



Yunlong International Workshop on Tangible and Intangible Culture of Vernacular Heritage 2025

Stoves TEAM

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**Yunlong County, Dali Bai Autonomous Prefecture,
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**Yunlong International Workshop
On Tangible and Intangible Culture
of Vernacular Heritage 2025**

The Stove group report

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Introduction

As the ICOMOS CIAV-ICICH working group points out, a more holistic approach to cultural heritage, where the connection between intangible and tangible cultural heritage are emphasized, is needed. In this report we demonstrate how the living heritage and the community concerned, artefacts, tools and cultural spaces are linked together, and will benefit from being understood in a broader context. For us it has been crucial to highlight that this approach relies on a close and trustful interaction with the community concerned. In our fieldwork we have therefor emphasised to establish a close relation with the bearers. As close as one can manage in three days. The challenges and safeguarding measures suggested in this report are therefore a concrete output of the discussions with the bearers, practitioners and community concerned. Nevertheless, it is important for us to emphasize that *if* the recommended safeguarding measures are going to be carried out on a later stage, this should be done in close cooperation with the community concerned. Let me also point out that the living heritage of salt making in Nuodeng could be a possible inscription on the UNESCO representative list of the intangible cultural heritage of humanity.

I will also use this opportunity to direct warm thanks to the ICOMOS CIAV-ICICH working group, to Tongji University for making the workshop a reality. Let me also direct heartfelt thanks to the bearers and practitioners for their patients and for receiving us so well. Not least I would like to say that the hardworking group members has done a wonderful job, manoeuvring in an unknown terrain with curiosity and energy. It has been a true pleasure working with them!

On behalf of the working group

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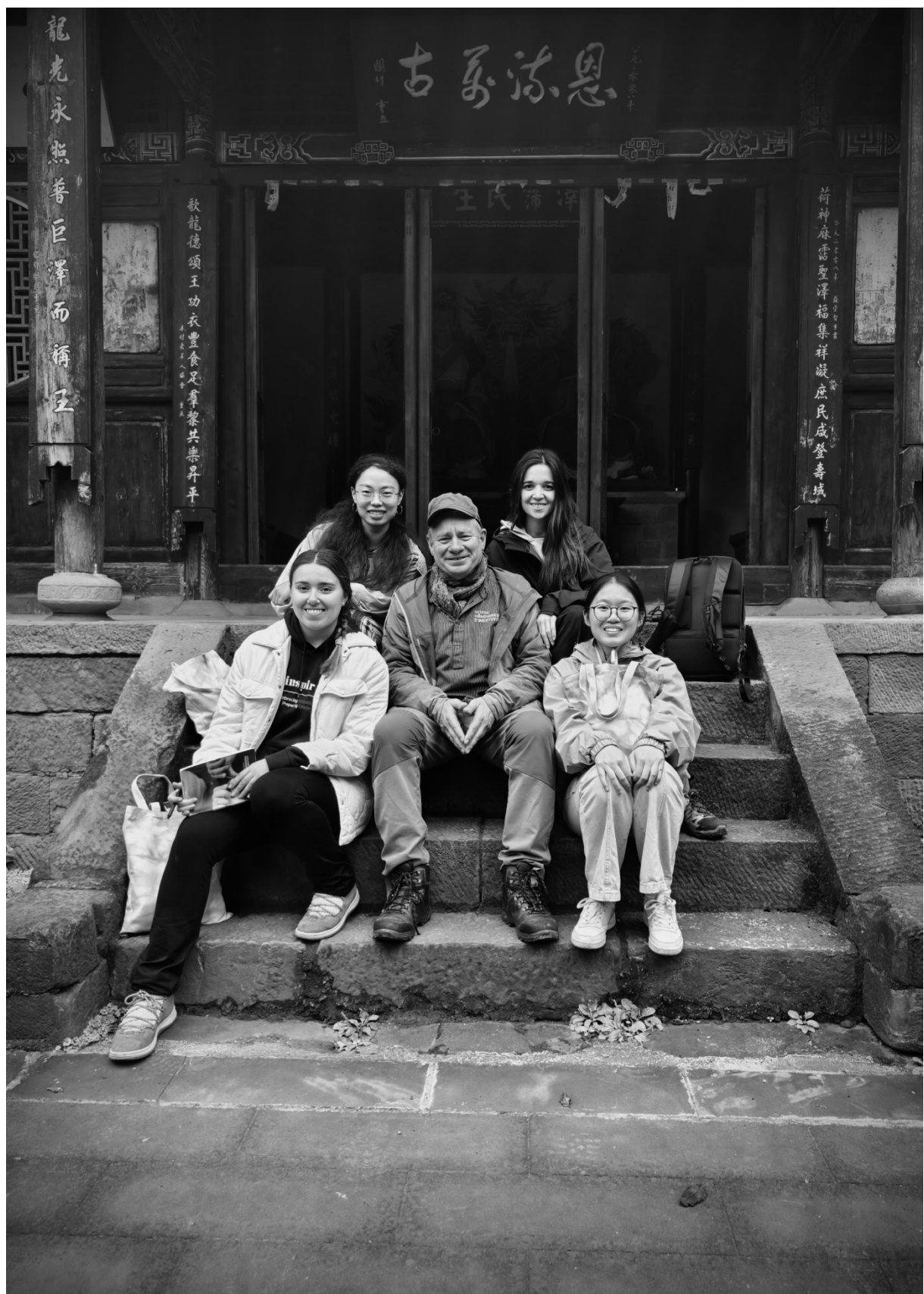


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1. Methodology and choices

The report is based on observation, documentation and qualitative interviews made in situ. The collection of information has been done in the period October 15th - 18th 2025 in Nuodeng Village, Yunnan.

