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Protection and Inheritance of the Architectural Cultural Heritage of the Longevity Pagoda in Jingzhou

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Abstract With the ongoing advancement of human civilization, China is increasingly prioritizing the preservation and transmission of its architectural heritage. This study examines the historical development of the Longevity Pagoda in Jingzhou, synthesizing its architectural and artistic characteristics as well as its cultural heritage value. In light of contemporary challenges, the paper proposes strategies for the protection and preservation of the Longevity Pagoda. The aim is to ensure that the Longevity Pagoda continues to realize its distinctive historical, cultural, and social significance in the future.

Keywords Architectural cultural heritage, Protection, Utilization, Inheritance, Jingzhou, Longevity Pagoda
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Cultural heritage represents a significant treasure of civilization and constitutes an invaluable asset that is irreplaceable. Architectural cultural heritage is not only a reflection of a nation's historical and cultural legacy but also an essential component of cultural heritage. Architectural cultural heritage is vulnerable to various factors, including wind, rain, natural disasters, and human-induced destruction. Once lost, such heritage cannot be regenerated, thereby underscoring the critical importance of its preservation and transmission. Due to the significant attention and importance attributed to the protection of architectural cultural heritage within society, and the concerted efforts from various sectors, China has achieved notable progress in this area. However, given the vast diversity and quantity of architectural cultural heritage, there remains a deficiency in the comprehensive study of specific objects.

The Longevity Pagoda in Jingzhou represents a significant ancient architectural structure. Existing literature predominantly examines the pagoda through various lenses, including architecture, history, culture, religion, and restoration efforts. From an architectural perspective, Wang Xinsheng[1] provided a comprehensive analysis of the inner structure and decorative artistry of the Longevity Pagoda. Zou Shiyu[2] posited that the Longevity Pagoda was constructed by Zhu Xianjie during the Ming Dynasty, following the directive of his mother, Queen Dowager Mao, to pray for the longevity of the Jiajing Emperor. From a historical perspective, Chen Lirong[3] provided a concise description of the Longevity Pagoda, while also outlining the geographic and historical context of Guanyin Shoal and the Longevity Pagoda. From a cultural perspective, Yang Rong et al.[4] examined the secular characteristics of Buddhist art during the Ming Dynasty, utilizing the figure bricks found in the portrait bricks of the Longevity Pagoda as a case study. Xie Ningjing[5] conducted an analysis of the socio-economic aspects of Shashi City, focusing on the donation of the Longevity Pagoda. Deng Xiang et al.[6] examined the Longevity Pagoda as a significant riverside landscape within the context of the water culture of Jingzhou City. From a religious standpoint, Li Yifang[7] provided an analysis of the ecological environment surrounding the geographical location of the Longevity Pagoda, the religious attributes evident in the inscriptions of the pagoda, and the cultural significance inherent in the structure. Luo Ying[8] offered a concise overview of the Longevity Pagoda of Jingzhou within the context of his examination of the religious beliefs held by the Xiangxian and Liao monarchs of Jingzhou. From a restoration perspective, Mou Ting[9] examined three key aspects: the value of the Longevity Pagoda, the challenges it faces, and the strategies for its protection and restoration. However, research concerning the methods and processes of inheritance related to the Longevity Pagoda in Jingzhou remains relatively limited.

This study analyzes and interprets the historical evolution of the Longevity Pagoda in Jingzhou, focusing on its architectural and artistic features, as well as the cultural heritage value it embodies. Additionally, the research explores the protection and preservation of the pagoda.

1 History of the Longevity Pagoda

The Jingzhou Longevity Pagoda is currently situated at Guanyin Shoal, within the western section of the Jingjiang Dyke, in the Shashi District of Jingzhou City, Hubei Province[10]. The pagoda was constructed in 1548, during the 27th year of the Jiajing reign of the Ming Dynasty, and the construction process spanned 4 years. It was commissioned by Zhu Xianjie, the Liao monarch during the Ming Dynasty, at the behest of his mother, Queen Dowager Mao, who sought to pray for the longevity of Emperor Jiajing of the Ming Dynasty[11].

