

# *Research on the Renovation Project of the "Nantie Memory" Theme Cultural Park in Nanning City, Guangxi Zhuang Autonomous Region, China*

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**Keywords:** Guangxi Zhuang Autonomous Region of China; Nantie Memory Theme park; Renovation project

**Abstract:** The "Nantie Memory" theme cultural Park in Nanning City, Guangxi Zhuang Autonomous Region, China, is located on the banks of the Xinwei River in Xixiangtang District, Nanning City. It was transformed based on the original 12-kilometer-long Jiangbei War Reserve Railway and is a city tourism landmark integrating the inheritance of railway history, the creation of nostalgic sentiments, the revitalization of industrial heritage and the innovation of cultural tourism. This project is based on the construction of a war preparedness railway. It is renovated without damaging the original structure and function. Along the approximately 12-kilometer-long railway, characteristic scenic spots are connected, forming a unique tourism route. It can not only attract tourists with a strong interest in railway culture, industrial heritage and nostalgic atmosphere, but also become a new growth point for cultural tourism in Nanning. The research and construction of the "Nanning Railway Memory" theme cultural park will effectively fill this gap and make the historical and cultural context of Nanning more complete and three-dimensional. Meanwhile, this research achievement will also provide theoretical support for the development and transformation of industrial culture in Nanning City, enriching the theoretical system of urban cultural research.

## 1. Introduction

The Nan Tie Memory Theme Cultural Park began trial operation in 2021. Due to the impact of the epidemic and the suspension of subsequent project construction, the current actual construction achievements are only limited to the commercial pedestrian street with the style of the Republic of China era along the Xinwei River Wetland Park section[1]. This construction achievement is seriously contrary to the original planning intention of the project, which was to rely on the history of the railway and create a distinctive cultural and tourism landmark, and fails to fully demonstrate the theme characteristics of the railway. The design of the park lacks uniqueness and innovation, and there is a high degree of homogeneity with many commercial streets in the market, making it

difficult to attract tourists' attention with distinctive highlights[2]. The main existing problems are as follows:

## 2. Project Planning and Project Application Issues

### 2.1 Project planning is out of order

The planning vision of the "Nan Tie Memory" theme park is highly attractive. It aims to create a railway cultural tourism complex by utilizing approximately 12 kilometers of idle war reserve railway. The park is divided into four major theme streets: Historical and cultural Street, ASEAN International Friendship Street, Ethnic Minority Customs Street, and Industrial and Mining Cultural and Creative Customs Street. It also plans to launch a sightseeing special train (imitating the "August 1st" steam locomotive). The historical context of the Nanning-Pingyang Railway is showcased through six distinctive stations (Nanning Station, Fusui Station, Tongdeng Station, etc.). However, this grand vision encountered a serious gap in the actual implementation process[3].

#### 2.1.1 The planning is disconnected from reality

The functional positioning is wavering. The project is promoted as a "4A Cultural and Tourism Scenic area", but in actual construction, it leans more towards commercial markets and popular check-in spots[4]. Although the planned cultural facilities such as the railway museum and the China-Soviet International Combined Transport Museum Cafe have been repeatedly emphasized, the first phase of the open area is mainly composed of food stalls and photo spots in green carriages, resulting in the cultural display being superficial. This positioning contradiction reflects the vague understanding of the core function during the planning stage, leading to a dilemma of "wanting both cultural inheritance and commercial returns"[5].

Ownership obstacles and technical constraints. Similar to Xiamen Railway Park, this project is subject to dual constraints of railway property rights and combat readiness functions. Nanning Railway Bureau has clearly stated that the railway still retains its combat readiness attributes, which has forced the operation plan of the sightseeing train to be compromised-it can only "simulate the whistle and white smoke of a steam train", and its speed is limited to within 5 kilometers per hour. More importantly, the railway property rights belong to the railway department. Local governments and developers had to repeatedly coordinate during the track renovation and facility addition, which seriously slowed down the project progress. Eventually, the opening time of the first phase was repeatedly postponed from July 2021[6].

