



Historical Artifacts, Photographs and Ancient City: Representative, Construction of  
Theater of the Past and Business of Nostalgia in Kaifeng City, China

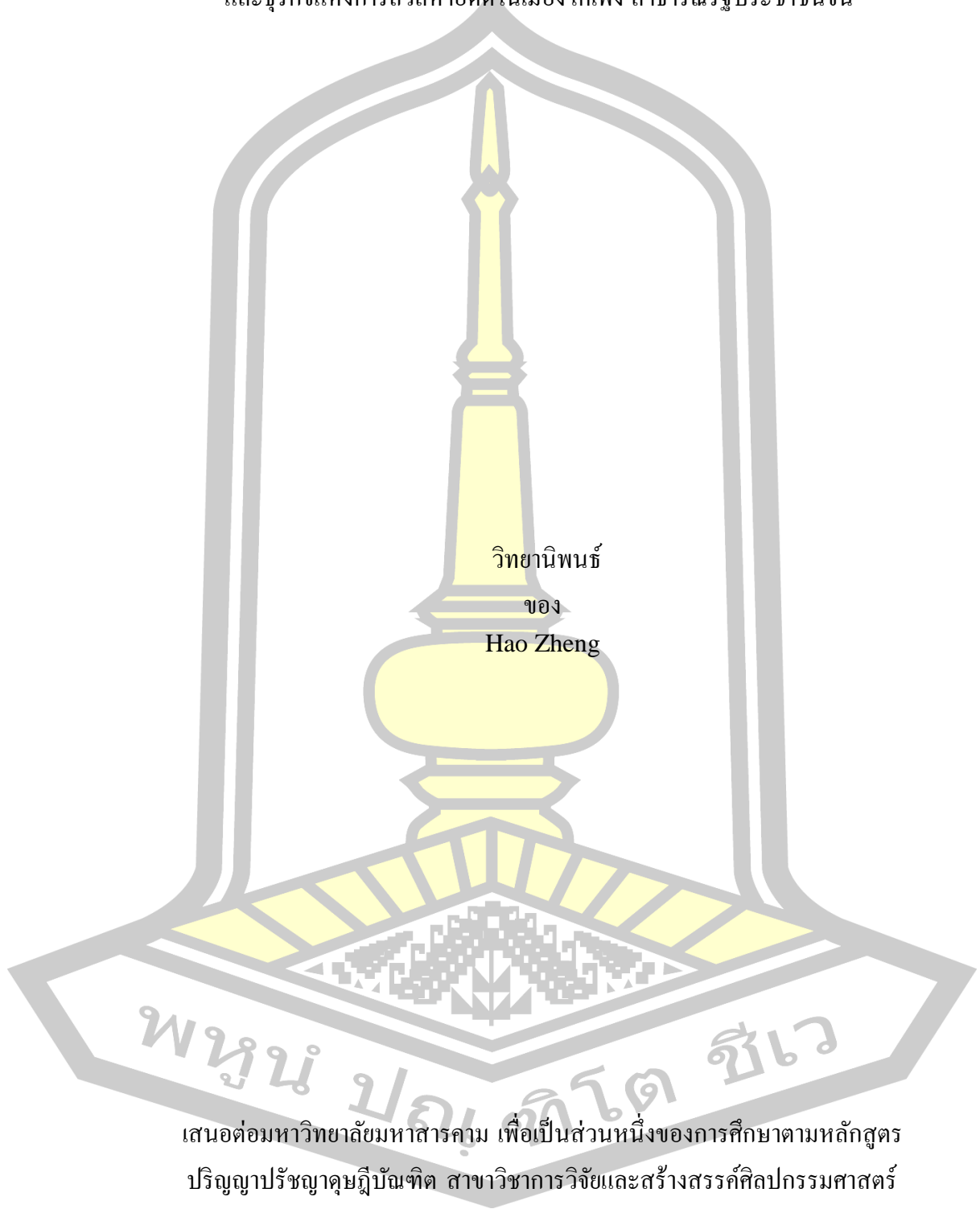
Hao Zheng

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation

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### ABSTRACT

This research aims to 1. To study the history of the 8 royal cities in old city of Kaifeng between 1849BC - AD1912. 2. To study the process of representation and construction of the 8 royal cities in Kaifeng to be an ancient city of China. 3. To study the process of representation and construction of the ancient city to be the business of nostalgia. 4. To study the construction of theater of the past and business of nostalgia by the old painting and old pictures, case of Millennium City Park at ancient city of Kaifeng. The research was carried out in Kaifeng, China in 2020. The informants includes key, general, casual informants. They were selected using purposive sampling method. The instruments used were basic survey, observations, interviews, focus-group discussions and documentary search. The research results are as follows:

On the history of Kaifeng, the study found that Kaifeng is a city located on river side of the Yellow River. Now it is a city of Henan province, China. Position in the middle of Henan province. Kaifeng is a place which maintains Chinese history for more than 4,100 years. It is well known as an ancient city of China and the world. Because it was among the royal cities of the Eight Dynasties of China since 1849BC – AD1231. The dynasty that most influenced the history of China is Northern Song Dynasty. Because it was the largest city in the world at that time, there are a lot of historical evidences from Song Dynasty, such as the Chinese paintings, *Along the River During the Qingming festival*, bian embroidery China, Zhuxian Town woodcut New Year Painting, pottery patterns (ancient pottery), relic, history writing and so on. With its rich historical and cultural resources, Kaifeng became the first combination of the State-list Famous Historical and Culture City in China in 1982 and has now become one of China's famous city of tourist in the past. Kaifeng become place of tourism resources. These are based on the period of the Song Dynasty.

For the processs of representation and construction of the past of Kaifeng. Old city in Kaifeng, it is not the place of ancestor of Kaifeng. Old place means China and local government of Kaifeng. So old city is established to become a historical and

cultural city. Kaifeng has a rich history, culture, and a lot of artifacts which survive as historical evidence. Kaifeng become has a historical and cultural city. The central and local governments have adopted the method of combining protection and reconstruction. In order to ensure and implement those policies, many rules have been established. The old city is delimited in Kaifeng and set as Ancient Area. The reconstruction of this ancient City enables people to feel embraced by the rich history.

The business of nostalgia place of Kaifeng. The government of Kaifeng has made significant efforts to promote the construction of Kaifeng, showing the charm of this historic and cultural area, and attracting tourists. It seeks to develop cultural tourism industry of Kaifeng as a pillar industry with a view to making comprehensive of the benefits of cultural tourism resources in Kaifeng, enhancing the level of innovation in the cultural tourism industry, promoting a deep integration of culture and tourism, promoting the development of a comprehensive national tourism demonstration town and national cultural relics. These were found to be the driving forces for the development of ancient city.

Unit of analysis result. Millennium City Park is the formal name by private company. Millennium City Park represents as the theater of the past and nostalgic business of ancient Kaifeng city. Qingming Park was constructed in 4 phases including 1) During the Qingming Festival construction was based on the Song Dynasty Royal Painting along the River. 2) The phase of building Millennium City Park. 3) Carrier of connotation and speech and cultural identity within Millennium City Park. 4) The Millennium City Park Tourism Gaze and Consuming is a popular Chinese National 5A Class Scenic Spot; that shows the building of the Past Theater and generated a lot of revenue for Kaifeng. Millennium City Park transforms artifacts of history into a location worth exploring in the plot.

History is customarily considered just the past and somehow will be forgotten. Kaifeng has a long history. It was transformed into a theater in a historic and cultural region, with the strong support of the Chinese government. The nostalgic business has given us a nostalgic theater. Therefore Kaifeng has become a nostalgic place of business. Millennium City Park was built with the aid of *Along the River During the Qingming Festival* painting and reproduces the prosperous life of the Song Dynasty. Hence Millennium City Park helps us cherish the past.

In Conclusion, the Past and the Present are important and relate to human society. Some of the pasts have been recorded to be the history. At the same time, the objects from the pasts are always selected and difference defined of the meaning.

Keyword : Kaifeng city, ancient city, theater of the past, business of nostalgia

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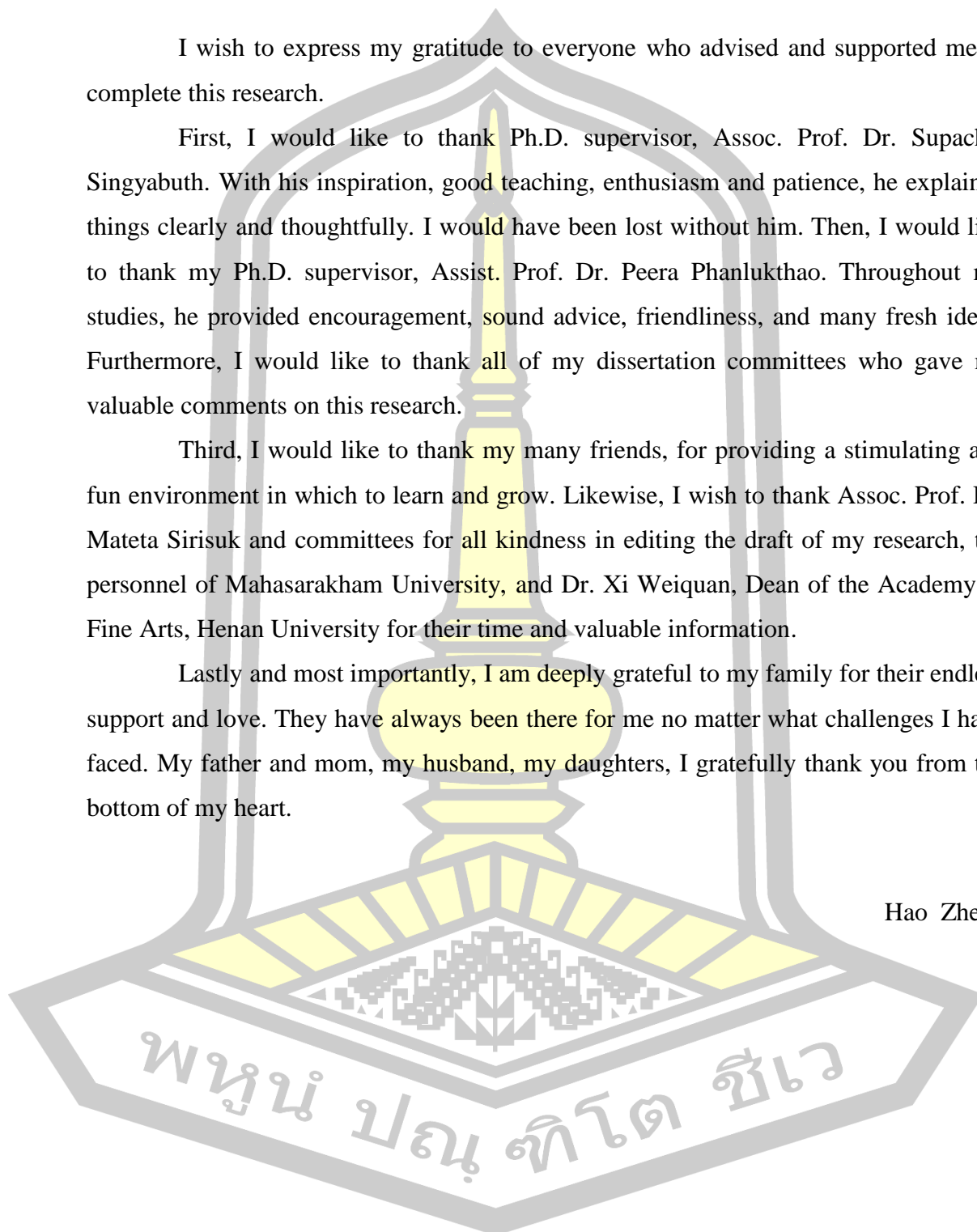
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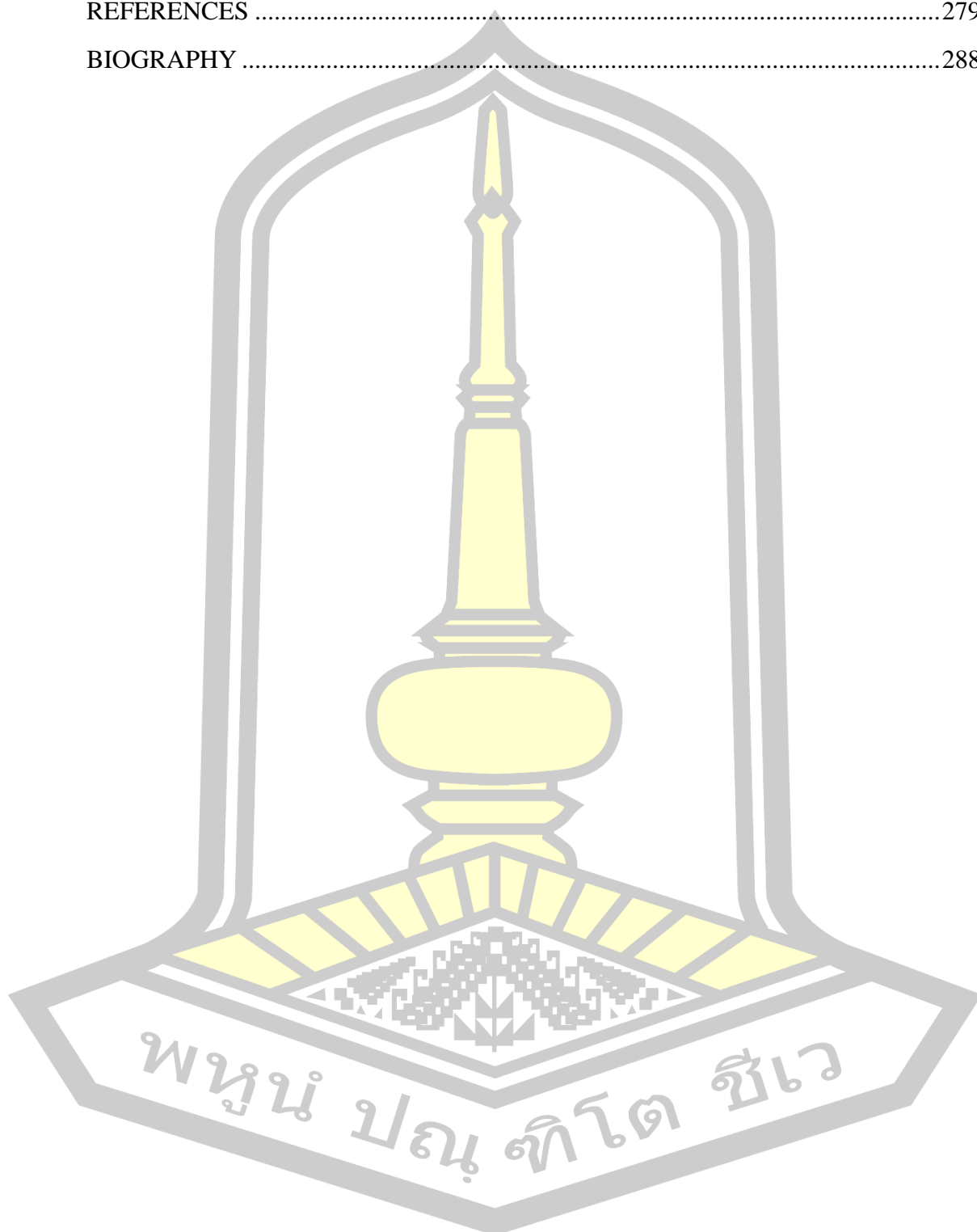


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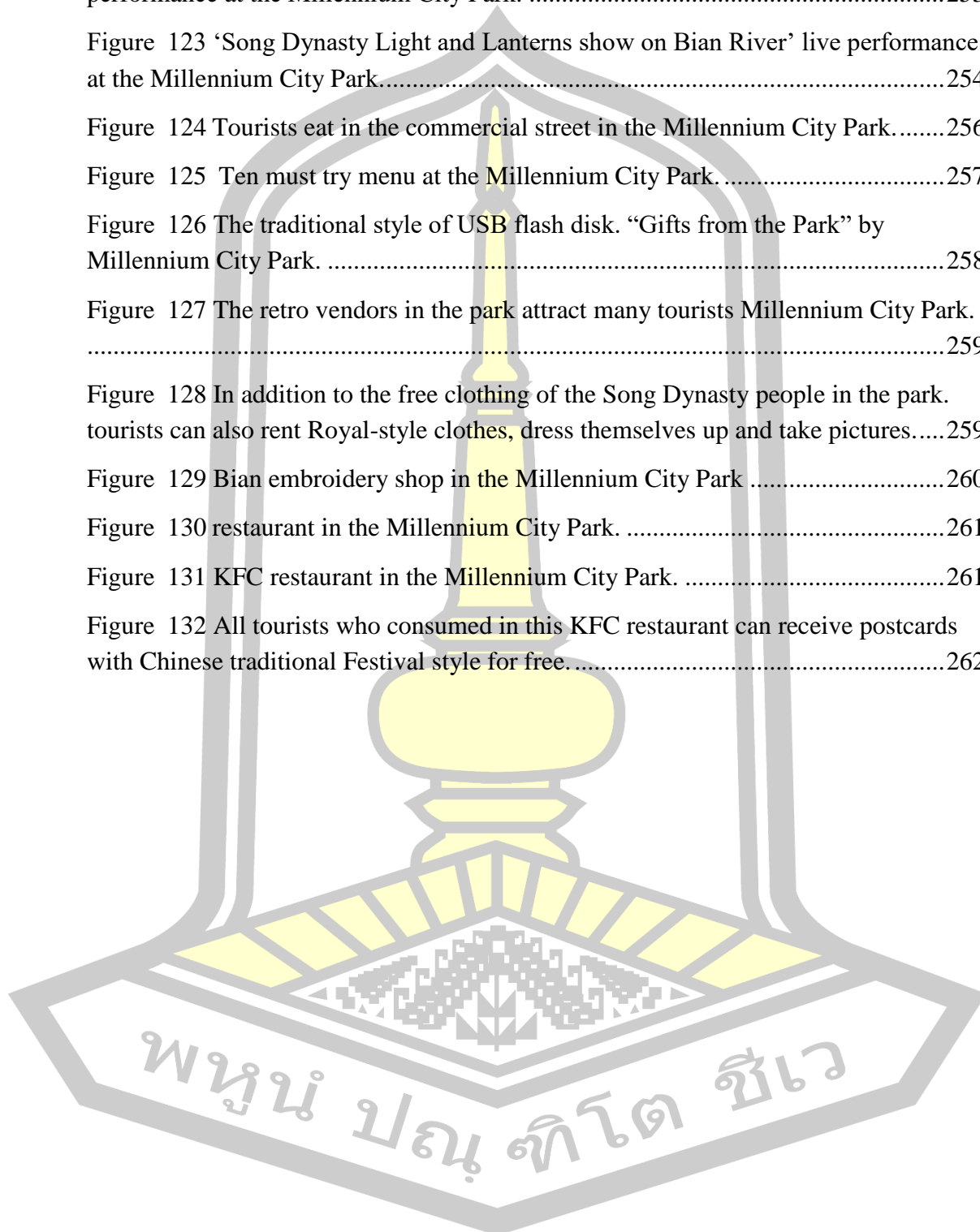
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# CHAPTER 1

## Introduction

### 1. Background of Research

Kaifeng is a city of Henan province, China. It is located in the middle of Henan province. Kaifeng maintains Chinese history for more than 4,100 years. It is well known an ancient city of China and the world. Because Kaifeng was among the royal cities of the Eight Dynasties of China since 1849BC – AD1231. There were Xia Dynasty (1849- 1682 BC), Wei Dynasty (364 – 225 BC), Houliang Dynasty (907-909 BC), Houjin Dynasty (936-946 BC), Houhan Dynasty (947-950 BC), Houzhou Dynasty (951-960 BC), Northern Song Dynasty (960-1127 BC) and Jin Dynasty (1161BC, 1214-1231 BC) (Cui, 1992). The dynasty that influenced the history of China the most is Northern Song Dynasty (Hou, 2019). Because it was the largest city in the world at that time. There are a lot of historical evidences from Song Dynasty, such as the Chinese paintings, *Along the River During the Qingming Festival*, bian embroidery China, Zhuxian town woodcut new year, ceramic mold, relic, history writing and so on (Tian, 2013. P. 245).

In 1982, with its rich historical and cultural resources, Kaifeng has become to be the ancient city as the first combination of famous historical and cultural cities in China and became one of the first state-list famous historical and cultural cities in China. In 1986, Chinese government created the policy of national economic planning, and was identified as a new growth point of the national economy by a lot of ways including tourist in heritage size in country. This national strategic influence for reconstruction of the historical place in Kaifeng to be ancient city since 2006 to present and has now become one of China's famous city of tourism in the past<sup>1</sup>.

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<sup>1</sup> The National Historic and Cultural City: It was confirmed and announced by the State Council of the People's Republic of China. It was established in 1982 in accordance with the proposal of Hou Renzhi of Peking University, Zheng Xiaoxuan of the Ministry of Construction and Shan Shiyuan of the Palace Museum. Listed are cities that are rich

The theater of the past is about ten square kilometers on the middle of the town. The construction of Kaifeng the theater of the past have been composing some historical relics and archaized buildings such as Song Dynasty Relic town the Qing dynasty City Wall. Besides the theater of the past is organized to support tourism for example Dragon Pavilion Park, Millennium City Park and some heritage crafts shops. The theater of past supports economy in Kaifeng especially business of the nostalgia.

Kaifeng become place of business of the nostalgia. These are based on the period of the Song Dynasty. For example, In Kaifeng Millennium City Park was based on *Along the River During the Qingming Festival*. Kaifeng has forced itself as a theatre of the past, attracting large number of tourists both home and abroad who are interested in history and culture of Song Dynasty.

Moreover, the old city of Kaifeng was established to be an ancient city of China by local government of Henan province since 1982. At the same time ancient city of Kaifeng has been organizing to be a place for tourism in the past. Both situations of old city of Kaifeng at present are theater of the past. First, it is ancient city, constructed by local government. Second, it is the place of business of nostalgia, especially in the period of Song Dynasty. The most important both above have been representation and construction by old pictures and old photographs which are historical evidences. So the old pictures and old photographs are representative for construction theater of the past for the present.

Kaifeng has a lot of historical relics and cultural resources, from which appearance in the present. Such as, the wall of Daliang city built in 365 BC during the Kingdom Wei of the warring states period, Daxiangguo Temple was built in the sixth year of Tianbao in Northern Qi, Fan pagoda was built in 955 in the later Zhou Dynasty, Longting pavilion was built in 907 in the Tang Dynasty, Yanqing Temple built in 1170 in the Jin dynasty and expanded in 1233 in the Yuan Dynasty. The Tower was built in 982-989 during the Song Dynasty, *Along the River During the Qingming Festival* and *Jinming Lake Boat Racing* created by the painter in Song Dynasty and

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in cultural relics, have significant historical value or commemorative meaning, and are being used continuously.

Shanshang Guild Hall built before 1765 of the Qing Dynasty. These typical buildings contribute to Kaifeng's rich historical and cultural resources. Thus it makes old city of Kaifeng to be theater of the past. The researcher presents some of the important buildings from the past.

City Wall, the earliest city wall in the history of Kaifeng, was built in the Daliang city, the capital of Wei of Warring States Period more than 2,300 years ago. It coincides with the part of the current city wall, but is slightly northwest. In 365 BC, in order to achieve the purpose of controlling the Central Plains, Lord Wei Huiwang moved the capital where and built Daliang City (Li, 2018. P. 12). The city wall of Kaifeng is located in Kaifeng City. The foundation of the city wall is Bianzhou city of the southern and Northern Dynasties restored in the second year of Jianzhong<sup>2</sup> in the Tang Dynasty. The Houliang, the Houjin, the Houhan, and the Houzhou in the five dynasties were successively opened in Kaifeng, and repaired the City Wall to varying degrees.

In the 960, the Northern Song Dynasty was settled in Kaifeng, called Dongjing City at that time. After 168 years with nine generations of emperors, it formed a grand city with three cities, including the outer city, the inner city and the imperial city. Kaifeng City Wall, as one of the important parts of Dongjing City<sup>3</sup>, has been continuously built, being magnificent in its scale.

Furthermore, after the fall of the Northern Song Dynasty, the Jin Dynasty moved the capital to binding city. Emperor Xuanzong of the Jin Dynasty expanded the Kaifeng City to both north and south sides. Kaifeng City has been inundated many times in history. In the first year of the Emperor Hongwu of the Ming Dynasty (AD1368), the Kaifeng city wall was rebuilt and the material was changed from dirt to brick.

City Wall in the Ming Dynasty, the city wall were rebuilt twice and widened in the first year of Emperor Kangxi of the Qing Dynasty (AD1662) and in the 22nd

<sup>2</sup> Year of Jianzhong in the Tang Dynasty: 781 years. Jianzhong (January 780 -- December 783) was the New Year title of emperor dezong of the tang dynasty, with a total of 4 years. <https://baike.baidu.com/item/=aladdin>

<sup>3</sup> Dongjing City: Capital of the northern Song Dynasty, now Kaifeng city, Henan province, China. (Deng, 2008.)

year of the Qing Dynasty (AD1842) respectively.

In 1994, the local government began to restore the city wall. First it was the restoration of Wengcheng part the south gate, and then the restoration of the West Gate (Daliang gate)<sup>4</sup> according to the Chong Yan Xie Shan<sup>5</sup> design of the Qing Dynasty. Meanwhile, both the building walls and horse road of sides of the city gate were restored, so was the ring wall park.

In ancient times, the city wall was a military defense system, which is a barrier structure used for defense, to prevent foreign invasion and protect the city from being destroyed. With the passage of time, the wall has lost its original function in Kaifeng now. The city wall became a window for Kaifeng to demonstrate its long history. The present government of Kaifeng has protected the part of the city surrounded by a ring of city walls, known as the old area.

Furthermore, Longting Park is another example of the ancient buildings in Kaifeng. It can be traced back to the end of the Tang Dynasty when it was the official residence of the governor of Xuanwu army. Later, the Houliang, the Houjin, the Houhan, and the Houzhou Dynasty in the Five Dynasties successively converted it into a palace. The Imperial City including the Royal Palace in the Northern Song Dynasty were all here, called Da Nei. In the later period of Jin Dynasty, it was also used as a palace.

After the establishment of the Ming Dynasty, Emperor Zhu Yuanzhang in the 11th year of Hongwu (AD1378), sealed his fifth son, Zhu Su, to Kaifeng to be King Zhou Ding. Zhu Su built Zhouwangfu Mansion on the site of the Imperial Palace of the Song Dynasty and the Jin Dynasty. The rebuilt House is large in scale and high in level, just like a palace. In 1642, the Yellow River broke, with water entering the city. The prominent Zhouwangfu Mansion was destroyed.

At the beginning of the Qing Dynasty, an examination hall was established on the original site of Zhouwangfu Mansion, and a small pavilion was set up in which

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<sup>4</sup> West Gate (also called Daliang Gate): Kaifeng city wall has three gates: the West Gate (Daliang Gate), the North Gate (Anyuan Gate) and the small South Gate (New Gate).

<sup>5</sup> Chong Yan Xie Shan: 29 Chinese mysteries. (Bates, 2008).

the emperor's ranking was placed. Since the emperor has always been regarded as the true son of Dragon and the emperor is ranked here, this pavilion is called Dragon Pavilion.

In the 9th year of Emperor Yongzheng of the Qing Dynasty (AD1731), the examination hall was moved, and in the 12th year of the Qing Dynasty (AD1734), the Dragon Pavilion in Coalhill was converted into a magnificent palace in. Later, Emperor Qianlong lived there temporarily and then changed it to a Taoist Temple. In 1845, the Dragon Pavilion was closed. In 1856, the Emperor Xianfeng of the Qing Dynasty demolished the pavilion and rebuilt the Dragon Pavilion as the old one. In 1927, when the warlord Feng Yuxiang was in power in Henan Province, he changed Dragon Pavilion Park to Zhongshan Park to commemorate Mr. Sun Yat-sen<sup>6</sup>.

Further in October 1952, when visiting the Yellow River, Chairman Mao Zedong visited Longting Hall. After seeing the broken dragon pavilion, he asked to renovate it. In 1953, the government allocated funds to repair the buildings including the Longting Hall, which was opened to the public and was called Longting Park. From 1982 to 1986, in accordance with the Wanshou Palace in the Qing Dynasty, the buildings such as the Wumen, Chaomen, Yudaiqiao Bridge and Chaofang were restored. The roof was covered with yellow glazed tile in the style of the Qing Dynasty.

In 1994, the base of the north side of Longting Pavilion collapsed with time passing, threatening the entire hall building. So, the Kaifeng government used modern materials as a skeleton and repaired its original appearance.

Third example the researcher mentioning on the ancient buildings in Kaifeng city, Iron Pagoda, It is a tower is located in the northeast of Kaifeng City. In the tenth year of Beiqi Tianbao (AD559), Duju temple was founded in the area of the tower. In the 17th year of the Kaiyuan of the Tang Dynasty (AD729), Emperor Xuanzong of

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<sup>6</sup> Sun yat-sen (November 12, 1866 -- March 12, 1925) was a pioneer of the national democratic revolution in modern China, a great forerunner of the Chinese democratic revolution, the founder of the republic of China and the kuomintang, and an advocate of the three people's principles. (Zhou Guozhu. 2007.)

the Tang Dynasty returned to Taishan. When passing through Bianjing (now Kaifeng), he changed its name to Fengchan Temple. In the 3rd year of Kaibao of Song Dynasty (AD970), it was changed again to Kaibao Temple. Since then, the temple has been expanded, with 24 Buddhist Temples including Fusheng, Dengjue, Shangfang, Yong'an and so on. Kaibao Temple was one of the four major monasteries in Dongjing and enjoyed worldwide reputation attracting foreign Buddhists to worship. At the end of the Northern Song Dynasty, Kaibao Temple was destroyed in the war. When rebuilt in the Jin Dynasty, it was renamed as Guangjiao Temple. Since then it has changed the names many times from Shangfang Temple in the Yuan Dynasty, to Youguo Temple in the Ming Dynasty and finally to Datingshou Ganlu Temple in the Qing Dynasty.

In addition, the Iron Pagoda was formerly a wooden tower with eighteen octagonal floors and a height of 360 feet. It was built for the worship of Buddha relics. It was founded in the 7th year of the Taiping Heavenly Kingdom (AD982) and completed in 989. The person responsible for the construction is the famous architect of the Northern Song Dynasty.

Considering the tower was built in the Fusheng Garden of Kaibao Temple, it was named Fusheng Tower. In 1013, due to the light from the top of the tower, it was given the name of Linggan tower. This towering pagoda existed only for 56 years and was destroyed by lightning in June 1044. In 1049, Emperor Renzong of the Song Dynasty ordered to rebuild the Kaibao temple Tower. In view of the defects of wood towers that are prone to fire and weathering, various glass components with wooden tower structure were designed. The glass material has excellent characteristics of waterproof and heat insulation and it not only maintains the delicate and beautiful shape of the wooden tower, but also avoids the deficiencies of being flammable and perishable. Because the exterior of the tower is all inlaid with brown glazed tiles, looking like iron in the distance, it is commonly called the Iron Pagoda. With its towering and straight shape and its exquisite architecture, it is known as the best Pagoda in China.

Moreover, in 1938, the Japanese army invaded China's Central Plains. When besieging Kaifeng city, they attacked with hundreds of rounds of cannons, damaging the corners and tower walls of the fourth to thirteenth floors, and the eighth and ninth

floors were damaged the most. The top of the tower was attacked more than 60 times by aircraft. On the eve of the founding of the People's Republic, the tower was covered from trauma. After the founding of the People's Republic of China, the Chinese Ministry of Culture financially supported funds to fully repair the tower in 1954.

Bao Gong Court was restored to commemorate Bao Zheng. Bao Zheng (AD 999-1062) was a well-known official and political reformer in the Northern Song Dynasty. Baogong Temple is located in the west of Baogong Lake in Kaifeng City, Henan Province. Baogong Temple construction began in March 1984 and was completed in September 1987, becoming one of the important attractions of the Central Plains Tourist Area developed and constructed by the China National Tourism Administration<sup>7</sup>.

Further, Bao Zheng spent most of his life in the Central Committee of the Northern Song Dynasty, but the most famous time is when he was in Kaifeng as magistrate. Bao Zheng is clean, fair, resolute, not attached to the power, unselfish, and wise who stood for the people. So he was granted the name of "Bao Qingtian" and "Baogong". He was worshiped as a god by later generations.

There is a long history of setting up a memorial temple for Bao Zheng in Kaifeng. The construction work lasted from the Jin Dynasty, the Yuan Dynasty then the Ming Dynasty and finally to the Qing Dynasty. In order to develop tourism, the Kaifeng municipal government rebuilt Lord Bao's office near the former site of Kaifeng in 1984.

The newly-built Lord Bao's Memorial Temple is an imitation of the Song architecture, designed according to the wooden construction system from 'Building design'<sup>8</sup> and also referred to the existing Song Dynasty architecture such as Jinci

<sup>7</sup> Bao temple. Henan provincial people's government. Accessed on: [www.henan.gov.cn](http://www.henan.gov.cn) February 11, 2019.

<sup>8</sup> Building Method Style: is a book published in the year of 1103. The author is Li Wei, which was compiled on the basis of the 'Mu Jing' by the t craftsmen Yu Hao in Liangzhe. It is a specification book for architectural design and construction promulgated officially by the Northern Song Dynasty.