Following the completion of the pagoda, devotees gathered to offer prayers for blessings, specifically seeking the pagoda's assistance in mitigating the floods of the Yangtze River. Additionally, scholars and literati visited the pagoda, ascending its heights to appreciate the distant vistas. The pagoda serves not only as a vantage point for observing the river and its surroundings but also functions as a navigational beacon for vessels traversing the waterway. It is considered a significant symbol of the Jingzhou waterway. Following the signing of the *Treaty of Shimonoseki* during the late Qing Dynasty, Shashi was compelled to open a port, which facilitated prosperous trade. Vessels navigating to and from the city were required to observe the pagoda as a landmark to confirm their arrival at the Shashi Pier.

During the Republic of China era, the Shashi cotton mill was established on the northern side of the pagoda; however, it was compelled to relocate to Chongqing during the Anti-Japanese War. During the six years of the Japanese invasion of Shashi, the Guanyin Temple and the Shashi cotton mill area were occupied by the Japanese military, resulting in the destruction of a portion of the buildings due to the conflict. Upon the conclusion of the war, only the pagoda remained intact.

In the formative years of the People's Republic

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of China, the Jingjiang Dyke was elevated and reinforced along with the Jingjiang Flood Diversion Project. The pagoda is situated along the Jingjiang Dyke. To ensure its protection prior to the reinforcement of the dyke, special approval was obtained from the State Council to bury the base of the pagoda to a depth of 7.50 m. Consequently, only a 6 m long sloped stone step channel remains at the front of the pagoda's base. The pagoda is situated below ground level, resulting in a distinctive underground structure, which is relatively uncommon among ancient pagodas in China[11]. In 1981, the construction of Pagoda Park commenced on Guanyin Shoal, a site named in honor of the Longevity Pagoda, which was subsequently renamed Longevity Park. In contemporary times, the Longevity Park has attained recognition as a national 3A-level scenic area, while the Jingzhou Longevity Pagoda has been designated as a national key cultural relic protection unit. This pagoda, which has withstood the challenges posed by weather, warfare, and the passage of time for over 400 years, continues to stand prominently at the head of Guanyin Shoal.

2 Architectural artistic characteristics and cultural heritage value of the Longevity Pagoda

2.1 Architectural artistic characteristics

Longevity Pagoda is an eight-sided, seven-story pavilion-style structure constructed to resemble wood, yet built with brick, and it reaches a height of 40.485 m[12]. The pagoda is primarily constructed from brick and stone, featuring a design that tapers progressively from the base to the apex, creating a subtle curvature. The proportions of the pagoda are meticulously calculated, resulting in a form that is both upright and elegant. This structure retains the stylistic elements and characteristics of the southern multi-storey brick pagodas that originated during the Tang and Song dynasties, while also incorporating architectural influences from the Ming Dynasty and the distinctive features of the Jingzhou region[13]. Although it bears resemblance to the typical brick pagoda in its external appearance, it is distinctive in its architectural structure and layout, as well as in its innovative design and decorative elements.

2.1.1 Fold-up tower ladder. The pagoda incorporates the in-wall fold-up tower ladder structure that originated during the Song Dynasty and continued to be utilized throughout the Ming and Qing Dynasties (Fig.1). The entrance to the tower ladder of the pagoda is concealed and situated behind the statue of the Buddha on the first floor. Upon entering through the main door located on the southern side of the first floor, one will observe that the Buddha statue is oriented to face south while its back is directed towards the north. The turning steps on the eastern and western sides lead to the rear of the statue, providing access to the north-south tower path. The tower ladder commences on the eastern side and ascends in a clockwise direction. The tower ladder, consisting of six layers, is designed for navigating the stone steps, which narrow progressively. This ladder accommodates only one individual at a time for ascent and descent. The six layers of the tower ladder employ a folding mechanism that is positioned against the wall, allowing it to spiral upward along the inner wall of the tower. The tower ladder exhibits distinct directional orientations at each floor: the first floor is oriented from north to south, the second floor from west to east, the third floor from south to east, the fourth floor from east to southwest, the fifth floor from southwest to east, and the sixth floor from east to north in an anticlockwise manner, culminating at the top level. The height of tower ladders varies in accordance with the floor height of the tower, and the spatial scale is designed to facilitate visitor access to the ladder for observation purposes. During the Ming and Qing dynasties, the material used for tower ladders transitioned from sintered bricks to stone. This change was implemented to address the shortcomings associated with sintered brick ladders. Stone tower ladders are less susceptible to damage and contribute to an extended service life; however, their construction is inherently more complex. The in-wall fold-up design effectively integrates the tower ladder, tower body, and tower layer, resulting in a cohesive structure that enhances overall stability.