Table 1: Comparison of the planning goals and actual implementation of the Nantie Memory Park

Planning elements	Blueprint conception	Actual situation
Functional positioning	Railway Culture Museum + Cultural Tourism Complex	Popular check-in spots + food markets
Traffic experience	A 5-kilometer sightseeing train	Static carriage setting + simulated sound effects
Cultural exhibition	The four major theme streets are deeply integrated	Scattered shops and scattered symbols
Open progress	The first phase was opened in July 2021	Multiple delays and partial area demolition

Table 1 shows the cultural themes are piled up and lack a clear focus. The division of the four major theme blocks (historical and cultural, ASEAN, ethnic minorities, and industrial and mining) lacks logical connection in spatial layout. Tourists experience a leapfrog scene switch from

"Nostalgic Railway" to "Vietnamese Style" and then to "Zhuang Ethnic Culture" within a short distance, forming a fragmented theme. This kind of planning, which is "a theme everywhere but actually has no theme", is just like the misunderstanding criticized by landscape design scholars that "changing scenes with each step turns into changing environments with each step", reducing cultural memory to a scattered commercial gimmick.

### 2.1.2 Imbalance in the environmental spatial structure

The inherent limitations of the belt-shaped railway park were fully exposed in the "Nantie Memory" project. The railway line on which the project relies is approximately 12 kilometers long, spanning the Xinwei River, the Yong River culvert and multiple urban functional areas. As shown in the Table 2, its linear spatial characteristics have caused three structural contradictions[7].

First, spatial fragmentation and connection failure. The railway park is laterally cut by urban roads. For instance, a break is formed between the Xinwei River section and the Beida Zhonghua section due to the obstruction of an expressway. The planning did not effectively adopt three-dimensional transportation (such as overpasses or underground passages) to bridge the gaps, resulting in the obstruction of tourists' movement routes. This issue is highly similar to that of Xiamen Railway Park-the latter, due to the traffic flow on Huyuan Road cutting off the continuity of the park, although a plan for an overpass was once proposed, it was eventually put on hold because of ownership issues. The Nanning project also failed to achieve the core demand of "a coherent railway strolling experience" due to insufficient cross-departmental coordination.

Second, commercial layout squeezes public space. To quickly recover costs, the operator has densely set up commercial facilities within a limited area. The first phase of the open section (from Dahua Road to Luban Road) will transform a 14-meter area on both sides of the railway into a "green carriages and shops cluster", introducing business formats such as "Nan Tie Old Steamed Buns" and Vietnamese restaurants. However, excessive commercialization has led to a severe shrinkage of public cultural Spaces. The planned experiential science popularization area and historical audio-visual exhibition area have been compressed to scattered corners of the carriages, while basic service facilities such as tourist rest seats and shading facilities are almost absent. This layout reflects the developer's preference for short-term gains and deviates from the original intention of the "cultural Green Corridor"[8].

Third, the combat readiness function restricts spatial innovation. As the railway needs to retain its operational capacity for combat readiness, all renovations must not affect the track structure. This has led to severe design constraints[9]. Facilities such as platforms and exhibition halls can only be built on the periphery of the tracks, unable to create an immersive scene. The sightseeing train cannot be realized due to the technical standards of the tracks (which only support low-speed vehicles). More importantly, the requirements of war preparedness have restricted landscape innovation. For instance, both sides of the Xinwei River Iron Bridge could have been built into water-friendly viewing platforms, but due to the need to maintain the clear passage of the bridge, only simple bougainvillea can be planted for decoration.

