, it is described as "the essential path" and "convenient" (Table X). Tai Kwun is also mentioned as a key node which is a similar cultural heritage in the vicinity, collaboratively forming the "Cultural Triangle" (Figure 9).

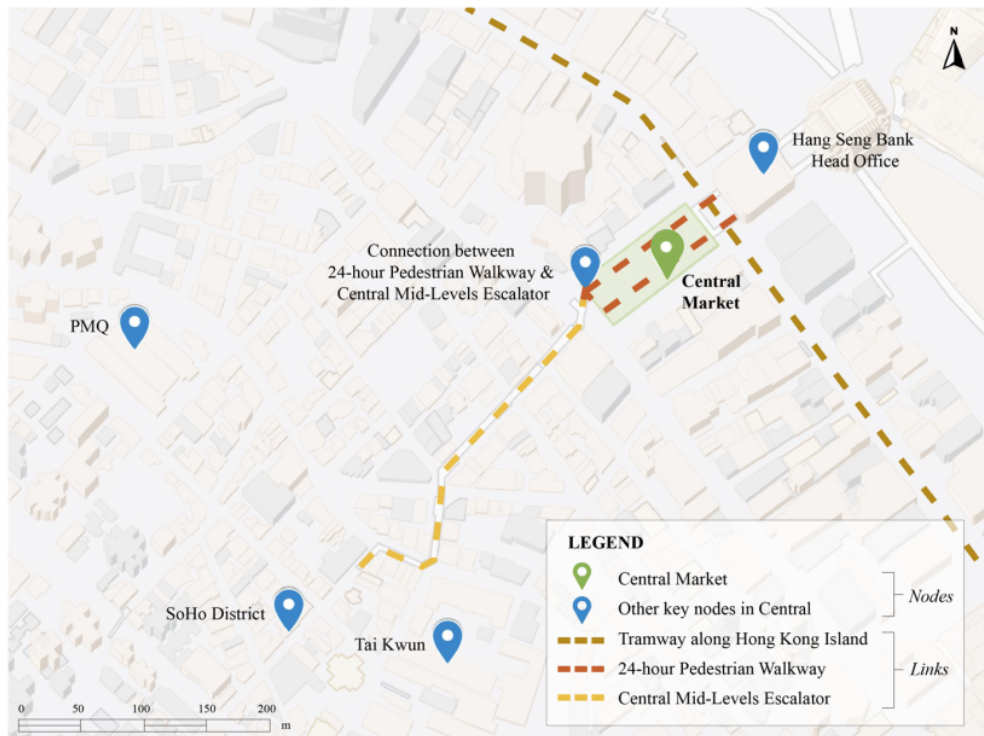


Figure 7. Location of CM, important nodes and links (or "paths") in Central district. *Drawn by author.*



Figure 8. (a) Hang Seng Bank right opposite to CM (b) connected through a 24-hour pedestrian walkway



Figure 9. Central Cultural Triangle illustrative model within CM

CM provides open spaces like courtyard for public use (Figure 10). According to the Walking Tour guide, Chinachem has decided to preserve the use of the courtyard, which was once a community gathering space for performances, mingling and storing bicycles. This demonstrates how CM is adaptively reused and valued as a “lived space” (Lefebvre, 1991). Heritage is not just a museum display in modern times. “The third space” as introduced by Whyte (1980) enables cultural hybridization to create something new (Jacobs, 2020). This

paper argues that tangible, physical design would set the scene for “hybridity”, a mixed approach under collaborative placemaking.



Figure 10. Historic photo of courtyard usage prior to the revitalisation shown by the Walking Tour guide

Apart from preserving its original features, placemaking involved adding in new tangible designs to remind visitors of its past. Red wet market lampshades (Figure 11) were only mentioned by 3 responses in the questionnaire, but they are a signature photo-taking spot from site visits, social media and search engines. They are a symbol of typical wet market in Hong Kong. These are all associated to professional design effort by the operators, and the formation of an Instagrammable place is a common global element to boost publicity of a place. However, the choice of lampshades matches with the local culture, as well as memories and traditions on market landscape by locals. This shows that the tangible aspect of placemaking goes beyond a top-down approach merely for commercial considerations.



Figure 11. Art installation of red wet market lampshades.

Nevertheless, under a typical approach of place branding, thematic displays and decorations are commonly found such as staircase decorated with mural (Figures 12 and 13). A1 expressed that *“these garish cartoons or advertisements on an important monument are unnecessary, excessive, awkward and out of place”* (August, 2022). She argued that *“Prime location in Central should not have pressure for attracting footfall”* (August, 2022).



Figures 12-13. Grand staircase as decorated for different events

4.2.1.2 Intangible Mental Image – Mindscapes and Storyscapes of Everyday Practices

Cultural memories are reflected through storytelling, in which people's lived experiences are depicted through narratives, their memories and impressions. It can be boosted by top-down efforts such as branding and social media promotion, genuine community participation is required for intangible placemaking to be effective. In addition, in case where stories told are relevant to everyday mundane practice of the market, it leads to strengthening of local culture. Chinachem adopts storytelling by initiating the construction of narrative that "Nose in the Books" was invited to produce the documentary "Central Market Rendezvous" to document stories and lived experiences of vendors and customers at CM. The questionnaire reveals, from a bottom-up perspective, that collective cultural memory is of great significance in heritage revitalisation projects that might not be intentionally curated by the operator. Friedmann (2010, p.156) suggests that there are "focal points" in "mental or symbolic maps". Therefore, the most common responses reflect respondents' most valued elements which are history and heritage, followed by reputation and impression. These are pertinent to the history of CM and the visitors' perceptions. Collective memories were also discovered where respondents described their childhood memory visiting CM prior to its revitalisation. It was also interesting to observe myths and stories associated with CM, such as those concerning pigeons and photography, since pigeons frequently congregate on CM and the legendary photographer Fan Ho used CM as an important location (Figure 14). As a result, photography was extended to mixed placemaking practices of photography exhibitions and miniature exhibitions based on Fan Ho's photographs, which would be illustrated in *Section 4.2.2.3*.



Figure 14. Photo by Fan Ho at CM. *Fan Ho Photography, 2022*.

4.2.1.3 Mixed People Practices – Peoplescapes and Ethnoscapes

Mixed expression of placemaking refers to festivals and events, organic events, shops, foods and beverages, and various senses, which connect physical design to mental image via people practices (Lew, 2017). Events held within CM are examples of mixed expression. Most respondents visit CM for exhibition, shopping and dining / food beverage, which account for 71, 67 and 51 responses respectively. Photography is the fourth most popular purpose of visiting. 11 respondents selected “other” for window shopping, wandering or passing through. This is justified due to the location of CM, as demonstrated in *Section 4.2.1.1*.



Figure 15. Main purpose of visit to CM

Organic, informal activities are more popular than formal events. Out of 164 respondents who have visited CM, around half of them did not participate in any events. Most respondents (27%, or 45 participants) have participated in exhibitions. Marketing events are the second most popular with 15 participants (Figures 16 and 17).



Figures 16-17. Example of a marketing event in July at central courtyard area of CM which attracted significant footfall.

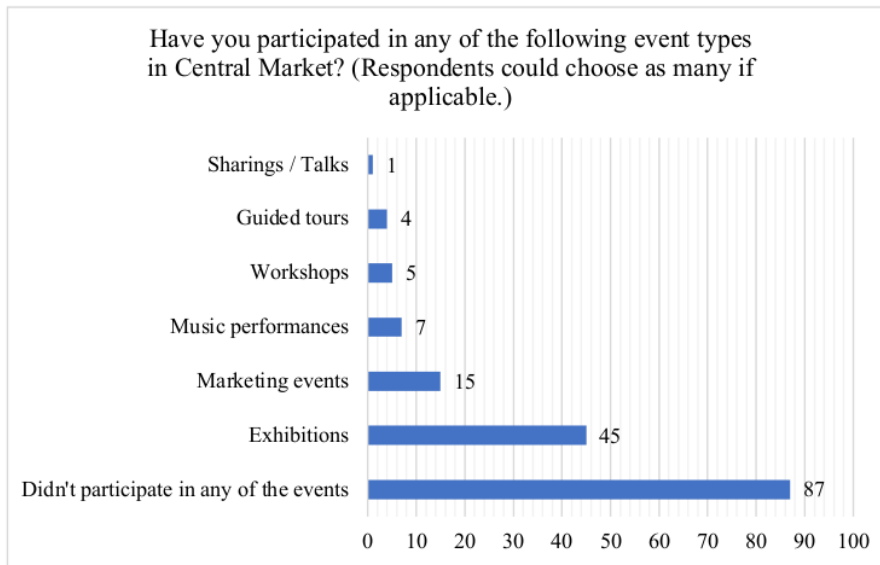


Figure 18. Participation in event types in CM

Table 5 shows that among CM event participants, the Miniature Art Exhibition named “An Art Journey into the Past and Present Urban Reinvention • Advance Beyond 25” is most often mentioned. Interviews with URA officers and site visits confirmed the popularity. The

miniature art exhibition held in July 2022 has attracted significant footfall and is well-known to public in Hong Kong. As verified by URA1, 400,000 visitors visited CM during the exhibition (August, 2022). URA1 elaborated that the exhibition celebrated the HKSAR’s 25th anniversary and featured 100 artworks depicting street scenes, food, small shops, people, festivals and architecture (August, 2022). This event was proven to be successful as it links with elements that respondents frequently associate with CM, including shops, products for sale and food and drinks. It is deduced that these items are frequently mentioned due to the nature of a market. A miniature of CM based on Fan Ho’s photography was displayed (Figure 18).

If you have participated in event(s) in Central Market, please fill in the name(s) of the event(s).
3D 展覽 (3D exhibition)
Miniature exhibition, HKIP guided tour
Miniature Art Exhibition "An Art Journey into the Past and Present Urban Reinvention • Advance Beyond 25" 《緬望今昔·暫建未來》微型藝術展
Kelvin Yuen 攝影作品展 (Kelvin Yuen photography exhibition)
微型藝術展 (Miniature art exhibition)
Examination my body health through an eye test
微縮展覽 (Miniature exhibition)
圖書分享·攝影比賽 (Book sharing, photography competition)
規劃師學會活動·香港風景攝影展覽 (Hong Kong Institute of Planners event, Hong Kong Landscape Photography Exhibition)
印刷 (Printing)
微型藝術展覽 (Miniature art exhibition)
Booths promoting sustainable products
活“昔”新“鄉”展覽 ("Back to Our Countryside" Exhibition)
忘記了 (Forgotten)
微型模型 (Miniature models)
Busking
young architects award
已忘記 (Already forgotten)
懷舊展品 (Nostalgic exhibits)
環保 (Environmental friendly)
《緬望今昔·暫建未來》微型藝術展 ("An Art Journey into the Past and Present Urban Reinvention • Advance Beyond 25" Miniature Exhibition)
1664 blanc x Keung to (marketing event)
城市xxx(忘記了) (Urban xxx (forgotten))
觀賞活動節目 (Performance event)
聖誕event (Christmas event)
工作坊 (Workshop)
微縮影展覽 (Miniature exhibition)
微縮影展覽 (Miniature exhibition)
微型藝術展 (Miniature art exhibition)
忘了 (Forgotten)
忘記 (Forgotten)

Table 5. Responses to the question “If you have participated in event(s) in CM, please fill in the name(s) of the event(s)”. *Translation in brackets.*



Figure 18. Miniature model of CM based on Fan Ho's photography.

Figures 19 and 20 depict exhibition's diverse audience, which includes the elderly, the young and photography enthusiasts. During the site visit, an elderly enthusiastically shared with his son about the history and memory associated with various miniature arts, which is also a form of intangible placemaking – collective memory through storytelling that passes through generations. This demonstrates the overlap of various manifestations of placemaking where intangible placemaking forms are facilitated by mixed practice of events.



Figures 19-20. Participants at miniature art exhibition in July at CM

4.2.2 Public Usage of CM

4.2.2.1 Placemaking for All – Age, Gender and Educational Equity

As age, gender and educational equity are key challenges for placemakers (UN Habitat, 2013), the section evaluates the public usage by these three criteria, in addition to the area of residence, to assess whether CM predominantly serves local district residents or the entire city. A more equitable visit pattern indicates better delivery of community values as opposed to commercialised values. CM is frequented by visitors of different backgrounds, indicating a certain level of success of its placemaking initiatives consistent with UN Habitat (2013)'s focus on social equity to involve everyone in visiting a place. However, certain demographics are more drawn to the revitalised heritage. Table 6 displays the relationship between respondents' demographics and CM visits.