We have interviewed salt makers and other stakeholders. We have chosen to do the interviews of the craftspeople by the stoves in a qualitative way, as we have concentrated our research on three operating stoves. Because of the relatively few case studies, it was practical to do the interviews open minded and without too many limitations. As new information appeared on the way, we had to return to each of the stoves several times for additional information.

We have also interviewed retired craftspeople and other stakeholders, as tourists and visitors.

The documentation work has been carried out with notes, drawings and measurements made in situ, with photos, video and 3-D scan. We have chosen to concentrate our documentation on the existing operating stoves.

We had, originally, intended to include an old not operating stove, but after interviewing the owner it turned out that this stove had never been used for salt making. We therefore chose to leave the old one out and concentrate on the salt making stoves operating today.

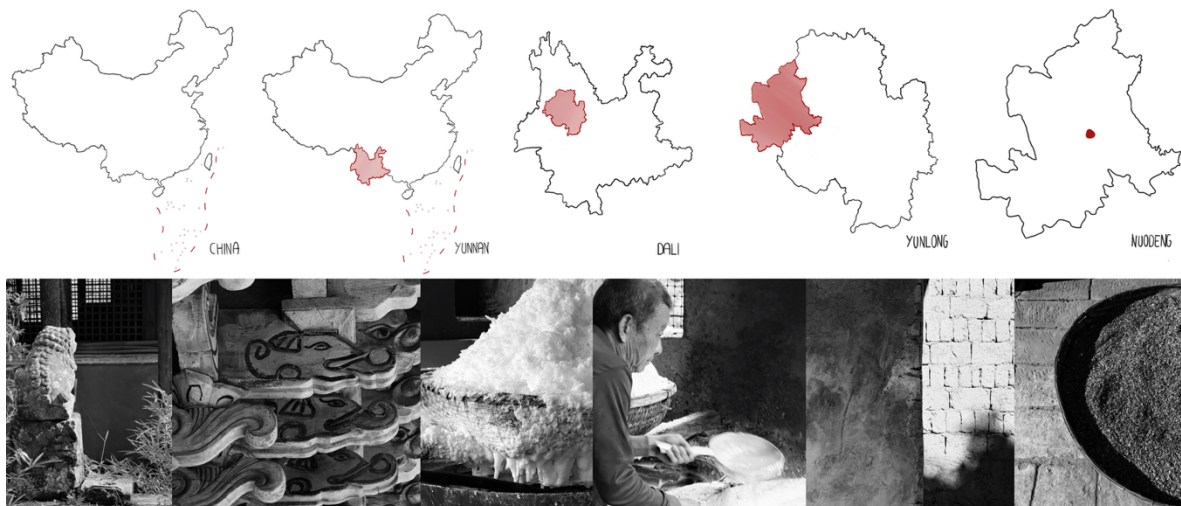
There are two more salt makers with stoves, operating today. Nevertheless, we have chosen to concentrate on the three stoves who are closest in distance, due to the limited time schedule.

We have also made an inventory for the tools and artefacts related to the stoves and an overview over cultural spaces related to the stoves, as a part of this report.

The report will start with an introduction of the social practices related to the salt making in Nuodeng Village, in order to provide a better understanding of the cultural and social meaning of the traditions related to salt makers stoves, for the community concerned.

2. Social practices related to the Salt Making in Nuodeng Village

The Salt Making in Nuodeng Village (Yunnan) is a more than 2000 years old living tradition passed on from generation to generation by the community concerned since the Han Dynasty. The stable access to brine from the well in the middle of Nuodeng Village has been crucial for the practices.



The element contains oral traditions, traditional crafts, religious practices, festivals, and traditional knowledge of nature and the universe. The importance of the salt and the making as an identity marker for the whole community in Nuodeng village is expressed through legends, the traditional craft of salt making, rich food traditions (in particular making of ham), the worshipping of the Salt Dragon in different ways, and religious practices as the celebration of the Salt Dragon on June 13th every year. The salt making is today small-scale and driven by families in the village.

Even if the social and cultural practices of salt making have been challenged due to political and environmental changes, the community have adapted the element to the changes and kept the practice vibrant and alive. The element contributes to dialogue both within the local community and connecting generations. It creates dialogue with visitors and through interaction and trade with neighbouring villages.

3. Community

The community can be described as the craftspeople, bearers, practitioners and members of the local community in Nuodeng Village in general. The element affects all members of the community in different ways, in salt making, collecting firewood, ham making, trade, assisting visitors and tourists. Both men and women are equally involved in the practices related to the element.



Tourists

In our fieldwork at Nuodeng Ancient Village, we adopted the “tourist perspective” as a key entry point for understanding local heritage community. Given time constraints, we employed a small-sample approach using semi-structured interviews, supplemented by contextual conversations, to capture visitors’ multi-layered perceptions and narratives of the heritage site. A total of six tourist groups were interviewed, covering a range of social backgrounds, travel motivations, and itineraries. This qualitative approach not only provided direct feedback on attitudes but also revealed, through informal dialogue, tourists’ nuanced understanding of concepts such as “authenticity” and “accessibility” at the heritage site.

