



FACULDADE DE LETRAS
UNIVERSIDADE DE
COIMBRA

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**CULTURAL LANDSCAPE, HERITAGE AND TOURISM
IN BEIJING**

**Dissertação de Mestrado em Turismo, Território e Patrimónios, orientada pelo Professor
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Faculdade de Letras da Universidade de Coimbra**

Setembro de 2022

FACULDADE DE LETRAS

CULTURAL LANDSCAPE, HERITAGE AND TOURISM IN BEIJING

Ficha Técnica

Tipo de trabalho	Dissertação
Título	Cultural landscape, heritage and tourism in Beijing
Subtítulo	
Autora	Xu Lizheng
Orientador	Professor Doutor João Luís Jesus Fernandes
Júri	Presidente: Professor Doutor Luís Eduardo Ávila da Silveira Vogais: Professor Doutor José Ramiro Marques de Queirós Gomes Pimenta Professor Doutor João Paulo Cabral de Almeida Avelãs Nunes Professor Doutor João Luís Jesus Fernandes
Identificação do Curso	2º Ciclo em Turismo, Território e Patrimónios
Área científica	
Especialidade/Ramo	
Data da defesa	31-10-2022
Classificação	18 valores

Acknowledgement

Regarding this thesis, first of all, I must thank my professor, João Luís Fernandes, who helped me a lot about the paper, guided me in the structure of the paper and the content of the paper, and answered all my questions about the profession. Secondly, I would like to thank my friends Sun Yuxin and Yan Ming, who have provided great help in my daily life, went to the library with me to study, and made many important suggestions for my paper in a timely manner. Finally, I would like to thank my friend Stephen for helping me check the language aspects of the thesis.

Abstract

The concept of landscape has continued to evolve since the appearance. Due to different cultural backgrounds, people will use different ways of understanding the same concept when they face it, which leads to a large number of different views. In recent years, due to the continuous improvement of the concept of cultural landscape, people finally reached a part of the consensus in 2012. This has effectively helped relevant organizations to legislate on the way to protect cultural landscapes, and the process of protecting cultural landscapes in China has developed relatively late, but with the development of tourism, it has promoted the continuous promotion of policies. The passage of time and human factors have led to the demise and renewal of the cultural landscape, so the protection measures of Beijing's cultural heritage have their own advantages and disadvantages.

Regarding the spatial and temporal distribution of Tourism in Beijing and the future tourism development trend, this paper systematically analyzes the spatial and temporal distribution of tourists by using the standard deviation ellipse method based on the tourism statistics and other relevant data obtained by the Beijing Bureau of Culture and Tourism since 2000. At the same time, the future tourism trend of Beijing is predicted by using map lines and the matching of its characteristics with tourism policies. According to the chart model prediction, the future trend of Beijing tourism has the tendency to enhance cultural atmosphere, build a famous historical and cultural tourism city, improve the popularity of Beijing, form a good image of tourist destinations, and mainly develop domestic tourists.

Keywords: Landscape, Culture landscape, Preservation culture heritage, Current state in Beijing tourism, Development trends in Beijing tourism.

Expression of some conceptions

BanQiang: A structure in Chinese opera and quyi music. With the symmetrical upper and lower sentences as the basic unit of singing, on this basis, according to a certain principle of variation, it has evolved into different styles.

Baroque: A style of architecture, music, dance, painting, sculpture, poetry, and other arts that flourished in Europe from the early 17th century until the 1740s. It followed Renaissance art and Mannerism and preceded the Rococo (in the past often referred to as "late Baroque") and Neoclassical styles.

Byzantine Art: It comprises the body of Christian Greek artistic products of the Eastern Roman (Byzantine) Empire, as well as the nations and states that inherited culturally from the empire.

Caihua: It has a long history in China and is one of the most prominent features of ancient traditional architectural decoration. With its unique style and unique production technology and its magnificent decorative art effect, it still leaves a deep impression on people and becomes the essence of traditional architectural art and goes down in history.

Carl O. Sauer (December 24, 1889 - July 18, 1975) was an American geographer. He has been called "the dean of American historical geography" and he was instrumental in the early development of the geography graduate school at Berkeley.

Chiang Kai-shek (31 October, 1887 - 5 April, 1975), was a Chinese Nationalist politician, revolutionary and military leader, who served as the leader of the Republic of China from 1928, until 1949 in mainland China, and then in Taiwan until his death in 1975.

Empress Dowager Cixi (29 November, 1835 - 15 November, 1908), was a Chinese noblewoman, concubine and later regent who effectively controlled the Chinese government in the late Qing dynasty for 47 years, from 1861 until her death in 1908.

Glazed tiles: It has been used in China since the Zhou Dynasty (1046 - 256 BC) as a material for roofs. During the Song Dynasty, the manufacture of glazed tiles was standardized. In the Ming Dynasty and Qing Dynasty, glazed tiles became ever more popular for top-tier buildings, including palace halls in the Forbidden City, and ceremonial temples.

Great Migration of Cultural Relics: Cultural relics protection activities organized by the Palace Museum during the Republic of China. On January 31, 1933, the Council of the Palace Museum decided to ship some cultural relics from the Forbidden City to Shanghai in batches. On the evening of Feb 5, the Palace Museum's first batch of southbound cultural relics departed from Beijing, totaling 2,118 boxes.

Guangxu Emperor (14 August, 1871 - 14 November, 1908) was the tenth Emperor of the Qing dynasty. His reign lasted from 1875 to 1908, but in practice he ruled, without Empress Dowager Cixi's influence, only from 1889 to 1898.

Hui opera: One of the local operas in Anhui Province, China. It is an important local opera of the Han nationality, as well as an important type of Chinese opera. Not only Peking Opera evolved on its basis, but also many local operas in southern China have historical origins with its influence almost throughout the country.

Hutongs: A type of narrow street or alley commonly associated with northern Chinese cities, especially Beijing. In Beijing, hutongs are alleys formed by lines of quadrangle courtyard. Many neighbourhoods were formed by joining one siheyuan to another to form a hutong, and then joining one hutong to another. The word hutong is also used to refer to such neighbourhoods.

ICOMOS: The International Council on Monuments and Sites.

IPHAN: The National Historic and Artistic Heritage Institute.

Ji and Yan (1044 BC-222 BC), a principedom of the Zhou Dynasty.

Jiajing Emperor: The Jiajing Emperor was the 12th Emperor of the Ming dynasty, reigning from 1521 to 1567.

Jingtai years (21 September, 1428 - 14 March, 1457). The Jingtai Emperor's era name, "Jingtai", means "exalted view", he was one of two Ming emperors.

Kevin Lynch (January 7, 1918 - April 25, 1984) was an American urban planner and author. He is known for his work on the perceptual form of urban environments and was an early proponent of mental mapping.

Kuomintang: A major political party in the Republic of China. It was the dominant party in China during the Republican Era from 1928 to 1949, when most of the Chinese mainland was under its control. The party retreated from the mainland to Taiwan on 7 December 1949, following its defeat in the Chinese Civil War.

Liang Sicheng (April 20, 1901 - January 9, 1972), an architectural historian, educator and architect, was born in Tokyo, Japan. He devoted his life to the research and protection of ancient Chinese architecture.

Lin, Zexu (August, 1785 - November, 1850) was a Chinese statesman, writer, thinker and national hero in the late Qing Dynasty.

Manchus: The Manchu are an officially recognized ethnic minority in China. The Later Jin (1616 -1636) and Qing (1636 -1912) dynasties of China were established and ruled by the Manchus, who are descended from the Jurchen people who earlier established the Jin dynasty (1115 - 1234) in northern China.

Mao Zedong (December 26, 1893 - September 9, 1976), was a Chinese communist revolutionary who was the founder of the People's Republic of China, which he led as the chairman of the Chinese Communist Party from the establishment of the People's Republic of China in 1949 until his death in 1976.

Mei Lanfang (22 October, 1894 - 8 August, 1961), was a notable Peking opera artist in modern Chinese theater. Mei was known as "Queen of Peking Opera". Mei was exclusively known for his female lead roles and particularly his "verdant-robed girls", young or middle-aged women of grace and refinement.

Ming dynasty (1368-1644) was founded by Zhu Yuanzhang, emperor Taizu of the Ming Dynasty. Nanjing was the capital at the beginning, and Beijing was the capital during the Reign of Emperor Chengzu of Ming Dynasty. The reign of sixteen emperors lasted 276 years.

Munjeri Dawson. Munjeri holds a degree in History and African Language from the University of Zimbabwe and a Diploma in Information Systems from the University of Wales. He began to get involved in the World Heritage Convention in 1995. He has been a member of ICOMOS since 1993.

Nianbai methods: A unique technique of artistic expression in Chinese opera. It dramatizes and musicizes the language with a tone between reading and singing. In opera, it often connects with the singing part, foil and contrast with each other, forming a technique that can best express the inner monologue of characters and reflect their thoughts.

One core, one city, three belts and two districts: "One Core" is guided by the core socialist values to build an advanced socialist cultural capital. "One city" means to strengthen the protection of famous historical and cultural cities. The "three belts" are to promote the protection and construction of the grand Canal culture belt, the Great Wall culture belt and the Yongding River culture belt. The "two districts" are to promote the construction of public cultural service system demonstration area and cultural industry development leading area.

Qianlong Emperor: The Qianlong Emperor (25 September, 1711 - 7 February, 1799) was the fifth Emperor of the Qing dynasty, reigning from 1735 to 1796. He was the longest-reigning emperor in history, and, dying at the age of 87, one of the longest-lived.

Qing Dynasty (1636-1912) was the last feudal dynasty in Chinese history, with 12 emperors.

Republic of China (1912-1949), located in eastern Asia on the Pacific Ocean, was the country name and year name of China from the fall of the Qing Dynasty to the establishment of the People's Republic of China.

Reform and Opening Up: A policy of domestic reform and opening up initiated by China in December 1978.

Rössler: Dr. Mechtild Rössler has a master in cultural geography from Freiburg University (Germany) and a Ph.D. from the Faculty for Earth Sciences, University of Hamburg (1988). She is the member of UNESCO.

Sanqu: A fixed-rhythm form of Classical Chinese poetry or "literary song". Specifically sanqu is a subtype of the qu formal type of poetry. Sanqu was a notable Chinese poetic form, possibly beginning in the Jin dynasty (1115 - 1234), but especially associated with the Yuan (1271 - 1368), Ming (1368 -1644) and Qing (1644 - 1912) dynasties.

Second Sino-Japanese War (1937-1945) was a military conflict that was primarily waged between the Republic of China and the Empire of Japan. The war made up the Chinese theater of the wider Pacific Theater of the Second World War.

Shippō-yaki: In Japan cloisonne enamels are known as shippō-yaki.

Simone Scifoni. Geographer, Master and Doctor in Geography from the University of São Paulo. Professor at the Department of Geography at the Faculty of Philosophy, Letters and Human Sciences at USP. She worked in IPHAN. Member of Icomos-Brasil.

Spiro Kostof (7 May 1936, Istanbul - 7 December, 1991, Berkeley) was a leading architectural historian, and professor at the University of California, Berkeley. His books continue to be widely read and some are routinely used in collegiate courses on architectural history.

The Chronicle of Four Continents: The Annals of Four Continents was compiled and edited by Lin Zexu in the late Qing Dynasty. It briefly described the geographical, historical and political conditions of more than 30 countries in four continents (Asia, Europe, Africa and America). It was the first relatively complete and systematic annals of world geography in modern China.

The Opium War: A series of military engagements fought between Britain and the Qing dynasty between 1839 and 1842.

The Siege of the International Legations: It occurred in 1900 in Peking, the capital of the Qing Empire, during the Boxer Rebellion.

The Song Dynasty (960-1279), divided into the Northern and Southern Song dynasties, lasted for 319 years with 18 emperors.

The unity of heaven and man: An ancient Chinese philosophical concept, elaborated by Confucianism, Dao, and Shu. The basic idea is that Society phenomena such as Physiology, Ethics, and Politics of Humanity are direct reflections of Nature. It first originated in the Spring and Autumn Warring States period.

Three Mountains and Five Gardens: The three hills are Longevity Hill, Fragrant Hill and Yuquan Hill, and the five gardens are the Summer Palace, Jingyi Garden, Jingming Garden, Chang Chun Garden and The Old Summer Palace.

Tiananmen Square: A city square in the city center of Beijing, China, named after the eponymous Tiananmen ("Gate of Heavenly Peace") located to its north, which separates it from the Forbidden City. It has great cultural significance as it was the site of several important events in Chinese history.

UNESCO: The United Nations Educational, Scientific and Cultural Organization.

XiZhou Dynasty (1046 -771 BC) was the heyday of China's slave society, with higher social productivity, flourishing agriculture and further development of culture.

Yuan Dynasty (1271 - 1368) was the first unified dynasty founded by an ethnic minority in Chinese history, led by the Mongols.

Yuan Shikai: A Chinese military and government official who rose to power during the late Qing dynasty and eventually ended the Qing dynasty rule of China in 1912, later becoming the Emperor of China. He first tried to save the dynasty with a number of modernization projects including bureaucratic, fiscal, judicial, educational, and other reforms.

Zaju: A form of Chinese opera which provided entertainment through a synthesis of recitations of prose and poetry, dance, singing, and mime, with a certain emphasis on comedy (or, happy endings). Although with diverse and earlier roots, zaju has particularly been associated with the time of the Yuan dynasty (1271-1368).

Zhoukoudian area: Located in Fangshan District, Beijing, Zhoukoudian Peking Man site was listed as world Cultural Heritage in 1987.

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1. Introduction

In 1925, the geographer Carl Ortwin Sauer proposed the concept of “cultural landscape” in *The Morphology of Landscape*, in which "Cultural landscape are fashioned from a natural landscape by a culture group. Culture is the agent, the natural area the medium, the cultural landscape the result (*The Morphology of Landscape*, Carl O. Sauer, 1925, p.63).”

Since then, various international institutions and organizations have introduced policies and measures related to the protection of cultural landscapes. To this day, the concept of landscape is still being discussed around the world, because the development of the concept of landscape is a long-term dynamic process, and experts from all walks of life have different opinions and perspectives. UNESCO places greater emphasis on identifying the special value of objects under existing conditions, while wanting to establish that the landscape has a special value is based on three directive. The three main directive are whether they meet the application criteria for the List, the current state of the landscape and the conservation management measures. The European Landscape Convention emphasizes the significance of the landscape as a product of human activity, with the primary objective of promoting the understanding of the term “landscape” and strengthening the guarantee of its independent value.

Cultural heritage and landscapes share the same characteristic, which is that both can not only be used as elements of identification, but also constitute a connection with human perception of the world. It is necessary to clearly understand that the landscape is the expression of the relationship between man and the environment and, with the passage of time, the environment and traditional culture are still creating harmonious living conditions and wealth levels for human beings. At the same time, it is necessary to pay attention to the importance of protecting and improving the landscape, to unify the goal of protecting the cultural landscape with the goal of social development, to promote the overall coordinated progress, and to achieve the sustainable development of resources.

The concept of “tangible cultural heritage” protection in China's modern sense comes from the influence of Western museum culture. After the founding of the People's Republic of China, China's legal system of cultural heritage has gone through three main periods, and the continuous improvement of the legal system has strengthened the social awareness of cultural landscape protection.

After the reform and opening up, the people's material living standards have improved, and modern people have the prosperity to pursue a spiritual life, so tourism has become an important part of people's daily lives. As the capital of China, Beijing has a long revolutionary historical tradition, rich tourism resources, and a strong long term tourism market demand.

As a great witness to the long history of Chinese civilization, the Old City of Beijing has unparalleled historical, cultural and social value. The history of the founding of the city

thousands of years ago and the history of the construction of the capital for a hundred years have made the cultural relics of the old city of Beijing occupy a dense area and have a deep heritage. The planning and construction of the functional core area of the capital are centered on the protection and transmission of the core values of the old city, which strengthen the authenticity and integrity of the heritage.

Beijing's humanistic and historical atmosphere is very strong, and the vigorous development of the tertiary economic has prompted a large number of tourists to come every year. In this thesis, by describing the current situation of Beijing's cultural landscape, analyzing the preservation of modern Beijing's cultural landscape, and comparing it with the cultural landscapes of other countries, we summarize the similarities and differences in development directions.

At the same time, through the collection of official data and the use of the standard deviation ellipse method, the tourism data of the entire Beijing Municipality (including a total of 16 jurisdictions) is specifically analyzed, and the characteristics of tourists in time distribution and spatial distribution are summarized. We will discuss the tourism trends in Beijing in the future, analyze the importance of popular tourism, and summarize the driving role of cultural landscape in social development.

On the other hand, as an ancient city with a thousand-year history, Beijing is rich in cultural heritage, but it has also experienced war and social turmoil. As a result, many classical buildings have unfortunately been demolished in the course of historical changes, leaving only part of the remnants of the city wall, and the demolition and modification of these non-war factors has caused difficult to recover losses to Beijing buildings. With the development of the times and the change of science and technology, much of Beijing's intangible culture has gradually declined, and a large number of traditional manual techniques have been replaced by machines.

At present, in view of the different characteristics of the classical crafts of the East and the West, the experts of each session have different views on the protection measures of the cultural landscapes of the East and the West. By describing the other side of Beijing's cultural landscape, the impact of modern social development on the cultural landscape and the existing problems of some cultural landscapes are analyzed. As well as analyzing whether some cultural landscapes have suffered secondary damage when they were repaired. In this way, it is summarized how the changing landscape should conform to the needs of the times and seek transformation and upgrading and development.

As the capital, cultural center, historical city and most important tourist city of China, Beijing has become an international city as an important development strategy in recent years. The COVID-2019 pandemic officially broke out, forcing tourism worldwide to stop, causing tourism and other sectors in the region to suffer huge losses. The integrated development of the global tourism industry after the pandemic is facing higher requirements than in the past, and

how to recover the tourism industry and the development measures after the pandemic has become an important issue.

Now, three years later, China has adopted pandemic prevention and control as a long-term development policy. This shows that the recovery of Beijing's tourism industry is extremely complex and, in the long run, the recovery of the tourism market will take a long time. Since there are fewer international tourists and less data during the current pandemic, national data are mainly analyzed. Through the analysis of the overall trend of tourism in Beijing in the past two decades, we will understand the relevant official documents and explore the specific development trend of Beijing's tourism industry in the future.

2. Literature review

2.1. Cultural landscape

2.1.1. Conception

In the 18th century, the concept of landscape began to appear in Europe and the United States. After a long period of evolution, in the early 20th century, geographer Otto Schlüter (1899) defined the landscape as two forms. For the first time, he officially used “cultural landscape” as an academic term, Kulturlandschaft, whose translation is precisely “cultural landscape”. Subsequently, in 1925, the geographer Carl Ortwin Sauer proposed the concept of “cultural landscape”, which is “Cultural landscape are fashioned from a natural landscape by a culture group. Culture is the agent, the natural area the medium, the cultural landscape the result”. Thus, the research direction is guided into a diversified concept with rich connotation. At the same time, in *The Morphology of Landscape*, he proposed simplifying the division between natural and cultural landscapes, a proposal that was adopted by UNESCO. Therefore, since the 1920s, “cultural landscape” has gradually become an important academic concept, and its essence lies in highlighting the dual vision of landscape works: the pattern of nature and culture.

The first international document to address the need to protect cultural landscapes was the Recommendation concerning the Protection of the Beauty and Character of Landscapes and Sites, adopted by UNESCO in 1962. This document focussed on the degradation of nature, as well as the observation of the irregular development of the urban center and the large-scale municipal works and planned undertaking of enterprise behavior in the process of industrial and commercial development, and found that the landscape and the characteristics of the site in the natural environment were destroyed. The document also emphasizes that “the landscape and characteristics of landscapes and sites refer to landscapes and sites, whether natural or artificial, that conform to the typical views of the time and have aesthetic value”. In the same year, the Paris Recommendation of 1962 advocated the preservation of the aesthetics and values of landscapes and places and, if necessary, the restoration of the physical features of natural, rural or urban landscapes and sites.

After 1965, UNESCO adopted the first international treaty to materialize cultural heritage. UNESCO, with the assistance of the ICOMOS, began working on the drafting of relevant conventions on the protection of cultural heritage of outstanding universal value. The protection of cultural heritage was threatened by disrepair, social changes, economic conditions and natural disasters at the time. In 1954, Egypt decided to build the Aswan Dam, which would flood the Upper Nile Valley and a large number of 3000-year-old monuments of what was once Nubia. At the request of Egypt and Sudan, UNESCO launched an international campaign to safeguard these monuments – some of the most spectacular in the history of mankind — which

would last two decades, from 1960 to 1980 (A historic resolution to protect cultural heritage, UNESCO).

Due to the formation process of the concept of early cultural landscape, as well as the perception mode and interpretation of cultural landscape after the 1970s, the composition of material and non-material factors of cultural landscape, and the types of cultural landscape division, scholars have begun to deepen their academic research on cultural landscape. During the same period, due to the frequent occurrence of oil crises and environmental disasters, the research results of the previous period began to be transformed into practical methods to guide the protection and planning of cultural landscapes, hoping to integrate humanities and nature in an ecological way. Therefore, with the strengthening of people's awareness of protection and the continuous research of scholars on conservation methods, there is an urgent need for relevant departments to formulate more conventions on how to protect cultural heritage.

On 16 November 1972, the General Conference of UNESCO adopted the Convention for the Protection of the World Cultural and Natural Heritage (Hereinafter referred to as “ the World Heritage Convention “). The Convention establishes criteria for the outstanding universal value of natural and cultural heritage inscribed on the World Heritage List (Hereinafter referred to as the “List”), and provides that each Contracting State shall bear the responsibility for the identification, protection, preservation, display and transmission of cultural and natural heritage within its territory to future generations. In support of the view that cultural heritage is a series of tangible materials, the Convention establishes two main categories, cultural heritage and natural heritage, each of which is divided into three sub categories. Thus, the category of cultural heritage includes three types: historical monuments, architectural complexes and ruins. Natural heritage includes the aesthetic or scientific examination of natural landscapes. These all composed of material and biological structures or groups of such structures with outstanding universal value, geological and geographical structures with outstanding universal value and areas clearly designated as having threatened animals and plants from a scientific or conservation perspective. Also valued are natural attractions with outstanding universal importance or clearly demarcated natural areas from a scientific, conservation or natural beauty perspective.

The World Heritage Convention creatively proposes to divide World Heritage into two broad categories, culture and nature, and gives an explanation of cultural landscape heritage while defining it:

Cultural landscape heritage refers to works of human or natural and human co-creation that have outstanding universal value, as well as areas including archaeological sites, as examined from a historical, aesthetic, ethnographic or anthropological point of view (UNESCO, 1972).

The strict separation of nature and culture embodies the fundamental opposition between man and nature, typical of Western philosophy. From UNESCO's point of view, World Heritage

should be a whole, but as time goes on, the crisis of confrontation between man and nature has become more and more intractable. To reconcile this contradiction, the World Heritage Convention was revised in subsequent years.

2.1.2. Categories of cultural landscapes

In 1992, a number of international and national conventions attempted to establish definitions and protection parameters for heritage that is considered a cultural landscape. Simone Scifoni (2017) noted that the focus of the cultural landscape allows us to overcome a compartmentalized treatment between the natural and cultural heritage, but also between the material and immaterial, understanding them as a unique set, a living and dynamic whole. It allows us to understand cultural practices in close interdependence with the materialities produced and with the forms and dynamics of nature.

Because of the need to distinguish between culturally derived categories of heritage (heritage works created by combining human beings and nature), the Cultural Landscape category was adopted by the World Heritage Committee in 1992. Its concept is defined by the interplay between the natural environment and human activities, where traditions, folklore, art and other cultural expressions are created, resulting in an improved natural landscape. In UNESCO's description, the cultural landscape “illustrates the evolution of societies and human settlements over time under the influence of the physical limitations and/or opportunities offered by the natural environment and the influence of successive external and internal social, economic and cultural forces”.

The Outstanding Universal Value is based on three pillars: 1) the criteria for its registration, 2) its condition – indications of authenticity and integrity, and, 3) conservation and management. The criteria explain why the heritage was entered to justify its overall importance.

The specific associations between cultural landscapes and spiritual values, traditional environmental management techniques, and the aesthetic effects of human modification are also considered. The establishment of this category reflects the links between biodiversity and cultural diversity, particularly in relation to traditional forms of land use.

It is no accident that cultural heritage appeared as a new category in 1992, the same year that the first United Nations Conference on Environment and Development was held in Rio de Janeiro, Brazil. The comments and ideas on “linking cultural and natural issues to sustainable development perspectives” presented at the conference have opened up a new way of thinking about the relationship between man and nature. This cultural climate goes a long way towards clearly defining the inclusion of cultural landscapes in The List. The criteria for cultural landscapes have been revised and the following definitions have been added: World Heritage cultural landscapes, representing “common works of nature and human beings” as referred to in Article 1 of the World Heritage Convention. These demonstrate the evolution of human

society and settlements under the material constraints or opportunities of the natural environment and under the intrinsic and external continuing effects of social, economic, cultural and other factors (1994).

The World Heritage Convention not only reflects the tangible and intangible value of natural and cultural heritage, but also recognizes the recognition in its implementation of traditional management systems, customary laws and time-honored customary technologies and knowledge for the protection of cultural and natural heritage. Through these conservation systems, World Heritage sites contribute to local and regional sustainable development. From the dual perspective of space and time, the concept of sustainable development is clearly assumed as an important direction for economic development aimed at ensuring the long-term development of the environment and natural resources.

The revised World Heritage Convention, as a cultural representation of the interaction between man and the environment in various regional cultural contexts, became the first international legal treaty to recognize and protect natural and cultural heritage of universal value. In the appendix to The Guidelines for the Implementation of World Heritage Protection, cultural landscapes are divided into three types: “landscapes intentionally designed and built by humans”, “landscapes that have evolved organically” and “associative cultural landscapes”

The first category, “well-defined landscapes that are intentionally esigned and created by humans,” includes many gardens and parks. Such landscapes have been inscribed on the World Heritage List from the outset, such as the Palace of Versailles in France. This concept also brought Kew Gardens in the UK and Lednice Valtice cultural landscapes in the Czech Republic onto the list (Figure 1).



Figure 1 - The Palace of Versailles in France (Up); Kew Gardens in the UK (Left);
Lednice Valtice in the Czech Republic (Right).

The second category, “organically evolved landscapes,” derives from the initial social, economic, administrative, and/or religious requirements and develops forms that emerge by associating with and responding to the natural environment. Such a landscape reflects the evolution of its formal and compositional characteristics. Specifically, it can be divided into two categories: relic landscapes (such as fossils), whose evolutionary processes ended at some point in the past (such as ancient cultural sites); and “Perpetuating the landscape”, it would play an active role in contemporary society and is closely linked to traditional ways of life, the evolutionary process of which is still evolving. These include many agricultural landscapes, such as tobacco landscapes in the Vinales Valley in Cuba, the Rice Terraces of the Philippine Cordilleras or the Puzta pastoral landscape of Hortobagy National Park in Hungary (Figure 2).



Figure 2 - The tobacco landscapes in the Vinales Valley in Cuba (Left);
the Rice Terraces of the Philippine Cordilleras (Right).

The third category of “associative cultural landscapes” is characterized by their apparent connection of natural factors to religion, art or culture, rather than by insignificant or missing physical evidence of culture. This type of landscape is particularly consistent with the culture of the nomadic gathering tribes. Because from the perspective of religious beliefs and cultural origins, the connection between its tribal culture and land, whether substantial or symbolic, is inseparable, and human beings are one of the many factors that affect nature. Examples of this type are Uluru Kata Tjuta in Australia, Sukur in Nigeria and Tongariro National Park in New Zealand (Figure 3).



Figure 3 - The Uluru Kata Tjuta in Australia (Left);
the Tongariro National Park in New Zealand (Right).

The “associative cultural landscape” has opened up space for free thinking about “landscape ideas” and is therefore popular at regional expert meetings. For example, Munjeri (2000) put it into concrete applications, while Rössler and Saouma-Forero (2000) made a more general statement about African culture. But it is a concept for all cultures to recognize that alongside the physical world there are worlds of ideas from oral traditions, folklore, art, dance and music, and thinkers, talkers, writers and poets (P. J. Fowler, 2003).

