


Article

Presentation and Elaboration of the Folk Intangible Cultural Heritage from the Perspective of the Landscape

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Abstract: The folklore of intangible cultural heritage (FICH) is mainly expressed in folkloric activities, which include traditional festivals, living customs, production practices, folk beliefs, life rituals and folk costumes. The more reasonable and efficient ways to achieve conservation and transmission of FICH have become an urgent problem to be solved. Landscape presentation offers a potential method to address that by excavating the landscape characteristics of FICH based on its in-depth connotation and development history. This study aims to explore the cultural connotation of the FICH and extract the elements of landscape design, thus presenting and expressing the FICH using landscape as a carrier, to achieve the conservation and inheritance of the FICH. This research took the Taishun Hundred-family Feast culture, one of FICH in Sankui Town, Taishun County, China, as the study case, and extracted the landscape design elements in FICH after its content excavation and conducted presentation with cultural objectification, landscape narrative and contextualization. The results showed that the Hundred-family Feast culture contains rich landscape genes which can be divided into the ritual culture, food culture, festival culture and spiritual culture. Some of the elements in the Hundred-family Feast culture in terms of patterns, forms and colours for the content of activities, material carriers and spiritual places were also extracted for the landscape presentation. According to the different types and places of the Hundred-family Feast culture activities, the centre of Sankui Town is divided into four landscape thematic areas, namely the Hundred-family Feast cultural entrance experience zone, the food culture experience zone, ritual culture experience zone, and activity performance experience zone. The landscape element and spatial carriers were designed and illustrated for conserving and recovering the Hundred-family Feast culture, respectively. This study innovatively analyses the FICH from the perspective of the characteristics and constituent elements of the landscape and establishes a more reasonable framework system for the method of landscape presentation of the FICH in a structured and comprehensive manner. It enriches the theoretical system of intangible cultural heritage protection and its inheritance via landscape presentation methods for folklore activities.

Keywords: landscape presentation; intangible cultural heritage; rural landscape; folk activity; folk landscape



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1. Introduction

With the modernization of China and the increasing trend of globalization, the environment in which people live is constantly changing. The disappearance of heritage sites, the ageing of traditional artists, the hollowing out of villages and the impact of multiculturalism have put the cultural environment on which intangible cultural heritage depends in crisis. In recent years, China has paid great attention to protecting intangible cultural heritage and has made remarkable developments [1–4]. However, the protection process ultimately aims to achieve heritage conservation and development, which still needs to be studied from several perspectives for its sustainable development.

World cultural heritage comprises two categories: tangible cultural heritage and intangible cultural heritage. The first one is tangible, while the other is a cultural heritage in the intangible non-material form that depends on physical terms to express [5]. It originated in UNESCO's protection of natural and cultural heritage and the gradual realization that the dual natural and cultural heritage is essential [1]. In 2003, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage [6], which defines the concept and scope of intangible cultural heritage as the social practices, representations of ideas, expressions, knowledge, skills and related tools, objects, handicrafts and cultural spaces that are considered by communities and sometimes individuals as part of their cultural heritage [5]. In order to build on the actual situation of cultural heritage protection in China, the concept of intangible cultural heritage is clearly defined as all kinds of traditional cultural expressions (such as folklore activities, performing arts and traditional knowledge and skills) and cultural spaces that have been passed down from generation to generation by people of all ethnic groups and are closely related to the lives of the masses [7]. Specifically, the scope of intangible cultural heritage includes oral traditions, traditional performing arts, customary activities, rituals, festivals, traditional folk knowledge and practices concerning nature and the universe, traditional handicraft skills, and cultural spaces related to the above-mentioned expressions [8,9].

As a relatively comprehensive category of intangible cultural heritage in China, the folklore intangible cultural heritage (FICH) is mainly expressed by folkloric activities which contain several items including traditional festivals [10,11], living customs, production practices, folk beliefs, life rituals and folk costumes [12,13]. These activities were held by the people of a particular region as commemorative celebration for ancestor worship, festival celebrations, harvest celebrations and live entertainment [6,14]. FICH embodies the iconic local culture and is passed on with the group as the primary bearer in a specific cultural field [6]. Given its rich forms of expression and unique space for cultural expression, it fully reflects the local regional culture, religious beliefs and folk customs and has important diversified values. It is, therefore, necessary to deepen and strengthen the protection and transmission of the folklore intangible cultural heritage, and how to use more reasonable and effective methods to achieve the protection and transmission of the folklore intangible cultural heritage has become an urgent problem to be solved [15]. At the same time, the increasing quality of social and economic development and the people's higher requirements for a better life have made it possible to preserve intangible cultural heritage through landscape presentation. It can better show the cultural connotation, be close to people's lives and enrich the living landscape uniquely. It will also enhance people's passion for learning about intangible cultural heritage and their awareness of its preservation and preserve local cultural memory.

The landscape presentation of intangible cultural heritage is a combination of intangible cultural heritage and landscape that by excavating and analysing the landscape characteristics of intangible cultural heritage, and then presenting the landscape as the cultural carrier of intangible cultural heritage [16–19]. In this way, it not only allows the concrete things to be felt visually but also the cultural atmosphere to be felt abstractly through the other senses, bringing about an infectious effect [20,21]. In the formation and development of intangible cultural heritage, facilitated by the human and natural elements of the landscape, spiritual culture is formed that has been passed down from generation to generation. With the development of history, spiritual culture can be expressed through new material forms and ways of expressing spiritual connotations. The intangible cultural heritage landscape combines humanity and nature, linking intangible cultural heritage and having aesthetic and cultural value [22].

The landscape presentation of intangible cultural heritage involves the theory of landscape genes and semiotics. Landscape genes are the different cultural elements on the landscape, which are the core factors that make up the cultural landscape. The cultural landscape is compared to an organism, and the genes of the landscape are similar to the cultural genes of the organism [23]. The most characteristic intangible cultural heritage

landscape elements are excavated and deconstructed into fundamental landscape genes that cannot be further decomposed [24]. In turn, the cultural content of intangible cultural heritage can be expressed more comprehensively and logically. By analysing the decomposed landscape genes one by one, the causes, characteristics and influences of the culture can be more clearly understood, and the landscape design elements can be extracted for use in landscape expression. Symbols are signs that represent or explain what is being referred to and are divided into pictorial, indexical and symbolic symbols. People can communicate through the connection of these symbols, and the message of the symbols will continue to spread and develop [1]. The study of semiotics is broad and has applications in many fields. Intangible cultural heritage such as language are cultural symbols that are recorded and transmitted. Applying semiotic theory, intangible cultural heritage is used as a carrier in the landscape, and the various landscape elements of intangible cultural heritage are presented in terms of colour, form and material, and ultimately, the cultural connotations are presented in the form of a landscape.

Therefore, in this context, this study aims to explore the cultural connotation of the FICH and extract the elements of landscape design, thus presenting and expressing the FICH using landscape as a carrier, to achieve the conservation and inheritance of the FICH. This study takes the FICH of Taishun's Hundred-family Feast as the study case and investigates its in-depth connotation and development history, so as to extract design elements and apply them to the landscape planning and design of Sankui Town, Taishun County, to present the Hundred-family Feast culture in the form of landscape, and thus promote the protection, inheritance and development of Hundred-family Feast intangible cultural heritage.

This paper attempts to explore a feasible means of landscape presentation of the FICH, which can promote the exchange and progress of research in multiple disciplines and expand the academic research perspectives on intangible cultural heritage conservation and landscape planning and design. This paper enriches the theoretical system of intangible cultural heritage protection and its landscape presentation methods for folklore activities. This paper also innovatively analyses the FICH from the perspective of the characteristics and constituent elements of the landscape and establishes a more reasonable framework system for the method of landscape presentation of the FICH in a structured and comprehensive manner.

2. Research Methodology

2.1. Study Case

The Taishun Hundred-family Feast culture is located in Sankui Town, Taishun County, Wenzhou City, Zhejiang Province (as shown in Figure 1). Sankui Town is located in the middle of Taishun, is an essential township for trade and transportation, and is the most active area for human activities. The total area of the town is 64.9 km², with 16 villages and a total population of 23,002. Sankui Town has a comfortable climate all year round, with plenty of rainfall, cool summer and warm winter. The scenery in each season has its characteristics, including freezing fog, the sea of clouds, ice waterfalls, azalea sea, ancient red maple paths and terraced fields, the mountains rolling, the forests lush and rolling, and the ecological environment is stunning.

The Taishun Hundred-family Feast was first developed from the “making of spring blessings”, which began in the Northern Song Dynasty, more than 970 years ago, and is a traditional custom with local solid characteristics and profound history and culture. The purpose of the festival is to gather clansmen, discuss clan affairs, pray for a good harvest, and ensure peace, and it is a prayer ritual within the clan. During the Southern Song Dynasty, the people of Zhangzhai Village fled from Hebei to Sankui Town, Taishun to escape the war and took root here again. The scale of the ceremony was only a few to a dozen tables. During the Ming and Qing dynasties, this custom became so prevalent that the Hundred-family Feast gradually became an open-ended entertainment event, welcoming guests from outside the clan to join in the feast, which grew in scale and slowly

evolved into a gathering of fellowship and exchange. The event was also rich in activities, including singing, puppet shows, fireworks, dragon lantern dances, street parades, etc. In 2009, this folklore event was included in the third batch of the Intangible Cultural Heritage List of Zhejiang Province. In 2010, the Taishun Hundred-family Feast was entered into the Guinness Book of Records as the “First Blessing Feast in China”. Today, the scale of the banquet has reached thousands of tables, with participants from all over the country, making it a folklore event that symbolizes harmony and unity. In 2020, the town of Taishun Sankui launched the “Daily Hundred-family Feast” project [25] to develop the Hundred-family Feast culture as a form of intangible cultural heritage tourism.

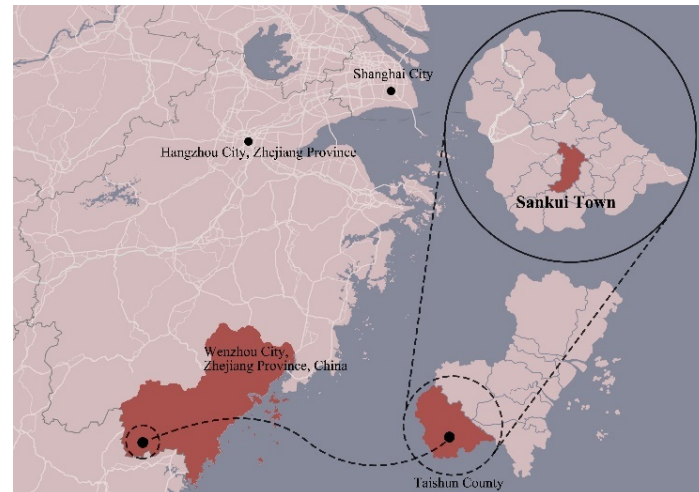


Figure 1. The position of Sankui Town, where the Taishun Hundred-family Feast culture exists.

2.2. Research Method

In this study, we aim to explore the cultural connotation of the FICH and extract the elements of landscape design, thus presenting and expressing the FICH using landscape as a carrier, to achieve the conservation and inheritance of the FICH. Therefore, it is necessary to introduce how the content of FICH was collected, how they were extracted for landscape elements and how these extractions were presented for disclosing the results (Figure 2).

