

Translation Pathways and Public Perception Evaluation of Regional Culture in Landscape Architectural Spaces

Lihan Wang*

Renmin University of China, Beijing 100872, China

**Corresponding author: Lihan Wang, 1636515196@qq.com*

Copyright: © 2026 Author(s). This is an open-access article distributed under the terms of the Creative Commons Attribution License (CC BY 4.0), permitting distribution and reproduction in any medium, provided the original work is cited.

Abstract: Against the background of urban renewal, improvements in public-space quality, and the integration of culture and tourism, regional culture remains an important resource for local vitality, urban memory, and public identity in landscape architecture. In practice, however, cultural symbols are often collected unsystematically, spatial experiences remain superficial, public participation is limited, and assessment mechanisms are absent. Taking local culture as the main research thread, this study draws on recent research on public perceptions of urban parks, cultural landscape assessment, historic-district perception, and place identity. It evaluates translated content in terms of the natural environment, history, folk customs, architectural form, materials and colors, and behavioral scenes, and proposes a “cultural identification-element extraction-spatial transformation-experience creation-public evaluation-feedback optimization” pathway. The framework is further assessed through six dimensions: cultural recognition, spatial experience, aesthetic satisfaction, functional applicability, emotional identification, and management sustainability. The study argues that regional culture should move beyond symbolic replication toward integrated expression through spatial structure, material texture, behavioral settings, and multi-sensory experience. Public perception evaluation can verify the effectiveness of cultural expression and provide a basis for continuous renewal in landscape architecture.

Keywords: Regional culture; Landscape architecture; Spatial translation; Public perception; Place identity; Evaluation system

Online publication: Aug 6, 2026

1. Introduction

As urban development shifts from incremental expansion to the renewal of existing urban stock, landscape architectural spaces increasingly support cultural display, public interaction, urban image-making, and the preservation of local memory. In historic districts, urban parks, waterfront parks, culture-and-tourism scenic areas, and community public spaces, local cultural expression is increasingly used to improve spatial quality and strengthen place identity. Studies of cultural ecosystem services in urban parks show that public

perceptions of leisure, culture, education, and cultural values are important for assessing the overall value of public landscape sites ^[1]. Therefore, the expression of local culture is not only a design choice; it should also be tested through public perception and user experience. In recent years, research on public-space perception has shifted from single questionnaires to multi-source evidence, including questionnaires, interviews, behavioral observations, and user-generated content. Research on the cultural ecosystem services of urban park visitors shows that social media texts and images can reflect public feedback on landscapes, culture, and services ^[2]. Studies of urban park perception based on user data further show that public evaluation of landscapes involves not only aesthetics but also paths, facilities, activities, and emotions ^[3]. These insights inform the evaluation system developed in this study.

In practice, regional culture often remains too abstract. Some projects reduce local culture to traditional patterns, sculptural miniatures, antiqued elements, or isolated local symbols, without conveying cultural meaning, spatial atmosphere, or public experience. Other designs rely heavily on designers' aesthetic judgment while overlooking public perception of cultural meaning, comfort, and emotion, resulting in a mismatch between "design expression" and "public perception". In response, this study examines the spatial translation of regional culture and the public perception evaluation of public spaces, culture-and-tourism areas, historic-district renewal, and community landscapes.

2. Translation pathways of regional culture in landscape architectural space

Cultural translation is the transformation of cultural resources into landscape architectural expression. This article discusses the process of cultural resource sorting, or cultural identification, element extraction, spatial transformation, experience creation, public evaluation, and feedback optimization, as well as their logical relationships, as shown in **Figure 1** ^[4].

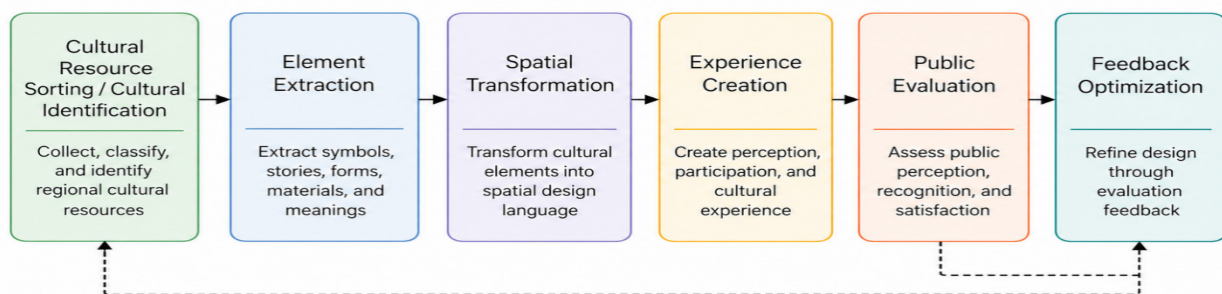


Figure 1. Translation pathway of regional culture in landscape architectural space.