In the above three types of landscapes, although many historical urban centers are classified under the cultural landscape category in the List according to the existing categories and standards, in practical application, the cultural landscape refers to the “rural landscape”. In fact, the city is a very representative cultural landscape. As Fowler observed, the urban landscape can be called a prominent cultural Landscape. Adopted by the UNESCO General Conference in 2011. “The Recommendation on Historic Urban Landscapes” aims to align the achievement of sustainable development goals with approaches to the preservation of urban landscape heritage. Taking into account the physical and spatial morphology, natural features, geographical location and interrelationships between social, cultural and economic values of the historical sites in these cities, it is recommended that a landscape model be adopted to identify, protect and manage them. The urban historical landscape approach is considered important for innovative ways of preserving cultural heritage and managing historic cities. Urban historical landscape is a new concept of urban heritage protection produced in recent years under the urban development challenges faced by cities around the world, which takes all urban heritage as the object of protection, with special emphasis on heritage protection under the framework of urban development, and puts forward the means and countermeasures to integrate urban historical landscape into the local development process and urban planning.

In a sense, the establishment of the category of cultural landscapes, as a precursor to globalization strategies, represents the birth of a more equitable and highly credible List. According to a series of surveys by the ICOMOS from 1987 to 1993, the monuments on the List are mainly distributed in Europe and are related to historical cities, especially Christian, and monuments of specific historical periods, while the monuments of living culture and tradition are rare. Therefore, in order to ensure equitable distribution of cultural heritage throughout the world, the Commission decided in 1994 to adopt the previous globalization strategy. This initiative not only embodies the framework concept of the World Heritage Convention, but also implements its specific approach. At the same time, without changing the content of the World Heritage Convention, the Guidelines provide guidance on the need to break through geographical restrictions.

Attention to the uneven distribution of cultural heritage in various parts of the world on the List has led to reflection on cultural heritage and cultural memory, as well as focused discussions on intangible culture. Taking into account the importance of intangible cultural heritage, namely intangible cultural heritage as the main creator of cultural diversity and the guarantor of sustainable development, as well as the profound interdependence between intangible

cultural heritage and tangible and natural heritage, UNESCO, at its thirty-second session in Paris in 2003, promulgated the Convention for the Safeguarding of the Intangible Cultural Heritage in October by taking into account existing international human rights instruments.

The formal adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage subverted the traditional Western and European-centric view of heritage. The Guidelines, an appendix to the List, were revised in 2005 to provide room not only to set standards for past cultures and civilizations, but also to provide room for the development of cultural traditions and living communities. Whether tangible or intangible in appearance, all cultures are physically existent and interconnected, because all historical sites and other physical objects are carriers of intangible values. The ensuing discussion further developed the concept, promoting its acceptance and legislativeity.

The official institutions are concerned with the protection of cultural landscapes, in addition to the regulations issued by UNESCO. The Council of Europe adopted Recommendation R (95) 9 and the European Landscape Convention, which regulate the standards for the protection of cultural landscapes on European territory. In Brazil, in 2009, the IPHAN also developed a new legal instrument to protect cultural landscapes, called the Chancela (in Portuguese). In 1982, in order to protect those ancient political, economic, and cultural centers or the places where modern revolutionary movements and major historical events occurred and related cultural relics, China officially proposed the concept of “famous historical and cultural cities”. As of January 11, 2022, 140 cities in China have been listed as national historical and cultural cities, and the cultural relics of these cities have been protected.

2.1.3. Multiple perspectives on the cultural landscape

In July 2000, the Council of Europe initiated the European Landscape Convention, which was publicly signed in Italy in October of the same year. As with the interpretation of different cultures of the same concept, a great deal of discussion was sparked during the preparatory work, so the various European countries began to cooperate to interpret the meaning of the landscape from different perspectives, and to find out the connections between these ideas. The European Landscape Convention considers this not only an international legal document, but also one of the expressions of European cooperation projects. Its core idea clearly expounds the definition of landscape and condenses the broad vision of the landscape of various countries: “The landscape is an area that is perceived by people, and the characteristics of this area are the result of activities or interactions between man and nature.”

The European Landscape Convention does not mention the term “cultural landscape”, which focuses on emphasizing the significance of the landscape as a product of human activity, and also mentions that whether it is a special landscape, an ordinary landscape or a degraded landscape, it has its own profound value in various aspects. The primary objective of the European Landscape Convention is to promote the understanding of the term “landscape” and

to strengthen safeguards for its independent values. This initiative is comprehensive: for conservation, the identification of its heritage value in terms of natural features and/or landscapes resulting from human activities; for management, adhering to the goal of sustainable development; at the planning level, whether it is an ordinary landscape or a degraded landscape, it needs to be identified again.

This is very different from the concept of a “cultural landscape” described by UNESCO, which some see as elitist. UNESCO, on the other hand, considers that inclusion on the List is simply an identification of the special value of an item under existing conditions. Places that may well look ordinary but that can fill out in our appreciation to become extraordinary; and an ability of some places to do that creates monuments to the anonymous people who lived and died unrecorded except unconsciously and collectively by the landscape modified by their labours. A cultural landscape is a memorial to the unknown labourer (P. J. Fowler, 2003). UNESCO believes that “landscape” may be just a place of daily life, it may or may not have aesthetic value.

Thus, there is a clear difference in the meaning of “landscape” proposed in the List and the European Landscape Convention, and that the root cause of this difference is the inconsistency of objectives and views in the two documents. Based on a global career perspective, UNESCO wants to publicly produce a list of cultural landscapes that are “of outstanding universal value”, and that the selected cultural landscapes must not only rise above the property of any individual country and have important intrinsic value, but should also be part of the heritage of human society as a whole.

The concept of the European Landscape Convention is broader, arguing that the landscape, as a regional occupational actor, is an important part of people's surroundings. Therefore, when assessing whether a landscape has a special value, a wide variety of landscapes need to be considered, including degraded landscapes. This initiative includes not only landscape protection measures, but also degraded landscape improvement measures. The European Landscape Convention is innovative, and the project focuses on landscape policy as one of the important components of participation in regional governments, with the aim of improving the quality of life of people living in landscapes.

2.2. Cultural heritage and landscape

In 2005, the Council of Europe adopted the Faro Convention, which was signed by National representative at the first meeting in Portugal. In the same year, UNESCO adopted the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which culminated in the “protection of cultural diversity” and reflected the goals UNESCO had hoped to achieve over the years, both of which offered a broader path to the development of culture and heritage. The Faro Convention defines cultural heritage as “a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression

of their constantly evolving values, beliefs, knowledge and traditions.” It includes all aspects of the environment resulting from the interaction between people and places through time (Council of Europe 2005).

Cultural heritage and landscapes share the same characteristic, which is that both can not only be used as elements of identification, but also constitute a connection between human perception of the world. However, landscape and heritage are not a common identity, because heritage means choosing valuable objects, while landscape is about looking at value from the perspective of the whole.

In the World Heritage Convention, cultural heritage complements the conceptual part of the overlap between natural heritage and landscape, using the landscape as a vehicle for special values. Although the ensuing controversy is not the result of organic evolution, the tendency for the concept of heritage to evolve over time is still perceptible. Originally, cultural heritage was conceived as a series of materials that echoed the natural heritage as two major types, but then expanded through an interdisciplinary approach to discover that it contained not only tangible and intangible elements, but also ideas and values. Landscape and cultural landscape have always been the focus of this process, and they are inseparable from the connection between nature and culture, people and places, tangible and intangible.

With the adoption of the European Landscape Convention (2000) and the Faro Convention (2005), the concept of heritage was further expanded into landscape, which was seen as a fundamental resource for human well-being and sustainable development. Both European documents shift the focus from the object landscape or heritage to the human, calling on people to identify and recognize their value, and this initiative also opens up a new perspective on public participation from object to action, from product to process. Society's involvement in the identification of cultural and heritage values includes responsibility for its protection and preservation, as well as, in the case of landscapes, responsibilities for management and planning.

2.3. Landscape Extension - Cultural Landscape City

Historic urban areas are one of the richest and most diverse manifestations of our common cultural heritage, the result of generations of shaping and a key testament to the hard work and fulfillment of human aspirations through space and time. At the same time, for humanity, urban heritage is a social, cultural and economic asset, defined as a historical stratification of values derived from inheritance and existing cultures, as well as the accumulation of traditions and experiences, thus recognizing these traditions and experiences in the diversity of heritage.

In the context of World Heritage, the cityscape is an extension of the concept of “architectural ensemble” in the World Heritage Convention and is one of the first types to appear on the World Heritage List. In 1978, the World Heritage Committee published two items in the category of historic towns on the World Heritage List for the first time: the Kraków Historic Center and the

City of Quito. They accurately reflect the characteristics of historical town-like heritage based on architectural complexes.

The inclusion of historic districts that perpetuate contemporary life on the World Heritage List inevitably raises reflections on how to uphold the balance between conservation and development. While urbanization is expanding on a scale unprecedented in human history, local, national and regional areas are driving socio-economic change and growth by identifying dynamic cities and harnessing them. But this rapid and uncontrolled development is transforming urban areas and their environments, which can lead to the fragmentation and deterioration of urban heritage, as well as profound implications for community values around the world.

The Washington Charter: Charter on the Conservation of Historic Towns and Urban Areas was adopted by the ICOMOS in 1987. It says, beyond their role as historical documents, these areas embody the values of traditional urban cultures. Today many such areas are being threatened, physically degraded, damaged or even destroyed, by the impact of the urban development that follows industrialization in societies everywhere. Therefore, ICOMOS proposes that in order to be most effective, the conservation of historic towns and other historic urban areas should be an integral part of coherent policies of economic and social development and of urban and regional planning at every level. In the approach to the conservation of historic towns, ICOMOS emphasizes the role of conservation and planning.

Obviously, the Washington Charter cannot effectively resolve the conflict between the development aspirations and protection mechanisms of historical towns, which has been further highlighted in the modern era with the intensification of competition between towns. UNESCO held its thirty-sixth session on 10 November 2011 to analyse recommendations for the development of cities with cultural landscapes and to seek ways to develop cities in a local context. For the management of cities with cultural landscapes, UNESCO's approach is more comprehensive, combining the objectives of urban heritage protection with the objectives of social and economic development, which can be regarded as a social, cultural and economic asset of urban development. The unified goal and diversified thinking direction are conducive to the overall development of the city.

In the near future, the biggest test for the group is how to protect the cultural heritage at the same time, by combining the uniqueness of the relevant territory with the singular function of the cultural heritage, adding more value production activities to the industrial chain behind it, so as to improve the added value of cultural heritage. It is necessary for relevant departments to increase their participation in conservation work, and jointly seek innovative solutions, so that historical and cultural heritage can be inherited. They can promote the dual combination of urban and cultural development, and explore the coexistence mode of science and technology and history and culture in the future.

2.4. Significance of the incorporation of cultural heritage into the Convention

The impact of the inclusion of cultural landscapes in the World Heritage Convention cannot be overestimated.

First, the establishment of categories of cultural landscapes is important for the recognition of intangible cultural values, as well as the heritage of local communities and indigenous peoples. The main difference between the various categories of cultural landscapes is the acceptance of the community and its relationship with the environment. There are currently many places with relevant cultural value levels or important cultural sites such as holy places, which may be some kind of spiritual and traditional symbol embedded in people's hearts, or the material heritage or cultural practices left by people in long-term practice. In general, sacred sites have greater potential, and many restricted areas are established to safeguard them, but indigenous peoples have found ways to protect sacred sites and small forests before protected areas such as national parks, nature reserves and scenic areas have been established, and through these mechanisms they have made a significant contribution to the preservation of unique sites, biodiversity and cultural space.

The continuous practice of human beings for hundreds or even thousands of years to adapt to the natural environment has created a unique land-use system, which has increased the biodiversity. Therefore, we need to recognize the importance of genetic varieties in unique land-use systems and different cultural landscapes for the whole world. At the same time, considering the need to integrate with complex societies and other aspects, we should pay more attention to systematic building techniques, indigenous structures and ingenious design schemes. For example, irrigation systems such as the mud channels in the steep terrain of the Philippine Cordilleras. If material or social structures collapse, entire landscapes and ecosystems are threatened, so these systems of knowledge are often intertwined with belief systems, rituals, and forms.

Secondly, the inscription of sites on the List as cultural landscapes has had a significant impact on the interpretation, display and management of heritage. Through the nomination process, local communities' awareness of intangible culture has been raised, making them proud of their community heritage again, thus choosing to restore artifacts and revive traditions. As a result, we are moving towards areas such as sustainable land use and community management models, promoting the value of intangible culture through the sale of specific agricultural products or traditional handicrafts. At the same time, in some cases, unregulated tourism can threaten post-development regeneration.

In addition, the introduction of cultural landscapes into the world heritage field makes people realize that the ruins are not islands, and we need to closely link them to the ecosystem. When we go beyond a single monument and a strict nature reserve, what we see in time and space is a distinct cultural connection. The concept of cultural landscape is therefore central to the

establishment of protected areas and the purpose of the evolution of heritage protection, which reflects the diversity of approaches to the conservation and management of cultural landscapes in the World Heritage Convention.

All in all, the achievement of the goals of globalization can create favourable conditions for the sharing of information among communities and promote continuous economic and social reform. At the same time, due to the lack of means of safeguarding intangible cultural heritage, this heritage may face serious threats of degradation, disappearance and destruction at any time, thus making people aware that the safeguarding of intangible cultural heritage is the universal will of all human beings and requires common concern in order to prevent the situation becoming worse. From indigenous communities to groups to individuals, each individual plays an important role in the production, protection, preservation and re-creation of intangible cultural heritage, which contributes to the enrichment of cultural diversity and the enhancement of human capacity for creativity.

The Convention has become an important legal instrument for the protection of heritage and plays an important role in promoting the recognition and management of heritage in many parts of the world. Since the landmark decision in 1992, many cultural landscapes have been nominated and inscribed on the World Heritage List. As of 2022, the List already has 1154 World Heritage Sites, 167 Contracting States, 897 Cultural Heritage and 218 Natural Heritage Sites around the world (The World Heritage List).

2.5. Introduction to Florence 2012 and the significance

September 2012 marks the fortieth anniversary of the World Heritage Convention. From 19 to 21 September, UNESCO met in Florence on the theme of the international protection of landscape, while the Conference will conduct a global assessment of the World Heritage Convention.

The conference invited more than thirty experts from all over the world, representatives of various United Nations agencies (UNESCO, FAO, UNCCD, UNEP), relevant international intergovernmental bodies, centres and international associations (ICCROM, EUI, UNU, ICOMOS, IFLA, ICQHS, ITKI, IPSI, EHP), national and non-governmental organizations, universities, local administrators.

2.5.1. The new landscape vision: from the monument to the people

This conference has prompted the vision of the landscape to gradually shift from landmarks to people, and human beings are gradually becoming an important direction of landscape concepts (Form 1, FLORENCE DECLARATION ON LANDSCAPE 2012).

Form 1 The New Landscape Vision

World Heritage Convention	New Landscape Vision
Universalism	Multiculturalism and diversity
Fixed definition	Regionally adapted and evolutive definition
Separation of nature and culture	Integration
List of excellence	All landscapes
Outstanding values	Everyday life
Tangibility	Both tangibility and intangibility
Staticity	Dynamism
Monument	Ecosystem
Muscographic approach	Social, productive and evolutive approach
Conservation	Prevention, management and preservation through change
Authenticity	Perpetuation of knowhow through traditional knowledge
Heritage	Commons and people

This table shows the gradual evolution of the World Heritage Convention's new horizons for the concept of landscape. In the past, the World Heritage Convention advocated immobilization, through the use of various provisions to develop a stable and restrictive framework, so as to facilitate the organization of the management of cultural landscapes and strengthen people's understanding of cultural landscape knowledge.

Among them, in the past, the World Heritage Convention paid more attention to the universalism of the landscape, the fixed definition of the landscape, the strict distinction between nature and culture, the excellent list of landscapes, the outstanding universal values, the tangible material heritage, the static Monument, the preservation of the landscape through Musicographic approach and the landscape heritage with authenticity. With the rapid development of information and the breaking down of cultural barriers in the world, people are more aware of the importance of multicultural and biological diversity. Due to the different cultural customs and natural materials in various places, the cultural landscapes in various places have various forms. In recent years, the World Heritage Convention has paid more attention to cultural and ecological diversity, different definitions of regional landscapes, natural and cultural integration, all tangible and intangible landscapes in everyday life, dynamic ecosystems, preventive management of landscapes through transformative means such as socialized production, the use of traditional knowledge to perpetuate knowhow, and the gradual expansion of scope from heritage to nature and humanity.

2.5.2. Consensus

The conference reviewed and discussed the challenges facing the cultural landscape in today's society.

Expressing their deep concern for the degradation of landscapes worldwide due to industrialization, rapid urbanization, intensification of agricultural processes and other threats and risks caused by the global change.

Acknowledging landscape as the expression of the relationship between people and environment. which, over time. has created and still creates harmonic life conditions and wealth.

Recognizing the importance of the landscape as an educational tool to promote knowledge and raise awareness of cultural diversity, identity and responsibility.

Considering that the landscape is a common good, the right to the landscape is a human necessity.

Aware that it is impossible to protect landscapes ignoring the local and traditional knowledge that have generated them and whose loss destroys a heritage of know-how usable for appropriate and innovative solutions.

Acknowledging that international resolutions recognize intrinsic aspects of the landscape. such as adaptive management and a holistic approach between social, economic and aesthetic elements as possible answers to the global challenges.

Taking into account the request of local communities and administrative representatives to preserve the landscape for better living conditions based on global sharing opportunities and common goals.

Recalling the Rio+20 outcome document “The future we want” and the revision of the Millennium Developments Goals.

Taking note of numerous initiatives at the international, national and local levels, addressing landscape management in the context of sustainable development within the United Nations system.

Affirming the importance of safeguarding and improving landscapes (FLORENCE DECLARATION ON LANDSCAPE, 2012).

2.5.3. The current state of the landscape

Through these consensuses, experts and delegates had a heated discussion, and the landscape is still facing some serious problems. We must recognize in a timely manner the importance of protecting landscapes and look for key measures to promote the coordinated development of landscapes and societies.

2.5.3.1. Threats, risks, and disasters

Some years ago, experts and the United Nations summarized the natural crises that all of humanity is experiencing, including torrential rains, tornadoes, flash floods, landslides, hydrogeology and water crises. The fact that the greenhouse effect caused by fossil fuel emissions in the industrial age has led to a gradual increase in the earth's average temperature has now been confirmed by regional studies. As temperatures rise, so does the energy in circulation, evaporation, and air mass movement, which can lead to phenomena such as heavy rainfall and flash floods in winter, as well as droughts and extreme heat waves in summer. At present, the world is facing problems such as land degradation, traditional agricultural decline, overcrowding and the establishment of large infrastructure, and through the combination of natural disasters and these events, the ecological environment cannot be balanced with weather phenomena, so that the ecosystem is facing a greater crisis. This situation is mainly due to dry riverbeds, polluted silt areas, reduced forest belts and degraded soils.

The global crisis is determined by the development model of human society. Too much pursuit of the social goal of rapid economic development causes, the destruction of the traditional model of harmonious coexistence between humans and the environment, resulting in people in the pursuit of economy and modernity, do not paying attention to the protection of the environment, which directly determines the climate change and the collapse of the ecosystem. Jean Paul Trichet, outgoing president of the European Central Bank, has admitted that the financial crisis is systemic. Modern society is constantly promoting the idea that the capacity of natural resources is eternal and that we can develop at will, which is an important foundation for modern economic growth.

However, an ecological deficit occurs when the ecological footprint of a population exceeds the biocapacity of the area a population can use. A national ecological deficit is when a country imports biological capacity through trade, liquidates a country's ecological assets, or emits carbon dioxide waste into the atmosphere. When an area's biological carrying capacity exceeds the ecological footprint of its population, ecological reserves need to exist. Today, more than 80 percent of the world's population lives in countries that are running ecological deficits, using more resources than their ecosystems can regenerate (Global Footprint Network). In other words, the resources available on Earth each year are depleted in just a few months. So, at other times, we use non-renewable environmental capital, creating an unpayable ecological deficit, and we owe a huge debt to nature. Thus it is shown that the emergence of an economic crisis confirms the failure of the socio-economic system (Figure 4).

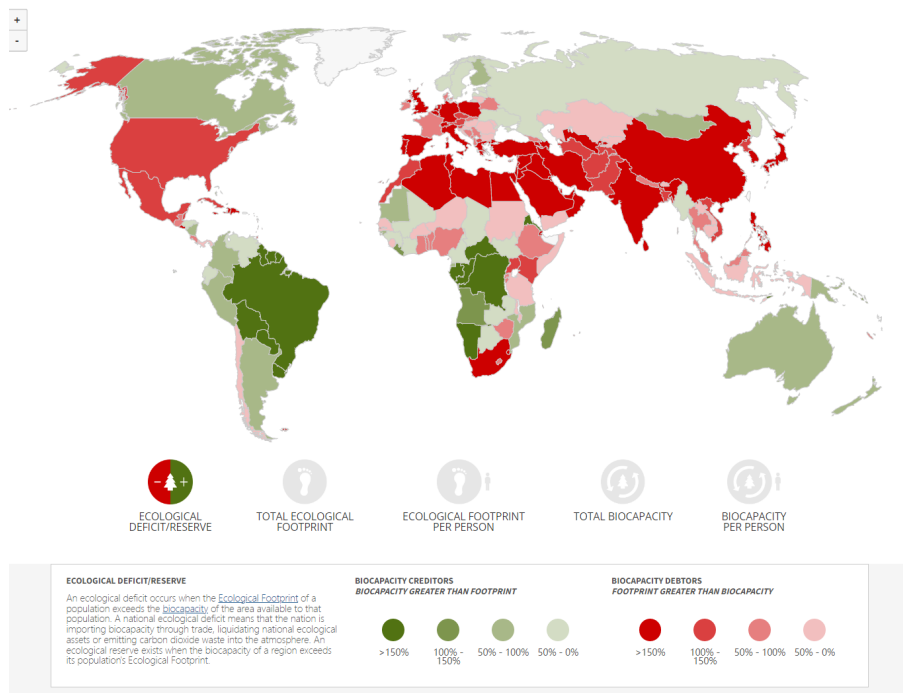


Figure 4 – Map of ecological deficits in countries around the world.

With the development of the times, in addition to the influence of natural factors, powerful modernization, invasive science and technology, as well as overloaded production and farming and agricultural industrialization have also caused a huge crisis in the traditional production model. At present, due to poverty, war and population migration, the loss of personnel in rural areas is serious and the urban population is oversaturated. The uneven distribution of the population affects the way cultural knowledge is disseminated, and as a result, some cultural heritage is gradually disappearing due to lack of protection. The destruction of the traditional patterns of humanity with nature has laid a profound foundation for the disappearance of mythological stories and local knowledge, the disappearance of communities, leading to the disappearance of landscape heritage and the collapse of ecosystems. At present, the earth has undergone serious climate change, such as high temperatures, typhoons, heavy rains, floods, wildfires, these factors affect many aspects of the world's operation, and extreme weather is the cause of disaster. For example, global warming causes the melting of arctic and antarctic glaciers, which affects sea level rise, so some islands are in danger of being engulfed by the ocean at any time, and populations are also facing migration problems.

The human factor is also an extremely important part, and war is the most human factor known to cause damage to the landscape. First, war can lead to the destruction of resources, with explosives of all kinds destroying soil, destroying forests and animals, impoverishing land and, in some cases, turning into deserts and the Gobi. Second, environmental pollution. The air pollution caused by war is the most serious, but it also brings marine pollution and nuclear pollution of the surrounding environment, in addition to soil pollution caused by chemical agents. The problem of radioactive contamination caused by nuclear war has the most lasting impact on humanity. For example, the atomic bomb explosions in Hiroshima and Nagasaki in

Japan during World War II killed a large number of Japanese civilians, and the radioactive pollution caused by the nuclear explosion caused the disability of generations. Finally, war can change the geological structure. Artificially changing the state of the environment in war and creating disasters such as heavy rains, floods, earthquakes, landslides, tsunamis, and magnetic storms can create combat conditions favorable to the already side. Most of the weapons used in modern warfare can change the geological environment.

In recent years, due to the great contribution of real estate development and construction to the economic development and investment growth of the city, many places have begun to vigorously develop the real estate industry. The real estate development and construction activities will produce a large amount of solid waste, and the display of a large amount of garbage will seriously affect the surrounding ecological environment. Secondly, when some developers carry out real estate construction, they will occupy the high-quality landscape resources of tourist cities, so that the urban landscape resources that have a strong continuity are artificially divided and occupied, thereby destroying the overall existence of the tourism landscape. In the construction process, some developers are often disorderly development, lack of scientific planning and demonstration, large-scale construction, indiscriminate logging, and reckless, causing serious ecological interference and destruction. Finally, due to the disorderly development of urban real estate, all aspects of the building are not considered and the harmony of the urban regional environment is not considered, and only the shape design of the single building (group) is paid attention to, resulting in the characteristics of the buildings, which cannot make the entire urban construction integrated, thereby destroying the integrity of the tourist urban landscape environment and causing visual pollution.

At the same time, the hot development of tourism also affects the existing situation of the landscape. On the one hand, improper economic behavior of human beings destroys the tourism environment, unreasonable resource utilization and agricultural production methods will destroy the natural ecological balance of tourist areas, and the tourism landscape will be directly affected. On the other hand, the impact of tourists on the natural ecological environment of scenic spots in tourism activities, due to the imperfect facilities of the scenic spots themselves and the low quality of individual tourists, resulting in the random accumulation of garbage in the scenic spots, the landscape is smeared at will, and the natural landscape is destroyed. Finally, the construction of relevant facilities is not in harmony with the overall landscape of the tourist area, which changes or destroys the original history, culture and ethnic style of the scenic spot.

2.5.3.2. Landscape is an expression of the relationship between man and the environment, and it is also a public interest.

Cultural heritage, as an evolving traditional category, is gradually being revised over time. Since the promulgation of the World Heritage Convention, UNESCO has held various conferences over the years, inviting experts and scholars from all over the world to reflect on it and raise new questions, thus accumulating new experiences. Initially, cultural heritage was

considered to be an independent work of art, an original result of individual originality, and not of comprehensive value. Before the 19th century, works of art were often isolated as heritage, so the context surrounding the heritage became less important and gradually withered away because it was not valued. For example, most of the cities retain only the former gates, and people choose to tear down the walls, thus integrating closed churches and noble castles with the towns to form a modern pattern. Therefore, at present, people deeply realize that the landscape is part of the architectural structure, and if the landscape is not taken into account, modern architecture will have some defects.

The changes of the times prompted us to begin to observe the relationship between the entire territory and the landscape, and once again to reflect on the concept, categories and content of the landscape. At this time, the concept of the historic city came into being, and we realized that there was an inexplicable intrinsic connection between ancient knowledge system, natural resources, and the environment construction that is now underway. In fact, knowledge and nature are a fixed resource, but humans are also part of nature. From ancient times to the present, in order to continue to survive, people need to learn to live in harmony with nature and adapt to each other's existence. Therefore, in the process of continuous transformation of nature, people have not only accumulated a lot of experience, but also shaped the rules of human existence.

World heritage is the product of mankind's continuous practice in the long river of history, a symbol of the times, and a common achievement of mankind. In the process of historical practice, people use their perception to create a variety of landscapes with unique characteristics and distinctive characteristics of the times through continuous testing and using their own perceptual abilities. People use the representative value of the landscape to affirm their own achievements and commemorate the glory of the times, and many aristocrats like to use the landscape to show their status and show others their differences, so the landscape is both the reason for the realization of human society and the necessary result of the operation of the rules of human society.

From this point of view, the formation of the landscape proves that the environment and culture are an inseparable whole, a community that integrates the national culture and geographical environment. Due to the diversity of cultures and the particularity of the geographical environment, the landscape cannot be a single and fixed definition, and we can only summarize it as a general relationship. It is an interactive practice between humans and the environment, which includes the meaning of the production of culture, the circulation of society and the production. While this relationship is often expressed in different forms and methods in different cultural backgrounds and geographical environments, similar landscapes may also represent completely different meanings.