The interview findings indicate that tourists’ motivations for visiting Nuodeng can be categorized into three main types: (1) urban tourists seeking a non-commercialized experience; (2) younger travelers who discovered the destination through social media (especially Rednote and Douyin, which are extraordinarily popular in China); and (3) group tourists who include heritage sites as part of a fixed tour itinerary. These three groups exhibited significant differences in their interpretation of the “ancient village experience.” For instance, group tourists from Jiangsu and Hebei placed greater emphasis on “accessibility,” “convenience,” and issues related to “travel fatigue,” while individual travelers from Shanghai and Taiwan emphasized the “tranquility” and “authentic” local atmosphere and cultural imagery. It is worth noting that all of them know that the Chinese food documentary “A Bite of China” has reported on Nuodeng and its ham.

Notably, several respondents spontaneously compared Nuodeng with other heritage sites such as Shaxi Ancient Town and Dali Old Town. They generally perceived Shaxi and Dali as “over-commercialized,” while viewing Nuodeng as still retaining a “sense of tranquility untouched by excessive development.” This comparative discourse reflects, to some extent, an anti-commercial aesthetic logic, through which tourists construct their cultural taste and identity by rejecting mainstream tourist landscapes. This preference was particularly evident among younger visitors and urban residents from other regions.

Furthermore, the interviews revealed a tension between the “experience economy” of heritage sites and “local life.” On one hand, tourists expressed a desire to experience traditional lifestyles in the ancient village, such as the use of donkeys for transporting goods and the local production of handmade ham. On the other hand, they also expressed pity or discomfort regarding these traditional forms of labour. This emotional complexity suggests that the perceptibility of heritage is not a straightforward process of representation but is shaped by the interplay of tourists’ ethical, aesthetic, and bodily experiences.

For our stove team, these interviews hold multiple implications. First, kitchen and dining spaces serve as important nodes in the heritage experience. Tourists’ perceptions of elements such as ham, stoves, and homestay meals illustrate how heritage value is reproduced in everyday practices. Second, the interviews revealed varying tourist expectations regarding local authenticity, providing key insights for understanding the relationship between heritage display and local life. Third, from a methodological perspective, this concise and flexible interview strategy enabled the rapid establishment of a foundational dataset within the time-limited fieldwork camp, offering qualitative support for subsequent spatial observations, community interviews, and display planning.

In summary, this series of interviews reinforced the understanding that a heritage site is not a static “object of viewing” but a social space where narratives from different actors intersect. The perspectives of tourists, local residents, and researchers converge in Nuodeng, continuously reinterpreting and re-experiencing the concept of the “ancient village.” For the fieldwork camp, this represents not only a pathway to understanding local culture but also a significant opportunity to explore how heritage is perceived, consumed, and redefined across cultural contexts.

4. Theoretical Heritage analysis

It was important for us to make it clear if the tradition of salt making is a broken or living tradition. Through the interviews with practitioners and old bearers it became clear that the salt making was a living, unbroken tradition, kept vibrant alive in the village even under challenging circumstances. This goes not only for the salt making as such but also for the social and cultural practices related to the salt making. Even during the Cultural revolution the salt makers and members of the community continued to visit the Salt Dragon temple, for worshipping. In this section we will explore the values of the tradition and how it affects the community concerned.

To analyse the heritage element, **“Social practices related to Salt Making”**, following a holistic approach that takes into account both its tangible and intangible aspects, it has been necessary to consult several key documents, such as: *Convention for the Safeguarding of Intangible Cultural Heritage*, UNESCO (2003); *Conservation of Historic Buildings*, Feilden, M.B. (1982); *The Preservation of Intangible Cultural Heritage*, Ellen D. L. (2007); *Reflections on the Meaning of Cultural Heritage*, Kurin R. (2004); *L'Invention du Patrimoine Immatériel*, Lemoine L. (2013); *El Patrimonio Inmaterial: De lo Etnológico a lo Cultural*, Rivas J. A. (2004); and *Intangible Heritage as Metacultural Production*, Kirshenblatt-Gimblett B. (2004).

The strategy of not relying on a single theory but rather on several simultaneously, stems from the fact that each approach develops in a different way and particular perspective. So, below is a brief review of the key points from this literature.

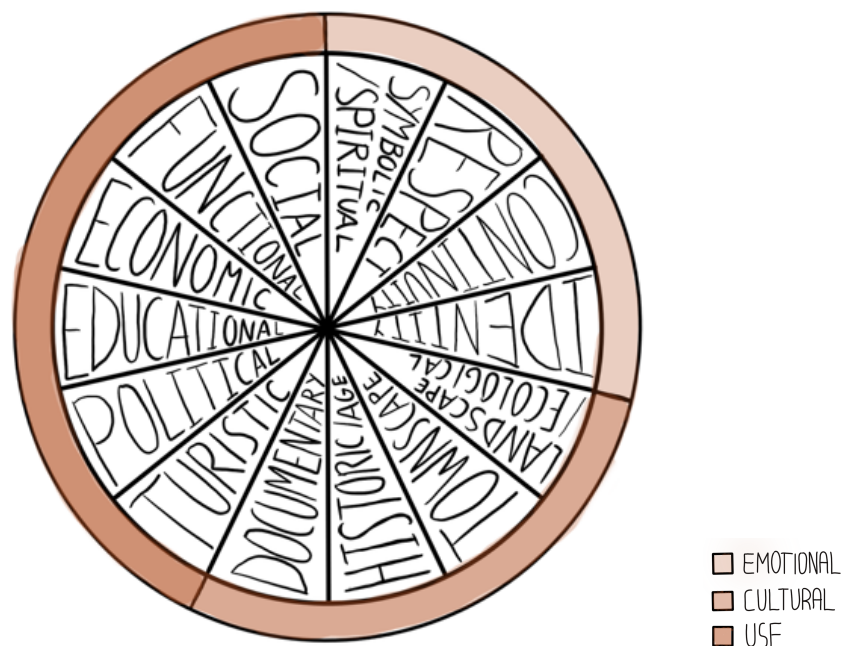
Ellen D. L. work, highlights the need to integrate oral traditions, music, ancestral knowledge, and everyday practices within a management system that respects their dynamic nature. In our case study, traditions such as the story of the shepherd whose sheep discovers a spring of saltwater on the ground, a legend that still lives on in the community's culture, as well as the knowledge of nature and the environment used to extract the *brine*, and to collect the wood necessary for salt production, are examples which reinforce the idea that intangible heritage is dynamic by nature and, unlike tangible heritage, must be understood and managed within its living context. For this reason, we considered fundamental to get to understand the community and its role, since we see them as key actors for the preservation.