2.1. Cultural identification: Establishing a list of regional cultural resources

Cultural identification is the starting point of cultural translation. In early design stages, designers should analyze the site's environment, history, style, folk culture, site evolution, and user needs in order to build a cultural resource list that includes both explicit symbols and residents' lifestyles, usage habits, and local

emotional memories. Cultural identification should follow the principles of representativeness, perceptibility, and transformability, so that cultural content can be translated into spaces, materials, structures, activities, and wayfinding languages.

2.2. Element extraction: Extracting spatial language from cultural content

After cultural identification, designers need to extract design elements that can be expressed in landscape architectural space. Element extraction is not limited to patterns or symbols; it also includes cultural structure, spatial morphology, behavioral patterns, and aesthetic concepts. Traditional street-and-alley culture, for example, can be extracted as a spatial sequence of “narrow alley-corner-node-courtyard”. Water culture can be translated through a behavioral sequence of “approaching the water-viewing the water-connecting with the water-using the water.” Traditional architectural culture can be extracted through roof outlines, eaves, courtyard enclosure, and transitional gray space.

2.3. Spatial transformation: Embedding cultural elements into landscape architecture organization

Spatial transformation is the core of regional cultural translation. Cultural elements should be embedded in spatial nodes, landscape boundaries, interfaces, material textures, and activities rather than being used merely as decoration. Spatial nodes can encode cultural logic through axes, paths, courtyards, squares, interfaces, entry points, corners, viewing platforms, pergolas, pavilions, and rest facilities. At the material level, local stone, brick, tile, wood, and plants can be used to create a recognizable local texture.

2.4. Experience creation: From visual symbols to multi-sensory perception

The representation of regional culture should not be limited to making a place “look cultural”; it should also enable people to experience and participate in it. People perceive and interact with their surroundings through visual, auditory, tactile, olfactory, and behavioral stimuli. Studies of the visual landscapes and soundscapes of World Heritage sites show that visual and auditory experiences influence visitors and nearby users ^[5]. Landscape structures should therefore enrich multi-sensory experience and behavior through local plants, water and wind sounds, local music, stone and wood textures, exhibition markets, and interactive facilities.

2.5. Public evaluation and feedback optimization: Examining the effectiveness of cultural translation

Public perception is a critical factor in assessing the effectiveness of regional cultural translation. Designers may believe that a space contains culture, but the public may not necessarily understand or identify it. Public participation in green cultural heritage conservation is influenced by attitudes, subjective norms, and perceived behavioral control ^[6]. This suggests that culturally oriented landscape spaces should remain legible, shareable, and open to co-use. Spatial nodes, cultural displays, wayfinding systems, activity organization, and facility configuration should be adjusted according to public feedback.

3. Key problems in the translation of regional culture

3.1. Symbolic cultural expression

At present, many landscape architectural spaces translate regional culture into traditional patterns, sculptural

miniatures, antique-style gate towers, or cultural walls, but fail to deepen cultural meaning or spatial relationships. Although such designs are recognizable, the public often sees only surface symbols and can hardly understand their historical background or relevance to everyday life.

3.2. Superficial spatial experience

Some projects focus on visual appearance without considering real users. Cultural nodes may be suitable for taking photos but not for staying; landscape structures may lack shade, seating, and opportunities for communication; and visitor routes may be overly busy, leaving spaces visible but not truly usable.

3.3. Insufficient public participation

Local culture comes from local life, but some projects fail to involve local users. Designers often make decisions based on materials or professional knowledge, while the opinions of residents, tourists, and everyday users are not fully included in the design process. This can easily create a gap between cultural translation and public perception.

3.4. Insufficient integration of traditional form and modern function

The translation of regional culture must negotiate the relationship between tradition and modernity. Some projects overemphasize antique forms and produce outdated spatial images with insufficient functions, while others are excessively modernized and lack specific local character. How to represent traditional culture through modern landscape structures remains an important issue in local cultural translation.

3.5. Lack of post-operation and evaluation mechanisms

If a regional cultural landscape loses its cultural value after construction, its significance will gradually decline, especially when operation, facility maintenance, or public feedback is insufficient. Studies of cultural and heritage sites show that the strengths and weaknesses of heritage experiences can be identified through importance-performance analysis, which is also relevant to the later operation of landscape architectural spaces ^[7].

4. Optimization strategies for regional cultural landscape architectural spaces

4.1. Establish a systematic mechanism for sorting regional cultural resources

Designers should first sort local cultural resources systematically. Through literature review, historical maps, site surveys, resident interviews, and image or video records, they can organize information on the natural environment, history, architecture, folk life, and public memory. They should then determine which resources are representative, which can be translated into spatial language, and which are more suitable for exhibitions or events.