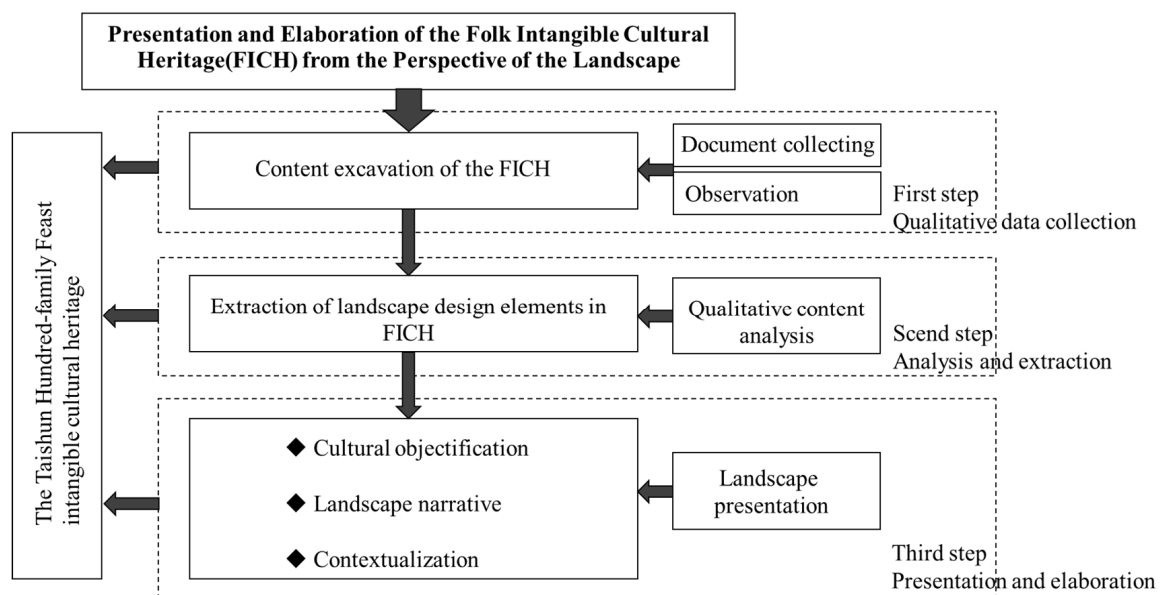


Figure 2. The research process of presentation and elaboration of the folk intangible cultural heritage from the perspective of the landscape.

2.2.1. Content Excavation of the FICH

When presenting the FICH in landscape form, the first step was to explore the landscape characteristics of the landscape gene mining techniques. The content excavation including landscape genes of the FICH was carried out using qualitatively document collecting and observation. These documents related to the Taishun Hundred-family Feast Culture include books, government report and academic articles. Observation was conducted in Sankui Town, Taishun County in 2021 and 2022. The FICH is a comprehensive unit of cultural information and requires a comprehensive analysis of the cultural vectors on which its historical formation and development depend. In applying landscape gene theory, it is necessary to explore the appropriate gene analysis methods according to folklore activity-based intangible cultural heritage characteristics. Perceptual mining, genealogical mining, geographical mining, meaning mining and tracing mining were used in this study. The perceptual mining method analyses some of the activities that are widely transmitted in the FICH. The genealogical mining method analyses the inheritance characteristics of the folklore activity of intangible cultural heritage. The geographical approach analyses the FICH's local physical and cultural characteristics of folklore activities. The meaning mining method analyses the spiritual connotations of folklore activities with the method of tracking the development of it in time and the historical perspectives.

Establishing a reasonable genetic index system for folklore activity-based intangible cultural heritage landscapes is the most effective way to explore their landscape characteristics [26]. The FICH is expressed by the material carrier, the iconic culture formed by the regional characteristics, the group identity inherited, and the inherited cultural imagery abstractly expressed through cultural symbols [27]. Therefore, exploring the landscape characteristics of the formation, development and transmission of the FICH is an indispensable objective condition for exploring its landscape genes. Based on the characteristics of the intangible cultural heritage of folklore activities and several essential core elements, including the heirs and participants of folklore activities, the content and flow of folklore activities, and the materials on which folklore activities are based, a system of ten excavation indicators is established for the intangible cultural heritage of folklore activities, including activity characteristics, evolutionary characteristics, transmission carriers, imagery characteristics, etc. [28].

2.2.2. Extraction of Landscape Design Elements in FICH

Based on the content excavation of FICH and the qualitative content analysis of collected data, the landscape design elements were extracted from the landscape features in the four excavation indicators of the landscape genetic excavation system. The spatial structure and form of the landscape undertaking activities were determined according to the content of activities; the natural elements were identified based on the natural environment in which the culture evolved; the artificial elements in terms of pattern, colour and material were dictated by the morphological characteristics of the material carrier on which the cultural heritage depends; and the psychological needs of people were analysed in light of the beliefs and spirits expressed in the cultural imagery.

2.2.3. Landscape Presentation Method for FICH

The last step was the landscape presentation through cultural objectification, landscape narrative and contextualization based on the landscape elements extracted above.

(1) Cultural objectification

Using the inheritance carrier of the FICH or physical objects used in activities, the landscape is expressed through abstraction and metaphorical symbolism, relying on sculptures, scenic walls, public service facilities and architecture in the landscape. According to the physical shape, colour and material of the cultural inheritance carrier, abstraction and simplification are carried out, and the elements are recombined together to form a new landscape. The shape is abstracted into contour lines based on the shape of the object, then

transformed into a surface based on the general form, and the whole can be materialized into a solid or hollowed-out form Chen, et al [1]. As different colours reflect the unique cultural characteristics of the local area, the primary matching colours of the cultural carrier to express the cultural connotations were used. Some colours have cultural symbolism, for example, red represents Chinese culture. The use of traditional materials and modern materials to express cultural connotations will have different expressions, the former being more archaic and the latter more visually striking. The cultural carrier of textual language can be expressed directly with the help of landscape facilities, paving etc, whose content can be detailed or generalized.

(2) Landscape narrative

The local cultural story is told to people using landscape design, including the story of the origin of FICH, the development process, and the story of holding folklore activities [29]. It can be expressed through sculptures, relief patterns, digital virtual scenes, etc. The narrative is completed through successive different activity spaces in the overall spatial structure of the landscape, and different thematic episodes are strung together through the tour route to meet people's material and spiritual experiences so that people can better accept and understand the cultural connotations through the landscape [7]. Through the fragmented plot of the story, the landscape space is combined and created using landscape vignettes that match the characteristics of the landscape, triggering people's emotions and imagination, strengthening the cultural attributes of the landscape and the infectious power of the landscape space [30].

(3) Contextualization

Folklore activities rely on the landscape space to hold various activities, for example, participatory activities and exhibition activities. As different activities have different activity spaces, it is necessary to create a corresponding landscape activity atmosphere for different spaces. The landscape atmosphere can be created through human hearing, visuals and participation. In some performances and ceremonial folklore activities, people can communicate, participate and interact to enhance the vitality of the landscape space. Aurally, the special cultural atmosphere is felt through the playing of some musical instruments and the sounds people make during the activities. Visually through plants, sculptures, paving, etc., ceremonial activities have a solemn atmosphere to create a different atmosphere with a sense of neatness and sequence.

3. Taishun Hundred-Family Feast Intangible Cultural Heritage Landscape Presentation

3.1. Taishun Hundred-Family Feast Culture Content Mining

As shown in Table 1, according to the established index system for the excavation of the landscape characteristics of the FICH, the outcome of the landscape genes of the Hundred-family Feast culture was obtained. It can be found that the Hundred-family Feast is held at a specific time of the year, that is, the Lantern Festival. The inheritance of the FICH relies on the clan of Zhangzhai in Sankui Town, gradually expanding the scope to the group inheritance of the surrounding participants. Some of these activities are closely linked to the cultural space, and there is a strong chronological relationship between activities and events, and the layout of the different activities in the presentation of the landscape directly influences the route people experience. From the point of view of cultural symbols in the landscape, there is nothing more closely linked than the Chinese character of "fortune" in the Hundred-family Feast culture, which is inseparable from most of the content, both in terms of the name of the event and in terms of cultural beliefs, and is represented by the colour red. The whole event has various activities and thus has different cultural expressions. According to the results of the landscape gene excavation, the content of the activities and cultural beliefs can be divided into four cultural themes: ritual culture, food culture, festival culture, and spiritual culture (as illustrated in Figure 3), which help to express the spatial structure of the landscape. The ritual culture includes the spring rituals,

ancestral rituals and street strolling activities; the food culture includes the entire menu of the banquet and the flow of activities; the festival culture includes some of the special performances derived from it; and the spiritual culture shows the spirit and beliefs of the local people.

Table 1. Landscape gene mining results of the intangible cultural heritage of Taishun Hundred-family Feast folk activities.

Characteristic	Indicators	Taishun Hundred-Family Feast Culture
Activity Features	Type of activity	Traditional Festivals
	Activities	Spring and ancestral rituals, ritual ceremonies, street tours, a banquet of “lucky wine”, dragon and lion dances, folk music performances, pyrotechnic puppets shows, dragon and horse lantern dances and fireworks displays.
Evolutionary Features	Date of origin	Northern Song Dynasty (c. 900 years ago)
	Place of origin	Sankui Town, Taishun County
	Cultural evolution	It began as a family prayer for good fortune and peace and took root in the town of Sankui after fleeing during the war.
Inheritance Features	Ethnic attributes	Han, Chinese
	Inheritance method	group inheritance
	Inheritance carriers	Dragon and phoenix lion lamps, a Hundred-family feast dishes, puppets, red lanterns, firecrackers, ritual chants, dragon and lion dance
Imagery Features	Cultural beliefs	The spirit of honouring ancestors, praying for a good harvest, blessing peace, harmony and unity.
	Cultural spaces	Linshui Palace, the village street, the ancient house of Zhangzhai, the Zhang Ancestral Hall, and the Cultural Hall.