Table 2: Problems and Manifestations of Spatial Structure Imbalance

Imbalance type	Cause	Specific manifestations
Linear splitting	Urban roads cross	The Xinwei River section is isolated from the urban section, and the traffic flow is disrupted
Commercial public imbalance	Developer revenue orientation	The density of shops is greater than that of cultural facilities, and there are insufficient rest areas
Innovation constraints	Combat readiness function takes priority	The rail facilities cannot be modified, and the immersive experience is lacking

## 2.2 Project operation failure

### 2.2.1 The forms of publicity are superficial

The symbolic trap of media communication. The project mainly promotes tags such as "Retro Photos of Green Trains" and "Sunset Check-in at Xinwei River Railway Bridge" on platforms like Douyin and Xiaohongshu, guiding tourists to focus on surface elements such as graffiti on the carriages and vintage bus stop signs. For instance, in the official promotion, 70% of the graphic and textual content is focused on photo props such as "cable carriages of the Republic of China era" and "Type 28 bicycles", while the interpretation of the historical context of the railway (such as the war preparedness transportation function and the construction history of the Nanping Railway) is less than 5% [10]. This operation essentially transforms industrial heritage into a "backdrop for taking photos", and tourists' understanding of the culture of the South Railway remains at the level of a "nostalgic filter".

The performative contradiction in experience design. The "immersive railway Time journey" promised in the plan has been severely scaled down in actual operation. The sightseeing train is virtually imitated, claiming to be a copy of the "August 1st" steam locomotive and simulate the sound of the whistle and white smoke. However, due to the speed limit of the war preparedness railway (5 kilometers per hour) and technical limitations, it can only play recordings in the static carriages, which has been ridiculed by tourists as a "sound carriage [11]". Cultural display is fragmented. The six theme stations (from Nanning Station to Dong Dang Station in Vietnam), which were supposed to systematically display the history of railways, have actually become gathering places for shops. For instance, the "Chongzuo Station" area does not display historical materials on cross-border railways; instead, it is occupied by Vietnamese coffee stalls. The planned "Railway Miniature Model Exhibition Area" was eventually reduced to paintings hung inside the carriages.

### 2.2.2 The business format is disconnected from the theme

As demonstrated in Table 3, the project's business layout does not conform to the orientation of a "railway cultural complex", falling into a dual predicament of theme confusion and short-sighted operation.

Table 3: Comparison of Planning Themes and Actual Implemented business Types

Planning theme	Promised business format	Actual implemented business formats	Decoupling performance
Historical and Cultural Street	Railway Museum, Old Objects Exhibition Hall	"Nan Tie Old Steamed Buns" snack stand and milk tea shop	Cultural exhibition area < 10%
Asean Friendship Street	China-vietnam Combined Transport Cafe, Cross-border Trade Exhibition	Vietnamese slippers and perfume purchasing stalls	The correlation between commodities and railways is approaching zero
Industrial and mining style street	Freight locomotive display and mine pit experience area	Barbecue night market, children's amusement vehicle	Industrial symbols have been reduced to decorative backgrounds

The spatial logic of the four major theme streets has completely collapsed: tourists walk 50 meters from the "Industrial and Mining Style Street" (rusty railway tracks and cinder decorations) to enter the "ASEAN Friendship Street" (Thai golden domes and Vietnamese bamboo hats), and then turn to the "Ethnic Minority Street" (Zhuang brocade totems and bronze drum sculptures). The

accumulation of cultural symbols makes tourists feel "dizzy in time and space". This design violates the narrative continuity principle of linear parks, just like the "theme park-ization" trap criticized by scholars-using fragmented exotic flavors to cover up the silence of local memories.

## 2.3 Project culture is out of focus

### 2.3.1 The railway-themed culture is void

As shown in the Table 4, although the railway heritage is regarded as its core carrier in the "Nantie Memory" project, the deep connotation of industrial culture has been gradually dissolved during the renovation process, leading to an empty visual consumption symbol.