Temple (Kaifeng Local History Office, 2013). With the main hall, the second hall and the second door were constructed by method<sup>9</sup> of bedding<sup>10</sup>. The roof is decorated with glazed materials and covered with gray tiles, all of which are architectural styles of the Song Dynasty style. The painting also adopts the Song style, which involves 'multicolored and multi-packed' and 'milled jade' and so on.

In fact, multicolored paintings are the most spectacular ones in the architectural paintings of the Song Dynasty. These paintings are painted with five-color patterns on each component of the building, which are mainly black, green and the color compartments are matched. The outside covers with white halo, like a polished jasper, thus being given the name of 'milled jade' (Li, 1103).

In the Lord Bao's Memorial court, there exists a bronze statue of Baogong, a wax statue of Lord Bao and the historical records of the Lord Bao, 'the Memorial Temple titled by Kaifeng government', and the inscriptions. Visitors enter Kaifeng House as if they are entering a historical place, paying their respect to Lord Bao and admiring his honesty.

The part of Kaifeng in the city wall zone has many historical dynasties. So it well known with the in the name of the old city of Kaifeng. But, since 1982 it was constructed to be ancient city by local government so it became the theatre of the past. Kaifeng inherits the ancient historical context. Modern Kaifeng applies the legacy of the past.

For example, Kaifeng built a Royal River with a total length of 1,900 meters. There are 11 bridges on the Royal River, all of which are based on the prototype of the famous bridges in the Song Dynasty. One bridge demonstrates one scene, making it the only museum in the Song Dynasty. The project has been in operation since May 2013. The opening of the project enables people to fully appreciate the prosperity of Dongjing city in the Northern Song Dynasty, and achieve the integration and interaction of water experience tours and scenic spots tours.

<sup>9</sup> Li Dou, Qing dynasty "section construction record".

<sup>10</sup> Pu Zuo, also known as Dou Gong, is a unique structure of ancient Chinese architecture.

The process of ancient city construction has a reference to history, archeological evidences, the pictures and photographs. In addition the ancient city place has been reforming to be a business places. Such as Qingming Park or Millennium City Park and Baogong Temple. Most of all pictures and old photographs are used for constructing theater of the past and business of nostalgia.

Kaifeng city is a very interesting for artistic academic research. Because it is the place of conjunction between the past and the present. The past dynasties period, the present, the old city and ancient city of Kaifeng, known as the place of business of nostalgia. Hence all old pictures and photographs are clear evidences of the ancient city of Kaifeng on business of nostalgia. Kaifeng ancient city and business of nostalgia, place to reference both are referred to by the old pictures and old photographs.

This study used the qualitative research method using two main concepts. First concept is politics of space for considering how to construction old city of Kaifeng to be the ancient city. Second concept is the business of nostalgia for considering how to organize the business relating to the past with the past in ancient place. The researcher will use the book of *Politics of Ruins and Business of Nostalgia* written by Maurizio Pelleggi (2002).

This book investigates the theory and practice of heritage conservation in Thailand, focusing in particular on the period from the mid-1970s to the late 1990s. Although the trend towards historic preservation first appeared in Thailand at the end of the nineteenth century and was further promoted by the nationalist regime of the 1940 and 1950, it has become a major governmental undertaking since 1977 when the first historical park projects were launched. National pride and international awareness of Thailand's cultural heritage have increased considerably in recent times.

The book also analyzes the commodification and consumption of heritage sites as tourist attractions, as well as the linkage between the promotional narratives of tourism advertising and the official historical narrative of the Thai nation.

Therefore, this book is the research model for studying ancient city of Kaifeng in topic research of “Historical Artifacts, Photographs and Ancient City: Representation and Construction of Theater of the Past in Kaifeng City, China”. This research will be benefit for upgrading knowledge for understanding Kaifeng City

more than only historical and archeological knowledge especially for understanding artifacts of pictures and photographs more than normally old pictures and old photographs.

Hence, the researcher is a photography teacher, with a bachelor's degree in painting and photography for my master degree. And as a local resident of Kaifeng, I am now a researcher, pursuing her Ph.D. at Mahasarakham University. Kaifeng is the representative of the theatre of the past. The historical and cultural resources of the past made this old city, and in contemporary times, an ancient city. I am very interested in applying those paintings and photographs to explain how they function in the construction of the city.

## **2. Research Objectives**

There are 4 research objectives as follow:

2.1 To study the history of the 8 royal cities in old city of Kaifeng between 1849 B.C. - A.D.1912.

2.2 To study the process of representation and construction of the 8 royal cities in Kaifeng to be an ancient city of China.

2.3 To study the process of representation and construction of the ancient city to be the business of nostalgia.

2.4 To study the construction of theater of the past and business of nostalgia by the old painting and old pictures, case of Millennium City Park at ancient city of Kaifeng.

## **3. Research Questions**

3.1 What is the history of the 8 dynasties between 1849 B.C. – A.D.1912?

3.2 What is the process of the representation and construction of the royal city of Kaifeng to be an ancient city of China, by analyzing old pictures and old photographs in the period between 1982- 2019?

3.3 What is the process of the representation and construction of the ancient city as the business of nostalgia?

3.4 How was the construction of theater of the past and business of nostalgia carried out by the old painting and old pictures to be Millennium City Park at ancient city of Kaifeng?

#### **4. Definition of Terms**

##### **4.1 Royal city of Kaifeng city**

In this research, royal city and old city have the same meaning. Kaifeng is a prefecture-level city located in the east-central province of Henan, China, approximately 50 kilometers east of Zhengzhou, the provincial capital of the province of Henan. There have been many names of the city in the past, including Daliang, Bianliang, Bianjing, Dongjing, and Daliang. Kaifeng was once the capital of 8 dynasties in history and is now also one of China's 8 ancient capitals.

##### **4.2 Ancient City of Kaifeng**

In this research, the ancient city of Kaifeng means the politics of space. Because the word of ancient city comes from local government constructs of the past of Kaifeng to be an ancient city of China. It relates the historical writing and historical evidence from the past especially pictures and photographs from the past, such as the woodcut New Year paintings, ceramic mold, Chinese paintings: *Along the River During Qingming Festival*, *Dragon boat races in Jinming Lake*. All evidences above refer directly to the past. Besides pictures, the past of Kaifeng city since the mid-18th century photograph used in China, such as Iron Tower shelled by the Japanese army in 1938.

Then national and local governments organize that place to be ancient city. So it make ancient city of Kaifeng to be politics of space.

##### **4.3 Business of Nostalgia**

It relates the past of the old city or the ancient city of Kaifeng. The study will concentrate on the relationship between the business and representatives of the past by pictures and photographs to construct the place of business of nostalgia.

##### **4.4 Theater of the past**

The theater of the past refers to the ancient city of Kaifeng, organized by the government to be a place of business of nostalgia. Both words are the meaning of formerly Kaifeng in the present. Here, the emphasis is on the relationship between business and representatives using old pictures and old photographs.

#### 4.5 Historical Artifacts

Kaifeng's history is very long. In 361BC Wei Kingdom, one of the most powerful kingdoms where during the time of the Warring States, moved the capital to Daliang (now Kaifeng), and Kaifeng's recorded history started to unfold. Then the capital of Northern Song Dynasty from AD 960-1127 and became one of the world's most prosperous at the time. Many Historical evidences were left from royal city. Such as Chinese traditional painting, Zhuxian town woodcut New Year paintings, pottery model and so on. They are the artifacts reference the old city of Kaifeng. So it means the historical evidences from royal city period on that time of 8 dynasties. They became the evidence to record close-up of life in Kaifeng from ancient times.

#### 4.6 Photographs

Old photographs of Kaifeng are the part of evidences, which refer to the past of Kaifeng. The first old photographs of Kaifeng city appeared in 1900 by Edouard Sawan a French photographer who took the photos of Dragon Pavilion, city wall, Iron tower, and Kaifeng people. Since then, photographs have become a form of recording. There are some old photographs of the Kaifeng.

### 5. Research Methodology

This research is qualitative.

Descriptive analysis qualitative research refers to qualitative methods based on the use of objectives and art as well as the history of qualitative research methods. This term is used to specify the qualitative research methods in different stages, which is usually used in the qualitative issues in the dimensions of popularism and popular phenomena. The research uses the method of approaching inductive knowledge, the principles and characteristics of qualitative research, data collection methods, concepts, theories and assumptions and data analysis in qualitative research.

#### 5.1 Research Population

##### 5.1.1 Key Informants

Respondents of key informants include 2 groups: 1) Kaifeng government workers 2) Millennium City Park managers. The respondents were the first to understand Kaifeng's transformation from old city to ancient city and would continue to work in relevant areas of ancient city for years to come. The information they

provide will be able to directly locate the current situation in Kaifeng.

Researchers will conduct formal interviews around the research topic. In addition to key research data providers, the official interviewees are mainly representatives of a certain profession or all kinds of people, so as to obtain a broader information coverage and content depth.

#### 5.1.2 General Informants

General informants could be obtained mainly through informal interviews. Kaifeng old city citizen

Informal interviews take place in different places. The interviewees are composed of different members, and they are widely involved in various groups of people with different professional backgrounds of social groups and economic conditions. Through interviews with them, a more comprehensive analysis of the current situation in Kaifeng is accomplished.

#### 5.1.3 Casual Informants

Casual Informants include the people who did various development or improvement activities the owners of the restaurant in the Millennium City Park, the workers of the excavation of the ruins of Zhou Bridge, and the conductors of the park.

### 5.2 Research Instruments

Research Instruments include a basic survey, observations, interviews, focus-group discussions and documentary search.

### 5.3 Research Data Collection methods

#### 5.3.1 Visual research

As a data collection tool, in my visual research, I will collect information about the old town of Kaifeng, ancient city, the place of business of nostalgia, and theater of the past.

#### 5.3.2 Field work

For data collection, fieldwork will be conducted in

- 1) Ancient office of Kaifeng city.
- 2) Place of business of nostalgia.

In the ancient city, I will focus on surrounding places like Bao Gong Court and Millennium City Park. All places are famous for nostalgia tourist place.

### 5.4 Data Collection Tools

#### 5.4.1 Interviews

The interview question form is one of the important research data collection tools. According to the research questions formulated in advance, they will be submitted to the interviewees in written form. The interviewees will have a clearer understanding of the research content and make targeted explanations. Researchers can also develop new questions about the answers given by the interviewees or consider deeper interviews. At the same time, the question-and-answer form can make both sides of the question-and-answer participants keep communication and flexibility and give the interviewees enough time to consider problems.

However, during the interview, the interviewer is required to explain the content on the question and answer form to help the interviewee understand. After the interview, researcher can consider whether need to organize more in-depth interviews according to the process and results of the interview. Interviews are conducted with different people or multiple times.

#### 5.4.2 Field work Notebook

The main contents of field work notebook are research objectives, research plan and time arrangement. I can also set different aims for different time periods. At the same time, it shall also include the list, address, contact information, matters needing attention, time arrangement, research funds and other contents of researchers. Researchers need to check the work record in time to determine the work stage and the considerations of different work stages. Finally, the work record is stored in the research data as auxiliary data.

#### 5.4.3 Voice and Picture Recording Tools

The basic data recording tools are cameras and recorders. Cameras are used to collect image data and are used for image data collection of Chinese traditional painting works themselves and on-site image data of Chinese traditional painting related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research.

### 5.5 Field work

Field work is a general term used to describe the collection of raw research materials. Fieldwork is mainly carried out in the field. The nature of field work will vary depending on whether the subject is alive or dead, and where they exist in a

residential habitat or buried beneath the soil. Other processes such as interviewing or observing people, learn their language, folklore, and their social structure are also included. In some situations, especially when the subjects of the study are human beings, the work must be designed to avoid the risk of observer effects or over-theorization or idealization of the actual cultural activity. Field investigation is divided into five phases: preparation phase, start phase, investigation phase, investigation report writing phase, and supplementary investigation phase. Only the first three stages are explained here.

## 5.6 Data Tabulation and Analysis

5.6.1 Data tabulation used to bring all data collected and group them according to research purposes or objectives, make sure that you bring in all data collected using all research tools or instrument.

5.6.2 Data analysis used to analyze the research data. When researcher analyze research data, she often used some statistics. In qualitative research, researcher describes the situation which must in line with objectives or purposes. Researcher used number, frequency, percentage, pictures, spoken words, diaries and stories.

## 5.7 Research results

The basic data recording tools are cameras and recorders. Cameras are used to collect image data, and should be used for image data collection of Chinese traditional painting works themselves and on-site image data of Chinese traditional painting related activities. The recorder is used to record conversations in formal or informal situations to facilitate further data analysis and research. In the scope of a scientific and technological research project or research project that I am engaged in, a series of mental and physical work, such as experimental observations, investigations, and comprehensive analysis, are obtained and reviewed and identified to confirm creative results with academic significance and practical value.

## 6. Scope of Research

### 6.1 Place/Space of the research

#### 6.1.1 Old City or Royal City of Kaifeng

The scope for the old city or royal city includes history of Kaifeng, artifacts in the ancient city. For the business of nostalgia, the researcher studied the history of Dragon Pavilion, city wall and Iron Pagoda.

#### 6.1.2 Ancient city of Kaifeng

The scope for the ancient city of Kaifeng includes the government plan to make Kaifeng old city to be an ancient city, the process of construction from the royal city to be the ancient city and the artifact evidence used for the business of nostalgia.

#### 6.1.3 The place of business of nostalgia.

At present, ancient city of Kaifeng is a place of business of nostalgia. Bao's Memorial Temple and the Millennium City Park are among them. Thus, researcher study at the business of nostalgia place for understanding the process and meanings. The ancient city such as Zhuxian town woodcut New Year, ceramic mold, relic, history writing to support the business of nostalgia.

### 6.2 Research Unit of analysis

This research I will use some place for understanding about the research unit of analysis.

Millennium City Park was built in Kaifeng city, the ancient capital of eight dynasties. It is a large-scale Song Dynasty historical and cultural theme park based on the famous painting *Along the River During the Qingming Festival* handed down from ancient China and reproduced 1:1. Kaifeng historical achievements, cultural achievements famous garden. Since officially opened in 1998, Millennium City Park always adheres to 'represent the one thousand - year - old picture scroll, the construction of national scenic spot' for the development of policy, through the grand scale, rich Song culture connotation and unique ancient recreational facilities. New concept of leisure always leads the development direction of the cultural tourism industry, created the tourism industry is a blessed Millennium City Park phenomenon.

## 7. Concept and Conceptual Framework

### 7.1 Research Concept

This research concept is politics of space and business of nostalgia.

### 7.2 Conceptual Framework

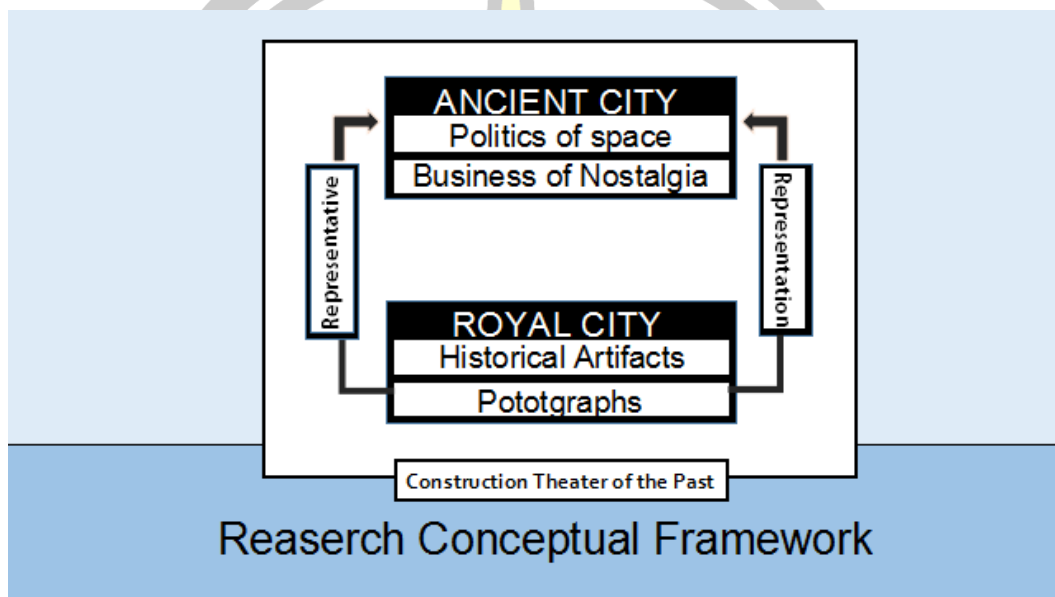


Figure 1 Research Conceptual Framework

The Ancient city which appearance at Kaifeng are constructing by local government. They relate the past by history writing and history evidence from the past especially pictures which from the past. Example the woodcut New Year paintings, ceramic mold, Chinese paintings: *Along the River During the Qingming Festival*, *Dragon boat races in Jinming Lake*, and so on. All evidences above refer directly the past. Besides pictures, the past of Kaifeng city since the mid-18th century when photograph were used in China. The Iron tower was shelled by the Japanese army in 1938.

Kaifeng has 837 historical relics and more than 100,000 cultural relics retired in the museum. There are 19 cultural relics listed at national level protection units, 32 sites as well as 35 items listed at municipal level protection units and 30 sites listed at city level protection units in Kaifeng. Moreover, it possesses one national Forest Park, one national 5A scenic spot and seven 4A scenic spots. As many as 13 projects including bian embroidery, official porcelain of Northern Song Dynasty, the

woodcut New Year paintings of Zhuxian town, Kaifeng Pangu drum were included in the national intangible cultural heritage list.

Researcher interested in this academic issue about the representation pictures and photographs of the past for construction of ancient city of Kaifeng, which is considered as theater of the past in the present. Thence, the researcher wants to conduct a research on “Historical Artifacts, Photographs and Ancient City: Representative, Construction of Theater of the Past and Business of Nostalgia in Kaifeng City, China.” This is a qualitative research and uses two main concepts which are politics of spaces and business of nostalgia.

## **8. Literature Review**

### **8.1 Literature about Kaifeng City**

#### **8.1.1 Old City or Royal City of Eight dynasties**

Kaifeng is one of the eight ancient capitals of China. The dynasty that most influenced the history of China is Northern Song Dynasty. Because it was the largest city in the world at that time (Tian, Kaifeng Culture Book, 2013. P. 245). There are a lot of historical evidence from Song Dynasty, such as the Chinese painting, *Along the River During Qingming Festival*, bian embroidery China, Zhuxian town woodcut New Year, ceramic mold, relic, history writing and so on (Tian, 2013. P. 245).

Since the Warring States period, until the Northern Song Dynasty, the development of Kaifeng city on the whole tended to rise and it had peaked in the Northern Song Dynasty, and there had been a lasting prosperity up to 160 years. Since Jin and Yuan dynasties, due to continuing wars, rapid changes of dynasties, the Yellow River floods and other factors, the advantages and the status of the city lost gradually, and eventually it had lost the status of capital (Wu, 2015).

Kaifeng has a lot of historical and cultural resources and relics, including, the wall of Daliang city built in 365BC during the Kingdom Wei of the warring states period, Daxiangguo Temple built in the sixth year of Tianbao in Northern Qi, Fan pagoda built in AD955 in the later Zhou Dynasty, Dragon Pavilion built in AD907 in the Tang Dynasty, Yanqing Temple built in AD1170 in the Jin dynasty and expanded

in 1233AD in the Yuan dynasty, the tower built in AD 982-989 during the Song Dynasty (Tian, Kaifeng Culture Book, 2013. P. 245).

Deng Guangming (1907-1998) was a famous Chinese historian of the Song Dynasty. He was a professor of history at Peking University. He is good at studying the history of Song Dynasty. He believed that the culture of Song Dynasty had reached its peak in the historical period of China's feudal society. The development of the culture of Song Dynasty surpassed that of the Tang Dynasty before it, and made the later Yuan Dynasty and Ming Dynasty unmatched. This is an indisputable fact (Deng, 2008. P. 143). For Millennium City Park is created the place for using the business of nostalgia as below;

*Along the River During the Qingming Festival* and *Jinming pool Boat Racing* created by the painter in Song Dynasty and Shanshan Guild Hall built before AD1765 of the Qing dynasty. These typical buildings contributed to Kaifeng's rich historical and cultural resources. The painting is mainly divided into three paragraphs with the front paragraph showcasing the spring scenery in the suburbs of Dongjing city, the middle section the busy Bian river pier and the back section busy downtown street. It draws about 814 people, more than 30 buildings, more than 60 animals, 28 ships, 20 cars, 8 palanquins, more than 170 trees with different clothes and different expression which are all extremely lifelike. The painting is interspersed with a variety of activities, emphasize the plot, has good composition, and is rich in rhythm and the change of rhythm, fully demonstrating the strong painting skills.

The Chinese government presented it to the world at the opening ceremony of the 2008 Beijing Olympics. Restored in the Palace Museum of the Forbidden City, it is a first class national treasure of China and one of the ten most famous ancient paintings.

The above comment points out that the main feature of the *Along the River During the Qingming Festival* is that the painting features a variety of people and things in an orderly manner. It fully demonstrates the busy and normal life scene of Qingming festival in the capital city of the Northern Song Dynasty and becomes the precious historical material and a valuable window for us to watch Song society, which deserves to be remembered.

### 8.1.2 The Construction Royal City to be Ancient City of Kaifeng City

China has five thousand years of long history and profound culture which gestations of many valuable architectural heritage. As a part of the numerous heritage of the country, the ancient city wall has a long history, a large number, rich and diverse forms, and is the bearer of the ancient city history. The unique architectural and style features make the ancient city wall which has rich regional characteristics different from other architectural heritage, and make it become a window to explore the historical features of the local city.

However, in modern times, the rapid construction of the city has made effected most of the ancient city walls, destroyed or even demolished, and few of them have been preserved. The ancient city wall has become a scarce cultural resource. On the basis of protection, it is very urgent and necessary to display the historical and cultural information carried by the ancient city wall, and to convey the heritage value of the ancient city wall to the public. And with the in-depth study of the ancient city wall display. On the premise of coordinating the relationship between the ancient city wall and the city, how to provide a schema framework of the transformation of the ancient city wall and the revival of cultural functions and provide convenience for the future of the exhibition of the ancient city wall has become a topic worthy of further research in the display of ancient city walls (Li, 2018).

The picture, *Along the River During the Qngming Festival* drew by Zhang Zeduan, described the busy shipping, vibrant streets and affluent market life of the Northern Song Dynasty, which provides an important image information for the author to study on the architectural form and urban space at the time. Zhuo Lingyu, mentioned in his paper, *A Historical Study of Stores Form and Streets Space in Dongjing in the North-Song Dynasty*.

For example, the Jinming Lake, dug in AD976 is a well-known imperial garden in the Northern Song Dynasty, occupying an important position in the history of Chinese gardens. Located in the northbound road of Xinzheng gate of Dongjing (now known as Kaifeng), the capital of the Northern Song Dynasty and with its vast water, Jinming pool was built for soldiers to practice water warfare at first, and then Emperor Songhuizong created a pavilion there with various facilities, making it gradually a place for water entertainment and outing. By the end of the Northern Song

Dynasty, Jinming pool has turned into a large, well-arranged and beautiful imperial garden.

After the completion of Jinming pool, the emperors of the Northern Song Dynasty used to visit for spring outing to watch the water and train the troops in the pool. With the diameter of near seven li, the pool was basically a square which was built surrounded by the walls. From the south bank to the center of the pool, there was a huge arch bridge -- Xian Bridge, which was about 100 meters long and had three arches on the deck as well as vermilion painted fence, and a dragon boat was built in the pool. Just as records from the local Chronicles office of Kaifeng city (September, 2013), “with thirty or forty Zhang long, three or four Zhang wide, the pool was decorated as iguana for the head and tail and all carved with gold ornaments”. Jinming pool was open for the common people from the first day of march to the eighth day of April every year. The Jinming pool Competition Chart of Zhang Zeduan of the Song Dynasty was the vivid portrayal of then racing situation During the Jingkan years (1226-April, 1227), as Dongjing being captured by the Jin people, Jinming Pool was destroyed by Jin soldiers, and all the buildings in the pool were also destroyed.

In the autumn of 1993, the cultural relics team of Kaifeng explored the Jinming pool site and basically found out the location and general scope of Jinming pool. According to the measurement results, Jinming pool was 1,240 meters from east to west, 1,020 meters from south to north, and 4,000 meters in circumference, which was fit for the historical record of “it spreads Jiu li and thirty steps”.

In response to Henan provincial government's "three points and one line" golden tourism route construction strategy, Kaifeng decided to reproduce the Northern Song Dynasty imperial garden Jinming pool. Taking The Jinming pool Competition Chart as chief source, the new Jinming pool was built in the southwest of Jinming square as well as the west of Jinming Avenue, which was the site of Jinming pool of the Northern Song Dynasty. Starting in June 2001, the Jinming pool park planned to cover an area of 67.2 hectares, consisting of 20 hectares of lake, and such ancient buildings as Baojin building, Linshui hall, banquet restaurant, Xian bridge and East gate. Taking advantage of the architectural style of the Song Dynasty, the architectural elements such as cornices and brackets were fully expressed and those magnificent

paintings demonstrated the noble and rich characteristics of the ancient royal architecture.

### 8.1.3 The Business of Nostalgia in Ancient City of Kaifeng.

Wang Jing (2008), in his doctoral thesis *Study on Development Mode of Xi 'an Heritage Tourism Based on Heritage Ecology and Tourism Experience*, he believes that in heritage tourism is theoretically a challenging and significant issue. Practically, heritage tourism is not only a field that contains a huge developmental potential in China, but also in urgent need for strict planning and orderliness for development.

Based on the field study and visitor surveys at over 10 heritage attractions in Xi'an, including the *World Cultural Heritage the Mausoleum of the First Emperor Qin Dynasty* and his Terra-cotta Army and other typical cases of heritage tourism development in China, this study carried out a thorough study on the concept, core theories and development modes of the heritage tourism of Xi'an, and brought forward the unique development mode for heritage tourism, i.e., HELP mode.

City memory is an important contributing factor for forming the city's unique style. With the rapid urbanization, it aroused general concern from the academic community that many historic districts with simple style have suffered the pressure of renovation, including the loss of city memory with rich history information and profound cultural connotation. In recent years, with the transition of China's tourism industry, tourists' needs have shifted from sightseeing to emotional experiences, and city memory has become an important part of urban tourism products. The discussion on the tourists' perception features about urban memory carrier elements and the different factors' influencing mechanisms about tourist perception would not only provide ideas for tourism planning, but also preserve the urban memory collected in the historic districts in a relatively complete way, to achieve the organic renewal of historic district (Ma, 2013. P. 25).

With the long history and rich culture, the Chinese government and the Kaifeng local government have built Kaifeng into ancient city. At the same time, it encouraged the development of Kaifeng Business of Nostalgia. For example, it reconstructed Baogong Temple and Longting Park on the historical site and built Millennium City Park according to the famous painting of *Along the River during the*

*Qingming Festival* of the Song Dynasty. They became the tourist area in the old area of ancient city. Business of nostalgia grants Kaifeng economic income.

Located within Kaifeng, the ancient capital of 8 dynasties, Millennium City Park is a large-scale historical and cultural theme park of Song Dynasty based on the famous painting of the Millennium City Park which was handed down from ancient China and fully reproduced. History makes Kaifeng city while culture makes the famous park. Since officially opened in 1998, Millennium City Park always adheres to the development strategy of ‘representing the one thousand-year-old picture scroll, and building national scenic spot’. And with its grand scale, rich culture connotation of Song Dynasty, unique ancient recreational facilities, novel performing repertoire as well as new concept of leisure, always leads the development direction of the cultural tourism industry, Millennium City Park created a blessed ‘the Millennium City Park’ phenomenon in tourism field.

Entering the park, you can first see a stone painting of “the MILLENNIUM CITY PARK” with 33.32 meters long and 2.23 meters high. It is by far the largest stone carving of the Millennium City Park in the world. The picture depicts the prosperous scene of Dongjing Bianliang during Qingming festival, which is the proof of prosperity at the time of the Song Dynasty, demonstrating then city image and daily life of people of all walks of life (Tian, 2013. P. 245).

Development of Chinese historical cultural theme park. Nowadays, theme park has become a mature tourist product. According to the ‘Chinese theme park development report the year of 2016’, there are more than 2700 theme parks of varieties kinds in China, theme parks are experiencing great-leap-forward development. In the year of 2015, Chinese theme parks received more than 200million people. I has been evaluated that Chinese theme parks would receive about 369 million people, which means that the theme parks have had a wide range of clients, and has become an indispensable product form. As the effect of cultural factor on tourist products and development of tourism are arousing attention, many historical cultural famous cities have set the historical cultural theme park as breach, and historical cultural theme parks have played more and more important roles in improving city cultural image. As a result, it will be quite conducive to build a historical theme park and set tourist image from

perspectives of visitors' feeling the relation between the historical theme park and tourist resort image (Xie, 2017).

In front of the stone carving, there is a giant statue of Zhang Zeduan, the painter of the Northern Song Dynasty and also the author of the *Along the River During Qingming Festival*.

During the reign of emperor Huizong of the Northern Song Dynasty, the famous painting of the Millennium City Park by Zhang Zeduan was honored as "the first divine product in China". Mr Zhang was an outstanding realist painter of Chinese painting. Most of his works are lost, and the surviving 'the Millennium City Park, *Jinming pool Competition Map* have become the ancient Chinese art treasures.

Being about 252cm long and 24.8 cm high, the *Along the River During Qingming Festival* depicts the bustling scene and beautiful natural scenery of the capital Bianliang and the sides of the Bianliang river during the Qingming festival. By incorporating the multifarious scenes into a unified and varied picture scroll, the author makes this painting famous for its almost accurate depiction of various situation.

In the past 20 years, the Millennium City Park has won many honors, such as famous tourism brand of China, national cultural industry demonstration base, national AAAAA tourism scenic spot, top ten cultural tourism scenic spots of China, famous tourism culture brand of China, influenced tourism and culture brand for the world and Governor Quality Award of Henan Province.

The ancient city or the business of nostalgia needs historical foundation such as painting, photography pictures, traditional handicrafts, in order to make the theatre of the past more real.

## 8.2 Literature review concept

The book of *Politics of Ruin and Business of Nostalgia* written by Maurizio Pelleggi (2002), investigates the theory and practice of heritage conservation in Thailand, focusing in particular on the period from the mid-1970s to the late 1990s. Although the trend towards historic preservation first appeared in Thailand at the end of the nineteenth century and was further promoted by the nationalist regime of the 1940s and 1950s, it has become a major governmental undertaking since 1977 when the first historical park projects were launched. National pride and international

awareness of Thailand's cultural heritage have increased considerably in recent times. This monograph questions the commonplace glorification of historic sites as tangible signs of the past glory of the Thai nation. The state-sponsored material and discursive practices that have led to the institutionalization of Thailand's national heritage are examined, along with their contestation by elements of civil society, vis-à-vis the process of political and social change.

Thence, this book presents the research model for studying ancient city of Kaifeng on topic research of 'Historical Artifacts, Photographs and Ancient City: Representative, Construction of Theater of the Past and Business of Nostalgia in Kaifeng City, China'. This research both benefits and upgrade knowledge for understanding Kaifeng city more than only historical and archeological knowledge especially for understanding artifacts of pictures and photographs more than normally old pictures and old photographs.

#### 8.2.1 Political Space

Shen Junchao mentioned in his paper *The Evolution, Introspection and Prospect Conservation Planning of Historic City, Nanjing*. Conservation planning of Nanjing historic city is the object of study, in which those concise and practical methods such as investigation, comparison and Analytic Hierarchy Process is applied. This paper analyses the concept, documenting and implementation of every version of Conservation planning of Nanjing historic city in the domestic and international view, reveals the relation between the evolution of Conservation planning of Nanjing historic city and the development tendency of domestic and international theory and practice of historic city protection.

As the researcher goes deeper on the history of this small city doing the fieldworks, She was increasingly aware of the urban patterns, topography, landscapes, public spaces and popular homes and the material space of the city are always under the effective control of the state. The city, as a social space, has also been included in the national order in which the power, culture and history are fully presented in the urban space. Although the content of urban space is different in different periods, it has greatly affected the spatial appearance, public life and even historical memory of the city.

In the article of *Landscape Making, Space Dominating and State Transition: The Topography of a Northern city*, the author believes that the stated landscape production effectively promotes the penetration and control of state power in the city. Whether it is the city of the empire, the city landscape, or the altar, the temple landscape, what they trigger is more inclined to the individual's recognition and inheritance of the empire's values and ideology, strengthening the individual's worship of imperial power. Landscape production also has an important impact on historical memory, group identity and even urban culture, which emphasizes the impact of political rights on urban construction.

### 8.2.2 Business of Nostalgia

Under the background of globalization, modern cities expand rapidly, and the inner-city consumption space of 'placelessness' springing up along with it. Postmodern consumption space is not only a place with general economic behaviors of daily social life, but also a complex field mainly for connecting the society and space. What's more, it also plays a very important part in the creation and performance of local sense (Wang, 2016:24).

Wang Yixiao's study, *Selects a Typical Historical Cultural Consumption Space Datang Mall of Xi'an as the Case*, uses a qualitative research method including participatory and non-participatory observation, questionnaire and in-depth interviews to gather relevant information and data as the firsthand sources. Based on the new-culture geographic perspective, this article makes detailed analysis of the placeless mechanism of Datang Mall from urban landscape, commercial business and consumers of consumption space, in order to explore the construction mechanisms of placeless and significance of historical culture consumption space in modern city, and proposes appropriate countermeasures and suggestions. Research on the formation mechanism of Datang Mall is made with the expectation of actively enhancing local industrial development, to promote the continuous construction of urban consumption space (Wang, 2016).