		Visitors (%)	Non-visitors (%)
What is your age?	Under 18	1.4	0
	18-30	31.9	29.2
	31-45	12.8	15.3
	46-60	42.6	53.8
	61 or above	11.3	2.8
What is your gender?	Female	69.5	69.4
	Male	30.5	30.6
	Non-binary	0	0
What is your area of residence?	Hong Kong Island	24.1	6.9
	Kowloon	29.1	30.6
	New Territories	46.8	61.1
	Outlying Islands	0	1.4
What is your level of education?	No formal schooling	0	0
	Primary	0	0
	Secondary	26.2	41.7
	Post-secondary	18.4	16.7
	University or above	55.3	41.7

Table 6. Demographics and visiting percentage to CM

(*The percentage reflects the proportion of visitors versus non-visitors from sampled demographics, not the actual visiting pattern.)

Elder respondents (aged 61 or above) are more likely to have visited CM, accounting for 11.3% of those who have visited versus 2.8% of those who have not. This reflects that seniors of reduced ability to travel are not restricted to visit the site. Sampled visitors also had a higher education level. 41.7% of the respondents who have not visited CM had only reached

secondary education. This highlights economic or educational inequality. The CM was traditionally a place for everyone as it sells everyday groceries, yet have arguably been shaped into an artsy, upscaled place for more cultured or educated people. Higher proportion of Hong Kong Island residents have visited CM (24.1%), where CM is situated in, compared to 6.9% who have not. This emphasises the significance of geographical proximity. However, it will be discussed later how placemaking is used as a tool to draw visitors to intentionally visit CM. There was no relationship between gender and whether respondents have visited CM.

4.2.2.2 Reiterative Visits with Active Placemaking Efforts

Placemaking transforms spaces into “active, vital places” that people will feel attracted to visit (UN Habitat, 2013, p.7). CM’s placemaking strategy is to be a “playground” that is a unique leisure destination (Central Market, 2021; Chinachem Group, 2021b). The frequency, time and duration of visits demonstrate whether CM is truly a “playground” or unique destination. The following charts reflect CM’s visiting patterns. Firstly, the majority of respondents have visited CM between one and three times, which accounts for 72% in total.

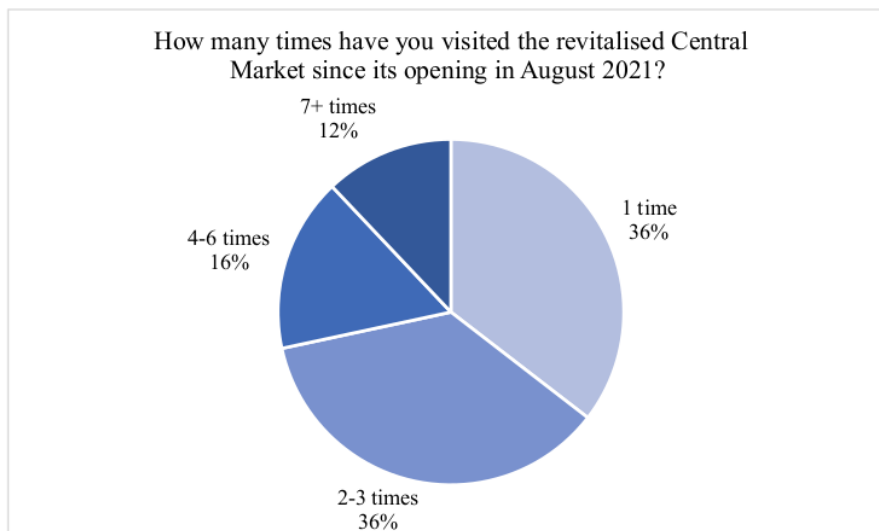


Figure 21. Number of visits to CM

68% of respondents have a typical time for visiting CM, while 32% do not.

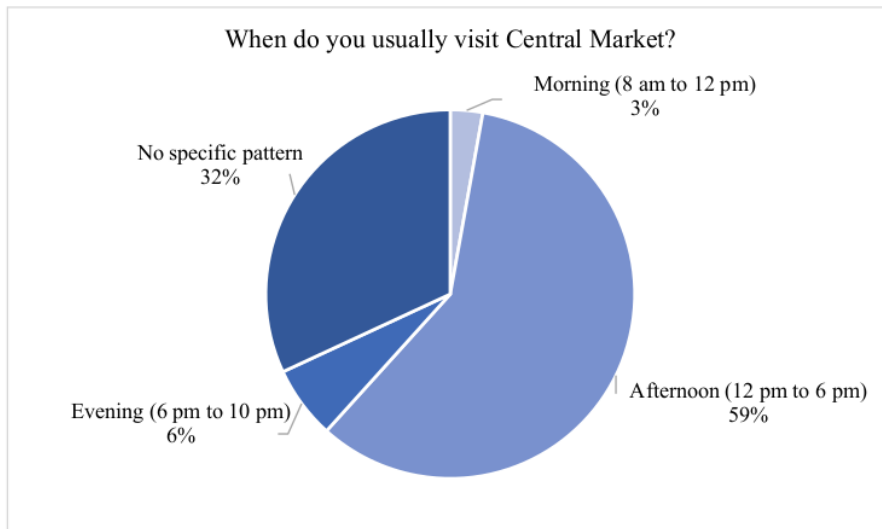


Figure 22. Visiting time pattern to CM

Half of the visitors (56%) spend less than an hour at CM, while 40% of visitors spend 1-2 hours per visit. Only 4% would stay at CM for 3-4 hours, and none of them would stay there for almost half a day.

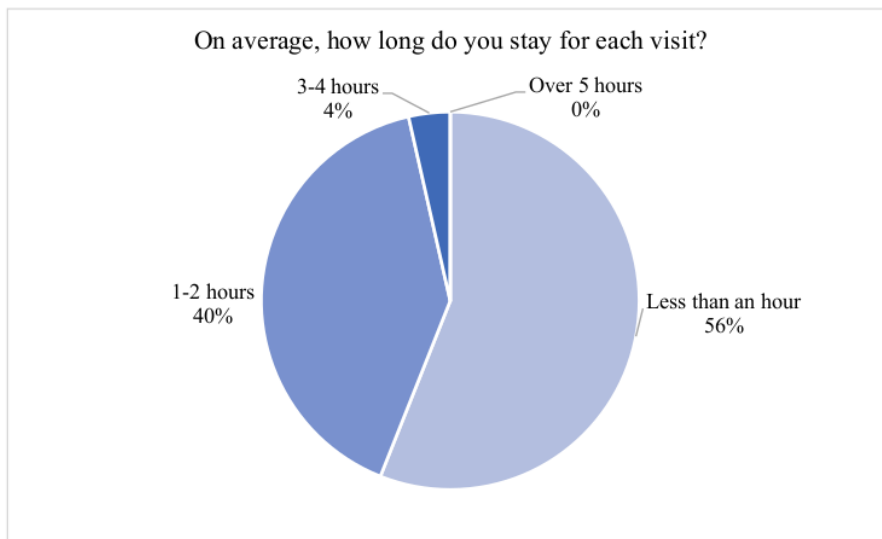


Figure 23. Visiting duration at CM

One-third of respondents who have never visited CM expressed their interest in visiting CM soon. Almost half of them (43%) thought that CM is too far. 13% and 11% of the remaining respondents, respectively, were not interested in visiting and lacked information.

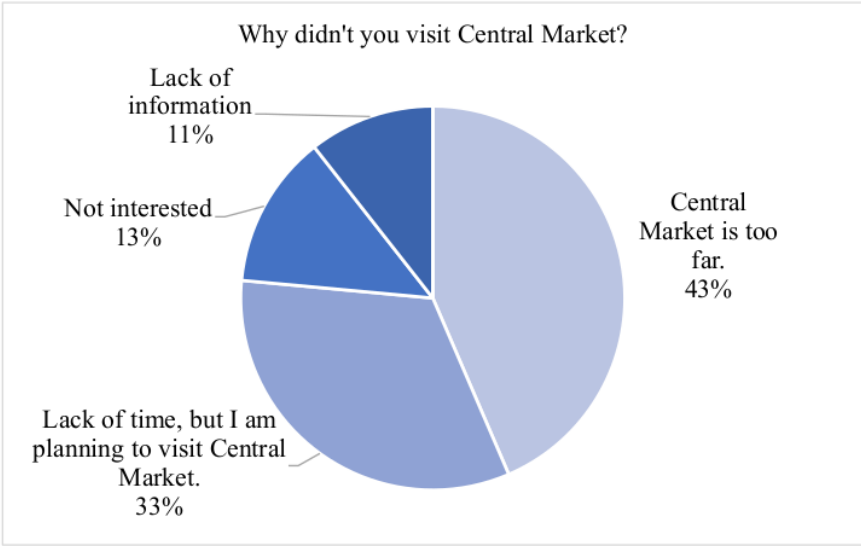


Figure 24. Reasons of not visiting CM

4.3 Outcome – Delivery of Both Social and Economic Values

Figure 25 shows respondents' preference for zones in CM. The first five zones, namely legacy hall, grand staircase interactive area, oasis, event space and 24-hour pedestrian passageway, are open spaces designed for social uses. The remaining four zones primarily serve commercial purposes. While a greater proportion of respondents have not heard of the open space or public facilities, including 22% who have not heard of Legacy Hall, which is a flexible space for sharings and discussions, they tend to give social facilities a higher rating. This is reflected by the higher proportion of "most favourite" responses. A quarter of the respondents ranked the 24-hour pedestrian passageway as their most favourite area. This reconfirms the significance of CM as the district's connector. In contrast, dining ground is the least preferred option.

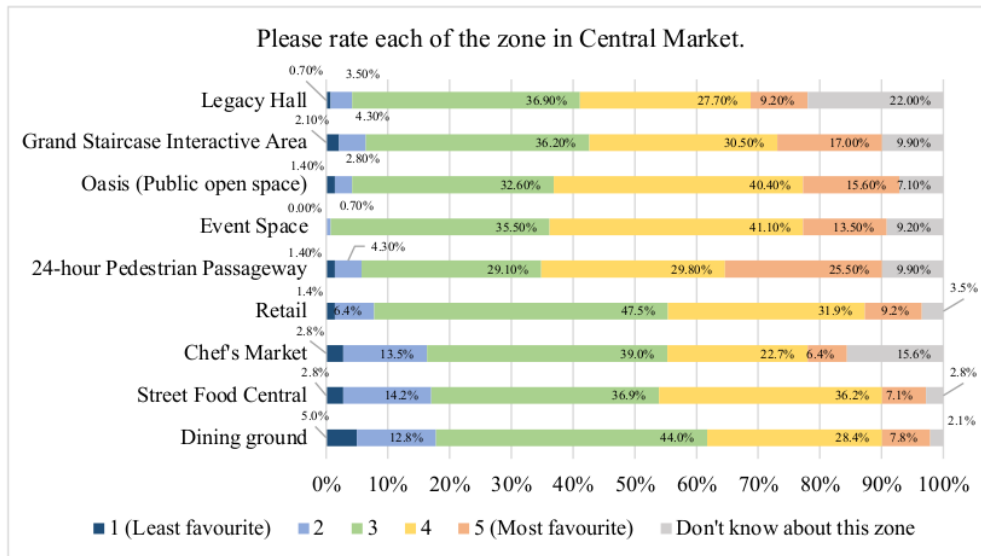


Figure 25. Zone ratings in CM.

Figure 26 illustrates respondents' ratings to statements regarding the delivery of social and economic values. The top three pertain to social values, whereas the bottom three pertain to economic values. About half of the respondents agree that CM revitalisation has resulted in a more inclusive community, with adequate public spaces and access for all. The last statement regarding whether CM revitalisation is for profit-making receives the most opposition, with 18.3% disagreeing and 2.3% strongly disagreeing, while the statements regarding the revitalised CM having a new identity and reshaping of visitors' experience and behaviour

receive the most agreements, accounting for 58.7% and 56.8% respectively. Overall, the responses indicate that social and economic outcomes are approximately in balance.