2.1.2 Multilayered variant tower central chamber. The tower central chamber of the pagoda was designed with a diverse array of geometric forms, featuring a square configuration for the first floor, an octagonal configuration for the second to sixth floors, and a circular configuration for the seventh floor (Fig.2). The configuration of the tower central chamber is typically dictated by the geometry of the pagoda. For instance, a hexagonal tower is associated with a hexagonal tower central chamber, while an octagonal tower corresponds to an octagonal tower central chamber. Additionally, there are instances where octagonal towers feature square or circular tower central chambers. The pagoda features a distinctive design that may be associated with the ancient belief in the theory of the "Round Heaven, Square Earth". The second to sixth layers of the tower central chamber exhibit a design that aligns with the overall modeling of the tower structure, which progressively diminishes in size with each successive layer. The architectural angles of the building contribute to its overall stability, while the tower central chamber contracts in accordance with a specific proportion, resulting in a more balanced distribution of forces. In the context of building construction, while the circular tower central chamber satisfies the structural stress requirements, its construction presents significant challenges due to its complexity and the difficulty in mastering the necessary techniques. The octagonal shape closely resembles a circular form and is more straightforward to construct, rendering it an optimal solution. This design not only enhances the stability of the tower but also streamlines the construction process.

2.1.3 Eaves of the tower with a combination of corbel and brick-like imitation woodwork. During the Northern and Southern Dynasties, pagodas frequently employed corbel hood architecture. The advancement of wooden structural technology during the Tang and Song dynasties led to the widespread popularity of brick structures that imitated wood. Notably, brick arches in brick towers were quite common during the Song Dynasty. During the Ming and Qing dynasties, the construction of numerous brick towers reintroduced the practice of employing corbel hoods[1]. The design of the pagoda represents an eclectic combination of corbel and imitation wood arches. This innovative approach integrates corbel hoods with specially designed square rafters and round rafters that mimic a wooden structure, creating an overlapping effect at the eaves. The round rafters are complemented by a double layer of flat bricks that facilitate the transition. Additionally, the eaves incorporate imitation wood brick arch("yi dou san sheng"). These arches fulfill a dual function: they offer structural support for the eaves and simultaneously create a delicate and transparent decorative effect. The use of a double layer of flat bricks beneath the arch further enhances the transition (Fig.3)[12].

2.1.4 Unique orientation of coupon arches. The orientation of the coupon arches in the pagoda differs from that of a traditional brick tower. Typically, brick towers feature coupon arches on each floor oriented towards the east, south, west, and north. The orientation of the pagoda's doors is categorized into four distinct groups. The first floor features a single door that faces south.

The second and third floors each have three doors, oriented towards the west, south, and east. The fifth floor contains four doors, which are positioned to face the southeast, northeast, northwest, and southwest. The sixth floor has two doors, oriented towards the south and west. Finally, both the fourth and seventh floors each have four doors, facing south, east, north, and west. The staggered configuration is influenced by the rotating tower ladder and contributes to the overall stability of the tower. Furthermore, this design aims to provide aesthetic variations while allowing visitors to appreciate the scenery from multiple perspectives. The pagoda is situated at Guanyin Shoal on the northern bank of the Yangtze River, with three sides oriented towards the river. Visitors can temporarily ascend from various directions to appreciate the waves of the Yangtze River and the bustling activity of the Jingzhou dock.