The proliferation and disorder of cultural symbols. To cater to the "Internet celebrity economy", the design piles up railway symbols that are out of context: props such as cable carriages from the Republic of China era, 28-style bicycles, and vintage rickshads are placed beside the railway tracks, but their connection with the Nanping Railway is not explained. The installation of missile and tank models on the top of the carriages, under the guise of a "military theme", actually cuts off the true historical context of the war preparedness railway[12]. This kind of symbolic frenzy has led to cognitive confusion among tourists-in the 2023 survey, only 12% of tourists could describe the theme of the project, while "photos" and "food" have become high-frequency words on social media platforms.

Table 4: Shows the contrast between the Planning and Implementation of Railway-themed Cultural elements

Cultural carrier	Planning commitment	Actual presentation
Historical display	Exhibition of miniature models and audio-visual materials systems	Carriage paintings and a few old photos
Traffic experience	A 5-kilometer dynamic sightseeing train	Static "Audio carriage"
Symbol design	Restoration of historical elements of war preparedness railways	A collage of Internet celebrity graffiti and military models

### 2.3.2 Interweaving of regional and ethnic cultures

The project's presentation of Guangxi's multi-ethnic cultures has fallen into the trap of "theme park-ization", with Zhuang and ASEAN cultures becoming mere decorative fragments. This is symbolic consumption of national culture. The "Minority Ethnic Customs Street" was originally planned to showcase the railway life history of the Zhuang people, but in fact, it has been simplified to surface elements such as bronze drum sculptures and Zhuang brocade pattern wall paintings. The core narratives of the interaction between railway workers and the Zhuang ethnic group-such as the participation of Zhuang workers in the construction of war preparedness railways and ethnic exchanges in cross-border trade-have not been explored. What's more serious is that the district has introduced a paid "Zhuang costume photo-taking" service, but has not explained the relationship between clothing and railway labor, turning the culture into a bonsai of consumerism[13].

An ASEAN themed exotic collage. The ASEAN Friendship Street is decorated with Thai-style golden roofs and Vietnamese conchats, but it strips away the railway ties: historically, the Nam Phu Railway once connected the China-Vietnam border (Dong Dang Station was the cross-border hub), but the Vietnamese restaurant in the project only sells coffee and perfume, and does not display physical items such as cross-border train schedules and intermodal freight tickets. This design goes against the logic of geographical culture, simplifying the international exchanges derived from

railways into a "Southeast Asian market". Tourists jump from the cinder scene of "Mining Street" to the bamboo hat stalls of "ASEAN Street" within 50 meters, causing cognitive dizziness.

### **2.3.3 Dual Reflection on Planning Theory and Cultural Value**

From a deeper perspective, the predicament of the Nantie Memory Project reveals the universal contradictions in the current renewal of industrial heritage. On the one hand, its renovation attempts to imitate the internationally popular model of railway parks (such as the High Line Park in New York), but neglects the adaptability to the local environment. For instance, the design of the ASEAN-style street features Thai golden roofs and Vietnamese reliefs. However, when placed side by side with industrial symbols such as rusted railway tracks and old-fashioned traffic lights, it actually weakens the spirit of the place and falls into the trap of theme park-ization that is "different for the sake of difference". On the other hand, the institutional issue of separating ownership from management further increases the difficulty of implementation. Although local governments take the lead in planning, the property rights of the railway still belong to Nanning Railway Bureau. Any substantive renovation requires approval from both parties. The war preparedness function, as an unbreachable red line, has left the project in a dilemma between "memory activation" and "war preparedness preservation", ultimately resulting in a compromise solution of "semi-open and semi-simulated", which is difficult to meet tourists' demands for in-depth experience of railway culture.