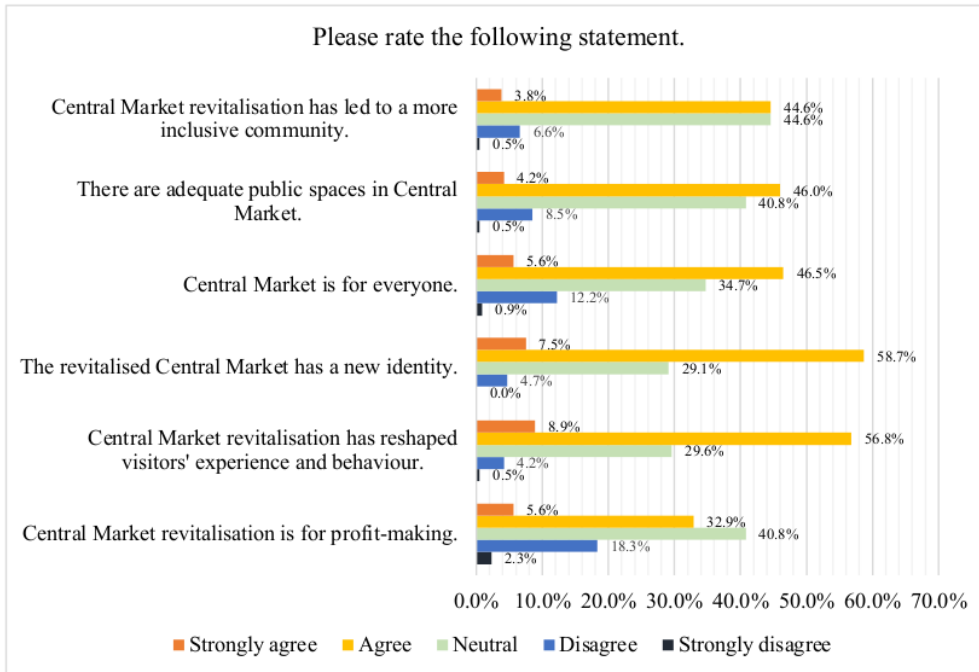


Figure 26. Statement ratings regarding delivery of social and economic values

It is found that the revitalised CM with placemaking programmes deliver a mix of values, which will be further discussed in the next section, in response to RO3, and to consolidate all collected findings to draw a reasoned conclusion towards the key research question.

5. Discussion

The findings show that CM is in between top-down and bottom-up placemaking, based on the three criteria of actors, expressions and tools of placemaking, as well as the outcome of revitalisation. The initiation of CM revitalisation is predominantly top-down, nevertheless, considering the public usage and the delivered outcome, traits of bottom-up placemaking can be observed. There is collaboration among various stakeholders and mixed placemaking expressions, whereas economic gain is not the mere focus of the project. The following would illustrate and summarise how the project delivers a mix of values and key defining features that makes placemaking in CM a collaborative approach, which goes beyond branding purposes. It will be followed by offering suggestions to further improve the operation of CM and other similar heritage revitalisation projects to answer RO4.

5.1 Collaborative Placemaking Delivering a Mix of Values

5.1.1 Social Aspect – Place Attachment and Cultural Memory for All

From a social or community perspective, CM has demonstrated place attachment and cultural memory of the general public. It has led to social enhancement by which local culture is strengthened through linkages to history and local social practices. Place attachment refers to the extent of connection individuals and communities feel for a particular place (Cohen et al., 2018). It was stated in the open-ended question that respondents remember about their childhood when they visited the market for grocery shopping (Table 4 in *Section 4.2.1*). The revitalised CM was a focal point of the district as a major source of fresh food which contributes a significant social value (Antiquities Advisory Board, 2022). Even if respondents do not live in the district or have not visited the old CM prior to its revitalisation, a strong sense of collective cultural memory is reflected where lots of respondents associate CM to “Hong Kong history, old Hong Kong, old people, Hong Kong characteristics” (see “i1: history and heritage” and “i3: word of mouth reputation and personal impression” in Table 4). S1 expressed that the main value of preserving current Central Market is to have a physical space to reminisce about what Hong Kong was in the past (August, 2022). *“It is a space to keep the collective memories, otherwise stories would not have a place to anchor themselves”*, said S1 (August, 2022).

While wet market has been a significant part of local consumers' shopping and consumption culture, it was expressed that the revitalisation to transform CM into contemporary uses with a mix of uses and facilities is appropriate, since the general grocery shopping habits have shifted. P1 said that "*Frankly speaking, I don't think we have the right to argue that CM should be kept as it was before, as a wet market. Academics, planners and designers are not those who would visit wet market.*" (August, 2022). This highlights a key pain point of placemaking and revitalisation, and is often a great criticism of top-down strategic placemaking. As gathered by interviews conducted with diverse actors involved in the CM revitalisation project, the CM revitalisation has been supported by different groups and individuals. This is the essence of placemaking where varying needs and priorities are balanced and maximised in accordance with UN Habitat (2013)'s goal for social equity. According URA1, "*the newly revived CM is no longer just another market*" (August, 2022). It showcases boundaryless spatial concept, interweaving food experience, "retailtainment" which refers to a crossover of retail and entertainment, co-working nature and cultural experience through choreographed spaces. (URA1, August, 2022). Dating back to the past, the function of a wet market is never just for food, but also to provide a social hub for socialising that "human touch" is an indispensable element in the experience of grocery shopping (see "i3" in Table 4). Concluding from questionnaires and field observation, it has proven that CM serves as an active place for office workers in the district to dine and relax, elder population to reminiscence and share with their descendents, youngsters to learn and immerse in local cultures and families to hangout at weekends.

5.1.2 Economic Aspect – Place-brand Value and Commercialisation

From a top-down perspective, the CM is heavily branded as a "Playground for All", organises a wide range of activities and sells various facilities, that some people may associate it with a shopping mall with expensive commodities (see "m3: Type of shops and products for sale" in Table X). However, according to URA2, the leasing strategies of CM attempts to make shops and goods affordable. CC1 expressed that their management strategy is to bring together individuals from all walks of life and to provide an unusual public space in Central without the need to spend money (August, 2022). He said that "*we don't want to turn CM into another high-end shopping mall in Hong Kong as it is the city's only remaining Bauhaus-style market*" (August, 2022). Start-ups and entrepreneurs are supported by the plug-to-operate system provided by the management (URA1, August, 2022). As reflected by the collected data, free

open spaces like 24-hour Pedestrian Walkway are indeed the most popular while consumption is optional. This phenomenon has always been discussed in the case of Hong Kong, as illustrated by “streetless” scenarios like in Tseung Kwan O where everyday lives seem to be inevitably associated with consumption by the construction of streetscapes (Chow, 2014, p.94). Privatisation and commercialisation of places penetrate throughout everyday lives of citizens in Hong Kong (Chow, 2014). This highlights the key differentiation of whether a place is commercialized, or genuinely serve the public. As CM is managed by a developer, it is a privately owned public space that whether or not the place would not be shaped as a classic shopping mall as claimed by the URA and Chinachem depends very much on careful selection of partners.

On the other hand, this paper admits that CM has been inevitably upscaled and experienced in-situ gentrification. “*When CM was still serving its original use before 2003, Hong Kong hasn’t been one of the biggest financial centres and Central has not been the CBD*” (P1, August, 2022). Not just from a bottom-up perspective, it was gathered from a top-down perspective that all interviewees expressed that it is inevitable that CM has been upscaled and gentrified. “*CM has evolved from its previous uses mainly serving grassroot levels of a daily space for selling vegetables and meat, so it is normal to feel that it is upscaled*”, said URA 2 (July, 2022). The only brand-new market offering groceries, Chef’s Market, was not very welcomed by the questionnaire respondents as it mainly sells ingredients for western cuisine that departs from the old days. This can be a point for improvement by the management. Consumption responding to global sustainability trend is, however, very well-perceived by the public like Slowood, which is a zero-waste shop selling daily necessities. It might be the future that daily necessities can continued to be sold at CM situated at a CBD, but not the type of fresh fish, poultry and vegetables.

5.2 Summary of Placemaking in CM – The Intermediate Form

Below is a summary table of the positioning of CM between top-down and bottom-up placemaking. It illustrates how CM situates as collaborative placemaking.

Type Criteria	Top-down placemaking	Collaborative placemaking (The case of CM)	Bottom-up placemaking
Actors	✓✓ (Professional / state-led)	A mix of actors – The government, URA and Chinachem <i>predominantly initiated</i> , followed by participation of public	✓ (Individuals / Community)
Tools / expressions	✓ (Tangible)	<i>Mixed and intangible</i> tools were most commonly used	✓✓ (Intangible)
Outcome	✓✓ (Economic aspect – Place-brand value)	A mix of <i>economic and social</i> outcomes were delivered	✓✓ (Social aspect – Place attachment and cultural memory)

Table 7. Summary table of the positioning of CM evaluated by the three criteria

5.2.1 Beneficiaries of the Revitalisation Project and Placemaking Efforts

Differing from usual placemaking initiatives, placemaking within revitalisation of CM is of large scale, involves government land and requires policy initiative to be initiated. According to Scholar 1 (S1) who specialises in architectural conservation, “*Hong Kong does require top-down approach to drive placemaking efforts.*” When it comes to a predominantly top-down regeneration, major criticisms are on the risk of gentrification. Gentrification is measured by displacement of the incumbent business owners or residents in case of commercial and residential gentrification respectively (Marcuse, 1986). However, the situation is not significant in the case of CM since it has ceased operation since 2003. Many of the market hawkers have decided not to stay at the original CM, and until now some have passed away. Only one market hawker would like to stay in the district, and thus he is still operating at Graham Street Market, the H18 project by the URA. With the change in demographics in the neighbourhood, “communities” related to CM has to be carefully defined. The management team plays an important role in leading to the outcome of the heritage revitalisation, as well as the success of placemaking programmes. (S1, 2022). The URA has also been working closely

with different organisations to bring a variety of experiences to the visitors. After all, as the role of the government in Hong Kong has shifted to a “hyper-neoliberal”, “entrepreneurial” approach that “leverages place capital” for creating economic value or tourism uses (Lew, 2017; Heller & Adams, 2009), it is not mutually exclusive with the delivery of social values. Further, the branding facilitates the promotion and inheritance of traditional local cultures especially to the new generation.

5.2.2 Reiterative Placemaking in a Living Heritage

Reiterative placemaking processes are particularly highlighted in bottom-up community-led placemaking. Referring to Table 1 in *Section 2.1*, bottom-up community-led placemaking is more incremental and views placemaking as a process. Interestingly, despite the CM revitalization project is predominantly top-down state-led, continuous placemaking efforts are seen. Within one year of operation, the revitalised CM has served over 12 million visitors and hosted over 600 events with engagement from over 100 associations and corporate partners (CC1, 2022). URA2, S1 and P1 all emphasised that placemaking is a continuous process where recurring or on-and-on programmes are necessary. This is consistent with Cresswell (2004)’s claim that it is constituted by “reiterative social practices” which meanings are made and remade daily. URA2 shared that placemaking is what makes the revitalised CM a “living heritage” (July, 2022). A living heritage approach emphasises on community’s intangible connection with heritage in continuity (Poulios, 2014). Echoing to Lefebvre (1991), a lived space can be seen across past, present and future. Uses related to the past are always a major priority within heritage revitalisation projects, yet the present attributes new meaning to the revitalised place, while future is for its sustainability.

5.3 Recommendations

5.3.1 Continuous Engagement and Open Dialogue

As demonstrated above, continued, recurring placemaking is important and it should be further carried on. S1 expressed that “*it is easy to show people placemaking effort at the start through displays, history, elements of public participation but recurring activities are required*”. In addition, open dialogue is one of the seven key principles for “cultivating a community of practice” in placemaking (Courage et al., 2021). The extent of public

engagement and transparency throughout revitalisation projects can be improved. Different channels should be offered for co-creation and voicing out of opinions, especially as old participation channels like LegCo has been diminished. Online social listening tools can be well utilised in this era, to encourage virtual participation anytime and anywhere. Also, individuals might not be well informed about the management model of CM and may have certain negative perception towards the management parties. For instance, P1 expressed that the “URA was mainly responsible for property acquisition and selling the acquired properties for property developers for development for profit-making” (August, 2022). Nevertheless, the URA has a Placemaking Team under Property and Land Division, where two interviewees are from. On the other hand, it demonstrates the importance for synergy in building public trust.