On the other hand, Kurin R., in his work *“Reflections on the Meaning of Cultural Heritage”*, introduces a broad perspective on how human beings connect with their heritage through cultural practices. Putting the focus in the case with the heritage element object of study, we have identified as well how actions,

beliefs, and emotions associated with intangible cultural heritage can be valued and documented. He as well, proposes preservation as a participatory process, which in our case, could be a highly effective safeguarding measure, as it not only involves the conservation of a tradition but also its active transmission over time. This highlights the importance of engaging new generations to continue these practices. Kurin also discusses the interaction between the tangible and the intangible, and how these dimensions enrich one another. This is useful when considering aspects such as the relationship between the salt making process and its connection to key sites in Nuodeng, as the Salt Dragon Temple, the Ancient Well, and the market.

On the other hand, Rivas J. A. speaks of heritage as a living identity, affirming that for effective conservation it is necessary to respect the living and dynamic dimension, placing communities, once again, as central actors. This idea is supported by Lemoine L., who argues that preservation must be contextualised and cannot be considered as mere “static preservation”, since heritage evolves according to the social context of each period.

Based on this non-static and dynamic character of heritage, the following is an analysis of the values associated with the heritage element under study, “*Social practices related to Salt Making*”, based on Feilden B.'s values scale. This analysis examines its evolution across four different historical stages, based on interviews conducted with the community (bearers and practitioners) and tourists.



TIMELINE ANALYSIS OF ASSOCIATED VALUES TO SALT MAKING HERITAGE					
		FAMILY DRIVEN	STATE FACTORY	COLLECTIVE FACTORY	FAMILY DRIVEN
EMOTIONAL	IDENTITY	X		X	X
	CONTINUITY	X		X	X
	RESPECT	X			
	SYMBOLIC / SPIRITUAL	X	X	X	X
USE	SOCIAL		X	X	
	FUNCTIONAL	X	X	X	X
	ECONOMIC	X	X	X	X
	EDUCATIONAL	X	X	X	X
	POLITICAL		X	X	
	TURISTIC				X
CULTURAL	DOCUMENTARY	X	X	X	X
	HISTORIC / AGE				X
	TOWNSCAPE	X	X	X	X
	LANDSCAPE / ECOLOGICAL	X	X	X	X
	TECHNOLOGICAL/SCIENTIFIC	X	X	X	X

Kirshenblatt-Gimblett B., in his work on metacultural production, explains how intangible cultural heritage can be recontextualised to adapt to the contemporary needs of communities without losing its essence. Through this analysis, one can observe the evolution of heritage, where associated values have shifted or disappeared over time, while others, such as tourism-related values, have emerged, adapting to the new context and needs.

Finally, in this holistic analysis of both tangible and intangible heritage, it is important to refer to UNESCO and its two conventions. In the case of the salt-making heritage we are studying, it is particularly relevant to focus on the *Convention for the Safeguarding of Intangible Cultural Heritage*, UNESCO (2003), whose framework focuses on intergenerational transmission, social context, and the adaptability of cultural practices, which is vital to understanding how to catalogue and safeguard it. More specifically, it is interesting to focus on the domains listed in the 2003 convention, which are the ways in which intangible cultural heritage manifests itself.

- Oral traditions and expressions
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship

We did not identify any evidence that there is performing arts related to the element, but nevertheless that could be if we had more time to search for it. Anyway, we found proof for the four other domains. To make the analysis of this salt heritage more comprehensive, it would be worthwhile to complete the Theoretical Heritage Framework by identifying specifically which domains apply to our case study.



Salt making ICH Domains.

- **Oral traditions:** Among the living oral tradition, the legend of the shepherd that discovered the salt well in Nuodeng is the most significant.
- **Social practices, rituals and festive events:** 13th June, the day of the Salt Dragon celebration, a very important moment for the community during which they pray for a prosperous salt production. In addition to that the community, bearers, practitioners are continuously worshipping the Salt Dragon.
- **Knowledge and practices concerning nature and the universe:** The most significant knowledge and practice related to the element is the traditional use of the well. The natural source of brine. In addition to this comes knowledge of the land and how to extract brine, as well as knowledge of the surrounding forests and the lunar calendar timings for pruning trees to obtain wood necessary for salt production.
- **Traditional craftsmanship:** surrounding the salt production culture, an entire community has emerged that includes many craftsmen such as those who make the salt, prune the wood, extract and transport the brine, and craft bamboo wood basket that are used in the production of salt. In a addition to this comes the traditional preparation and making of the ham.

5. Threats

- Challenges with dialogue/communication in between local authorities and practitioners.

Through interviews with the salt makers, we have the impression that the dialogue between the local authorities and the practitioners have been almost absent, and that important decisions has been taken by the local government without consulting the community concerned. This could potentially harm the element in the long run.