4.2. Promote a shift from symbolic reproduction to spatial translation

Regional culture should be expressed through space rather than by simply copying local patterns or historical symbols onto walls and pavements. Cultural content should be translated through spatial organization, behavior, materials, and experience. For example, courtyard culture can be expressed through enclosure and transitional spaces, water culture through waterfront interfaces, and folk culture through activity plazas and

market spaces.

4.3. Strengthen public participation and co-design

Public participation should be strengthened throughout the design process. In the early stage, questionnaires, interviews, and community discussions can be conducted; during design, suggestions can be collected through scheme presentations and opinion polls; and after completion, the space can be optimized through satisfaction surveys and behavioral observations. For community public spaces and historic districts, resident co-creation, local memories, and cultural activities can also be incorporated.

4.4. Emphasize multi-sensory experience and emotional identification

Regional cultural landscapes should not be only visual; they should also be multi-sensory. At the visual level, they should express local characteristics; at the tactile level, they should convey the texture of local materials; at the auditory level, they can integrate water sounds, wind sounds, local music, and performances; and at the behavioral level, they should support participation in cultural experiences. Studies of restorative perception in rural landscapes show that environmental properties, perceptual experience, and psychological restoration are linked, suggesting that cultural expression should also attend to public psychological feelings and emotions ^[8].

4.5. Improve evaluation, feedback, and continuous operation mechanisms

Regional cultural landscape architectural spaces should be evaluated not only as finished products but also through their ongoing use and operation. Managers should conduct regular satisfaction surveys on cultural identification, user experience, facility use, and activity participation. Festivals, cultural markets, public art, intangible cultural heritage events, and community activities can then be used to maintain vitality and improve the space over time.

5. Conclusion

Regional culture supports local identity and public recognition in landscape architecture. This study suggests that the translation from cultural resources to spatial experience should follow a pathway of cultural identification, element extraction, spatial transformation, experience creation, public evaluation, and feedback optimization. This pathway is an important approach to strengthening local identity in public landscapes. The content translated from local culture usually includes the natural environment, historical context, folk customs, architectural forms, materials and colors, and behavioral scenes. Different types of content require different translation methods: the natural environment reflects ecology and site conditions; historical context emphasizes spatial continuity and memory; folk customs highlight public participation; and architectural forms, materials, and colors require abstraction, refinement, and functional integration. Public perception evaluation can be used to assess the performance of cultural translation. Dimensions such as cultural recognition, spatial experience, aesthetic satisfaction, functional fit, emotional identification, and management sustainability can show whether cultural expressions are recognized, understood, and accepted by the public. Future landscape architecture and spatial design should emphasize deep translation and public participation, avoid superficial, homogenized, and static cultural expression, and integrate local culture into spatial structure, behavioral experience, and emotional identification.

Disclosure statement

The author declares no conflict of interest.

References

- [1] Song L, Wu M, Wu Y, et al., 2023, Research on the Evaluation of Cultural Ecosystem Services in Zhengzhou Urban Parks Based on Public Perceptions. *Sustainability*, 15(15): 11964.
- [2] Chen Y, Hong C, Yang Y, et al., 2024, Mining Social Media Data to Capture Urban Park Visitors' Perception of Cultural Ecosystem Services and Landscape Factors. *Forests*, 15(1): 213.
- [3] Ren W, Zhan K, Chen Z, et al., 2024, Research on Landscape Perception of Urban Parks Based on User-Generated Data. *Buildings*, 14(9): 2776.
- [4] Jiang S, Liu J, 2024, Comparative Study of Cultural Landscape Perception in Historic Districts from the Perspectives of Tourists and Residents. *Land*, 13(3): 353.
- [5] Zhang F, Sun X, Liu C, et al., 2024, Effects of Urban Landmark Landscapes on Residents' Place Identity: The Moderating Role of Residence Duration. *Sustainability*, 16(2): 761.
- [6] Yang L, Liu J, 2025, The Moderating Effect of Visual Landscape and Soundscape on Place Attachment in World Cultural Heritage: A Case Study in Kulangsu, China. *npj Heritage Science*, 13: 94.
- [7] Xie J, Li H, Furuya K, et al., 2024, Participatory Intention and Behavior in Green Cultural Heritage Conservation: An Application of the Extended Theory of Planned Behavior. *Heritage Science*, 12: 299.
- [8] Büyükağaçcı S, Arısoy N, 2024, Social Sustainability in Urban Parks: Insights From Alaeddin Hill Park, Konya. *Sustainability*, 16(22): 9697.

Publisher's note

Bio-Byword Scientific Publishing remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.