5.3.2 Forming Appropriate Partnerships for Synergy Effect

Despite there are rooms for further improvement in CM and it has only been operating for a year, obvious differences can be observed from previous URA revitalisation projects like Western Market and 618 Shanghai Street. Partnerships can be carried out in multiple ways. Firstly, it can be between various nodes, landmarks and revitalisation projects in the vicinity, including H6 CONET, Graham Market, Pak Tsz Lei Park and nearby community space to echo with “gathering, centering, linking” theory (Friedmann, 2010, p.155). In fact, there is group value to it being a cluster with historic buildings in the vicinity (Antiquities Advisory Board, 2022). For instance, guided tours held at CM can be not limited to the building itself, but extending to the entire district to foster stronger social cohesion and sense of place. From the analysis, it is found that this kind of district-based tours were jointly organized by Chinachem, the URA and placemaking organisations when CM was just open, nevertheless, recent guided tours mainly focus on the heritage itself. Secondly, partnership with suitable placemaking organisations are key to benefit the public instead of turning CM into a commercialised place.

5.3.3 Prioritise Social Aspect – Freely Accessible Public Space and Placemaking Programmes for Everyone

CM is located at a location of very high footfall. Therefore, despite the fact that Hong Kong has its economic pressure and footfall is driven by what is new and pretty looking (S1, August, 2022), CM has room for higher priority on social values. Upon checking the Legislative Council document on “Conserving Central” initiative, the URA has earmarked

\$500 million for funding the conservation and revitalisation of the CM (LegCo, 2010). The focus on social values can be done through a more diverse tenant mix and approaching of more traditional brands. In fact, CM can learn from successful examples of markets overseas including Borough Market and South Melbourne Market (A1, August, 2022), that demonstrates vibrancy of attracting both locals and tourists, while sharing an authentic sense of local lives and human touch. After all, a collaborative placemaking approach should be useful for leading to a win-win situation. Soon after, it is to be inspected whether CM can be continued positioned as an icon while being integrated with surrounding residents.

6. Conclusion

6.1 Summary of Key Findings and Contributions

This dissertation has answered the research question of the extent which placemaking delivers community values in heritage revitalisation beyond commercialisation in Hong Kong. It is illustrated using a case study and mixed-method approach to gather information from stakeholders and organisations of different backgrounds. It has been empirically demonstrated that placemaking facilitates a balance between maintaining financial viability and delivering community value by focusing on people, which validates the hypothesis of this research. A focus on people, or people-centered, refers to an involvement of people from all ages, genders, educational levels and districts in response to global trends and advocacy of equity by the UN Habitat (2013). The right to co-create and enjoy public spaces for the purpose of uses rather than exchange value, like a revitalised heritage, has been a part of “right to the city” against neoliberalist discourses (Bodirsky, 2017, p.672). Everyone can be viewed as experts from their own perspectives, for instance, the traditionally referred “experts” of built environment professionals contribute primarily to tangible designs using their vocational skills, while intangible mindscapes and storyscapes can be shared organically among people who knows best about the place that are tenants, organisations and the collective public in the case of CM. It is the delivery of people practices that bring everyone together, regardless of their socio-economic status. This intermediate form of collaborative placemaking is theorised to exist between top-down placemaking and bottom-up placemaking. The typology of placemaking was analysed through key actors, tools or expressions employed and outcomes as measured by value indicators. Placemaking is demonstrated to be heterogeneous, transcending dichotomy, based on varying contexts such as the power and role of government, the development timeline and geographical location of the place.

6.2 Reflections and Way Forward

Working on the case of CM and discovering the in-between approach despite the dominant discourse of commercialisation, is a call to reflect on the way forward. In a city where economic growth is most valued, CM is a case in point to illustrate that development and conservation do not necessarily contradict with one another. Instead, they can collaboratively enhance a sense of place, while simultaneously promoting place branding. Predominant

literature equates the top-down approach of place branding and place marketing with negative, unsuccessful placemaking or heritage revitalisation initiatives. However, one of the key defining characteristics for successful placemaking is about getting people involved. Jacobs (1961, p.238) once said that “Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody”. As cities grow organically, diversified development agenda may emerge. As exemplified by CM, it has undergone numerous changes from being included in the List of Land Application for sale, demolition of part of the façade, later decided to be conserve, followed by changes in the design plan and vision. As built environment professionals who have always been assumed as the role of experts to make decision, it is important to bear in mind of whom is served by the place and the initiative of placemaking. Going forward, CM should continue to invest in collaborative placemaking with more rooms for self-initiated or community-led expressions. Especially in the case where financial viability is of a lesser concern comparing to other heritage revitalisation project due to its geographical advantage, the operators should bear in mind the historical and cultural significance of this heritage, create synergy effects with surrounding places and the public. Continuous and regular reviews should also be carried out to ensure a reiterative process that truly builds the place for all. With continuous efforts made, it is hoped that CM would serve as a unique but transferrable case for other heritage revitalisation projects in Hong Kong to preserve our roots, collective memories of the place we belong.

This paper provides a fresh perspective on how the CM, which has just been revitalised and commenced operation for a year, deliver a mix of values through reminiscing the past, serving as a public space at present and going forward in the future. Further research can be carried out in the future to re-evaluate the performance of placemaking and heritage revitalisation of CM as placemaking is a reiterative process and the measurement of outcome should be considered long-term. Case comparison can also be conducted to test if the approach of collaborative placemaking work across various projects. More in-depth stakeholder analysis by interviews with more people from each associated group and focus groups can also be conducted to examine in more details the dynamics among those who are interested in and relevant to CM.

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Appendix 1

Semi-structured Interview Guiding Questions (for management bodies, placemaking bodies, advocacy groups, academia in architectural conservation, market hawkers)

1. Actors and approach – Interviewees’ background and involvement in the Central Market revitalisation project

- a. What is your role in the Central Market revitalisation project?
- b. What are the respective roles of the government, Urban Renewal Authority, Chinachem Group and placemaking bodies in this project?

2. Past: Heritage conservation – Nature and intention of heritage revitalisation

- a. How are historical, architectural and social values of Central Market preserved?
- b. Why is the Central Market preserved as “Playground for All” for retail, F&B and community uses? How are the new functions decided?
- c. How are the key themes of operation formulated?
- d. How are local elements incorporated in the heritage revitalisation project?

3. Present: Urban design – Nature and intention of placemaking

- a. How are placemaking programmes curated to encourage recurring visits?
- b. What is the purpose of organizing those programmes?
- c. Are any parts of placemaking programmes initiated by public / organizations?
- d. How are the tenants selected for preserved stalls, other retail and F&B?
- e. How are the event organizations selected – for exhibition, performances and other programmes?
- f. How does placemaking in Central Market connect surrounding community, create a sense of place and community inclusion?

4. Future: Sustainability – Outcome of placemaking and the delivery of commercial and community values

- a. How does Central Market maintain financial sustainability of its operation?
- b. Do you think the placemaking programmes in Central Market deliver commercial or community values?
- c. Is Central Market commercialised, gentrified or upscaled? How to prevent this?
- d. Do you think placemaking is successful in Central Market? Why?
- e. What do you think about the revitalisation outcomes of Central Market?

Appendix 2

Questionnaire on Placemaking in Revitalised Heritage in Hong Kong

Questionnaire on placemaking in revitalised heritage in Hong Kong

有關香港活化歷史建築及地方營造問卷

Thank you for taking part in this questionnaire. This questionnaire will take about 5-10 minutes to finish.

I am a postgraduate student at the Bartlett School of Planning, University College London. I am undertaking my dissertation about placemaking in the Central Market Revitalisation project.

This research aims to understand whether placemaking delivers community values in heritage revitalisation. Your responses to this questionnaire will help to generate understanding about usage pattern of Central Market and perception towards the placemaking programmes and the revitalisation.

Your responses will be anonymous. The data collected from this questionnaire is solely for academic purpose and will be kept confidential. For any enquiries, please feel free to contact the researcher Ms. Samantha Chuang through wai.chuang.21@ucl.ac.uk.

感謝您參與本次問卷調查，完成此問卷大約需時 5-10 分鐘。

本人是倫敦大學學院巴特萊特規劃學院的碩士學生，現正撰寫關於中環街市活化項目及地方營造的論文。本研究旨在了解地方營造能否於歷史建築活化項目中為社區提供價值。閣下填寫問卷將有助了解中環街市的使用情況以及對地方營造和活化的看法。

閣下的回應會以匿名方式儲存。從本問卷收集的數據僅用於學術用途，並會保密處理。如有任何疑問，歡迎電郵至 wai.chuang.21@ucl.ac.uk 聯絡研究員莊惠森小姐查詢。

1

I understand the above and would like to participate in this research.

我明白以上內容，並願意參與是項研究。*

Yes 是

No 否

Section 1: General Information

第一部分：一般資料

2

Have you visited Central Market? 你有曾到訪中環街市嗎？ *

- Yes 有
- No 沒有

3

How many times have you visited the revitalised Central Market since its opening in August 2021?
自2021年8月中環街市活化開幕以來，你到訪過多少次？

*

- 1
- 2-3
- 4-6
- 7+

4

When do you usually visit Central Market? 你通常於甚麼時間到訪中環街市？

*

- Morning 早上 (8 am to 12 pm)
- Afternoon 下午 (12 pm to 6 pm)
- Evening 晚上 (6 pm to 10 pm)
- No specific pattern 無特定時段

5

On average, how long do you stay for each visit? 平均而言，你每次到訪會逗留多久？ *

- Less than an hour 少於一小時
- 1-2 hours 一至兩小時
- 3-4 hours 三至四小時
- Over 5 hours 超過五小時

6

Why didn't you visit Central Market? 你為甚麼未曾到訪中環街市 (Choose as many if applicable 可選多項) *

- Not interested 沒有興趣
- Lack of information 缺乏資訊
- Central Market is too far 中環街市太遙遠
- Lack of time, but I am planning to visit Central Market soon 未有時間，但我計劃到訪中環街市
- Other

Section 2: Usage pattern of Central Market and existing placemaking programmes

第二部分：中環街市的使用情況及現有的地方營造活動

7

What is your purpose of visiting Central Market? 你到訪中環街市的目的是？(Choose as many if applicable 可選多項)*

- Shopping 購物
- Visiting exhibition 參觀展覽
- Watching performance 觀看表演
- Dining / Food and beverage 用餐 / 飲食
- Photography 攝影
- Using community spaces 使用社區活動空間
- Family gathering 家庭聚會
- Friends gathering 朋友聚會
- Other

8

Have you participated in any of the following event types in Central Market? 你有否於中環街市參與過以下的活動類型? (Choose as many if applicable 可選多項) *

- Guided tours 導賞團
- Music performances 音樂表演
- Workshops 工作坊
- Sharings / Talks 座談會
- Exhibitions 展覽
- Marketing events 市場推廣活動
- Didn't participate in any of the events in Central Market 未曾參加過任何中環街市的活動
- Other

9

If you have participated in event(s) in Central Market, please fill in the name(s) of the event(s). 如有參加過中環街市的活動，請填上你參加過的活動名稱。

Enter your answer

10

Please rate each of the zone in Central Market. (1 refers to the least favourite, 5 refers to the most favourite.)

請對中環街市每個區域進行評分。(1為最不喜歡，5為最喜歡。)*



	1 (Least favourite 最不喜歡)	2	3	4	5 (Most favourite 最喜歡)	Don't know about this zone 不認識這個區域
Dining Ground (Food court) 中環食坊 (美食廣場)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Street Food Central 中環食街	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Chef's Market 超市	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Event Space 活動空間	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Retail 零售	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24-hour Pedestrian Passageway 廿四小時行人通道	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Oasis (Public open space) (公共開放空間)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Grand Staircase Interactive Area 主樓梯互動區域	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Legacy Hall 傳奇大堂	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Section 2: Usage pattern of Central Market and existing placemaking programmes

第二部分：中環街市的使用情況及現有的地方營造活動

11

Are you aware of any of the following event types in Central Market? 你是否知道中環街市有以下的活動? (Choose as many if applicable 可選多項)*

- Guided tours 導賞團
- Music performances 音樂表演
- Workshops 工作坊
- Sharings / Talks 座談會
- Exhibitions 展覽
- Marketing events 市場推廣活動
- Not aware of any of the events 不知道任何中環街市的活動
- Other

Section 3: Perception towards revitalisation and placemaking – The identity and sense of place of Central Market

第三部分：對於中環街市活化及地方營造的觀感 – 中環街市的特色及地方感

Placemaking is a collaborative and “continuous process of shaping, experiencing and contributing to place” (Meteo-Babiano & Lee, 2020). The following section would invite respondents to reflect on one’s sense of place* of Central Market.