- Climate change, pollution or environmental changes could affect the brine.

The element is based on the stable access to clean salt water from the well in the middle of Nuodeng Village. The element relies heavily on a stable access to the brine from the well and the natural recourses. Pollution or environmental changes that could affect the source would be critical. Climate change might also be a challenge in the future.

- Gentrification of rural landscape can result in the loss of identity.

Another potential threat is the risk of over-commercialization and gentrification or theaterification of the element as a result of the increasing tourism in the village. This should be considered when elaborating possible safeguarding measures.

- Demographic issues.

The element also potentially also faces demographic threats as a concern among some of the bearers if a new generation will step up and continue the tradition in the future.

6. Safeguarding measures

Possible safeguarding measures should be planned and carried out with the community concerned. Nevertheless, we would like to point at some possible measures that could be considered:

- Open a possible site-management office

It is important that the local government and the practitioners plan the safeguarding measures together, so that strategies for safeguarding are community based. One of the salt makers says: "Instead of building a salt making museum the local government should give priority to the living tradition and the practice".

- Create a plan to protect the environmental context

For the access to the brine in the future believe that the environmental dimension is important and need to be emphasized. This aspect will be crucial when planning infrastructure and new buildings in the village. To protect the well from a possible pollution is crucial for the practice.

- Set and implement a strategy for salt making culture attractive to new generations

For the demographic threats we believe that it will be important to make it attractive for a new generation to be a salt maker and related practitioners in the future. Strategies for these measures should be carried out in dialogue with the community.

In conclusion, today this element is vibrant and alive. When planning possible safeguarding measures, one should be careful not to introduce big changes too fast, as this could lead to unwanted changes to the element as over-commercialization and theaterification. (If it ain't broken, don't fix it).

7. Cultural spaces of importance

In the 2003 convention the Cultural Spaces that are linked to the ICH-element is highlighted. We have looked at four Cultural spaces which in particular related to the salt making tradition. These cultural spaces have been pointed out as important by the practitioners concerned that we have met. this is the Temple of the Salt dragon, the former factory / museum in spe, the well, and the marked.



The Temple of the Salt Dragon

The Temple of the Salt Dragon serves as the core physical manifestation of the belief system surrounding Nuodeng's salt industry. Its unique cultural landscape is entirely shaped by the necessities of salt production.

In contrast to typical Dragon King temples that pray for favorable weather and rain, Nuodeng's temple venerates the "Drought Dragon King," a deity specifically responsible for the brine veins of the salt well. This inversion stems from the production process: salt making relied on solar evaporation and firewood-intensive boiling of brine. Excessive rainfall would dilute the brine, significantly increasing fuel costs and reducing efficiency. Consequently, the local community developed the unique tradition of praying for drought, not rain. Legend even holds that villagers built a stage in front of the temple to perform operas for the Dragon King, hoping he would become so engrossed in the entertainment that he would forget to make it rain, thereby ensuring abundant brine and salt.

This faith is deeply integrated with production. The annual Nuodeng Dragon King Festival, held on the 13th day of the sixth lunar month, represents the most concentrated dynamic expression of this cultural landscape. The ceremony involves a sequence of rituals, including "Welcoming the Water Soul"-fetching "sacred water" (freshwater) from a mountaintop and pouring it into the salt well, symbolizing the perpetuation of brine and high salt concentration-

followed by "Offering Sacrifices," "Removing the Offerings," and performances of ancient Dongjing music. This ritual complex expresses the collective desire of the salt workers for plentiful brine and a prosperous salt industry, serving as a living testament to the intricate intertwining of salt production and folk belief.

The space has demonstrated continuity and adaptation. Even in the modern era, after the decline of the salt industry, the temple's function as a cultural space persists and evolves. It has transformed from a site dedicated solely to worshipping the salt industry's patron deity into an integral component of the Nuodeng National 4A-Level Tourist Attraction. Its unique Salt Culture have become significant elements of the cultural tourism experience, enriching the area's offerings.

During the Culture revolution in the 70's the Salt Dragon temple was partly demolished, and the main building of the Salt Dragon himself was emptied and used as a storage. According to one of our bearers they continued to use the temple for worshipping during the Culture revolution. Later, the old statues have been replaced with new ones, so that the temple is still in continuously use.



The Well

The ancient salt well is a great example on how the intangible cultural heritage practices depend on the Cultural spaces. The well is crucial for the salt production, as this is the only source for brine the salt makers have. It is also important to remember that not only the salt maker rely on this well, but also all the producers of ham. We will come back on this point later in our report when we highlight the challenges of the living heritage.

The well is the origin and foundation of the cultural landscapes in Nuodeng. This well, embedded in the earth, represents the physical source of both Nuodeng's economic lifeline and its cultural heritage.

Its history is an epic of a millennium-old salt industry. The well's excavation dates back to the Han Dynasty, with large-scale production established during the reign of Emperor Wu of Han. Historical records indicate that Nuodeng was renowned for its salt since the Nanzhao Kingdom in the Tang Dynasty and was under official administration. It was this very well that established Nuodeng's status as a regional economic centre for over two thousand years thereafter.

The well's structure and associated technology were remarkable. The well is a 21-meter-deep vertical shaft. Crucially, it featured two openings at the wellhead: one for drawing brine for boiling, and the other for extracting freshwater-a highly scientific design for its time. The ancient process of extracting brine was complex: salt workers had to descend to the bottom of the well, use a device called a “Long” (竜, a long bamboo tool) to draw up the freshwater layer by layer, and only then could they hoist the denser brine from the well using a windlass. This brine was then distributed to individual salt-boiling households. This brine extraction technique forms an indispensable intangible component of Nuodeng's salt cultural landscape.