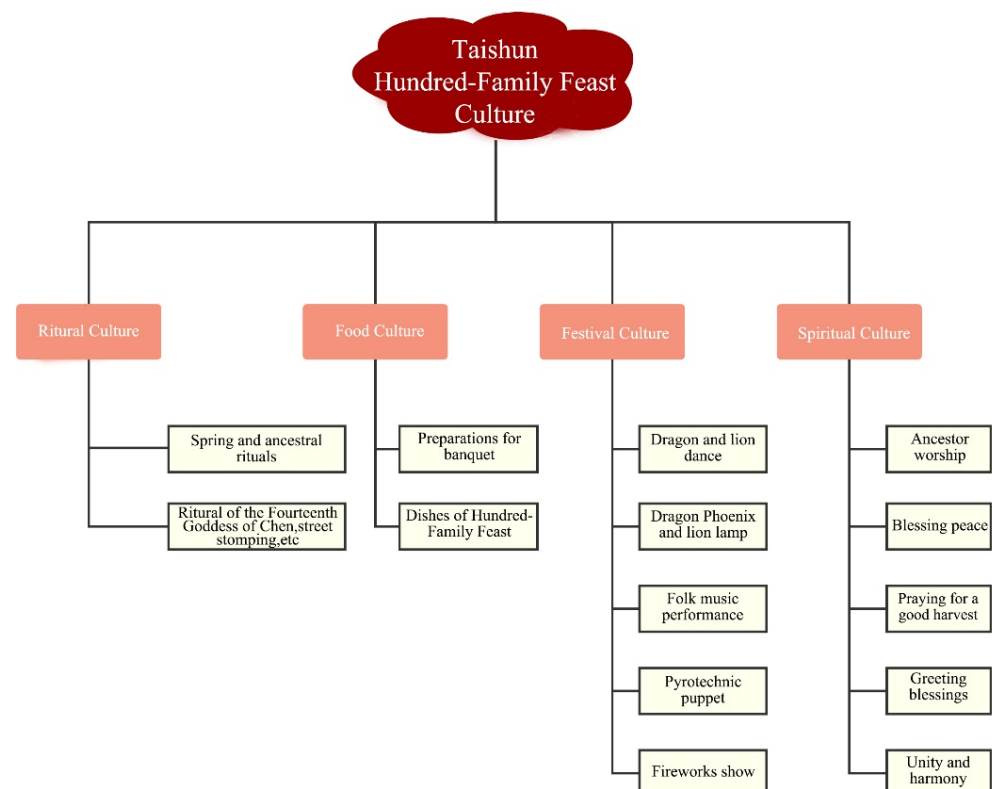


Figure 3. Analysis of Taishun Hundred-family Feast culture (See more in Appendix A).

3.2. Analysis of the Landscape Presentation Carrier of the Taishun's Hundred-Family Feast Culture

Based on the results of the excavation of the culture of the Taishun Hundred-family Feast, some cultural elements were extracted in terms of patterns, forms and colours for the content of activities, material carriers and spiritual places (e.g., Figure 4). In Zhangzhai village, the most well-preserved is the ancient house of Zhangzhai, the patterns and styles of the ridge decorations and guardrail of this spiritual place were extracted and applied to the landscape design. The pyrotechnic puppet itself is an intangible cultural heritage whose spiritual beliefs are to please and honour the gods and ancestors. The form and structure of the pyrotechnic puppets and their working principles are extracted and used as landscape elements. The street parade is a parade that passes through every street of the village. According to the extracted images, the use of colour is very pure, with each object and costume in red and yellow, while the red lanterns with the word fortune hanging on both sides of the street can better bring out the festive atmosphere, the colours are used to create the colour scheme of the landscape, and the red lanterns with the word of fortune are used to create the atmosphere of the landscape. The dragon and phoenix lion lamps are a performance activity in Taishun's Hundred-family Feast culture, and their unique shape and colour scheme are applied to the expression of the landscape. The puppet show is also one of the performance activities, extracting the working principle and characteristics of the puppet show which uses silk thread to control the form of the puppets to express the landscape. The bowls and chopsticks, rice dishes, round tables and square chairs of the banquet form a table, while table after table, from the cloth filling the ancient house, the banquet is held in larger and larger numbers, and then extended to the street, to the forms and dishes used in the landscape vignettes.

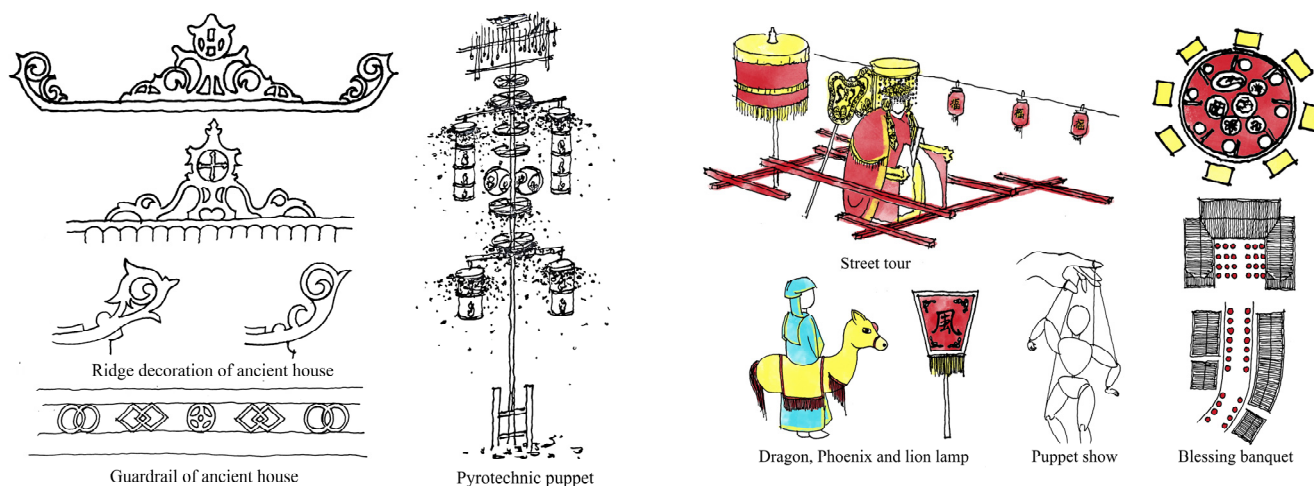


Figure 4. Extraction examples of elements of Hundred-family Feast culture in Taishun.

3.3. Landscape Presentation of Taishun Hundred-Family Feast Culture—The Landscape Design of Sankui Town

The landscape presentation of the Taishun Hundred-family Feast culture is located in the centre of Sankui town, Taishun County, Wenzhou City, Zhejiang Province, which is the birthplace of Taishun's Hundred-family Feast culture. The northern end of the site is connected to the Jianxue Line and is the entrance to Zhangzhai village. The interior of the site is bounded by a San Kui stream running north-south through it, with a road on each bank of the stream, Shuguang Road being the one that runs immediately along the riverbank. Yanshui Road is a relatively busy commercial road with shops on both sides, and the two banks are connected by several bridges. Near the east side of Yanshui Road is the Zhangzhai Ancestral Hall, an important site for ritual and cultural worship. There is also an important road to the north and south, Guiyan road, where the street is mostly dominated by spaces inhabited by villagers, including the spiritual and cultural space of

the ancient house of Zhangzhai, which is located on the eastern side of Guiyan road. Other roads connect the residents' daily life spaces and residential spaces (shown in Figure 5).

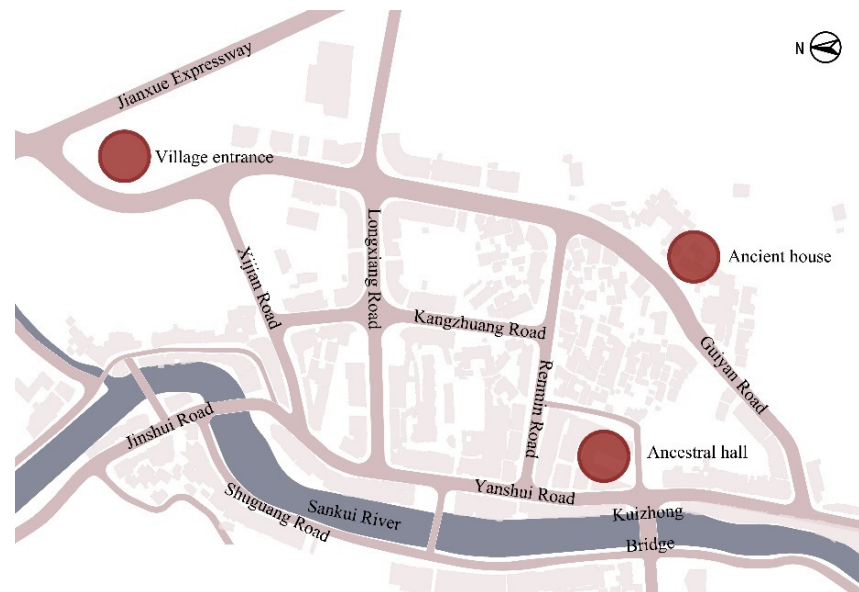


Figure 5. Current situation of the centre in Sankui Town.

3.3.1. Planning and Design Objectives

The Taishun Hundred-family Feast culture itself is intangible, but what is embodied in the culture contains material things, such as related objects, buildings and neighbourhoods, as well as non-material things, such as beliefs and performances. How to present the appearance and inner spiritual connotation of the culture through the form of landscape and how to improve the difficult points of cultural conservation is the key research content of the cultural landscape design of Taishun Hundred-family Feast, which mainly contains the following points.

- (1) The landscape design of the village should combine preservation and creation, consider the village as a whole, unify and adapt the overall style, restore the historical style of the buildings, highlight the local and regional characteristics and integrate the culture of the Hundred-family Feast into the landscape design according to the environmental features and the overall pattern, create a landscape pattern that is compatible with the culture and creates an overall sense of cultural atmosphere.
- (2) Reasonable use of natural environmental features for landscape design, such as the use of riverside to create a water landscape and water-friendly space, the use of site height differences to create different ornamental space, performance space and vertical landscape space, or some waterfall landscape combined with water features.
- (3) Create an experiential landscape with the culture of the Taishun Hundred-family Feast as the core. The most important thing about intangible cultural heritage is that people can participate in the experience or interact with it. Through the experiential landscape, people are attracted to participate and interact with it spontaneously so that they can feel the cultural connotations of the Hundred-family Feast in a more comprehensive and immersive way while at the same time meeting the functions of activities required by local people in their daily lives [31].
- (4) Improve the construction of service facilities, such as a comprehensive service centre, a comprehensive guidance system, sufficient parking space, etc. The pattern and traffic of the landscape space are planned reasonably and conveniently, and the functional partitioning of the landscape space is carried out in a reasonable and comfortable manner to fully meet people's needs.

3.3.2. General Layout

In order to achieve the aim of this study, five important spiritual places are used as the core of the Hundred-family Feast culture for landscape planning and design, namely the village entrance, the ancient house, the ancestral hall, the street and the riverside. The results of Taishun's Hundred-family Feast culture excavation were applied to landscape design through transforming the original natural landscape and creating landscape space and elements with activities and culture display relating to each core place. The Taishun's Hundred-family Feast culture thus can be displayed in a form of landscape to evoke the cultural memory of local people and create a more comfortable, beautiful and connotative venue for locals and visitors (shown in Figure 6).



Figure 6. General layout of Taishun Hundred-family Feast landscape presentation.

This study created a landscape spatial pattern of “one centre, one axis, two belts and four zones”. The centre is the integrated public service centre of Sankui Town, and the axis is a landscape axis running through the northern and southern ends of Zhangzhai Village, with the northern end connecting the entrance to Zhangzhai Village and the Sankui Town Public Service Centre and the southern end being the convergence point of the two zones. The eastern side favours the experience of Taishun's Hundred-family Feast culture, while the western side favours the experience of leisurely living. The two belts are the Hundred-family Feast culture block experience and the leisure tour experience along Yanxi, which are two blocks with different experiences. The four zones are four major landscape theme zones. Based on the results of the excavation of Taishun's Hundred-family Feast culture, the folklore activities of different types and places are divided into themes, namely the Hundred-family Feast cultural entrance experience zone, the food culture experience zone, ritual culture experience zone, and activity performance experience zone (as illustrated in Figure 7).