*Sense of place refers to the attachment to place, or meanings, symbols and qualities that a person or group consciously and unconsciously associates with a particular place (Shamai & Israel, 1991).

地方營造是共同「塑造、體驗及賦予地方意義的持續過程」（Meteo-Babiano & Lee, 2020）。以下部分將邀請閣下反映自己對中環街市的感覺（地方感*）。

*地方感：指一個人或群體有意識地和無意識地與特定地方聯繫起來的意義、符號和特質（Shamai & Israel, 1991）。

12

What comes to mind when you think of Central Market? (Please list **three** points.)

談到中環街市，你會聯想起甚麼？（請列出三點。） *

Enter your answer

13

Please rate the following statement. 請對以下陳述進行評分。 *

	Strongly disagree 非常不同意	Disagree 不同意	Neutral 中立	Agree 同意	Strongly agree 非常同意
Central Market revitalisation has led to a more inclusive community. 中環街市活化令社區更有包容性。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The revitalised Central Market has a new identity. 已活化的中環街市有新的定位。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There are adequate public spaces in Central Market. 中環街市有充分的公共空間。	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Central Market revitalisation has reshaped visitors' experience and behaviour. 中環街市活化重塑了參觀者的體驗及行為。



Central Market is for everyone. 中環街市是為所有人而設。



Central Market revitalisation is for profit-making. 中環街市活化是為了盈利。



Section 4: Demographics

第四部分：個人資料

14

Which of the followings would you identify yourself as? 你屬於以下哪一項? (Choose as many if applicable 可選多項)*

- Resident in Central and Western District 中西區居民
- Office worker in Central and Western District 中西區上班族
- Student in Central and Western District 中西區學生
- Staff / Shop owner at Central Market 中環街市職員/店主
- Performer at Central Market 中環街市表演者
- Visitor from other districts 其他地區訪客
- Foreign tourist 外國旅客
- User with special needs 有特別需要人士
- None of the above 以上皆非
- Other

15

What is your age? 你的年齡是 *

- Under 18 18歲或以下
- 18-30
- 31-45
- 46-60
- 61 or above 61歲或以上

16

What is your gender? 你的性別是 *

- Female 女性
- Male 男性
- Non-binary 多元性別

17

What is your area of residence? 你的居住區域是 *

- Hong Kong Island 港島
- Kowloon 九龍
- New Territories 新界
- Outlying Islands 離島
- Other

18

What is your level of education? 你的教育程度是 *

- No formal schooling 無正式教育
- Primary 小學
- Secondary 中學
- Post-secondary 專上
- University or above 大學或以上

Appendix 3

Full Coded Data (to the Question “What comes to mind when you think of Central Market?” with translation)

What comes to mind when you think of Central Market? (Please list three points.)	Original data (or translation in brackets)	Point 1	Point 2	Point 3
活化·買菜·高檔化	(Revitalisation, grocery shopping, upscaled)	F	m2	i3
heritage, grand staircase, photography	heritage, grand staircase, photography	i1	t1	i2
舊日街市情景、1座四平八穩建築物、中環核心	(Past scenario at wet market, a stable building, core of Central)	i4	t1	t4
Heritage, regeneration, colony	Heritage, regeneration, colony	i1	F	i1
food shopping creative	food shopping creative	m4	m2	i3
Slowood·樓梯靚·食街好似係Aeon	Slowood, (pretty staircase, Street Food Central seems to be Aeon)	m3	t1	m3
Bauhaus, Gentrification, SoHo	Bauhaus, Gentrification, SoHo	t1	i3	t4
展覽·歷史·建築特色	(Exhibition, history, architectural features)	m1	i1	t1
舊·重建·活化	(Old, redevelopment, revitalisation)	i1	F	F
活化·新·貴	(Revitalisation, new, expensive)	F	i3	m3
Bland - Lost its heritage and just the "modernization" is absurd. Decent food and nice place after sunset. Expensive.	Bland - Lost its heritage and just the "modernization" is absurd. Decent food and nice place after sunset. Expensive.	i3	m4	m3
華麗 乾淨 唔似街市	(Grand, clean, doesn't look like a wet market)	m5	m5	m5
Local products. Food. Spacious	Local products. Food. Spacious	m3	m4	t3
Modern, Dynamic, Too commercial	Modern, Dynamic, Too commercial	i3	m	i3
活化·文青·中庭	(Revitalisation, art geek, courtyard)	i	i3	t3
多元化·舒適·文化	(Diversified, comfortable, culture)	m2	m5	i3
1) 我會聯想到電車·中環街市在港島區。 2) 我會聯想到恒生銀行總行·中環街市位置在恒生對面。 3) 我會聯想到藝術·可以在中環街市舉辦書展。	(1) I would think of trams, Central Market is on Hong Kong Island. 2) I would think of Hang Seng Bank Headquarters, Central Market is located opposite to Hang Seng. 3) I would think of arts, art exhibition can be held in Central Market.)	t4	t4	m1
New, New, new	New, New, new	i3	i3	i3
市集·樓梯·購物	(Bazaar, staircase, shopping)	m3	t1	m2
1·菜市場 2·行人過道 3·老建築	(1. Wet market 2. Pedestrian walkway 3. Old architecture)	i4	t3	t1
活化·重生·文物保護	(Revitalisation, rebirth, cultural relics protection)	F	i3	F
1.共融 2.熱鬧 3.生活化	(1. Inclusive, 2. Lively, 3. Down-to-earth)	i3	m2	i3
歷史建築·美食·活化	(1. Historic buildings, gastronomy, revitalisation)	t1	m4	F
food court, old market, exhibition	food court, old market, exhibition	m4	i4	m1
街市·中環·無	(Market, Central, none)	F	t4	n
公園·人人可以去 大商場·什都有 遊樂場·有好多新奇的東西·少見的商舖·有新鮮感。	(A park for everyone Big shopping mall with everything Playground with lots of novelties, rare shops and fresh feeling)	t3	m3	t3
休閒·行街·一日游	(Leisure, stroll around, day trip)	m2	m2	
A wet market, History, Landmark	A wet market, History, Landmark	i4	i1	t4
- Modern - Clean - "Old meets new"	- Modern - Clean - "Old meets new"	i3	m5	i5
以前市民的生活 以前街市的設施 以前的建築	(Past life of citizens Past facilities of market Past architecture)	i4	i1	i1
舊時香港	(Old Hong Kong)	i4		
beautiful, trendy, stylish	beautiful, trendy, stylish	t1	i3	i3
懷念·喜歡·新鮮	(Reminiscence, favourite, fresh)	i4	F	i3
交通方便·室內休憩·聚會地方。	(Convenient transportation, indoor rest, gathering place)	t4	t3	t3
中環海濱公園	(Central Promenade Park)	t4		
歷史·洗手間·通道	(History, washroom, passage)	i1	t3	t3
鬧市·文青·包裝。	(Bustling, art geek, branding)	i3	i4	i5
沒有	(None)	n		
1) 多樣化 2) 方便 3) 算乾淨	(1) Diversified 2) Convenient 3) Quite clean)	m3	t4	m5
- History - Revitalisation - Blend of old and the new	- History - Revitalisation - Blend of old and the new	i1	F	i3
回想以往的街市情況· 及以往市民生活方式與現今的對質對比 現在生活的方便	(Remembering the past scenario at wet market, and the contrast between past lifestyle and today, convenience of modern life)	i4	F	F

多一個活動空間 舊建築物值得保育 希望有多啲展覽	(An extra event space Old buildings that are worth preserving Hope for more exhibitions)	t3	t1	m1
沒有	(None)	n		
舊	(Old)	i1		
媽咪雞蛋仔, Hk history, Friend	(Mammy Pancake), Hk history, Friend	m4	i1	m2
用磚頭建築 有各類攤檔售賣貨品 矮建築·只得兩三層高	(Building with bricks Various stalls selling goods Low-rise building with only two to three stories high)	t1	m3	t1
保育·香港·文化	(Conservation, Hong Kong, culture)	F	i3	i3
保育·蘇豪區·扶手電梯	(Conservation, Soho district, elevator)	F	t4	t4
Food, Stairs, Pigeons outside the market	Food, Stairs, Pigeons outside the market	m4	t1	i2
樓梯·零食·特色	(Staircase, snacks, features)	t1	m4	F
Not that I could think of.	Not that I could think of.	n		
市集	(Bazaar)	m3		
食·活化·購物	(Eat, revitalisation, shopping)	m4	F	m2
買餸, 歷史建築, 社區歷史	(Grocery shopping, historic architecture, community history)	m2	t1	i1
- History of Central - Pigeons - 24 hours pedestrian passageway	- History of Central - Pigeons - 24 hours pedestrian passageway	i1	i2	t3
沒有	(None)	n		
renovated market, new tourist attractions, co-sharing spaces	renovated market, new tourist attractions, co-sharing spaces	F	t3	t3
保育·歷史·活化	(Conservation, history, revitalisation)	F	i1	F
- chic - convenient - a place to spend 'hea'	- chic - convenient - a place to spend 'hea'	i3	t4	t3
市區活化 珍珠奶茶 環保購物	(Urban revitalisation, bubble tea, green shopping)	F	m4	m3
1懷舊 2方便行人 3打卡點	(1. Nostalgic 2. Convenient for pedestrians 3. Instagrammable spot)	i1	t4	i5
活化·古蹟·保育	(Revitalisation, monument, conservation)	F	i1	F
1.商業活動 2.地方集中 3.共有空間	(1. Commercial activities, 2. Concentrated spaces, 3. Shared space)	m1	t3	t3
粉紅色·貴·冇嘢睇	(Pink, expensive, nothing to see)	i3	m3	F
買餸·食市	(Grocery shopping, eating place)	m2	m4	
(1) 60年代建築·踏實的香港人風格 (2) 建築用的石材 ·窗的透光及通風·調節四季的溫度·環保建築 (3) 水磨 石物料耐用美觀	((1) Building in the 1960s, down-to-earth Hong Kong style (2) Stone used for construction, light transmission and ventilation of windows, temperature adjustment of four seasons, green building, (3) The terrazzo material is durable and beautiful)	t1	t1	t1
- vintage - east meet west - Central/soho price level...	- vintage - east meet west - Central/soho price level...	i1	i3	m3
Eat eat eat	Eat eat eat	m4	m4	m4
買餸·海鮮·大排擋餐廳	(Grocery shopping, seafood, dai pai dong restaurants)	m2	m4	m4
時間飛逝 時代進步 回憶	(Time flies, Progress of era Memories)	F	i1	i4
Market, new, city centre	Market, new, city centre	F	i3	t4
活化重建文青	(Revitalisation, redevelopment, art geek)	F	F	i5
- very old building, -recently renovated, - located in a very busy part of hong kong	- very old building, -recently renovated, -located in a very busy part of hong kong	t1	F	t4
昔日的街市·舊時的生活及保育	(Old market, old life and conservation)	i1	i1	F
舊式街市 特式設計 新穎消閒	(Old style market, special design, novel leisure)	i1	t1	m2
Revitalisation, gentrification, architecture	Revitalisation, gentrification, architecture	F	i3	t1
懷舊·有特色·活化	(Nostalgic, distinctive, revitalisation)	i1	i3	F
history building far	history building far	i1	t1	t4
往日的光境	(Good old days)	i4		
光線不足·通風不足·貨品少	(insufficient light, insufficient ventilation, few items)	m5	m5	m3
eating, grocery shopping, spending free time	eating, grocery shopping, spending free time	m4	m2	m2
buying fresh food, red lamp, snacks	buying fresh food, red lamp, snacks	m2	t2	m4
Red, vintage, historical building	Red, vintage, historical building	t2	i1	i1
Historic, Old, far away	Historic, Old, far away	i1	i1	t4
Red Many people Classic	Red Many people Classic	t2	m5	i1
保育·濕街市·士紳化	(Conservation, wet market, gentrification)	F	i1	i3