2.1.5 Rich in decorative shapes and contents. The interior and exterior of the pagoda are elaborately adorned with motifs from Buddhism, Taoism, and Confucianism, in addition to depictions of landscapes, flowers, and other auspicious themes. The inner and outer walls of the pagoda are adorned with a total of 142 Buddhist niches. Among these, there are 96 white marble statues of Buddha, including 8 white marble statues located in the outer octagon of the bottom floor of the pagoda's Sumeru seat. There are a total of 88 white marble statues depicting a seated Buddha, situated within the outer wall niches of the pagoda. These niches are arranged with two embedded in each of the eight sides from the first to the fifth floor, and one niche embedded in each of the four sides from the sixth to the seventh floor[12]. The interior and exterior of the pagoda are adorned with exquisite decorations, as illustrated by the data presented in Fig.4. As depicted in Fig.4, the carvings are predominantly located on the first to fourth floors, with the highest concentration of brick carvings found on the ground floor and the most extensive stone carvings located on the third floor. The carvings and decorations are predominantly located on the lower floors to facilitate easy viewing. The ground floor is designed to be taller and houses the standing image of the golden body of the Guiding Buddha, utilizing a greater number of tower bricks. Buddha brick carvings exhibit a wealth of content, diverse forms, and various techniques, characterized by their robust and substantial style. These carvings are remarkably lifelike and exemplify the brick carving techniques of the Ming Dynasty, thereby underscoring the advanced level of architectural technology achieved during the late Ming Dynasty. This phenomenon is relatively uncommon within the context of pagodas in China, as it encompasses not only the tangible evidence pertaining to the study of construction techniques employed in Ming Dynasty pagodas, brick carving artistry, and associated religious practices, but also represents a significant artistic treasure in Jingzhou and throughout the entirety of the Ming Dynasty. The brick carving statues exhibit exceptionally high artistic value. The carvings offer valuable insights into the historical evolution of the carving art of ancient pagodas during the Ming Dynasty, thereby contributing significantly to the study of ancient architecture and art.

2.2 Cultural heritage value

Pagodas serve as historical witnesses, encapsulating the social, economic, and cultural narratives of the late Ming Dynasty. They reflect the historical context and the evolution of social development during this period. Furthermore, pagodas exemplify the creativity and artistic accomplishments of the late Ming Dynasty, showcasing the artistic skills and aesthetic values inherent in Ming architecture, sculpture, and craftsmanship.

2.2.1 Cultural and historical value of pagoda.

(1) Water-subduing culture of pagoda. The proverb "pagoda suppresses river demons" is not only a widely recognized folk saying but also embodies profound cultural symbolism and traditional beliefs. The pagoda, an architectural cultural heritage located along the Jingjiang Dyke, possesses a rich historical significance. It serves not only as a site for the emperor to pray for longevity and to appreciate the scenic beauty but also fulfills a sacred role in water management and protection of the surrounding area. Positioned on the Guanyin Shoal of the Jingjiang River, this structure is situated in a section characterized by swift currents and hazardous conditions.

Following the construction of the pagoda, the local populace offered prayers for its ability to mitigate the tumultuous waves of the Yangtze River and to protect them from flooding. Over the course of more than 400 years, the pagoda has withstood numerous natural disasters, including significant earthquakes, bank collapses, structural fissures in its rocky foundation, and various other perilous conditions. Nevertheless, regardless of the extent of the natural environment's ferocity, the pagoda remains steadfast, akin to an indomitable deity, safeguarding the land and its inhabitants. The durability of the pagoda not only exemplifies exceptional construction techniques but also symbolizes the strength of folk beliefs. For the community, the pagoda serves as both a formidable means of subduing the river demon and a conduit that connects humanity with nature and the divine. The pagoda has emerged as an essential symbol of Jingzhou City and the Jingjiang River Basin, serving as a testament to the historical developments of the region and a chronicle of the populace's aspirations for a more prosperous future, as well as their resilience in the face of natural disasters.