With the development of the economic and the increasing of disposable income, tourism is becoming more and more popular among the citizens, the scale of tourists is expanding. However, the congestion in the scenic region is increasing at the same time. It's urgent for these scenic region to promote the management level of

tourists. At another part, nostalgia become an important motivation for the people who lives in big cities. Compared with the practice, the research on this aspect is not enough. Based on these questions, the researcher takes the case of Guangdong Museum, with structural interviewing method and document analysis method to construct the measurement scale of the tendency of nostalgia which is companied by the analysis of activities diary survey. Based on the categories of these tourists, the researcher analysis the time-spatial activity of each group with the aim to compare the difference between these three groups (Ren, 2016).

In the Western sociological literature, a comprehensive theoretical discussion of nostalgia has been carried out, among which Davis, Wilson and Boym are outstanding. Davis's 'Longing for the Past: Nostalgic Sociology' discusses comprehensively and systematically many items including the concept of nostalgia, nostalgia and identity, nostalgia and life cycle, nostalgia and society, nostalgia and art, in which nostalgia is related to identity.

The essence of urban characteristics lies in the urban cultural spirit formed by architecture, urban historical context and regional culture (Sun, 2011) .

Italian architect Aldo Rossi believes that for historical contexts, urban planners and designers should select elements, cultural elements and components with typical historical characteristics from historical and cultural elements, and the splice and integrate them with modern features, thus creating works that are both modern and reflect historical and cultural values. This is an excellent inheritance of the essence of historical and cultural resources, and an important path for the balanced development of the city between rich historical atmosphere and modern urban construction. Based on the rich historical and cultural resources of Kaifeng and the integration of historical and modern elements, the Kaifeng Municipal Government has made the urban cultural spirit continue to sublimate and the characteristics of the urban form have been deepened, showing a double-helical spatial structure. It is an objective requirement for the protection and inheritance of Kaifeng historical and cultural resources during the historical transition period, and also an important guiding principle for traditional culture in the construction of modern cities.

The 'Helsinki Treaty' proposes that in the process of tourism development, the role played by culture cannot be ignored. In the tourism activities, the

historical and cultural knowledge contained in it should be fully explored. Along with the rapid development of society and economy, both the knowledge level and quality of the people have greatly improved the demands from tourists, which corresponds to the cultural value in the ordinary tourism and sightseeing.

## **9. Research Presentation**

### **Chapter 1 Introduction**

### **Chapter 2 History of Kaifeng: the City as Text**

In this chapter, the researcher discussed about the set development of the place of Kaifeng city and the period of the royal dynasty. This part is divided into 3 parts: 1) Ecology and Physical space of Kaifeng City. 2) The total of Kaifeng's history, the Royal Cities of 8 Dynasties. And 3) Kaifeng, the City as Texts in the Past.

### **Chapter 3 The Process of Construction of the Old City of Kaifeng to Be Ancient City of China.**

This chapter is presented about management old city of Kaifeng to be ancient city of China by the government. The old city in this chapter is royal city in the past, especially period of Song Dynasty from AD960-1127. Chinese government has policy to select and reconstruction the past to be a national heritage in the name of 'ancient city'. The aim of this chapter propose about the process of construction of the old city to be ancient city. The researcher divided it in to 4 parts in this chapter. 1) Overview of chapter 2) Nation State and Local Government: Policy of Construction Ancient City. 3) Process of Construction Ancient City. 4) Ancient City and Local Government.

### **Chapter 4 The Process of Construction of Ancient City as the Business of Nostalgia.**

The previous chapter studied about the change of Kaifeng from the old city to ancient city due to Chinese government and local government policy. This chapter mainly studies about Kaifeng's development of nostalgic business and its impact on society culture.

Kaifeng, as an ancient city with a thousand years of culture, has been evaluated as a historical and cultural city by the Chinese government. Business of nostalgia was evidenced by the concept of the theater of the past. How did Kaifeng

build the theater of the past and develop business of the nostalgia? The answer is that, it happened through historical artifacts, photographs and ancient city. It was achieved by building structures in an area, allowing us to feel the real life of the past, as if living in the past.

This chapter is divided into three parts: 1) The Process of Constructing Kaifeng Ancient City to be Theater of the Past and Business of Nostalgia. 2) Places of Business of Nostalgia. 3) Nostalgic Places and promoting them to be an epicenter for National and International tourism. However, Millennium City Park serves as the unit of analysis in this study and will be explained in the next chapter.

Chapter 5 Millennium City Park: Old Picture, Theater of the Past and Business of the Nostalgia

Millennium City Park is the formal name by private company. However, there is another name of Millennium City Park called “Qingming Park”. This research uses these two names to refer to the same place. Qingming Park represents as the theater of the past and nostalgic business of ancient Kaifeng city. Qingming Park was constructed in 4 phases including 1) During the Qingming Festival construction was based on the Song Dynasty Royal Painting along the River. 2) The phase of building Millennium City Park. 3) Carrier of connotation and speech and cultural identity within Millennium City Park. 4) The Millennium City Park Tourism Gaze and Consuming is a popular Chinese National 5A Class Scenic Spot. It shows the building of the Past Theater and generated a lot of revenue for Dongjing. Millennium City Park transforms artifacts of history into a location worth exploring in the plot. Further, there is an explanation on how Millennium City Park earns income.

Chapter 6 Conclusion

The topic of this research is “Historical Artifacts, Photographs and Ancient City: Representation, Construction Theater of the Past and Business of Nostalgia in Kaifeng City, China”. This research uses a qualitative research methodology. The objectives of this research are 1) to study history of the old city of Kaifeng (royal city) in the period between 1849BC- AD1912 to study the representation and construction of the royal city of Kaifeng as an ancient city of China, by analyzing the old pictures and old photographs in the period between AD1982-2019 and 3) to study the representation and construction of theater of the

past and business of the nostalgia of Millennium City Park.

## **10. Benefit of Research**

### **10.1 Art Academic Circle**

In this research use the knowledge for understanding about the old city and royal city at the past. This study tries to research the Kaifeng city from the human and social anthropology. So the concept enhances:

### **10.2 The Benefit for Local Government and Local People**

When the study is finished, local people and local government can use research findings.

In this research, pictures and photographs are the artifacts reference the old city of Kaifeng. So it means the historical evidences from royal city period of 8 dynasties.

## **11. New Knowledge after Research**

11.1 This research is new knowledge for ancient text of Kaifeng city. Because it is the knowledge which organized by qualitative research methodology using humanity and social science concept. This research upgrades the knowledge of ancient city from local knowledge to international knowledge.

11.2 This research structure is new research model to study for understanding about theater of the past, or the past in the present. So the research structure is also new knowledge for support academic circle. Most importantly another research can use this research model for studying in the same issue around the world.

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## CHAPTER 2

### History of Kaifeng: the City as Text

#### Introduction

In this chapter, the researcher discusses about the set development of the Kaifeng place and the period of the royal dynasty. This part is divided into 3 parts: 1) Ecology and Physical space of Kaifeng City. 2) The total of Kaifeng's History, the Royal City of 8 Dynasties. And 3) Kaifeng, the City as Texts in the Past.

#### 1. Ecology and Physical space of Kaifeng City



Figure 2 Satellite map of Kaifeng

Resource: <https://www.google.com.hk/maps/search/>

Accessed on: July 05, 2019.

The satellite map shows the location of Kaifeng city, which located on the south side of 'Huang He' or 'Yellow River'; the second longest river in China that support lives of Kaifeng people.

Kaifeng belongs to the jurisdiction of Henan Province, China at the North of the Yellow River. It locates at the core area of the Central Plains. “It is adjacent to Zhengzhou to the west—the provincial capital of Henan, and the total driving distance from Zhengzhou is 79.2 kilometers. To the south, it is connected to the Nanhai-Longhai Railway and it is linked to Zhoukou City; it faces Shangqiu City in the east; and it is 50 kilometers away from Xinzheng Airport. It is located between 113° 51’51”-115° 15’42” E, and 34° 11’43”-35° 11’43” N. The north-south direction of Kaifeng is subject to the Yellow River and the Longhai Railway. Its north-south width is around 92 kilometers, and the east-west length about 126 kilometers.” Such narrow and long geographical space is the objective condition for Kaifeng’s eastward and westward swinging development after the founding of the People's Republic of China (Liu, 2018:7).

“Kaifeng located on the Yellow River alluvial fan plain, which belongs to the two major river systems of the Yellow River and the Huai River, with an overall drainage area of 263.8 square kilometers. The general topographic trend is inclined from the northwest to the southeast, the ground slope falls between 1/2000 and 1/5000, and the elevation in the territory ranges mostly from 58 to 78 meters. (Liu, 2018:7)” “There are multiple rivers in the territory: rivers include Huiji River, Jialu River, Majia River, Huanghua River, and Wo River, while suburban lakes and ponds are scattered.” Generally speaking, plenty of rivers can be seen in southern China cities and rare in the north. However, Kaifeng has long been known as China's ‘Northern Water City’ (Sun, 2014. P. 18-19).

In history, caused by artificial reasons, the Yellow River flooded for several times, leaving many remnants of old roads, slow posts and depressions. It leads to undulating urban terrain, which has formed a variety of small and medium-sized landforms. Obviously, to a certain extent, it also enriches the urban landscape of Kaifeng, and thus provides material conditions for the present urban landscape art creation. In Kaifeng’s underground, several ancient capital cities and prefecture cities in Kaifeng were buried 3 to 12 meters below the surface due to the flooding of the Yellow River. Six cities were stacked on top of each other, including 3 capitals, 2 provincial capitals, and a prefecture city, which constitutes a peculiar landscape of piled-up city in China (Hou, 2019).

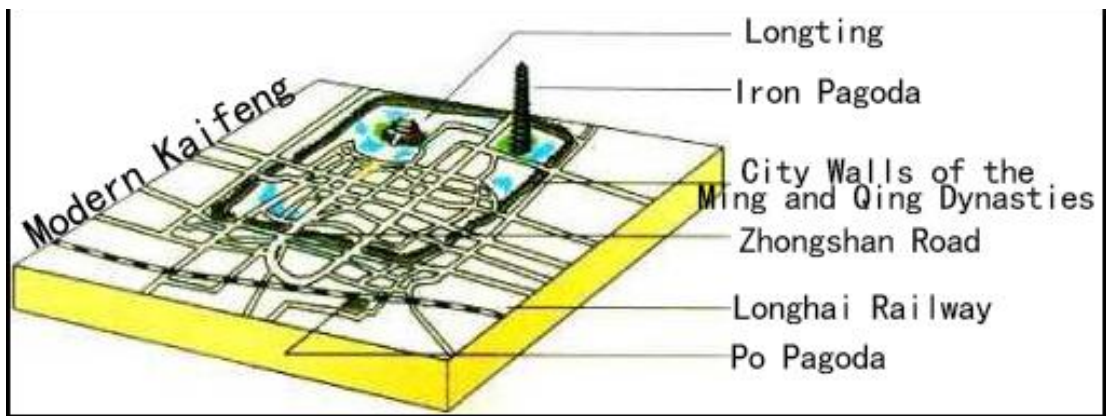


Figure 3 Map of Modern Kaifeng

Resource: Kaifeng City Planning Survey and Design Institute

Accessed on: July 03, 2019

This is a map of Modern Kaifeng in the present, which include the Longting Park, Iron Pagoda, City walls of the Ming and QAing Dynasties, Zhongshan Road and Po Pagoda.

Kaifeng covers an area of 6,247 square kilometers, of which the urban area is 1,849 square kilometers (Kaifeng Local History Office, 2013).

Located in the Central Plains, the Royal city of Kaifeng of Northern Song Dynasty was described by the prestigious elderly Li Xian of the Ming Dynasty in terms of topography:

"The ground is flat in all directions, with Han state, Zhao state, and Qi state to its south, north and east respectively. There is no limitation brought by famous mountains and rivers. With Hua River and Cai River going through it, and located at the crossroads of land transportation, it gathers merchants from all over the world. Therefore, it has been recognized as a good battlefield since the ancient time." (Liu, 2006. P. 26).

Generally, Kaifeng can be categorized as a flat type city. The overall terrain is fairly flat except for the Yi Mountain.

There are two characteristics of water transportation in ancient Kaifeng: one is that most of transportation took place on artificial canals; the other is that the water transportation was deeply affected by the flood of the Yellow River.

During the Warring States Period, the King Hui of Wei led the country to build Honggou water system. In the Central Plains area, rivers of Jishui, Yingshui, Bianshui, Rushui, Woshui, Suishui, Pushui, Sishui and Heshui were connected together. In this way, Kaifeng became the center of water transportation. The Northern Wei Dynasty was built by an ethnic group Xianbei. Previously, Datong was the capital but then, the King introduced the culture of Han to their people to better learn from Han people and implement the ethnic Han policy, and Xianbei people moved the capital to Luoyang (Kaifeng Local History Office, 2013. P. 8).

During the changing period between Qin and Han dynasties, because of the frequent floods of the Yellow River, Hong water system was blocked by the silt, which made, instead, Bian canal become the thoroughfare that linked northern and southern China.

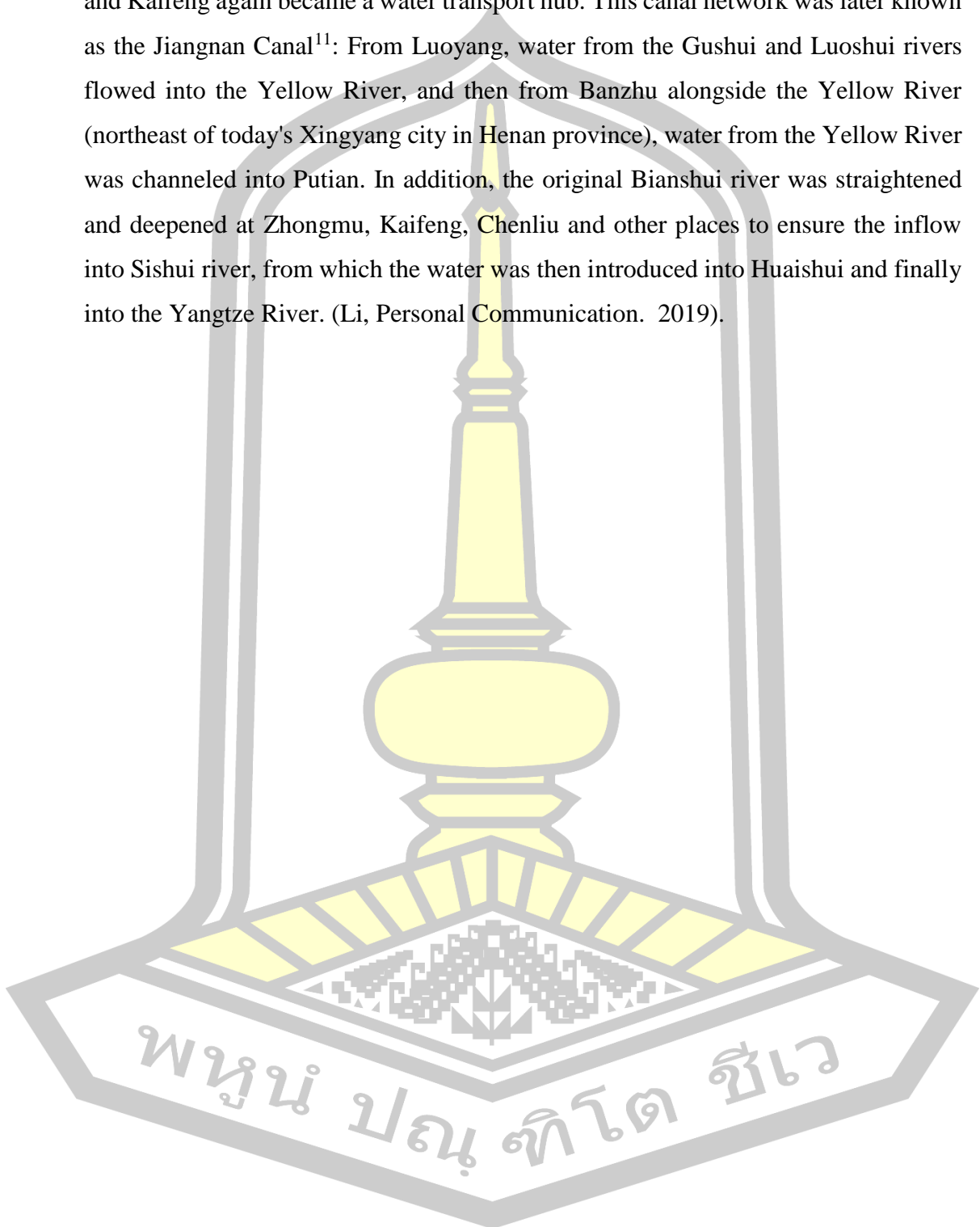
The Northern Wei was divided into the Eastern Wei and the Western Wei. Junyi was renamed as Liangzhou, belonging to the Eastern Wei. Within the jurisdiction of Liangzhou, there were Chenliu County, Yangxia County and Kaifeng County.

After the Northern Zhou overthrew the rule of the Eastern Wei, it named Liangzhou as Bianzhou. Since Kaifeng was adjacent to the Bianshui River, the city was later merged into Bianzhou.

In the Sui Dynasty, Emperor Yang unified the south and north of ancient China, established Chang-an to be the capital. After that, the city status of Bianzhou (now Kaifeng) began to change fundamentally.

In order to control the south area of the Yangtze River and facilitate the emperor's amusement, the Sui emperor built a new imperial city in Luoyang. Besides, a palace was established in Yangzhou, south of the Yangtze River. Then Emperor Yang built a canal network to facilitate the transportation between the two palaces.

In the first year of the Sui Dynasty (AD605), the Grand Canal was opened and Kaifeng again became a water transport hub. This canal network was later known as the Jiangnan Canal<sup>11</sup>: From Luoyang, water from the Gushui and Luoshui rivers flowed into the Yellow River, and then from Banzhu alongside the Yellow River (northeast of today's Xingyang city in Henan province), water from the Yellow River was channeled into Putian. In addition, the original Bianshui river was straightened and deepened at Zhongmu, Kaifeng, Chenliu and other places to ensure the inflow into Sishui river, from which the water was then introduced into Huaishui and finally into the Yangtze River. (Li, Personal Communication. 2019).



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<sup>11</sup> The Jiangnan Canal was originally called the Tongji Canal.

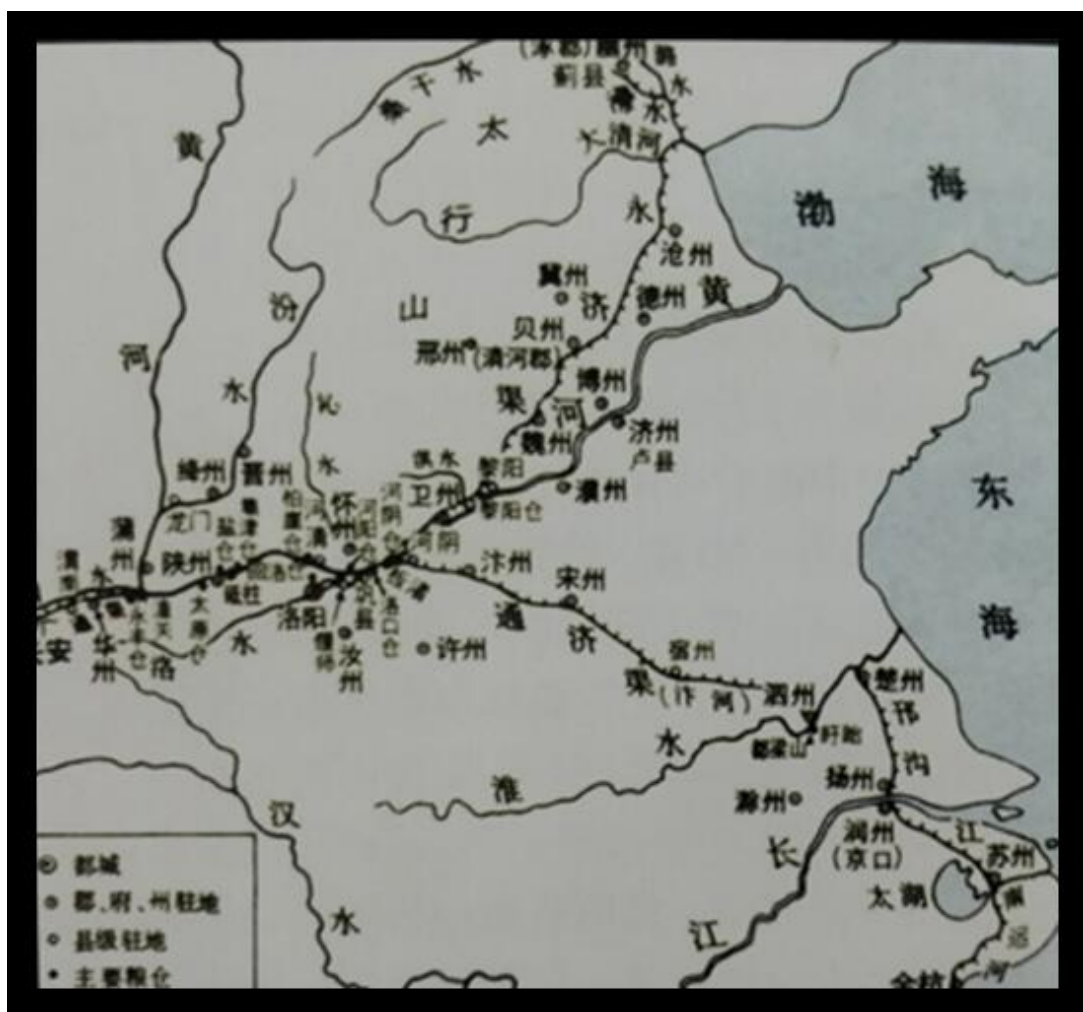


Figure 4 The Situation of the Grand Canal in the Sui and Tang Dynasties.

Resource: Kaifeng Local Chronicles Office

Accessed on: August 18, 2020.

This is the map of the Grand Canal in the Sui and Tang Dynasties. The excavated canal basically broadens and deepens some of the original natural river channels. However, because of the large amount of works and the tight deadlines, many farmers who were recruited lost their lives due to overwork.

In the Sui and Tang dynasties, the Jiangnan Canal was the main channel for water transport. After the Tang Dynasty, the government dredged three waterways connected to Bianshui, expanding the water transport network centered with the Bian River. At that time, Bianzhou (The present name is Kaifeng) became more and more

prosperous. According to history, “thousands of large ships loaded with all kinds of products shuttle back and forth, as if people forget the night and the bustling trade activities last forever” (Cao, Personal Communication. 2019).

After the Anshi armed rebellion, the Xuanwu army was set up in Bianzhou to prevent the invasion of the separatist forces and escort the water transport with the royal armed forces (Cui, 2001).

Li Mian<sup>12</sup> expanded the Bianzhou city wall in 781. The Bian River, originally south of the city wall, was included within the city wall. Moreover, the east and west water gates were opened to ensure the shipping safety. During that period, goods and belongings brought by land and water from the south of the Yangtze River were all discharged at Bianzhou, and then transferred to Chang-an and Luoyang by land ( Li, Personal Communication. 2019) .

Although there were many changes in the prefectures and counties under Kaifeng's jurisdiction owing to the economic boom, the establishment of administrative regions was maintained. During the Five Dynasties period, Kaifeng's advantage of "gathering boats and vehicles nationwide due to its convenient water and land transportation" became an important factor for its role as the capital again. In the Xiande reign of the Later Zhou Dynasty, Bian, Cai and Wuzhang rivers were dredged. In the Northern Song Dynasty, the Jinshui River flowed into the city again (Cao, Personal Communication. 2019). Since then, Kaifeng has benefited from the possession of four rivers. The flourishing water transport not merely promoted the prosperity of Kaifeng city, but also further expanded its administrative area.

Generally, Kaifeng can be categorized as a flat type city. The overall terrain is fairly flat except for the Yi Mountain. There are two characteristics of water transportation in ancient Kaifeng: one is that most of transportation took place on artificial canals; the other is that the water transportation was deeply affected by the flood of the Yellow River. It is precisely because of this geographical environment that the Kaifeng region has been formed, and this region has become an ancient historical capital.

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<sup>12</sup> Li Mian, (717-788AD). Commander of the Tang dynasty.

## 2. Total of Kaifeng's History, the Royal Cities of 8 Dynasties

Kaifeng is a city with a long history and culture. In ancient China, it was called Daliang, Bianliang, Bianzhou, Dongjing, Bianjing, and more which was referred as Bian. It is one of the eight ancient capitals of China including Xia, Wei of the Warring States Period, Liang, Jin, Han, Zhou of the Five Dynasties, as well as the Northern Song Dynasty and the Jin Dynasty, known as the royal city of the 8 Dynasties (Hou, 2019).

Kaifeng City is located in the eastern part of Henan Province of China, the center of the Great Plain. In ancient times, rivers and rivers crossed in Kaifeng, lakes were densely packed, and there were a moderate amount of platform mounds with suitable climate and was good for human habitation.

The ancient ancestral activities of Kaifeng can be traced back to the Neolithic Age.

At present, a historic ruins of 'Yiquanma' left over from the Neolithic period to the Eastern Zhou Dynasty can be seen in Yiquanma Village, Xidaying Township, Weishi County, and Kaifeng.

The Xia Dynasty established the capital in Kaifeng for 217 years from Emperor Dai to Emperor Kai, known as Laoqiu. The Shang Dynasty established its capital in Kaifeng for 27 years, named as Ao (Cao, Personal Communication. 2019).

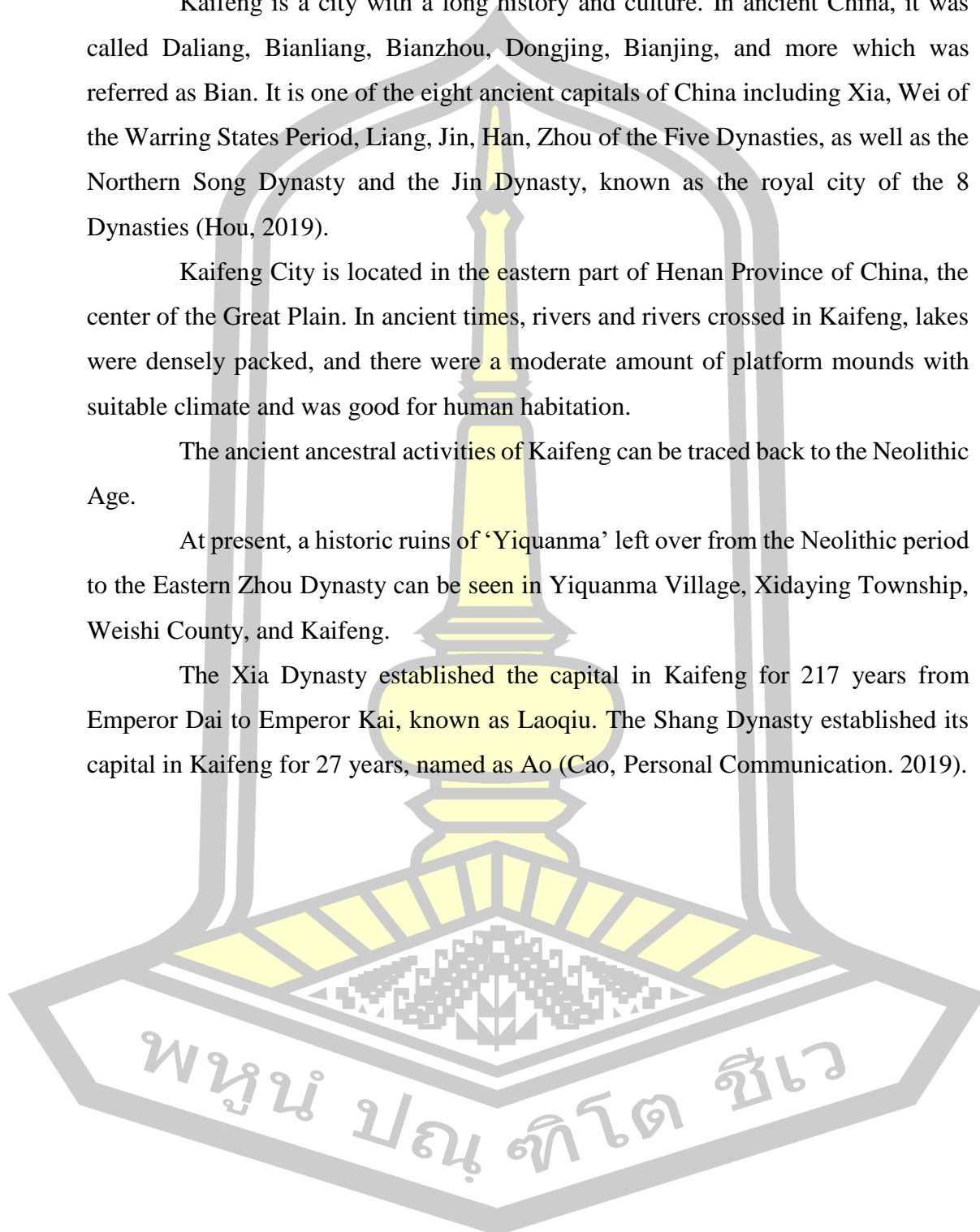




Figure 5 The portrait of the emperor of Zheng.

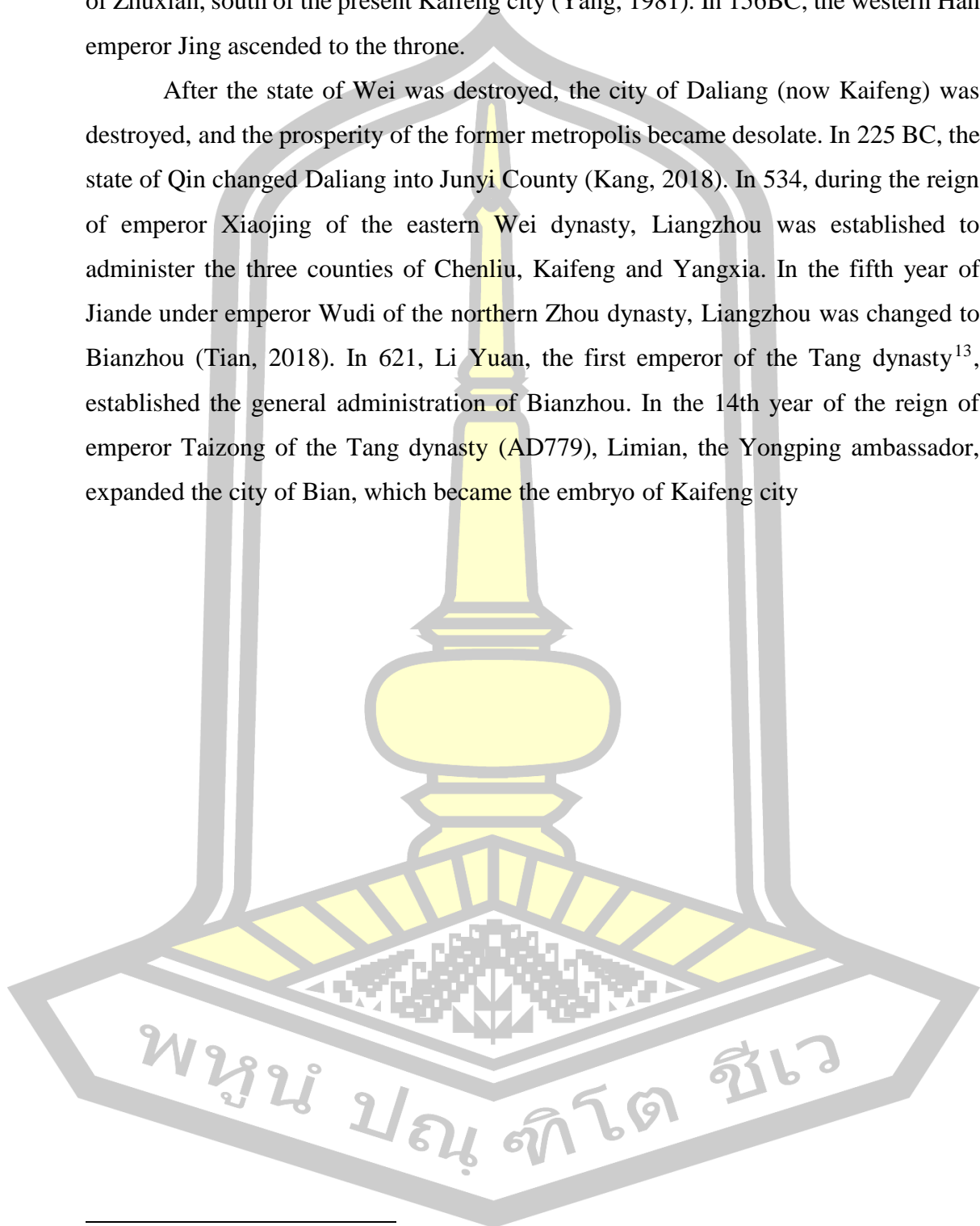
Resource: <https://baike.baidu.com/item/787317?fr=Aladdin>.

Accessed on: September 08, 2019.