Traditional culture is very forward-looking, it is a long-term insurance, and its disappearance will be a global disaster, and it will also be a loss for all mankind. The main reason why well-

established ecosystems and diverse human heritages can be continuously promoted in the world is that they have great economic value and they provide a beautiful vision of the future in which we can reap great benefits. In today's undesirable economic environment, in the long run, if we can maintain a relative balance between economic benefits and the sustainable development of society and ecosystems, the cultural landscape may significantly increase commercial value. Especially for those who depend on rural incomes, this is the best way to coordinate the two sides and promote the development of the local area. But at present, with the continuous rise of the trend of nature reserves, many protected areas are not perfect for the protection of the landscape. Even some protected areas, in order to obtain more benefits, attract more tourists, so as to carry out human intervention in some natural landscapes, destroy the natural ecosystem, install colorful modern technology, and achieve the purpose of attracting people's attention. This shows that advanced science and technology can also have a bad impact on the natural environment, resulting in the fragmentation of the ecosystem.

We need landscapes, just as we need water, air, soil, and energy: these are public resources, just like all other resources, they are not substances, but a circulatory system. We propose traditional knowledge and its innovative applications to emphasize people and wisdom. We will be involved in the understanding of symbolic patterns from all aspects, continuing them in meaning to restore the relationship between nature and culture. This interaction becomes real and perceived in the landscape: the transaction between humans and the environment is maintained, thanks to identity and community.

2.5.3.3. Landscape is an important educational tool that combines local traditional knowledge to promote innovative development

Since the dawn of humanity, people have had to learn how to cope with unpredictable environments and changing climatic styles, and these changing conditions have taught us how to adapt to the local geographical environment. Through the accumulation of survival knowledge, people have been able to use some technologies to cope with adversity, such as concentrating and allocating water resources, recycling resources and optimizing energy use, so as to help human beings survive better. In the past, scarce resources and volatile climate problems had a profound impact on resource management and manual technology, and people began to think about how to invent simple and cheap production technologies. In the face of changing conditions, only the most tenacious cultural consciousness can make accurate use of local living materials and renewable resources. Through the rational use of natural resources such as solar energy, people learn the electromagnetic induction principle of using wind power, collect water resources, rationally allocate fluid dynamics, and create biological knowledge of humus and soil cultivation. People manage to use wind, the law of gravitation and slight humidity factors, through the interaction between them, to prompt them to carry out catalytic reactions, thus achieving a positive effect, which is the process by which the landscape is created.

Traditional knowledge has long been tested too much in the long history of social development, and it has intersected with how people can survive. As an effective long-term experience, traditional culture is an important skill that a new generation of young people must master, and it lays an important foundation for modern life.

Over the years, people have summed up the concept of landscape with symbolic and legal meanings as a way to protect the ecological circulation system and the prosperity of human society. Traditional knowledge is complex because of the millennium history of human beings, and the creation and continuation of landscapes is realized in the dynamic process of the continuous development of human history. Before the Industrial Revolution, people changed and experimented with the environment through knowledge and technology accumulated through long-term collective experience. People use the millennia of time to create a lot of knowledge (such as writing, farming, textiles), which is systematic, experimental, and accumulated by people after many tests, and has rich cultural value. Often passed on from identifiable or capable actors to people and then passed on from generation to generation, this knowledge promotes both cultural diversity and reflects the importance people attach to local resources. Each technology is not a simple idea to solve a single problem, it is a well-designed, multi-purpose application system that manages local resources. It is part of society, culture, and economy, and it is intimately related to worldviews and perceptual behaviors that are concretized in the landscape, thus becoming a microcosm of the cosmology. Therefore, traditional techniques are an important part of these connections, which are closely bound together by symbols and meanings.

The preservation of cultural landscapes is recognized by the World Heritage Convention not only because of the important cultural connotations itself, but also because they reflect the pinnacle of human craftsmanship in all eras. Therefore, once the cultural landscape is destroyed, it is very difficult to restore it again, and at the same time, the function of the community as the guardian of the landscape will be greatly weakened. The traditional survival skills that have been tested for a long time can teach us a lot of things now, by using the advanced technology of today's society to better adjust it, combining the best experience accumulated in the past with the current advanced technology, so as to have a new impact on the way we do things now, and facilitate our technological innovation. Therefore, it is hoped that through this innovative approach, the ambitious goals of sustainable development and environmental protection in today's society can be achieved in many fields.

At present, traditional knowledge is in a precarious position, and its disappearance would lead to the loss of the ability to maintain and transmit cultural and natural heritage, and it was also a major source of intellectual and cultural diversity. From now on, whenever we encounter a problem, we can find the right innovative solution. The use of traditional knowledge does not mean directly reapplying the technology of the past, but rather is an attempt to understand the rules of logical reasoning behind the knowledge system again and make it reapplicable in creative ways. The principles of operation of traditional systems are based on strong cohesion

between society, culture and economy. Efficiency depends on the interplay between several factors that require special attention: aesthetic and ethical values enrich the communication between environmental, productive, technical and social aspects. It is through traditional knowledge that the friendly relationship between architecture and the environment is affirmed, and the interaction between spatial organization technology, tradition, social customs and spiritual values represents the integration of functionality and aesthetics. In the past, traditional knowledge was able to promote a good balance between social and ecosystem management, had a positive impact on the scientific and technological, artistic performance and architectural work of human society, and was always able to adapt to the development of the new era through self-renewal. Traditional knowledge was a dynamic system that incorporated innovative technologies that had stood the test of time for local and environmental sustainability. In this field of numerous research results, the main thrust of developing new technologies based on the same principles is the main task of UNESCO in promoting the ITKI.

2.5.3.4. International, national and regional perceptions of the landscape

Global political conferences can greatly enhance understanding of the importance of international heritage. Since the promulgation of the World Heritage Convention, its focus has changed after more than five decades of continuous development. Initially, it focused only on the conservation and development of monuments, but now it has gradually become a broader point of discussion, which includes important historical centers and related areas such as environmental protection.

At present, the international conventions and directives formulated by UNESCO and the European Commission are the most official and widely used in the world. They clearly define situations and regulations, but it is very difficult to achieve that awareness and to have everyone abide by it. The main reason for this is the general lack of awareness of a risk situation, and the lack of understanding of the importance of the deterioration of the cultural landscape and that this deterioration will have serious consequences. The key to changing this situation is to help people deepen their understanding of the meaning and categories of cultural landscapes, so that the whole society is clearly aware that the endless and wanton squandering of natural resources is unsustainable behavior, and raise the self-awareness of most people, so as to achieve a certain deterrent effect.

To achieve this, it is necessary to gain more support from public organizations and the private sector, through educational reform, to mobilize local communities, to start with small things, and to work together for a better future. In addition, relevant departments can also use more protection measures and development means, such as agricultural environmental plans, water resources management plans, tourism promotion, civilized slogans, popular science lectures, network marketing of agricultural products, the establishment of laws on environmental protection, education and technological innovation and other methods. Traditional cultural practices passed down from generation to generation maintain the perfect balance between man

and nature, but with the continuous growth of population and the continuous growth of economic development needs, traditional rural customs are constantly being replaced.

Romania was a good example of the establishment of local traditional knowledge centres. These were a very effective control method for the sustainable development of society. In fact, it can be a leading example of natural resource management. The Conference encompasses a variety of themes that are part of UNESCO's Global Conservation Programme, which are about to make a significant contribution to the conservation of natural resources and to the accumulation of more experience for future generations of humankind.

At present, townships and urban areas are facing the problem of excessive resource consumption, which has been greatly affected by extreme weather events and large-scale environmental crises caused by rising sea levels. The traditional mode of production concentrates the population mainly in plains and coastal areas, and people usually do not choose steep mountains and hills for simpler survival and construction. Due to the lack of interaction between nature and humans, it will no longer be protected by humans, resulting in the gradual loss of the ability of mountain systems to absorb water and mitigate climate change. As a result, natural disasters such as landslides, torrential rains and floods have become increasingly frequent, and these disasters have also had a huge impact on plains and coastal areas where the river channel has dried up and solidified. They exacerbate the depletion of soil, and together with the problem of urbanization, land is becoming increasingly barren, and we cannot simply blame unpredictable weather events.

The causes of the global crisis are technological bureaucracy, waste of resources, a non-discriminatory approach to all countries, a top-down approach, so we cannot solve the economic, climatic and environmental crises by using these methods. Therefore, we need to think about new solutions, in order to cope with the crisis. Scholars, researchers, international institutions and local associations around the world have proposed a variety of solutions: sustainable development, green economy, the third industrial revolution based on alternative energy, zero emissions, slow economic growth plans, specific solutions for poor areas or harmonious ecosystem management theory. These are the current hot topics of social discussion, but the truth is that if we want to change, we need first of all to have a wealth of theoretical knowledge, and secondly, we need to draw inspiration from cultural diversity and intangible heritage, taking into account the actual situation on the ground, and the real solution must be combined with the actual needs of each location.

2.5.3.5. Landscape management within the scope of sustainable development

In the debate about landscape and heritage, a large number of multiculturalism have been introduced, leading to multiple themes. But at the same time, we must also take into account the progress of the times and the changes in the geographical environment, such as the development of chips, the upgrading of artificial intelligence, the transformation of grasslands

into deserts, the rise of the sea horizon, the eruption of dormant volcanoes and other situations. The geographical environment is constantly changing, some places are gradually eroding, and some places have a new energy, so we need to add the concept and form of management to the protection strategy. Humans often guide, encourage or hinder the development of these trends through misconduct, which can both help plant seeds spread, lead to the extinction of animal species, and promote desertification of grasslands.

Crises such as climate change, ecosystem collapse, catastrophe, and the end of civilization are all situations that human society has had to face countless times. The traditional knowledge system is the crystallization of the wisdom of communities and local people, containing ancient human knowledge, its circulation and accumulation, ensuring the survival and progress of the human race, it is the deepest foundation for the development of modern science and culture. People rely on this ancient wisdom to further think about how to create new landscapes locally or management schemes for all landscapes on the earth's surface. The help of traditional knowledge systems has led to the feasibility of finding new sustainable energy and low-consumption solutions that are better adapted to environmental changes and enable rapid responses to emergencies and natural disasters in a flexible and diverse manner.

The inheritance of traditional knowledge benefited from the cultural structure of social information sharing, which combined other knowledge of local communities, such as history and science, into a complete system. By looking deeply into traditional knowledge within the framework of the social environment, productivity levels and cultural conditions, we will realize that traditional knowledge means more than a simple level of technology. Traditional knowledge was connected to the natural environment through people's practical lives, and these practices represented both the technical dimensions of the time and part of the local cultural system. Through the accumulation of traditional knowledge, people can obtain as many resources as possible without depleting energy, increase their survival advantages, so as to achieve the best way of life for humans and nature to live in harmony, and pursue the long-term goal of sustainable development.

Today, when the entire Earth system is at risk of ecological collapse, traditional knowledge shows us how humans should interact with nature as a way to promote the sustainable development of resources, rather than simply consuming all resources. Traditional knowledge originates from the use of materials and objects in people's daily lives, it is the bearer of modern technology and product quality, and is therefore widely disseminated on a geographical scale. But traditional knowledge is made up of the fragility of today's societies vulnerable to change: it is clearly a marginal value in the mainstream way of thinking, but it is still a means of survival for two-thirds of human beings, and it is also an ingenious solution to storage problems for energy production, resource recovery, microclimate control and soil management.

In addition to the importance of traditional knowledge, as the dynamics of cities continue to evolve, people are gradually adopting the urban historical landscape approach. In many aspects,

it surpasses the previous concept of historic urban protection, breaks the boundaries between the previously protected historical area and other urban areas, and unifies all the urban environments generated by historical accumulation as urban heritage. At the same time, the protection of urban heritage is no longer limited to the protection of historic districts and surrounding buffer zones, but also integrates the protection of urban heritage into the broader framework of urban development.

In terms of time, the urban historical landscape jumps out of the antagonistic relationship between "history" and "contemporary" that is often found in the protection of historical urban areas in the past, with special emphasis on heritage including "whether historical or contemporary built environment", which is a new concept of urban heritage that examines the city as a whole environment. Second, it goes beyond the concept of "historical center or whole" of the geographical context, with particular emphasis on the need to contain both tangible and intangible elements. For example, for sites, there are tangible topography, landforms, hydrology, land use patterns, spatial arrangements, social and cultural practices and values, economic processes and other intangible elements.

Urban heritage is the sum of the accumulation of various eras in the city, and how to achieve the sustainable development of the historic district and how to coordinate the relationship between the new building and the existing historical area is one of the most important issues in the protection of the historic district. The urban historical landscape acknowledges the dynamic changes of the city, so instead of simply blocking development and refusing to develop, it actively plans the direction of the city's development and controls the speed, content and scale of urban change according to the characteristics and values of the city.

On the other hand, since it is not only protection, the urban historical landscape must clarify the value of the existing urban landscape and the important features that must be retained, and accordingly formulate the direction of the city's development. Therefore, the formulation of landscape planning must be based on careful and meticulous investigation and research in the early stage, in order to accurately judge and control the permitted and unadmitted construction content in urban development.

As a new way of preserving urban heritage, the urban historical landscape approach respects the values and traditions inherited by different contexts. It is hoped that the urban historical landscape will become a set of principles and policies of international standards that can be applied at all levels.

2.5.3.6. Affirming the importance of safeguarding and improving landscapes for:

- the quality of daily life and cultural identity

- enhancing wellbeing
- reacting in an adaptive and participatory way to risk and catastrophes
- combating desertification, land degradation and draught, preserving biological diversity and mitigating the effects of climate change;
- promoting work opportunities, food security, environmental protection and community resilience
- promote social and economic sustainable development by extending the spatial boundaries and conceptual frontiers of the landscape
- recognizing the value of traditional knowledge and practices as the basis for balanced technological and innovative development programs
- promoting participatory and bottom-up programs together with activities based on local knowledge
- empowering communities and institutions in decision-making processes;
- fostering the respect for human rights, including the rights of communities to ensure their livelihood and preserve their resources, identity and beliefs
- encouraging the respect of the sites. and decisional processes that safeguard communities and people
- preserving diversity. tangible and intangible heritage assets;
- ensuring the ecosystems' continuity in providing services to communities (FLORENCE DECLARATION ON LANDSCAPE, 2012).

2.5.4. Significance

The 2012 UNESCO International Conference in Florence had the theme of the International Protection of Landscape. Through the analysis and summary of the past cultural landscape by experts and organizations from all walks of life, people from across society reached a consensus of eleven points. The emergence of consensus has promoted the standardization of the rules of the cultural landscape protection system, and provided basic guidelines and action charters for the practice of cultural landscape protection measures in various countries and organizations.

The conference therefore began in 2012 by calling on the intergovernmental bodies and secretariats responsible for United Nations programmes and international conventions to work with non-governmental organizations to raise global awareness of the protection and improvement of landscapes as an integral part of the sustainable development process. This

encouraged the sharing of information, the provision of professional knowledge, the transmission and interpretation of relevant information, to enhance the theoretical foundation of managers. At the same time, organizations should also achieve a win-win situation through the establishment of a cooperative and effective partnership.

Secondly, the Conference further calls upon governments to expand their institutions and programmes to pursue operational processes for practical purposes. These include the need for the relevant UNESCO Centres and the Chair to establish a working group to promote, through its help, coordination among existing international instruments and programmes to promote international, national and local policies aimed at linking the protection and improvement of landscapes.

At the same time, the conference also supported national and local governments to take immediate initiatives to protect landscapes, raise awareness of threats to cultural landscape through degradation, and strengthen coordination and cooperation between institutions and resources to achieve common development strategies.

Finally, the conference called for the establishment of an international forum on landscape protection in 2013 as a tool for sustainable development, with the aim of making recommendations for rethinking the post-2015 international development agenda and launching relevant international mechanisms. The establishment of the Forum for Landscape Protection has strengthened international monitoring of cultural landscape issues. As well as through real-time tracking and summary of relevant strategies, the development of relevant policies can be adjusted in a timely manner, so as to achieve the long-term goal of sustainable development of cultural landscapes.

3. The history of the preservation of cultural landscapes in China and Beijing

3.1. The history of the protection of Chinese cultural landscapes

3.1.1. Before the founding of the People's Republic of China

At the end of the Qing Dynasty, the consciousness of cultural relics protection was introduced into China along with western thoughts. The Qing government and the Republic of China government promulgated relevant laws and regulations on the protection of cultural relics, and also established institutions such as the Institute of History and Linguistics and museums. However, the situation was turbulent, the war continuous, and a large number of cultural relics were lost abroad. The man-made damage was serious, so the issue of cultural relics protection was very difficult. After the founding of People's Republic of China, the system of cultural relics protection was clearly established.

The concept of “tangible cultural heritage” conservation in the modern Chinese sense began with the introduction of Western libraries and museums. From March 1839 to November 1840, *The Chronicle of Four Continents*, edited by Lin Zexu, was the first to mention the libraries and museums in London, England. In 1866, the Qing court sent the first group of officials to visit Europe, and after returning to China, they published more than ten books introducing Western museums. Although official and high-ranking people had a very clear understanding of Western museums, there are far fewer such institutions built in the name of the state or officials than in the private sector. The earliest museums are the Shanghai Xujiahui Natural History Museum (1868), the Shanghai Museum of the Asian Literary Society (1874), the Jingshi Tongwenguan Museum (1876) and the Shanghai Gezhi Academy Museum (1877).

Perhaps due to the continuous outflow of national cultural relics and the continuous appeals of both political and academic circles, the first “Cultural Relics Protection Law” in Chinese history, drafted by the Ministry of Civil Affairs and approved by the Constitutional Compilation and Inspection Museum, was promulgated in 1909, namely the Statute of measures for the promotion of preservation of historical sites. While scholars believed that this “law” composed of two parts, investigation and protection, was “under the influence of modern Western civilization, people have gradually gained a correct understanding of the value of cultural relics, realized the importance and necessity of protecting cultural relics”, and “on the basis of drawing on international conventions on the protection of cultural relics and the laws and regulations of other countries on the protection of cultural relics”. In addition, in order to protect itself and coordinate local power, the Qing government promulgated the first “Local Autonomy Law” in modern China in 1908, the “Statute of Local Autonomy in Towns and Townships”. This tentative “law” to aimed at reforming local management system, and it did not forget to emphasize the preservation of monuments as a major measure in towns and villages, while also mentioning that attention should be paid to ordinary handicraft techniques.

The Qing government's law on the protection of tangible cultural heritage takes into account the construction of local culture. But these “laws” did not have the positive effect imagined in the turbulent years of dynastic change, and they were not followed by the “Republic of China”, but at most they were only a reference to the “new law”. Soon after the establishment of the Republic of China, the Provisional Government established the Department of Social Education (1912) under the Central Ministry of Education, and set up a special section to be responsible for museums, libraries, art galleries, zoological and botanical gardens, and the collection of cultural relics. Official institutions such as the “Beijing History Museum” (1912) and the Museum of the Beijing Railway Management Institute (1913) were also established.

The above laws and regulations were issued during the relatively stable period of the Republic of China, and these actions also achieved certain protective effects. However, after July 7, 1937, the situation underwent a fundamental change, and the Cultural Relics Protection Law and cultural relics protection organizations entered a state of uncertainty. Although, such as the Central Cultural Relics Preservation Commission was abolished by the executive order, the senior officials did not abandon the protection of “national treasures”. On the whole, the tangible cultural heritage protection law of the Qing Dynasty and the Republic of China period is mainly aimed at the preservation of visible heritage, but in the process of protecting “tangible cultural heritage”, the “intangible” culture represented by folk customs has also received the attention of the competent authorities and senior officials.

3.1.2. After the founding of the People's Republic of China

Since the founding of the People's Republic of China in 1949, China's legal system of cultural heritage has gone through three main periods: the first period, from the founding of the People's Republic of China to the early period in the 1960s, when the government promulgated the Interim Regulations on the Protection and Administration of Cultural Relics, which did not become law. In the second period, after the reform and opening up, China promulgated the People's Republic of China Law on the Protection of Cultural Relics in 1982. At this point, China's cultural relics protection has begun to embark on the road of legalization. In the third period, the People's Republic of China Intangible Cultural Heritage Law came into force on June 1, 2011, which was promulgated mainly to strengthen the preservation of intangible cultural heritage.

3.1.2.1. The Beginning of the People's Republic of China: Interim Regulations (1961)

At the beginning of the founding of the People's Republic of China, in order to get rid of the poor social outlook, it actively developed socialist infrastructure in various fields, focusing on industry and agriculture. In the process of infrastructure construction, many immovable cultural relics had to make way for urbanization. Taking Beijing as an example, in order to build the capital into a new type of city, 9 bastion, 13 city towers, 9 arrow towers, 2 gate towers, 9 wooden

arches, 14 concrete arches, 1 brick archway, and 12 large and small gate towers were demolished. In addition, in the development of agricultural production, there were also incidents of conflicts between the protection and construction of historical and cultural relics such as historical and cultural sites and ancient tombs. At the same time, coupled with the imperfect laws and regulations, many cultural relics have been lost abroad, and tomb robberies often occur.

In order to effectively weigh the relationship between capital construction and cultural relics protection, and curb smuggling, illegal excavation and other acts, from 1950 to 1958, China promulgated a number of plans and instructions. However, most of them are aimed at single issues and in 1961 the government promulgated the Interim Regulations on the Protection and Administration of Cultural Relics, a comprehensive regulation of 18 articles. As the predecessor of China's Cultural Relics Protection Law, the Regulations have laid the theoretical foundation for the protection of Cultural Heritage in China by summarizing the experience of the People's Republic of China since its establishment, which is embodied in the definition of cultural relics protected by the state, the formulation of a management system for the protection of tangible cultural relics and the management of the circulation of movable cultural relics.

3.1.2.2. The Early Stage of Reform and Opening Up: Law on the Protection of Cultural Relics (1982, 2002)

Since the promulgation and implementation of the Interim Regulations (1961), Chinese cultural relics have been effectively protected. However, due to the unclear provision that criminals are only given the punishment they deserve according to the seriousness of the circumstances, excavation of tombs, trafficking and smuggling still occur from time to time. In addition, China began to enter a new era of reform and opening up with “economic construction as the center” in 1978, the cause of cultural relics protection once again fell into difficulties, and the scale of the cultural relics market expanded, resulting in the contradiction between construction projects and the protection of tangible cultural relics becoming more and more prominent. With the promulgation of various international heritage protection documents, Chinese cultural relics conservation workers have also begun to reflect on the importance of protection.

On November 19, 1982, on the basis of the Interim Regulations (1961) and taking into account the normative documents that had been issued, the National People's Congress promulgated China's first Law on the Protection of “Tangible Cultural Heritage”, namely the Law on the Protection of Cultural Relics (1982). As the first law in the field of Chinese culture to be promulgated by the highest legislative body of the country, the law establishes the principle of “not changing the original state of cultural relics” protection, with a total of 8 chapters and 33 articles. Compared with the Interim Regulations (1961), the Law on the Protection of Cultural Relics (1982) defines the protection of cultural relics by the state more precisely, improves the management system for the protection of tangible cultural relics, deepens and standardizes the management and circulation of movable cultural relics, and separates the requirements related

to archaeological excavations from the existing regulations and management regulations, and refines the objects and measures of reward and punishment.

With the gradual deepening of reform and opening up and the growing spiritual needs of the people, a new round of urban construction and tourism development has brought unprecedented challenges to the protection of tangible cultural relics. The sustained development of the socialist market economy has affected the management and circulation of tangible cultural relics. From the 1980s to the early 21st century, China has carried out cultural relics protection cooperation with UNESCO, more than 30 countries or regions such as Europe, the United States and Japan, and the concept of Cultural Relics Protection Management and Engineering Practice in China has gradually converged with the concept of international cultural heritage protection.

Based on this, on October 28, 2002, the government formally proposed to amend the Law on the Protection of Cultural Relics, and passed the Law on the Protection of Cultural Relics (2002) at the 30th session of the Standing Committee of the Ninth National People's Congress, which for the first time clarified the sixteen-character policy of “protection first, rescue first, rational utilization, and strengthening management” in the protection of cultural relics, and highlighted the importance of research and public awareness, expanding it to 8 chapters and 80 articles. The law supplements the establishment of an examination and approval system for practitioners, systematically improves the management framework for the protection of cultural relics, deepens the understanding of “not changing the original state of cultural relics”, and implements the operability of existing regulations.

3.1.2.3. The Period of Transformation of Economic Development Patterns: Intangible Cultural Heritage Law (1998-2011)

After the 1990s, with the deepening of reform and opening up and the further deepening of the understanding of cultural heritage protection, the legal system for the protection of China's tangible cultural heritage has gradually been systematized. Before the concept of “intangible cultural heritage” entered China, a large number of “intangible cultural heritage” protection objects were regarded as “appendages” of “tangible cultural heritage”, which was concerned by the government and relevant people. Due to the lack of legal naming of “ethnic and folk traditional cultures” and the occurrence of a large number of cases of intellectual property infringement, the government realized that China urgently needed to establish laws related to intangible cultural heritage. By drawing on past laws and regulations, understanding the management measures of the people, and observing the updated international developments, the government has begun to continuously explore the laws of intangible cultural heritage.

The People's Republic of China Intangible Cultural Heritage Law came into force on June 1, 2011, thus laying institutional guarantees for the legislative protection of intangible cultural heritage. Intangible cultural heritage, which is an important object of protection of cultural heritage, not only has the same important social status as tangible cultural heritage, but to some

extent, it is also the behavioral basis for the production of tangible cultural heritage. Although the legislative protection of intangible cultural heritage is later than that of tangible cultural heritage, the former is obviously inseparable from the legislative basis of the latter. However, the Intangible Cultural Heritage Law, as an administrative law, still has many deficiencies, so it is necessary to promulgate the “Implementation Rules” and make more accurate and detailed “judicial interpretations” while updating other laws and regulations.

3.2. The history of cultural landscape protection in Beijing

3.2.1. 1949-2000

In 1983, the Beijing Municipal Government promulgated the Beijing Urban Construction Master Plan. The plan aims to protect not only the ancient building itself, but also the environment around the ancient building. Through the demarcation of important cultural relics and monument protection areas, the emphasis on the protection of the landscape has been strengthened, and different protection requirements have been put forward according to the specific situation. At the same time, the law tried to limit the height of buildings. From 1984 to 1999, the Beijing Municipal Government promulgated five batches of 208 regulations on the scope of protection and construction control zones for cultural relics protection units.

In 1993, the Beijing Municipal Government promulgated the Beijing Urban Master Plan (1991-2010), which listed “protection and development of historical and cultural cities” as a special topic. The plan clearly points out that for new construction, it is necessary to reflect the spirit of the times, national traditions and local characteristics, and put forward different requirements according to different situations, so that new and old buildings and new construction can be coordinated with the surrounding environment and integrated into one to form a unique style of contemporary Chinese capital. This is the first time that the protection of a famous historical and cultural city has been included in the overall urban planning, which proposes 10 key tasks for the protection of Beijing's famous historical and cultural city as a whole.

3.2.2. 2000-2010

From 2000 to 2001, in order to strengthen the overall protection of famous historical and cultural cities, the Beijing Municipal Government began to compile the “Beijing Municipal Tenth Five-Year Plan For the Protection of Famous Historical and Cultural Cities.” The plan is the first special plan in history for the multi-level and all-round protection of Beijing's famous historical and cultural cities, an important document guiding the protection of famous cities, and laying the foundation for the protection planning of famous cities.

The “Beijing Famous Historical and Cultural City Protection Plan” is carried out on three levels: cultural relics protection units, historical and cultural protection areas, and the overall pattern

of the old city, from point to surface. It proposes the protection of historical rivers and lakes, the protection and development of the central axis, the protection of the Imperial City Historical and Cultural Protection Area, the protection of the “凸” shaped city wall of Beijing in the Ming and Qing Dynasties (“凸” is a Chinese character that expresses a prominent meaning, which is always been used to describe the pattern shape of the Beijing city wall in the Ming and Qing dynasties.), the protection of the checkerboard road network and the pattern of streets, alleys in the old city, the control of the height of the old city buildings, the protection of the urban landscape line, the protection of the landscape of the city streets, the inheritance and development of the architectural form and color of the old city, the protection of ancient and famous trees, the protection of the old city and the protection of traditional place names. Also important were the planning principles and content such as the protection and promotion of traditional culture and commerce and the implementation of safeguard measures.