(2) Special way of donation. The brick carvings originated from the capital of the Ming Dynasty, 9 provinces, 19 sub-prefectures, 38 prefectures, 2 regions, 54 counties, and 2 towns, as well as by generals from 7 princely residences of the Liao royal family and high monks from 4 major temples, including Wutai Mountain[12]. The phenomenon of large-scale donations of funds and materials for the construction of pagodas during the Ming Dynasty is distinctive among the existing pagoda structures across China and holds significant cultural and historical importance, warranting its recognition as one of the most notable examples in the country.

(3) Witnessing the history of pagoda conservation. Following the damage inflicted on the pagoda by natural disasters and warfare, it underwent repairs and enhancements during the Kangxi, Qianlong, and Jiaqing periods of the Qing Dynasty. On the wall to the north of the central chamber of the pagoda on the fifth floor, the Inscription on the Pagoda Rebuilding written by Kangxi in the 40th year of his reign remains. However, due to the passage of time, the content of the inscription has become obscured, resulting in only a few legible characters remaining.

The bricks of the pagoda were produced during the Ming and Qing dynasties. A comparative analysis reveals that the carvings on the pagoda bricks from the Qing dynasty exhibit a synthesis of the artistic styles characteristic of the Ming dynasty alongside the distinctive features of the Qing dynasty. This amalgamation reflects the social dynamics and artistic aesthetics prevalent during the Kangxi, Qianlong, and Jiaqing periods. The integration of traditional and contemporary brick carvings renders the pagoda a cultural symbol that transcends time, serving as a testament to the confluence of historical narratives.

2.2.2 Decorative art value. The Longevity Pagoda exhibits a distinctive aesthetic in its architectural design, while also integrating Buddhist carvings, statues, patterned bricks, and various other

artistic forms. This combination effectively showcases the unique allure of China's ancient decorative arts. The stone carvings of the pagoda body exhibit exceptional craftsmanship and thematic richness, reflecting the advanced level of stone carving in the Jingzhou region during the Jiajing period of the Ming Dynasty. The stone statues of Buddha are intricately modeled in various forms, akin to historical scrolls, and they delicately portray Buddhist narratives. In addition to Buddhist statues, the stone carvings encompass representations of children, the Dark Eight Immortals, unicorns, white elephants, vases, chrysanthemums, scroll motifs, as well as various other religious symbols and auspicious patterns. The allusion patterns found in Buddhism, which aim to encourage moral behavior, as well as the auspicious symbols associated with Taoism, Confucianism, and folk customs, collectively illustrate the aesthetic interests of pagoda builders and the broader populace. These elements not only signify a yearning for an improved quality of life but also embody profound Buddhist meanings, alongside the living conditions and beliefs prevalent across various social strata.

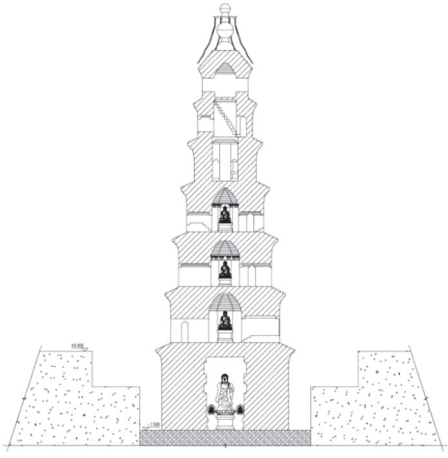

Fig.1 Section of the Longevity Pagoda in Jingzhou

Furthermore, the inlaid relief Buddha bricks, figure bricks, animal bricks, inscription bricks, and patterned bricks serve to enhance the decorative artistic appeal of the pagoda. The tower body features a total of 1,951 brick carvings, with a small number added during renovations that occurred during the Kangxi, Qianlong, and Jiaqing periods of the Qing Dynasty. Each brick carving conveys a unique narrative and significance, serving not only as a testament to technological craftsmanship but also as a reflection of historical and cultural heritage. Collectively, these carvings represent a concentrated embodiment of the decorative art associated with the pagoda.