In this picture, the emperor of Zheng gave the origin name of Kaifeng city in order to avoid the same name as the Han emperor Liu Qi, the name of "Qi" was changed to "Kai", "Qi Feng" to "Kaifeng" (Si, 1963). In the 8th Century B.C., the state of Zheng, enjoyed an abundant strength, moved from Shanxi during the Spring and

Autumn and Warring States Periods built cities in the ancient city village near the town of Zhuxian, south of the present Kaifeng city (Yang, 1981). In 156BC, the western Han emperor Jing ascended to the throne.

After the state of Wei was destroyed, the city of Daliang (now Kaifeng) was destroyed, and the prosperity of the former metropolis became desolate. In 225 BC, the state of Qin changed Daliang into Junyi County (Kang, 2018). In 534, during the reign of emperor Xiaojing of the eastern Wei dynasty, Liangzhou was established to administer the three counties of Chenliu, Kaifeng and Yangxia. In the fifth year of Jiande under emperor Wudi of the northern Zhou dynasty, Liangzhou was changed to Bianzhou (Tian, 2018). In 621, Li Yuan, the first emperor of the Tang dynasty<sup>13</sup>, established the general administration of Bianzhou. In the 14th year of the reign of emperor Taizong of the Tang dynasty (AD779), Limian, the Yongping ambassador, expanded the city of Bian, which became the embryo of Kaifeng city



<sup>13</sup> The New Book of Tang Dynasty. Gaozu was born in Chang 'an in Zhou and the first year. Retrieved from: [https://baike.baidu.com/item/#reference-\[20\]-5074921-wrap](https://baike.baidu.com/item/#reference-[20]-5074921-wrap). Accessed on: July21, 2019.



Figure 6 The Portrait of Li Yuan.

Resource: <https://baike.baidu.com/item/1952?fr=aladdin>

Accessed on: October 10, 2019

Li Yuan was the first emperor of the Tang dynasty.

In 960, Zhao Kuangyin established the Song Dynasty, historically known as the northern Song Dynasty. Kaifeng was the capital of the Northern Song Dynasty and was then called Dongjing. During the Northern Song Dynasty, Kaifeng lasted 168 years and was ruled by nine emperors. With a population of more than one million and a prosperous economy (Shi & Song, 2018). “The Song Dynasty was the highest stage of development of China feudal society. The height of its material and spiritual civilization reached an unprecedented level throughout the historical period of feudal society in China” (Deng, G. M & Qi, X. 2008).



Figure 7 “Internal Text of Reminiscences”.

Resource: Kaifeng Complete Book of Local Culture. P.14

Accessed on: December 09, 2018.

The text shown on the picture is an article by Meng Yuanlao, a writer in the Northern Song Dynasty. This book recalling the urban customs of Kaifeng in Dongjing, the capital of the Northern Song Dynasty. The book's name is “Internal Text of Reminiscences”, which vividly depicts the bustling scene of Kaifeng at that time.



Figure 8 Chinese Traditional Painting “Along the River During the Qingming Festival”.

Picture source: <https://image.baidu.com/search/detail?ct=undefined>

Accessed on: March 02, 2020

This is a Chinese Traditional Painting *Along the River During the Qingming Festival* painted by Zhang Zeduan, a Great Artist of Song Dynasty which became a Prototype of Millennium City Park. He was the artist in Song Dynasty. The original painting is about 252 cm long and 24.8 cm high. It depicts the bustling scene and beautiful natural scenery of the capital Bianliang and both sides of the Bianliang River during the Qingming festival. The author incorporated the multifarious scenes into a unified and varied picture scroll. This painting is famous for its almost correct depiction of various forms.

The Chinese government presented it to the world at the opening ceremony of the 2008 Beijing Olympics. It is a national treasure of China and one of the ten most famous paintings handed down from generation to generation.

The present Longting Park in Kaifeng was built on the ruins of the imperial city (including the imperial palace) during the Northern Song Dynasty. Zhang Zeduan, a royal painter at that time, completed *Along the river During Qingming festival* at the

command of the emperor and included Kaifeng, the imperial city in the Northern Song Dynasty, in his scroll.



Figure 9 Portraits and Paintings of Zhao Kuangyin, the Taming Emperor of the Song Dynasty.

Resource: November 11, 2019

Accessed on: Paintings in the national Palace Museum, Taipei.

Zhao Kuangyin (927 — 976), respected as Emperor Taizu of Song, was the founder of the Song Dynasty (960 — 1279) in the history of China.

In 1127, after the Jin Dynasty broke down the capital of Northern Song Dynasty (now Kaifeng), Dongjing was renamed Bianjing (Wu, 2016). After Mongolia defeating Jin, the province of Henan in the north of the river was established in Kaifeng. At the end of the Yuan Dynasty, the Red Scarf Uprising Army led by Xiaoming King Han Shantong and Liu Futong once established the "Longfeng", the peasant regime of Song Dynasty in Kaifeng. In 1368, Zhu Yuanzhang changed the Luliang Road to

Kaifeng, and assigned his fifth son, Zhu Xi to control Kaifeng, called King Zhou (Wang, 2010:148-149).

In the Qing Dynasty, Kaifeng basically followed the administrative division of the Ming Dynasty. Later on, the Provincial and Prefectural Governments all sent directors to neighboring counties due to the flooding of Kaifeng City. In the first year of Emperor Kangxi (1662), the prefectural city of Kaifeng was rebuilt. In the second year of Emperor Kangxi (1663), the provincial administrations moved back into the city successively (Cao, Personal Communication. 2019).

### **3. Kaifeng, the City as Texts in the Past Kai**

#### **3.1 Dynasty Period of Kaifeng**

Kaifeng has 8 royal dynasties there are Xia Dynasty (1849- 1682 BC), Wei Dynasty (364– 225 BC), Houliang Dynasty (907-909 BC, 913-923 BC), Houjin Dynasty (936-946 BC), Houhan Dynasty (947-950 BC), Houzhou Dynasty (951-960 BC), Northern Song Dynasty (960-1127 BC), Jin Dynasty (1161BC, 1214-1231 BC). However, there a short period in Houliang Dynasty, Houjin Dynasty, Houhan Dynasty and Houzhou Dynasty but there are not much historical artifacts left during these dynasties. As this result, researcher will introduce the other dynasties as texts in this study include before Tang Dynasty, Tang Dynasty, Song Dynasty and Ming and Qing Dynasty.

##### **3.1.1 Kaifeng before Tang Dynasty**

Laoqiu was the first stage in the history of Kaifeng's urban development. According to Fang and Wang: "Dining resided in Yuan and moved from (Yuan) to Laoqiu." Dining, hereto, refers to Diyu, which is also known as the emperor's concubine, is the seventh emperor of the Xia Dynasty. During his reign, the Xia Dynasty just went through the critical periods of Taikang's losing the country and Shaokang's resurgence, he inherited the legacy of his father Shaokang, and carried out several military wars on the surrounding Fangguo and tribes, which forced the tributaries of the surrounding Dongyi tribes, and the Xia Dynasty gradually came to its period of great prosperity. In addition, he moved the capital from Yuan (Jiyuan, Henan today) to Laoqiu. Based on the textual research conducted by scholars including Wang Guowei, Fan Wenlan, Guo Moruo, Tan Qiyu and so on, Laoqiu is located in the

northeast of Kaifeng today (Fang, & Wang. 1981. P. 8).

In recent years, some scholars have further positioned Laoqiu in Guoduli Village, Duliang Township, 20 kilometers northeast of Kaifeng, and a series of archeological excavations have been carried out. Regrettably, Kaifeng has been repeatedly flooded and the remains have been buried in the sand, while no physical information with conclusive evidence can be found. Although so far, no sufficient evidence is existed to prove the scale and system of Laoqiu's capital at that time, it reflects the existence of a large population in the surrounding area of Kaifeng in the Xia Dynasty, as well as the appearance of the early shape of the city (Tian, Personal Communication. 2019).

Daliang is the first real sense of capital in the history of Kaifeng, and one of the important stages in the development of the city of Kaifeng.

During the the Warring States Time (475-221 BC), vassals fought in wars. By then, ancient China was in a state of war for a long time. After hundreds of years of contention for hegemony in the spring and autumn period, more than a hundred vassal states evolved into seven dominant states in the warring states period.

Qin State continued to expand eastward, and Wei State, located in the south of Shanxi and in the west of Henan, was the first to bear the brunt. In order to avoid direct contact with Qin State, and also, to advance to the Central Plains and seek hegemony, emperor Wei Hui moved the capital to Daliang in the year of 31 (340 BC), when Kaifeng officially became the capital of Wei State. During the period of Daliang as the capital of Wei State, a series of reform measures and development plans were implemented, which led to the rapid development in the politics and economy and culture of Kaifeng. (Kaifeng Local History Office, 2013. P. 4-20)

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Figure 10 The City Wall of Kaifeng.

Resource: Wang Pangen notes "Images of Old Kaifeng · Ancient city" Manuscript.

Accessed on: February 11, 2020

This picture shows the City Wall of Kaifeng in 1900. The earliest city wall in the history of Kaifeng, which was built in the Daliang city, the capital of Wei of Warring States Period more than 2,300 years ago. It coincides with the part of the current city wall, but is slightly northwest. In 365 BC, in order to achieve the purpose of controlling the Central Plains, Lord Wei Huiwang moved the capital there and built Daliang City.

The first cause done by Wei Hui was to build water conservancy. He started the construction of gulfs twice, in Emperor Wei Hui's ten years (360 BC) and thirty years (340 BC). Shui Jing Zhu cites Zhu Shu Chronicles and writes that Emperor Wei Huicheng, "In ten years, entered the river in Futian, and also attracted the water for Dagou (Cited in Tan, & Chen. 1995. P. 330)"; "In March of thirty years, Dagou was in Beiguo, the water entered the field. (Cited in Tan, & Chen. 1995. P. 335)" The 'ditch' here is also known as the 'gap', and later generations address it as Bianqu Canal.

The opening of the ditch greatly improved the agricultural production conditions of the State of Wei and rapidly developed its national strength. It is recorded in Policy of the Warring States-Policy of the State of Wei that after the ditch was cut

through, According Fang and Wang, “there was no less than 100,000 grain and millet grain in grain.” At the same time, it also greatly bettered Kaifeng's transportation to the outside. According to the records in Shih Chi, " Xingyang led southeast of the river as a gap to reach Song, Zheng, Chen, Cai, Cao and Wei, along with Ji, Ru, Huai and Sihui.” (Si. 1959. P. 1047) Through the link function of gap, Daliang city is more convenient to connect with the surrounding vassal states, and at the same time, it is connected with Jishui, Ru Shui, Huai Shui and Surabaya, forming a convenient water transportation network, making Kaifeng an important water and land transportation city, and the status of Kaifeng city is greatly improved. It is worth noting that the opening of the ditch not only largely promoted the production conditions and the national strength of the Wei State at that time, but also played an indispensable role in the development and prosperity of Kaifeng in later ages.

From the Qin and Han Dynasties to the late Northern and Southern Dynasties, Kaifeng was only the establishment of a county, and its inferior political status resulted in that it never had the opportunity to govern the prefectures and counties, and thus to form a political district. During the peak of the Jin Dynasty, Kaifeng became Nanjing and continued its political status as a national capital. Therefore, in the background of blocked water transportation, Kaifeng still governed 15 counties (Tian, Personal Communication. 2019).

### **3.1.2 Tang Dynasty(618-907)**

The Tang Dynasty was an important period in Chinese feudal society. The capital of the Tang Dynasty is now Xi 'an and Luoyang city.

After the establishment of the capital in the Tang Dynasty, urban construction has developed in the five years of Gaozong Yonghui and Xuanzong Kaiyuan eighteen years, there have been several additions to the city of Chang'an City. Yonghui has expanded the east and the west side of Guocheng City Wall. The view of the nine gates on the three sides of the south is magnificent. Taizong Zhenguan built the Daming Palace outside the east section of the north wall of Guocheng for eight years, and Gaozong Longshuo expanded it one year during the year. In the second year of Kaiyuan, the Xingqing Palace was built in the eastern part of the city, and Kaiyuan Central renovated the Qujiang Scenic Area in the southeast corner of the city. These

developments are nothing but enriched and partially adjusted on the basis of the operation of the Sui Dynasty, and the basic pattern of the city has not changed (Li, 2005).

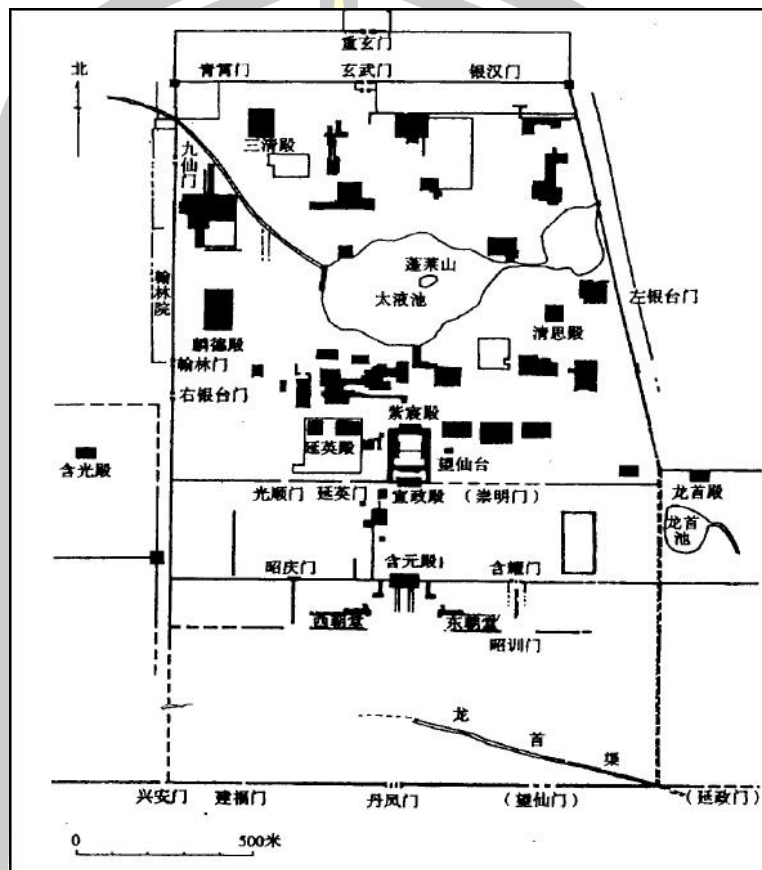


Figure 11 Daming Royal Palace in Tang Dynasty.

Resource: Li Rui.

Accessed on: January 11, 2020.

The Daming Palace was the imperial palace complex of the Tang dynasty, located in its capital Chang'an. It served as the imperial residence of the Tang emperors for more than 220 years.

Chang'an city has incomplete three sets of heavy cities, slightly tortuous square plane form, strict central axis symmetry and checkerboard-like outer Guochengfang form, and disparate political and economic functional spaces. This strict layout is a great change in the history of the Chinese capital system, breaking through the traditional pattern of the inner city and the outer city in the past. The political and

cultural significance of the administrative center of the feudal empire was reflected in the spatial layout of the Chang'an City in the Sui and Tang Dynasties (Li, 2005. P. 54).

During the reign of Emperor Li Shimin of the Tang Dynasty (627-649), with the joint efforts of the emperor and his ministers, a situation of relatively clear politics, rapid economic development, social stability, and prosperity of martial arts emerged. "Governance" was the first governance of the Tang Dynasty and laid a solid economic foundation for the later prosperity of Kaiyuan (Fu, 2009).



Figure 12 Emperor Li Shimin of the Tang Dynasty

Resource: <https://baike.baidu.com/pic>

Accessed on: August 15, 2019.

Emperor Li Shimin as a founding father of the Tang Dynasty, Li Shimin ruled the country in an open minded and humane manner.

The Tang Dynasty accepted exchanges and learning from various countries, and the economy, society, culture, and art showed diversification and openness. It was one of the strongest countries in the world at that time, and its reputation spread far and wide, and it has contacts with Asian and European countries. Thus, the tang dynasty left lots of historical handicrafts.

The city wall of Kaifeng city is located in Kaifeng city. The foundation of the city wall is Bianzhou city of the southern and Northern Dynasties restored in the second year (781) of Jianzhong in the Tang Dynasty. The Houliang, the Houjin, the Houhan, and the Houzhou in the Five Dynasties were successively opened in Kaifeng, and repaired the City Wall to varying degrees.



Figure 13 The Dragon Hall Temple at Kaifeng.

Resource: Dr. G. W. Guinness. Cited in Wang Pangen notes "images of old Kaifeng • ancient city" manuscript.

Accessed on: March 03, 2020.

This picture is the Dragon Hall Temple in Kaifeng in 1904. It used to be the residence of a former Emperor of the Song Dynasty. Nowadays it is the Dragon Pavilion or Longting. It can be traced back to the end of the Tang Dynasty when it was the

official residence of the governor of Xuanwu army. Later, the Houliang, the Houjin, the Houhan, and the Houzhou Dynasty in the Five Dynasties successively converted it into a palace. The Imperial City including the Royal Palace in the Northern Song Dynasty were all here, called Da Nei. In the late Jin Dynasty, it was also used as the palace.



Figure 14 The woodcut New Year paintings of Zhuxian Town Named ‘Ma Shang Bian’.

Source: Hao Zheng

Accessed on: March 03, 2019

This is the woodcut New Year paintings of Zhuxian Town, produced in the Tang Dynasty, flourished in the Song Dynasty and was popular in the Ming and Qing Dynasties. ‘Ma Shang Bian’ is the one of the four Chinese New Year pictures that enjoy equal popularity. Because of its unrestrained artistic style, rich history and cultural knowledge, it constitutes a unique variety of Central Plains folk art, and is approved by the state to be included in the first batch of China national intangible cultural heritage lists.

### 3.1.3 Song Dynasty(960-1279)

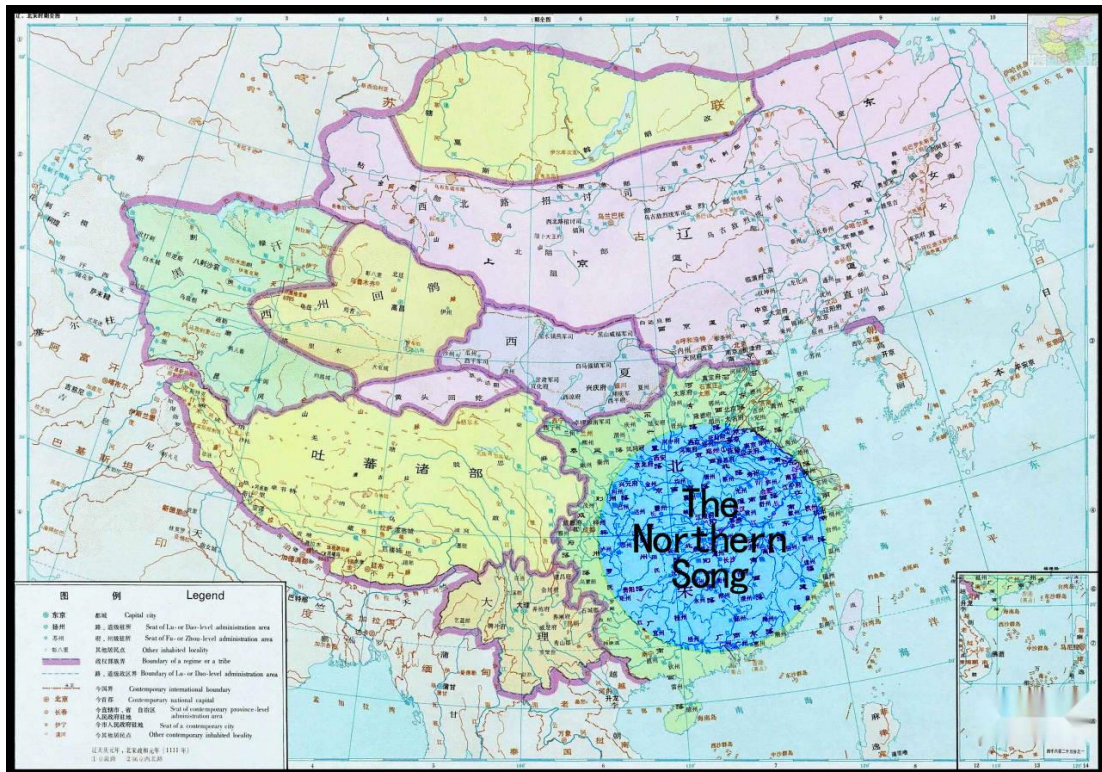


Figure 15 The Map of North Song Dynasty.

Resource: Siyu Zhang.

Accessed on: March 15, 2019

This picture shows the map of North Song Dynasty. The Song Dynasty (960-1279) was a connecting link between the Five Dynasties and Ten Kingdoms and the Yuan Dynasty in Chinese history with a history of 319 years and 18 emperors. The Song Dynasty was divided into two stages, the Northern Song and the Southern Song. The Northern Song, also known as the Earlier Song Dynasty (960-1127) was the heyday of the Song Dynasty, with its capital in Dongjing (now Kaifeng City). Later, because of the war, the capital was moved to Hangzhou, which marked the beginning of the Southern Song Dynasty (1127-1279).

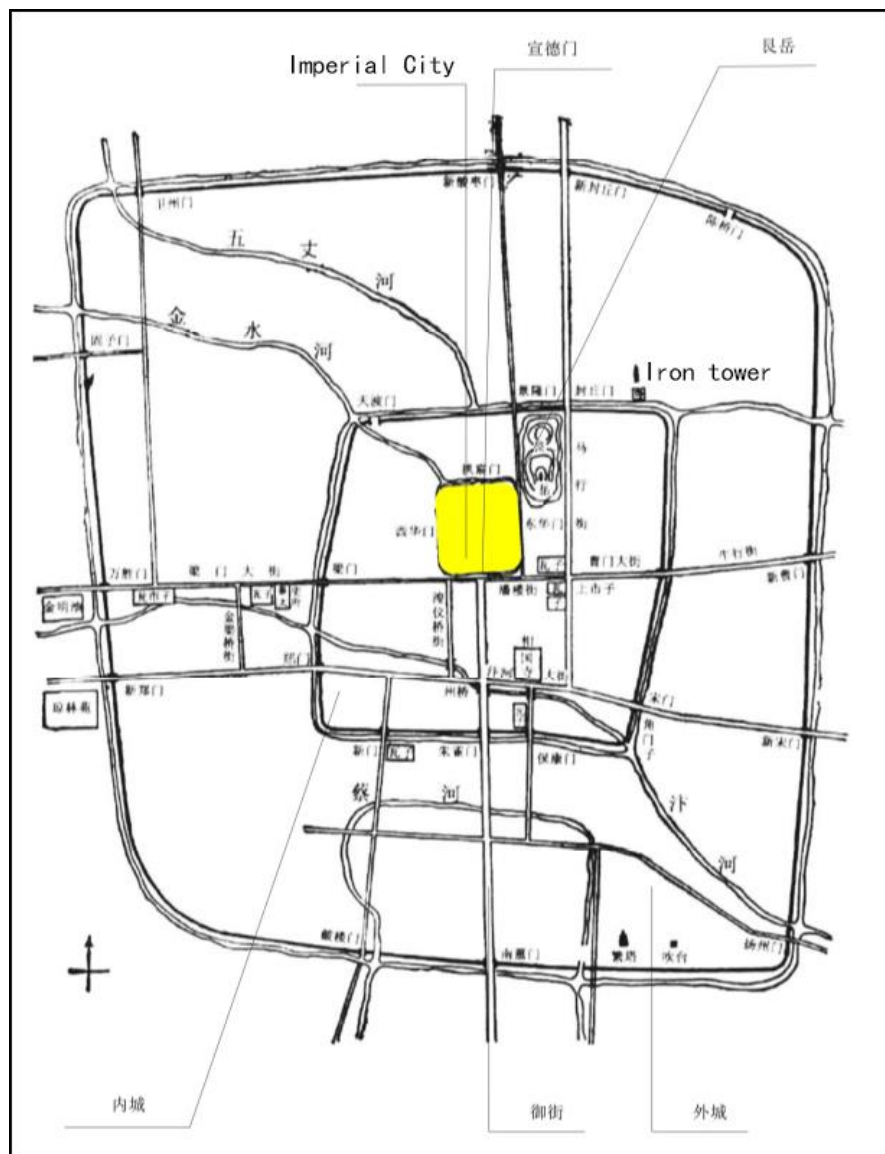


Figure 16 Structure Map of the Royal City of Northern Song Dynasty in Dongjing.  
Resource: Yang Kuan. Research on the History of Ancient Chinese Capital System.  
Shanghai: Shanghai people's publishing house. P. 291.

Accessed on: August 15, 2019.

In the AD 960, the Northern Song Dynasty was settled in Kaifeng, called Dongjing City at that time. After 168 years of the nine generations of emperors, it formed a grand city with three cities, including the outer city, the inner city and the imperial city as shown on the structure map above. Kaifeng city wall, as one of the important parts of Dongjing City (that is the inner city), has been continuously built, being magnificent in its scale.



Figure 17 The Portrait of Zhao Heng, Emperor Zhenzong Painted by the Qing Dynasty

Resource: <https://www.google.com/search>

Accessed on: September 15, 2019.

Emperor Zhenzong of Song (23 December 968 – 23 March 1022), personal name Zhao Heng, was the third emperor of the Song Dynasty in China.

The culture in the Song Dynasty is the type of open innovation--unlike the closed and conservative feudal society in general, and its innovative consciousness is manifested in various fields.

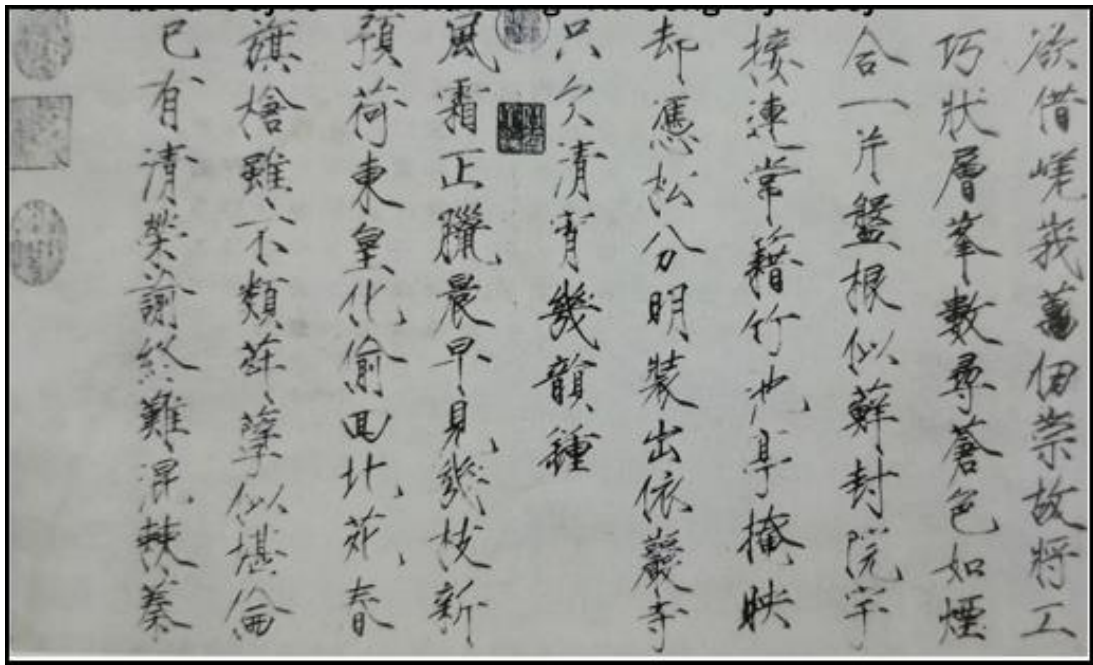


Figure 18 'Thin Gold Style' of Emperor Huizong in Song Dynasty.

Resource: Kaifeng Local History Office.

Accessed on: June 06, 2019.

This picture shows the calligraphic thin gold body of Emperor Huizong from the Song Dynasty enjoyed high attainments. At that time, the economy was well developed in the Northern Song Dynasty, when the emperor attached great importance to cultural development.

First, the trend of "Skeptical Sutra" appeared in the ideological sphere: The Confucianists of the Song Dynasty objected to the tradition of superstition of classics and old traditions, who used to doubt the transcripts of the scriptures in the Han and Tang Dynasties, then they started to doubt the classics themselves. The objects of their suspicion spread throughout all Confucian classics. The suspicious thoughts even shake the sacred status of Confucianism and actually played a vital role in emancipating the mind. Thinkers of Song studies are not afraid of authority and prefer holding different views, and have written "ideas from the discussion". Along the Chinese ideological history, it has become another era of dazzling stars after the quarrel among the pre-Qin scholars.

Second, the trend of reform in the political field: Throughout the Song Dynasty, the mainstream political thought remain to be "change customs and establish legislative system." For example, Wang Yudi was an early pioneer of reform thought, afterwards, "Fang Qingli, Jiayou, and world celebrities often suffered the same changes in law"; in addition, the famous "New Qingli New Deal" advocated by Fan Zhongyan and "Xifeng political reform" promoted by Wang Anshi was a great practice of reform thought (Yang, 2006). Even Sima Guang and Su Shi, who have always been regarded as conservatives, also advocated reform and innovation, but they held on to other views on how to reform.

Thirdly, the new wave of literature: Because of the brilliance of the previous literature in the Tang Dynasty, literature from the Song Dynasty faced great challenges in innovation. Despite of that, writers in the Song Dynasty boldly tried out methods like "taking essays as poetry", "taking poetry as words", "using essays as words" and "taking prosas as Fu", which allowed Song literature to harvest equally brilliant achievements yet different from the previous ages, which was known as "Tang Poems and Song Ci". The outstanding litterateurs paid a close attention to the new and different styles of writing, "speech articles, they might as well are similar." In terms of prosas, Song writers Ouyang Xiu, Wang Anshi, Su Shi, and Zeng Gong enjoyed unique styles, which varied greatly from each other.

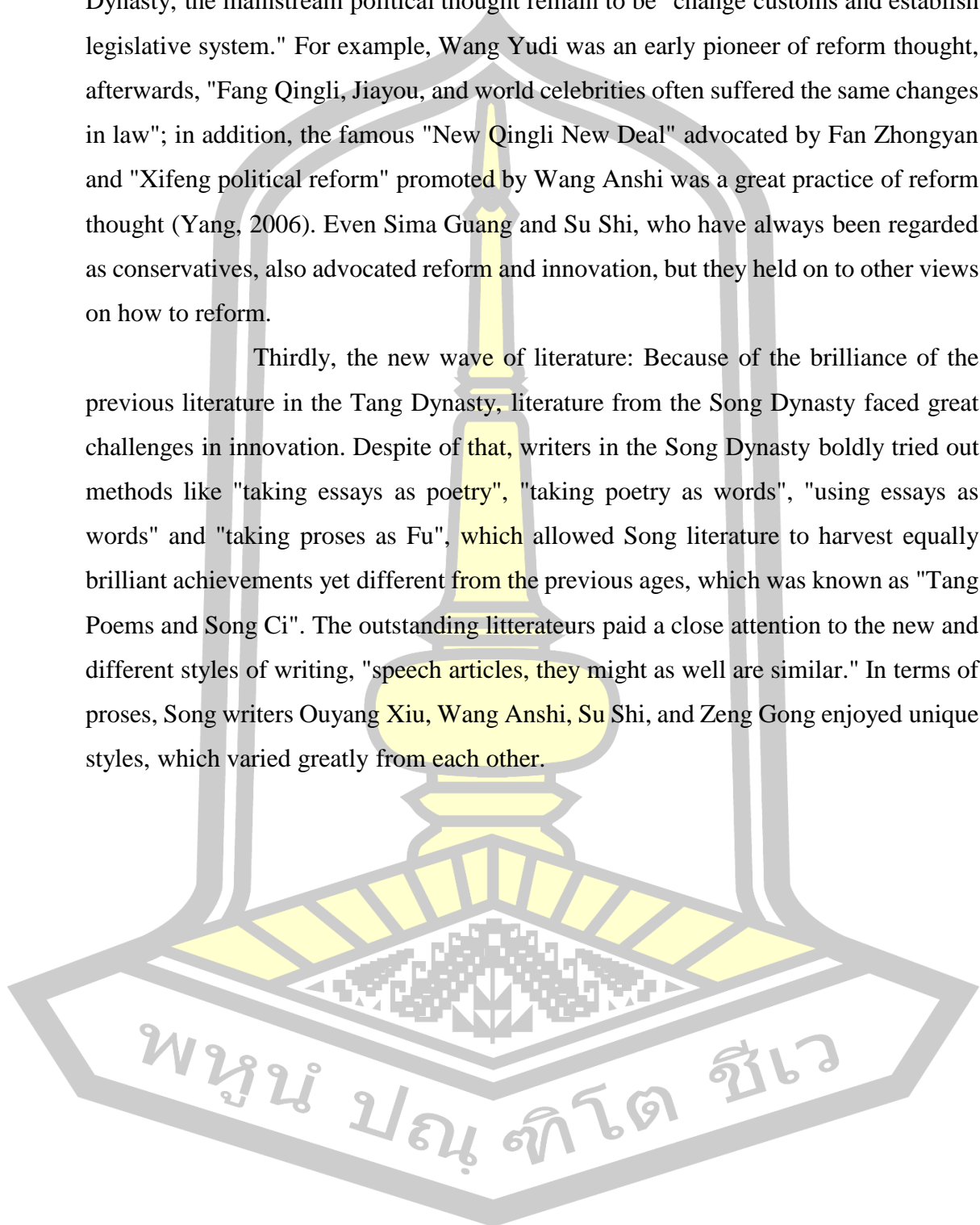




Figure 19 Southwest Mural of the Back Room of Tomb No. 1 of Baisha Song Tomb.