In 2005, the Beijing Municipal Government promulgated the Beijing Urban Master Plan (2004-2020), which further improved and upgraded the Beijing Historical and Cultural City Protection Plan. The plan emphasizes the principle of scientific protection, implements the scientific concept of development, adheres to the overall protection, people-oriented, and active protection, adheres to the continuous improvement and innovation of the protection work mechanism, reflects the sustainable development of the planning concept from static protection, pays more attention to the scientific and humanistic nature of protection methods, and attaches importance to the feasibility and long-term effectiveness of the implementation of the plan.

In May 2005, in order to implement the overall urban plan, the Beijing Municipal Government began the preparation of the “Beijing Municipal Historical and Cultural City Protection Plan for the Eleventh Five-Year Plan”. On the basis of “focusing on the overall protection of the old city”, the plan extends the protection of Beijing's historical and cultural cities to the scope of the city, extends to the all-round protection of historical and cultural resources and historical landscape resources, and proposes to reproduce the scenic spots on the outskirts of Beijing that were gradually formed during the Ming and Qing dynasties. The plan also aims to strengthen the study of the color control of the old city buildings, through the analysis of the color of the traditional buildings, put forward the relevant provisions for the color control of the old city buildings, and try them out on a trial basis, and encourage domestic and foreign design institutions to explore the coordination between the design of new buildings in the old city and the style of the ancient capital.

In October 2010, Beijing established the Committee for the Protection of Famous Historical and Cultural Cities, thus forming a unified network of coordinated organizations and coordination at five levels, including 4 core functional departments, 22 cooperative bureaus, district and street government agencies, news media and residents and social figures, to jointly promote the protection of Beijing's famous historical and cultural cities.

3.2.3. 2021

On January 27, 2021, the Fourth Session of the 15th People's Congress of Beijing Municipality passed the Regulations on the Protection of Famous Historical and Cultural Cities in Beijing. The outstanding management of the protection of cultural landscapes in this regulation is reflected in the following aspects:

1. For the first time, citywide protection was clarified

Expanding the scope of protection to the “whole city” is a major change in the revision of the regulations. The regulations adhere to the integrity and coverage of the protection of famous cities, and make it clear that the scope of Beijing's famous historical and cultural cities covers all administrative areas of the city, so as to protect them as much as possible.

The regulations identify the overall protection of the old city as the top priority, strictly implement the requirements of prohibiting the demolition of old city buildings, protect the overall pattern of the old city, and highlight the overall spatial order of openness, grandeur and order. At the same time, the protection of the Three Mountains and Five Gardens area and the Three Cultural Belts such as the Grand Canal Cultural Belt, the Great Wall Cultural Belt, and the Yongding River Cultural Belt was strengthened, and 11 specific protection objects, including historical buildings, historical and cultural towns, traditional hutongs, and historical streets and alleys, were clarified.

2. Establishment of a conservation directory

The regulations propose that the protection of Famous Historical and Cultural Cities in Beijing shall implement a “protection directory system”. On the basis of the census situation, the district government organizes expert demonstrations, and on the basis of relevant identification standards, proposes a preliminary list of protection lists and announces them to the public. The Beijing Historical and Cultural City Protection Committee is responsible for reviewing the materials submitted by the district government, drawing up a protection directory, and submitting it to the municipal government for approval and publication. In addition, Beijing has carried out verification of the protection status of revolutionary cultural relics in the city, the investigation of dangerous situations, and resource investigation. As well as promoting the preparation of protection plans for key revolutionary cultural relics protection units, the five-year action plan for the protection and repair of revolutionary cultural relics, and the implementation measures for the protection and utilization of revolutionary cultural relics.

3. Promote the restoration of key cultural relics

The regulations distinguish between different areas such as the core protection scope, the construction control zone, the traditional bungalow area and the characteristic area, and implement classified management. Buildings that destroy historical patterns, streets and alleys, traditional features, and do not meet the requirements of protection planning may be organized and implemented for restoration or transformation in accordance with law. Carry out the

restoration and rectification of important cultural relics, display and utilize them, optimize the surrounding environment and urban style of the heritage, promote the protection of historical districts and the organic renewal of the city, and promote the overall protection and rejuvenation of the old city at multiple levels.

4. Classification sets the responsible person

Protecting Beijing's famous historical and cultural city is the common responsibility of the whole society. The regulations make it clear that all units and individuals have the obligation to protect, but at the same time they also have the right and responsibility to put forward opinions and suggestions and supervise and report, such as declaring and recommending protection objects to the government, participating in protection and utilization, directory identification, publicity and education, and planning and preparation by means of donations, funding, volunteer services, etc.

The regulations propose the implementation of the “protection responsible person system”, according to different protection objects. Each district government, town and historical building owner, user, etc. has the responsibility to protect important sites. At the same time, the regulations also set up a large number of protection codes of conduct.

In order to better guide public participation, Beijing will continue to carry out publicity and education programs for young people in urban planning, enhance the society's cognitive ability, aesthetic level and sense of responsibility for urban planning, and sow the seeds of famous city protection. It will also focus on “planning + culture” to create a publicity platform for the protection of the historical and cultural city.

5. Protect first and then use

The regulations adhere to the principle of “protection first and then use”, and encourage and support the rational use and orderly opening up of the objects of protection. According to the needs of historical and cultural protection and inheritance, the management department shall formulate a list of positive or negative protection and utilization.

Historic buildings may be transferred, mortgaged, or leased in accordance with the law, and cultural service functions such as libraries, museums, art galleries, physical bookstores, and intangible cultural heritage exhibition centers are encouraged. Historical buildings such as industrial heritage can apply for a change of use if they meet the requirements of planning, positive list, etc.

At the same time, the government will formulate management measures for the protection of historical and cultural blocks and historical buildings, further optimize and adjust the examination and approval functions of construction projects, and do a good job in issuing planning permits for new construction, reconstruction, expansion and demolition of existing buildings or changes to the facades, roofs or structures of existing buildings within the protection area of historical and cultural blocks.

4. Beijing's tourism resources and cultural heritage

4.1. Beijing's tourism resources

Beijing, currently the capital of the People's Republic of China, has a long history of founding and is a world-famous city. It has a suitable climate temperature, good medical conditions, convenient transportation, a variety of gourmet street food and good service attitude accommodation conditions. These factors have contributed to the vigorous development of Beijing's tertiary economic. A large number of people come here every year, and Beijing is a city with a strong sense of human history.

According to statistics, in 2021, Beijing will receive a total of 260 million tourist visits throughout the year, an increase of 38.8% over the previous year; The total tourism income reached 416.62 billion yuan, an increase of 43.0%. Among them, it received 250 million national tourists, an increase of 38.9%, and the total national tourism income was 413.85 billion yuan, an increase of 43.7%; It received 245,000 inbound tourists, down 28.2%, and international tourism income fell by 10.4% to US \$430 million (Statistical Bulletin of National Economic and Social Development of Beijing 2021).

4.1.1. Geographical location

Beijing is located in northern China, adjacent to Bohai Bay, bordered by the Liaodong Peninsula on the upper side and the Shandong Peninsula on the lower side. Beijing is bordered by Tianjin and, along with Tianjin, is surrounded by Hebei Province. Located at longitude 116°20' E and latitude 39°56' N, Beijing is also home to the central people's government of the People's Republic of China. The relatively gentle terrain, rich living resources, suitable climatic conditions and convenient transportation level are the main reasons why people choose to live here, and also greatly promote the development of local tourism.

Beijing's terrain is high in the northwest and low in the southeast. Surrounded by mountains to the west, north and northeast, to the southeast is a plain that slopes slowly towards the Bohai Sea. The mountainous area of Beijing is 10,200 square kilometers, accounting for about 62% of the total area, and the plain area is 6,200 square kilometers, accounting for about 38% of the total area. The average altitude in Beijing is 43.5 meters, and the highest mountain is Dongling Mountain, with an altitude of 2303 meters (Figure 5).



Figure 5 – The nature map of Beijing.

A number of rivers flows through its territory, mostly from the northwest of the mountainous source, through the lofty mountains, meandering to the southeast through the plains, and finally into the Bohai Sea. Beijing's climate is characterized by high temperatures and rainy summers, cold and dry winters, and short spring and autumn. The distribution of precipitation seasons is very uneven, with 80% of the annual precipitation concentrated in the summer, mainly in June, July and August.

Previously, Beijing's main area was divided into eight areas in the center of the city. After the founding of the People's Republic of China, Beijing's territory continued to expand. As of 2020, the city administers 16 districts with a total area of 16,410.54 square kilometers. At the end of 2021, the permanent population of Beijing was 21.89 million, a decrease of 4,000 from the end of the previous year. In 2021, Beijing achieved a regional GDP of 4,026.96 billion yuan for the whole year, an increase of 8.5% over the previous year at constant prices (Statistical Bulletin of National Economic and Social Development of Beijing 2021).

Beijing is one of the centers of China's railway network, with several domestic lines, and there are currently nine major railway stations. In terms of international rail transport, China has trains to Russia, Ulaanbaatar, the capital of Mongolia, Pyongyang, the capital of North Korea, and Hanoi, the capital of Vietnam, all from Beijing. The Beijing subway was built on July 1, 1965, and the first subway line was completed and opened to traffic on October 1, 1969, making Beijing the first city in China to have a subway. As of December 2021, there are 27 operating lines of the Beijing Subway, with an operating mileage of 783 kilometers.

There are two large airports in Beijing, namely Beijing Capital International Airport and Beijing Daxing International Airport. Beijing Capital International Airport is one of the world's largest airports and the main operation center of AirChina, located in the Shunyi District of Beijing (administratively Chaoyang District), 20 kilometers from the center of Beijing. Passenger throughput reached 81.929 million passengers in 2012, ranking second in the world after Hartsfield-Jackson Atlanta International Airport in the United States. Beijing Daxing International Airport is located at the junction of Daxing District of Beijing and Hebei Province, and was officially opened to traffic on September 25, 2019. In 2019, Beijing Daxing International Airport handled a total of 3,14 million passengers and 7,362.3 tons of cargo and mail.

4.1.2. The history of Beijing

The founding of Beijing began in the XiZhou Dynasty, and now stands as the capital of the Chinese Republic. At the same time, it is also China's political center, cultural center, international exchange center, and scientific and technological innovation center. Beijing has a long history and splendid culture, is one of the first group of national historical and cultural cities, one of the four ancient capitals of China, is also the city with the largest number of world cultural heritage in the world, more than 3,000 years of city history has created the Forbidden

City, the Temple of Heaven, the Great Wall, the Summer Palace and many other places of interest. As early as hundreds of thousands of years ago, primitive people appeared in the Zhoukoudian area of Beijing — “Beijing Ape Man”. In the 7th century BC, Beijing became the capital of the Ji and Yan principdom. Before the Republic of China, Beijing, as the capital of the Five Dynasties, accumulated a large number of valuable cultural products, while the architectural pattern of modern Beijing was dominated by the Ming and Qing dynasties. On October 1, 1949, the People's Republic of China was founded, and Beijing once again became the capital city. As the capital of today, Beijing is even more transcendent in China, and all the cultural relics prove that it is not only a history, but also a picture.

Beijing is very important, a representative of the history of China or the world. She has witnessed the replacement and development of China's historical dynasties, bred the culture and heritage of different eras, and also demonstrated the incomparable history of China in the world. The unique historical characteristics of experiencing vicissitudes and cultural accumulation have led to the changes of different eras. It is not only synonymous with China, but also an indispensable historical part of the world that cannot be forgotten. Up to now, Beijing has 7 World Heritage Sites (UNESCO). At the same time, Beijing's historical and cultural heritage is a great witness to the long history of Chinese civilization and the foundation of Beijing's construction of a world cultural city. Since the founding of the People's Republic of China, Beijing has been exploring the protection of historical and cultural heritage.

4.1.3. Architectural culture

Beijing was historically the capital of the Five Dynasties, and in the more than 2,000 years of history beginning with the Yan Dynasty, many court buildings were built, making Beijing the city with the largest number of imperial palaces, gardens, temples and mausoleums in China. Beijing's Forbidden City, which the Ming Dynasty called the Great Inner Palace, the Qing Dynasty called the Forbidden City. Here was originally the Ming and Qing Dynasties of the Imperial Palace, the architecture is magnificent, reflecting the traditional Chinese classical style and oriental style, is the largest existing palace in China and even the world, is the precious cultural heritage of the Chinese nation. The Temple of Heaven is famous at home and abroad for its ordered layout and exquisite construction, and is the place where the emperors of the Ming and Qing dynasties “sacrificed to the heavens”.

The central axis of Beijing refers to the central axis of the city of Beijing in the Yuan, Ming and Qing dynasties, and the urban planning of Beijing has the characteristics of centering on the Forbidden City and symmetrical left and right. The central axis of Beijing stretches from Yongdingmen in the south to the Bell and Drum Tower in the north, with a length of about 7.8 kilometers. The Chinese architect Liang Sicheng once praised this central axis as “an eight-kilometer-long, the longest and greatest north-south axis in the world that runs through the city.” Beijing's unique magnificent order was born from the establishment of this central axis.” Three of the towers were demolished after the founding of the People's Republic of China, and the Yongdingmen Tower was rebuilt.

Beijing Chengchi is a general term for the capital city defense architecture of the last two dynasties in Chinese history. It is composed of affiliated cities, imperial cities, inner cities, and outer cities, including city walls, gates, moats and other facilities, and was once the most complete ancient urban defense system in China. Beijing City Gate is the general name of the city gates of Beijing in the Ming and Qing Dynasties, which are divided into four categories according to the difference in grade and architectural specifications, and there are four city gates from the Ming and Qing Dynasties.

A quadrangle courtyard is a collective term for a traditional northern house built on all four sides of a courtyard to form a plan around the middle courtyard. Beijing Quadrangle Courtyard originated from the courtyard-style houses of the Yuan Dynasty, and is the most important residential building in the old Beijing city. Usually, in the compound, the first room is the entrance hall, the second room is the hall, and the third room or the back room is a private room or boudoir, which is the activity space of women or dependents, and the average person is not allowed to enter at will (Figure 6).

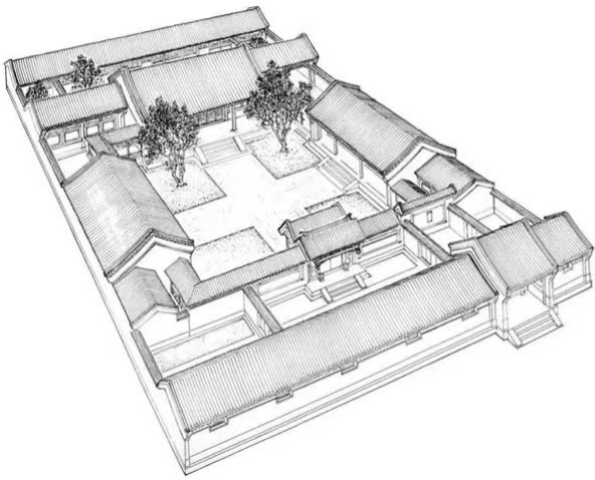


Figure 6 – The quadrangle courtyard.

The quadrangle courtyard is usually inhabited by a large courtyard, with good characteristics of warm winter and cool summer environment, which can form a private living environment, and its architecture and layout reflect the traditional Chinese idea of hierarchy of dignity and inferiority and the theory of yin and yang. In modern times, with the change of family structure and social concepts, the livability of traditional quadrangle courtyards has been challenged. In the process of urban planning, the traditional quadrangle courtyard is also facing the contradiction of protection and development, some quadrangle courtyards are listed as cultural relics protection units, and some are demolished.

At the same time, Beijing also has a variety of religious buildings and more than 100 large and medium-sized shopping malls, Beijing is the only Chinese mainland city selected as one of the world's 15 largest shopping capitals.

According to the data, from January to March 2019, the operating income of star-rated hotels in Beijing reached 6,079.88 million yuan, an increase of 3.3% compared with the same period last year. At the same time, the operating income of star-rated hotels nationwide reached 18,275 million yuan. In terms of star ratings, four-star units received the largest number of accommodations, with a total of 1.32 million people in the first quarter, an increase of 0.6% year-on-year; The number of receptions in three-star and five-star units has decreased to varying

degrees. In terms of the number of inbound accommodation, from January to March 2019, a total of 579,800 inbound accommodation tourists were received, down 6.4% year-on-year. Among them, the number of five-star units receiving accommodation reached 187,100, which is far higher than the rest of the star-rated units. (Beijing Culture and Tourism Bureau.).

4.1.4. Gastronomy

The southeastern part of Beijing is dominated by plains; the west and north are mountainous. The plains are flat and fertile, producing a variety of grains and vegetables such as rice, wheat, corn, and sorghum. The mountains produce nuts and fresh fruits such as chestnuts, walnuts, pears, persimmons and peaches. Since ancient times, it has been a distribution center for the exchange of commodities between the agricultural economy of the central region and the animal husbandry economy of the northern grasslands, and it is also a military strategic town that must be contested by soldiers and families.

In ancient times, the residents of Beijing were very different from rich to poor, and their diets varied greatly. Bureaucrats and rich merchants lived in the compound, eating and drinking very well. The general public, on the other hand, was mostly hungry and spent all year round living on bread made of cornmeal. It was only after 1949 that the diet of Beijingers changed dramatically. The number of people who have settled in Beijing has exceeded the original residents, and the dietary customs are becoming more and more complex, except for a few festivals with specific customs, the daily diet and holiday diet are mostly arbitrary, and there is no unified “specification”. In general, there is not much difference in dietary levels between residents. The proportion of rice consumption is increasing year by year, especially the round grain rice with good quality; Cornmeal became an embellishment in the diet. Vegetables, fish and meat are in abundant supply throughout the year.

As a cuisine, due to the special historical conditions in its formation, the wide collection of talents and the richness of raw materials make the complexity of the connotation in the process of evolution far from being comparable to other cuisines. In general, due to the different economic conditions and mixed tastes of Beijing citizens, it is difficult to cite more typical home-cooked dishes. On the table of Beijingers today, the main and secondary foods can be described as a combination of Chinese and Western, with a complete range of northern and southern flavors, and Western-style cold meals have entered many families.

Because of its long history, different political systems have led to changes in the eating customs of the local people. Since the food culture of Beijing became complex, the court diet has become the most special part of Chinese food culture. Although it has a huge gap with the diet of the common people, it is not completely out of reach. It is generally believed that the imperial diet of the Qing Dynasty was mainly based on Shandong cuisine, Suzhou and Hangzhou cuisine and the inherent diet of the Manchus, and developed on this basis. Nowadays, people can easily

eat some typical dishes, such as Peking duck, which has become one of the best known representatives of Beijing cuisine and is famous all over the world.

Beijing is listed by Forbes as one of the world's top eight food cities. In addition, there are also many common delicacies handed down, forming a modern Beijing street food system. In the past, most of the people who operated street food were poor people, some of whom chose to push carts along the streets to sell, while others chose to set up stalls in markets and little fairs and streets and alleys. They have special shouting sounds, and the tune is muffled; or using percussion instruments, using unique musical rhythms, allows people to distinguish the types of goods that merchants are selling through sound. Most pedestrians who go to the market or go shopping often spend less money to buy various street food, mainly for the purpose of trying freshness, not to their hunger.

In the past, the little fairs in Beijing were the places where all kinds of street food were most concentrated. Some are held regularly, and some are fixed on a certain festival. Beijing's street food also draw on the best of each place and form their own unique flavor. According to statistics, there were more than 200 kinds of street food in Beijing in ancient times, and the price was cheap, so it was the closest to the common people. Even the empress who lived in the palace often took pleasure in tasting various street food. As far back as the Qing Dynasty, street food were quite abundant.



Figure 7 – The pea yellow

Beijing's flavor street food have a long history, a wide variety, exquisite materials and fine production, which can be called well-known. For example, pea yellow, the peas are cooked and peeled, sautéed with sugar, condensed into a mold to form a dark yellow cake, and cut into small pieces when eaten. This quality is delicate, soft and refreshing, with a strong pea aroma. Originally a folk snack, it was later introduced into the palace and became one of the famous court street food. (Figure 7).

Bean juice is a unique food in Beijing, and bean juice is mung bean powder pulp, which is gray-green in color and bitter in taste. It is made by fermenting mung bean powder pulp and boiling it when eating. Usually people who drink it for the first time are very unaccustomed to it, and after getting used to it, they become addicted. Bean juice is rich in nutrition, has the effect of increasing appetite, helping digestion, and softening blood vessels, so the old Beijingers who have been away from Beijing for many years still remember to drink bean juice (Figure 8).



Figure 8 – The Bean juice

4.2. Beijing's cultural heritage

As a great witness to the long history of Chinese civilization, the Old City of Beijing has unparalleled historical, cultural and social value. The history of the founding of the city for thousands of years and the history of the construction of the capital for a hundred years have made the cultural relics of the old city of Beijing occupy a dense area and have a deep heritage. The planning and construction of the functional core area of the capital is closely centered on the protection and inheritance of the core values of the old city, while strengthening the authenticity and integrity of the heritage, continuously improving the rational use of the heritage and the relevant display level, and promoting the rejuvenation of the old city by telling its story. By improving the protection of historical sites and historical context and the living environment, the history and culture and modern life are integrated, and the core values of the old city are added to the richer and three-dimensional connotation of the times.

4.2.1. Central axis of Beijing

4.2.1.1. The formation of historical landscapes

The historical origins of Beijing's central axis come from the urban planning of the capital of the Yuan Dynasty. In 1267, the Yuan Dynasty began to create the capital city, in the planning and design, the first set up the central platform, followed by the central platform to the south, leading a straight-line due south and north, determined as the central axis of the city. It formed the central axis of the city that extends 3.8 kilometers from the central platform to the south, and determined the relatively symmetrical pattern of the entire city, which is the historical source of the current central axis of Beijing. By 1285, the capital of the Yuan Dynasty was basically completed, and by this time, there were 6 cultural heritage sites that had spread to modern society (Figure 9).

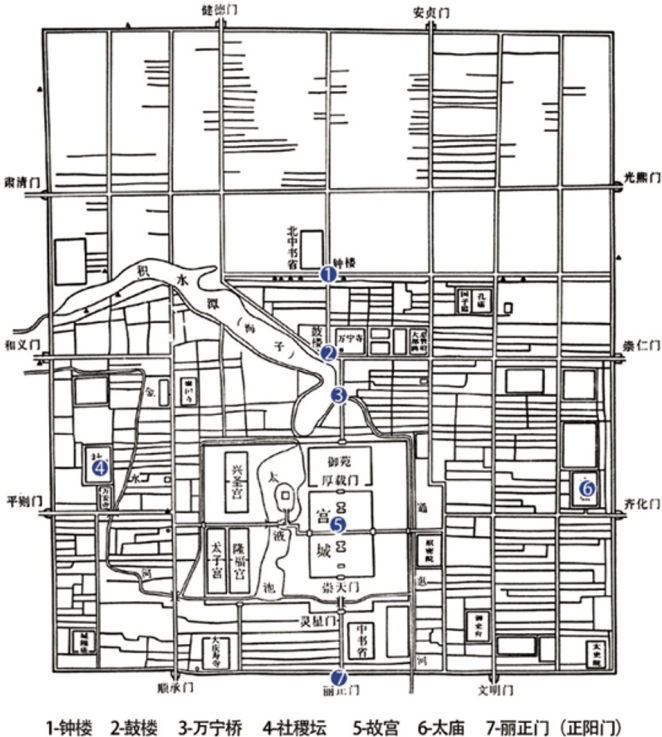


Figure 9 – The central axis and urban layout of the Yuan Dynasty

In 1420, during the Ming Dynasty, the capital was moved to Beijing, and the capital was rebuilt on the basis of the Yuan Dynasty, so that the central axis extended to 4.8 km from north to

south, becoming the core space that ran through the north and south of the city and controlled the entire urban pattern.

During the Qing Dynasty, the city of Beijing was still the capital of the dynasty, and the axis of it completely inherited the status quo of the Ming Dynasty. In 1553, the Jiajing Emperor expanded the outer city, eventually forming a 7.8 km long scale of the central axis of Beijing. In the mid-18th century, the Qianlong Emperor built a variety of architectural complexes, further strengthening the morphological characteristics of the central axis of Beijing. During the Ming and Qing dynasties, 12 cultural heritage sites appeared that were passed to modern society (Figure 10).

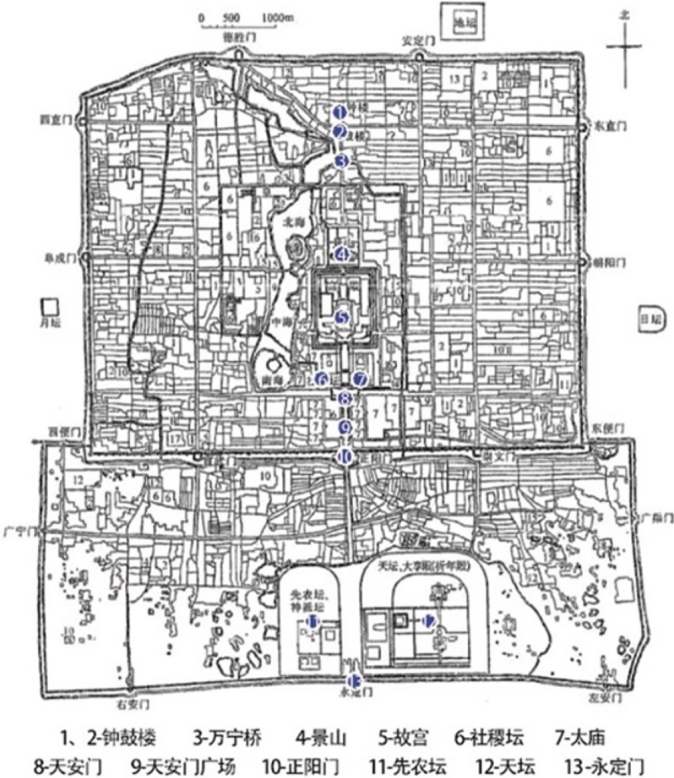


Figure 10 - The central axis and urban layout of the Qing Dynasty

During the Republic of China, the work of the central axis was mainly to protect, but transformation was still inevitable. In the 1950s and 1970s, Tiananmen Square was expanded to form the shape of today's central axis of Beijing. In the historical process of the development of Beijing, the Yuan Dynasty, the Ming Dynasty, the Qing Dynasty and modern times have continuously shaped and improved the shape of the central axis of Beijing through design and construction, so as to achieve people's ideal standards for the core spatial form of the city.

4.2.1.2. Relevant value

In the course of more than seven centuries of history, the central axis of Beijing has undergone much planning and construction, and its core is to shape the order of an ideal capital city. This order is not only the order of life and the way of operation of the city, but also the order of the material form and landscape form of the city. This process of evolution makes the central axis of Beijing present the basic characteristics of the cultural landscape, which provides a holistic perspective for understanding the cultural significance, morphological characteristics, spatial organization and historical evolution process of the central axis of Beijing.

First of all, the central axis of Beijing is the axis of national culture. As the ancient capital of the Five Dynasties, Beijing has established five kinds of regimes by different nationalities, and successive dynasties have maintained the continuity of Chinese culture. The central axis culture reflects the cultural connotation of the historical development of various ethnic groups, and injects a profound foundation into the development of the ancient capital of civilization in the new era. The past, present and future of the central axis are in a chain of time and space, witnessing the vicissitudes of history and the development of the times, interpreting the influence of ancient traditional ritual culture and contemporary capital construction concepts on urban development in different periods, forming characteristics different from western urban axes, and having diversified cultural values.