-Modern market	-Modern market			
-A place for music performance	-A place for music performance			
-Some stores with vintage goods	-Some stores with vintage goods	m3	m1	m3
活化·文青打卡·展覽	(Conservation, Instagrammable spot for art geeks, exhibition)	F	i5	m1
Many people, food, heritage	Many people, food, heritage	m5	m4	i1
懷舊·有特色·普通賣野既地方	(Nostalgic, distinctive, ordinary shops)	i1	i3	m3
Food	Food			
Arts and crafts	Arts and crafts			
Small independent shops	Small independent shops	m4	m1	m3
食物·環境·遊戲	(Food, environment, games)	m4	m5	m2
香港特色	(Hong Kong characteristics)	i3		
Revitalization	Revitalization			
Conservation	Conservation			
Historical building	Historical building	F	F	i1
食	(Eat)	m4		
舊街市·舊人·新活動空間	(Old market, old people, new event spaces)	i1	i1	m1
食品·新鮮的事及有趣表演	(Food, interesting happenings and interesting performances)	m4	m2	m1
冷氣食物手作	(Air conditioner, food, crafts)	m5	m4	m3
人力車, 咸魚, 人情味	(Rickshaw, salted fish, human touch)	i4	m4	i3
1) 活化 2) 善用空間 3) 消閒地方	(1) Revitalisation 2) Good use of space 3) Place for leisure	F	t3	t3
舊香港				
舊街市				
人情味	(Old Hong Kong, old market, human touch)	i1	i1	i3
懷舊·興旺·人多	(Nostalgic, prosperous, lots of people)	i1	i3	m5
買餸/熟食/雜貨	(Buy groceries / cooked food / groceries)	m2	m4	m3
繁忙				
特別				
方便	(Busy, special, convenient)	i3	i3	t4
沒冷氣同好舊式建設一	(No air-conditioning, old architecture)	m5	i1	t1
1. 香港歷史建築物				
2. 中環地標				
3. 等待活化歷史項目	(Hong Kong historic building, landmark of Central, historic project to be revitalised)	t1	t4	i1
舊建築物·歷史·新環境	(Old building, history, new environment)	i1	i1	t3
懷舊·文青·靚	(Nostalgic, art geek, pretty)	i1	i3	i3
1. 中環街市的歷史				
2. 童年時的回憶	(1. History of Central Market			
3. 時代的變遷	2. Childhood memories			
沒有印象	3. Change of times)	i1	i4	i1
Lunch, 雞蛋仔·蛋糕	(No impression)	n		
購物·懷舊·翻新	Lunch, (egg waffle, cake)	m4	m4	m4
新舊匯集·繁囂中休息站·環保保育	(Shopping, nostalgic, renovation)	m2	i1	F
保育活化	(A mix of new and old, resting spot amid the hustle and bustle, green conservation)	i3	m2	t1
行人通道				
happy hour	(Preservation and revitalisation, pedestrian passageway, happy hour)	F	t3	m4
1/ 歷史悠久				
2/ 行人通道	(1/ Long history			
3/ 特色購物	2/ Pedestrian passageway			
古代建築·文化特色·新潮	3/ Shopping with features)	i1	t3	m3
1. 舊	(Ancient architecture, cultural features, trendy)	t1	i3	i3
2. 遠	(1. Old			
很多鴿子·大斜路·中環扶手電梯	2. Far)	i1	t4	
懷舊·樓梯·改變	(Many pigeons, steep slope, Central Escalator)	i2	t4	t4
活化·organic products·多元化	(Nostalgic, staircase, change)	i1	t1	F
菜檔/肉檔/水果檔	(Revitalisation), organic products, (Diversified)	F	m3	i3
買菜煮飯地方·熟鄰·人來人往	(Vegetable stall / meat stall / fruit stall)	i1	i1	i1
保育				
1. 現代化	(Place for grocery shopping and cooking, dirty, people come and go)	m2	m5	m5
2. 休閒	(Conservation)	F		
3. 可以找到所需要物品	(1. Modernised			
市集·食物·參觀	2. Leisure			
Old Hong Kong	3. You can find what you need)	i3	m2	m3
有冷氣·地方大·環境衛生	(Bazaar, food, visit)	m3	m4	m2
沒有	(None)	n		
文化展覽·香港特色·活化工程	(Cultural exhibitions, Hong Kong characteristics, revitalisation project)	m1	i3	F
買餸·展覽·文化	(Grocery shopping, exhibition, culture)	m2	m1	i3
懷舊·展覽·特色零售店	(Nostalgic, exhibition, featured retail stores)	i1	m1	m3
建築特色	(Architectural features)	t1		
古蹟·建築活化·文化活動	(Monument, building revitalisation, cultural events)	i1	F	m1

標誌、破壞、重建	(Sign, destroy, rebuild)	t4	i3	F
小時候常經過的中央街市 1664blanc x Keung To 的推廣活用 活化後入面的小商店及食店	(The Middle Bazaar that I used to pass through when I was a child, 1664 X Keung To adaptive promotion, Small shops and restaurants after revitalisation)	i4	m1	m3
沒有	(None)	n		
歷史、活化、未來！	(History, revitalisation, future!)	i1	F	i3
展覽、創意、食肆	(Exhibition, creative, eating place)	m1	i3	m4
街市	(Wet market)	i1		
人情味平靚正	(Human touch, cheap and good)	i3	i4	m3
old,new look	old,new look	i1	i3	
1. 童年時，常跟母親到舊址買餸 2. 面貌完全地轉變了 3. 時光快逝，六十多年了	(1. When I was a child, I often went to the old site with my mother to buy food 2. The appearance has totally transformed 3. Time flies, it's been over 60 years)	i4	t1	i4
一·舊物加入現代化建築 二·文化交流 三·青年與老年人	(1. Modern architecture added to the old, 2. Cultural exchange, 3. Youth and the elderly)	t1	m2	m2
藝術展、導賞團、新商舖	(Art exhibition, guided tours, new shops)	m1	m1	m3
歷史、民生、建築	(History, people's livelihood, architecture)	i1	i1	t1
樓梯 豬肉枱 餐廳	(Staircase, chopping table at pork stall, restaurant)	t1	i1	m4
History	History	i1		
History	History	i1		
Buy foods	Buy foods			
Maybe dirty ?	Maybe dirty ?			
Far	Far	m3	m5	t4
歷史建築、新與舊的交界、行色匆匆的人可以停留、歇息的地方	(Historical building, the junction of new and old, a place where people in a hurry can stay and rest)	t1	i3	m2
規模大、貨品齊、好擠迫。	(Large scale, comprehensive goods, very crowded)	t3	m3	m5
懷舊蛋撻、雞蛋仔、微型模型	(Nostalgic egg tarts, egg waffles, miniatures)	m4	m4	m1
買菜	(Grocery shopping)	m2		
活化	(Revitalisation)	F		
地方感	(Sense of place)	i3		
1. 歷史悠久 2. 購物廊 3. 保育	(1. Long history, 2. Shopping gallery, 3. Conservation)	i1	m3	F
購物、食物、參觀	(Shopping, food, visit)	m2	m4	m2
聯想起淺棕色~有一種殘舊的感覺 帶一點全統街市的臭味 大約四五層高的矮矮建築物	(Reminiscent of light brown, a sense of dilapidation A bit of stinky smell like traditional wet market A low-rise building of about four or five stories high)	m5	m5	t1
美食、展覽、活動	(Food, exhibitions, events)	m4	m1	m1
活化、文化、情懷	(Revitalisation, culture, sentiments)	F	i3	i4
old hk life	old hk life	i1		
舊街市； 舊式建築； 已改造的新商場。	(Old market, old architecture, remodelled new shopping mall)	i1	t1	m3
舊街市的情境 地方很大 賣的也是新鮮食材和懷舊食物	(Scenario of old market, big place, sell fresh ingredients and nostalgic food)	i4	t3	m3
裸賣店 炒雪糕店 新淨	(Zero waste store, rolled icecream shop, new)	m3	m4	i3
壁畫 空中花園 歷史建築物	(Mural, sky garden, historic building)	t2	t3	t1
沒有興趣所以沒有聯想	(Not interested therefore no associations)	n		
購物的地方	(A place for shopping)	m2		
vintage, history, workshop	vintage, history, workshop	m3	i1	m1
舊 格格不入	(Old, wet, out of place)	i1	m5	i3
英式建築、香港歷史和文化。	(British architecture, Hong Kong history and culture)	t1	i1	
歷史悠久	(Long history)	i1		
香港古式建築物之一 感覺曾被荒廢很久 現在是飲友聚會的其中一個好地方	(One of the ancient buildings in Hong Kong Feel like it has been vacant and wasted for a long time Now it is one of the good places for friends to meet and drink)	t1	F	m2
文物保育 賣 特色店	(Monument conservation, expensive, featured store)	i1	m3	m3
特色、歷史、過去	(Characterised, history, past)	i3	i1	i1
文化保育	(Monument conservation)	i1		
工作坊	(Workshops)	m1		
活躍、新思維、多元化	(Active, new thinking, diverse)	i3	i3	i3

1 舊建築 2 古老街市 3 70年代	(1. Old architecture, 2. Old market, 3. the 70s)	t1	i1	i1
1.內部保存部分舊有建築特色， 2.另亦有簇新設施，和表演活動空間， 3.可舉辦各種藝文活動或展覽。	(1. Internal preservation of some old architectural features, 2. There are also new facilities and performance spaces, 3. Various arts and cultural activities or exhibitions can be held)	t1	t3	m1
1.保存部分舊有建築特色，另亦有簇新設施 2.有表演活動空間，可舉辦各種藝文活動或展覽 3.保育的歷史...	(1. Preserve some of the old architectural features, and also to cluster new facilities 2. There are spaces for performances and activities, which can hold various cultural activities or exhibitions 3. The history of conservation...)	t1	m1	i1
local food, local brands and local street food	local food, local brands and local street food	m4	m3	m4
買餅、買衣服、餐廳	(Grocery shopping, buying clothes, restaurants)	m2	m3	m4
咖啡、蛋糕、美食	(Coffee, cake, food)	m4	m4	m4
只是經常聽到這地方，沒有什麼聯想	(I just hear of this place often, nothing comes to my mind)	n		
歷史悠久 傳統攤檔 集體回憶	(Historical Traditional stalls Collective memory)	i1	m3	i4
1 燒肉店 2 方便中環麗人買餅 3 歷史建築，充滿回憶	(1. Roast pork shop 2. Convenient for Central beauties to do grocery 3. Historic building, full of memories)	m4	m2	i4
買餅新潮活化	(Grocery shopping, trendy, revitalisation)	m2	i3	F
香港往日的足跡	(The footsteps of Hong Kong's past)	i1		
沒有印象	(No impression)	n		
Contemporary, interesting, inviting	Contemporary, interesting, inviting	i3	i3	i3
1/回到七八十年代 2/特色小吃 3/踩到中環街市，自然想到附近的大館，再想到遠一點的美利樓	(1/ Back to the seventies and eighties 2/ Special snacks 3/ When it comes to Central Market, it is natural to think of the nearby Tai Kwun, and then the Murray House a little further away)	i1	m4	t4
When go to central	When go to central	t4		
活化、轉變、文化活動	(Revitalisation, transformation, cultural activities)	F	i3	m1
重建、乾淨、活化	(Redevelopment, clean, revitalisation)	F	m5	F
音樂、食物、舒服	(Music, food, comfortable)	m2	m4	i3
1) 以前嘅舊街市 2) 主樓梯 3) 冇冷氣	(1) The former old market 2) Main staircase 3) No air-conditioner)	i1	t1	m5
歷史 食物 購物	(History, food, shopping)	i1	m4	m3
1. 舊中環街市 2. 上Soho的必經之路 3. 活化為名，賺錢為實	(1. Old Central Market 2. The essential path to reach Soho 3. Branding of revitalisation to mask the fact of profit-making)	i1	t4	i3
市集	(Bazaar)	m3		
舊式街市 人流較小， 多數酒樓、餐廳人來購買。	(Old market, Little flow of people, Mostly restaurants come to buy goods.)	i1	m5	i1
Stairs, Photography, Food	Stairs, Photography, Food	t1	i2	m4
Vintage	Vintage	m3		
恒生銀行、三聯書店、奕仔記	(Hang Seng Bank, Joint Publishing, Mak's Noodle)	t4	t4	m4
熱鬧，代表性地標，有歷史價值	(Lively, representative landmark, of historical value)	i3	t4	i1
有野吃，有野看，價格貴	(There are things to eat, things to see, expensive)	m4	m1	m3
Revitalisation	Revitalisation			
New	New			
Vibrant	Vibrant	F	i3	i3
三聯書店、白鴿群、洗手間	(Joint Publishing, flock of pigeons, washroom)	t4	i2	t3
食物、人情味、中西文化	(Food, human touch, Chinese and Western cultures)	m4	i3	i3
保育/活化/休閒	(Conservation/revitalisation/leisure)	F	F	m2
wet market, shopping mall, food court	wet market, shopping mall, food court	i1	m3	m4
食、購物、攝影	(Eating, shopping, photography)	m4	m2	i2
殖民地、Bauhaus、老香港	(Colony), Bauhaus, (old Hong Kong)	i1	t1	i1
想去看。	(Want to go and see)	n		

Appendix 4

Sample of Information and consent form

Information and consent form

Project Title: Placemaking in Hong Kong's heritage revitalisation: Delivering community value or masking commercialisation?