## **3. Problem-solving of Project Issues**

### **3.1 The development and transformation of the "One Vein, Three Zones and Four Themes" railway run through the spatial layout**

In response to the current issues of the "Nantie Memory" Park, such as deviation from the theme, severe homogenization, and lack of vitality, the core design concept of this reconstruction plan is: returning to the origin of the railway, activating the historical context, creating immersive experiences, and achieving a sustainable symbiotic spatio-temporal interpretation of "one vein, three zones, and four themes". The specific ideas are as follows:

Solidify the "one vein". The original Jiangbei war preparedness railway line is taken as the absolute main axis, narrative thread and main traffic flow line of the park to ensure its physical continuity and visual dominance. Continuous walking, jogging and cycling paths will be built along the railway tracks, and an interpretation system will be set up to tell the stories of railway construction, war preparedness transportation and the changes of The Times[14].

The theme of "Three Zones" is deepened and their functions are integrated. The ecological exhibition area, in combination with the ecological environment of Xinwei River Wetland, focuses on showcasing the interactive relationship between the railway and the natural environment. Ecological corridors are created by making use of abandoned roadbeds and culverts to showcase the ecological protection and restoration technologies in railway construction. Bird-watching spots and wetland plant recognition gardens are set up, and railway elements such as sleeper walkways and science popularization signs in the shape of signal lights are integrated. The railway scenic area showcases the history, technology, culture and life scenes of railways in a concentrated manner. This area is the focus of the reconstruction and includes the core exhibition hall of "Nantie Memory". The preserved station building or the newly built one should be in an industrial style, simple and modern, in harmony with the old railway tracks, to showcase the development history of Nanning Railway, the construction process of the Jiangbei war Preparedness Railway, the history of the railway aiding Vietnam, models or physical objects of railway technical equipment, and the life

of railway workers, etc. In the "Time Platform" and "Retired Train Expo Park", the original platform has been repaired or utilized to accommodate real retired locomotives that have been modified, including steam, internal combustion, and electric ones, as well as hard seats, sleeping berths, dining cars, and postal cars from different eras. The carriages can be transformed into characteristic theme Spaces such as nostalgic restaurants, cafes, book bars, youth hostels, children's play cabins, railway-themed stores, and micro exhibition Spaces. Artists have been invited to create large-scale public art installations and wall paintings by using materials such as railway tracks, sleepers, and discarded parts, which is called "Art on the Railway Tracks" installation. The livable and leisure area provides a quiet rest space while ensuring the infiltration of the railway-themed atmosphere. Landscape features, seats and tree-lined walkways inspired by railway elements can be set up to avoid introducing noisy commercial formats that are irrelevant to the theme.

The creation of "Four Themes" characteristic culture. The Republic of China Era: Steam Age (1912-1948) uses AR technology to project virtual laborers' chutes and survey scenes, telling the history of the construction of the Xiang-Gui Railway. The Telegraph Office of the Republic of China Platform: Morse Code Experience Area, a group of rickshaw pullers sculptures + antique luggage carts (for tourists to take photos). The overall environmental design of this section is mainly in the grey tones of the Republic of China era. The shops in this area mainly display Guangxi's characteristic snacks, intangible cultural heritage exhibitions of Guangxi region, and traditional ethnic handicrafts such as Zhuang brocade, bronze drums and weaving. This section, New China Years Green Train Memories (1949-1977) "Red Flag Carriage" Planned Economy Life Experience Hall, is designed as a leisure residential area as a whole, presented in the form of train berths, including youth hostel forms and family and parent-child forms. The real green hard-seat carriage has been transformed, restoring items such as enamel tanks, aluminum lunch boxes, luggage nets, and faded blankets. This section of the public area features a group of bronze sculptures depicting the scene of railway soldiers carrying railway tracks and smashing railway nails during railway construction, recreating the construction scene and historical materials of the railway aiding Vietnam. The overall design of the Reform Wave The Departure of the Bullet Train (1978-2011) mainly focuses on entertainment experience. The "Art on the Railway Tracks" installation invites artists to create large-scale public art installations using materials such as railway tracks, sleepers, and discarded parts, and to design 3D wall paintings and floor paintings around the theme of railways. Some bullet train carriages will be transformed into "starry Sky capsule cinemas", "children's play cabins", etc., to meet the needs of different groups, such as the New Era Journey[15], the Chinese Dream of High-Speed Rail (2012- Present) ,the "Silk Road Bond" VR Experience Cabin (Immersive Viewing of the documentary on the Great Speed-up of railways and overseas projects such as the China-Laos Railway and the Jakarta-Bandung High-Speed Railway Aided by China) and AR Passport Check-in System. Visitors can collect electronic passports and scan the special exhibits (such as steam engine chimneys and green train ticket roots) in each theme area to generate 3D MEDALS. Then can collect them to exchange for the "Crossing the Train Conductor" commemorative badge.