Second, the axis of traditional thought. In Beijing during the Ming and Qing dynasties, most of the important altars were symmetrically distributed on both sides of the central axis. The royal sacrificial buildings and ceremonial buildings mainly include buildings such as the Temple of Heaven and the Taimiao Temple, and the emperor declares the orthodox identity of “The unity of heaven and man” and “The diving right of kings” through the annual sacrifice at the Temple of Heaven, which is the most important thing related to the fortunes of the country and the order of etiquette. The Temple is a place where the emperor worships his ancestors and the god of agriculture, reflecting the unity of power, ancestors and territory. Ancient buildings such as the Temple of Heaven, the Forbidden City, and the Shouhuang Palace fully embody the meanings of “unity of heaven and man” and “integrity and impartiality” in ancient Chinese traditional thought and culture.

Third, the axis of architectural art. On the central axis of Beijing, many representative buildings with diverse values are distributed among them, such as the royal gardens including by Jingshan and Beihai, the ancient royal buildings like by the Forbidden City and the Temple of Heaven, modern national landmark buildings such as Chairman Mao Zedong Memorial Hall and the Monument to the People's Heroes, as well as traditional residential buildings including Hutongs and Quadrangle Courtyards such as Dashilan Subdistrict, Shichahai and South Luogu Lane. From ancient times to the present, the magical rhythm of music is reflected in the space, making the central axis of Beijing an artistic axis of ancient and modern architecture integration and symbiosis.

Fourth, the axis of civilization in the new era. The southern central axis connects the center of Beijing in the north and the new airport in the south, carrying the future development goals of the southern part of Beijing, which plays a very important role in alleviating congestion in Beijing and promoting the balanced development of the north and south, and is highly consistent with the national strategy of the coordinated development of Beijing-Tianjin-Hebei in the future. The north central axis connects Beijing City in the south and the Olympic Park and Forest Park in the north. The ecological corridor in the park harmoniously connects the two parks, so that the north central axis reflects the harmonious unity of the ecological environment and modern civilization. Therefore, the characteristics of the extension of the north-south axis

can be summarized as the general trend of environmental sharing and coordinated development under the concept of ecological civilization.

4.2.1.3. Compare with other countries

Spatial layout around the axis is an ancient way of living and urban planning of human beings, and many cities in the world have important explorations and practices of the urban axis in historical development. These eventually become the most concentrated embodiment of urban spatial and cultural composition. However, different urban axes have obvious differences in historical development, spatial form, cultural connotation and urban function, and these differences constitute their own distinctive characteristics. Beijing and capital cities such as Paris, Washington D.C., and Canberra have urban axis plans, and cities with an axis, such as Teotihuacan in Mexico, have entered the World Heritage List. The central axis of Beijing has certain similarities with the central axis of other famous cities, but the central axis of Beijing has its own distinctive characteristics and uniqueness in all aspects.

Urbanists and planning theorists such as Kevin Lynch and Spiro Kostof believe that the geometry of urban forms has its own social starting point and cultural intentions, and it is entirely possible that similar forms are the product of different planning concepts. These cities were chosen for comparison because they all developed into world-famous cities through the planning of urban axes, some of which still have integral significance for urban development today.

Compared with the central axis of World Famous Cities such as Paris, the central axis of Beijing has its own unique features, with four major characteristics: a long history, complete structure, profound connotation and clear function. From the perspective of historical development, the central axis of Beijing has lasted the longest and, like the central axis of important cities such as Paris, it originated from the imperial city planning of the feudal dynasty, and eventually developed into a modern nation-state and a cultural symbol of the capital city. The central axis of Paris and other cities is mostly the product of its Baroque style that arose after the Renaissance, which was formed later than the central axis of Beijing. From the perspective of spatial composition, the spatial order of the central axis of Beijing is rigorous and rich in cultural connotation, and there are obvious differences with the Baroque central axis of Europe and the United States in terms of overall form, combination of elements, and spatial allocation.

From the perspective of cultural connotation, the central axis of the world's important cities has become a symbol of the modern nation-state, but the differences in cultural connotations stem from their different ideological and cultural concepts. The uniqueness of the central axis of Beijing comes from China's unique architectural culture and its philosophy and cosmic concepts. Although the central axis of Beijing has been transformed since the establishment of People's Republic of China. And extended from north to south several times, it not only embodies the basic concept of traditional Chinese culture, conveys the essence of traditional Chinese culture,

but also shows the style of the times and modern charm. From the perspective of urban function, the central axis of Beijing and other important cities has undergone a process from strengthening central control to gradually relaxing and enriching the evolution of functions, and the traditional central axis of Beijing currently plays more of the role of urban cultural context protection and inheritance, strengthening its role as an urban memorial axis, a display axis and a landscape axis.

The comparative analysis of the central axis of the world's important cities shows that the central axis of Beijing is not only the integrator of the traditional Chinese urban spatial construction, but also an outstanding example of urban cultural space shaping, which is unique in the axis coordinate system of the world's cities. Of course, whether it is the overall protection of the old city or the organic renewal of the old city, it is necessary to properly handle the relationship between inheritance and innovation, and create a landscape system with a more sense of spatial order and more cultural connotations in the areas along the central axis. The central axis, which is known as the “backbone of Beijing”, should more fully reflect its uniqueness in the axis coordinate system of the world's cities, and truly become an important embodiment of the “world context symbol”.

4.2.1.4. Status

In recent years, Beijing has taken the central axis as a means to promote the overall protection of the old city, under the guidance of a series of planning regulations. The protection of the urban historical landscape and the scientific utilization of the organic combination, through the repair of cultural relics, the elimination the hidden dangers of cultural relics, the expansion the area of open areas, and the improvement the living conditions of the masses. At the same time, it promotes the inclusive symbiosis of urban tradition and modernity, material and intangible culture, so that historical culture and modern civilization can shine in ancient capitals, providing a “Beijing experience” for the protection of urban historical landscapes around the world.

In 2009, the Beijing Municipal Government initiated the preparation of the nomination of the central axis of Beijing as a World Heritage Site, and conducted a study on the elements of heritage and the value of heritage. In order to recommend the heritage value of the Central Axis of Beijing to the World Heritage Organization and arouse the attention of the international heritage community to the project, Beijing has jointly held an international academic seminar on the protection of the Central Axis of Beijing with the State Administration of Cultural Heritage for three consecutive years, and organized experts in the field of cultural heritage from all over the world to conduct in-depth discussions on the research, protection display and application strategies of the heritage value of the Central Axis of Beijing. Experts highly recognized the heritage value of Beijing's central axis and fully affirmed the Beijing Municipal Government's urban governance strategy of taking the central axis as the starting point to promote the overall protection of Beijing's old city.

In 2013, the Central Axis of Beijing was listed by the UNESCO World Heritage Centre as a preparatory project for China's nomination as a World Heritage Site. In the form of declaring a World Heritage Site, the heritage value of the Central Axis of Beijing as a historical landscape of the city is gradually highlighted. In 2017, the Beijing Municipal Government launched the process of officially declaring the Central Axis of Beijing a World Heritage Site. In 2021, the Regulations on the Protection of the Central Axis of Beijing have begun to move towards the legislative process. Compared with the past conservation methods, it highlights the integrity of the protection plan for the old city of Beijing, emphasizing the aspects of overall protection, coordination and cooperation, and participation of the whole people.

The scope of the historical and cultural blocks in the “Detailed Control Plan for the Functional Core Area of the Capital” overlaps with the scope of the Heritage Area of the Central Axis of Beijing, which not only reflects the relevant requirements of the detailed planning of the Functional Core Area of the Capital, but also highlights the driving role of the Central Axis of Beijing in the overall protection of the old city. With the start of the application for heritage on the central axis of Beijing, the repair work of ancient buildings has been gradually implemented, and these ancient buildings carry the memory of a city, and the memory remains in the hearts of generations of people and will not be erased by time. Therefore, ancient buildings cannot exist independently of people, and they must be used scientifically and rationally so that ancient buildings and people can coexist. Therefore, the ancient buildings on the central axis of Beijing will also be opened to the public after renovation.

With the continuous advancement of the “remodeling” work, the style of the old city of Beijing has been continuously restored, and the central axis of the ancient capital has reappeared. In the traditional neighborhood, after the safety hazards of cultural relics are eliminated, the living infrastructure is further improved, so that the citizens living here are happier and more secure. With the development of the times, the utility of the bell tower has been weakened, but its cultural value as an important historical building has become more and more favored by people. Today, The Wanchun Pavilion in Jingshan Park has become an important landmark for tourists in Beijing, standing there, facing the south, visitors can see the Forbidden City, the Temple of Heaven, the Zhengyang Gate and the Bell Tower, which are presented as a beautiful straight line (Figure 11).



Figure 11 – The Current Situation of Beijing’s Central Axis

4.2.2. The Peking Opera

4.2.2.1. History

According to incomplete statistics, there are about 360 kinds of opera in various regions of China, of which Peking opera is the most influential, it is considered to be a treasure of the whole country, and is known as the “essence of the country”. Peking opera is an important expression of the traditional culture of the Chinese nation, and many artistic elements are used as symbols of traditional Chinese culture. The Peking Opera performance system named after Mei Lanfang is regarded as a representative of the oriental theater performance system and is one of the three major performance systems in the world. In May 2006, Peking Opera was approved by the State Council of the China to be included in the first batch of the national intangible cultural heritage list. In 2010, Peking Opera was inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity.

Peking opera developed from Hui opera. Over decades, Hui opera has integrated a variety of elements of other dramas, as well as borrowed some folk tunes, and then according to the Beijing dialect to be integrated, and finally formed Peking Opera. After the initial formation of Peking Opera, it developed rapidly in the Qing Dynasty, so it was highly respected by the royal family, Empress Dowager Cixi personally participated in the creation of the script, and the Guangxu Emperor was also the drummer of the Peking Opera Band. During the Second Sino-Japanese War, Chiang Kai-shek and Mao Zedong negotiated in Chongqing, and the Kuomintang had a special arrangement for them to sit side by side and watch a Peking opera. Nowadays, state leaders collectively watch the New Year Peking Opera Gala once a year, which has become a landmark event.

Peking Opera was formed during the Qing Dynasty and has a history of more than 200 years. Most of the traditional repertoire of Peking Opera is derived from historical interpretations and ancient novels, and there are about 1,300 traditional plays, of which more than 4 hundred are often performed. In the process of the development of Peking Opera, different performing arts styles and art genres were gradually formed, mainly the Tan School and the Mei School. In the early twentieth century, there were many outstanding actors in Peking Opera, and outstanding actors represented by Mei Lanfang pushed Peking Opera to its heyday.

In the 1930s and 1940s, Peking Opera was all the rage and quickly developed into one of the most influential dramas in the country, which was deeply loved by the people. Peking Opera was formed in Beijing, flourished throughout the country, and became famous overseas because of Mei Lanfang's influence. During this period, Mei Lanfang went to other countries to perform a number of Peking Opera pieces, and his superb performance not only impressed the world with Chinese Peking Opera, but also had a profound impact on the theater and film art of Japan, Europe and the United States. This greatly promoted the spread of Chinese Peking Opera overseas and enhanced the exchange of cultures between the East and the West (Figure 12).



Figure 12 - The role played by Mei Lanfang

Peking Opera integrates music, martial arts, poetry and other aspects together, uses different angles to exaggerate and perform images, achieves different purposes through different images, and uses special ways to obtain better pieces, transcending the limitations of stage and time, and promoting the profound Chinese culture and correct value orientation to people to achieve the role of guidance.

After the founding of the People's Republic of China, Peking Opera became China's "national opera", during which it also experienced many wars. Although the development of Peking Opera has gone through twists and turns, it can leave a deep impression on the hearts of the public at that time, and much of the popular Peking Opera repertoire is still circulating among the older generation of people. In modern society, due to the popularity of entertainment methods such as network television, audiences are gradually attracted to new media, while Peking Opera is too slow in pace, the threshold for appreciation is high, and it gradually recedes from the public view, and is only popular in a few circles or groups.

4.2.2.2. Basic characteristics

1. Characteristics

Peking Opera is more adept at expressing political and military struggles with historical themes. Through simple singing and dancing pieces, the actors show a complete story to the audience, and at the same time use ancient novels, *zaju*, *sanqu*, etc. to resonate with the audience in

different time and space through real piece, starting from different points of view, exercising the art of processing, thus forming stylized characteristics.

2. Characters

Everything on the Peking Opera stage is presented according to a fictionalized view of life. The characters on the Peking Opera stage do not appear according to the original appearance of the people in life, but according to the gender, personality, age, occupation and social status of the characters they play, they add some artistic exaggerations to the makeup and clothing, so as to classify the characters (Figure 13).



Figure 13 – The Peking Opera characters

The division of Peking Opera characters is relatively strict, mainly divided into four types: ordinary positive male roles; positive female characters; more personalized male characters; and comedy roles. There is a further and detailed classification within each character. Each character has a specific set of performance methods, with its own characteristics in terms of singing skills, nianbai methods, dance methods, and artistic martial arts.

3. Music

Peking opera music belongs to the BanQiang system, the main singing tone has two systems of vocal tone, its rhythm is long and subtle, but it is not set in stone, but it is reintegrated according to the continuous development of the story.

4. Expressive techniques

The four artistic techniques of Peking Opera performance — singing skills, nianbai methods, dance methods and artistic martial arts — are also the four basic skills of Peking Opera performance. Special forms of singing and musical nianbai complement each other and constitute the “song” of one of the two major elements of Peking Opera performing arts. The combination of the physical movements of dance and the skills of martial arts and tumbling constitute the “dance” in the two major elements of Peking Opera performing arts. Each actor must have a high level of four abilities. In this way, we can give full play to the highly

comprehensive artistic characteristics of Peking Opera, so as to better express and portray various character images in the play.

5. Masks

The painting methods of Peking Opera masks are divided into three basic categories. The original role of the mask was only to exaggerate the facial features and facial texture of the characters in the play, and use exaggerated techniques to express the personality, psychology and physiology of the people in the play, so as to serve the plot of the whole play. Later, the mask developed from simple to complex, from thick to thin, from the surface and inside, from shallow to deep, gradually becoming a kind of pattern art with national characteristics and human face as a means of expression.

Painting a person's face with a certain color to symbolize the person's character and characteristics, roles and destiny is a major feature of Peking Opera. Red is a positive meaning, representing loyalty and courage. Black is more neutral and represents special intelligence. Blue and green are also neutral and represent folk heroes. Yellow and white have a pejorative connotation and represent cunning and viciousness. Gold and silver are mysterious and represent gods and demons. Patterns such as swallow tails, bat and butterfly wings are often used to outline cheeks and eyebrows (Figure 14).



Figure 14 - The Masks of different colors and features

6. Accompaniment instruments

The accompaniment instruments of Peking Opera are traditional Chinese instruments and are divided into two types: percussion and orchestral music. Among them, percussion is the soul of the Peking Opera accompaniment instrument, known as its martial style, which is suitable for the “dance” part of Peking Opera. Orchestral instruments are called literary style and apply to the “song” part. (A literary style is a performance in literature, music, etc. The martial style refers to the performance of dancing, martial arts, etc.)

4.2.2.3. Comparison with Fado

1. History

During the Qing Dynasty, Huizhou merchants were very wealthy, and the success of commerce triggered a greater desire for cultural consumption. Huizhou artists brought their hometown

sounds to Yangzhou and received help and financial support from Huizhou merchants. With the development of the social economy and the rise of opera vocal tone, merchants in the Jiangnan region have begun to cultivate their own performance teams. In the autumn of 1790, in order to celebrate the eightieth birthday of the Qianlong Emperor, Yangzhou merchants led the Hui opera team into Beijing to participate in the performance, and this time the scale of the performance was grand.

Since then, four famous teams have entered Beijing and gradually dominated the Beijing opera scene, thus opening the prelude to the history of Chinese Peking Opera for more than 200 years. Artists of various vocal theater genres in Beijing, faced with the artistic advantages of the Hui Opera team's proficiency in various performance genres, could not compete with it, and most of them turned to it. Through the exchange and penetration of outstanding actors of various drama genres in the sound tone, a variety of vocal tone dramas converge on the Hui opera team, coupled with some local tones and, Peking Opera was formed.

The historical origins of Fado are uncertain and, to this day, there are still many theories as to sources of Fado. One of the main versions of the origin of Lisbon fado refers to the Moorish songs (*os cânticos dos mouros*), but, this explanation is not fully confirmed. Records of Fado did not appear until the early 19th century, when it became more prevalent in the Algarve.

In another theory that is also not fully proven, Fado's origins seem to stem from the great prevalence of the Modinha region in the 18th and 19th centuries, and its fusion into popular music with other related genres, such as Lundu. Essentially, the origin of Fado is still unknown, but it is certain that it originated in Lisbon's rich cultural environment and is therefore an urban artform.

2. Performance format and audience

Peking Opera has a set of standardized artistic expressions in literature, performance, music, stage art and other aspects. There are two unique types of singing voices in Peking Opera, and the accompaniment is divided into two categories: song and dance, with orchestral instruments and dances dominated by percussion instruments. The characters of Peking Opera are divided into four categories, and each type of character has a unique performance program, and the four techniques have their own characteristics. Peking Opera takes historical stories as the main performance content, and there are about 1,300 traditional plays, and Peking Opera is a highly comprehensive art.

The history of the development of Peking Opera is a long process, but for many years, the main audience for Peking Opera piece was still the royal court aristocracy and the wealthy merchants. In recent years, with the development of society and the opening up of culture, Peking Opera has gradually become a more popular artform, and is no longer limited to a certain class. After 1917, a large number of outstanding actors in Peking Opera emerged, showing a flourishing

situation of various genres, developing from a mature period to a peak period. However, with the impact of modern music and entertainment methods, this traditional art has less appeal for to majority of younger people, and the average age of the current Audience group of Peking Opera is generally high, with middle-aged and elderly people accounting for a large proportion, and the number of teenagers is very small.

Fado is a Portuguese style of music that is usually sung by a person (Fadista) accompanied by classical guitars and Portuguese guitars. Lisbon's Fado is the result of a fusion of history and culture, which appeared in the second half of the 19th century and was enveloped by the currents of Romanticism. It expresses the sadness of a nation and the pain of people about the difficulties of life through singing, but Fado can bring hope to people. Later, Fado gradually entered the world of the nobility and soon became a typical Portuguese musical expression. By the first half of the 20th century, Fado had acquired rich melodies and complex rhythms, becoming more literary and artistic.

Lisbon's fado did not become popular on the streets until the mid-nineteenth century, and the oldest fado is the fado sung by sailors, which became a model for the other fado schools that came later. It originated in taverns and brothels, from the carnivals and most violent environments of the capital's poorest neighborhoods. The tavern's patrons consisted mainly of nobles, artists, farmers, the masses and foreigners. After 1880, with the infiltration of social culture, Fado was greatly respected among gentlemen and aristocrats. On the other hand, during the Portuguese Civil War, unstable factors of life led to a higher level of attachment to Fado.

In the 1930s and 1940s, cinemas, theaters, and radio stations began to show Fado to the public, making it more commercial, and this was the golden age of Fado. In the middle of the 20th century, Fado began to conquer the world and was also very famous outside of Portugal. Currently, the “traditional” fado is sung mainly for tourists, accompanied by traditional accompaniment, performed in a “fado house”. The most traditional a “fado houses” are located in the typical neighborhoods of Alfama, Mouraria, Bairro Alto and Madragoa.



Figure 15 – The Fado in Coimbra.

The Fado of Coimbra is closely related to the academic traditions of their respective universities, with its troubadours being students from all over the country. It is sung only by men, and singers and musicians dressed in academic attire. The singers perform only in the evenings, in the squares or on the streets of the city, the most important place was in the square next to the Sé Velha Monastery. However, the tuning and sound of a Portuguese guitar in Coimbra differs from that of Lisbon Fado in that the strings are tuned down, a different technique of operation employed in order to project the sound of the instrument into the outdoor space. Classical guitars must also be pitched down. Compared to Fado in Lisbon, this tuning is designed to give the music a deeper sound (Figure 15).

4.2.2.4. Status quo and development trend

With the development of society, the continuous renewal of entertainment methods and the spread of foreign culture, Peking Opera, as a slow-paced entertainment method, has gradually begun to become a marginal culture of society. At present, many people complain about the complexity and difficulty of Peking Opera, especially for young people, and it is becoming more and more difficult to appreciate Peking Opera piece. How to better inherit and develop Peking Opera has become a problem that society has to take seriously.

In order to make Peking Opera accepted by more people, some Peking Opera actors have to step off the stage to promote Peking Opera through various means and promote the spread of Peking Opera, so many Peking Opera lovers and opera fans have also joined the team of promoting Peking Opera. Today, the successful fusion and wide dissemination of opera with popular music is the result of the long-term efforts of these emissaries who revived Peking Opera.

Through the wonderful interpretation of different character tones, popular songs retain the charm of Peking Opera, and also let the “old art” of Peking Opera be displayed in front of the world in this smaller and more accessible form. At present, the songs sung by Peking Opera actors have been continuously searched by social software such as Tiktok, prompting many young people to be willing to understand the art of opera because of them, so that the inheritance of Peking Opera can be in line with the times. Through the use of new social software such as short videos and audio platforms, they have innovated new singing forms and viewing methods, so that a art of Peking Opera can return to the public's vision.

Many Peking Opera artists publicized on multiple channels of communication, and they recorded their lives while popularizing the knowledge of Peking Opera to the broad masses of the people. The reason why popular songs with a dramatic style can become a successful case of promoting Peking Opera is mainly in two aspects. On the one hand, from the content point of view, traditional Peking Opera is quite long, and the complete narration of the entire repertoire takes about two hours to ensure the audience's understanding of the performance. Therefore, it is not suitable for the fast-paced life of modern young people. The use of Peking

Opera in popular music makes the songs retain the classical meaning of some opera lyrics in the lyrics creation, but it is more understandable than the traditional Peking Opera lyrics. Within three or five sentences, it can show a relatively complete story in front of people, so that people can imagine the scene depicted in the song in the lyrics and melody, and the sense of substitution is stronger.

On the other hand, in terms of performance form and listener's viewing form, traditional Peking Opera is generally performed on an open stage in a theater or festival. Due to the smaller and smaller audiences, coupled with the impact of multimedia networks and entertainment projects, professional theater troupes have also disbanded, and watching Peking Opera has become the memory of mostly elderly people and has become synonymous with the minority in the youth group. The rise of social platforms has made Peking Opera constantly innovate in the way of communication, and the performance form is no longer fixed to the stage, and the audience can feel the charm of Peking Opera in any form. With the help of the network communication platform, professional actors edit Peking Opera into 2-3 minutes of video, concisely and clearly allowing the viewer understand the content expressed in the video. This not only adapts to the fast-paced life of modern people, but also continuously compresses the essence of Peking Opera, making Peking Opera more eye-catching. At the same time, they can also teach on social platforms, so that people who like opera have a platform to learn, thus forming a virtuous circle and making traditional opera full of new vitality.

4.3. The other side of Beijing's cultural heritage

As an ancient city with a thousand-year history, Beijing is rich in cultural heritage, with many classical buildings, carrying much of China's history, but also experiencing many episodes of war and social turmoil. Many buildings were unfortunately demolished in the course of historical changes, and later Chang'an Avenue was demolished, many gates in Beijing were lost, and after the old city wall of Beijing was also turn down, only the remnants of the city wall near the south of Beijing Railway Station, the southeast corner tower of the inner city and the Xibian Gate remained. The demolition and modification of these non-war factors caused difficult to recover losses to Beijing buildings. With the development of the times and the change of science and technology, much of Beijing's intangible culture has gradually declined, and a large number of traditional manual techniques have been replaced by machines.

4.3.1. Beijing's Forbidden City

4.3.1.1. Historical Introduction

The Forbidden City in Beijing was the imperial palace of the Ming and Qing dynasties in China, located in the center of Beijing's central axis. The Forbidden City in Beijing is centered on the three major palaces, covering an area of about 720,000 square meters, with a construction area of about 150,000 square meters, more than 70 large and small palaces, and more than 9,000 houses. The Forbidden City in Beijing is 961 meters long from north to south, 753 meters wide from east to west, surrounded by a 10-meter-high city wall on all sides, and a moat with a width

of 52 meters outside the city. The whole city has four gates in the east, south, west and north. Each of the four corners of the city wall has an attic for the soldiers to watch and protect. To describe the complexity of its structure, there is a folk saying that there are nine beams, eighteen pillars, and seventy-two roof ridges.

The buildings in the Forbidden City in Beijing are divided into two parts: the outer courtyard and the inner court. At the center of the outer courtyard are the three main halls headed by the Hall of Supreme Harmony (Figure 16), where the state holds its grand ceremonies. The center of the inner court is the later three palaces headed by The Palace of Heavenly Purity, which is the palace

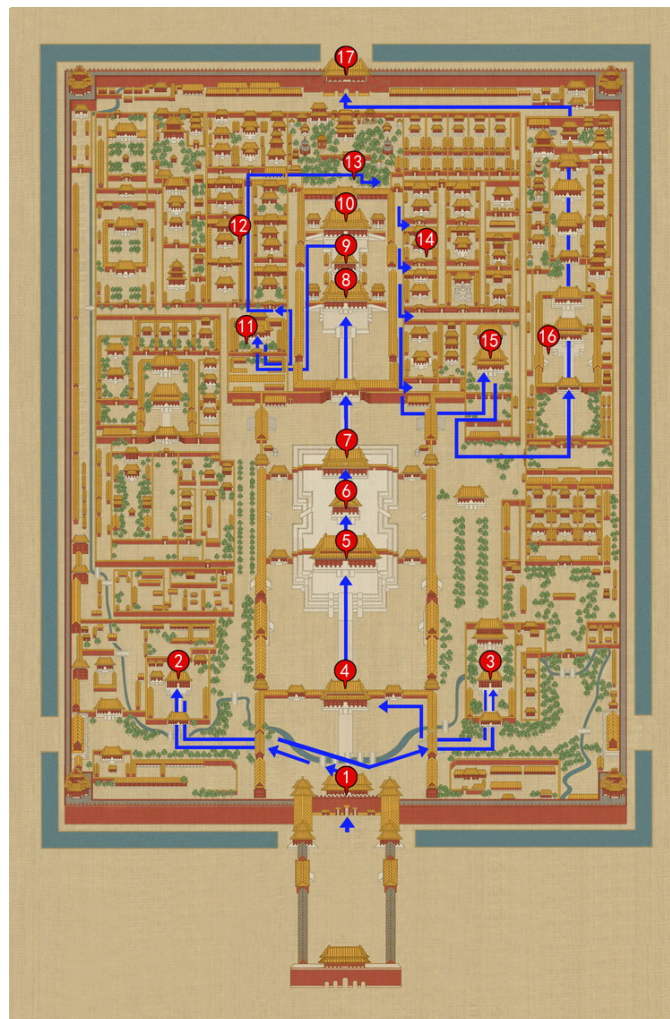


Figure 16 – The Map of the Forbidden City. (The blue route is a guided tour map)

- ①. The Meridian Gate (Wu men) ②. “Painting and Calligraphy Gallery” Hall of Martial Valor (Wuying dian) ③. “Ceramics Gallery” Hall of Literary Brilliance (Wenhua dian) ④. Gate of Supreme Harmony (Taihe men) ⑤. Hall of Supreme Harmony (Taihe dian) ⑥. Hall of Central Harmony (Zhonghe dian) ⑦. Hall of Preserving Harmony (Baohedian) ⑧. Palace of Heavenly Purity (Qianqing gong) ⑨. Hall of Union (Jiaotai dian) ⑩. Palace of Earthly Tranquility (Kunning gong) ⑪. Hall of Mental Cultivation (Yangxin dian) ⑫. Area of Six Western Palaces ⑬. Imperial Garden (Yu huayuan) ⑭. Area of Six Eastern Palaces ⑮. “Hall of Clocks” Hall for Ancestral Worship (Fengxian dian) ⑯. “The Treasure Gallery, Gallery of Qing Imperial Opera” Area of Palace of Tranquil Longevity (Ningshou gong) ⑰. Gate of Divine Prowess (Shenwu men)

where the emperor and empress live; after that, there is the Royal Garden, and the two sides of the latter three palaces are lined with the east and west six palaces, which are the places where the concubines (the other wives of the emperor) lived. On the east side of the East Sixth Palace and the west side of the West Sixth Palace are Buddhist hall buildings. In addition to the outer courtyard and the inner court, there are two parts of the building, Waidong Road and Waixi Road.