3 Protection and inheritance strategy of the Longevity Pagoda

3.1 Formulating targeted policies and regulations

China places significant emphasis on the preservation of architectural cultural heritage. The safeguarding of pagodas should be informed by successful case studies both domestically and internationally, in order to develop comprehensive and specific protection strategies.

Since 1985, when China officially acceded to the Convention Concerning the Protection of the World Cultural and Natural Heritage, various relevant laws and regulations have been developed and enacted. Additionally,

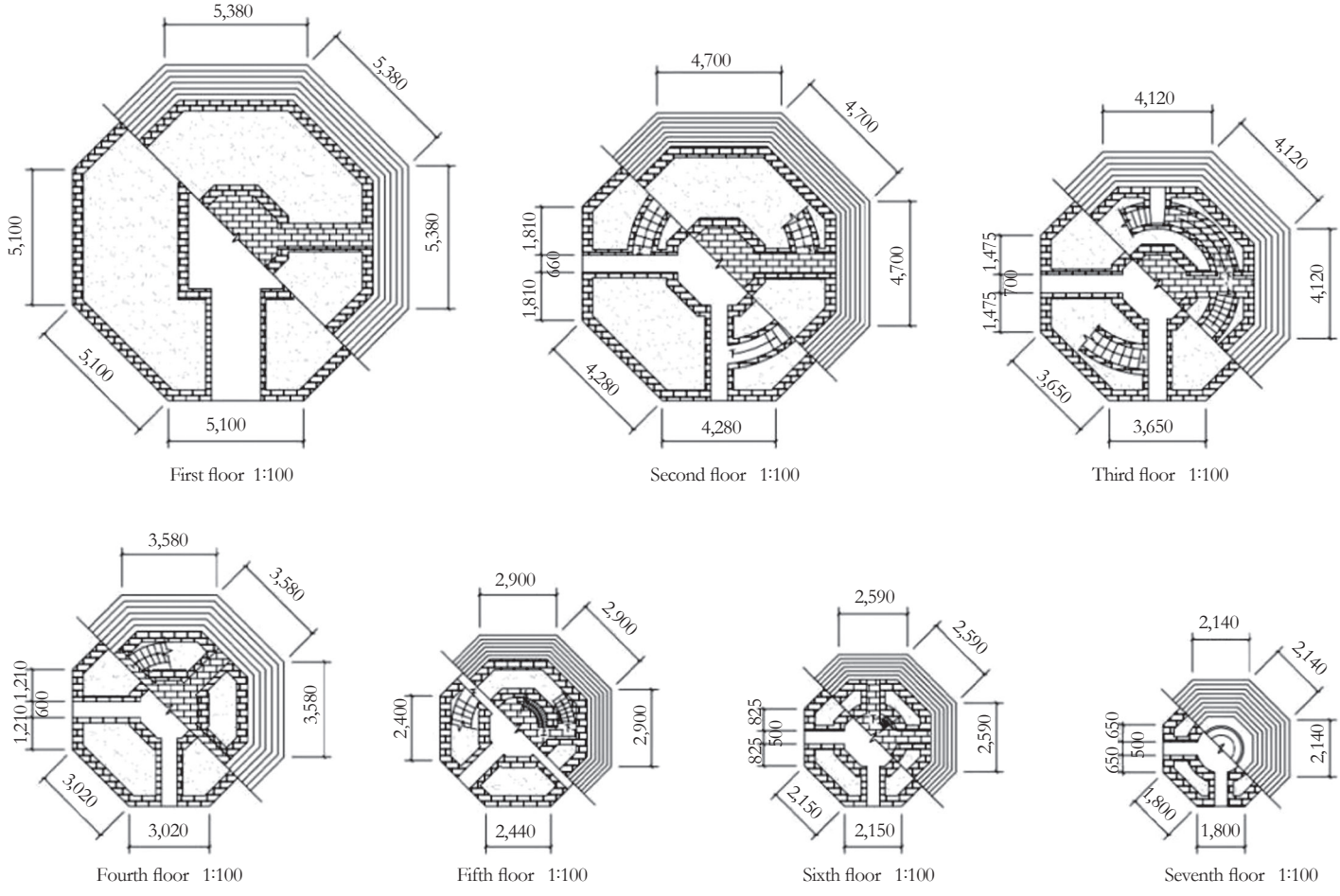

Fig.2 Each floor plan of the Longevity Pagoda

local regulations, such as the Regulations for the Protection of the Jingzhou Ancient City, have been established. However, policies and regulations pertaining to the Longevity Pagoda remain to be fully developed.