Resource: Wei Yuejin. Song Dynasty Character Costume Research II. 2016. P. 2

Accessed on: January 05, 2020.

This picture shows the Song Dynasty dress style, which the clothing color and style are very elegant. During Song Dynasty, whether it is a civilian girl or a noble lady, likes to wear a tube top, and then put on a cardigan top. Because it can set off the perfect curve of women. Now in the museum, we can often see the cultural relics unearthed by Song, there are many different designs and different fabrics of tube top prototype.

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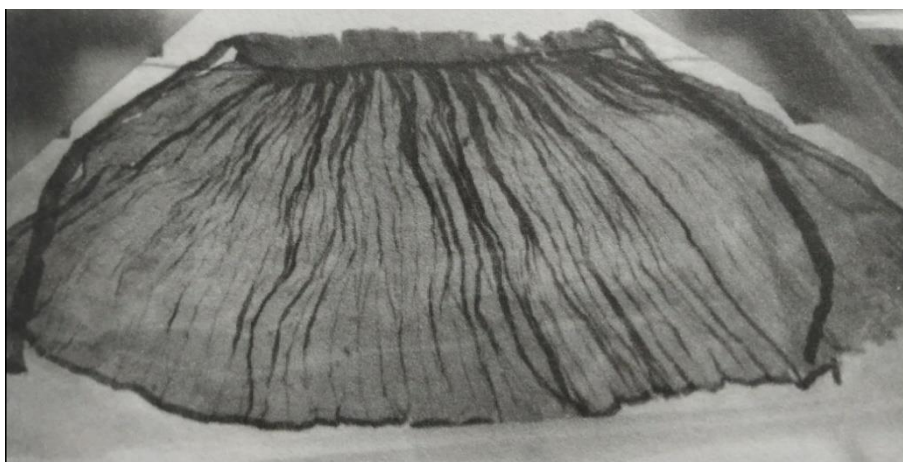


Figure 20 Song Dynasty brown printed pleated skirt

Resource: Wei Yuejin. Song Dynasty Character Costume Research II. 2016. PP. 4

Accessed on: November 11, 2019.

During Song Dynasty, the pleated skirt made of printed satin gauze from a Song Dynasty tomb.

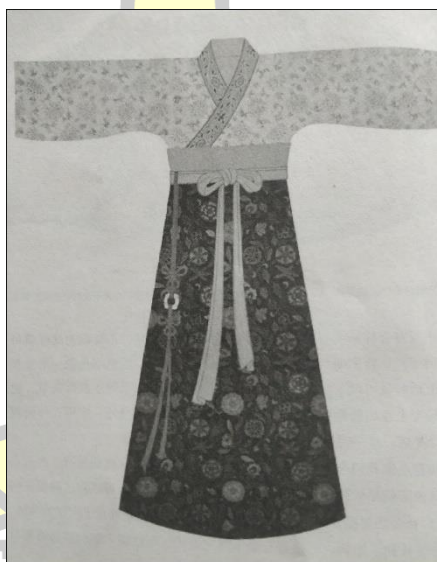


Figure 21 Song Dynasty clothes called 'Ru'.

Picture source: Wei Yuejin. Song Dynasty Character Costume Research II. 2016. P.5

Accessed on: November 11, 2019.

Ru (jacket) was the necessary costumes for common people in their daily life. Costume of the Song Dynasty (960-1279) was simple and natural, reflecting the development tendency of the era.

This type of clothing was quite popular in the Tang Dynasty, and the Song Dynasty inherited this style and made some changes in details to make it more self-cultivation. After wearing it, it became thinner and taller style. Due to the different status of the identity, the style and material of the 'Ru' are be different.

The Kaifeng Iron Tower of the Northern Song Dynasty was built in the Song Dynasty, with a history of thousands of years, which is a stupa specially constructed to worship Buddha Royal bones. Coloured glaze is used as the building material, and the whole stupa is decorated in the form of relief (Li, 2015).



Figure 22 The Iron Tower Around 1917-1919.

Resource: Sidney D. Gamble. Cited in Wang Pangen notes "images of old Kaifeng • ancient city" manuscript.

Accessed on: March 03, 2020.

This picture was taken by Sidney D. Gamble, an American photographer around 1917-1919. The Iron Pagoda of Kaifeng, China, built in 1049 during the Song Dynasty,

with articulated dougong and wind bells under the eaves

It was the famous carpenter Yu Hao who was responsible for the design and supervision. He once worked as a carpenter in Hangzhou, and had a work of three volumes of wood classic monographs on carpentry in ancient China; cherishing the scattered and the lost, it is no longer existed now. Yu Hao was good at building, but was still modest and studious. He greatly appreciated the gate building of Xiangguo Temple constructed by people in the Tang Dynasty. For many times, he said to others modestly that he could deal with every part of the building door, except for the eaves, he admitted that he could not figure it out. So every time he was at the gate of the temple, he would look up to observe it carefully. When he got tired, he would sit down and kept observing; when he got sleepy, he would just lie down. He made reflections repeatedly in order to get to the bottom of it. He also built a well pavilion for the ancient Wells on the east and west sides in front of the temple, being extremely exquisite. It was considered one of the ten masterpieces of Xiangguo Temple. Among numerous of architecture, Yu Hao was especially adept at building towers. In the process of building the Brahma temple tower in Hangzhou, he solved the stability problem of the wooden tower scientifically, which was noticed by the public at that time. Before he was ordered to supervise the construction of the wooden pagoda for Kaibao Temple in Jingdu, being meticulous, he made a small-sized sample in advance. During construction, a curtain was set outside the building, which temporarily concealed its form, only the sound of axe chisel was heard, "one floor was completed in one month". When the neighboring tenons did not align at each other, Yu Hao would walk around the tower to check while discuss, once the problem was confirmed, he would immediately swing a huge hammer to knock on it for tens of times, and everything would be well fixed (Cui. Personal Communication. 2020).

Guo Zhongshu, a painter, and the supervisor of the Inspiration wooden tower, calculated that from the first floor to the upper floors, there was one foot and five inches left. When the question was raised, Yu was confused. After careful calculations overnight, the final result fulfilled Guo Zhongshu's theory. At dawn of the next day, Yu Hao knocked on the door of Guo's place, kneeling down for a long time for gratitude.

The Inspiration wooden tower supervised and built by Yu Hao, with eight corners and thirteen floors it is also said there are eleven floors, with the height of 360 feet, it is under Qian'an Qianfowan Bodhisattva Tower as the heavenly palace, and the small tower of Feng'an Ashoka Buddha relics (Jin, 2013).

Although many remains exist among the architectural living examples of the Song Dynasty, only two towers remain in the capital: the Iron Tower and the Po Pagoda. The predecessor of the Kaifeng Iron Tower was a wooden tower built by Yu Hao, the royal architect of the Northern Song Dynasty. At the beginning of the Song Dynasty, he presided over the construction of the wooden tower of Kaibao Temple in Dongjing (now Kaifeng), with a height of 36 feet, 8 corners, and 11 floors. The model was made in the first place, and it was completed in the year of 989 after 8 years of construction. It is said that Yu Hao considered the Liang beam was located on the plain with much northwest wind, so when it was built, the tower was tilted slightly northwest to resist the main wind<sup>14</sup> located in Fusheng yard of Kaibao Temple, which was one of the four major temples in Dongjing at that time.

The wooden tower was burned down by the "Sky fire" in the four years of Renzong Qingli (AD1044). The emperor of the Northern Song Dynasty desired to rebuild it. However, the construction of the Inspiration Tower wasted manpower and money, some court officials objected. In the end, the emperor ordered to reconstruct the Inspiration Tower to collect the relics. The tower was rebuilt. The reconstructed tower was moved from the original Fusheng Temple to the upper courtyard of Kaibao Temple. Because the upper courtyard was high above Mount Yi, "It is the capital-shaped victory place". "This location looks far and wide, tops the whole capital city, and overlooks a long distance. It opens up people's horizon."<sup>15</sup>

<sup>14</sup> <https://baike.baidu.com/item/%E5%96%BB%E6%B5%A9>. Accessed on July 17, 2019.

<sup>15</sup> <https://www.tieta.net.cn/dist/#/> Accessed on July 10, 2019.



Figure 23 The Iron Tower of Gui Gate

Source: Hao Zheng.

Accessed on: July 09, 2018.

The newly built inspiration tower enjoyed a geographical advantage, with a particularly majestic natural landscape. The shape and structure of the tower remained a plane regular octagon with 13 stories. Considering that the wooden tower was vulnerable to fire and lightning strikes, it was built by glazed tiles instead. In February of the eighth year of Emperor Shenzong's reign (AD1085), Kaibao Temple was again, burning from being struck by lightning. By then, the imperial examinations of the Northern Song Dynasty were held at that place, "most military officers and deacons were burned to death", even the chief examiner nearly lost his life. As for the glazed brick structure, it stood still (Cui, Personal Communication. 2020).



Figure 24 The Iron Tower in 1907.

Resource: <https://www.tieta.net.cn/dist/#/changerapidly?nav=7>

Accessed on: September 09, 2019.

This picture shows the Buddha statue in front of the western of the Iron Pagoda of Youguo Temple, Kaifeng City, Henan province, is a Buddhist Chinese pagoda built in 1049 during the Song Dynasty (960–1279) of China.

The tower is a 13<sup>th</sup>-floor pagoda for royal worship in the Song Dynasty, with a regular octagonal plane and the height of 55.08 meters from the ground. The tower is grand, tall and richly decorated. The exterior of it is inlaid with bricks of Buddha and tiles, which are exquisite, vivid and lifelike. The tiles are decorated with over 50 kinds of patterns, such as the flying Apsaras, kishi, lion, dragon, kylin, bodhisattva, jiyue, flowers and plants and so on, which is praised as “The 1<sup>st</sup> Tower in the World”(Li, 1957). In the past thousand years, the tower has been damaged by numerous storms, earthquakes and floods from the Yellow River, it is still standing upright.

The outline of the stupas in the Song Dynasty in Henan is relatively straight from the top to the bottom, which is different from the practice of the Henan stupas (such as the Fawang Temple Tower) before the Song Dynasty and the Henan Golden Pagoda (like the Qiyun Tower in Baima Temple) in the same period. A number of brick pagodas came into being in the Song Dynasty (such as the Song Pagoda in Fuling), on which the upper stories of the tower were closed too hasted, showing an abrupt sharp cone shape, with an unsatisfactory artistic effect. As for Iron Tower in Kaifeng, it is well-coordinated with an appropriate proportion.

The reconstructed glazed brick tower is 55.63 meters high with 13 floors and 8 corners. Nearly a thousand years ago, it had already enjoyed a superb architectural and technological value, exquisite architectural and artistic value, coupled with a high-tech architectural and technological value. From the perspective of construction technology, although iron-colored glazed bricks are used, the construction method indeed, applies the principle of the traditional Chinese wooden wall structure. The tower is tens of meters high, and there was no scaffolding or gantry crane at the time. In this case, what kinds of methods were used for the construction? The researcher would provide the answer later on.

The whole body of the iron tower uses 28 different types of structural brick combinations. At the joints of columns, cymbals, bucket arches and other occlusal joints, special fired mortise and mortise bricks are tightly fastened together. Fitting together perfectly, the whole body is blended into an entirety—like an iron casting. So over the 900 years, it has stood upright after experiencing 37 earthquakes, 18 strong winds, and 15 floods. In particular, "The Emperor Songzong of the Song Dynasty was

born in the spring of May, the first year of the Jingshi Kaihua Square, and the earthquake struck over six times from July to November. Thunderous sounds could be heard, residential buildings were destroyed and a large number of residents were killed." Despite of that, the Iron Tower remained safe and sound. (Kaifeng Local History Office, 2013.)

The iron tower is the tallest, largest, and oldest glazed tower ever existed in China, which can be called the giant of the glazed tower family in China. As is recorded in the historical documents, there are hundreds of glazed towers in China, most of which were built in the Ming and Qing Dynasties. However, in terms of no matter architectural art or historical value, these glazed towers are hardly comparable to the Iron Tower in Kaifeng.

#### Pottery Molds

Song Dynasty Pottery Molds are the part of the song folk culture. As the carrier of folk culture, the ceramic mold was integrated with the central mainland culture after the eastward-spread of Buddhism. With the development of the folk in the Song Dynasty, it gradually evolved into folk artifacts with a touch of belief. It has witnessed the folk beliefs and customs of the Song Dynasty, and it is also a pictorial "encyclopedia" used by the Song people to enlighten children to see and recognize things, understand the society, educate the corresponding people with morality, and spread culture (Wei, 2010). The artistic expression of ceramic mold is unique, covering folk customs such as belief, morality, culture and art. It accumulates a strong national cultural spirit, and is considered to be the first-hand visual graphic material for studying the folk, culture, communication and art history of the Song Dynasty.



Figure 25 Professor Wei Yuejin showed to scholars the Song Dynasty Pottery Molds.

Resource: Yuejin Wei.

Accessed on: November 06, 2017.

Professor Wei Yuejin is on the right side of the picture. He has a Song Dynasty pottery in his hand. He is a professor of Kaifeng University has a great research on Song Dynasty Pottery Molds. He has a large collection of pottery molds from the Song Dynasty, which are kept in his private museum. The name of his museum is Dagan Museum, which is open for free entry. As his colleague, the researcher had a great opportunity to join his project team and obtained valuable key information.

พหุ มั บณ จั โด ชี เว



Figure 26 Song Dynasty Pottery Molds Called ‘Mahoraga’.

Source: Hao Zheng.

Accessed on: April 04, 2018.

‘Mahoraga’ is also known as ‘Rahula’, which is originated from a Buddhist God. The sagacity and peculiar form of ‘Mahoraga’ was held in esteem by people in central China (Wei, 2010) appearing as an idolized form. He was always used by utilitarianism in folk beliefs to meet the public’s needs of spirit and religion. In the Tang and Song Dynasties, ‘Mahoraga’ evolved into an idol for women to worship on Qixi Festival,

praying to give birth to a boy.

From the early enshrined ‘Mahoraga’ on Qixi Festival to folk custom toys in the Song Dynasty, ceramic mold experienced a gradual evolution. With the development in commodity economy and secular culture, the religious color of ‘Mahoraga’ faded, and began to turn to secularization. Secular figures, recreational activities, animals, flowers and buildings became its important expressive subject matters, and ceramic mold started to evolve into recreative and moralized folk toys.



Figure 27 Song Dynasty Pottery Molds Name ‘Dragon boat racing’.

Source: Hao Zheng.

Accessed on: March 04, 2018.

The left part of the picture is a ceramic mold and the right part is the mold filled with clay and obtained after pressing.

Later, Professor Wei and his team developed handicrafts and souvenirs of Tao Mo in the Song Dynasty. There is more of this in Chapter 4.

Northern Song Embroidery, which means embroidery in the Northern Song Dynasty (AD 960 -1127), is originated from Bian Embroidery also known as Kaifeng Embroidery and follows the tradition of the flourishing age of Sui and Tang Dynasties. It has diversified varieties, covers a broad range of subjects and has established a system of its own. The study on the rich cultural connotation and social expressions of Northern Song Embroidery has positive social significance to the source-tracing, inheritance and development of modern embroidery (Duan, 2013. P. 104-105).



Figure 28 Embroidery, Named 'The Flower'

Resource: Yan Chen.

Accessed on: February 02, 2020.

Embroidery is the craft of decorating fabric or other materials using a needle to apply thread or yarn. Embroidery may also incorporate other materials such as pearls, beads, quills, and sequins. In modern days, embroidery is usually seen on caps, hats, coats, blankets, dress shirts, denim, dresses, stockings, and golf shirts. Embroidery is available with a wide variety of thread or yarn color.

Northern Song embroidery is originated from the Northern Song Dynasty (960-1127 AD), Bianliang, Henan Province (today's Kaifeng, Henan Province, hereinafter "Eastern Capital" also refers to here), now known as Bian embroidery, Bianliang used to be the center of Chinese embroidery and the silk weaving industry. Northern song embroidery is famous for its simplicity, elegance and delicacy in the world. Along the history of Chinese embroidery, it inherits the fine tradition of the ancient embroidery in the Sui and Tang Dynasties, and is the forerunner of the high development of embroidery in Kaiyuan, the Ming and Qing Dynasties. It has a detailed classification, a wide range of practitioners, and an extremely high penetration degree, which is known as the golden age of development along the history of Chinese embroidery. Northern Song embroidery can be divided into schools of palace embroidery, folk embroidery, boudoir embroidery and embroidery painting (Zhou.

Personal Communication. 2019).

According to Duan in 2013, the embroidery pattern of the court shows an explicit implication, with a distinctive political color and strict hierarchical characteristics. It is produced exclusively by the company and used by the court or granted to foreign ministers. It is written in the *Reminiscences of the Eastern Capital* that in the Northern Song Dynasty, out of the needs of aesthetic psychology and the decoration of the court, the government's handicraft industry management agency Shaofujian, and the 'college' specialized in embroidery-- the Embroidery Agency was an institution subordinated to Shaofujian. "Handled embroidery for the emperor's use of public service and guests, sacrifice, sacrifice." Shaofujian trained and recruited a large number of embroidery artists. In the three years of Chongning (AD 1104), it recruited 300 embroidery workers, to embroider dragon robes, dresses and other daily necessities for the emperor and the concubine. In addition to the Embroidery Agency, Wensi Agency, which had "hand-made gold, silver, rhino and jade craftsmanship, gold ornaments and paintings, for decoration of public wares, book treasures, and arts and crafts and other clothing," had embroidery masterpieces. The Houyuan Manufactory in the Ministry of Internal Affairs and Provincial Government, who "made famous and forbidden marriages and marriages of the emperor", owned works including embroidery. The professional embroidery personnel of these institutions who took national lotus were mainly responsible for the embroidery of court clothing and ceremonial decoration and other practical products, which was also known as "court embroidery", "imperial embroidery" and "official embroidery".

Folk embroidery gets commercialized. It originates from folk life with a wide range of subjects, which can fully express the folk customs of the Northern Song Dynasty. Due to the loose economic policy of the Northern Song Dynasty, businessmen were no longer discriminated against (they no longer needed to dress clothes of special colors and were allowed to take carriages), they also enjoyed a certain social status and the right to do business freely. The development of the commodity economy endowed more space to the display of folk embroidery. Folk craftsmen such as embroidered women and temple nuns could be taken and sold freely in the market. For the first time, people and stores specializing in the embroidery industry appeared in the market, forming an area specialized for embroidery. Based on the *Reminiscences of the Eastern*

Capital--Trade of Ten Thousand Family Names in the National Temple, "Both corridors are filled with embroidery masters, collar wipes, flowers, beads, heads, face, and gold-colored gimmicks, hats, special badges, and crowns, stern lines and the like ... ", and descriptions such as "splendid and magnificent, beautiful and resplendent", the prosperity of the folk embroidery market at that time was evident (Zhou. 2003). Due to the large demand for embroidery, the number of people engaged in embroidery increased, which thus, sharpened the techniques. Embroidery of all types were spread all over the capital, when embroidery officially turned market-oriented.

#### **3.1.4 Ming and Qing Dynasties (1368-1912)**

After the fall of the Northern Song Dynasty, the Jin Dynasty moved the capital to Binding city. The emperor Xuanzong of the Jin Dynasty expanded the Kaifeng City to the north and south side. Kaifeng City has been inundated many times in history. In the first year of the Emperor Hongwu of the Ming Dynasty in 1368, the Kaifeng City Wall was rebuilt and the material changed from clay to brick<sup>16</sup>.

On the basis of the Kaifeng City Wall in the Ming Dynasty, the city walls were rebuilt twice and widened in the first year of Emperor Kangxi of the Qing Dynasty in 1662 and in the 22<sup>nd</sup> year of the Qing Dynasty in 1842 respectively.

<sup>16</sup> Kaifeng historical events. <http://www.haww.gov.cn/>. Accessed on: October 10, 2019.

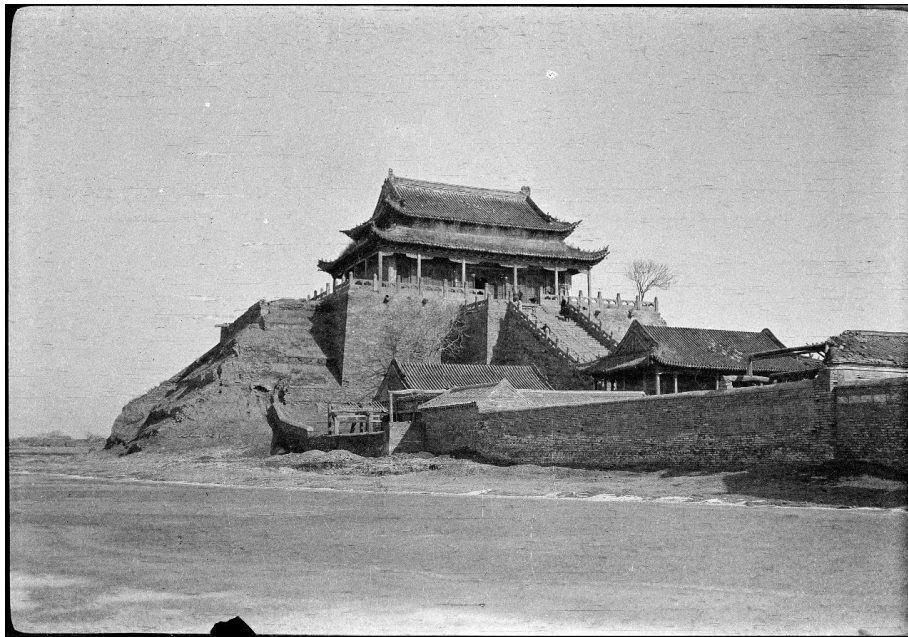


Figure 29 Dragon Pavilion in 1902.

Picture source: China's Millions, v. 10 New Series (1902).

Accessed on: <http://findit.library.yale.edu/bookreader/BookReaderDemo/index>.

February 02, 2020.

This picture is the Dragon Pavilion in 1902. Kaifeng Dragon Pavilion was built for worshipping an emperor of the Qing Empire.

After the establishment of the Ming Dynasty, Emperor Zhu Yuanzhang in the 11<sup>th</sup> year of Hongwu in 1378, sealed his fifth son, Zhu Su, to Kaifeng to be the king Zhou Ding. Zhu Su built Zhouwangfu Mansion on the site of the Imperial Palace of the Song Dynasty and the Jin Dynasty. The rebuilt house is large in scale and high in level, a palace like. In 1642, the Yellow River flooded the city. The prominent Zhouwangfu Mansion was destroyed.

At the beginning of the Qing Dynasty, an examination hall was established on the original site of Zhouwangfu Mansion, and a small pavilion was also set up in which the emperor's ranking was placed. Since the emperor has always been regarded as the true son of Dragon and the emperor is ranked here, this pavilion is called 'Dragon Pavilion'.

In the 9<sup>th</sup> year of Emperor Yongzheng of the Qing Dynasty (1731), the examination hall was moved, and in the 12<sup>th</sup> year of the Qing Dynasty (1734), the Dragon Pavilion in Meishan Mountain was converted into a magnificent palace in.

Later, Emperor Qianlong lived there temporarily and then changed it to a Taoist Temple. In 1845, the Dragon Pavilion was closed. In 1856, the Emperor Xianfeng of the Qing Dynasty demolished the pavilion and rebuilt the Dragon Pavilion as the old one. In 1927, when the warlord Feng Yuxiang was in power in Henan Province, he changed Dragon Pavilion Park to Zhongshan Park to commemorate Mr. Sun Yat-sen.



Figure 30 Dragon Pavilion

Resource: Cited in Wang Pangen notes "images of old Kaifeng • ancient city" manuscript.

Accessed on: February 02, 2020.

This picture is the Dragon Pavillion in 1927, which changed the name to Zhongshan Park.

In 1994, the base of the north side of Longting Pavilion collapsed with time passing threatening the entire hall building. Thus, the Kaifeng government used modern materials as a skeleton and repaired its original appearance.



Figure 31 The Shan Shan Gan Association Hall Circa in 1912.

Resource: Cited in Wang Pangen notes "images of old Kaifeng • ancient city" manuscript. March 03, 2020.

During the reign of Emperor Qianlong of the Qing Dynasty, the wealthy merchants from Shanxi, Shaanxi and Gansu provinces who lived in Kaifeng built a group of exquisite courtyards on the site of the mansion of Xu Maoxian, the descendant of Zhongshan King Xu Da, one of the founders of the Ming Dynasty. It is named as the Shanshan'gan Guild Hall. The hall covers an area of 5.8 mu, about 0.39 hectares, with a construction area of 1,882.51 square meter. The whole complex is full of brick carvings, stone carvings, and wood carvings, which can be called the Three Wonders of the hall.



Figure 32 The stage of Shanshangan Hall in 1930.

Resource: Cited in Wang Pangen notes "images of old Kaifeng • ancient city" manuscript.

Accessed on: March 03, 2020.

This is a stage of Shanshangan Hall to perform performances.

Xufu is the house of Xu Maoxian, who is the husband of Lanyang princess, the eldest daughter of the king Zhou Ding, and the grandson of king Zhongshan-Xuda. Considering the family' reputation, the street where the house is located is named Xufu Street. After the demise of the Ming Dynasty, the house was abandoned. In the early Qing Dynasty, Shanxi and Shaanxi merchants built a hall and the Guandi Temple was built in front of the hall. The time for the establishment of the

Guild Hall and Guandi Temple was unrecognizable. However, according to the investigation, the Guandi Temple has a plaque of the 30th year of Emperor Qianlong (1765)<sup>17</sup>, being able to prove that Guandi Temple and Guild Hall have a long history.

The Hall is a courtyard-style layout with an area of 3,870.29 square meters. The main building is placed on the central axis. From south to north, it is the gate, the theater building, the archway and the main hall. The annex building is located on the east and west sides, including the left and right gate and the hanging gate, bell tower, drum tower, wing room, east and west courtyard.

The Shanshangan Hall was renovated seven times between the 12<sup>th</sup> year of Jiaqing in the Qing Dynasty (1807) and the 28<sup>th</sup> year of Guangxu (1902). It was also repaired in 1933. During the Republic of China, it was once the location of Northwest Elementary School and Northwest Middle School. During the Japanese aggression against China, it was changed to "the headquarters of the secret service organs of the five provinces of North China." And after the founding of the People's Republic of China, it was renamed as Xufu Street Primary School.

The materials commonly used in the architectural decoration of the Shanshangan Hall include eucalyptus, poplar, and pear wood. The general composition is limited to the width of the surrounding area. Most of the wood carvings are works of characters, flowers, landscapes, terraces, pavilions, water birds, and beasts. While the wood carvings of the Guild Hall are very particular on the knife method and style, and using the natural characteristics of the material to figure out the inner expressive power of the material.

In the subtle changes of the surface color, texture, structure, the technique is used in accordance with its material, and the material is applied in accordance with its shape. By using axes, there is a unique art charm. China has a long tradition of wood carving, and has reached the perfection in the Qing Dynasty along with those ancient buildings. Therefore, the woodcarving art of the Hall embraces the highest achievement, the largest scale, the largest number, and the richest content, which is second to none in the Central China<sup>18</sup>.

<sup>17</sup> <https://baike.baidu.com/item/> Accessed on: June 15, 2019.

<sup>18</sup> Woodcarving art of Kaifeng Shanshangan Hall People's Network. Accessed on: June 20, 2019.

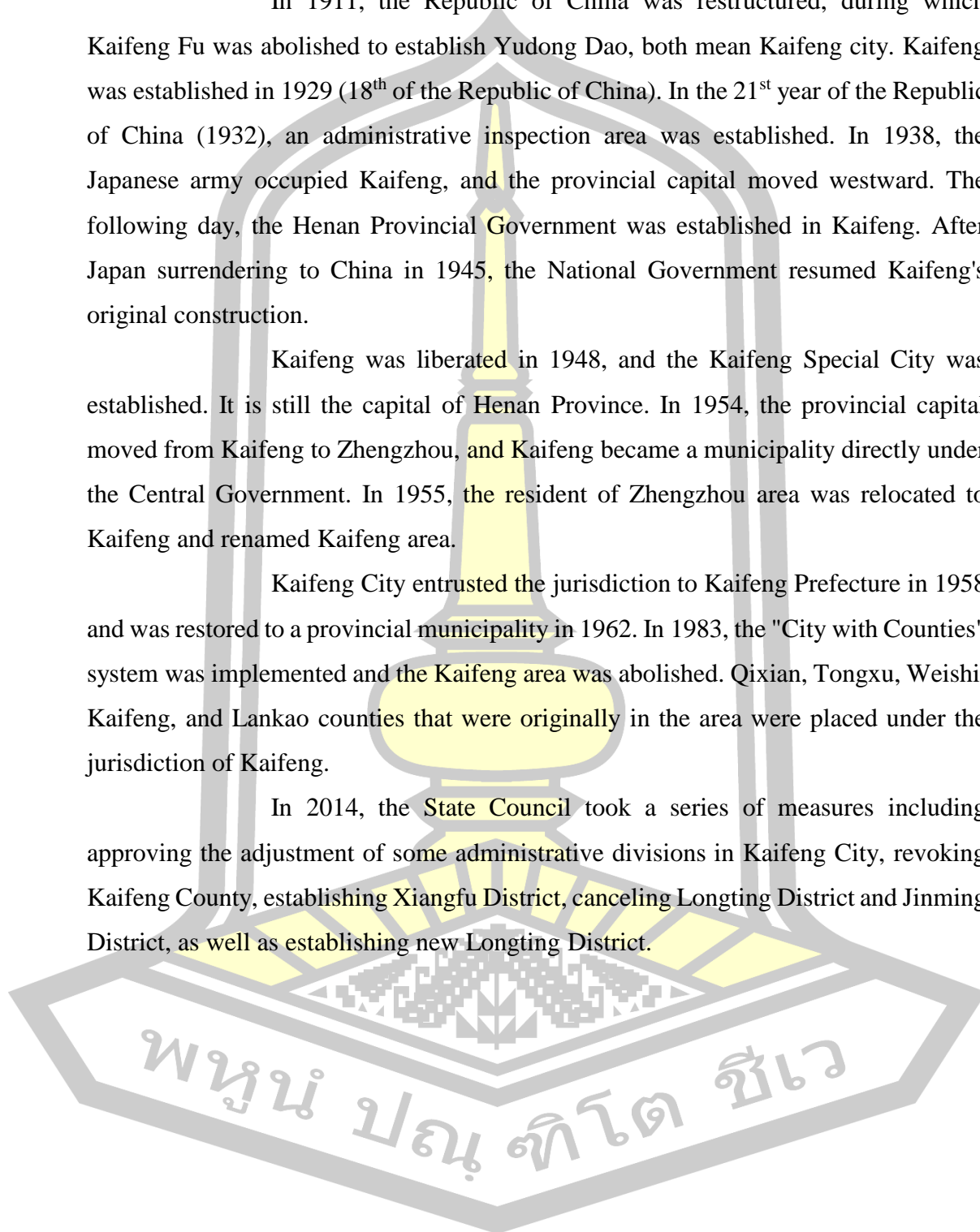
### 3.2 Kaifeng after Dynasty.

In 1911, the Republic of China was restructured, during which Kaifeng Fu was abolished to establish Yudong Dao, both mean Kaifeng city. Kaifeng was established in 1929 (18<sup>th</sup> of the Republic of China). In the 21<sup>st</sup> year of the Republic of China (1932), an administrative inspection area was established. In 1938, the Japanese army occupied Kaifeng, and the provincial capital moved westward. The following day, the Henan Provincial Government was established in Kaifeng. After Japan surrendering to China in 1945, the National Government resumed Kaifeng's original construction.

Kaifeng was liberated in 1948, and the Kaifeng Special City was established. It is still the capital of Henan Province. In 1954, the provincial capital moved from Kaifeng to Zhengzhou, and Kaifeng became a municipality directly under the Central Government. In 1955, the resident of Zhengzhou area was relocated to Kaifeng and renamed Kaifeng area.

Kaifeng City entrusted the jurisdiction to Kaifeng Prefecture in 1958 and was restored to a provincial municipality in 1962. In 1983, the "City with Counties" system was implemented and the Kaifeng area was abolished. Qixian, Tongxu, Weishi, Kaifeng, and Lankao counties that were originally in the area were placed under the jurisdiction of Kaifeng.

In 2014, the State Council took a series of measures including approving the adjustment of some administrative divisions in Kaifeng City, revoking Kaifeng County, establishing Xiangfu District, canceling Longting District and Jinming District, as well as establishing new Longting District.



## Conclusion

Kaifeng is a city located on river side of the Yellow River. Now it is a city of Henan province, China. Position in the middle of Henan province. Kaifeng is a place which maintains Chinese history for more than 4,100 years. It is well known as an ancient city of China and the world. Because it was among the royal cities of the Eight Dynasties of China since 1849BC – AD1231. The dynasty that most influenced the history of China is Northern Song Dynasty<sup>19</sup>. Because it was the largest city in the world at that time, there are a lot of historical evidences from Song Dynasty, such as the Chinese paintings, *Along the River During the Qingming festival*, bian embroidery China, Zhuxian Town woodcut New Year Painting, pottery patterns (ancient pottery), relic, history writing and so on. With its rich historical and cultural resources, Kaifeng became the first combination of the State-list Famous Historical and Culture City in China in 1982 and has now become one of China's famous city of tourist in the past<sup>20</sup>. Kaifeng become place of tourism resources. These are based on the period of the Song Dynasty. There are two characteristics of water transportation in old Kaifeng: one is mostly artificial canal, the other is deeply affected by the flood of the Yellow River. According to the statistics of Kaifeng Cultural Relics Bureau, Kaifeng possesses state key cultural relic's protection units (24 locations and 27 items, including Lankao).