Researcher: Samantha Wai Sam Chuang

Introduction

You are being invited to take part in a research project being undertaken by a Masters student from the Bartlett School of Planning, University College London (UCL).

Before you decide whether or not to participate it is important for you to understand why the research is being conducted and what participation will involve. Please read the following information carefully, feel free to discuss it with others if you wish, or ask the research team for clarification or further information. Please take time to decide whether or not you wish to take part.

Why is this research being conducted?

The aim of this project is to explore the complex forces of state-led regeneration initiatives followed by various placemaking approaches, demonstrate the variegated forms of urban regeneration and evaluate the outcome of the Central Market Revitalisation Project. The research aims to test whether placemaking serves as the people-centered solution in striking a balance between maintaining financial viability and delivering community value.

The interview will cover these key aspects:

- Your role and involvement in this project
- The roles of the public and private sectors in this project
- Heritage conservation work done to the heritage
- Operation model of the revitalized building
- Nature and intention of placemaking of this project
- Your comment on the sustainability and outcomes of this project
- Your comment on the delivery of commercial and community values through placemaking

Why am I being invited to take part?

For management bodies (Urban Renewal Authority, Chinachem Group):

You are being invited to take part as you are a member of staff of the Urban Renewal Authority or Chinachem Group, the managing bodies of Central Market. Your participation in this interview will provide useful insights with regards to the planning, design and management perspectives of Central Market.

For placemaking bodies:

You are being invited to take part as you are a member / staff from a placemaking body with regards to placemaking programmes in Central Market. Your participation in the interview will provide useful insights and provide suggestions regarding present and future programmes of Central Market.

For academics in architectural conservation / advocacy groups:

You are being invited to take part as you are experienced and passionate about heritage conservation and revitalisation. You are also a member of Docomomo (Documentation and Conservation of the Modern Movement) International or Central Market Concern Group. Your participation in this interview will be a great help to this research in evaluating the outcome of the heritage revitalisation.

For market hawkers:

You are being invited to take part as you are an important stakeholder of the revitalisation project and you have witnessed the change of Central Market. Your participation in this interview will inform the delivery of community values and revitalisation outcome of the heritage.

Do I have to participate?

Participation is entirely voluntary. If you do choose to participate and then change your mind, you may withdraw from the research at any time with no consequences and without having to give a reason.

What will happen if I choose to take part?

If you do choose to participate, you will be invited to face-to-face or online interview explore the issues highlighted above. The interview will be conducted at a mutually agreed location. The interview will last approximately 30 minutes and will be audio recorded (and transcribed at a later date). You will have the opportunity to see the interview transcript and agree any amendments with the researcher after the interview is concluded. Travel and subsistence expenses are not offered for participation.

What are the advantages of taking part?

There are no immediate benefits for participating in this project and no financial incentive or reward is offered, however it is hoped that this project will provide useful insights for future placemaking and revitalisation projects in Hong Kong.

What are the possible disadvantages of taking part?

We anticipate no significant disadvantages associated with taking part in this project. If you experience any unexpected adverse consequences as a result of taking part in the project you are encouraged to contact the researcher as soon as possible using the contact details on page 3 of this information and consent sheet.

If I choose to take part, what will happen to the data?

The interview data will be anonymised at the point of transcription and identified by a general identifier (e.g. 'Planning officer A' or 'Planning consultant B' or a suitable pseudonym). A record of participant

identities and any notes will be kept separately and securely from the anonymised data. All data and information affiliated with this project will be securely stored on an encrypted computer drive and physical documents will be stored securely on University property.

The data will be only used for the purposes of this research and relevant outputs and will not be shared with any third party. The anonymised data may be utilised in the written dissertation produced at the end of this project, and this dissertation may then be made publicly available via the University Library's Open Access Portal, however no identifiable or commercial sensitive information will be accessible in this way.

What will happen to the results of the research project?

It is anticipated that the data collected in this project will be included in the dissertation produced at the end of this project, submitted for the award of a Masters degree at University College London (UCL). You will not be personally identified in any of the outputs from this work, and attributions and quotations will be anonymised. If you would like to receive an electronic copy of any outputs stemming from this project please ask the contact below who will be happy to provide this.

Contact Details

If you would like more information or have any questions or concerns about the project or your participation please use the contact details below:

Primary contact	Samantha Wai Sam Chuang
Role	MSc student
Email	wai.chuang.21@ucl.ac.uk
Supervisor	Dr. Fangzhu Zhang
Role	MSc dissertation supervisor
Email	fangzhu.zhang@ucl.ac.uk
Telephone	020 3108 9560

Concerns and / or Complaints

If you have concerns about any aspect of this research project please contact the MSc student contact the student in the first instance, then escalate to the supervisor.

Informed Consent Sheet

Title of project: Placemaking in Hong Kong's heritage revitalisation: Delivering community value or masking commercialisation?

If you are happy to participate, please complete this consent form by ticking the boxes to acknowledge the following statements and signing your name at the bottom of the page.

Please give the signed form to the researcher conducting your interview at the interview. They will also be able to explain this consent form further with you, if required.

1.	I have read and understood the information sheet.	<input type="checkbox"/>
2.	I agree to participate in the above research by attending a face-to-face or online interview as described on the Information Sheet.	<input type="checkbox"/>
3.	I understand that my participation is entirely voluntary.	<input type="checkbox"/>
4.	I understand that I may withdraw at any time without giving a reason and with no consequences.	<input type="checkbox"/>
5.	I agree for the interview to be audio recorded.	<input type="checkbox"/>
6.	I understand that I may see a copy of the interview transcript after it has been transcribed and agree any amendments with the researcher.	<input type="checkbox"/>
7.	I understand that the intention is that interviews are anonymised and that if any of my words are used in a research output that they will not be directly attributed to me unless otherwise agreed by all parties.	<input type="checkbox"/>
8.	I understand the data from this project will be considered for repository in the UCL Open Access repository as described on the Information Sheet but that this will be anonymised data only.	<input type="checkbox"/>
9.	I understand that I can contact the student who interviewed me at any time using the email address they contacted me on to arrange the interview, or the dissertation supervisor using the contact details provided on page 3 of the information sheet.	<input type="checkbox"/>

Participant name:

Signature:

Date:

Researcher name: Samantha Wai Sam Chuang

Signature: *SC*

Date: 22/8/2022

Appendix 5

Risk Assessment and Ethical Clearance Form

Supervisor sign-off for Ethical Clearance Forms and Risk Assessment Forms

(For supervisor completion only BEFORE submission via Moodle)

Are you satisfied with the **ethical clearance form** (yes/no)? Yes (Fangzhu Zhang)

Please provide any additional comments about the form that may help the student.
(If the form is missing, the proposal must be given a mark of 0, and the student will have 48hours to resubmit the complete proposal. If the form is unsatisfactory, the student must amend their ethical questionnaire to your satisfaction before they can proceed with their research)

Are you satisfied with the **risk assessment form** (yes/no)? Yes (Fangzhu Zhang)

Please provide any additional comments about the form that may help the student.
(If the form is missing, the proposal must be given a mark of 0, and the student will have 48hours to resubmit the complete proposal. If the form is unsatisfactory, the student must amend their ethical questionnaire to your satisfaction before they can proceed with their research)

Note: this is a copy of the proforma that each student MUST complete and submit directly on Moodle. Please reproduce your submission here for the purpose of your supervisor signing off on its review and approval.

Ethical Clearance Pro Forma

It is important for you to include all relevant information about your research in this form, so that your supervisor can give you the best advice on how to proceed with your research.

You are advised to read though the relevant sections of [UCL's Research Integrity guidance](#) to learn more about your ethical obligations.

Submission Details

1. Name of programme of study:

MSc International Planning

2. Please indicate the type of research work you are doing (Delete that which do not apply):

Dissertation in Planning (MSc)

3. Please provide the current working title of your research:

Placemaking in Hong Kong's heritage revitalisation: Delivering community value or masking commercialisation?

4. Please indicate your supervisor's name:

Dr Fangzhu Zhang

Research Details

5. Please indicate here which data collection methods you expect to use. (Tick all that apply/or delete those which do not apply.)

- Interviews
- Questionnaires (including oral questions)
- Observation / participant observation
- Audio-visual recordings (including photographs)
- Secondary data analysis

6. Please indicate where your research will take place (delete that which does not apply):

Overseas only

7. Does your project involve the recruitment of participants?

'Participants' means human participants and their data (including sensor/locational data and observational notes/images.)

Yes

Appropriate Safeguard, Data Storage and Security

8. Will your research involve the collection and/or use of personal data?

Personal data is data which relates to a living individual who can be identified from that data or from the data and other information that is either currently held, or will be held by the data controller (you, as the researcher).

This includes:

- Any expression of opinion about the individual and any intentions of the data controller or any other person toward the individual.
- Sensor, location or visual data which may reveal information that enables the identification of a face, address etc. (some post codes cover only one property).
- Combinations of data which may reveal identifiable data, such as names, email/postal addresses, date of birth, ethnicity, descriptions of health diagnosis or conditions, computer IP address (of relating to a device with a single user).

No

9. Is your research using or collecting:

- special category data as defined by the General Data Protection Regulation*, and/or
- data which might be considered sensitive in some countries, cultures or contexts?

*Examples of special category data are data:

- which reveals racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership;
- concerning health (the physical or mental health of a person, including the provision of health care services);
- concerning sex life or sexual orientation;
- genetic or biometric data processed to uniquely identify a natural person.

No

10. Do you confirm that all personal data will be stored and processed in compliance with the General Data Protection Regulation (GDPR 2018)? (Choose one only, delete that which does not apply)

Yes

11. I confirm that:

- The information in this form is accurate to the best of my knowledge.
- I will continue to reflect on and update these ethical considerations in consultation with my supervisor.

Yes

RISK ASSESSMENT FORM

FIELD / LOCATION WORK



DEPARTMENT/SECTION: BARTLETT SCHOOL OF PLANNING

LOCATION(S): HONG KONG

PERSONS COVERED BY THE RISK ASSESSMENT: WAI SAM CHUANG

BRIEF DESCRIPTION OF FIELDWORK (including geographic location): Site visits and field observation, face-to-face or/and phone/online interviews, online questionnaires, desktop research

COVID-19 RELATED GENERIC RISK ASSESSMENT STATEMENT:

Coronavirus disease (COVID-19) is an infectious disease caused by coronavirus SARS-CoV-2. The virus spreads primarily through droplets of saliva or discharge from the nose when an infected person coughs or sneezes. Droplets fall on people in the vicinity and can be directly inhaled or picked up on the hands and transferred when someone touches their face. This risk assessment documents key risks associated fieldwork during a pandemic, but it is not exhaustive and will not be able to cover all known risks, globally. This assessment outlines principles adopted by UCL at an institutional level and it is necessarily general. Please use the open text box 'Other' to indicate any contingent risk factors and control measures you might encounter during the course of your dissertation research and writing.