The two belts and four zones are linked together by roads and greenery, each with different thematic content, telling the story of each cultural connotation of Taishun's Hundred-family Feast culture with each unique thematic block. Through experiential, thematic and interactive landscape creation, people can experience the different folklore activities

in different landscape spaces, enabling them to understand and develop the intangible cultural heritage of Taishun's Hundred-family Feast in a more in-depth and spontaneous manner. According to the four different cultural expressions in the Taishun Hundred-family Feast culture, namely food culture, ritual culture, festival culture and spiritual culture, they are expressed through the four landscape theme blocks, while the spiritual culture is integrated into each theme block to show the way of the atmosphere created through the landscape, as shown in Table 2.



Figure 7. Landscape spatial structure analysis diagram of Taishun Hundred-family Feast.

Table 2. Landscape space and cultural activities.

Landscape Spaces	Spatial Form	Cultural Content	Activities
Hundred-family Feast culture entrance experience zone	Piazza	Comprehensive displays of the Hundred-family Feast culture (origin, development, various elements)	The exhibition, education, banqueting activities, prayers, resting, playing, cultural exchange
Food culture experience zone	Street side, courtyard	Food culture in the Hundred-family Feast culture	The exhibition, education, banqueting activities, resting
Ritual culture experience zone	Street side, courtyard	The Ritual Culture in the Hundred-family Feast culture	Exhibition, education, meditation, rituals and banquet activities
Activity performance experience zone	Piazza, Mountain	Festival culture in the Hundred-family Feast culture	The exhibition, folklore shows, lectures, imitation learning, watching, resting, walking, sightseeing tours
Hundred-family Feast culture district experience zone	Block	Comprehensive displays of the Hundred-family Feast culture (various event elements)	The exhibition, education, street strolling events, banqueting activities, gatherings, fitness, watching, photographing, resting and playing
Leisure tour experience zone	Blocks along the river	Comprehensive displays of the Hundred-family Feast culture (Natural features)	The exhibition, watching, walking, resting

3.3.3. The Landscape of the Hundred-Family Feast Cultural Entrance Experience Zone

The landscape of the Hundred-family Feast cultural entrance experience zone is divided into two parts: the Hundred-family Feast Cultural Square on the east and the Sankui Town Comprehensive Public Service Centre on the west (as shown in Figure 8). Through the Hundred-family Feast Cultural Square, the connotation and development history of Taishun's Hundred-family Feast culture is comprehensively told. Through the Sankui Town Integrated Public Service Centre, people can be better guided to understand the culture and experience the landscape space, and the service facilities are enhanced to improve people's convenience.

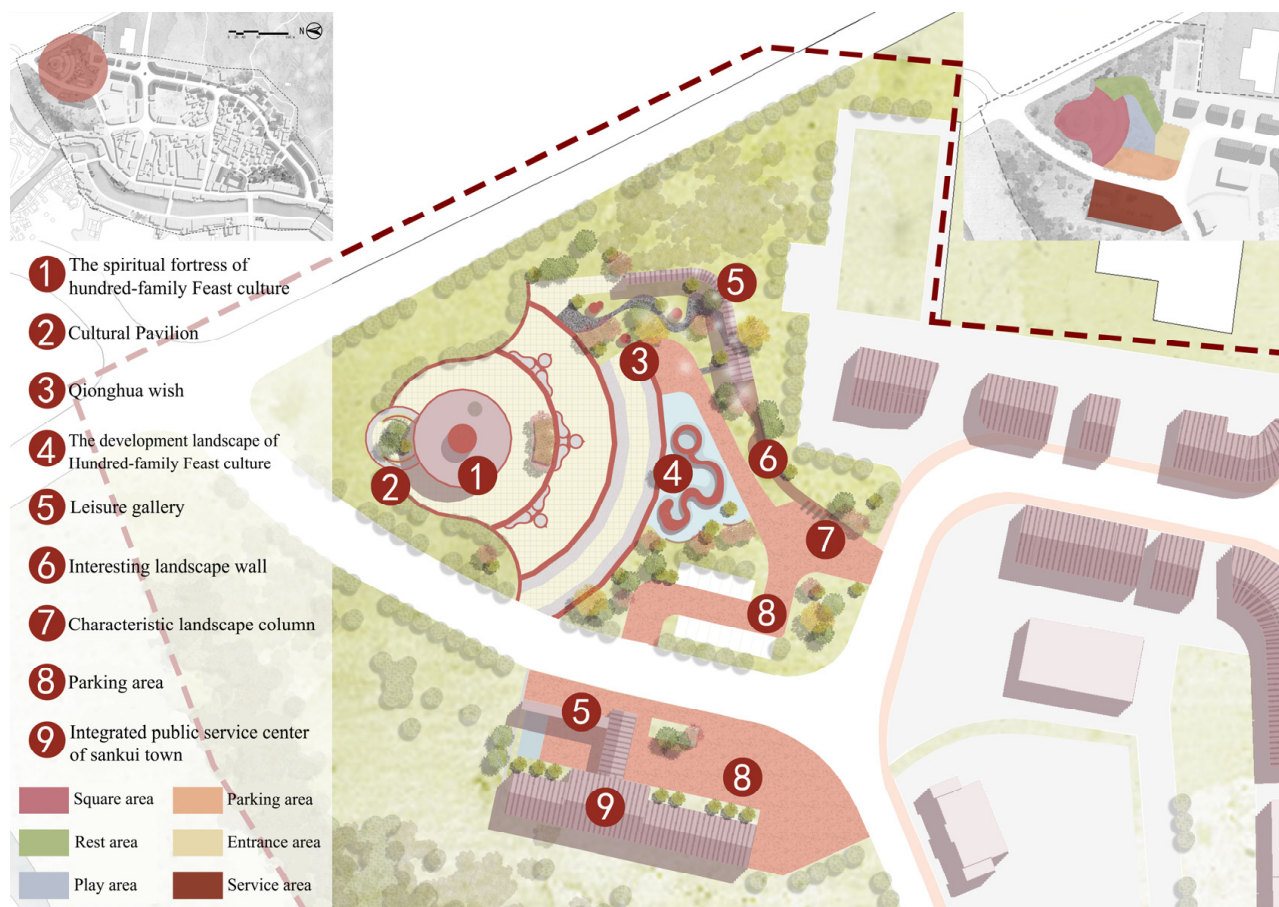


Figure 8. The plan of Hundred-family Feast cultural entrance experience zone landscape.



There are two landscape element carriers presented in this zone, namely, the spiritual fortress of hundred-family Feast culture and the development landscape of the Hundred-family Feast culture (Table 3). The overall shape of the spirit fortress is extracted from the shape and working principle of the Qionghua pyrotechnic puppet, one of the puppets in Taishun County. It is a visual representation of the spirit of the Hundred-family Feast culture. The Qionghua puppet is rotated by the power of firecrackers, while the spirit fortress is rotated on each level by the wind. The storyline of the development of the Taishun Hundred-family Feast culture is presented through a long, curved waterfall with three levels flowing from each level to the next.

The Hundred-family Feast Cultural Square as the spatial carrier is divided into an entrance area, a square area, a rest area, a play area and a parking area (Table 3). The main entrance is opposite to the public service centre, and the secondary entrance is connected to the car park. The integrated public service centre including indoor spaces and outdoor resting spaces is a key step for improving the infrastructure.

Table 3. The landscape element carrier and spatial carrier in the Hundred-family Feast cultural entrance experience zone.

	Figure	Explanation
Landscape element carrier	<p>The spiritual fortress of hundred-family Feast culture</p>	<p>The overall shape of the spirit fortress is extracted from the shape and working principle of the Qionghua pyrotechnic puppet. The colours used are the distinctive wood colour of the ancient buildings of Zhangzhai and the red colour in the Hundred-family Feast culture.</p> <p>The cultural and spiritual fortress of the Hundred-family Feast is divided into four levels, which represent different cultural symbols, and each level has a different meaning in terms of elevation. The first and lowest level symbolizes the round table of the Hundred-family Feast culture and the sight of each pair of chopsticks and bowls gathered together in unity. On the second level are strings of wishing cards, a symbol of the wishes and expectations of all people. It signifies that people of the Hundred-family Feast culture pray for good fortune and make good wishes. The third floor is hung with the red lanterns found everywhere in the Hundred-family Feast culture for peace, signifying that people yearn for light. The uppermost layer is the closest to the sky, showing the glorious light in the form of fireworks in the sky, and the fireworks are also the last activity of the Hundred-family Feast culture, marking the final glorious scene of the Hundred-family Feast culture with fireworks as the end of the whole folklore activity.</p>
	<p>The development landscape of the Hundred-family Feast culture</p>	<p>The storyline of the development of the Taishun Hundred-family Feast culture is presented through a long, curved waterfall. It is divided into three levels, with the water flowing from each level to the next. The direction of the storyline from the beginning to the end is from low to high, which also signifies the spiritual will of the ancestors to go upstream and settle down, thus forming the Taishun Hundred-family Feast culture. The storyline is divided into several stories, from the beginning to the end: the ancestors travel through the mountains to reach this place, learn how to farm, cut wood and firewood to prepare the ingredients for cooking, prepare wine and start the spring festival for the ancestors, carry out the street parade, perform the puppet show and have a banquet with families together.</p>

Table 3. Cont.

	Figure	Explanation
Landscape spatial carrier		<p>The Hundred-family Feast Cultural Square as the spatial carrier is divided into an entrance area, a square area, a rest area, a play area and a parking area. The resting area is a relatively quiet landscape space with a resting and viewing pavilion. On one side of the pavilion is a wall displaying the history and development of Taishun's Hundred-family Feast culture in the form of words and patterns. The play area is a playful landscape space with the development of the Hundred-family Feast culture tour as the core, which comprehensively shows the historical origin, development history and activities of the Hundred-family Feast culture in Taishun and helps people to understand the Hundred-family Feast culture more.</p>
		<p>The integrated public service centre, a key step in improving the infrastructure, consists not only of indoor spaces but also outdoor resting spaces. The service centre can meet the needs of people to understand the culture of Taishun Hundred-family Feast and the internal environment of Zhangzhai Village and to know the various locations and routes to experience the cultural landscape of Taishun Hundred-family Feast, as well as to meet the needs of people for accommodation, food and shopping.</p>

The square creates a solemn atmosphere with a regular and symmetrical spatial pattern and then forms a new representative spiritual symbol through the tall cultural and spiritual fortress of the Hundred-family Feast in the centre as the visual centre of the square. The activities undertaken in the square include a banquet where everyone can gather to experience the blessing ceremony of the Hundred-family Feast, and people can also experience some local non-traditional cultural activities: puppet writing, rice cake making, bamboo weaving, rice sculpture, paper cutting, dragon dance, fried tea and snacks.

3.3.4. The Landscape of the Food Culture Experience Zone

The landscape of the food culture experience zone is mainly divided into three parts, one is the food culture display tour area along the street outside the ancient house, one is the Hundred-family Feast Experience Centre inside the ancient house, and one is the Hundred-family Feast Cultural Exchange Hall adjacent to the ancient house (as shown in Figure 9). The food culture exhibition and tour area provide detailed information on the names, origins, meanings and production methods of the dishes in the Taishun Hundred-family Feast culture, as well as the local food characteristics and eating habits; the Hundred-family Feast Experience Centre provides direct experience of the banquet from preparation to the opening of the banquet; and the Hundred-family Feast Cultural Exchange Hall allows you to learn first hand about the activities related to the Taishun Hundred-family Feast culture.