On the period of 4100 year of Kaifeng, there were about 530 years of royal city of 8 dynasties. There are a lot of evidence refer to the past of royal city of Kaifeng:

1. Historical artifacts example are pottery patterns (ancient pottery), Wood Cut New-year Painting, Chinese traditional paintings. The most important are Iron

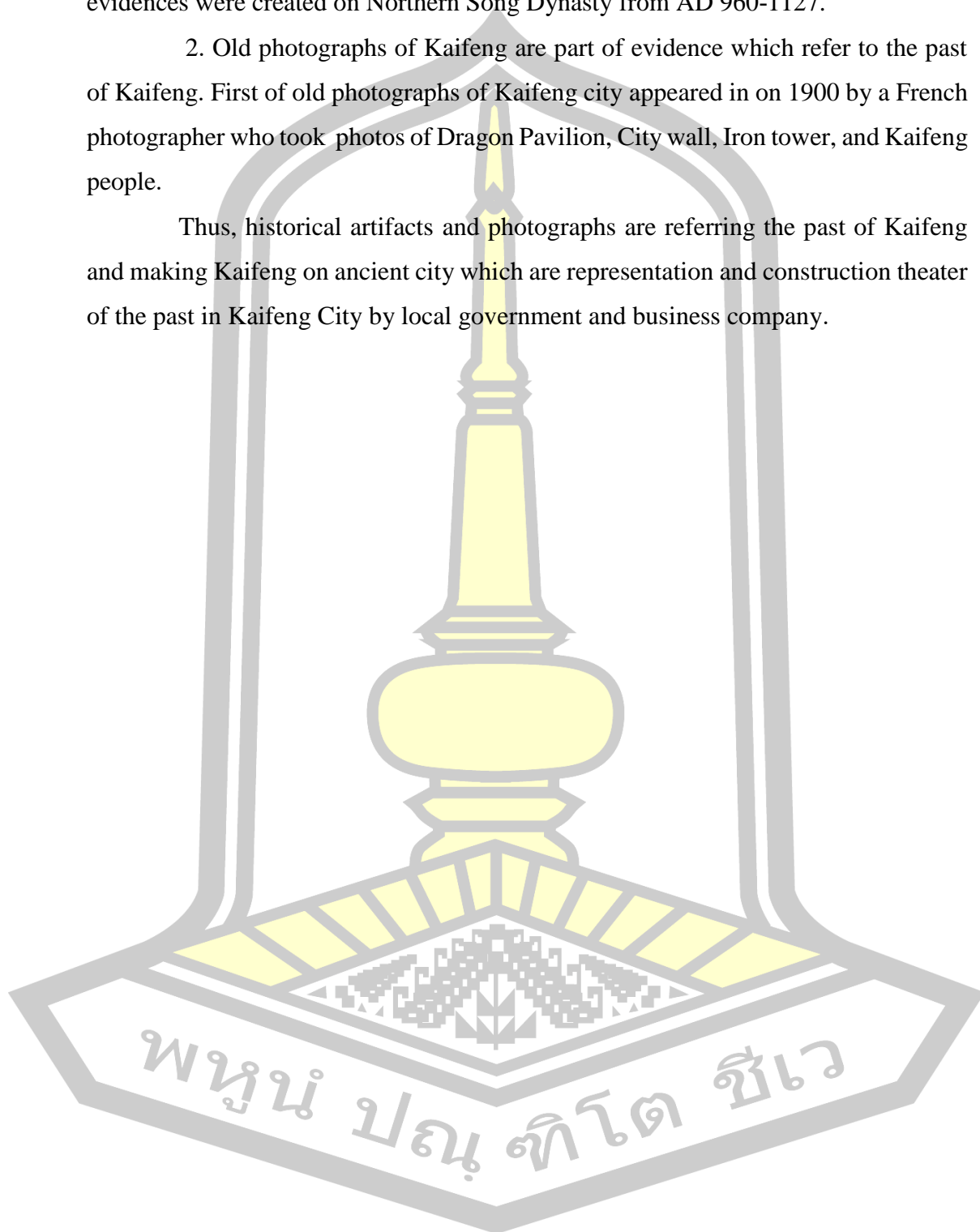
<sup>19</sup> Kaifeng Overview. Kaifeng people's government. Citation dated December 8, 2019

<sup>20</sup> The National Historic and Cultural City: It was confirmed and announced by the State Council of the People's Republic of China. It was established in 1982 in accordance with the proposal of Hou Renzhi of Peking University, Zheng Xiaoxuan of the Ministry of Construction and Shan Shiyuan of the Palace Museum. Listed are cities that are rich in cultural relics, have significant historical value or commemorative meaning, and are being used continuously.

tower, Dragon Pavilion Park, Baogongfu and City wall. The most important of above evidences were created on Northern Song Dynasty from AD 960-1127.

2. Old photographs of Kaifeng are part of evidence which refer to the past of Kaifeng. First of old photographs of Kaifeng city appeared in on 1900 by a French photographer who took photos of Dragon Pavilion, City wall, Iron tower, and Kaifeng people.

Thus, historical artifacts and photographs are referring the past of Kaifeng and making Kaifeng on ancient city which are representation and construction theater of the past in Kaifeng City by local government and business company.



## CHAPTER 3

### The Process of Construction of the Old City of Kaifeng to be Ancient City of China.

#### Introduction

This chapter intends to present about management old city of Kaifeng as an ancient city of China by government. The old city in this chapter is a royal city in the past, especially period of Song Dynasty during AD 960-1127. China government has a policy to select and reconstruction the past to be a nation at heritage in the name of ancient city. This chapter proposes the process of construction of the old city to be an ancient city. The Chapter is divided into 4 parts: 1) Overview of chapter 2) Nation State and Local Government: Policy of Construction Ancient City. 3) Process of Construction Ancient City. 4) Ancient City and Local Government.

#### 1. Overview of the Chapter

According to ‘the law of the People's Republic of China on the protection of cultural relics’, the term of "famous historical and cultural city" refers to a city that is particularly rich in cultural relics and of great historical and cultural value and revolutionary significance.<sup>21</sup>

Kaifeng was named a historical and cultural city by the Chinese government in February 1982<sup>22</sup>. Urban space is the result of the process of urban construction and development, and also the place of social progress as well as the object of daily use and feeling. Throughout the urban development process, it is common to see to be that social and economic development or the development of the government is the primary driving force for urban planning and development. And the interests of social groups are the secondary driving force for urban planning and development. The social practice by individuals to some degree and promote the development of city

<sup>21</sup> Historical and cultural city. <https://baike.baidu.com/item/search>. Accessed on: Auguste 11, 2019.

<sup>22</sup> China Net. <https://baike.baidu.com/reference/6>. Accessed on: July 12, 2019

planning. The Nairobi Proposal states: 'Historic neighborhoods and their environments should be considered as part of the irreplaceable World Heritage. The governments and citizens of the countries where they are located should consider protecting the heritage and integrating it into the social life of our time as their own Mission. As a famous historical and cultural city, Kaifeng should give full play to the value of historical culture to urban development. Through urban planning, there is an effort to will control the construction of new areas, carry forward the historical context of the city, and highlight the theme of urban culture.

For 4 thousand yrs, the capital history has accumulated profound cultural information. Today, when the physical space is sufficiently developed, culture has become a new driving force for urban development. For example, Xi'an, also an ancient capital, carried forward the Tang Dynasty culture and created today's Tang styled architecture, which is self-contained. New Tang style is dedicated to studying traditional architectural culture, and interpreting the spirit of its time with the help of new technologies. This provides a mirror for the ancient capital Kaifeng.

## **2. Nation State and Local Government: Policy of Construction of the Ancient City.**

Since the beginning of the nation's reform and open up the country, the Chinese government has attached great importance to tourism industry, especially the historical and cultural tourism.

Kaifeng is one of 24 historical and cultural cities announced by the Chinese government on February 8, 1982. *China's famous historical and cultural city* is a cultural relic protection mechanism established in 1982 recommended by Hou Renzhi from Peking University, Zheng xiaoxie from the ministry of construction and Shan Shiyuan from the Palace Museum. The famous national historical and cultural cities identified and announced by the state council of the People's Republic of China. These cities are especially rich in cultural relics, of great historical value or commemorative significance. The famous historical and cultural cities are divided into seven categories according to their characteristics that Kaifeng city is

one of the ancient historical capitals.<sup>23</sup>

The Chinese government has always attached great importance to the protection of famous historical and cultural cities, towns and villages. Thus, the government has issued the laws as the Law on the Protection of Culture Relics and Urban and rural in order to establish the protection mechanism on historical and cultural cities, towns and villages. And it is decided that the protection law should formulated by the state council.

In 1986, the Chinese government formulated national economic planning policies and identified such industries including tourism as a new growth point of the national economy. Henan Province also issued the ‘Outline of the Tenth Five-Year Plan for National Economic and Social Development of Henan Province’, which put forward the strategy of giving full play to Henan's tourism resources and location advantages, implementing the strategy of high-quality brands, and making Henan a cultural tourism destination as soon as possible to cultivate the tourism industry into a new pillar industry. In addition, in the ‘Outline of the Eleventh Five-Year Plan for the National Economic and Social Development of Henan Province’, it was proposed to vigorously implement the strategy of top-quality brands, to promote the integration of tourism and culture, and cultivate the tourism industry into an important pillar industry in the province.

The influence of the strategies of the Central and Henan Provincial Government laid the foundation for rebuilding the historical status of the ancient city of Kaifeng. The area of the ancient city of Kaifeng is about ten square kilometers and began to overlap in town centers. The construction of the ancient city of Kaifeng has

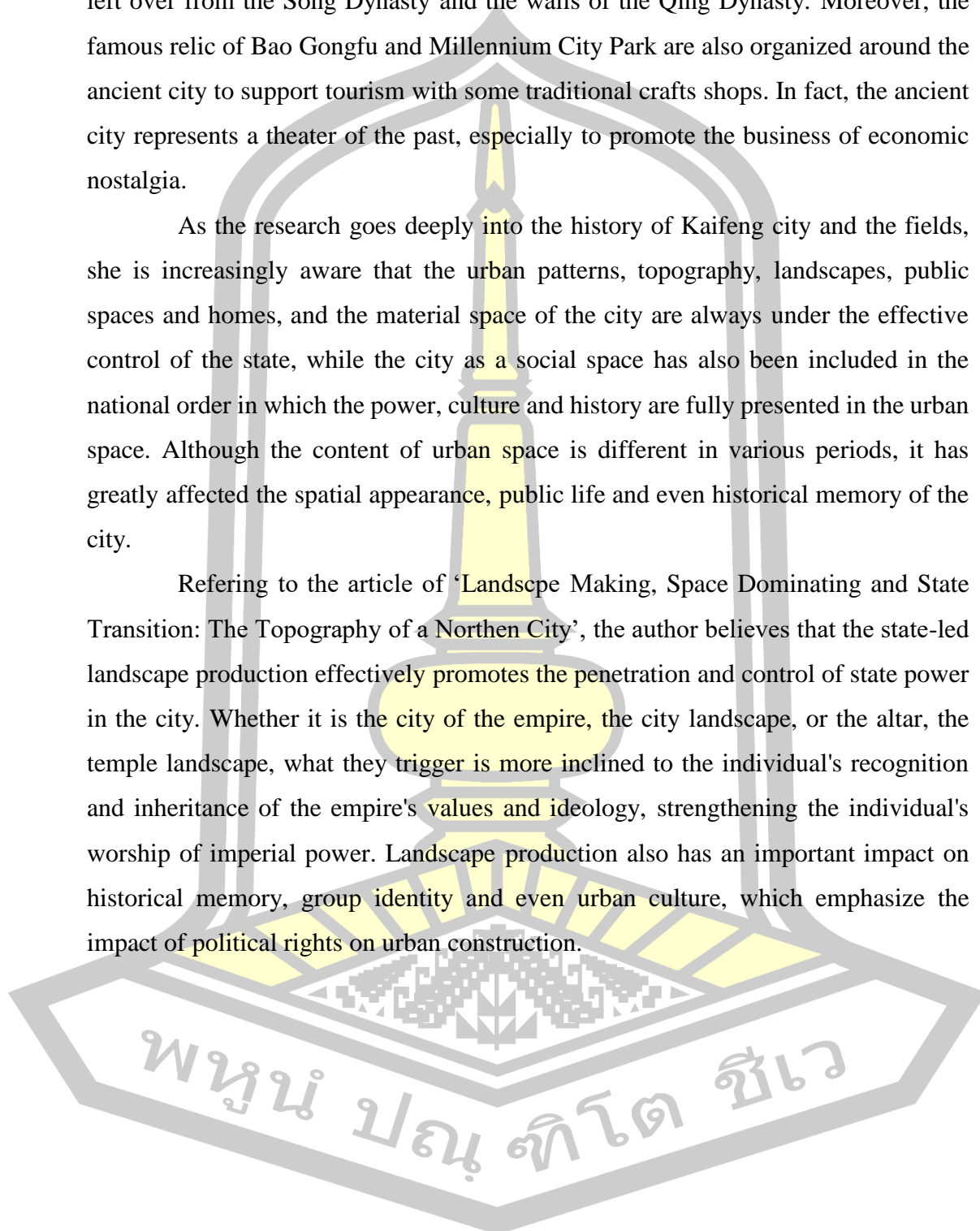
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<sup>23</sup> The historical and cultural city protection planning specifications (GB50357-2005) show that the national historical and cultural cities are divided into seven categories according to their characteristics. Historical ancient capital type: a city characterized by historical relics in the era of the capital and the style of the ancient capital. Traditional style, general historical sites, scenic spots, regional features, modern historical sites, special functions. Kaifeng is rich in historical relics of the imperial city era.

been composed of some historical sites and antique buildings including the iron tower left over from the Song Dynasty and the walls of the Qing Dynasty. Moreover, the famous relic of Bao Gongfu and Millennium City Park are also organized around the ancient city to support tourism with some traditional crafts shops. In fact, the ancient city represents a theater of the past, especially to promote the business of economic nostalgia.

As the research goes deeply into the history of Kaifeng city and the fields, she is increasingly aware that the urban patterns, topography, landscapes, public spaces and homes, and the material space of the city are always under the effective control of the state, while the city as a social space has also been included in the national order in which the power, culture and history are fully presented in the urban space. Although the content of urban space is different in various periods, it has greatly affected the spatial appearance, public life and even historical memory of the city.

Referring to the article of 'Landscape Making, Space Dominating and State Transition: The Topography of a Northern City', the author believes that the state-led landscape production effectively promotes the penetration and control of state power in the city. Whether it is the city of the empire, the city landscape, or the altar, the temple landscape, what they trigger is more inclined to the individual's recognition and inheritance of the empire's values and ideology, strengthening the individual's worship of imperial power. Landscape production also has an important impact on historical memory, group identity and even urban culture, which emphasize the impact of political rights on urban construction.



## 2.1 Chinese government Laws and policy.



Figure 33 The Law of the People's Republic of China on the Protection of Cultural Relics & Regulations of the People's Republic of China on the Implementation of the Law on The Protection of Cultural Relics.

Resource: <https://baike.baidu.com/pic/>.

Accessed on: March 03, 2019.

The Law of the People's Republic of China on the Protection of Cultural Relics was formulated to strengthen the protection of cultural relics, inherit the outstanding historical and cultural heritage of the Chinese nation, promote scientific research, carry out patriotism and revolutionary traditional education, and build socialist spiritual and material civilization regulations.

The regulations were adopted at the 25<sup>th</sup> meeting of the standing committee of the fifth National People's Congress on November 19, 1982, and came into force on November 19, 1982. The current version was revised at the 14<sup>th</sup> meeting of the standing committee of the 12<sup>th</sup> National People's Congress on April 24, 2015.

On November 4, 2017, the 30<sup>th</sup> meeting of the Standing Committee of the 12<sup>th</sup> National People's Congress decided to adopt amendments to the Law of the People's Republic of China on the Protection of Cultural Relics.

The State Council of the People's Republic of China Order No. 524 “Regulations on the Protection of Historic and Cultural Cities, Towns and Villages”<sup>24</sup> was adopted by the 3<sup>rd</sup> Executive Meeting of the State Council on April 2, 2008, and was hereby promulgated for implementation on July 1, 2008. No. 3 Regulation was announced by Chinese Premier Wen Jiabao on April 22, 2008.<sup>25</sup>

The regulations emphasize that the protection of historical and cultural cities, towns and villages should follow the principles of scientific planning and strict protection, maintain and continue their traditional pattern and historical style, maintain the authenticity and integrity of historical and cultural heritage, and inherit and promote excellent traditional culture of Chinese nation, and correctly handle the relationship between economic and social development and the protection of historical and cultural heritage.

Local people's governments at various levels are responsible for the protection and supervision of historical and cultural cities, towns, and villages in their respective administrative regions. The people's governments at or above the county level and their relevant departments shall commend and reward units and individuals who have made outstanding contributions to protecting historical and cultural cities, towns, and villages in accordance with relevant state regulations.<sup>26</sup>

<sup>24</sup> "Regulations on the Protection of Famous Historical and Cultural Cities, Famous Towns and Famous Villages" <https://baike.baidu.com/item/>. Accessed on: August 25, 2019.

<sup>25</sup> <https://baike.baidu.com/reference> Accessed on: August 11, 2019.

<sup>26</sup> Regulations on the protection of famous historical and cultural cities, towns and

In accordance with national laws and policies, the famous historical and cultural cities, towns and villages shall be protected as a whole, and the traditional pattern, historical features and spatial scale be maintained. The local people's government at or above the county level where a famous historical and cultural city, town or village is located shall in accordance with the local level of economic and social development and the protection plan, control the population and improve the infrastructure, public service facilities and living environment of the famous historical and cultural city, town or village.

At the same time, construction activities within the protection scope of historical and cultural cities, towns and villages shall meet the requirements of protection planning and shall not damage the authenticity and integrity of historical and cultural heritage as well as not cause destructive effects on their traditional patterns and historical features.

## **2.2 Henan Province Government Laws and Regulations**

In 2010, the 15<sup>th</sup> meeting of the Standing Committee of the Eleventh People's Congress of Henan Province passed the NO.30 announcement adopted by the Standing Committee of the Eleventh People's Congress of Henan Province on May 28, 2010, issuing laws and regulations on the protection of cultural relics in Henan Province and coming into effect from October 1, 2010. The implementation measures of Henan Province's 'Cultural Relics Protection Law' stated that within the administrative region of Henan Province, the following cultural relics are protected by the state.

1) Sites of ancient culture, tombs, buildings, grotto temples, stone carvings and murals of historical, artistic and scientific value. 2) Important modern and modern historical sites, objects and representative buildings related to major historical events, revolutionary movements or famous figures, as well as of important commemorative or educational significance or of historical value; Precious works of art and crafts from various historical periods. 3) Important historical documents, manuscripts and books of historical, artistic and scientific value; representative

objects that reflects the social system, social production and social life of all ages and nationalities in history. 4) Fossils of vertebrates and hominids of scientific value protected by the state the same as cultural relics.<sup>27</sup>

In addition, the protection, utilization and management of cultural relics in the administrative area and related activities shall be applied to the measures. Cultural relics work complied with the principles of protection first, rescue first, rational use and strengthening management. Activities such as infrastructure construction, tourism development, and cultural relic utilization shall abide by the guidelines for cultural relics protection without causing damage to cultural relics.

The government officers shall incorporate cultural relics protection into the national economic and social development plan, and the required funds shall be included in the fiscal budget, and special funds shall be allocated according to the special needs of cultural relics rescue, repair, collection, purchase, display and exhibition, and safety facilities construction.

News media such as newspapers, radio, television, and the Internet should strengthen the publicity of cultural relic's protection laws, regulations, and outstanding historical and cultural heritage, timely release publicity protection advertisements, and enhance the awareness of cultural relics protection in the whole society<sup>28</sup>.

The researcher also believes volunteers are encouraged to participate in the protection of cultural relics. Units and individuals who have made outstanding contributions to the protection of cultural relics shall be commended or rewarded by the people's government at or above the county level or the administrative department of cultural relics.

To sum up, the researcher believes that the cultural relic's protection law promulgated by Henan provincial government in accordance with the principles of cultural relic's protection of the Chinese government is able to promote the cultural

<sup>27</sup> Contents of the Implementation Measures of Henan Cultural Relics Protection Law, chapter I, general provisions.

<sup>28</sup> Contents of the measures for the implementation of the law on the protection of cultural relics of Henan province, chapter I, general provisions.

relics protection work of Henan province, with also positive influence on the protection of cultural relics in various regions of Henan province.

### **2.3 Kaifeng Local Government protection policy**

Ancient architecture represents the civilization degree of a country and a nation in a certain period, and the analysis and repair of the damage of ancient architecture structure is a reflection of a country's emphasis on culture. As one of the four ancient civilizations, China has a long history and profound cultural deposits. There are so many ancient buildings in China that calls for protection policies from the government.

"Kaifeng ancient city protection ordinance (draft)" which is taken the opinions from the government of Kaifeng and Kaifeng municipal party committee of the communist party of China on promotion of cultural undertakings and cultural industries and tourism industry in the development of high quality several opinions (April 9, 2019). Lists Kaifeng ancient city protection objects include the 1) ancient city historical pattern and style, which includes the city of urban axis, the wall river, lakes, water system. 2) Historical and cultural blocks, historical and environmental areas, sites for the protection of cultural relics, immovable cultural relics, historical buildings. 3) Sites of underground cultural relics that have been registered and not yet approved as sites for the protection of cultural relics, folk houses, gate buildings, public buildings, religious buildings and industrial remains of historical and cultural value. 5) Ancient and famous trees, traditional topography and landscape and green space. Sites and relics related to major historical events and important historical figures. 6) Intangible cultural heritage, business time-honored brands, historical place names, and other objects that should be protected.

In accordance with all requirements by the Kaifeng Ancient City Protection Special Plan, the historical structure and style environment of the ancient city will be protected as a whole. Large-scale demolition and construction in the old city are strictly prohibited. All kinds of tangible and intangible cultural heritage are strictly protected. Excellent traditional culture is inherited, and the protection, utilization and rejuvenation of historical and cultural resources of the ancient city are promoted to enhance the quality of the city.

In terms of the city axis, it shall protect the central axis of Yujie and Zhongshan Road in the ancient city, reflect the cultural significance of the central axis of the millennium, show important cultural nodes, and optimize the urban street space.

In the matter of the protection of City wall and City River it shall strengthen the protection and management of the city walls, moats, and green belts around the city, protect and repair the city walls, build green belts around the city, clear the roads inside and outside the city, and build circular city park that reflects the ancient capital features.

As for rivers and lakes Protection it shall protect the ancient city rivers and lakes, gradually pass through the internal rivers and lakes of the ancient city and external moats, prohibit the discharge of sewage to rivers and lakes, prohibiting invading the water surface, implement daily cleaning of rivers and lakes, carry out regular dredging, maintain smooth water flow and improve the water quality of rivers and lakes.

However, in terms of the building height control, the height of newly- built buildings in the ancient city shall meet the special planning control requirements of the ancient city protection and repair planning, the ancient city and cultural relic protection planning, to protect the sight corridors between important cultural relics, with which the maximum building eaves shall not exceed 15 meters. New high-rise buildings are forbidden in the ancient city. The existing super high-rise buildings have recently been weakening its influence on ancient city by measures such as building degradation, facade color, street greening, and podium reconstruction, which will be updated in the long run. The specific measures shall be formulated by the municipal government officers (Wang, Personal Communication. 2020).

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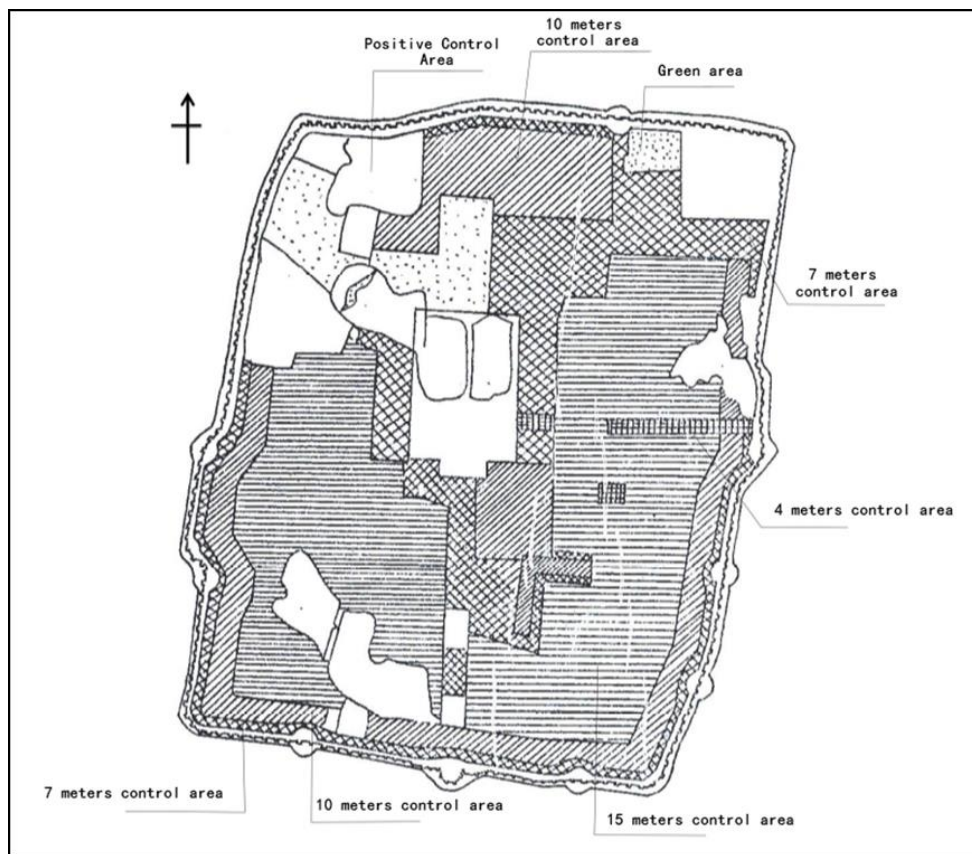


Figure 34 Schematic diagram of height control of ancient city features

Resource: Deshui Liu.

Accessed on: December 08, 2019.

This picture shows the height control of ancient city features, which include 4 meters, 7 meters, 10 meters and 15 meters control area.

According to the draft, copy of prohibition in the ancient city within the scope of Kaifeng Ancient City, the following acts are prohibited: destroying or damaging the historical structure and features of Kaifeng Ancient City; destroying or damaging the authenticity, integrity, and environmental features of historical and cultural blocks; removing or damaging without authorization cultural relics protection units at all levels, immovable cultural relics not yet being published as approved Cultural relics protection units, historical buildings, underground cultural relics; unauthorized destruction of residential houses, gatehouses, public buildings, religious buildings, industrial relics, included in the protection list, cutting, depicting, and

relocating ancient trees and famous trees without authorization; excavation, filling, burying, destroying, and polluting the ancient city rivers and lakes without authorization; new construction endangering cultural relics protection units, immovable cultural relics, historic buildings or other protected buildings and underground sites that have not yet been approved as cultural relics protection units; other relevant illegal activities and actions.

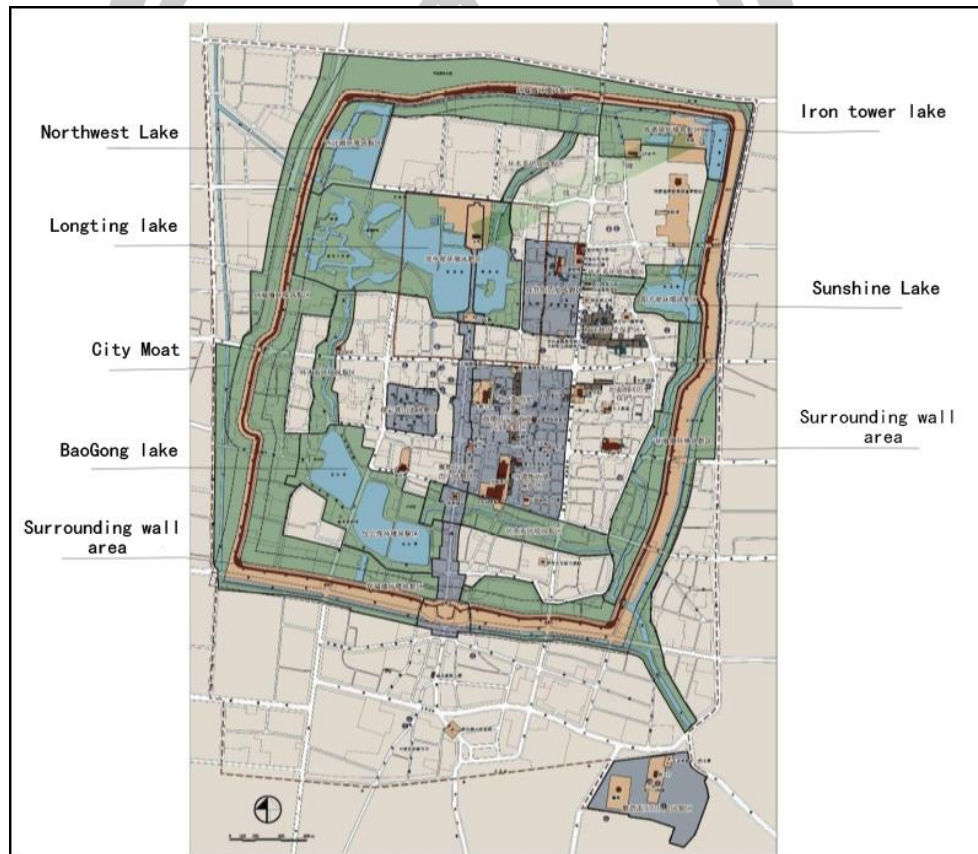


Figure 35 Ancient city pattern protection: Kaifeng Song Dynasity city style protection and reconstruction project planning

Resource: Deshui Liu.

Accessed on: December 08, 2019.

Regarding the historical and cultural blocks, the researcher believes that the historical and cultural blocks shall gradually restore the original historical environment features, streets, improve the living environment, and architectural features, and maintain and enhance the vitality of the blocks. Meanwhile, the

construction activities of buildings or structures within the scope of protection shall be carried out in accordance with the requirements of the protection planning of historical and cultural blocks.

In the historical feature area, the measures should be taken to strictly protect cultural relics protection units and historical buildings at all levels, maintain the characteristic space texture of the block, and organically renew the block. The repair and renewal of the buildings must reflect the local characteristics of Kaifeng.

The underground artifacts inside the ancient city wall is the key buried area for cultural relics. To carry out land reserve or construction projects in the area, archaeological exploration and excavation must be carried out. The Municipal Cultural Relics Department shall submit construction suggestions to the Municipal Government based on the results of the exploration and excavation work and at the same time shall make full use of various technical means to gradually achieve the dynamic monitoring and management of key cultural relics buried areas.

The person or persons who are responsible for the protection of historic buildings shall carry out daily maintenance and repair of historic buildings in accordance with the requirements of the guidelines for the protection of historic buildings.

Moreover, no unit or individual may damage or destroy historic buildings. If the historic building is in danger of damage, the person responsible for protection shall repair it in a timely manner. If the person responsible for protection does not have the ability to repair, the district people's government in the locality shall take measures to protect it.

As for the construction project, the construction project of the ancient city of Kaifeng shall comply with the related plans for the protection of the ancient city. And it shall not break through the control indicators determined in the relevant planning, and shall be submitted to the relevant departments for approval in accordance with the capital construction procedures.