Please refer to the Dissertation in Planning Guidance Document (available on Moodle) to help you complete this form.

Hazard 1: Risk of Covid -19 infection during research related travel and research related interactions with others (when face-to-face is possible and/or unavoidable)

Risk Level - Medium /Moderate

Existing Advisable Control Measures: Do not travel if you are unwell, particularly if you have COVID-19 symptoms. Self-isolate in line with NHS (or country-specific) guidance.

Avoid travelling and face-to-face interactions; if you need to travel and meet with others:

- If possible, avoid using public transport and cycle or walk instead.
- If you need to use public transport travel in off-peak times and follow transport provider's and governmental guidelines.
- Maintain (2 metre) social distancing where possible and where 2 metre social distancing is not achievable, wear face covering.
- Wear face covering at all times in enclosed or indoor spaces.
- Use hand sanitiser prior to and after journey.
- Avoid consuming food or drinks, if possible, during journey.
- Avoid, if possible, interchanges when travelling - choose direct route.
- Face away from other persons. If you have to face a person ensure that the duration is as short as possible.
- Do not share any items i.e. stationary, tablets, laptops etc. If items need to be shared use

disinfectant wipes to disinfect items prior to and after sharing.

- If meeting in a group for research purposes ensure you are following current country specific guidance on face-to-face meetings (i.e rule of 6 etc.)
- If and when possible meet outside and when not possible meet in venues with good ventilation (e.g. open a window)
- If you feel unwell during or after a meeting with others, inform others you have interacted with, self-isolate and get tested for Covid-19
- Avoid high noise areas as this mean the need to shout which increases risk of aerosol transmission of the virus.
- Follow one way circulation systems, if in place. Make sure to check before you visit a building.
- Always read and follow the visitors policy for the organisation you will be visiting.
- Flush toilets with toilet lid closed.
- 'Other' Control Measures you will take (specify): Nil

NOTE: The hazards and existing control measures above pertain to Covid-19 infection risks only. More generalised health and safety risk may exist due to remote field work activities and these are outlined in your Dissertation in Planning Guidance document. Please consider these as possible 'risk' factors in completing the remainder of this standard form. For more information also see: [Guidance Framework for Fieldwork in Taught and MRes Programmes, 2021-22](#)

Consider, in turn, each hazard (white on black). If **NO** hazard exists select **NO** and move to next hazard section.

If a hazard does exist select **YES** and assess the risks that could arise from that hazard in the risk assessment box.

Where risks are identified that are not adequately controlled they must be brought to the attention of your Departmental Management who should put temporary control measures in place or stop the work. Detail such risks in the final section.

ENVIRONMENT

e.g. location, climate, terrain, neighbourhood, in outside organizations, pollution, animals.

The environment always represents a safety hazard. Use space below to identify and assess any risks associated with this hazard

Examples of risk: adverse weather, illness, hypothermia, assault, getting lost.

Is the risk high / medium / low ?

- 1) Risk of causing offence: low risk
- 2) Adverse weather like typhoon and heavy rain: medium risk
- 3) Heatstroke: medium risk
- 4) Getting lost: low risk
- 5) Being assaulted: low risk

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- work abroad incorporates Foreign Office advice
- only accredited centres are used for rural field work

<input checked="" type="checkbox"/>	participants will wear appropriate clothing and footwear for the specified environment
<input type="checkbox"/>	refuge is available
<input type="checkbox"/>	work in outside organisations is subject to their having satisfactory H&S procedures in place
<input checked="" type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented: respect must be paid to local cultures to prevent causing offence, check the weather forecast before any field work, study maps of the area and plan the route before setting out to prevent getting lost, record interviews upon consent to prevent assaults

EMERGENCIES Where emergencies may arise use space below to identify and assess any risks

e.g. fire, accidents Examples of risk: loss of property, loss of life

- 1) Loss of property: low risk
- 2) Fire: low risk
- 3) Risk of injury: low risk

CONTROL MEASURES Indicate which procedures are in place to control the identified risk

<input type="checkbox"/>	participants have registered with LOCATE at http://www.fco.gov.uk/en/travel-and-living-abroad/
<input checked="" type="checkbox"/>	contact numbers for emergency services are known to all participants
<input checked="" type="checkbox"/>	participants have means of contacting emergency services
<input type="checkbox"/>	a plan for rescue has been formulated, all parties understand the procedure
<input type="checkbox"/>	the plan for rescue /emergency has a reciprocal element
<input checked="" type="checkbox"/>	OTHER CONTROL MEASURES: please specify any other control measures you have implemented: Be always aware of personal belongings, stay alert of potential accidents, do not carry valuables or large sums of money unless needed

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EQUIPMENT Is equipment used? NO If 'No' move to next hazard
If 'Yes' use space below to identify and assess any risks

e.g. clothing, outboard motors. Examples of risk: inappropriate, failure, insufficient training to use or repair, injury. Is the risk high / medium / low ?

CONTROL MEASURES Indicate which procedures are in place to control the identified risk

<input type="checkbox"/>	the departmental written Arrangement for equipment is followed
<input type="checkbox"/>	participants have been provided with any necessary equipment appropriate for the work
<input type="checkbox"/>	all equipment has been inspected, before issue, by a competent person

all users have been advised of correct use
special equipment is only issued to persons trained in its use by a competent person
OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

LONE WORKING

Is lone working a possibility?

YES

If 'No' move to next hazard
If 'Yes' use space below to identify and assess any risks

*e.g. alone or in isolation
lone interviews.*

Examples of risk: difficult to summon help. Is the risk high / medium / low?

- 1) Difficulties in summoning help: low risk
- 2) Risks of personal attack: low risk

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

the departmental written Arrangement for lone/out of hours working for field work is followed
lone or isolated working is not allowed
location, route and expected time of return of lone workers is logged daily before work commences
all workers have the means of raising an alarm in the event of an emergency, e.g. phone, flare, whistle
all workers are fully familiar with emergency procedures
OTHER CONTROL MEASURES: please specify any other control measures you have implemented: Always carry a mobile phone, leave details of the field site and a work plan with colleagues in the department or at home prior to any trip, specify times of departure and return

ILL HEALTH

The possibility of ill health always represents a safety hazard. Use space below to identify and assess any risks associated with this Hazard.

e.g. accident, illness, personal attack, special personal considerations or vulnerabilities.

Examples of risk: injury, asthma, allergies. Is the risk high / medium / low?

- 1) Injury: low risk
- 2) Heatstroke and dehydration: medium risk
- 3) Fatigue caused by prolonged walking: medium risk

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- | | |
|-------------------------------------|---|
| <input type="checkbox"/> | all participants have had the necessary inoculations/ carry appropriate prophylactics |
| <input type="checkbox"/> | participants have been advised of the physical demands of the research and are deemed to be physically suited |
| <input type="checkbox"/> | participants have been adequate advice on harmful plants, animals and substances they may encounter |
| <input checked="" type="checkbox"/> | participants who require medication should carry sufficient medication for their needs |
| <input checked="" type="checkbox"/> | OTHER CONTROL MEASURES: please specify any other control measures you have implemented: Stay away from environments that can cause injury, bring enough water and plan work within limits |

TRANSPORT

Will transport be required

NO

Move to next hazard

YES

Use space below to identify and assess any risks

e.g. hired vehicles

Examples of risk: accidents arising from lack of maintenance, suitability or training

Is the risk high / medium / low?

- 1) Accidents caused by public transport: low risk

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- | | |
|-------------------------------------|--|
| <input checked="" type="checkbox"/> | only public transport will be used |
| <input type="checkbox"/> | the vehicle will be hired from a reputable supplier |
| <input type="checkbox"/> | transport must be properly maintained in compliance with relevant national regulations |
| <input type="checkbox"/> | drivers comply with UCL Policy on Drivers
http://www.ucl.ac.uk/hr/docs/college_drivers.php |
| <input checked="" type="checkbox"/> | drivers have been trained and hold the appropriate licence |
| <input type="checkbox"/> | there will be more than one driver to prevent driver/operator fatigue, and there will be adequate rest periods |
| <input type="checkbox"/> | sufficient spare parts carried to meet foreseeable emergencies |
| <input checked="" type="checkbox"/> | OTHER CONTROL MEASURES: please specify any other control measures you have implemented: Reserve sufficient time for travelling |

DEALING WITH THE PUBLIC

Will people be dealing with public

YES

If 'No' move to next hazard

If 'Yes' use space below to identify and assess any risks

e.g. interviews, observing

Examples of risk: personal attack, causing offence, being misinterpreted. Is the risk high / medium / low?

- 1) Being misinterpreted during interviews: medium risk
- 2) Offended during interviews: medium risk

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- | | |
|-------------------------------------|---|
| <input type="checkbox"/> | all participants are trained in interviewing techniques |
| <input type="checkbox"/> | advice and support from local groups has been sought |
| <input checked="" type="checkbox"/> | participants do not wear clothes that might cause offence or attract unwanted attention |
| <input checked="" type="checkbox"/> | interviews are conducted at neutral locations or where neither party could be at risk |
| <input checked="" type="checkbox"/> | OTHER CONTROL MEASURES: please specify any other control measures you have implemented: Explain in detail to the participants to ensure an informed consent and prevent undesired misunderstandings, always carry UCL ID card and be prepared to identify myself. |

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WORKING ON OR NEAR WATER

Will people work on or near water?

NO

If 'No' move to next hazard

If 'Yes' use space below to identify and assess any risks

e.g. rivers, marshland, sea.

Examples of risk: drowning, malaria, hepatitis A, parasites. Is the risk high / medium / low?

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- | | |
|--------------------------|--|
| <input type="checkbox"/> | lone working on or near water will not be allowed |
| <input type="checkbox"/> | coastguard information is understood; all work takes place outside those times when tides could prove a threat |
| <input type="checkbox"/> | all participants are competent swimmers |
| <input type="checkbox"/> | participants always wear adequate protective equipment, e.g. buoyancy aids, wellingtons |

- boat is operated by a competent person
- all boats are equipped with an alternative means of propulsion e.g. oars
- participants have received any appropriate inoculations
- OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

MANUAL HANDLING (MH)

Do MH activities take place?

NO

If 'No' move to next hazard
If 'Yes' use space below to identify and assess any risks

e.g. lifting, carrying, moving large or heavy equipment, physical unsuitability for the task.

Examples of risk: strain, cuts, broken bones. Is the risk high / medium / low?

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- the departmental written Arrangement for MH is followed
- the supervisor has attended a MH risk assessment course
- all tasks are within reasonable limits, persons physically unsuited to the MH task are prohibited from such activities
- all persons performing MH tasks are adequately trained
- equipment components will be assembled on site
- any MH task outside the competence of staff will be done by contractors
- OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

SUBSTANCES

Will participants work with

 NOIf 'No' move to next hazard
If 'Yes' use space below to identify and assess any risks*e.g. plants, chemical, biohazard, waste*

Examples of risk: ill health - poisoning, infection, illness, burns, cuts. Is the risk high / medium / low?

CONTROL MEASURES

Indicate which procedures are in place to control the identified risk

- the departmental written Arrangements for dealing with hazardous substances and waste are followed
- all participants are given information, training and protective equipment for hazardous substances they may encounter
- participants who have allergies have advised the leader of this and carry sufficient medication for their needs
- waste is disposed of in a responsible manner
- suitable containers are provided for hazardous waste
- OTHER CONTROL MEASURES: please specify any other control measures you have implemented:

OTHER HAZARDS

Have you identified any other hazards?

 NOIf 'No' move to next section
If 'Yes' use space below to identify and assess any risks*i.e. any other hazards must be noted and assessed here.*

Hazard:

Risk: is the risk

CONTROL MEASURES

Give details of control measures in place to control the identified risks

Have you identified any risks that are not adequately controlled?

 NO

Move to Declaration

 YES

Use space below to identify the risk and what action was taken

DECLARATION

The work will be reassessed whenever there is a significant change and at least annually. Those participating in the work have read the assessment.

Select the appropriate statement:

I the undersigned have assessed the activity and associated risks and declare that there is no significant residual risk

I the undersigned have assessed the activity and associated risks and declare that the risk will be controlled by the method(s) listed above

NAME OF SUPERVISOR: **Dr. Fangzhu Zhang**

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FINAL GRADE

GENERAL COMMENTS

/100

Instructor

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