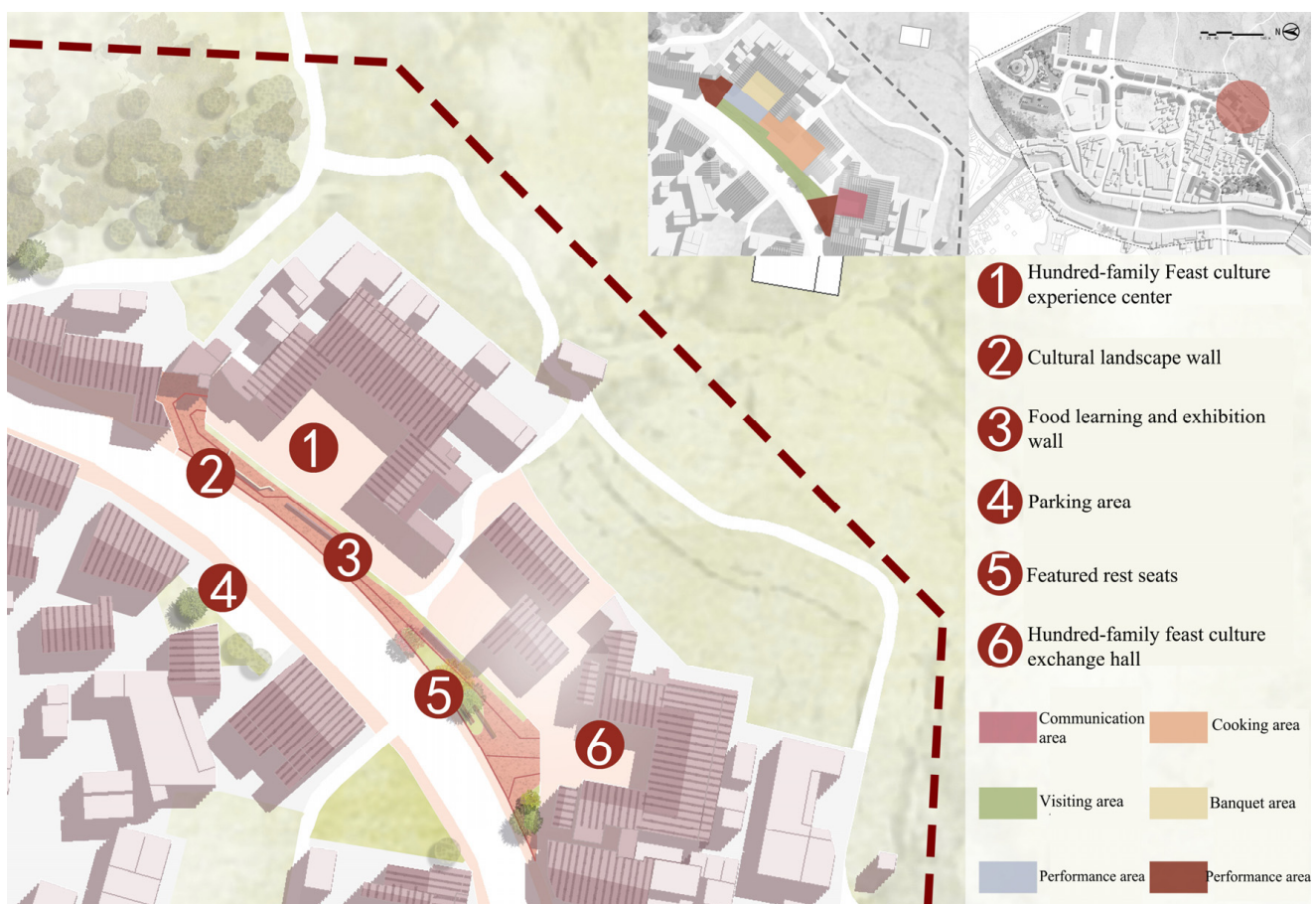


Figure 9. Plan of food culture experience zone landscape.

The landscape element carrier in this zone is the dishes display wall that showcases the elements of the Hundred-family Feast culture in the form of a banquet of blessings. The structure of the wall is characterized by the style of ancient local architecture. The dishes in the banquet are modelled and displayed in the form of round tables and benches, and each

dish is linked to the paving of how to prepare it. Therefore, it enhances the exploration of the landscape and contributes to the understanding of the food culture of Taishun's Hundred-family Feast culture (as shown in Figure 10). Furthermore, the spatial carrier for landscape activities in this zone is composed of an internal and external courtyard. The internal courtyard is reasonably divided into the various working areas of the banquet, with a clear division of labour to facilitate the activities of the banquet. The external landscape is located along Guiyan road, not only attracting people who want to learn about food culture but also providing a space for pedestrians to rest and watch. The cultural wall shows the local culinary characteristics and the names of the dishes, and the materials used to make them. Meanwhile, the interactive mobile phone can be used to scan the code to understand the process of making each dish, enhancing the interaction between people and the landscape (as described in Figure 11).

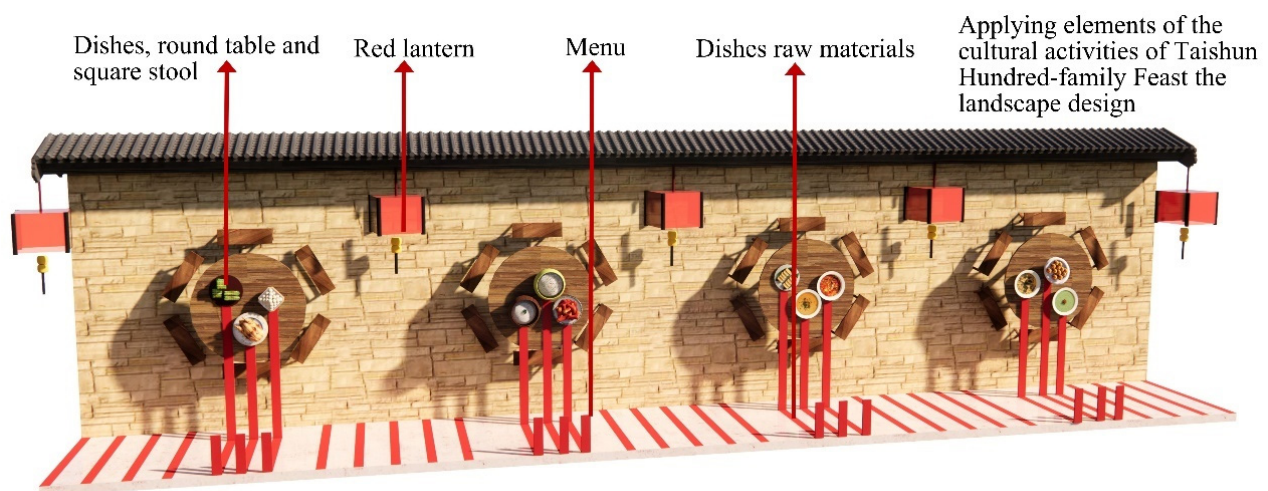


Figure 10. Dishes display wall.



Figure 11. Hundred-family Feast food culture experience zone landscape space.

3.3.5. The Landscape of Ritual Culture Experience Zone

The landscape of the ritual culture experience zone is divided into two parts, an area outside the ancestral shrine bordering the neighbourhood and a ritual space inside the ancestral shrine (as illustrated in Figure 12). The contemplation area is used to tell the story of the culture of spring rituals and the introduction of the ancestors, and the ritual space is used to perform rituals related to spring rituals.

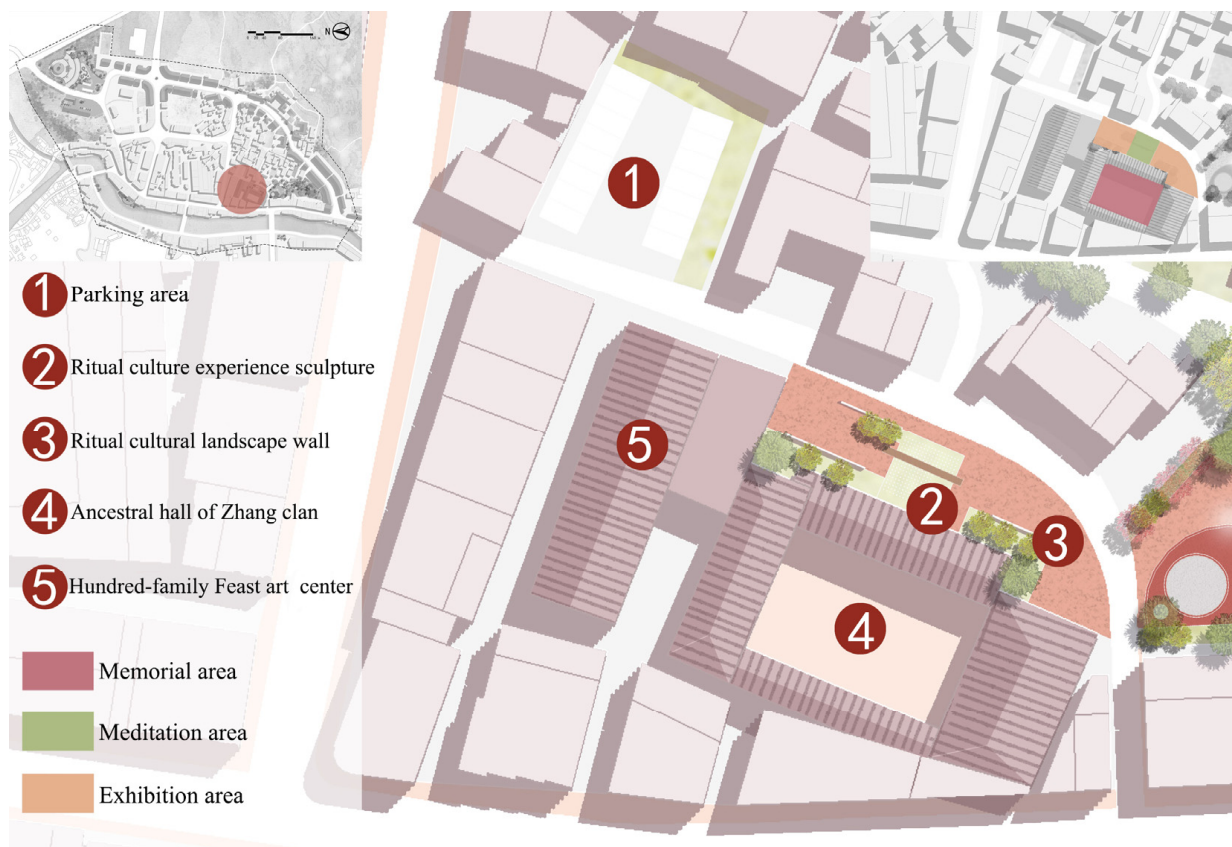


Figure 12. Plan of Ritual culture experience zone landscape.