The market

The market embodies the commercial trade and cultural exchange functions generated by Nuodeng's salt industry, acting as a dynamic hub connecting the ancient village to the outside world. Thanks to the salt trade, Nuodeng became an important station on the Tea-Horse Road and a hub for commodity circulation. Historically, Nuodeng hosted regular market days: the 1st and 15th of each lunar month were "Major Streets", while the 8th and 23rd were "Minor Streets."

Today, Nuodeng's market space remains active and has been infused with new cultural significance. For instance, the market area near the Temple of the Salt Dragon at the foot of the mountain serves as a space where local residents and tourists converge. It continues the tradition of selling local specialties such as Nuodeng ham and salt as it has been done for hundreds of years, linking past and present.



Former factory / Museum in spe

In the 1950s, salt production in Nuodeng transitioned from the traditional model of household-based and family driven boiling salt production to management by a state-owned salt factory. The craftspeople that produced salt in the family drive businesses had to start working at the state-owned factory. Later this factory became a collective enterprise. By the 1990s, the factory had ceased production entirely. This led to that the families again restarted their family-based production of salt as before 1950. One might say that the salt production is back where it started. The original factory site is now slated for redevelopment into the Nuodeng Salt Culture Museum, signifying a transformation of this space from a site of industrial production to one of heritage display. Physical remnants of the salt factory, particularly the chimney, have been preserved as historical relics of the salt works.

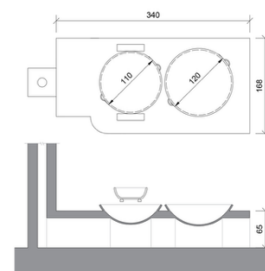
This transition process reflects Nuodeng's strategy of cultural adaptation in response to the decline of the salt industry. By converting the material remains of salt production into vessels of historical memory through museum development, the community achieves the protection and reuse of its cultural resources. Viewed from a broader perspective, the fate of the salt factory is closely linked to that of the Temple of the Salt Dragon. During the state-owned factory period, the temple, though repurposed as a storage room, saw the continuation of worship practices. Today, similar Salt Dragon King worship activities have been revived as tourist experience programs, becoming important elements for showcasing Nuodeng's Salt Culture. This functional evolution of space-from production to preservation, from economics to culture-exemplifies Nuodeng's ongoing redefinition and reconstruction of its historical and cultural identity following the loss of its primary economic pillar.



8. Case studies: Nuodeng stoves



STOVE NO,1

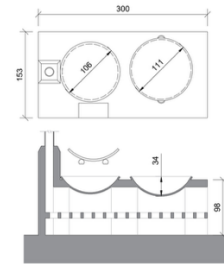


OWNER: Mr. & Mrs. Yang Binqun

AGE: 60 and 60 y.o

- Learned from grandfather who worked on the State owned factory, but also learned from other practitioners in the community.
- They sell the salt to customers all over the world, and beside they use the salt for their own production of ham
- This is newest of the stoves. About 6 months. Built by external craftsmen in modern materials; redbricks and concrete. Seemed to have challenges with the heat. The stove had some visible cracks. Iron inside and for the front door.

STOVE NO,2

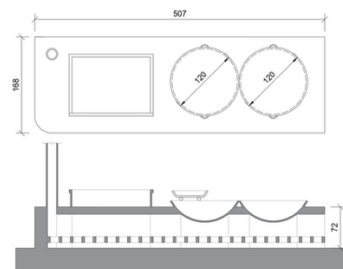
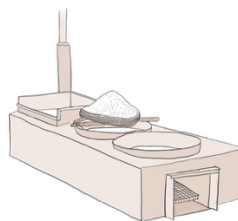


OWNER: Mr & Ms. Yang Shouxiang

AGE: 64 y.o

- Long tradition of salt making in the family, and before 1950.
- The main use of the salt is dedicated their own production of ham, but they also sell some salt in the market. Mainly to tourists and travellers.
- Their stove was built 20 years ago by the salt makers themselves, in traditional materials natural stones and clay. They fix it from time to time with extra clay if necessary. On top they have a layer of bricks covered with clay in order to make it flat. Iron inside and for the front door.

STOVE NO,3



OWNER: Huang Shujang

AGE: 46 y.o

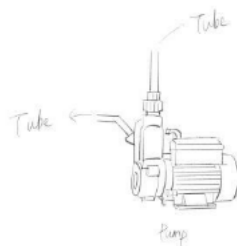
- Learned from his grandfather and his father. All of them are open for small improvements.
- The main use of the salt is dedicated their own production of ham. They also use the salt in their own restaurant.

- This stove was rebuilt 2 years ago by the salt maker. Inside was built in traditional material, with clay and stones. Outside was a layer with bricks and concrete in order to make nice surface. Inside and frontdoor in iron.

9. An inventory for artefacts and tools used in the salt making

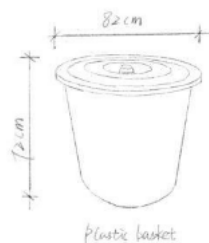
This inventory provides a detailed overview of the essential tools used in traditional salt production. It documents a range of specialized equipment, from pumps and boilers to molds and hammers, each serving a distinct purpose in the process of brine extraction, evaporation, and salt crystallization. The following list catalogues these items with their corresponding images and functional descriptions.