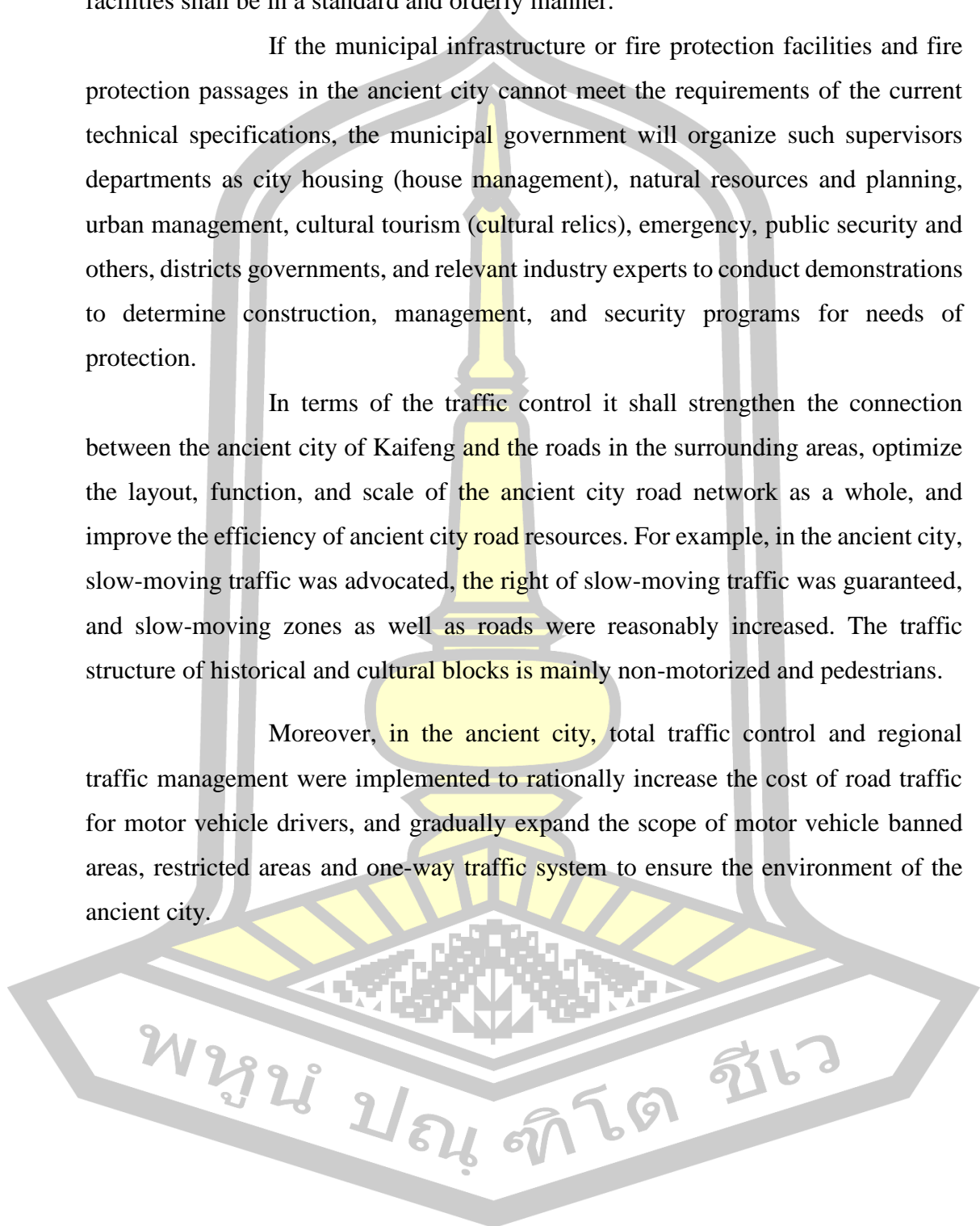
The construction and renovation of underground pipe networks such as water supply, drainage, gas, electric power, communications and cable television and other line network facilities in an ancient city shall be planned in a unified way and implemented in parallel with the road renovation. And buried in the

ground where it is really difficult to bury, the overhead lines and their ancillary facilities shall be in a standard and orderly manner.

If the municipal infrastructure or fire protection facilities and fire protection passages in the ancient city cannot meet the requirements of the current technical specifications, the municipal government will organize such supervisors departments as city housing (house management), natural resources and planning, urban management, cultural tourism (cultural relics), emergency, public security and others, districts governments, and relevant industry experts to conduct demonstrations to determine construction, management, and security programs for needs of protection.

In terms of the traffic control it shall strengthen the connection between the ancient city of Kaifeng and the roads in the surrounding areas, optimize the layout, function, and scale of the ancient city road network as a whole, and improve the efficiency of ancient city road resources. For example, in the ancient city, slow-moving traffic was advocated, the right of slow-moving traffic was guaranteed, and slow-moving zones as well as roads were reasonably increased. The traffic structure of historical and cultural blocks is mainly non-motorized and pedestrians.

Moreover, in the ancient city, total traffic control and regional traffic management were implemented to rationally increase the cost of road traffic for motor vehicle drivers, and gradually expand the scope of motor vehicle banned areas, restricted areas and one-way traffic system to ensure the environment of the ancient city.



### 3. The Process of Construction of the Ancient City.

In 1982, Kaifeng became one of the first state-list famous historical and cultural cities in China. In 1986, Chinese government created the policy of national economic planning, and was identified as a new growth point of the national economy by a lot of ways including tourist in heritage size in country. This national strategic influences the reconstruction of the historical place in Kaifeng to be ancient city since 2006 to present. The size of Kaifeng's ancient city is about ten square kilometers on the middle of the town. The construction of Kaifeng ancient city has been composing some historical relics and archaized buildings such as Song Dynasty relic town the Qing dynasty city wall. Besides the ancient city is organized to support tourism for example Dragon Pavilion Park, Millennium City Park and some heritage crafts shops. The ancient city not only shoes the meaning of theater of past but also to support economy especially business of the nostalgia.

In fact, the ancient city's that appearances in Kaifeng are constructing by local government. They relate to the past by historical writing and historical evidence from the past especially pictures which from the past. For instance, the woodcut New Year paintings, ceramic mold, and Chinese paintings: *Along the Riverside During Qingming Festimal* and Dragon boat races in Jinming pool. All evidences above refer directly the past through the pictures. The great example of the past of Kaifeng city since the mid-18<sup>th</sup> century photographs in China was Iron Tower shelled by the Japanese army in 1938.

#### 3.1 Make a Study of History

Kaifeng is a place, which maintains Chinese history for more than 4,100 years. It is a well-known as ancient city of China. Because, Kaifeng city is located among the 8 Dynasties and it is a Capital city from 1849BC- AD1231. There are Xia Dynasty (1849- 1682 BC), Wei Dynasty ( 364- 225 BC), Houliang Dynasty (AD 907-909, 913-923) , Houjin Dynasty (AD 936-946), Houhan Dynasty (AD 947-950),

Houzhou Dynasty (951-960), Northern Song Dynasty (960-1127)<sup>29</sup> and Jin Dynasty (AD 1161, 1214-1231). The dynasty that most influenced the history of China is Northern Song Dynasty. Because of it was the largest city in the world at that time (Kaifeng local historical records office, 2013). There are a lot of historical evidence from Song Dynasty, such as the Chinese painting, *Along the River During the Qingming festival*, bian embroidery China, Zhuxian Town woodcut New Year pating, ceramic mold, relic, history writing. With its rich historical and cultural resources, Kaifeng became the first combination of the famous historical and cultural cities in China in 1982 and has now become one of China's famous cities of the ancient tourism. Kaifeng tourism resources are based on the history of the Song Dynasty. For example, the Millennium City Park in the light of the *Along the River During the Qingming festival*. Kaifeng has represented itself as a theatre of the past, to attract many of domestic and abroad tourists who are interesting in history and culture of Song Dynasty.

### 3.2 Archaeological excavation

Kaifeng has 24 national key cultural relics protection units with a total of 27 items. There are 42 items of 39 provincial-level cultural relics protection units in Henan and 40 municipal cultural relics protection units (Hou, 2019).

#### 3.2.1 Iron Pagoda

The Iron Pagoda was formerly a wooden tower with eighteen octagonal floors and a height of 360 feet which was built for the worship of Buddha relics. It was founded in the 7<sup>th</sup> year of the Taiping Heavenly Kingdom (AD982) and completed in AD989. The person responsible for the construction is the famous architect of the northern Song Dynasty-Yuhao.

Considering the tower which was built in the Fusheng Garden of Kaibao Temple, it was named Fusheng Tower. In AD 1013, due to the light from the top of the tower, it was given the name of Linggan tower. This towering pagoda

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<sup>29</sup> Northern Song Dynasty 960-1127, Southern Song Dynasty 1127-1279. Kaifeng was the capital of Song dynasty from 960-1127. Later, because of the war the song dynasty moved the capital to Hangzhou city, China.

existed only for 56 years and was destroyed by lightning in June 1044. In 1049, Emperor Renzong of the Song Dynasty ordered to rebuild the Kaibao Temple Tower. In view of the defects of wood towers that are prone to fire and weathering, various glass components with wooden tower structure were designed. The glass material has excellent characteristics of waterproof and heat insulation and it not only maintains the delicate and beautiful shape of the wooden tower, but also avoids the deficiencies of being flammable and perishable too. Because of the exterior of the tower is all inlaid with brown glazed tiles, looking like iron in the distance. It is commonly called the Iron Pagoda with its towering and straight shape and its exquisite architecture. It is known as the "the best in the world tower."

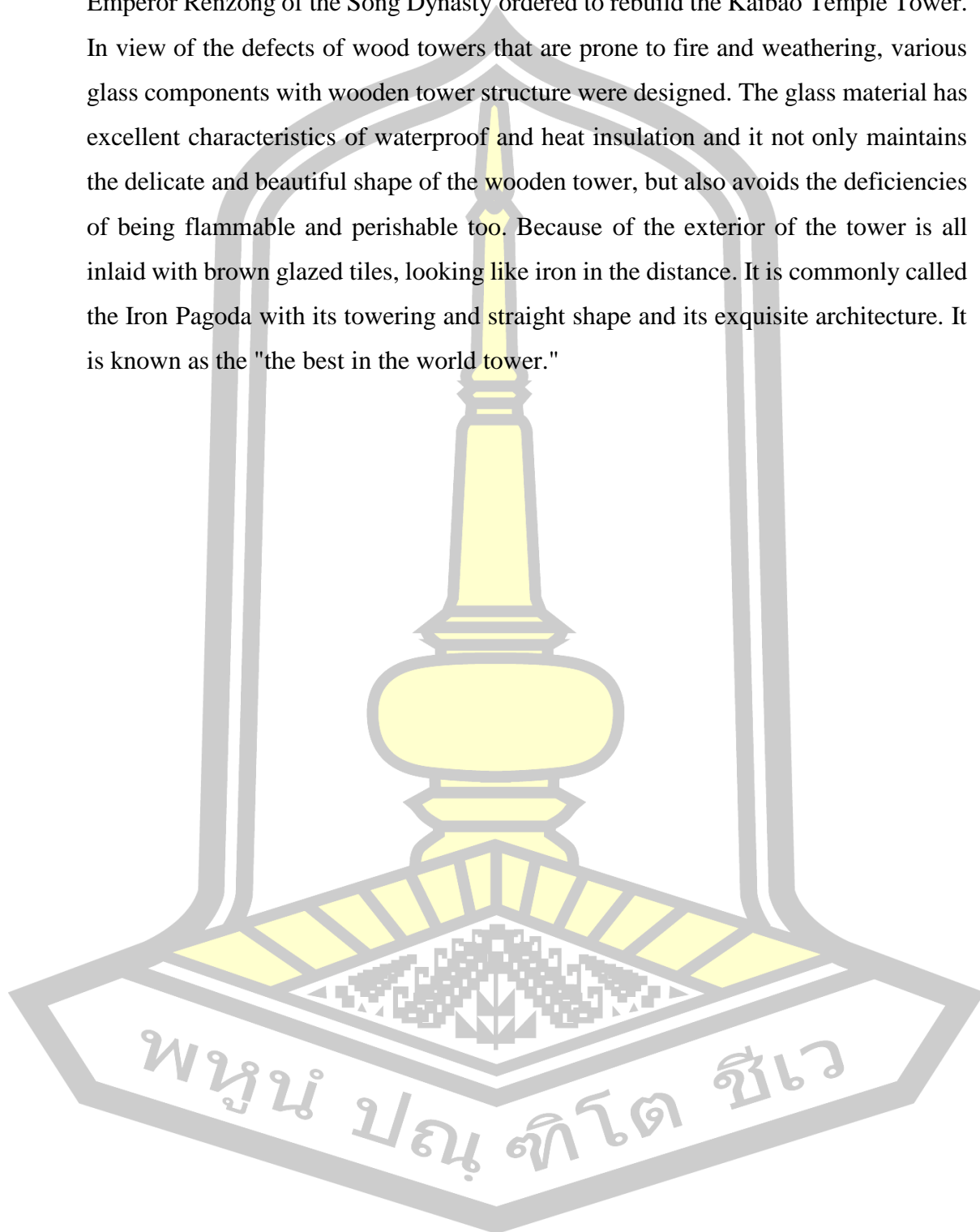




Figure 36 Kaifeng Iron Tower.

Resource: Edward Warsaw, France, July 15, 1907.

Accessed on: <https://image.baidu.com/> September 09, 2018.

This was Kaifeng Iron Tower in 1907. The picture was taken by Edward Warsaw, a France photographer.

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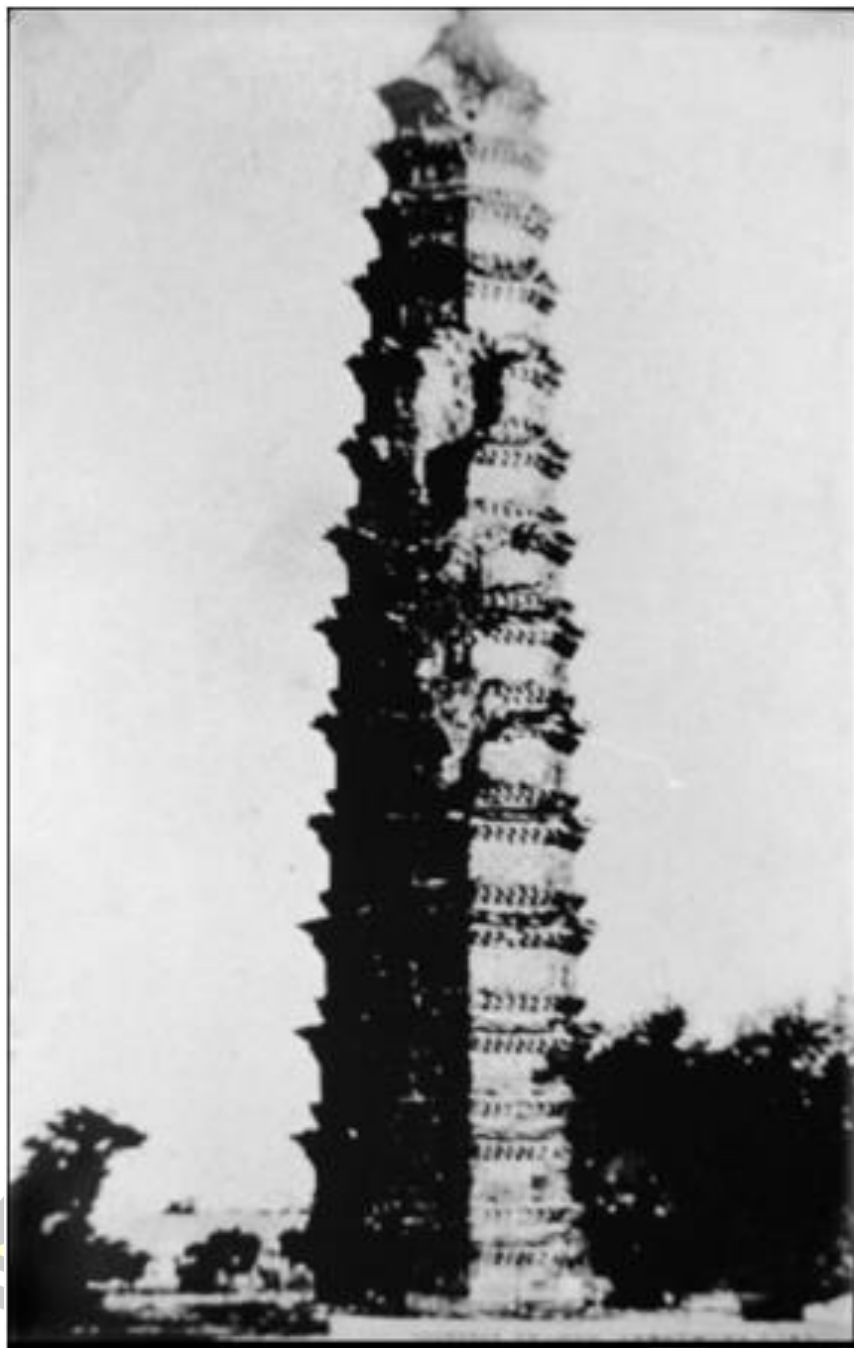


Figure 37 Kaifeng Iron Tower.

Rescore: Edward Warsaw

Accessed on: <https://www.fieta.net.cn/>. October 10, 2019.

This picture shows Kaifeng Iron Tower in 1938, the tower was bombarded with 63 guns by Japanese troops.

### 3.2.2 Dragon Pavilion

In the 31<sup>st</sup> years of Kangxi of Qing Dynasty, the Wanshou Pavilion was built on the former Zhoushan Mansion's coal hill. The hall is dedicated to the Emperor's Longevity Tablet. When encountering festivals local officials came to celebrate, thus coal hill changed its name to 'Dragon Pavilion'.

Henan Governor Wang Shijun was flatter in order to consecrate the Emperor Yongzheng, he expanded the Manshou Pavilion to Manshou, which was completed in 1734. There are stone steps on both sides of Longtai Gaotai Middle Road, with 2 levels and 66 steps that is named as Royal Road. And in the middle of the bluestone is a carved dragon pattern. Above the platform is the main hall of the throne, which is the Dragon Pavilion hall.

In the fifteenth year of Qianlong (1750) of Qing Dynasty, the Emperor traveled to the south of the Yangtze River and opened the road in Kaifeng. In order to pick up the governor, the local official Rongan moved the governor's mansion and supervision mansion to the Avenue Palace, which became the first prison in Henan Province. The Taoist priests of the Avenue Palace moved to Wanshou Palace to continue their preaching and renamed Wanshouguan. And the bronze statue of Zhenwu enshrined in Avenue Palace moved into Wanshouguan.

In the night of February 19<sup>th</sup> in 25<sup>th</sup> year of Daoguang of Qing Dynasty (1845), the Dragon Pavilion Hall was destroyed by a strong storm. The mayor of Xiangfu County required building a hexagonal pavilion on it. As a result, it looks like a huge hall, with improper proportion and ungraceful in which the lower part is bigger than the upper part. In the six years of Xianfeng (1856) of Qing Dynasty, the Dragon Pavilion with nine grand halls were built according to the old style cited from Kaifeng famous Confucian scholar Chang Maolai layout.

Above the north platform of Dragon Pavilion there are bluestone railings on both sides of the stone pedal, in which the dragons are coiled, which passed 13 steps to Zhenwu Temple and then 60 steps to the top. The Dragon Pavilion Hall is built on this high platform. The Dragon Pavilion Hall is a nine-storey Xieshan double eaves, covered with yellow glazed tiles, surrounded by Zhu Zhu, like a veranda. The base is five feet high and seven stone levels. A flower wall surrounds the abutment,

and the hall is opened to the east by the emperor's tablet. There are three brick holes with one being closed on the mountainside, and three Lvzu Halls in the cave.

In the 21<sup>st</sup> years of Daoguang of the Qing Dynasty (AD1841), the Dragon Pavilion was flooded because of the Yellow River broke through, and water poured into Kaifeng. Dragon Pavilion had been decadent in the late Qing Dynasty.

In the 14<sup>th</sup> years of the Republic of China of 1925, the overlord Hu Jingyi <sup>30</sup> renovated the gallop road, and the east and west sides of Dragon Pavilion were converted into brick steps. In 1927, the 16<sup>th</sup> years of the Republic of China, Feng Yuxiang came to Kaifeng again to preside over Yuzheng, and changed the Dragon Pavilion Park to Zhongshan Park, managed by the Kaifeng Municipal Reform Preparation Office, while the Dragon Pavilion Hall was changed to Zhongshan Club, the statue of Sun Yat-sen is was hanging in the middle of the Dragon Pavilion Hall with many pictures of revolutionary martyrs on both sides. In 1931, 20<sup>th</sup> years of the Republic of China, the main gate remained as Zhongshan Park while the words of "Freedom" was changed to "The World is Public" in the east and 'Equality' was changed to 'People's Land' in the west.

In the 27<sup>th</sup> year of the Republic of China (1938), Kaifeng fell into the hands of the Japanese invaders. Although the Japanese armies once restored the temple in Dragon Pavilion, they used Taoism to civilize local people. In the 35<sup>th</sup> year of the Republic of China (1942), the Ministry of Education of Henan Province established the Xinmin Education Center in Dragon Pavilion, which is also the Xinmin Park.

After the victory of the war of resistance against Japanese aggression, in the 35<sup>th</sup> year of the republic of China (1946), the Kuomintang governor of Henan province Liu Maoen changed the main hall of the dragon pavilion into the Henan martyrs shrine, in the main hall of which laid aside the memorial tablets of 66 anti-japanese soldiers, such as Zhang Zizhong, and set up a monument to record the reconstruction.

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<sup>30</sup> Hu Jingyi (1892--1925), the words Li Sheng, Li Seng, Li Sheng. No. Zhongshan.

Shaanxi Fuping people, Chinese democratic revolutionaries, military figures of the Republic of China.

During the Kaifeng Liberation War in the thirty-seventh year of the Republic of China (1948), the Kuomintang Army's 66<sup>th</sup> Division commander Li Zhong led a stubborn fight against the PLA's attack in Dragon Pavilion, and was shot later. The battle caused severe damage to Dragon Pavilion. On October 24, 1948, Kaifeng was completely liberated, and Dragon Pavilion finally belonged again to Kaifeng people.

### 3.2.3 City Wall

Kaifeng city wall was an important part of Dongjing during the northern Song Dynasty. It was divided mainly into three levels: imperial city, inner city, and outer city. The inner city was very wide. In the midst of natural disasters such as earthquakes, the imperial city and the outer city were submerged just the inner town was left. The inner city was the precursor of the new Kaifeng city wall after the building of various dynasties. The Kaifeng city wall is now the country's second largest old city wall in China. The Kaifeng City Wall is currently the second largest old city wall building in the country after Nanjing city wall. It was built in the Tang Dynasty, the Northern Song Dynasty and the Jin Dynasty, and was used as the inner city of Dongjing.

Moreover, city wall has been developed and expanded continuously ever since. This is the evidence in the Warring States Period to the ancient capitals of the 8 dynasties, excluding Wei. It is also a representative building of the city. It is the Kaifeng "Large Family" wall in the courtyard. This was used by the ancestors to counter the threat of Jin and Yuan Dynasty rulers. The city wall was demolished and strengthened regularly in the face of disasters such as war and earthquakes, but the ancestors never abandoned it, and still repaired it on the original site. It is a real patron saint to the people of Kaifeng. (Wang, 2012)

While the 8.5-kilometer Kaifeng city wall was being preserved and restored, a 9.5-kilometre long green wall park was also built around the city wall. By renovating, greening and improving the natural ecosystem of the city wall, the environmental quality and ecological network around Kaifeng's ancient city wall have been enhanced effectively and people are provided with a recreational cultural corridor to enjoy cultural achievements and a beautiful everyday life. It is a perfect

combination of cultural heritage protection and the sustainable development of cultural tourism. (Li, 2018.)

Thus, the Kaifeng city wall is still maintaining its original size to this day. While its surrounding ecosystem and historical features were severely damaged due to numerous natural and man-made factors, the city walls' protection and growth has been significantly improved after several years of repair.

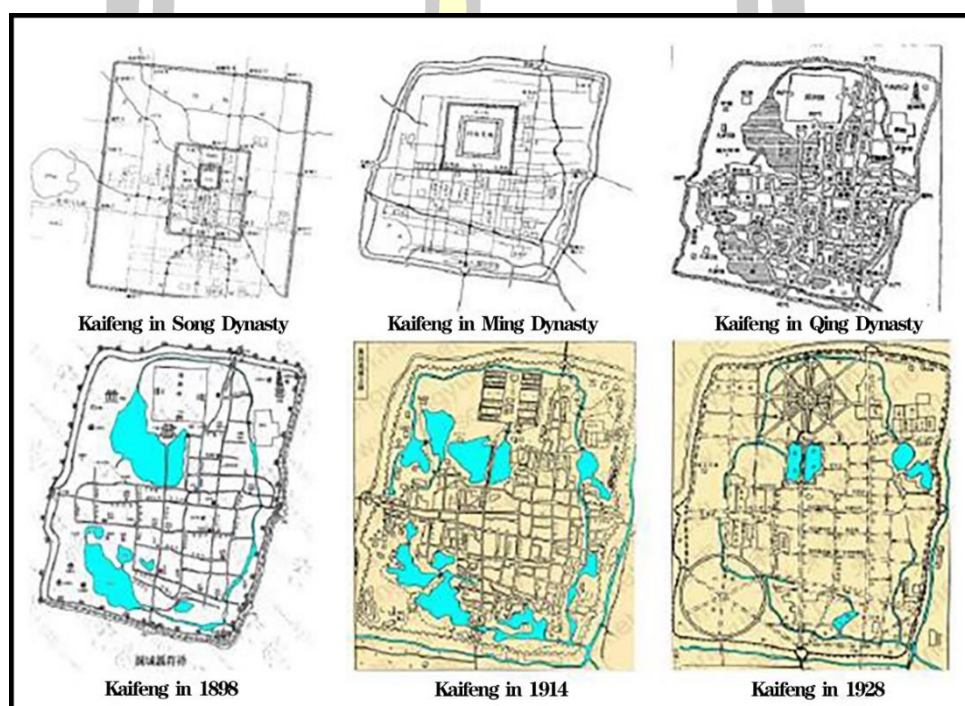


Figure 38 Picture depicting the changes of the Kaifeng historical structures.

Resource: Xudong Wang.

Accessed on: <https://kns.cnki.net/KCMS/detail>. October 09, 2018.

Zheng Hao modified drawing.

This picture shows the changes of the Kaifeng historical structures in Song, Ming and Qing dynasty and in different times in 1898, 1914 and 1928.

According Wang, 2012, most of the ancient capitals were carefully designed from the prospect of site selection. Kaifeng's site selection is mainly considered from the following aspects: firstly, avoiding war and rejuvenating the region, King Wei Hui moved the capital to YiYi, and later called Daliang, during the spring and Autumn Period and the Warring States Period, in order to avoid the disturbance of the city wall in AD364.

It establishes the foundation for forthcoming Kaifeng City site selection. Moreover, Daliang's superior geographic location, convenient transportation, established water transportation and other favorable conditions also set up a solid foundation for its future prosperity and development.

Secondly, considering to agriculture productivity, the combination of agriculture and war was a significant feature of the country's management of the ancient people. The location of the capital must be well focused on agriculture. Kaifeng has flat land, appropriate climate, fertile soil, and dense river network to provide favorable conditions for its irrigation and agricultural development, thus ensuring the supply of soldiers and people.

Thirdly, considering to urban development, the Daliang (nowdays Kaifeng city) located in the central part of the flat grounded Central Plains. It is also rich in energy and convenient for transportation, combined with favorable conditions for water transport. Above all of these factors it makes Kaifeng City more convenient for large-scale urban construction activities.

### 3.3 Excavate the Ruins and Build the Ancient City

#### 3.3.1 Yanqing Temple



Figure 39 The Yanqing Temple.

Source: Hao Zheng.

Accessed on: November 11, 2018.

This picture is the Yanqing Temple located in the southwest corner of the city. Formerly known as Chongyang Temple, it was built to commemorate Wang Zhe, the founder of Quanzhenism. At the end of the Jin Dynasty, the Chongyang Temple was destroyed. In the five years of Yuan Taizong (AD 1233), the Quanzhenists were exhorted by dying Qiu Chuji to rebuild the Chongyang Temple, which lasted for nearly three decades. The palace was magnificent, and was named by the Yuan emperor. Unfortunately in the end of Yuan Dynasty, it was destroyed by soldiers.

In the first year of Hongwu in Ming Dynasty (AD1373), it was renamed Yanqing Temple. Due to the disasters like the war, fire and flooding, only Yuhuang Pavilion remains. Yuhuang Pavilion has a total of three floors and a height of 18.25 meters. It is constructed entirely of blue bricks and glazed elements in imitated wood without beams. The lower floor resembles a yurt with a bronze statue of Zhenwu in the Ming Dynasty. The middle floor is octagonal solid, each side decorated with Xieshan-style gables, and are all set with stone beasts (Wang, Personal Communication. 2019).

The upper floor is an octagonal pavilion, with a glazed bar outside and a white jade carving of the Jade Emperor and his two courtiers inside. The upper ridge ornament still retains the image of a Mongolian knight, and the front roof is decorated with copper fire flame beads. The whole building is an ingenious combination of yurts and pavilions, with unique shapes and colorful colors, which are rare in China. In 1988, the State Council announced it to be the third batch of national key cultural relics protection units.

Yuhuang Pavilion of Yanqing Temple is a national key cultural relic's protection unit promulgated by the State Council in 1988. It was built in the Yuan Dynasty to commemorate Wang Zhe, the founder of Quanzhenism in Taoism. The main building of Yanqing Temple in Yuhuang Pavilion, does not use beams and is made of blue bricks, and has three floors, with a square bottom, a height of 18.25 meters, and a unique shape, which is rare in domestic similar buildings.

In 1987, the municipal government renovated the Yanqing Temple and opened it to public. In recent years, cultural relic workers have discovered that many walls of the Yuhuang Pavilion have cracked, and the pavilion has also been tilted (about 5 ° to the northeast), endangering overall safety.

On November 27, 2003, National Cultural Heritage Administration invited national experts in various fields of geology, water patterns, structures, ancient construction to hold the Yuhuang Pavilion Lifting Project Demonstration Meeting in Zhengzhou. After a discussion, it was agreed to adopt the overall jacking method to protect the Yuhuang Pavilion.

During the same period, Professor Luo Zhewen, an authoritative expert in national ancient construction, wrote to express his support for the jacking project.

On July 28, 2004, National Cultural Heritage Administration approved the jacking plan of Yuhuang Pavilion of Yanqing Temple (Cultural Relics Guarantee [2004] No. 1056), and allocated a special fund of 3.8 million Yuan.



Figure 40 Construction process of the Yanqing Temple jacking project.

Resource: Zhuang Wang.

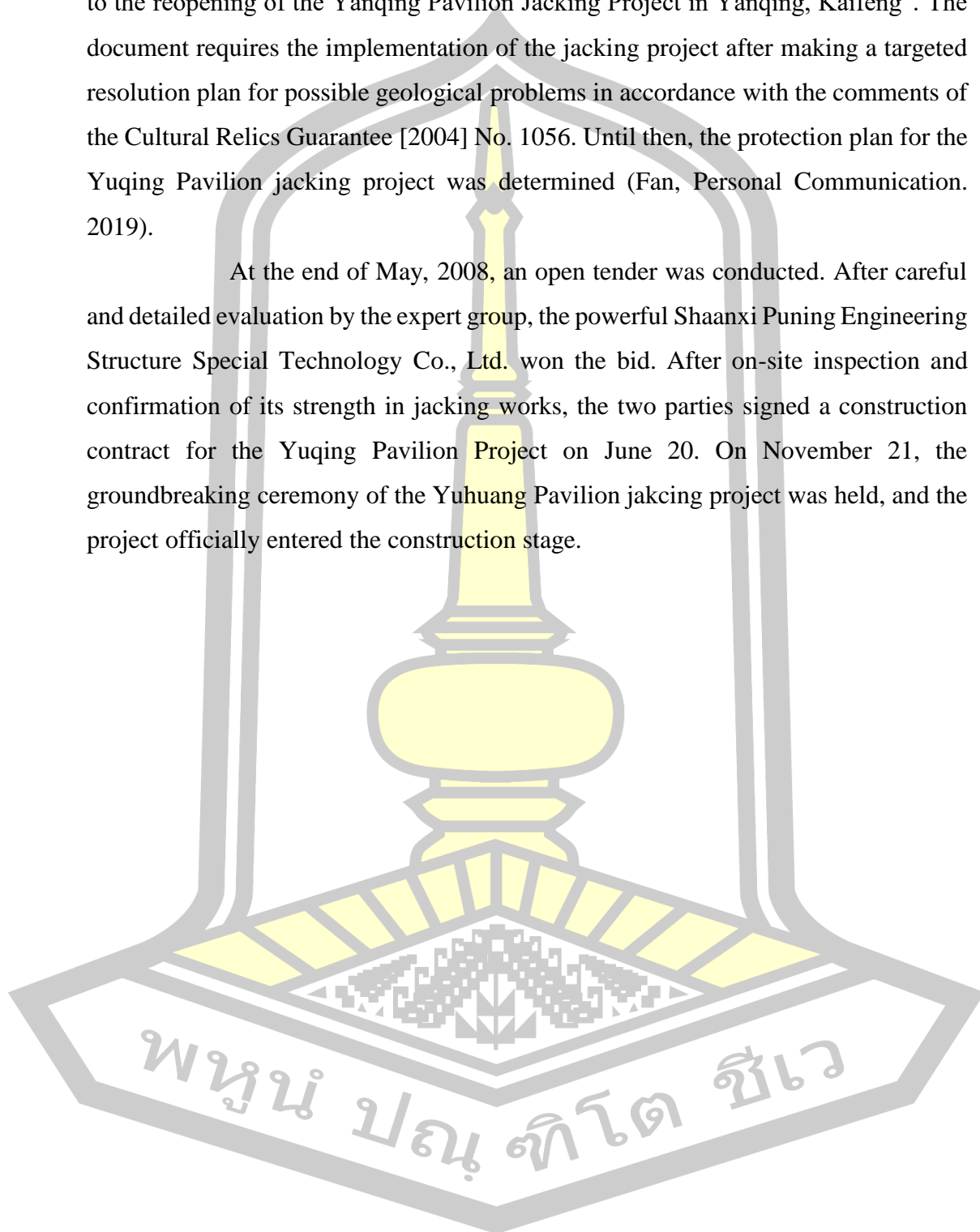
Accessed on: 09-11-2018.

These pictures show the construction process of the Yanqing Temple jacking project in 2008.