The design concept of the festival culture experience sculpture comes from the custom of hanging bamboo bars with bamboo leaves on the roof during the Hundred-family Feast culture so that the ancestors can stay and celebrate the Lantern Festival with the people. The form is based on the outline of the Zhangzhai village building, with the main house in the middle and the compartments on the left and right sides. The bamboo bars are used to show the outline in an array of different heights so that people can associate it with the form of ancient buildings, and a pathway is left in the middle, which also passes through the main house from the middle, where people stay with a feeling of remembrance and contemplation, forming a space for infinite reverie. Furthermore, the plants on the bottom side grow upwards along the bamboo bar, which not only softens the hard sculpture but expresses the symbolism of life and positivity is used to commemorate the ancestors and to send blessings to the people through the ancestors resting on the bamboo bar with the green colour (as shown in Figure 13).

The overall atmosphere created by the ritual culture theme landscape is tranquil, simple and serious, and the overall layout is very neat and tidy, with green bamboo as the main planting to support the cultural atmosphere. The landscape space outside the ancestral shrine allows people to learn about the cultural content, the deeds of the ancestors and the development of the clan through the ritual culture wall. The landscape atmosphere creates a sense of remembrance for the ancestors. Inside the ancestral shrine, people can experience the rituals of spring rituals, feel the ritual culture and beg for the blessing of their ancestors (as shown in Figure 14).

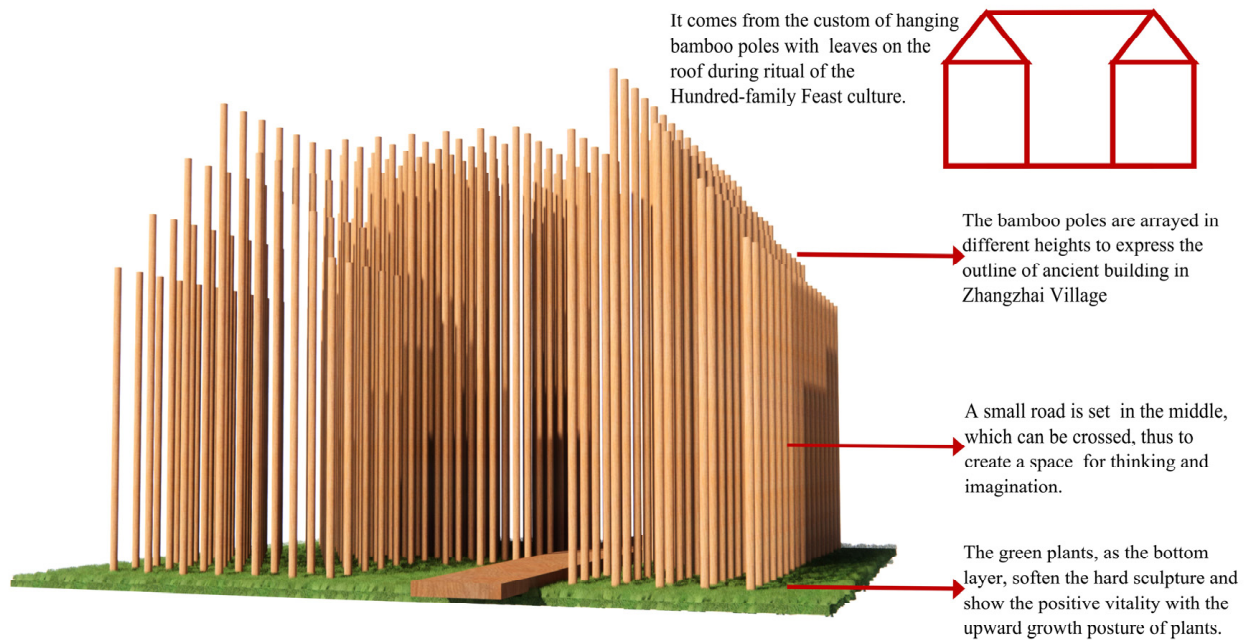


Figure 13. Ritual culture experience sculpture.



Figure 14. Ritual culture experience landscape space.

3.3.6. The Landscape of Activity Performance Experience Zone

This thematic landscape is divided into two parts, the outdoor performance theatre on the north side and the viewing platform on the south side (as shown in Figure 15). The outdoor performance theatre showcases each of the performances of the Taishun Hundred-family Feast culture, while the viewing platform not only allows you to climb up the mountain to see the natural landscape but also to stand on high ground and watch the performances.

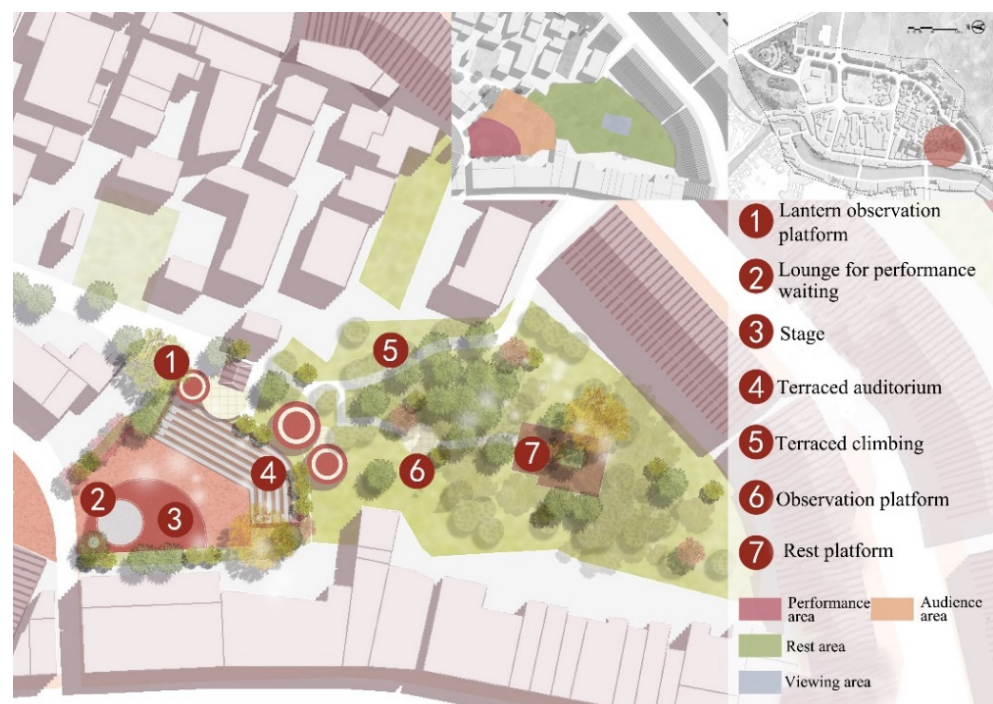
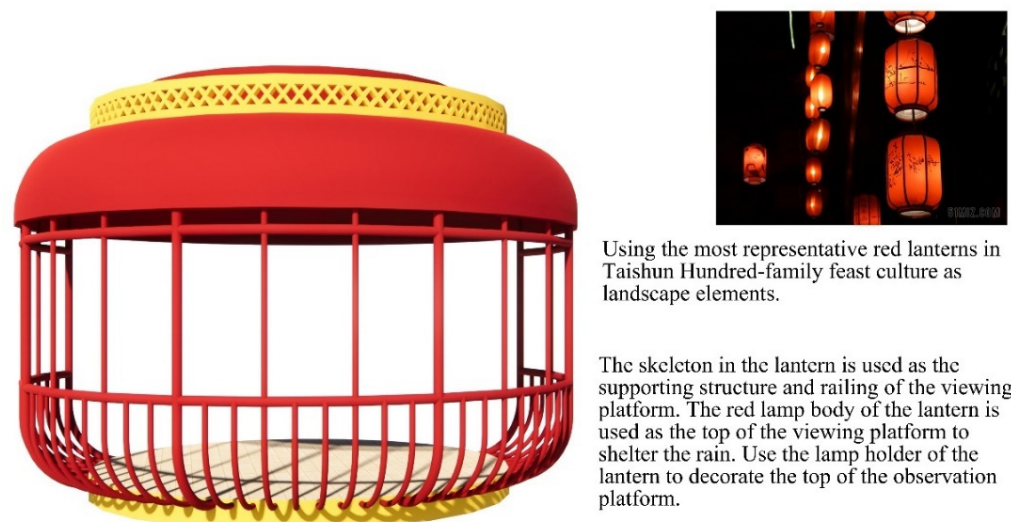


Figure 15. Plan of Activity performance experience zone landscape.

The lantern viewing platform uses the red lantern, the most representative of Taishun's Hundred-family Feast culture, as a landscape element. The skeleton form in the lantern is used as the supporting structure and railing of the viewing platform, the red body of the lantern is used as the top of the landscape platform to shelter from the rain, and the lantern's lamp holder is decorated on the top of the landscape platform. The whole form is combined similar to a red lantern hanging in a high place, full of good symbolic meaning (as illustrated in Figure 16).



Using the most representative red lanterns in Taishun Hundred-family feast culture as landscape elements.

The skeleton in the lantern is used as the supporting structure and railing of the viewing platform. The red lamp body of the lantern is used as the top of the viewing platform to shelter the rain. Use the lamp holder of the lantern to decorate the top of the observation platform.

Figure 16. Lantern viewing platform.

The outdoor performance theatre is mainly used for the performance of activities such as puppet shows, folk music and so on in the Taishun Hundred-family Feast culture. In the centre is a large stage for the performers to take to the stage, with a small space for the performers to rest and prepare for some behind-the-scenes work. The audience is

positioned directly opposite the stage, taking advantage of the height difference created by a wall behind the space to create a stepped outdoor theatre, providing a more comfortable and spacious viewing space. The performance evokes a cultural memory of the place and enhances the experience of the outdoor performance theatre landscape space (as shown in Figure 17).



Figure 17. Outdoor performance theatre.

3.3.7. The Landscape of the Hundred-Family Feast Culture District Experience Zone

The landscape of the Hundred-family Feast culture district experience zone is mainly divided into three parts: a traffic roundabout at the intersection of Guiyan Road and Longxiang Road, a street recreation and fitness space at the convergence of Guiyan Road and Renmin Road, and a rest and play space with the dragon and phoenix lion lamp as the main expression (as illustrated in Figure 18). The landscape island and unique sculptures set the atmosphere of the street, the recreation and fitness space show the elements and contents of the culture of the Taishun Hundred-family Feast, and the rest and play space show the cultural characteristics of the dragon and phoenix lion lamps.

There are two landscape element carriers that were proposed in the district experience zone. The first is the Fufang sculpture. It uses the street-tour activity of the Taishun Hundred-family Feast culture, where people carry the idol in a palanquin, and the flat structure of the palanquin on wood is selected and presented in the form of a sculpture. The overall structure of the sculpture is made up of interlocking red wooden sticks, with overlapping baffles supporting the structure of the sticks and the use of red glass to enhance the permeability of the statue. The red square in the centre is held up and protected by the interlocking structures around it, which is an important symbol, and the word “fortune” is used as a symbol of the square, which better reflects the importance and representativeness of the word “fortune” in the culture of the Taishun Hundred-family Feast (as shown in Figure 19). The second is the dragon phoenix and lion lamp that derives from the lamp performance of a dragon, phoenix and lion in the Taishun Hundred-family Feast culture. It applies the unique colour scheme and structural form of the lamp to the landscape miniature, simplifying and artistically expressing the form of the horse by using the three fixed colours of red, yellow and cyan. The colours are divided into different sections, with the cyan part being played by people, from which the horse forms are extracted and replaced through the cyan glass (as shown in Figure 20).