1
Pump

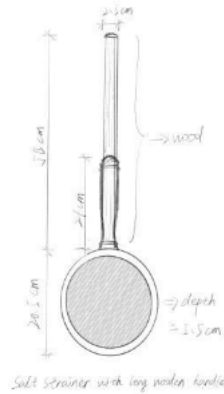


Features a plastic casing with stainless steel internal components. Two pumps are used: one to draw brine from the brine wells into the large plastic bucket, and another to transfer brine from the bucket to the boiling salt pot. They are connected via switches for continuous supply. Used for collecting brine and allowing sediment to settle for at least 24 hours. Besides, used for salt storage.

2
Plastic
bucket

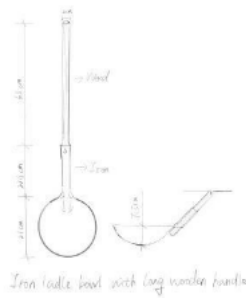


3
Salt
strainer
with long
wooden
handle



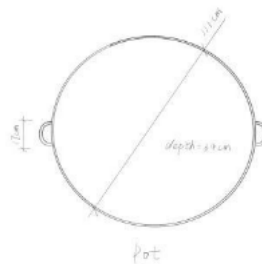
A metal sieve securely bound to a long wooden handle. Both materials are heat-resistant. It is used for stirring brine in the pot and, during the final stages of boiling, for scooping out salt crystals—allowing the user to maintain a safe distance from the heat source.

4
Iron ladle
bowl with
long
wooden
handle



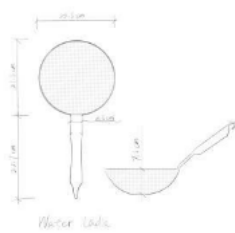
A cast iron bowl firmly attached to a long wooden handle. Its primary use is for removing impurities. As the brine begins to crystallize, this ladle is placed at the bottom of the pot to help repeatedly settle out limescale.

5
Pot



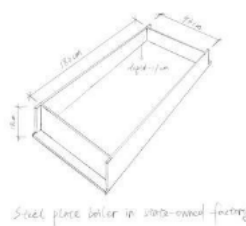
An iron pot with good heat conductivity.

6
Water
ladle



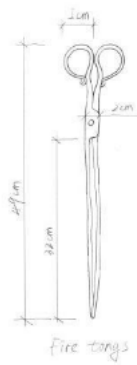
Made of metal, used for scooping and transferring brine as needed.

7
Steel plate
boiler



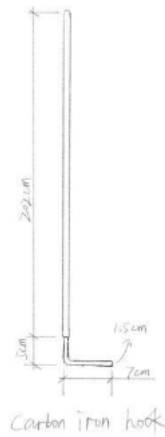
A large, open, flat-bottomed boiler made from thick steel plates. Historically used in state-run salt farms for large-scale brine evaporation and salt crystallization.

8
Fire tongs



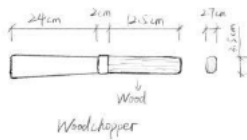
Made of wrought iron, used for handling and repositioning burning charcoal and firewood.

9
Carbon iron hook



Made of wrought iron, used to rearrange wood within the furnace to control the fire's intensity.

10
Woodchopper



A steel blade fixed to a wooden handle, used for chopping and preparing firewood.

11
Blower



Constructed from metal and operated by hand, used to increase oxygen supply to the fire and enhance combustion efficiency.

12
Wooden Sticks

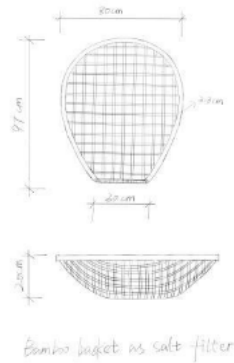


After boiling, the freshly harvested wet salt still contains a significant amount of brine. It is first placed

13
Cotton
Fabric



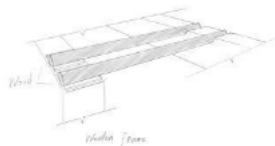
14
Bamboo
basket as
salt filter



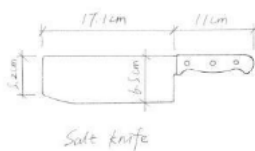
15
Floor tile



16
Wooden
frame



17
Salt Knife

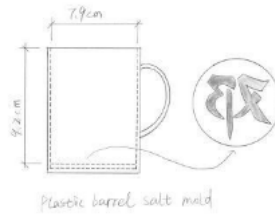


into a square-woven Bamboo Basket (Salt Filter), which allows natural drainage. The basket's base and sides are permeable, enabling excess brine to flow out easily. For stable and hygienic drainage, the basket is typically suspended on two parallel Wooden Frames, keeping its bottom elevated so moisture drips away without contacting the ground.

Two Floor Tiles are placed beneath the basket to secure its position. The tile surface is easy to clean and can be rinsed for reuse. A piece of Cotton Fabric is spread over the surface of the salt inside the basket. This gauze serves to protect against dust and insects while promoting even drying. To prevent the gauze from being displaced by wind, several Wooden Sticks are placed on top to hold it firmly in position.

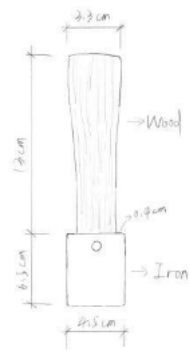
Used to break down crystallized salt piles into blocks, and further crumble these blocks into fine salt grains.