The establishment of the Palace Museum is unprecedented, and everything depended on exploration. Due to political instability, the financial difficulties and other factors, in the early days of the founding encountered many problems. In the two years from March 1926 to June 1928, there were four changes in the head of management. The Forbidden City was often disrupted by warlords, resulting in a shortage of funds and the failure to pay employees' salaries on time. At that time, some people even proposed to abandon the Forbidden City and auction off the national treasures of the Forbidden City. In the 1930s, when the various work of the Palace Museum began to develop normally, Japan invaded China and war broke out.

In order to protect cultural relics, China has carried out the famous “Great Migration of Cultural Relics”. The Great Migration took place in extremely difficult circumstances, and 1933 was the beginning of the Great Migration. Nearly 13,000 boxes of paintings, bronzes, porcelain, jade and ancient books from the Forbidden City were transported to Shanghai, Nanjing and the southwestern region.

Up to now, the Forbidden City in Beijing is one of the largest and best-preserved wooden structures in the world, and is a national four-star scenic spot. The Palace Museum's cultural relics collection and court relics are huge and varied, with a total of more than 1.8 million pieces, of which 92.3% are national precious cultural relics. In 1987, the Palace Museum was inscribed on UNESCO's World Heritage List, making it one of the first historical and cultural properties inscribed on the World Heritage List in China.

4.3.1.2. Significance and status

On October 10, 1925, the Palace Museum was opened. Museums are institutions that collect, research, display and preserve objects for the purpose of culture and education. The establishment of the Palace Museum will become a symbol of the monarch's power and a precious cultural relic for the emperor to enjoy, and later become the common wealth of the whole nation. In 1928, the Nationalist government promulgated the Organic Law of the Palace Museum, the first law in Chinese history on museums, and later the Regulations of the Council of the Palace Museum of the Republic of China. These two documents are of great significance in the history of the development of the Palace Museum, marking that the museum has moved from the beginning to maturity, and it is also the beginning of the Chinese museum industry on the right track.

The Forbidden City has become part of the world's cultural heritage, which has deepened people's understanding of the value of the ancient architecture of the Forbidden City. The Forbidden City represents a culture that has become history, and it is wrapped in court culture, which represents the mainstream culture of the time. The Forbidden City and the Museum are organically unified, and by combining them, the Palace Museum can be promoted to become one of the very few museums and cultural heritage centres in the world that has the characteristics of art, architecture, history and palace culture, and is in line with the internationally recognized basic principles of “original site protection” and “original display” (Figure 17).



Figure 17 – The current situation of the Forbidden City

The introduction of the concept of “cultural heritage” breaks through the limitations of the traditional concept of “cultural relics”, strengthens the environmental awareness and sharing awareness of heritage, and the concept that the whole society must undertake management and protection, and prompts people to look at the protection mode of the Forbidden City from the concept of social heritage. This is fully reflected in the protection measures of the Forbidden City, and people realize that not only the Forbidden City itself must be protected, but also its environment. In the 1990s, the government invested 600 million yuan and spent three years cleaning up the moat, thus solving a long-standing problem of dirty and chaotic moats. According to the requirements of the World Heritage Committee, a “buffer zone” must be demarcated around a cultural heritage site to protect the original historical landscape and environment around it.

Since the beginning of 21st century, the Forbidden City has received an average of 6-8 million Chinese and foreign tourists every year. With the development of tourism, the number of visitors has increased unabated, which shows that people's interest in the Forbidden City has been growing for a long time. On November 23, 2014, the mascot of the Forbidden City in Beijing was unveiled for the first time. This mascot is derived from the traditional Chinese

image of the auspicious dragon and phoenix. On October 11, 2015, the Forbidden City officially opened a new area to the public, increasing the open area of the Forbidden City from 52% to 65%. According to the scale of the Forbidden City in 2015, the open area of the Forbidden City will reach 76% by 2020, and at present, the Forbidden City is undergoing repair of cultural relics, environmental assessment, and expanding the open area for exhibitions (Figure 18).



Figure 18 – Forbidden City Mascot

Due to historical and political reasons, Beijing and Taiwan each have a “Palace Museum”. In 1933, when the cultural relics of the Forbidden City were moved south to Nanjing, they encountered opposition. The national government at that time publicly stated that once the situation was stable, it would transport the cultural relics that had moved south back to Beijing. However, after the end of the war, in view of the political situation at that time, the national government moved the cultural relics stored in Nanjing to Taiwan at the end of 1948, resulting in the situation that the cultural relics of the Forbidden City were divided into two parts. There are 2,972 boxes of cultural relics moved to Taiwan, and although the quantity is only a quarter of the cultural relics stored in Nanjing, they are of high quality.

4.3.1.3. Natural deterioration

China's ancient architecture is dominated by traditional wood structure forms and building materials, with a wide range of adaptability and greater flexibility. Wooden structures are a typical representative of traditional culture and regional culture, with distinct characteristics, suitable for the local geographical environment, climatic characteristics and cultural traditions. However, the biggest problem facing the oriental architectural system dominated by wooden architecture is structural damage. Unlike inorganic materials such as masonry, wood is composed of organic matter, which is prone to deterioration due to insect infestation, fire and decay of mechanical properties, of which the occurrence of biological hazards such as decay and insect attack are the most common. The Forbidden City is a royal building, generally the material selection requirements for trees was higher, and the construction method is more standardized. The construction history of the Forbidden City is still short, and the possibility of structural instability in the building structure is very small. However, due to material defects, groundwater, mold, roof leakage and other factors, there may also be serious consequences, and timely intervention must be carried out. Therefore, the government repairs with the principle of

controlled intervention, limited to the scope necessary for the restoration or renewal of materials, and the disturbance to the stable building structure itself is as small as possible.

Glazed tiles and glazed accessories covering the roof of the ancient buildings of the Forbidden City are one of the main features of Chinese palace architecture, and have outstanding architectural value and humanistic value, and expresses the grade, order and function of the building. They are also a means of protection to keep cultural relics intact. Due to long-term air pollution and rain and snow erosion, glazed tiles and accessories will inevitably suffer aging phenomenon, resulting in decolorization, weathering, pollution, cracking and damage and other problems, resulting in indoor water leakage. The serious decolorization and blackening by pollution have changed the color characteristics of the ancient buildings of the Forbidden City, and these problems will eventually lead to the decay of indoor wood and bring safety hazards to ancient buildings (Figure 19).



Figure 19 – The natural deterioration of the Forbidden City

The caihua of the Forbidden City are common in every building, and they play a role in protecting the accessories of wooden structures and beautifying the buildings, and at the same time have rich humanistic connotations and historical information. They are a product of the traditional caihua technology and artistic achievements of the Ming and Qing dynasties of China. Architectural paintings are divided into interior paintings and exterior paintings according to their location, as well as paintings in the corridors and inside the gates in between. The preservation conditions of the interior paintings of the Forbidden City are obviously better than those of the exterior, and there is no large-scale rescue situation at present, and the external caihua are generally not well preserved. Due to the direct exposure of external paintings to sunlight and wind and rain damage, their lifespan is generally short. Over the years, in order to extend the original state of the external paintings as much as possible, the Chinese ancient architecture community and the Forbidden City have done a lot of experiments and attempts, and have read the comparative data of the effects of various protective measures.

The quality of cultural relics is divided into three categories according to their material properties. The first category is organic material cultural relics, including bamboo, wood, lacquerware and construction accessories, paper cultural relics, textiles, bone horns, etc. The second is inorganic non-metallic cultural relics, including bricks, stones, glass, ceramics,

mineral materials and so on. The third category is inorganic metal relics. After a long period of storage and changes in air humidity, insects and mold can cause serious damage to organic artifacts. In recent years, according to the performance of cultural relics materials and the process of their destruction, scientific and technological researchers of cultural relics protection have carried out urgent discussions on the treatment plan.

4.3.1.4. Repairs and vandalism

Widely distributed in China's wooden structure cultural relics buildings, there are more prominent vulnerabilities, for local deterioration, if not able to be treated in time, will cause more serious situations. Therefore, the protective renovation of the Forbidden City has become a regular task. The ancient architecture of Europe is different from the structural characteristics of China, it is primarily based on brick and stone. The biggest problem for Chinese architecture is fire, and the biggest problem for Western architecture is earthquake. The different characteristics of the building determine the different characteristics of the restoration, the restoration of oriental architecture, with a stronger integrity, can not simply consider the problem from the aspect of part of the structure.

The most important and last palace repair in the late Qing Dynasty was in 1890. In the summer of that year, the rain was intense, and the rain for many days caused the palace to begin to leak, and the damage to many buildings was very serious. According to statistics, there were 23 repair projects in total, but it was a festival celebration at that time, and the government did not have any excess money, so it could only carry out the repair project in stages. The use of traditional technology in this renovation not only maintains the coordination and unity of the overall palace, but also ensures the quality of the repair project.

From the end of the Qing Dynasty to the end of the 20th century, the maintenance of the Forbidden City has not stopped, but it has been limited by social unrest and economic conditions. On the whole, the Forbidden City did not receive sufficient attention, and many problems accumulated, some of which were very serious. For example, the artificial destruction of the caihua in the Forbidden City in 1915, when Yuan Shikai briefly restored the monarchy, and repainted the external painting warehouse, changing the imperial palace order expressed by the Qing dynasty paintings.

In addition to the paintings, there are still several reinforced concrete buildings in the Forbidden City, which serve as office space for Institutions such as China's First Archives. The Palace Museum also occupies a large number of ancient buildings, and the construction of a Starbucks Café in the Forbidden City is highly controversial. Since the opening of the Palace Museum, especially from 1966 to 1976, due to special reasons, human factors have posed a great threat to the historical authenticity of the Forbidden City. Five high-rise buildings were built on the north and south sides of the West Gate of the Forbidden City in 1975, which seriously damaged the overall layout of the site.

The maintenance of the Forbidden City is the inheritance process of the ancient building construction skills of the official way, but the problems are also serious. For now, many of the ancient craftsmen's skills have been lost, some commonly used traditional material production processes have not been fully preserved, but the development of science and technology has promoted the production of new materials, many of which are completely different. Therefore, for the protection of the Forbidden City, the inheritance of traditional craftsmanship and technology is of fundamental importance. It is not only necessary for the current overhaul, but also a requirement for long-term protection in the future.

The construction history of the Forbidden City extends for more than 600 years, and the ground level buildings are brilliant. Although it has undergone several reconstructions, the supporting infrastructure of the entire Forbidden City has not changed much. For example, the rainwater drainage system, follows a pattern from the Ming and Qing dynasties and has been used to this day. Although other water supply, heating, power supply and other systems have been transformed and added in the later period, due to economic and cultural relic factors, they have not been comprehensively and systematically planned and upgraded. The existing drainage, power supply, heating and other infrastructure equipment suffers from aging, insufficient supply capacity, disorganized pipelines. Monitoring blind spots and other problems has become more important, because cultural relic buildings have hidden dangers, yet has been unable to meet the Palace Museum's own needs and growing tourist expectation (Figure 20).



Figure 20 – The Palace Museum's aging infrastructure

In recent years, the high density of tourists in the Forbidden City has created a serious threat hazards such as fire, theft, and emergencies at all times. According to the statistics of the public security department, in recent years, the form of crime has developed from random individual behavior to premeditated and organized group crime, and the security situation facing the Forbidden City is not optimistic. Nearly 60% of China's treasures are in the Forbidden City, and many of them are unique and incalculable in value, so the cultural relics in the Forbidden City's collection have always been the target of criminals' avarice. The cultural relics of the Forbidden City are facing an extremely severe anti-theft situation.

From 1950 to 2000, the state invested a total of 160 million yuan in the maintenance and protection of ancient buildings, but these limited appropriations only directed resources to the main tourist route buildings of the Forbidden City and to buildings in non-open areas. In 2002, the state reformulated the long-term plan for the development of the Forbidden City and the seven-year renovation project.

4.3.2. Jingtailan (A Chineses type of Cloisonne)

4.3.2.1. History

The earliest written record of the title “cloisonne” comes from the Qing Dynasty archives in 1728. Cloisonne, also known as “copper wire filigree enamel”, is a special craft, made of fine flat copper wire as a line, to pick out a variety of patterns, and then the multicolored enamel dots are filled in the pattern, after firing, grinding and gilding. The appearance is crystal clear and moist, bright and dazzling.

Enamel products have a long history, appearing as early as the West Asia region before the first millennium, and were introduced to China by the Arabs during the Yuan Dynasty of China. Since then, Chinese craftsmen have been attracted by this skill, and on the basis of learning, they have continuously added Chinese cultural elements, so that a large number of enamel works with Chinese style have come to life.

Beijing is the birthplace of China's cloisonne and the most important production area, and Beijing cloisonne has become a traditional handicraft famous around the world with its unique artistic charm. It is a collection of fine arts, crafts, carving, inlay, glass smelting, metallurgy and other professional and technical as one, with a distinct national style and profound cultural connotation, is one of the most characteristic traditional handicrafts of Beijing.

Cloisonne began to develop from 1426 to 1435, during this period of cloisonne, the stylistic characteristics of the craft have been formed, close to the mature period. During the Jingtai years, the production process of cloisonne has been greatly developed, and the wire-making process in this period has reached a very high level. The ordinal form was square and round, and began to transform into practical aspects, which have not been made again at any time since. Most of the shapes of cloisonne in the Ming Dynasty are utensils, and most of them are traditional shapes of ceramics and bronzes from previous dynasties (Figure 21).



Figure 21 - Cloisonne enamel bowl with lotus Pattern.

From 1736 to 1796, cloisonne and carving lacquer, gold lacquer inlay and other industries, had seen unprecedented development, and during this period, cloisonne products could be seen everywhere in the palace. The cloisonne of the early Qing Dynasty lacked originality, and most of the shape, color and decoration followed the style of the Ming Dynasty. In the middle and late Qing Dynasty, due to the luxury of the imperial court, it had a great influence on cloisonne, and the works of this period were rich in shape, in addition to the shape of utensils, there were also three-dimensional practical items. From the middle of the Qing Dynasty, cloisonne embarked on a new era in terms of performance content. Its decorative themes are extensive, and the colors are richer. However, because cloisonne was mostly enshrined by the court before the middle of the Qing Dynasty, its shape, decoration, color and workmanship were too cumbersome and luxurious. At that time, it was not available to the common people, and could only be used by the court, which was also a symbol of rank.

After the outbreak of the Opium War in 1840, copper wire filigree enamel products with distinct national styles were appreciated in the West, and the enamel process was slightly restored and developed. In 1900, the invasion of the Siege of the International Legations promoted the spread of cloisonne, and cloisonne products began to be exported to other countries. Stimulated by this foreign trade boom, the production of cloisonne has entered a disorderly state, and cloisonne enterprises were transformed into a collective and individual operation situation. In the late Qing Dynasty, although cloisonne production became relatively prosperous, this situation was only short-lived, and soon entered a period of decline.

From 1911 to 1933, the cloisonne industry was basically in a state of lacking direction. After the 1960s, the cultural level and artistic accomplishment of cloisonne craftsmen was greatly improved. They inherited the advantages of traditional cloisonne shape which is stable and rich, with full and vivid color, and became more refined, and also restored the production of traditional products.

Nowadays, the specifications of cloisonne varieties have reached more than 1,000 kinds. The quality has been significantly improved, and it is sold to 100 countries and regions on five continents of the world. Cloisonne is also often given as a valuable gift by the relevant state departments to VIPs from all over the world, thus enhancing international exchanges and unity. In the past, the wire-making process of cloisonne was completely handmade by workers, with low efficiency and high labor intensity, and the products made often did not meet the specifications. Since 1958, the craftsmen of the Beijing Enamel Factory have been constantly developing related equipment, resulting in the semi-mechanization of the production process of cloisonne, and the quality is better than at any time in history.

4.3.2.2. Craft features

The production process and characteristics of a handicraft determine the particularity of its development process. Cloisonne technology has developed so far, and its complex craftsmanship has always been its unique feature. The production of cloisonne is mainly based

on the design, wire making, filigree, point blue, burning blue, polishing, gilding and other major processes, but there are also processes that need to be repeated. Overall, cloisonne is completed through 7 large processes and 108 small processes.

As a kind of art craft, cloisonne is made by coating the surface of the bronze with various colors of enamel, and the pattern is embedded with copper wire or gold and silver wire, and then burned with high temperature. The color of the cloisonne that has just been taken out of the fire is basically black, and it will not show a colorful appearance until it has cooled. This process began in the Ming Dynasty Jingtai, and when it was first created, it was only blue, so it was called Jingtailan. Although the later cloisonne production was available in various colors, the previous name continued to be used. Because cloisonne has become the name of a craft, not the name of the color.

In general, the copper quality of the vessels of the Ming Dynasty is better, mostly copper vessels, and the body is slightly thick, so the shape is more antique. The glazes used in the main imitation bronze are natural mineral materials, with deep and realistic colors, red like ruby red, green like turquoise green. At this time, the enamel is thicker and the gold-plated part of the layer is thicker. Most of the glazes have sand holes. The drop section is divided into the bottom section and the side section (Figure 22).



Figure 22 - Cloisinne in The Jingtai Period

The cloisonne process of the Qing Dynasty improved on that of the Ming Dynasty. The wire is thin, the filigree is fine, the color glaze is also more vivid than the Ming Dynasty, and there is no sand eye. The pattern is complex and diverse, but it is not as vivid as the Ming Dynasty's literary decoration, and the gilded part of the layer is thinner, but the gold is very beautiful.

The overall level of cloisonne in the Republic of China period was not as skilled as that of the previous generation, with a thin wire, bright colors, and less adept workmanship. At this time, there were only two orthodox old shops, and the cloisonne produced was meticulously crafted and of good quality. The overall shape is mostly antique bronze, or antique boutique, and the decline in its decoration. Regarding the use, the number of cloisonne furnishings has increased, and it is no longer a practical product.

4.3.2.3. Variety and raw materials

The main raw materials for making cloisonne are copper, and enamel. Cloisonne is one of the famous special crafts in China. It is made of copper as a wire, on the copper wire with copper wire glued with various patterns, and then in the copper wire into various forms of small lattice filled with color, after welding, grinding and other processes, and finally into the kiln firing to make a brightly colored.

From the perspective of materials science, the process of cloisonne mainly makes use of the melting point of copper, brass and bronze in the material, the softening temperature of leaded glass enamel, and the boiling point of mercury in gilding from high to low in temperature.

Cloisonne glaze has changed over time. The main raw material of cloisonne in the Ming Dynasty is enamel material, and had several colors such as blue, red, yellow, green, black, white, etc., and used an imported oil agent to mix into a paste. After firing, the glaze of the utensils is thick and the color is crystal clear. Most of the Qing Dynasty cloisonne did not use enamel, but used colored glazes, and their glazes lacked brightness. During the Qianlong period, the color of cloisonne was yellow and white, which were the most common. The white is a color like some stone, the yellow is an earthy yellow, and the later yellow will change to reddish yellow or olive color.

Cloisonne combines the ductility of copper with the characteristics of glaze, some of which are solemn and generous, and some of which are slender and complex. There are also different styles of patterns, flowers and patterns which can be used to express a variety of artistic shapes with rigorous and delicate silk workmanship. Cloisonne art includes plastic art, decorative art, environmental art, and spatial art, so the method of appreciation is different from others. At present, with different metal wires and silk processing methods and glaze coating methods as the division criteria, cloisonne modeling is mainly divided into eleven kinds, such as copper wire filigree enamelware, inlaid enamel, hammer wire enamelware, painting enamel, transparent enamel and other shapes.

4.3.2.4. Cloisonne worldwide

Due to the different cultural customs of different geographical regions, there are great differences between enamel products, especially in the design of colors. Icons in Western Byzantine Art, the famous Japanese shippō-yaki and Chinese cloisonne have their own unique

color styles. The influencing factors of enamel art include many, among which customs and religious beliefs are different, resulting in very different shapes, colors and patterns of the final artifacts.

Different historical periods have different historical styles. Byzantium was a superpower at that time, the enamel products industry is more luxurious, the color is also relatively rich, mainly blue, gold, green tones, early enamel products are deeply affected by the surrounding culture, the style is diverse, the late gradually formed their own unique style, the work is more rigorous. The development of enamelware has a lot to do with the times, and the Renaissance period mostly appears in the form of bas-reliefs. Translucent enamel was introduced to China in the 13th and 14th centuries. China already had mature smelting technology, and glass technology was more developed, which also created good conditions for the spread and development of enamelware (Figure 23).



Figure 23 - Western Byzantine Art

Japan is a nation that is good at learning, and the development of various crafts and technologies is relatively rapid, so it has gradually formed new things with its own national characteristics. After the introduction of Chinese Ming and Qing art as well as European and American art to Japan, the enamel craft was formally developed, forming a unique Japanese art - shippō-yaki. In the middle of the 19th century, Japan began to mass-produce enamelware, and its technical quality was very high. In the Meiji era, Japanese enamel technology reached its peak and produced the most advanced products. From 1890 to 1910, it is known as the “Golden Age” of Japanese enamel.

Shippō-yaki is also very famous in the world's enamel products, it uses a wide range of glaze colors, there are red, yellow, blue, green, blue and other colors, monochrome is almost invisible.

Japan's Shippō-yaki and China's cloisonne are very different in the production process, in the choice of glaze Japanese Shippō-yaki is mostly transparent glaze, the pattern of the layout is



Figure 24 - The Shippō-yaki in Japan

also more in the utensils more conspicuous place, letting people more intuitively feel, the theme is more prominent (Figure 24).

China is a country with a long history and national cultural traditions, cloisonne craftsmanship with the gorgeous luxury of court art as a distinctive feature of the development in the Beijing area. Its production shows the traditional style of Chinese national art, becoming one of the best artistic wealth in the world of metal wire filigree enamelware craftsmanship.

Born in the Royal Palace, cloisonne is an important part of the royal family and a clear manifestation of the imperial hierarchy. In China, it is a part of the intangible culture, one of the eight best in Beijing, it is a legacy of the painstaking efforts and wisdom of the vast number of craftsmen, and is the epitome of the progress of human civilization.

Cloisonne inherits and draws on the essence of bronze art, gold and silver mosaic art, ceramics, brocade embroidery art, and constitutes a colorful and national artistic style. The formation of the cloisonne national style reflects the traditional arts and crafts of China with a long history, and its crafts reflect the mutual learning and reference between traditional Chinese crafts. At the same time, cloisonne has always inherited the national culture and conveyed a beautiful and auspicious meaning.

4.3.2.5. The future

The traditional handicrafts born on the basis of farming culture are mainly for the ruling class dominated by the feudal royal family, and their aesthetic taste determines the development direction of traditional crafts. In the era of industrial civilization, the masses of the people have become the main body of culture, and serving the masses has become the main task from arts and crafts to design art. New aesthetic awareness and interest, as well as new functional positioning and practical needs, means the cloisonne process must conform to the needs of the times, and seek transformation and upgrading.

At present, traditional craft products in modern society have been decomposed into two categories. The first is the traditional practical handicrafts, with the development of society and the progress of science and technology, the emerging industrial production instead of handicraft production, traditional practical products are replaced by modern industrial design products, and the traditional handicrafts of many practical products disappear with the improvement of production techniques. The second is the traditional craft production of high-end ornamental objects such as cloisonne, because modern society no longer provides it with the soil for

survival, so in the change of social concepts, although the theme and technology are maintained, its meaning is different from the original, and it has become a cultural concept of heritage nature in the modern cultural system.

In the production process of cloisonne technology, because it is mostly the perceptual experience of the operator, and the teaching method is master-apprentice, it lacks systematization and theory, so it is greatly limited in the development process, and the skill inheritance and production experience in the traditional workshop are lost with the demise of the workshop. Traditional enamel makers are craftsmen of low social status who lack scientific research and development capabilities, thus limiting the development of the process. The complex production process makes it impossible for cloisonne to be produced on a large scale, and can only rely on pure handcraft. At that time, if you wanted to make a beautiful cloisonne artwork, the labor and time costs to be paid were high. As modern production tends to be mechanized, simplified and modernized, the development of traditional cloisonne crafts has become more and more difficult.

At the same time, due to the lack of awareness of this craft among young people and the great patience required to make cloisonne, fewer and fewer young people enter the cloisonne industry, resulting in fewer and fewer craftsmen in the cloisonne craft. A small number of young people who are willing to learn cloisonne skills have certain objective difficulties in the process of learning related skills. In summary, these reasons lead to the risk of cloisonne processes being lost.

The filigree process is the most important process in the cloisonne process. Today's cloisonne filigree is usually designed by the designer after the drawing is designed, and the bottle is glued according to the pattern on the drawing. In the past, folk artists designed the pattern in their minds according to the shape of the bottom of the wire, and did not need the previous design drawings as a reference. Today's young people learn to make filigree, often relying too much on drawings, limited to simple, repetitive patterns, resulting in the current filigree workers can often only become filigree technicians or senior craft technicians, and can not be called real folk artists. The cloisonne process is only inherited by technology, lack of aesthetics and innovation in product design, long-term dependence on drawings leads to filigree technicians can not create works of art that represent their own personality, and the evaluation of a work is good or bad is to see whether it has artistry (Figure 25).



Figure 25 - Modern cloisonne

The key to the sustainable development of the cloisonne process is not only innovation in design, but also connection with the market. At present, the creative status of cloisonne has been improved to a certain extent, but it lacks a good business and sales concept. Consumers mostly buy cloisonne for the purpose of collection and investment, while the antique market is mixed, and the level of imitation of cloisonne fakes has increased year by year, making it difficult for people to distinguish real antiques. General consumers lack of understanding of cloisonne techniques, only to ornamental as the standard of taste, resulting in poor quality of folk cloisonne products, lack of modern atmosphere, “fast food consumption” in the cloisonne industry has gradually become a trend. For example, the cloisonne products of some tourist attractions deceive consumers with ordinary glazing technology.

All in all, the inheritance and development of cloisonne technology still faces many difficulties, while innovating design thinking, it is more effective to solve the problems of debased skills, few communication channels, and no sales outlet. Only by allowing the cloisonne process to be fully understood, recognized and accepted by the public can we gradually innovate and realize the living inheritance.

5. Tourism distribution and overall trends in Beijing

5.1. Tourism distribution in Beijing

5.1.1. Study area and objects

The “Beijing Urban Master Plan (2016-2035)” proposes to continuously enhance the unique attractiveness and international influence of Beijing's tourism and build a world-class tourist city. The pandemic has pressed the pause button for Beijing's tourism industry. To decide how to promote the development of tourism after that, it has become extremely important to predict the trend of Beijing's tourism industry. Therefore, the overall jurisdiction of Beijing was selected as the research object, including the six districts and suburbs of Beijing, a total of 16 jurisdictions.

5.1.2. Data sources

In order to study the changes in the geographical space of tourism popularity in Beijing, geo-marked photos were selected as data sources for research, and among the many social media data, Flickr photos have geographic information coordinates, which have a strong universality for studying the popularity of urban areas. This article obtains photo data from all Beijing administrative regions in 2018, 2019 and 2020 in the past three years through the interface published on Flickr's official website. After obtaining the data, unnecessary data such as no location information and places outside the region are removed by further screening, and the study and analysis are carried out in years. In order to ensure the adequacy of the study, the source data of tourists in the past five years was also analyzed.

On the other hand, in order to ensure the scientific nature of the research, the statistics of tourist arrivals and tourism revenue released by the Beijing Municipal Bureau of Culture and Tourism for 2015-2021 were selected. In order to ensure that the comparison of data is obvious, the tourist statistics of each quarter in the past four years and the tourist data of scenic spots in each month in the past five years are selected as references.

5.1.3. Research methodology

This paper uses the standard deviation ellipse method to study the spatial and temporal distribution of tourism resources in Beijing. The standard deviational ellipse (SDE) is a spatial analysis method proposed by Lefever in 1926 to reveal the spatial distribution characteristics of geographical elements, and has since been widely used in the field of spatial statistics in economics, geography, urban and rural planning and other disciplines. The standard deviation ellipse method quantitatively describes the spatial distribution characteristics of geographic features by establishing spatial distribution ellipses with major axes, minor axes, centers, azimuths, etc. as the basic parameters.