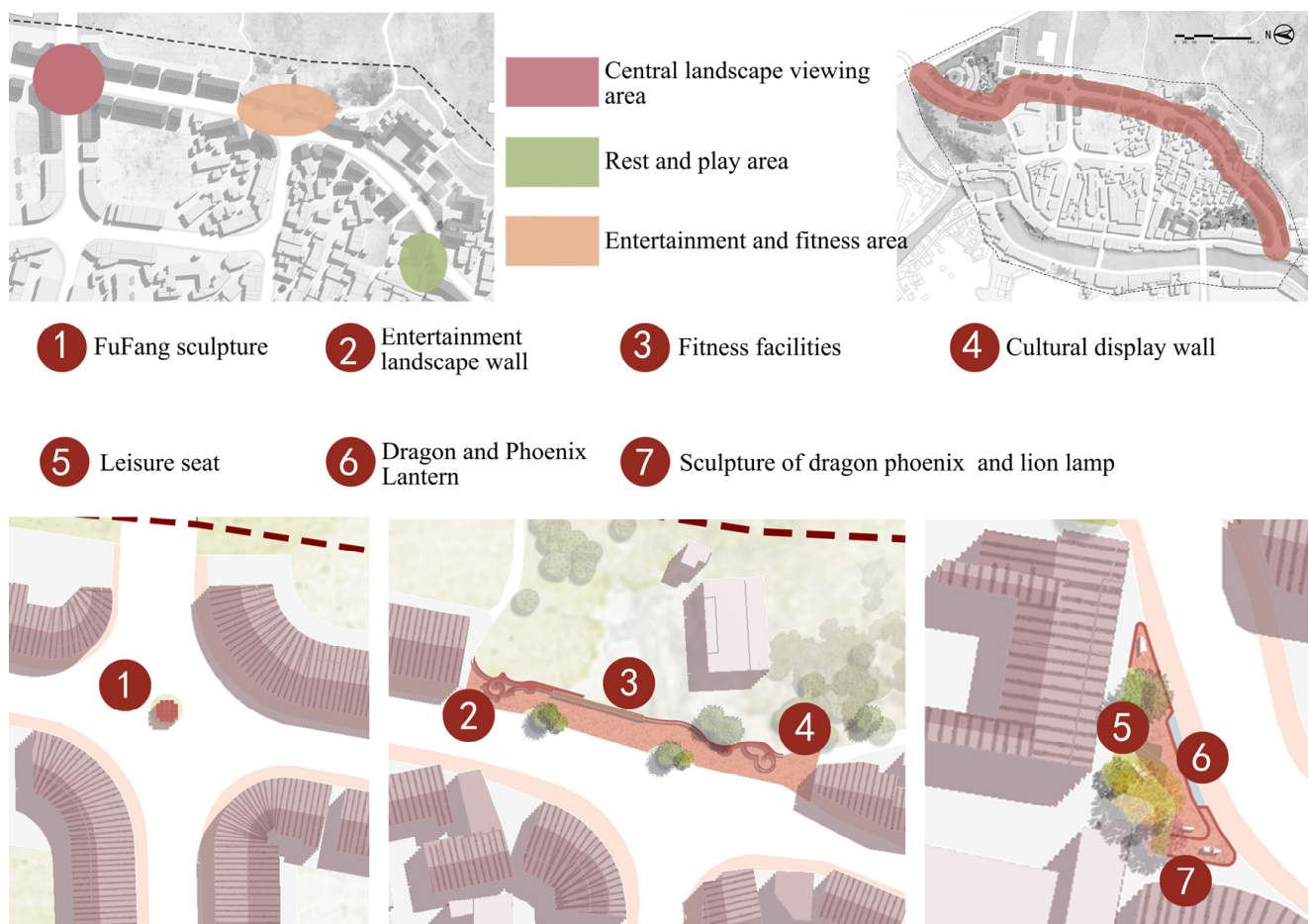


Figure 18. Plan of Hundred-family Feast culture district experience zone landscape.

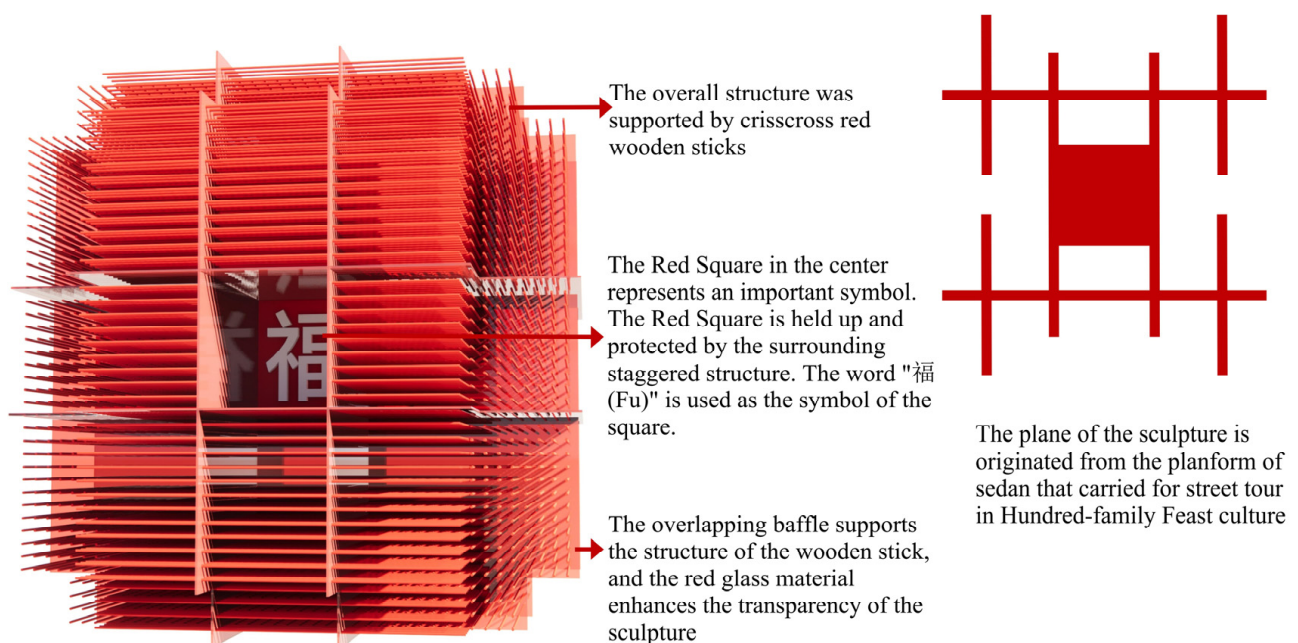


Figure 19. Fufang sculpture.

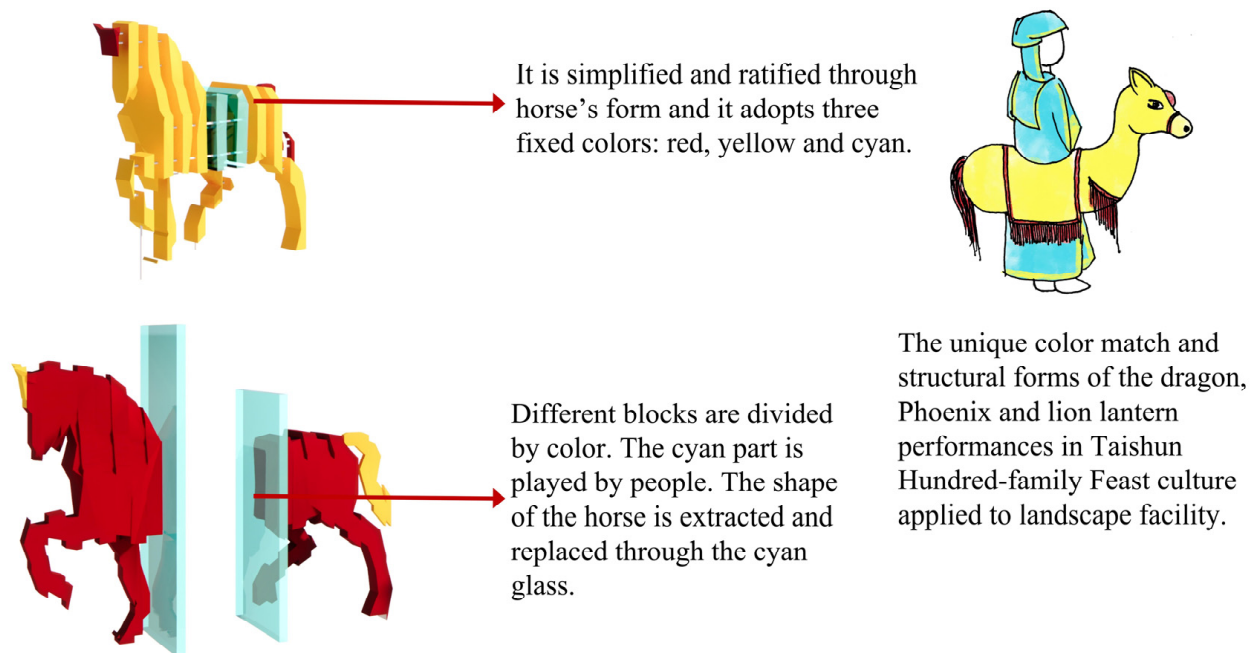


Figure 20. Dragon phoenix and lion lamp.

The landscape space of this zone is presented by the dragon, phoenix and lion lamp performance. The overall landscape is built around this theme, both in terms of colour and form, and is integrated with the landscape in a more straightforward and more explicit form, with the sculpture plaza space, resting and viewing space and water play space combined. The sculptures of different forms of dragon phoenix and lion lamps attract people to participate in them, shuttling between the sculptures to take photos. People can also watch, wait and rest through the resting space on the side, and there are some dragon and phoenix lights on the water in front of the square, as well as several small springs for people to play in (as illustrated in Figure 21).



Figure 21. Dragon and phoenix lion lamp culture landscape space.

3.3.8. The Landscape of the Leisure Tour Experience Zone

The leisure tour experience landscape is mainly divided into three parts. The first is the viewing area located on the west bank of Sankui Creek, while the second is the water-friendly activity area located on the east bank of Sankui. These two landscapes are opposite each other across the bank, and the third is the leisure and entertainment area located on the south side of the west bank of Sankui Creek (as shown in Figure 22). The viewing area shows the fireworks in Taishun's Hundred-family Feast culture. Through the water-friendly activity area, not only locals but also tourists can enjoy the scenery on the opposite bank and get closer to the stream; through the recreation area, people can watch the scenery and play simultaneously, which indicates the leisure function on tourists [32,33].