### 3.2 Project Operation

The operation of the project is a key link for the sustainable development of the "Nantie Memory" theme cultural park renovation project. Its effectiveness is directly related to the project's popularity, visitor flow and economic benefits. The effectiveness of online and offline integrated promotion and the degree of anchoring of business types and themes are important indicators for measuring the operational level of a project.

### 3.2.1 Integrated online and offline promotion

The integrated online and offline promotion should have been an important means to enhance the popularity and influence of the "Nantie Memory" theme cultural park. Through multi-channel and multi-form promotion, potential tourists can be attracted and their interest in visiting can be stimulated. In terms of online promotion, the project can be promoted through various online platforms. For instance, the historical and cultural stories, construction progress, and special activities of the park can be regularly released through the wechat official account. Through vivid text and exquisite pictures, netizens can gain a deeper understanding of the charm of the park. Post real-scene videos of the park and videos of visitors' experiences on short-video platforms such as Douyin and Kuaishou will be posted to leverage the traffic advantages of these platforms, aiming to expand the scope of publicity. You can also collaborate with travel bloggers and local life Kols, inviting them to visit and experience the park and post related content. By leveraging their fan base and influence, you can attract more people's attention.

Offline promotion is equally indispensable. Promotional posters, display boards and brochures can be set up and distributed in crowded places such as railway stations, bus stations, large shopping malls and scenic spots in Nanning City. Offline promotion activities have been held, such as small-scale cultural performances and theme exhibitions in the park, and local residents and tourists have been invited to participate. They cooperate with local travel agencies to include the park in tourist routes and recommend it to tourists.

### 3.2.2 Business format and theme anchoring

The anchoring of business formats and themes refers to the alignment of commercial formats, activity projects, etc. within the park with the core theme of "Nantie Memory", strengthening the theme image and enhancing the theme experience of visitors through business formats. The core theme of "Nanning Railway Memory" is railway culture and the historical memory of Nanning's railways. Therefore, the business types within the park should revolve around this theme. For instance, railway-themed restaurants can be introduced. The decoration style of the restaurants can adopt railway elements, such as box-style seating and railway signal light decorations, and the dishes can also be named after those related to railways. We will set up a cultural and creative product store related to railway culture, selling railway models, stationery and souvenirs printed with railway elements, etc. We will organize activities such as lectures on railway history and experiences in making railway models. These business formats enable tourists to have a deeper understanding of the theme connotation of "Nanjing Railway Memory" during the process of consumption and participation in activities.

## 3.3 Project Cultural Positioning

The cultural positioning is the soul of the "Nan Tie Memory" theme cultural park, which determines the core value and distinctive features of the project. A precise and profound cultural positioning can make a park stand out among numerous leisure venues and become a spiritual landmark that carries the city's memory and inherits cultural roots. The in-depth expression of railway culture and the active integration of regional culture and intangible cultural heritage craftsmanship are precisely the core directions of the cultural positioning of "Nantiu Memory".

### 3.3.1 Dual-core drive for in-depth expression of railway culture

The "dual-core drive" here specifically refers to taking "historical inheritance" and "contemporary experience" as the dual cores to promote the transformation of railway culture in the

park from surface display to in-depth expression. Railway culture is not merely a simple accumulation of symbols; it encompasses multiple connotations throughout the railway's development process, including historical events, technological evolution, humanistic stories, and spiritual inheritance. The core mission of "Nantie Memory" is to convey these connotations to the public in a perceptible and participatory way.