The center point of the standard deviation ellipse represents the center of gravity of the entire geographic feature, the major half axis represents the distribution direction of the geographic feature, the short half axis represents its distribution range, and the shorter the short half axis, the more obvious the centripetal force of the geographic feature; conversely, the greater the degree of dispersion. The larger the flatness of the standard deviation ellipse (the ratio of the major half-axis to the minor half-axis), the more pronounced the directivity of the geographic features, and conversely, the less significant the distribution characteristics. On certain time scales, the changing characteristics of the spatial distribution of geographic features can be characterized and displayed by drawing standard deviation ellipses. This study uses Flicker geotagged photos as a feature for ellipse drawing, and uses the standard deviation ellipse tool in the QGIS tool to more intuitively and accurately depict the spatio-temporal changes in Beijing's tourism popularity.

5.1.4. Case analysis

1. Number of tourists and tourism income

From 2015 to 2019, the overall change in the number of international tourists entering Beijing showed a downward trend (Figure 26), but the overall change was not great. Due to the impact of inflation, the international statistical income of the tourism industry showed a slow upward trend, and the rise in prices was one of the main reasons for the increase in per capita consumption level. Affected by the pandemic in 2020-2021, the number of international tourists entering Beijing hit a record low. In 2021, a total of 245,000 international tourists entered Beijing, down 28.2%; International tourism income reached \$430 million, down 10.4%.

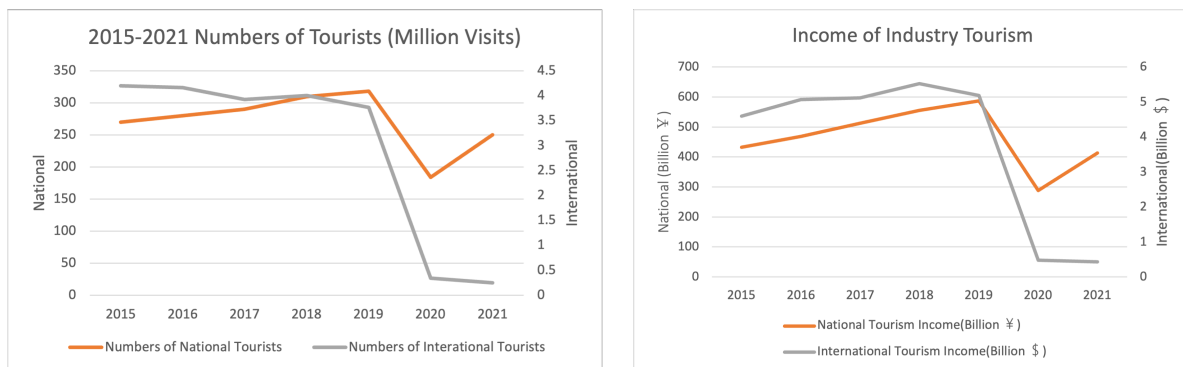


Figure 26 – The overall change of Beijing’s tourists in recent years

From 2015 to 2021, the number of national tourists entering Beijing and the changes in national tourism as a whole showed a form of fluctuation of rising, falling and rising. It can be seen that in addition to the impact of the pandemic, the tourism demand of Chinese people is increasing. In 2021, a total of 250 million national tourists entered Beijing, an increase of 38.9%; Total national tourism income was 413.85 billion yuan, an increase of 43.7%.

All in all, affected by the pandemic, Beijing's tourism industry is in a trough period. From 2015 to 2019, the number of tourists in Beijing was generally stable. Since 2020, due to the

impact of the pandemic, the number of international tourists entering Beijing has continued to be sluggish. However, in 2021, the number of national tourists entering Beijing will gradually pick up, showing a rapid upward trend.

2. Spatial distribution

From a spatial point of view, from 2018 to 2020, there are similarities in Beijing's tourism popularity, and tourists are mainly concentrated in the core area, indicating that the area has a strong attraction to tourists (Figure 27 to Figure 29). Compared with 2018, the tourists in 2019 are mainly in the northwest and are more dispersed. In 2020, Beijing's tourism boom gradually spread to the entire suburbs, and tourists became more dispersed, indicating that the attractiveness of Beijing's suburbs increased after the outbreak of the pandemic.

From the perspective of standard deviation ellipses, the main distribution direction of Beijing's tourism popularity in 2018-2020 is northeast-southwest. Compared with 2018, the directionality of the standard deviation ellipse in 2019 is not obvious, the azimuth angle of the standard deviation ellipse is rapidly becoming smaller, and the flat rate of the standard deviation ellipse is significantly smaller, indicating that tourists have begun to gradually spread from the core area to the west and north, and the attractiveness of Changping District and Huairou District has gradually increased. In 2020, the direction of the standard deviation ellipse is stronger and the distribution range is wider, and the distribution trend of tourism popularity in the northeast-southwest direction is more obvious, which proves that the attractiveness of Miyun District and Pinggu District to tourists has strengthened year by year.

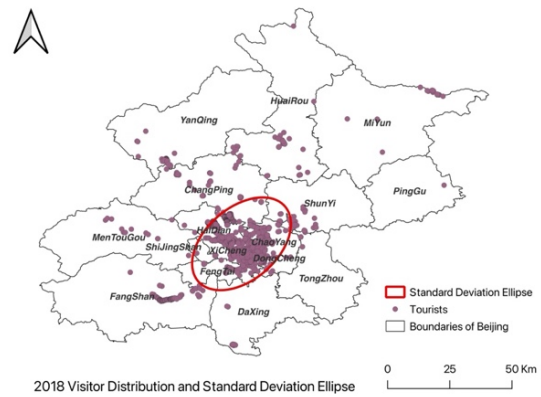


Figure 27 - 2018 Visitor Distribution and Standard Deviation Ellipse

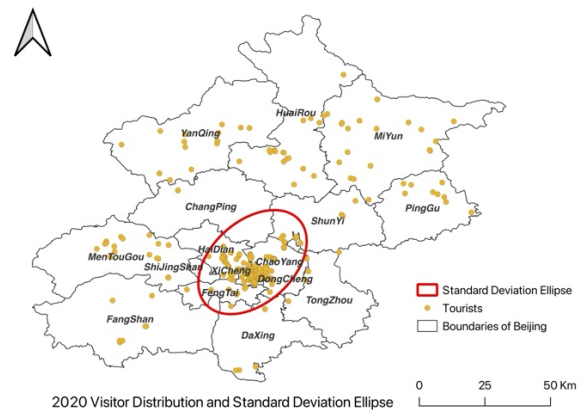


Figure 28 - 2019 Visitor Distribution and Standard Deviation Ellipse

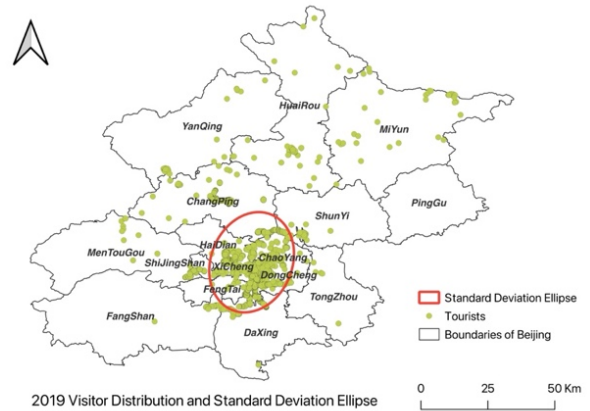


Figure 29 - 2020 Visitor Distribution and Standard Deviation Ellipse

The distribution of tourist data from 2018 to 2020 shows that the tendency of tourists has gradually shifted from focusing on urban tourism in the six districts of the city to suburban tourism in new urban development areas and ecological conservation areas. Further observation of the trajectory of the center of gravity of tourism popularity found that popularity in 2018-2020 it showed a fluctuating development as a whole, gradually shifting from Haidian District to the southeast to Xicheng District, and then gradually shifting from Xicheng District to Chaoyang District to the northeast, further indicating that during 2019, although the overall area was slightly dispersed, tourists were still more concentrated in the core area (Figure 30).

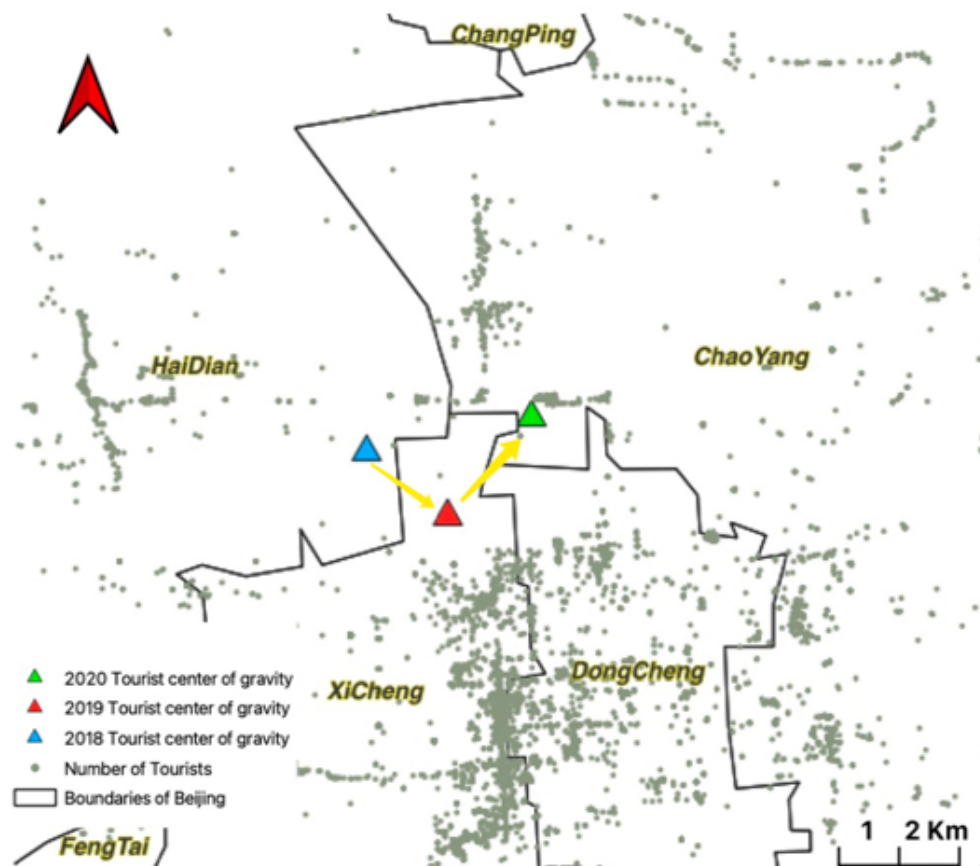


Figure 30 The change of center of gravity of tourism popularity in years 2018, 2019 and 2020

Among them, the heat distribution in the northern region is mainly due to the influence of the Great Wall and a number of nature reserves, while although there are no scenic spots or attractions of higher concern in the southern region, it has also attracted the attention of tourists by relying on the superposition effect of multiple attractions. In terms of specific scenic spots, the ranking of attractions in the core areas such as the Forbidden City, Tiananmen Square and the Summer Palace has always been relatively high, which can be seen that tourists have maintained a more lasting enthusiasm for some classic attractions. The preference for other attractions has fluctuated slightly in recent years.

3. Time spikes

From the overall data point of view, Beijing's tourism popularity is concentrated in May to October, mainly due to the warm climate, as well as holiday factors, people generally like to travel in summer (Figure 31). By comparing the tourist data of tourist attractions in various months, it can be clearly seen that due to the influence of Western Christmas and Chinese Spring Festival, there are fewer tourists coming to Beijing from December to January, which belongs to the low tide period of Beijing's tourism popularity. Affected by the warming temperature, the first wave peak period is between April and May; The second wave peaks in July-August, mainly due to the factors of summer vacation; The third wave peaked in October (Figure 32), mainly due to the cool weather, China was affected by the National Day holiday, and a large number of tourists traveled to Beijing to experience the political culture, mainly flag-raising activities and Tiananmen Square. In 2020, due to the impact of the pandemic, the number of tourists in the early stage fell to a very low level, and with the gradual

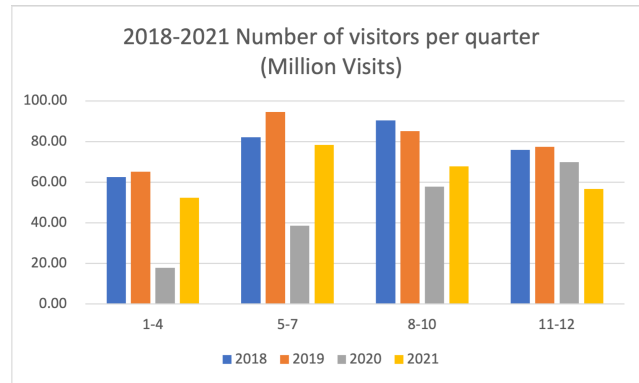


Figure 31 - 2018-2020 Number of visitors per quarter

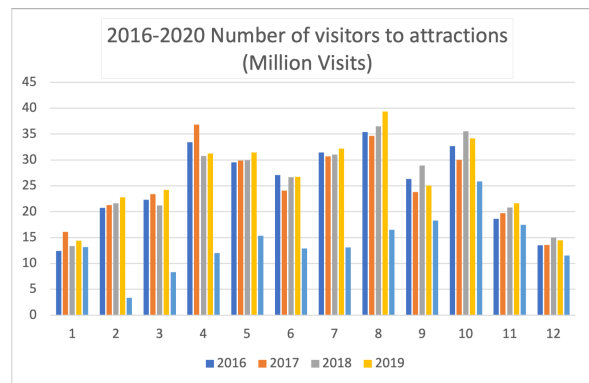


Figure 32 - 2016-2020 Number of visitors to attractions

opening of the pandemic policy, tourists appeared to be over compensating mainly national tourists.

4. Sources of tourists

Through the analysis of the source areas of international tourists in the past five years, it is shown that Asia is the largest source of tourists outside Beijing, followed by Europe and the Americas (Figure 33). The top eight countries from outside Beijing were identified, with the largest source of Asian tourists being South Korea and the largest source of European tourists being Germany. Overall, the largest source of tourists outside Beijing is the United States, accounting for 34.5% of the top eight tourist source

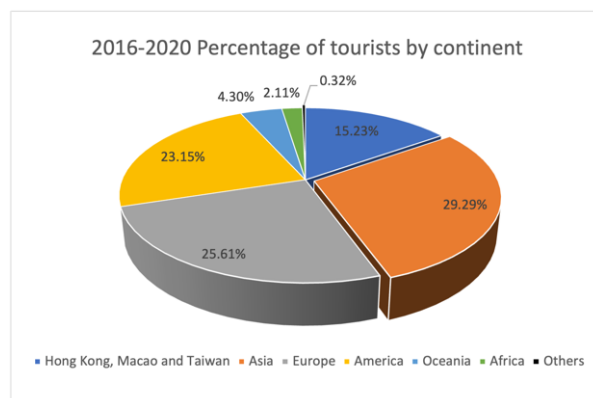


Figure 33 - 2016-2020 Percentage of tourists by continent

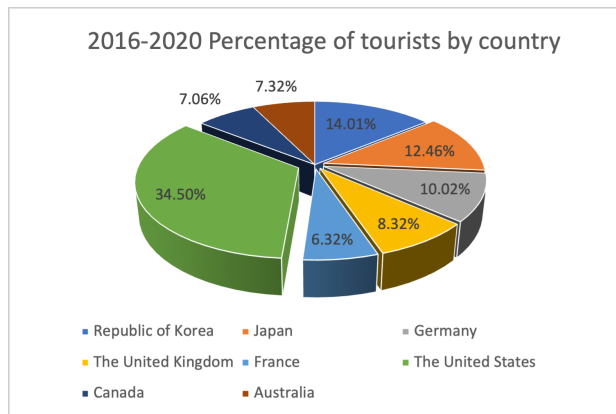


Figure 34 - 2016-2020 Percentage of tourists by country

countries (Figure 34). In 2020, affected by the pandemic, foreign inbound tourists came to Beijing hit a record low, and in 2020, the total number of foreign tourists coming to Beijing was 340,000, down 91.0% year-on-year.

5.2. The overall development trends of tourism in Beijing

5.2.1. Overall Policy

Faced with the requirements of promoting high-quality development and the situation of deep integration of cultural tourism, Beijing has formed a cultural tourism industry with the richest tourism resources, the widest distribution range, the largest number of product types and the largest market size in China. In 2011, during the “Twelfth Five-Year Plan”, Beijing built it into a world-class tourist city with the goal of “World City with Chinese Characteristics”, fully demonstrating the cultural advantages of the capital, improving the soft power of the city's culture, and enhancing the functionality of the cultural center. In 2019, Beijing officially issued the first cultural and tourism integration overview and normative document at the provincial level in the country, the “Opinions on Promoting the Integration of Culture and Tourism in Beijing.”

The “Opinions” put forward a total of 26 work measures in seven aspects, namely “26 articles on the integration of cultural tourism in Beijing”. The launch of the “Opinions” will further promote the transformation of Beijing's cultural and tourism resource advantages into development advantages, develop new momentum to promote the high-quality development of the capital, closely follow the overall framework of the construction of national cultural centers and the connotation characteristics of the capital's “four cultures”, and strive to create a “Beijing sample” of cultural and tourism integration.

In September 2021, the Beijing Municipal Government officially issued the “Beijing Cultural and Tourism Development Plan for the 14th Five-Year Plan Period”. The “Planning” pointed out that it is necessary to firmly grasp the new stage of development, accelerate the pace of building Beijing into an international consumption center city and an international science and technology innovation center, continuously improve the level and level of coordinated development of Beijing-Tianjin-Hebei, and fully promote the high-quality development of the sub-center of the city.

At the same time, we will thoroughly implement the new development concept. Adhering to the development of the capital as the command, to promote high-quality development as the theme, to deepen the structural reform of the supply side as the main line, accelerate the construction of a modern industrial system of culture and tourism, promote the modernization of the cultural and tourism governance system and governance capabilities, and make positive contributions to the construction of a world cultural city and a world tourist destination city.

Finally, we should make every effort to build a new development pattern. Based on the basic pattern of ancient capital culture, revolutionary culture, Beijing flavor culture and innovative culture and the overall framework of “one core, one city, three belts and two districts”, we will build a resource system, service system and industrial system with global influence and competitiveness, and realize the integrated development, innovative development and high-quality development of Beijing's tourism industry.

5.2.2. Specific policies

5.2.2.1. Data sources

Based on Flickr geographic photo data, the spatial distribution of Tourism Popularity in Beijing is studied, but according to the limitations of Flickr geographic photo data, there are certain errors in data volume and accuracy. Studies have shown that the overall spatial distribution of tourist attractions in Beijing has increased. In the early days, the number of scenic spots in the central urban area and the degree of perception of tourists were much greater than those of suburban attractions, reflecting the spatial structure characteristics of uneven geographical distribution and uneven development of scenic spots. In recent years, the number, popularity and attractiveness of suburban attractions have been developed to a certain extent, and the degree of perception and key perception areas of tourists in Beijing has been expanding. Therefore, while steadily developing the classic scenic spots in the central urban area, it is of great significance to develop and promote the characteristic scenic spots in the suburbs, and to carry out the overall planning of the design and marketing of scenic spots in Beijing according to the characteristics of tourists' tourism behavior.

In order to ensure the perfection of the research, we analyzed other data again to explore the overall development trend of tourism in Beijing. This data is derived from the official statistics of the Beijing Municipal Bureau of Culture and Tourism, taking the statistics from 2000 to 2021 and the statistics of recent years as an example, combined with the current official and relevant development policies and plans of Beijing, to analyze the general development of tourism in Beijing after the pandemic. Due to the large gap between the number of national tourists and the number of international tourists, the focus of this section is on the analysis of tourist data in China.

5.2.2.2. Case analysis

1. Nacional tourism in Beijing

Through the analysis of the overall number of tourists in Beijing and the total consumption income of tourists in Beijing in the past two decades (Figure 35), it is shown that in the past two decades, the overall development trend of tourism in Beijing has increased, the number of national tourists has shown a slow upward trend, and the total consumption income of national tourists has shown a rapid upward trend. In 2020, the overall data showed a cliff-like decline, specifically due to unforeseeable factors, the outbreak of COVID-19, forcing the worldwide tourism industry to be frozen. However, specifically observing 2021, the overall trend has risen again, indicating that the tourism industry in Beijing is gradually recovering, and it is likely to return to its peak in the short term.



Figure 35 – 2000-2021 National tourism in Beijing

Through the observation of tourists in Beijing (Figure 36), it is shown that the number of tourists from other provinces and the development trend of tourists in the city remain basically unchanged, showing a collective upward trend, and the development situation of tourism in Beijing is better. After the pandemic, although the overall trend has recovered, the number of tourists from other provinces and the number of tourists in the city has been basically flat.



Figure 36 – 2000-2021 Number of national tourists in Beijing

Combined with the trend of the proportion of tourists from other provinces in the total number of tourists in Beijing in recent years (Figure 37), it can be seen that although the number of tourists from other provinces and tourists in the city has increased steadily at the same time, the proportion of tourists from other provinces is gradually declining. It shows that under the condition that the overall trend is unchanged, the proportion of tourists in Beijing is gradually increasing, and citizens in Beijing are paying more and more attention to suburban tourism, short-distance tours and other projects.

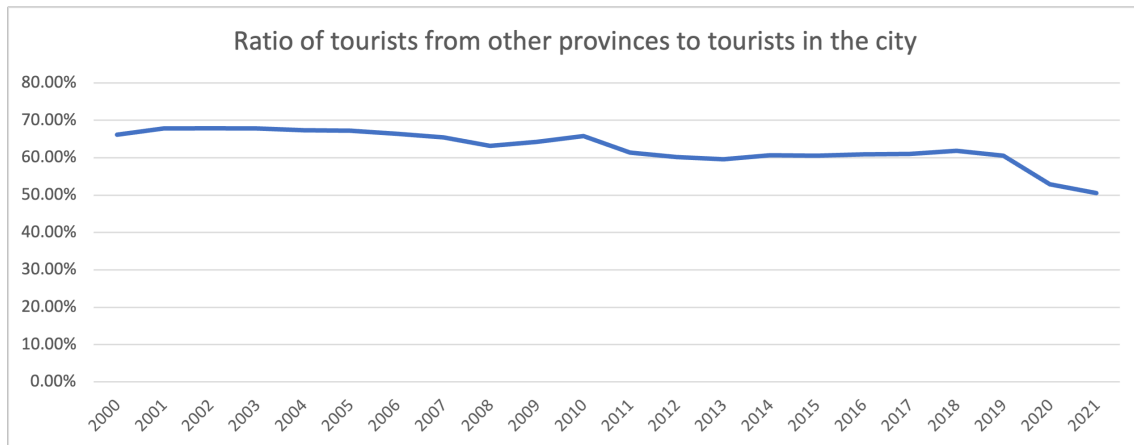


Figure 37 – Ratio of tourists from other provinces to tourists in the city

The main factors contributing to this situation are twofold. First, in recent years, more tourists have tended to enjoy different types of tourism activities and tourism resources that gain a sense of in-depth experience. The suburbs of Beijing are vigorously promoting the development of local tourism, through the rational use of natural resources, the construction of rich tourism products and projects, greatly increased the interest of residents in the city.

Second, in the post-pandemic era, this phenomenon has become more pronounced, mainly due to the fact that the state's methods of controlling the spread of the pandemic, such as “restriction orders”, have led to a sharp contraction in population movements across the country and a sharp decline in passenger flow. If traveling, tourists need to bear the risk of personal health and isolation, so short-distance travel has become the best choice for people.

2. Composition of tourist consumption

Based on the proportion of tourist consumption in Beijing in the past four years, the four main aspects of transportation, accommodation, catering and shopping are analyzed as examples. Since 2020 due to the pandemic, there have been fewer international tourists and less reference value, so this is not included in the statistics. It can be seen that international tourists spend more on transportation, and tourists in the city pay more attention to catering and shopping, and compared with the overall aspect, the proportion of shopping by tourists in the city is very prominent. Secondly, from the perspective of international tourists, food and beverage consumption accounts for the smallest proportion.

It can be seen that Beijing’s public transportation and facilities services are more developed, and the cost of transportation for national tourism is lower. Tourists in the city have basically no other large costs, and they will prefer a wealth of amusement products. On the one hand, the situation of international tourists shows that the tastes of Chinese and Western catering are quite different, and the acceptance of Chinese food by tourists is not high. On the other hand, there are still certain problems with indirectly explaining service levels and price factors (Figure 38).

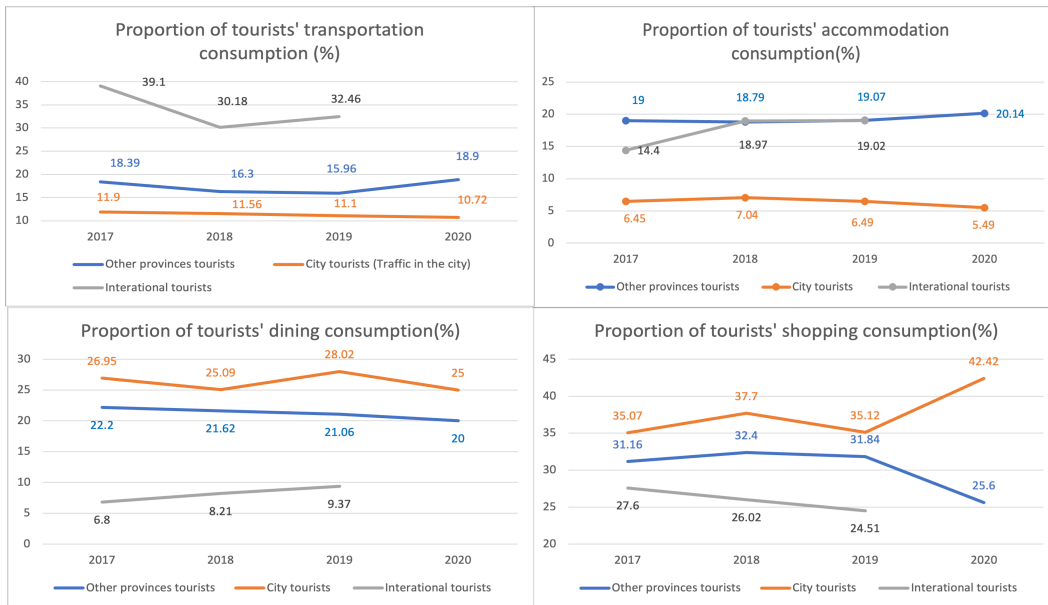


Figure 38 – Proportion of tourists’ consumption

The image of tourism destinations is related to factors such as tourism facilities, resources, environment, prices and services, of which tourism services have the greatest influence. Since 2013, Beijing has strictly managed and rectified the “one-day trip” market. In 2017, Beijing began to implement measures such as the Beijing Municipal Tourism Regulations. The implementation of relevant measures has promoted the improvement of tourism services in Beijing and enhanced the good impression of Beijing as a tourist destination. In recent years, tourists’ perception of Beijing is developing in a positive direction.

3. National source of origin

This table (Figure 39) shows the proportion of tourists in the total number of tourists from other provinces in Beijing in the past four years, of which five major cities are taken as examples. The data in the figure shows that, at this stage, the part of tourists from other provinces in Beijing is still composed of central provinces and cities, and the provinces and cities around Beijing are mainly represented, with Hebei as the main representative. Beijing has a greater influence on the surrounding provinces and cities, indicating that Beijing has richer tourism resources than other provinces and cities. Indirectly, Beijing's ability to attract tourists nationwide is not outstanding.