18
Plastic
barrel salt
mold



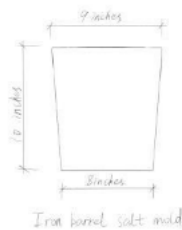
Often repurposed from cups or similar containers. A carved seal with the character "诺" (Nuo) or "邓" (Deng) is placed at the bottom. The mold is used to compress salt into a fixed shape.

19
Salt
hammer
with iron
head



Features an iron head (sometimes repurposed from materials like a grenade shell) securely fixed to a wooden handle. It is used to pound and compact salt inside the mold.

20
Iron barrel
salt mold



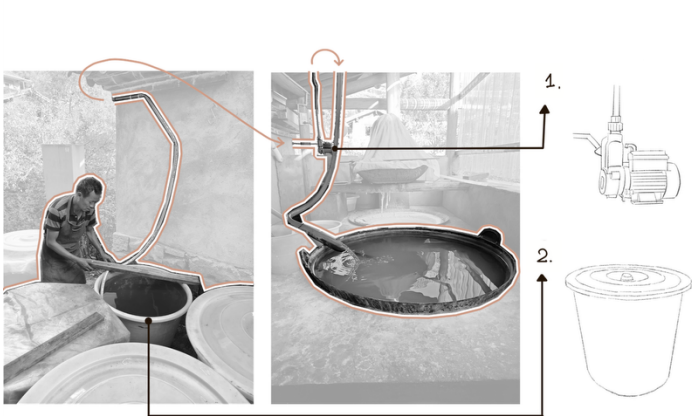
A traditional, durable mold typically used for repeated salt molding.

10. Salt making process

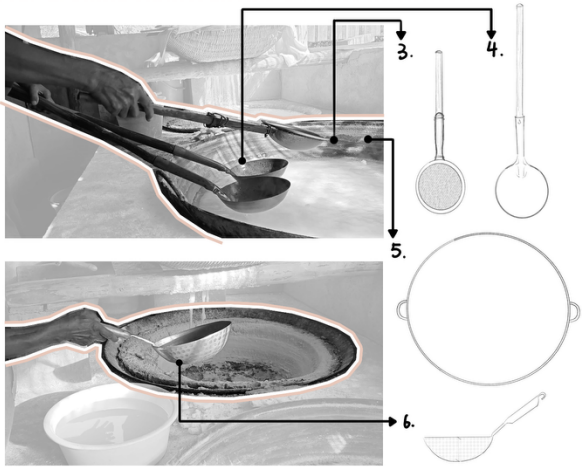
We have made a table in order to show the process of the salt making, made from our observations, and as explained and demonstrated by the craftsmen- and women concerned.

Step	Time	Notes
Extract Brine from well to bucket	At any time	One bucket of brine a day, fetch new brine when the bucket is empty
Sediment from the brine transferred to the bucket	At least 24 hours	
Pump the brine from bucket to pot	About 4 or 5 p.m.	Done after collecting the last pot of salt
Start burning the firewood		Done after the pot is filled with brine
Close the door of the stove	Before going to bed, about 9 or 10 p.m.	Keep the fire on a low temperature
Remove impurities by heating the brine at high temperature	After getting up, at least 6:30 a.m.	For 6 hours During this period of time, there are salts and impurities, and the practitioners can't leave.
Keep boiling	About 11 or 12 a.m.	During this period of time, there are much salts and less impurities, and the practitioners can have a rest.
Remove the dried salt from basket and store it in the storage	About 4 or 5 p.m.	
Remove the salt from the pot and dry it in the basket	About 4 or 5 p.m.	

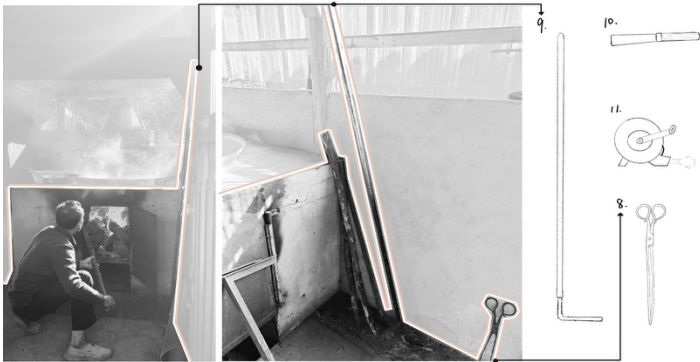
STEP 1: BRINE EXTRACTION AND SEDIMENTATION



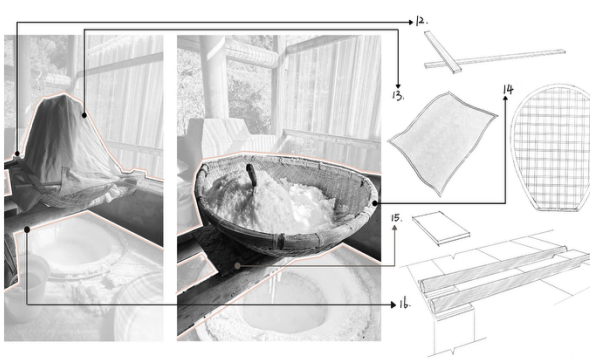
STEP 2: BRINE TRANSFER AND BOILING INITIATION



STEP 3: IMPURITY REMOVAL AND CRYSTALLIZATION MONITORING



STEP 4: SALT HARVESTING AND INITIAL DRYING



11. Sources

Material from the documentation in situ

- Observation of practitioners in situ by using photo and video
- Qualitative interviews with bearers, practitioners and community concerned
- Notes, measures, drawings and sketches made in situ by the members of the working group
- 3-D scan

Literature:

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- Other local books