From the perspective of "historical inheritance", the plan should have constructed a complete narrative chain of railway culture through systematic sorting out of historical materials and restoration of scenes. For instance, by collecting oral histories of veteran railway workers, displaying physical objects such as railway uniforms, tools, and tickets from different periods, and combining with graphic display boards and multimedia explanations, the key development nodes of Nanning Railway from a war reserve railway to civil transportation can be recreated, allowing tourists to understand the economic artery role that railways play in the development of Nanning City. Meanwhile, those life memories related to railways-such as the farewell scenes on the old platforms and the warmth among neighbors in the family quarters of railway workers-should also be regarded as important contents of cultural expression, making railway culture more warm and resonant. However, in the actual presentation, the railway culture display in some areas still remains at the "display" stage. A few old railway tracks and signal lights are simply placed, lacking the connection of background stories. The narration of historical events is fragmented and fails to form a clear timeline and logical chain. When tourists are visiting, they often can only see the "railway elements", but have difficulty understanding the historical significance and cultural value behind them. The "nuclear power" of historical inheritance has not been fully released.

From the perspective of "contemporary experience", it is necessary to connect railway culture with modern life through innovative forms. For instance, a "Little Railway Worker" career experience activity can be designed, allowing children to understand the railway work process in simulated platforms and dispatching rooms. Idle carriages can be transformed into immersive theaters to stage small-scale plays based on railway stories. We will develop interactive games or AR navigation systems with railway themes to enable tourists to acquire cultural knowledge while exploring. These experiential designs can arouse the interest of the younger generation in railway culture and achieve the intergenerational transmission of culture.

### **3.3.2 Active integration of regional culture and intangible cultural heritage craftsmanship**

Nanning, as the capital of Guangxi Zhuang Autonomous Region, boasts a regional culture where the Zhuang, Han, Yao and other ethnic groups blend together. Intangible cultural heritages such as embroidered balls, Zhuang brocade, bronze drums and Yong Opera are precious cultural treasures. "Nan Tie Memory" is located in this fertile cultural land. If it can "actively integrate" regional culture and intangible cultural heritage craftsmanship-that is, not simply superimposing elements, but organically combining with railway culture, park scenes and tourist experiences-it will be able to form a unique cultural recognition.

The active integration of regional culture should be reflected in the spatial atmosphere and activity design. For instance, in terms of landscape design, the line beauty of the stilt houses of the Zhuang ethnic group can be drawn on, and some rest pavilions or exhibition corridors can be renovated. In terms of greenery matching, characteristic plants of Guangxi, such as bougainvillea and hibiscus, can be selected to echo the natural features of the region. During festival activities, traditional festivals such as the "March 3rd" of the Zhuang ethnic group can be combined to hold events that integrate railway themes with ethnic culture, such as guided Tours by "Railway Envoys" dressed in ethnic costumes or duets of Zhuang ethnic mountain songs with the theme of railways. This not only enables tourists to experience the charm of regional culture, but also infuses the railway culture with a local flavor.

## 4. Conclusion

The essence of the "Nantie Memory" project is to activate the contemporary value of "railway heritage" through spatial renewal. The renovation of cultural parks cannot rely on a single model of "landscape refurbishment" or "commercial implantation", but should take cultural value as the starting point and integrate the full-chain design of "planning-operation-dissemination". Only by allowing tourists to perceive history in the space, identify with culture through experience and continue memories through consumption can "Nantie Memory" truly become a spiritual bond connecting the city's past and future, providing a referenceable "cultural empowerment" sample for similar industrial heritage renovation projects.

## Acknowledgements

Research on Visual Design Project of Nanning Railway Cultural Heritage, 2026 Nanning Municipal Philosophy and Social Sciences Research Project.

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