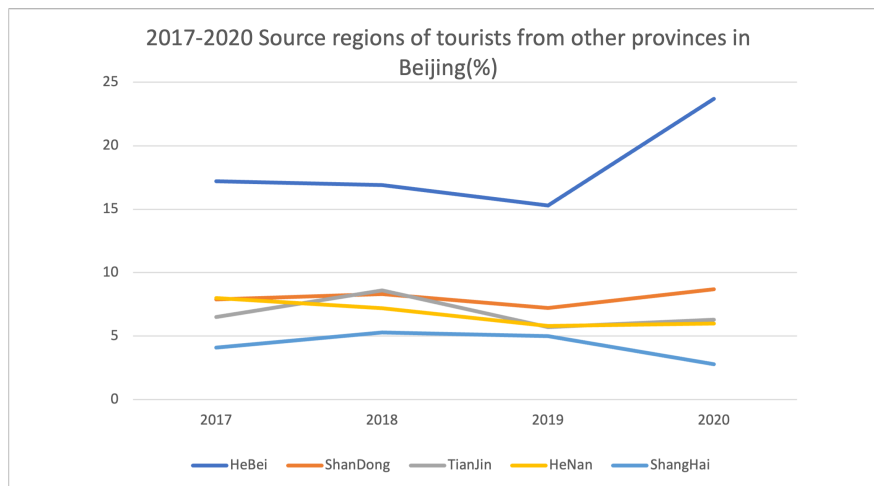


Figure 39 – 2017-2020 Source regions of tourists from other provinces in Beijing

The tourism situation, which is dominated by tourists from Hebei, reflects the driving force of Beijing's policies. In 2019, the cultural and tourism departments of Beijing, Tianjin and Hebei signed the Framework Agreement on Cooperation in the Coordinated Development Strategy of Culture and Tourism in Beijing, Tianjin and Hebei. According to the agreement, the three places will accelerate the development of the Cultural and Tourism Industry in Beijing, Tianjin and Hebei. They will expand the channels of investment and financing for culture and tourism in Beijing, Tianjin and Hebei, and jointly carry out investment promotion activities for cultural and tourism projects. They intend to strengthen the construction of the Beijing-Tianjin-Hebei cultural and tourism pilot demonstration zone, comprehensively improve the level of cultural and tourism infrastructure and public services in the demonstration zone, cultivate the cultural and tourism brands of the demonstration zone, and realize the co-construction and sharing of cooperation projects. They will also promote the sharing of public cultural resources and development achievements among the three places, and explore exchange mechanisms for the construction of public cultural facilities on the basis of the construction of public cultural facilities (Hebei Daily).

Through the analysis of the components of tourists from other provinces in Beijing, combined with the relevant policies of the coordinated development of Beijing, Tianjin and Hebei, it can be inferred that in the coming period of time, the number of tourists from other provinces in Beijing will surge by a large number. However, the coordinated development of relevant policies can promote the common development of tourism in the three provinces and give play to the leading role of Beijing's tourism industry, so as to attract more long-distance tourists.

4. The main purpose of tourists

The trend chart above shows of the proportion of tourists in Beijing for the main purposes, of which sightseeing tours, visiting relatives and friends, engaging in business activities and participating in exhibitions are the four main cases. On the whole, the proportion of sightseeing tourism is gradually rising, indicating that Beijing is gradually strengthening the construction of natural scenery and humanistic tourism. Related activities such as the 2019 Beijing World

Horticultural Expo, the Beijing International Film Festival and the Beijing International Youth Tourism Season have promoted the wide dissemination of traditional Chinese culture around the world, improved the visibility of Beijing in the world, and deepened people's unique impression of Beijing.

Through the map of the destination of tourists from other provinces (Figure 40), it can be seen that activities such as engaging in commercial activities and participating in exhibitions are gradually declining. The main reason is that Beijing is implementing a policy of dispersing Beijing's non-capital functions. At present, the coordinated development of Beijing-Tianjin-Hebei is a major development strategy of China, in order to further promote the development work, Beijing will seize the focus of “relieving non-capital functions”, promote the implementation of detailed control regulations in the core area, improve the service guarantee function of the core area, and continue to reduce the population, construction, commerce and tourism density. To implement the special action of relieving and rectifying to promote upgrading, and guide the adjustment and withdrawal of general production and manufacturing links that do not have comparative advantages. They will promote the greening, digital transformation and intelligent upgrading of enterprises with upgrading conditions, and the transformation and development of regional markets, and consolidate the results of relief. This year, Beijing will focus on strengthening the four major functions of scientific and technological innovation, administrative office, business services, and cultural tourism, promote the improvement of policy lists, task lists and project lists, and strive to build a high-quality urban sub-center.

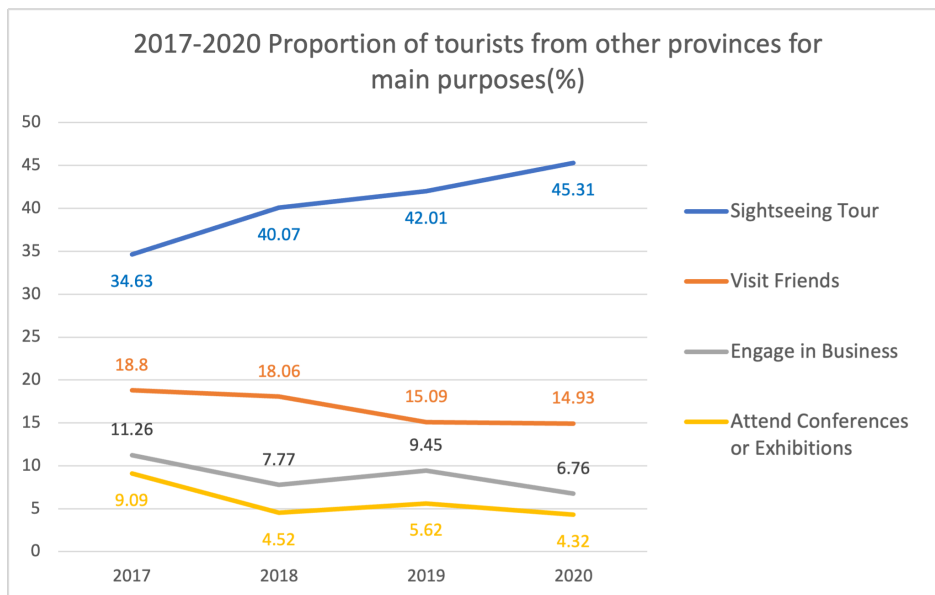


Figure 40 – 2017-2020 Proportion of tourists from other provinces for main purposes

As can be seen from the chart of international tourist destinations (Figure 41), the proportion of visitors engaged in commercial activities has grown rapidly in 2019. The main reason is that the 14th Beijing International Business & MICE Tourism Exhibition (IBTM China) was successfully held in August 2019 at the Beijing National Convention Center. At the opening ceremony, Mr. Song Yu, Director of the Beijing Municipal Bureau of Culture and Tourism,

pointed out: “The Beijing Municipal Party Committee and Municipal Government attach great importance to the development of the tourism industry of business meetings and awards, and always regard improving exhibition facilities, cultivating industrial clusters, improving the business environment, and expanding the opening up of conferences and exhibitions to the outside world as an important task. “

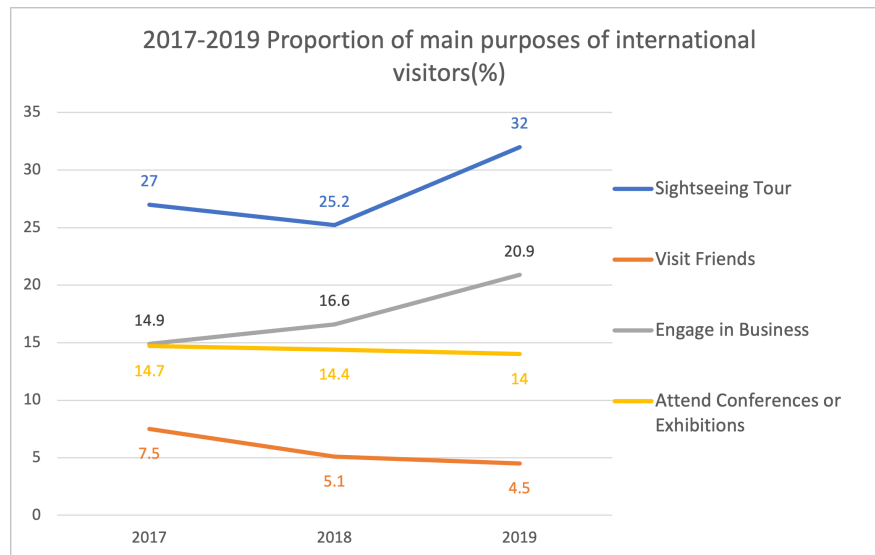


Figure 41 – 2017-2020 Proportion of main purposes of international visitors

Through the analysis of the main destination maps of tourists from other provinces and international tourists in Beijing, it can be seen that the occurrence of major events has a certain ability to influence Beijing's tourism industry, and the handling of related activities can greatly increase people's interest in Beijing's natural scenery and cultural tourism. Therefore, in some ways, undertaking large-scale international activities will become an important road for tourism promotion in Beijing in the future. From the perspective of the policy of evacuating “non-capital functions” in out of the city, Beijing can focus more on the role of developing cultural centers by doing some appropriate “subtraction”, which will be more conducive to the development of cultural tourism in Beijing, and it can be inferred that the future development direction of Beijing's tourism industry, the proportion of humanistic tourism will gradually increase, and the government will vigorously promote the integration of cultural information and tourism. At the same time, the Beijing Municipal Government will attach great importance to the development of the business meetings and tourism industry, improve the exhibition facilities, and expand the opening up of conferences and exhibitions to the outside world.

5. Tour group reception

Through analysis and observation of the number of tourists in Beijing in the past seven years (Figure 42), it can be seen that the overall trend has shown a sharp decline. It is a serious indication that tourists are now more inclined to travel independently than to travel in groups. On the one hand, it can be inferred that the preferential policies for scenic spots in Beijing are insufficient, and on the other hand, it shows that in the era of pandemic, the travel risk of group tours is greater.

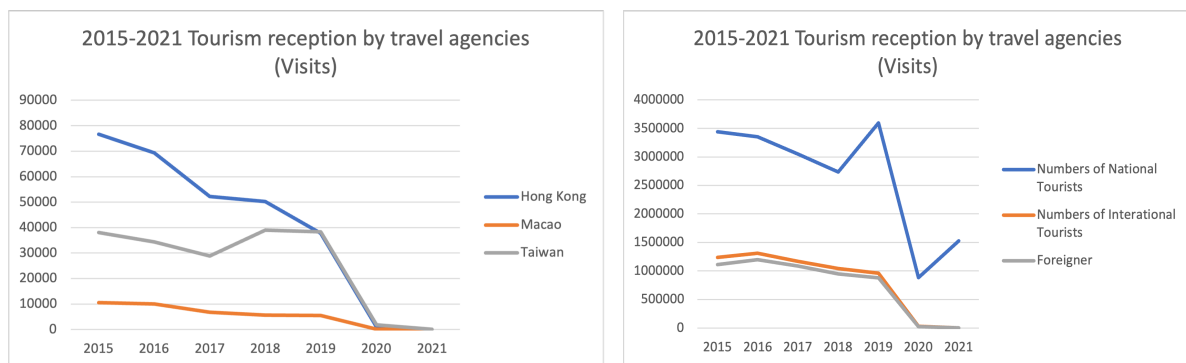


Figure 42 2015-2021 Tourism reception by travel agencies

Since June 9, the Beijing Municipal Bureau of Culture and Tourism has issued the Notice on the Implementation of Social Prevention and Control Measures in the City's Cultural and Tourism Industries. The Notice requires: “To resume the business of travel agencies in the district to operate “group tours in Beijing” for citizens, those participating in group tours should complete the full vaccination of the new crown vaccine or strengthen immunization. Travel agencies in this district carry out “group tourism in Beijing” and must strictly implement the “one group, one newspaper” system. Visitors are required to provide a negative nucleic acid test certificate within 72 hours when joining the tour, and complete the full vaccination or booster immunization. For the time being, we will not resume inter-provincial group travel and “air ticket + hotel” business in and out of Beijing, and continue to suspend inbound and outbound group travel and “air ticket + hotel” business.”

From 2021, the number of travel agencies began to increase gradually, but the number of international tourists is still not a cause for optimism. The main reason is that in January 2022, the State Council issued the “14th Five-Year Plan” Tourism Development Plan. The “Planning” proposes: “The construction of a new development pattern is conducive to the unique advantages of the tourism industry, and also puts forward an important task for the tourism industry to expand domestic demand.” To accelerate the construction of a new development pattern with the domestic cycle as the main body and the domestic and international dual cycles promoting each other, it is necessary to make full use of the advantages of tourism with wide coverage, strong driving force and high openness, and build it into an important engine for promoting national economic growth. At the same time, it is necessary to earnestly increase the intensity of reform and opening up, better play the role of tourism, and make greater contributions to accelerating the release of domestic demand potential, forming a strong domestic market, and smoothing the national economic cycle.”

6. Conclusion

As a product of the interaction between human culture and geographical environment, cultural landscape is the crystallization of economic, political and social development in a certain historical period, and corresponds to the natural landscape in the landscape system. American geographer Sauer first proposed the concept of cultural landscape in 1925, arguing that cultural landscape is produced in a certain place by natural and human factors through a composite action, and constantly changes with human behavior.

Heritage is closely related to the cultural landscape and is a part of special value in the natural and human environment. In 1992, the World Heritage Committee identified the categories of cultural heritage because of the need to distinguish between culturally derived heritage. The significance of the inclusion of cultural heritage in the World Heritage Convention is enormous. First, it reflects the recognition of intangible cultural values and the recognition of the heritage values of local communities and indigenous peoples. Secondly, the inscription of sites on the World Heritage List as cultural landscapes has had a major impact on the interpretation, display and management of heritage. In addition, by introducing cultural landscapes into the field of World Heritage, awareness of the close connection between cultural landscapes and ecosystems has been raised. Finally, the Convention has become an important legal instrument for the protection of heritage, with an important influence in promoting the recognition and management of heritage in many parts of the world.

In 2012, UNESCO hosted an international conference in Florence on the theme “International Landscape Protection”. The conference reached a consensus of international, national and all levels of personnel, promoted the regularization of measures to protect cultural landscapes, and greatly increased the development process of cultural landscape protection. Taking sustainable development as the development goal of the whole of society, strengthening the integration of landscape protection and social development corresponds to the development of Rio de Janeiro Summit 20+.

In January 2021, the Fourth Session of the 15th People's Congress of Beijing Municipality passed the Regulations on the Protection of Famous Historical and Cultural Cities in Beijing. This regulation is revolutionary for the management of the protection of cultural landscapes, as can be seen in several aspects. Among them, this regulation clarifies for the first time the management framework and scope of protection in the whole city, as well as the establishment of a protection list, thereby increasing the order of protection measures. By promoting the restoration of key cultural relics, the architectural pattern of ancient buildings has been re-managed, and the overall planning of the city has been improved. In addition, this regulation also establishes a system of classifying the establishment of responsible persons, which realizes the close integration of the people and the protection of cultural landscapes, implements the responsibility to individuals, and strengthens supervision. Finally, this regulation clarifies the principle of “first protection and then utilization” of cultural landscape protection, and on the

basis of ensuring the safety of cultural landscape, the cultural landscape is then realized and utilized to improve the relevant output value.

In the modern economy, which is becoming more and more important in the tertiary economic, the intellectual needs of the people are constantly improving, and the cultural information and entertainment methods in society are gradually increasing, which greatly stimulates people's consumption. As an important part of it, tourism covers a wide range and is one of the important ways to promote the development of the national economy. At present, the cultural tourism industry in Beijing is developing rapidly, and there are many outstanding places in the protection of cultural landscape development, but at the same time, it also faces both advantages and problems.

The first main advantage is that the investment is sufficient. Since ancient times, successive governments have overcome various influencing factors, including war, and provided sufficient funds for the maintenance of the Forbidden City. Second, the scope of publicity is wide. Peking Opera culture is widely known around the world, which is inseparable from the publicity and dedication of old artists. Third, strong government support. The standardized production of cloisonne mainly relies on government assistance and, at present, cloisonne has become an indispensable national gift given by China to foreign guests. Fourth, the guidance of relevant policies. The Beijing Municipal Government attaches great importance to the central axis of Beijing, reflecting the relevant policies of the government from the perspective of protecting cultural landscapes, and promoting the coordinated development of the overall pattern of Beijing. Fifth, the people's participation is widespread. The inheritance and development of every traditional culture and material landscape is inseparable from the participation of society and the assistance of the broad masses of the people.

The disadvantages are the loss of traditional technology, the damage caused by natural disasters, the hidden dangers of infrastructure and security problems, and the deliberate man-made damage. First, the loss of traditional technology. With the development of modern science and technology and the development of mechanical means, many traditional crafts have declined and are gradually being replaced by modern science and technology. Second, the damage of natural disasters. Wooden buildings are typical representatives of oriental architectural structures, while wood is organic and will constantly face natural disasters such as insect infestations and heavy rains. Third, there are hidden dangers of infrastructure and security problems. Due to the large layout of the Forbidden City and other buildings, the vast area, and the aging infrastructure, there are great safety hazards. Fourth, intentional human damage. As the museum with the largest collection of cultural relics in China, the Forbidden City may face criminal incidents such as theft at any time.

In addition, through the collation and analysis of the collected data, it can be inferred that the development of tourism in Beijing in the next five years will be dominated by domestic tourists, and the focus of tourism will gradually shift from the city to the suburbs. The specific consumption composition is mainly concentrated in the four aspects of transportation, accommodation, catering and shopping, of which shopping is the main ingredient. As for the

purpose of tourists, domestic and foreign tourists still take sightseeing as the main trend, which indirectly illustrates the richness of Beijing's cultural landscape. Due to the impact of the pandemic, tourists are beginning to prefer to choose short distance tours with independent travel. At present, the development trend of Beijing is the normalization of pandemic prevention and control, and in the future, while developing tourism, Beijing must always ensure the medical safety of tourists and improve infrastructure construction. The policy of Beijing-Tianjin-Hebei integration can increase the influence and popularity of Beijing's tourism industry and promote the increase of long-distance tourists in Beijing in the future.

In recent years, Beijing's tourism industry is in a stage of vigorous development, tourism revenue and the number of tourists have shown a general trend of increase, spatially Beijing tourism is gradually changing from agglomeration to dispersion. The outbreak of the pandemic has promoted the transformation of Beijing's tourism industry, but now the challenge is to developing the tourism industry under the normalization policy of pandemic prevention and control is the first exploration jointly carried out by the government and the society, and it is also necessary to adjust the policies and measures at any time according to the current situation of the tourism industry. Therefore, the development of tourism in Beijing in the post-pandemic era still needs more time to explore. The tourism industry in Beijing is in dire straits like cloisonne and desperately needs to find a new direction. Beijing's cultural tourism still has a wide range of possibilities in the future, it may be as enduring as Peking Opera, or in other way, just exist in name only like cloisonné.

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Figure Source

Figure 1- The Palace of Versailles in France. <https://en.chateauversailles.fr>

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Figure 3- The Uluru Kata Tjuta in Australia. https://en.wikipedia.org/wiki/Uluru-Kata_Tjuta_National_Park

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Figure 5- The nature map of Beijing. Google Map.

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Figure 20- The Palace Museum's aging infrastructure. Li, deshan. (2017, march). Current situation and countermeasures of infrastructure of the Palace Museum. *China Cultural Heritage Scientific Research*, 1, 43-54.

Figure 21- Cloisonne enamel bowl with lotus pattern. <https://www.dpm.org.cn/Home.html>

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Figure 24- The Shippō-yaki in Japan. <https://new.qq.com/rain/a/20211105a07t1u00>

Figure 25- Modern cloisonne. https://www.sohu.com/a/539828018_100277156

Appendix

Form. 1

2015-2021 Numbers of Tourists (Million Visits)

Years	2015	2016	2017	2018	2019	2020	2021
Numbers of National Tourists	270	280	290	310	318	184	250
Numbers of Interational Tourists	4.2	4.165	3.926	4.004	3.769	0.341	0.245
The number of Total					3.22	1.84	2.6

Form. 2

Income of Industry Tourism

Years	2015	2016	2017	2018	2019	2020	2021
National Tourism Income(Billion ¥)	432.03	468.3	512.24	555.6	586.62	288.09	413.85
International Tourism Income(Billion \$)	4.6	5.07	5.12	5.52	5.19	0.48	0.43

Form. 3

2018-2021 Number of visitors per quarter (Million Visits)

Quarters	1-4	5-7	8-10	11-12
2018	62.56	82.12	90.29	75.92
2019	65.10	94.59	85.05	77.35
2020	17.81	38.45	57.68	69.92
2021	52.35	78.39	67.69	56.69

Form. 4

2016-2020 Number of visitors to attractions (Million Visits)

Months	2016	2017	2018	2019	2020	2021
1	12.42	16.08	13.34	14.37	13.15	2215.7
2	20.72	21.32	21.6	22.79	3.32	
3	22.32	23.37	21.19	24.2	8.32	1684.4
4	33.4	36.82	30.78	31.26	12.03	2759.4
5	29.54	29.91	29.96	31.48	15.33	2819.5
6	27.09	24.07	26.66	26.74	12.87	2065.2
7	31.42	30.69	31.02	32.21	13.11	2521.4
8	35.42	34.65	36.49	39.35	16.52	1742.3
9	26.33	23.81	28.9	25.05	18.3	1496.3
10	32.69	30	35.57	34.21	25.83	2355.6
11	18.63	19.73	20.8	21.61	17.49	1048.2
12	13.52	13.57	15	14.46	11.53	940.2

Form. 5

2016-2020 Percentage of tourists by country (Visits)

Years	2016	2017	2018	2019	2020	Total	Percentage
Republic of Korea	379410	235365	247528	242365	25078	1129746	14.01%
Japan	248261	242139	248569	246675	19237	1004881	12.46%
Germany	205575	193730	194299	197940	17088	808632	10.02%
The United Kingdom	183287	164714	159341	152722	10797	670861	8.32%
France	131740	122645	126598	119959	8617	509559	6.32%
The United States	703381	672800	719898	629287	57682	2783048	34.50%
Canada	152901	153018	151553	99822	12195	569489	7.06%
Australia	146019	144324	150014	141090	9056	590503	7.32%
Total	2150574	1928735	1997800	1829860	159750	8066719	100.00%

Form. 6

2016-2020 Percentage of tourists by continent (Visits)

Years	2016	2017	2018	2019	2020	Total	Percentage
Hong Kong, Macao and Taiwan	617713	605548	606407	561886	76944	2468498	15.23%
Asia	1263512	1119798	1142967	1125226	94211	4745714	29.29%
Europe	1058884	1009286	1011983	996123	73217	4149493	25.61%
America	955795	919436	969696	830186	76366	3751479	23.15%
Oceania	175769	169805	173824	165922	10897	696217	4.30%
Africa	88111	89828	84328	73789	5612	341668	2.11%
Others	5548	11875	14871	15828	3757	51879	0.32%
Total	4165332	3925573	4004078	3768958	341004	16204945	100.00%

Form. 7

2000-2021 Number of national tourists in Beijing (Million Visits)

	Tourists from other provinces	City tourists	Ratio of from other provinces to tourists
2000	67.43	34.43	66.20%
2001	74.62	35.45	67.79%
2002	78.00	37.00	67.83%
2003	59.00	28.00	67.82%
2004	80.50	39.00	67.36%
2005	84.00	41.00	67.20%
2006	87.70	44.30	66.44%
2007	93.50	49.30	65.48%
2008	89.60	52.20	63.19%
2009	104.41	58.16	64.22%
2010	117.80	61.20	65.81%
2011	128.18	80.66	61.38%
2012	136.20	90.14	60.17%
2013	147.55	99.83	59.64%
2014	156.16	101.06	60.71%
2015	162.53	106.06	60.51%
2016	171.22	109.93	60.90%
2017	179.24	114.30	61.06%
2018	189.76	117.17	61.83%
2019	192.67	125.66	60.53%
2020	97.13	86.39	52.93%
2021	128.81	126.07	50.54%

Form. 8

2000-2021 National tourism in Beijing

	Numbers of Tourists (Million Visits)	Income of Industry Tourism (Billion ¥)
2000	101.86	68.3
2001	110.07	88.8
2002	115.00	93.0
2003	87.00	70.6
2004	119.50	114.5
2005	125.00	130.0
2006	132.00	148.3
2007	142.80	175.4
2008	141.80	190.7
2009	162.57	214.5
2010	179.00	242.5
2011	208.84	286.4
2012	226.34	330.1
2013	247.39	366.6
2014	257.22	399.7
2015	268.59	432.0
2016	281.15	468.4
2017	293.54	512.2
2018	306.93	555.6
2019	318.33	586.6
2020	183.52	288.1
2021	254.88	413.9

Form. 9

2017-2020 Consumption composition of domestic tourists (%)

Project		Long distance transportation	Accommoda tion	Dining	Shopping	Sightseeing	Entertain ment	Urban transport	Post	Others
Expenditure composition of tourists from other provinces	2017	14.29	19	22.2	31.16	7.25	1.1	4.1	0.2	0.7
	2018	12.44	18.79	21.62	32.4	7.99	1.93	3.86	0.18	0.79
	2019	11.79	19.07	21.06	31.84	9.18	1.98	4.17	0.15	0.76
	2020	14.59	20.14	20	25.6	10	2.37	4.31	0.21	2.78
Citizens in Beijing travel consumption composition	2017		6.45	26.95	35.07	11.91	6.74	11.9	0.72	0.26
	2018		7.04	25.09	37.7	10.8	7.02	11.56	0.65	0.14
	2019		6.49	28.02	35.12	12.82	5.89	11.1	0.48	0.08
	2020		5.49	25	42.42	9.96	5.96	10.72	0.39	0.06
Consumption composition of international	2017	37.7	14.4	6.8	27.6	2.3	2.1	1.4	0.6	7
	2018	27.17	18.97	8.21	26.02	3.9	2.27	3.01	0.71	9.74
	2019	28.43	19.02	9.37	24.51	4.52	1.38	4.03	0.42	8.32

Form. 10

2017-2020 Source areas of tourists from other provinces in Beijing

	2017	2018	2019	2020
HeBei	17.2	16.9	15.3	23.7
ShanDong	7.9	8.3	7.2	8.7
TianJin	6.5	8.6	5.7	6.3
HeNan	8	7.2	5.8	6
ShangHai	4.1	5.3	5	2.8
HeiLongJiang	3.9	4.9	5.2	3.8
ShanXi	5.4	4.8	5.5	6.2
LiaoNing	4.7	5.6	5.3	4.5

(proportion of domestic tourists to Beijing (%))

Form. 11

2017-2020 Proportion of main purpose of tourists (%)

	Tourists from other provinces				International tourists		
	2017	2018	2019	2020	2017	2018	2019
Sightseeing Tour	34.63	40.07	42.01	45.31	27	25.2	32
Visit Friends	18.8	18.06	15.09	14.93	7.5	5.1	4.5
Engage in Business	11.26	7.77	9.45	6.76	14.9	16.6	20.9
Attend Conferences or Exhibitions	9.09	4.52	5.62	4.32	14.7	14.4	14
Public medical service	6.33	6.65	5.62	5.28	0.6	0.5	0.8
Vacation and leisure	12.51	15.62	14.51	14.47	23.3	29.2	19.2
Cultural/Sports/Technology communication	3.39	2.57	4.53	3.87	5.6	4.5	6
Shopping	1	1.71	0.72	0.71	1.8	1.6	1.3
Graduate Travel	0.95	0.97	0.84	1.37			
Regional	0.14	0.71	0.11	0.19	0.3	1.1	0.7
Others	1.9	1.35	1.5	2.79	4.3	1.8	0.6

Form. 12

2015-2021 Tourism reception by travel agencies (Visits)

	2015	2016	2017	2018	2019	2020	2021
Numbers of National Tourists	3439876	3355801	3050810	2733994	3594701	882283	1530533
Numbers of International Tourists	1239907	1311802	1171914	1043752	962377	28288	1368
Hong Kong	76705	69345	52294	50248	37756	998	4
Macao	10471	10057	6697	5657	5518	175	0
Taiwan	38024	34404	28920	38982	38405	1812	14
Foreigner	1114707	1197996	1084003	948865	880698	25303	1450