Firstly, a comprehensive legal framework should be established through systematic surveys and assessments to delineate the scope and criteria for the protection of pagodas. The conservation principle of minimal intervention and preservation of the original state should be established to safeguard the historical authenticity, morphological integrity, and cultural continuity of the pagoda. Management measures have been developed to regulate repair and maintenance activities, ensuring that these efforts are conducted under the guidance and supervision of professional departments.

Secondly, activities related to the construction, alteration, and expansion of buildings within the protective scope of the pagoda must be conducted in compliance with legal regulations. These activities should adhere to the established approval procedures, and the design aspects—including form, height, volume, and color tone—of the buildings must be harmonized with the environmental aesthetics of the pagoda.

Thirdly, it is further stipulated that no unit or individual shall arbitrarily rub, modify, or relocate the pagoda and its surrounding cultural relics. Any modifications or relocations must be organized by the relevant departments and experts, and the proposed program must receive approval prior to implementation.

Finally, any actions that jeopardize the safety of the pagoda, including unauthorized repairs, alterations to its appearance, dismantling of structural components, destruction of load-bearing structures, excavation of the pagoda's foundation, illegal construction, and the accumulation of hazardous materials, are strictly prohibited.

3.2 Pursuing multi–channel capital investment

The conservation and restoration of the pagoda necessitate specific financial support. It is imperative that the government allocate funds for initial restoration efforts and ongoing conservation to preserve the pagoda's original integrity. Concurrently, an investment policy is being enacted to encourage both social and personal investment. The project must be executed under stringent government oversight to ensure that the integrity of the pagoda's value is maintained. Consideration should be given to the issuance of special bonds or the establishment of a cultural heritage fund to promote the involvement of all sectors of society. By employing a variety of fundraising methods, a model for cultural heritage protection can be developed that is government-led, involves multiple stakeholders, and facilitates the equitable sharing of benefits.

3.3 Adopting advanced technologies and means

In the context of ongoing technological advancements, it is imperative to employ sophisticated technologies and methodologies to safeguard the original structure and aesthetic integrity of the pagoda, thereby mitigating the risk of further deterioration. Nanotechnology has the potential to enhance weathering resistance while preserving the integrity of the original structure. Additionally, three-dimensional scanning and printing technologies can effectively restore damaged sculptures and decorative elements, thereby maintaining the original artistic style. Furthermore, Internet of Things (IoT)-based monitoring systems can facilitate real-time observation of changes in the tower, offering early warnings of potential damaging factors, which enables the implementation of timely protective measures.

3.4 Developing into a practical educa–tion base for primary and secondary schools

The pagoda possesses profound cultural significance and educational potential. Its cultural value is manifested not only in the structure of the pagoda itself but also in the historical narratives and artistic allure associated with it. The transformation of the pagoda into an educational center will not only revitalize the structure itself but also promote and enhance cultural literacy among future generations. Through collaboration with local primary and secondary schools, the pagoda can serve as an effective venue for the study and dissemination of traditional culture. Students have the opportunity to observe the aesthetics of ancient architecture firsthand and acquire insights into various disciplines, including architecture, history, water conservancy, and flood control, through field studies. This approach facilitates the integration of theoretical knowledge with practical experience, thereby fostering enthusiasm for learning and encouraging a spirit of exploration.

3.5 Integrating digital media with tourism cultural and creative products

By employing contemporary digital technologies such as laser scanning and drone mapping, the physical structure of the pagoda can be digitally preserved. An accurate digital model can be created, and a cloud-based archive can be established. Additionally, historical documents, photographs, videos, and other relevant information can be systematically organized and preserved to facilitate academic research and enhance public accessibility. The implementation of virtual reality (VR) technology facilitates the creation of a virtual display space for the pagoda, allowing users to engage with its historical significance and aesthetic appeal through digital devices. Furthermore, leveraging the Internet and social media platforms enables the global dissemination of the pagoda's narrative and value through visual content, including images and videos.