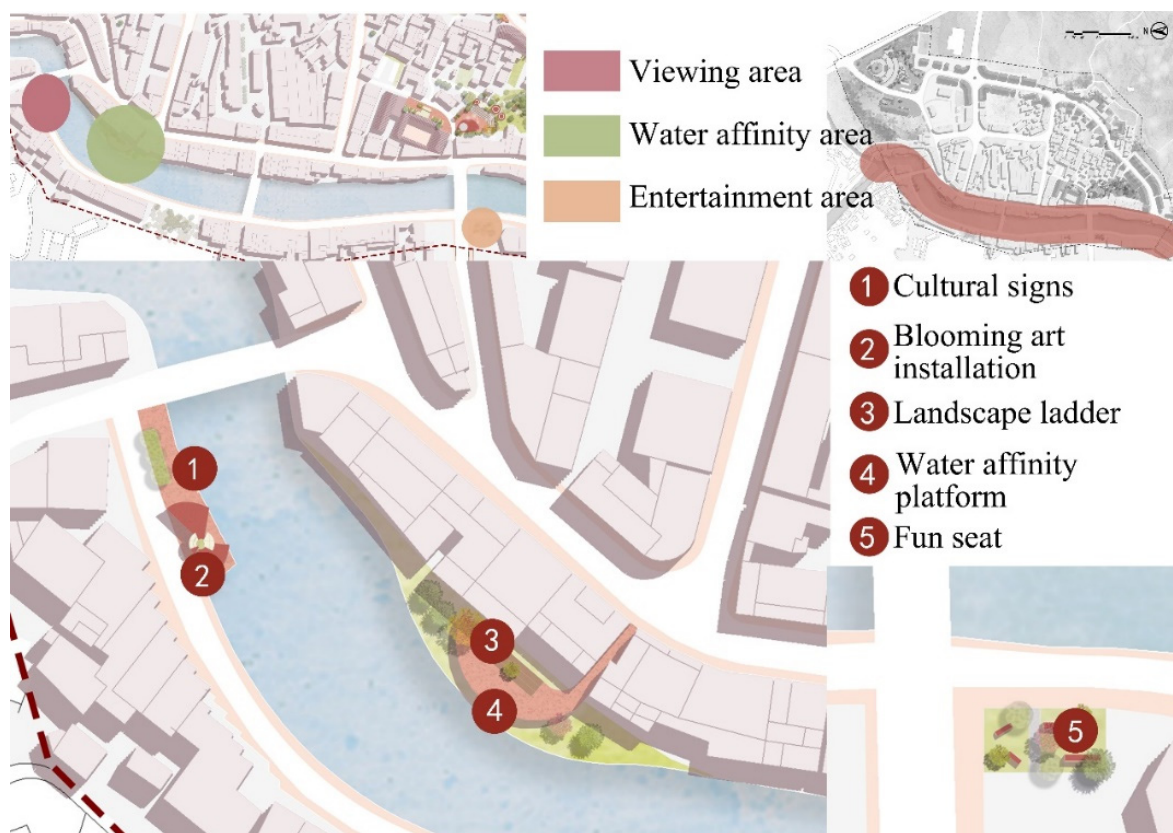


Figure 22. Plan of Leisure tour experience zone landscape.

The blossoming art installation as the landscape element carrier is enlightened by the firework display, which is the last element of the Taishun Hundred-family Feast culture. The blossoming form of the firework display is applied to the art installation, taking a point as the starting point and extending it in different directions with different gestures to show the beauty of the blossoming fireworks. The colours of red and yellow are used as the representative. The blossoming art installation is connected with the resting seats to form a sheltered space, which not only enhances the ornamental aspect but also facilitates people's daily rest (as illustrated in Figure 23). The space along the Sankui stream is mainly for natural scenery viewing. The whole landscape space is relaxed and leisurely. Compared to other landscape spaces, there is no lively activity space but more of a resting space to meet the needs of walking and resting by the stream. Along the Sankui stream, visitors can experience a different landscape space, either sitting quietly and enjoying the scenery, getting closer to the water and viewing the beautiful scenery on the opposite bank or playing in the broader area close to the stream.

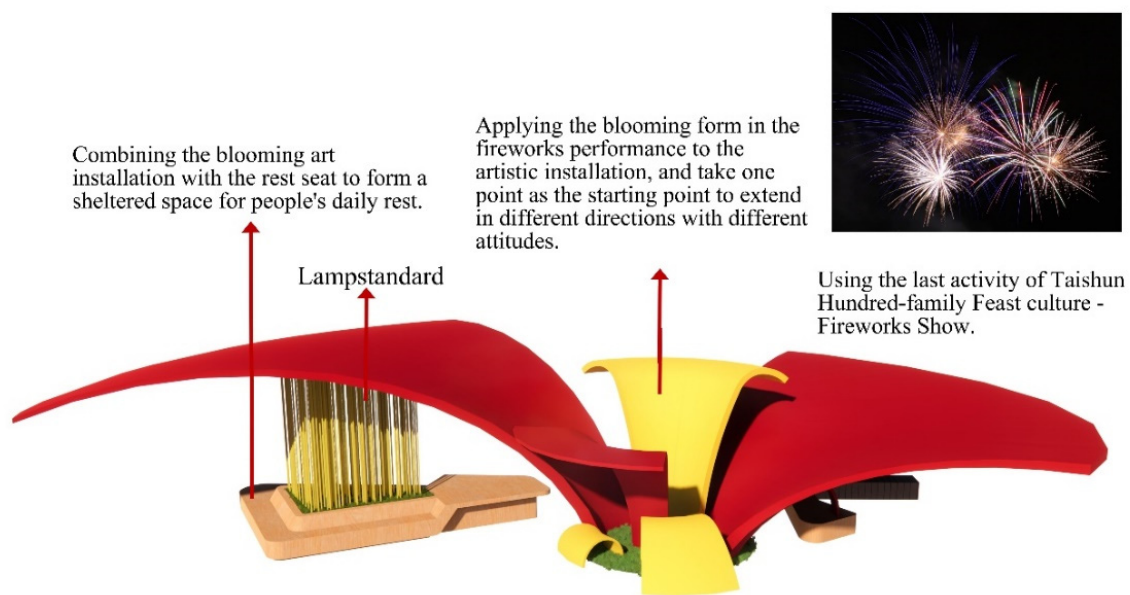


Figure 23. Blooming art installation.

4. Conclusions

The protection, development and transmission of intangible cultural heritage is an issue of great concern to society. For the wide variety of intangible cultural heritage, it is more meaningful to classify it into special studies [34]. This study applies the method of landscape presentation of the intangible cultural heritage of folk activities to the case study of the Taishun Hundred-family Feast culture. Through the in-depth excavation of the Taishun Hundred-family Feast culture, the excavation results are classified and analysed, the type of landscape space required for each cultural activity is analysed, and the pattern form, colour, material and text content of the material carrier of the cultural activity are analysed to extract the landscape design and apply it to the landscape structures and the complex expression of the landscape while making full use of the local natural resources and characteristics to fully integrate the spiritual beliefs of culture into the landscape space, which is finally applied to the landscape planning and design of Sankui town centre. Thematic, immersive and interactive landscapes are used to realize the cultural presentation of the Taishun Hundred-family Feast. For each thematic landscape area, different landscape elements and landscape spaces are used as the carrier for the construction of the cultural landscape of the Hundred-family Feast. At the same time, the landscape space carries each activity of Taishun's Hundred-family Feast Culture, creating a different cultural atmosphere and expressing different spiritual beliefs, thus attracting people to participate to feel and experience the Hundred-family Feast Culture. This also provides new ideas for protecting and developing the intangible cultural heritage and its inheritance. At the same time, it gives and enriches the cultural connotation of the landscape, achieving a mutual promotion effect.

Given the intangible characteristics of the intangible cultural heritage, it is necessary to rely on the expression of material carriers to achieve dissemination and development. Moreover, it is closely linked to the surrounding natural and cultural environment. Hence, the protection of intangible cultural heritage through landscape presentation is more conducive to the dissemination and development of intangible cultural heritage. This paper presents a three-step approach to the landscape presentation of the intangible cultural heritage of folklore activities through content excavation–extraction of landscape design elements and landscape expression, which can effectively explore the landscape expression of this type of heritage and achieve more targeted protection and development of intangible cultural heritage.

At the same time, the landscape presentation of the intangible cultural heritage of folklore activities is complex and contains a great deal of content. Therefore, it is necessary to further explore the dependency relationship between the intangible cultural heritage of folklore activities and the landscape carrier and to follow up and investigate the protection and transmission of intangible cultural heritage and people's experience during the development of the relevant cases from the actual effect of the landscape presentation, to verify and improve the theory in the long term.

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Appendix A

The four cultural themes excavated from the Taishun Hundred-family Feast Intangible Cultural Heritage regarding the activities and cultural beliefs.

(1) Ritual culture

The ritual culture concentrates on the spiritual beliefs of the local people in their ancestors, the Fourteenth Goddess of Chen and Wang Qilao. It includes the spring ritual at the ancestral shrine in the morning, the ritual ceremony for the Fourteenth Goddess of Chen at Linshui Palace in the afternoon, and the street tour activities in the street parade. The material carriers of these include bamboo sticks with bamboo leaves, firecrackers, ritual chants, tributes, dressing for the parade and palanquin, all of which can be used as landscape elements. The rituals of the spring festival are more solemn, while the street strolling activities are more lively and active. Both revolve around a specific cultural space, and when creating the atmosphere for the two different activities, they should be combined with their characteristics to create their landscape atmosphere. The whole process of the event is possible to perceive and learn the cultural and spiritual connotations through words, patterns, statues and virtual images in the experience.

(2) Food culture

The food culture reflects the unique agricultural products, cooking techniques and gourmet recipes of the local people. The food culture in the Hundred-family Feast culture has a more spiritual connotation given to the food: the symbolic meaning of the dishes. The preparation work before preparing the banquet also has a unique connotation in the Hundred-family Feast culture. These include the preparation of the banquet, such as the drawing of the lucky head in the year of the flower row, the raising of the fortune money and the setting up of the venue, the origin of the names of the dishes, the ingredients needed for the dishes and the preparation process of the dishes in the Hundred-family Feast dishes.

(3) Festival culture

Festival culture can reflect the various activities performed by local people to celebrate events, including dragon and lion dances, dragon and phoenix lion lamps, folk music

performances, pyrotechnic puppets, puppet shows and fireworks displays. The colours and styles of the dragon and lion dances and lion lanterns can be extracted to express the landscape, using the colours of the landscape elements and materials. Folk music can be expressed through musical instruments and the melody of the music, enriching the landscape experience through the sound of the instruments. The pyrotechnic puppets and puppet shows can be used to show and educate people by dissecting the principles involved in the form of landscape installations and by using the figures of the dolls to present local stories. Firework displays can be created with different patterns to create a unique and culturally relevant firework.

(4) Spiritual culture

Spiritual culture is concentrated in other cultures and contains the spirit of commemorating ancestors, praying for a good harvest, blessing peace, harmony and unity. These spiritual cultures are inseparable from any activity in the Hundred-family Feast culture; therefore, in the process of presenting it, these spiritual cultures should be integrated into the landscape in every detail. The most representative features are “red”, “lanterns”, “fortune” and “circle” patterns, and these elements are used as the main landscape elements to create a spiritual space.

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