The development of the pagoda can be effectively integrated with the cultural industry to enhance cultural tourism. Jingzhou, as a repository of historical and cultural significance,

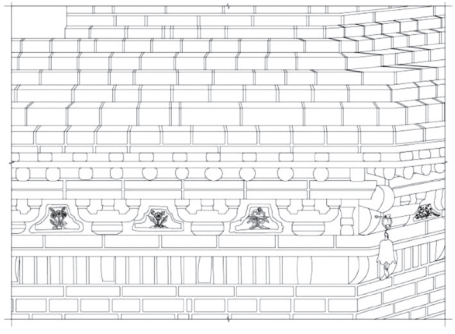

Fig.3 Outline of the pagoda's eaves

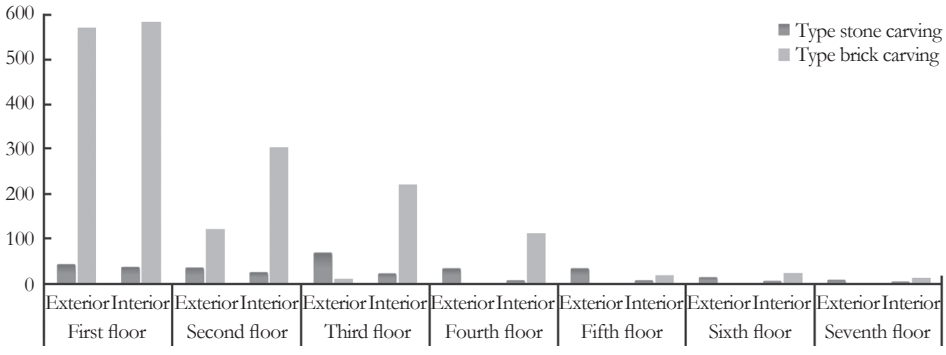

Fig.4 Statistics on stone and brick carvings

possesses distinct advantages that should be strategically leveraged to position the pagoda as a focal point of cultural tourism. Pagoda cultural tourism not only fosters the diversification of cultural and creative products but also facilitates the introduction of pagoda-related merchandise, including keychains, block models, and mugs. These products serve to integrate the rich history and culture of the pagoda into everyday life, thereby enhancing public awareness and emotional connection to this cultural heritage.

3.6 Strengthening residents' participation

To ensure the continued vitality of the Jingzhou pagoda, it is essential to prioritize the engagement and contributions of its residents. By participating in a range of cultural events, craft bazaars, musical performances, and other activities in the vicinity of the pagoda, residents can enhance their respect for and sense of belonging to this significant landmark. Residents are afforded the opportunity to apply for volunteer positions in the daily maintenance, environmental cleaning, and patrolling activities associated with the pagoda, as well as in the pagoda conservation program. These roles involve engaging in straightforward, less specialized tasks, such as conducting daily observations and monitoring the structural safety of the pagoda. Additionally, residents may serve as tour guides or cultural interpreters, offering visitors a comprehensive introduction to the historical context and distinctive features of the pagoda, thereby enriching the overall visitor experience.

4 Conclusions

The advancement of modernization has raised an urgent question regarding the optimal integration of the pagoda, a valuable architectural cultural heritage, into contemporary urban culture. This integration aims to enhance the soft power of the local Jingchu culture and increase the appeal of cultural tourism. In the context of urban planning and social development, it is essential to prioritize the preservation and transmission of architectural cultural heritage. This approach not only enhances the distinctive characteristics of such heritage within contemporary urban environments but also offers citizens and tourists an opportunity to engage with historical and cultural narratives. In conclusion, by implementing scientifically informed and suitable conservation and transmission strategies, it is feasible to ensure that the Longevity Pagoda will persist in showcasing its unique historical, cultural, and social significance in the future.

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