During the period, because some experts had doubts about the jacking project, National Cultural Heritage Administration requested Kaifeng local government to re-examine the engineering method. Therefore, the repair work stopped temporarily. Until September 20, 2006, National Cultural Heritage

Administration issued the Cultural Relics Guarantee [2006] No. 1040, “Letter to agree to the reopening of the Yanqing Pavilion Jacking Project in Yanqing, Kaifeng”. The document requires the implementation of the jacking project after making a targeted resolution plan for possible geological problems in accordance with the comments of the Cultural Relics Guarantee [2004] No. 1056. Until then, the protection plan for the Yuqing Pavilion jacking project was determined (Fan, Personal Communication. 2019).

At the end of May, 2008, an open tender was conducted. After careful and detailed evaluation by the expert group, the powerful Shaanxi Puning Engineering Structure Special Technology Co., Ltd. won the bid. After on-site inspection and confirmation of its strength in jacking works, the two parties signed a construction contract for the Yuqing Pavilion Project on June 20. On November 21, the groundbreaking ceremony of the Yuhuang Pavilion jacking project was held, and the project officially entered the construction stage.



### 3.3.2 Zhou Bridge



Figure 41 The Ruins of Zhou Bridge.

Resource: Kaifeng City Cultural Relics Bureau.

Accessed on: <https://mp.weixin.qq.com/s/aY62xcHmxmDiTMULPVQqXg>. March 02, 2020.

This is the sign 'The Ruins of Zhouqiao' in Chinese. The Zhou Bridge of the Song Dynasty is buried five meters below the sign.

Zhou Bridge, also known as Tianhan Bridge, is an ancient bridge on the Bian River in Kaifeng, Henan Province, China. According to General Records of Henan in Ming Dynasty, the bridge was a stone-built flat bridge, built in the Tang Dynasty in the second year of Jianzhong (781) when Li Mian, the governor of Xuanwu Army, rebuilt Bianzhou City. Because it crossed the Tongji Canal, which was an important part of the North-South Grand Canal at that time, it was named Bianzhou Bridge, or Zhou Bridge for short.

After the expansion of the Bianjing City in the Northern Song Dynasty, the Bridge became a busy city center, a water and land transportation hub at

the intersection of the North and South Royal Roads, which connected the Royal Palace and the South City Gate, and the Bian River across the city. In the Ming Dynasty, King Zhou converted the Zhou Bridge into an arch bridge. ‘The moon of Zhou Bridge’ is one of the ‘Bianjing Eight Sceneries’ in the Ming and Qing Dynasties (Kaifeng local historical records office, 2013).

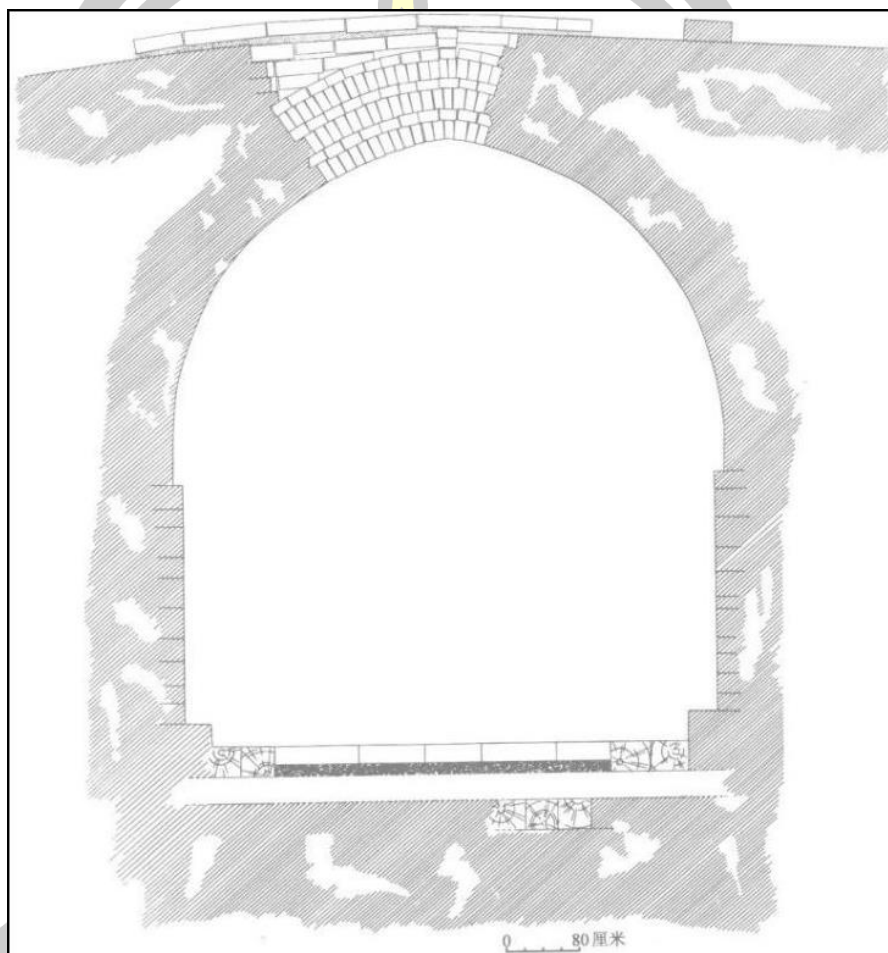


Figure 42 Longitudinal section of the main hole of Zhou Bridge.

Resource: Kaifeng Institute of Cultural Relics and Archaeology

Accessed on: March 06, 2020.

The middle hole circle is a steep arch made of bricks larger than a semi-circle, with three coupons and three volts, a thickness of 1 meter, a hole height of 6.58 meters, an arch span of 5.8 meters, and a vertical height of 3.7 meters. The Bridge pier is a wall-shaped pier made of bluestone strips. The ground of the bridge hole is mostly paved with stone slabs. The size of the stone slabs varies, and the paving

is also irregular. However, two rows of long logs with rectangular cross sections are placed along the pier walls from east to west near the pier walls on both sides. The foundation of the Bridge adopts the method of rafting: firstly, dig a foundation trench under the soft riverbed, and then place a layer of long and rectangular cross-section long timber in the trench as the foundation of the bridge wooden pier, and build a bridge pier on the basis of this.

In the fifteen years of Chongzhen (1642), when Li Zicheng attacked Kaifeng, the Yellow River flooded into the Kaifeng City, and the Zhou Bridge was buried 4.3 meters underground. Zhou Bridge was buried on the south side of the intersection of Zhongshan Road and Dazhifang Street in downtown Kaifeng. An archaeological excavations in 1984 revealed a complete ancient bridge up to 30 meters wide<sup>31</sup>. In addition, the Zhou Bridge is still used for a place name, and there is a Zhou Bridge street and a Zhou Bridge police station.

The Bian River was the main artery of the north-south water transport, and the Zhou Bridge crossed the Bianhe River. Zhou Bridge is in the center of the city, the most prosperous and lively place. Its architecture is also the most magnificent, and it can be called the landmark of Dongjing.

In Dream of Dongjing, Meng Yuanlao made a detailed record of the location and function of the Bian River, the shape of Zhou Bridge, and the surrounding street scenes and road conditions. At the same time, Meng Yuanlao also recorded the grand occasion of the Night Market of Zhou Bridge.

As early as 36 years ago, in August 1984, Kaifeng City carried out archaeological excavations on the site of Zhou Bridge, which has left precious image materials. However, it is regrettable that the cultural relics department of our city buried it again for various reasons. The specific appearance of Zhou Bridge is unknown to the world, and there are no drawings to verify. It can only be imagined based on the poems describing it.

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<sup>31</sup> <https://baike.baidu.com/item/%E5%B7%9E%E6%A1%A5/5124884?fr=aladdin>.  
Accessed on: March 02, 2020.

On March 23 2020, on the basis of the preliminary excavation work of the Bianhe site, the city officially launched the archaeological excavation of the body of the Zhou Bridge. This is also the second archaeological excavation of it after 36 years, which is of great significance. On March 31 2020, according to the expected excavation plan, the bluestone deck of Zhou Bridge was partially revealed.



Figure 43 Red-jacketed workers dig at the Relics of The Zhou Bridge.

Resource: Xuming Lou, Yang Yuan.

Accessed on: March 23, 2020.

Kaifeng is an ancient capital that flourishes due to water. Da Yu harnesses water, and the nine rivers pass through. Therefore, Xia Dynasty made Laoqiu its capital. Since the Sui and Tang dynasties, Kaifeng connected the communication between the Yellow River and the Bian River. Dynasties of Houlian, Houjin, Houhan, and Houzhou have all chosen Kaifeng as their capitals. Northern Song Dynasty had the grand occasion of the ‘four waters running through the capital’ and the prosperity of the water transportation. The Bian River diverged one-third of

the Yellow River, bringing Kaifeng prosperity. As the most famous bridge among the 13 bridges across the Bian River, Zhou Bridge is the most unique and valuable cultural relic in the phenomenon of the ‘disappeared culture’ of the Grand Canal.

Wang Sanying, director of the Kaifeng Institute of Cultural Relics and Archaeology, said that in order to ascertain the basic situation of the location, orientation, and preservation of the Bianhe site in Kaifeng today, the Kaifeng Institute of Cultural Relics and Archaeology has carried out investigation and exploration of cultural relics in the Kaifeng section of the Grand Canal in Sui and Tang Dynasties (Wang. Personal Communication. 2020).

Kaifeng, as the central city of Dongjing and the Bian River section of the Canal in the Northern Song Dynasty, has an irreplaceable and unique role in the Grand Canal culture. Zhou Bridge has once again become a hot topic that everyone focuses on, with many people making unremitting efforts to.

### **3.3.3 Jinming Pool**

Jinming Pool, was built in 976AD, is a well-known imperial garden in the Northern Song Dynasty, occupying an important position in the history of Chinese gardens. Located in the northbound road of Xingzheng gate of Dongjing (now known as Kaifeng), the capital of the Northern Song Dynasty and with its vast water. Jinming Pool was built for soldiers to practice water warfare at first, and then Emperor Songhuizong created a pavilion there with various facilities, making it gradually a place for entertainment and outing. By the end of the Northern Song Dynasty, Jinming Pool has turned into a large, well-arranged and beautiful imperial garden (Kaifeng local historical records office, 2013).

พหุ ม ประ โท ชี เว



Figure 44 Chinese Traditional Painting ‘Jinming Pool Dragon Boat Competition’.

Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/> March 23, 2019.

After the completion of Jinming Pool, the emperors of the Northern Song Dynasty used to visit for spring outing to watch the water and train the troops in the pool. With the diameter of near seven li, the pool was basically a square, which was built surrounded by the walls. From the south bank to the center of the pool, there was a huge arch bridge -- Xian Bridge, which was about 100 meters long and had three arches on the deck as well as vermillion painted fence, and a dragon boat was built in the pool. Just as records from the local Chronicles office of Kaifeng city (Sep.2013), “with thirty or forty Zhang long, three or four Zhang wide, the pool was decorated as iguana for the head and tail and all carved with gold ornaments”. Jinming

Pool was open for the people from the first of March to the eighth of April every year. The Jinming Pool Competition Chart of Zhang Zeduan of the Song Dynasty was the vivid portrayal of then racing situation. During the Jingkang years (1126-Apr. 1127), as Tokyo being captured by the Jin people, Jinming Pool was destroyed by Jin soldiers, and all the buildings in the pool were also destroyed.

In the autumn of 1993, the cultural relic's team of Kaifeng explored the Jinming Pool site and basically found out the location and general scope of Jinming Pool. According to the measurement results, Jinming Pool was 1,240 meters from east to west, 1,020 meters from south to north, and 4,000 meters in circumference, which was fit for the historical record of 'it spreads Jiu li and thirty steps'.



Figure 45 The Place of Jinming Pool

Resource: Hao Zheng.

Accessed on: September 26, 2018.

Jingming Pool is located in western of Kaifeng was built based on Chinese Traditional Painting 'Jinming Pool Dragon Boat Competition'.

In response to Henan provincial government's "three points and one line" golden tourism route construction strategy, Kaifeng city decided to reproduce Jinming Pool the Northern Song Dynasty imperial garden. Taking The Jinming Pool Competition Chart as chief source, the new Jinming Pool was built in the southwest of Jinming square as well as the west of Jinming Avenue, which was the site of Jinming Pool of the Northern Song Dynasty. Starting in June 2001, the Jinming Pool park planned to cover an area of 67.2 hectares, consisting of 20 hectares of lake, and such ancient buildings as Baojin building, Linshui hall, banquet restaurant, Xianqiao and east gate. Taking advantage of the architectural style of the Song Dynasty, the architectural elements such as cornices and brackets were fully expressed and those magnificent paintings demonstrated the noble and rich characteristics of the ancient royal architecture.

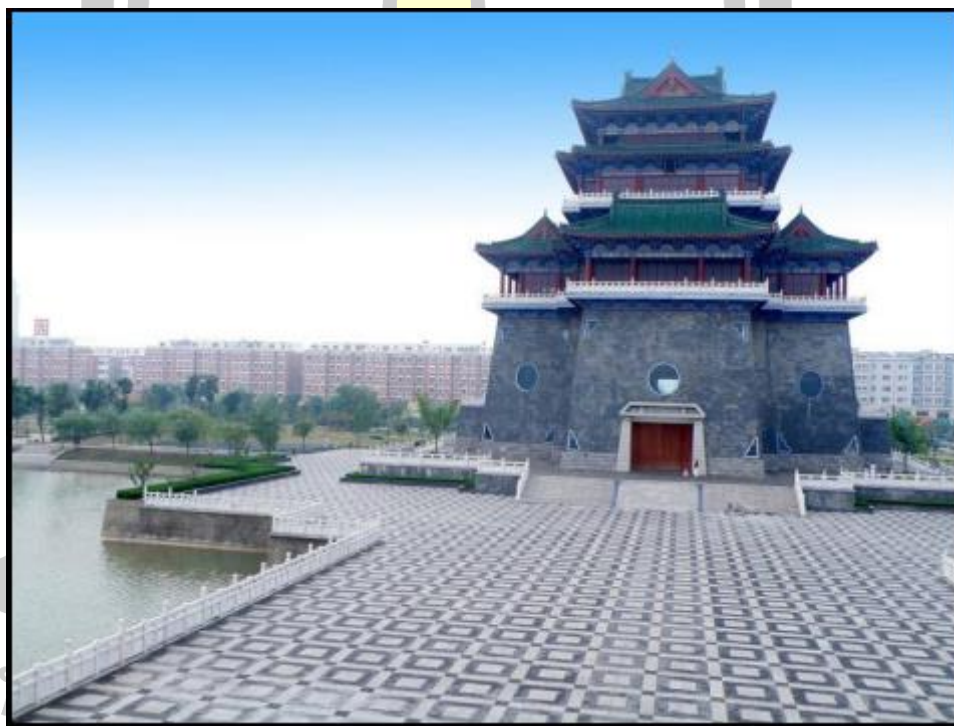


Figure 46 The Place of Jinming Pool  
Resource: Hongwu Li.

Accessed on: September 10, 2017.

Another picture of Jingming Pool, which is located in western of Kaifeng was built based on Chinese Traditional Painting 'Jinming Pool Dragon Boat Competition'. This place is a public area with no charge entry.

### 3.4 The Construction of the Ancient City

As the Royal city of the northern Song Dynasty, Kaifeng's urban planning and construction not only extended the system of city wall, but also had the embryonic form of modern planning. The urban pattern of imperial Dongjing has developed into a spatial structure composed of imperial palace, inner city and outer city.

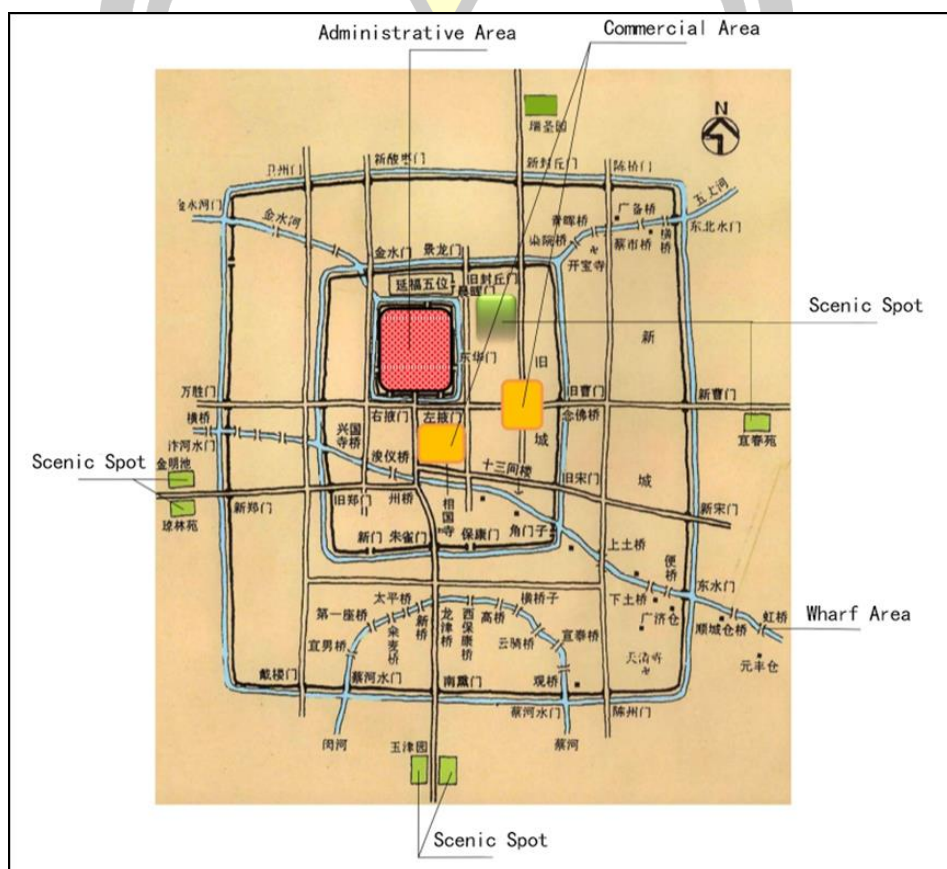


Figure 47 Functional Zoning Diagram of Dojing City in Northern Song Dynasty.

Picture source: Kaifeng city planning survey design institute

Accessed on: August 08, 2019.

This picture shows the functional Zoning Diagram of Dojing City in Northern Song Dynasty including the administrative area, commercial area, wharf area and scenic spots.

Functional zoning is only roughly divided commercial and residential are mixed together, and the functional boundary is blurred. However, this model also conformed to the new lifestyle of urban residents at that time.

Kaifeng's urban planning in 1958 was focus on solving problems such as industrial layout, commercial outlets, cultural and educational facilities, road traffic, residential housing, water supply and drainage, repair and protection of places of interest, landscape greening, and environmental protection. Reasonable layout not only maintains the historical style of the ancient city, but also has the principle of modern characteristics (Liu, 2018).



Figure 48 Functional structure map of Kaifeng city, 1958

Resource: Kaifeng city planning survey design institute.

Accessed on: August 08, 2019.

The plan in 1972 pointed out that on the one hand, the old city should be used; on the other hand, as far as possible, "occupy as little farmland as possible, do not occupy farmland".

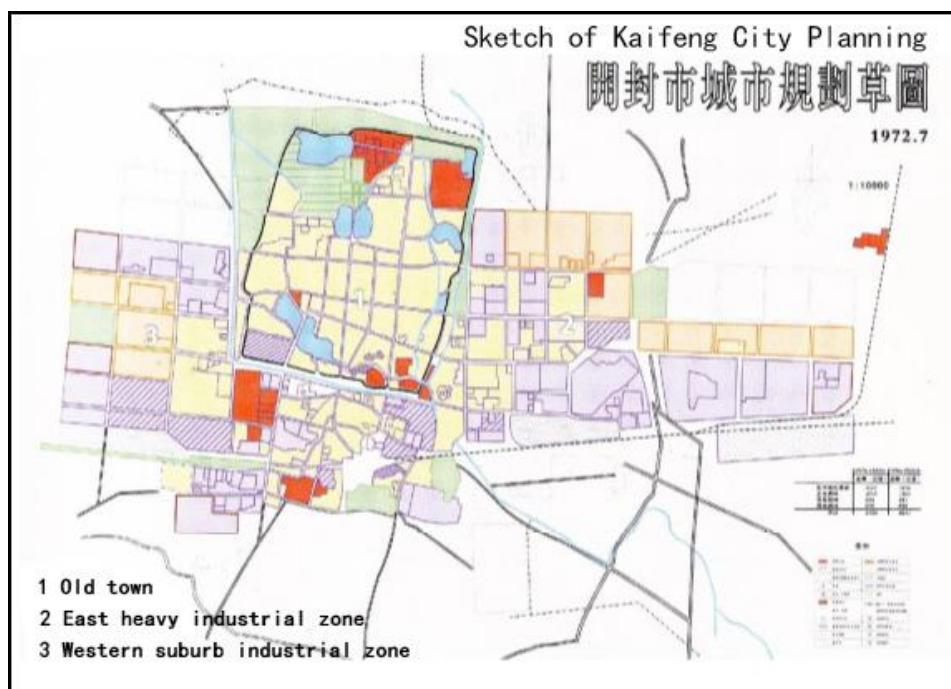


Figure 49 Sketch of Kaifeng City planning, 1972

Resource: Kaifeng city planning survey design institute.

Accessed on: August 08, 2019.

This picture shows the sketch of Kaifeng City planning in 1972. There are 3 parks in the picture including old town, East heavy industrial zone and Western suburb industrial zone.

In 1982, the Chinese government issued a document designating Kaifeng as a famous historical and cultural city. Therefore, the Kaifeng municipal government decided that the future economic development and urban construction must be conducive to the protection of the historic city.

About the direction of urban development, according to the original plan to the east to the west wing development, in the vision breakthrough city size, the east development, the western suburbs control construction west third street east.

On the protection of the famous city: still in accordance with the overall plan of the "comprehensive control, key protection" of the opinions. Coordinate development and protection. Random restoration and reproduction without scientific basis should be avoided to prevent the destruction of the harmony between the ancient city ruins and the whole environment (Liu, 2018).

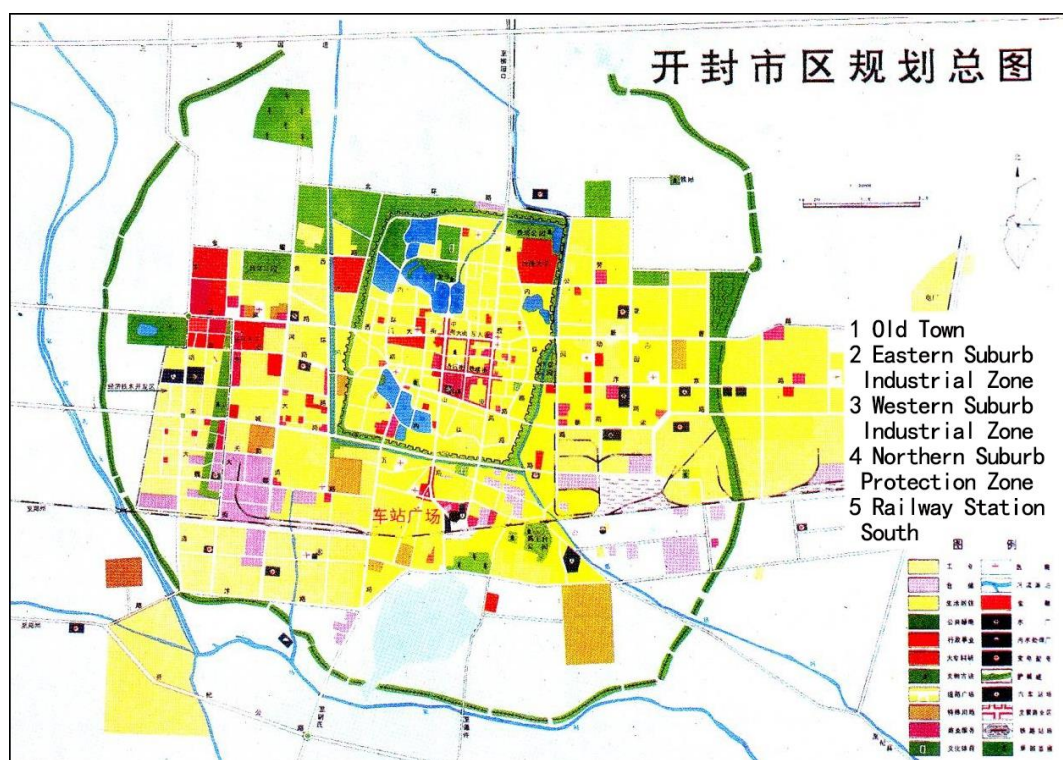


Figure 50 Spatial plan of Kaifeng city, 1985

Resource: Kaifeng city planning survey design institute.

Accessed on: August 08, 2019.

This is the Kaifeng City plan in 1985 including 5 parts; old town, Eastern and Western Suburb industrial zone and Northern Suburb protection zone, and Railway station South.

From 1981 to 2000, the old city of Kaifeng (within the city walls and from Nanguan to the north of the railway) covered an area of 18.4 square kilometers, with a population of 294,000 and a long-term population of about 220,000 (Liu, 2018, P.42). These data indicate that the population density of the old city needs to be gradually relaxed. The plan further defines the urban functions of the area: administration, life, residence, tourism and service.

On the protection of the famous city, under the premise of not losing the appearance of the ancient city, the old residential area has been reformed in a planned way. Reasonably widen the main road to improve traffic conditions. In addition,

public buildings and municipal facilities should be improved to improve the city's service function.

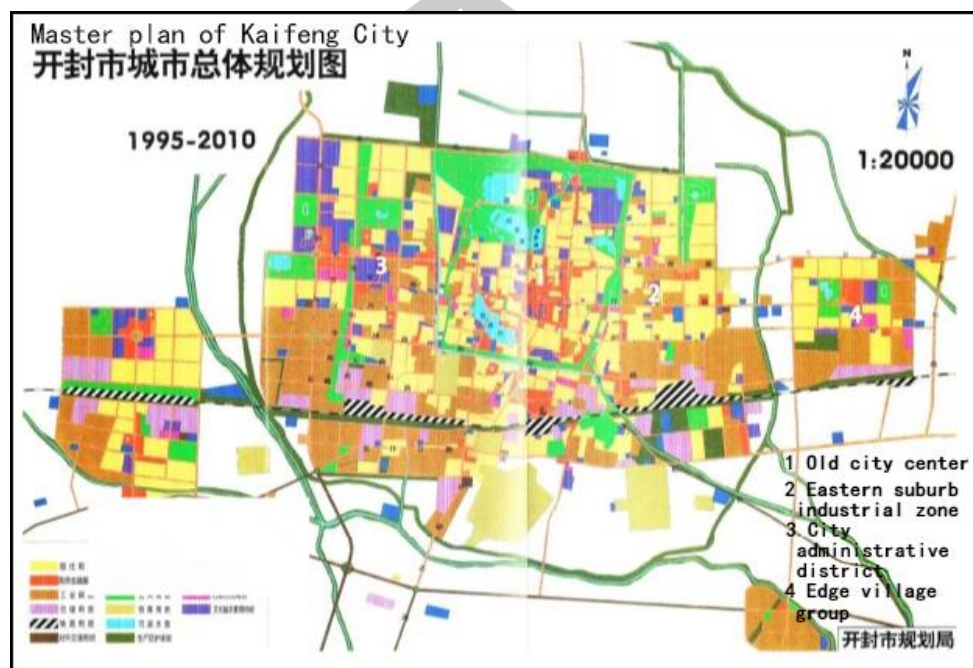


Figure 51 Master plan of Kaifeng City in 1995-2010

Picture source: Kaifeng city planning survey design institute.

Accessed on: August 08, 2019.

This is a Master plan of Kaifeng city in 1995-2010. There are 4 parts, including old city center, Eastern suburb industrial zone, and City administrative district and Edge village group.

In 1995, the urban planning of Kaifeng was expressed as to strengthen the central role of the old city. At that time, the old city of Kaifeng covered an area of 18 square kilometers (including 13 square kilometers within the city walls). The population density in the central area reaches more than 30,000 people per square kilometer, and the building density in the dense area reaches more than 80%, which is also rare among similar cities in the country<sup>32</sup>. According on Liu (2006), the reconstruction of the old city, according to the requirements of the overall planning

<sup>32</sup> "Kaifeng Songdu Ancient City Style Preserving Households and Reappearing Project Planning", 2009.

of Kaifeng. Refer to the characteristics and actual conditions of different regions, the land use is optimized and the industrial structure is adjusted. In order to improve the infrastructure and strengthen the historical and cultural function of the old city, the urban roads are widened and improved and the urban traffic is improved.

#### **4. Ancient City and Local Government.**

The essence of urban architects lies in architecture, regional culture and urban historical context, which complement each other to form the spirit of urban culture.

In recent years, Kaifeng Municipal Party Committee and Municipal Government have developed the city's characteristics based on Kaifeng's rich historical and cultural resources. It has integrated historical elements with modern elements through historical context. This approach has continuously promoted the urban cultural spirit and deepened the characteristics of urban forms. In the period of historical transformation, it can not only meet the objective requirements of the protection and inheritance of Kaifeng's historical and cultural resources, but also an important guideline for traditional culture in the construction of modern cities.

The historical context of the city is not only reflected in the architectural style and architectural spirit of the city, but also in the cultural connotation of the city. The Kaifeng City Government has developed the tourism area combine service, entertainment and travel by renovating the traditional buildings with historical and cultural significance. It relied on the unique historical context and spiritual atmosphere of the Drum Tower and Song Du Yu Street, focusing on the attractions and radiating to the surrounding urban areas. It makes the history and culture express in a richer form, and makes the urban spirit spread in a wider field. It infiltrates with the modern culture of the city, thus inheriting in the form of conforming to the development of the times and meeting the needs of the masses. This is undoubtedly the successful model of Kaifeng city construction. The concept strives for the organic symbiosis

While the city's cultural uniqueness of humanistic spirit, Kaifeng's urban characteristics can be delivered and sublimated in development.

#### 4.1 Ancient City and Local Government



Figure 52 The 4th Symposium on History, Culture and Modern Value of the Ancient Capital Kaifeng

Resource: Hongyang Ma, Yingnan Zhang, and Pengxing Yue.

Accessed on: <http://econ.henu.edu.cn/info/1032/3726.htm>. March 06, 2020.

This picture shows the 4th Symposium on History, Culture and Modern Value of the Ancient Capital Kaifeng was held at the School of Economics of Henan University on October 21, 2019. The event was sponsored by the Kaifeng Ancient Capital Society and the Kaifeng History Society, and undertaken by the School of Economics of Henan University. Liu Zhen, deputy mayor of Kaifeng, and Zhang Zhigang, vice chairman of the CPPCC, attended the opening ceremony.

Relying on the fact that Kaifeng was once the imperial city of the Northern Song Dynasty, it highlights the theme of the Song culture in its urban planning concepts. It adheres to the planning and construction concept of "one scene in the whole city, prominent Song style, and external classical, internal fashion", and runs through all aspects of project implementation. In accordance with the new Song style of urban construction, it integrates the research results of Song culture with

urban construction, urban double repair, and the protection of ancient capitals. It completes the renovation of the Royal Street of Song Dynasty and Shudian Street and restored those paintings, which are severely damaged on the basis of protecting the original paint and painting. A total of 29,000 square meters of paint area and 2000 square meters of painted area were protected and restored, and 110 plaques were replaced<sup>33</sup>.

Kaifeng Municipal Party Committee and Municipal Government's carried the development concept of 'Run the city with water, the city with greenery, the city with culture, and the city with industry', which it not only take such actions as developing key cultural projects in Kaifeng city at all levels, implementing urban double repair, quality improvement of 100 cities, shantytown renovation , but also combines cultural development with city operations, relying on "Song Culture" as the city's core brand and on the protection and reconstruction of the ancient city of Song Capital, continuing to build the highlights of Kaifeng's urban cultural industry.

The city construct a space carrier and improve the development of the entire industry chain. Kaifeng city implemented the seventh phase of the Kaifeng ancient city wall display project based on the protection of cultural relics, and deep excavation of historical and cultural resources. The project is an important part of the Northwest Lake City Double Repair Project. It is located in the northwest corner of the ancient city wall of Kaifeng and has a total length of 1.2 kilometers. In accordance with the planning and construction concept of the protective restoration of historic sites, the city's ladder and the original ecological wooden walkway will be constructed. The space on the wall will be used to display the capital culture, create a unique city wall cultural tourism landscape belt.

By laying logs and wooden planks, the Haiman (the plane on the top of the city wall) is protected to achieve the purpose of protecting the original appearance of the city wall formed through time. Laying planks with wood cannot only coordinate the protection of cultural heritage and urban construction, maintain the authenticity of the cultural heritage of the city walls, but also ensure the safety of tourists' close

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<sup>33</sup> Kaifeng City is a government document.

distance experience. The construction project began on February 25, 2018, completed and accepted on April 10 of the same year.

The Kaifeng City Government has accelerated the construction of urban "double repair" projects (urban double repair project refers to ecological restoration and urban repair), including environmental renovation project of historical and cultural districts of Shuanglong Lane , 960 non-heritage creation parks, and shared spaces. It creates a carrier of cultural space by restoration of ancient streets and reconstruction of old buildings.<sup>34</sup>

#### **4.2 Local Government and Business Cooperation**

Kaifeng City Cultural and Tourism Investment Group Co., Ltd., referred to as "Wentou Group"<sup>35</sup>. It is a wholly state-owned company with legal personality directly managed by the Kaifeng Municipal People's Government.

In order to ensure the smooth progress of the project, it introduced partners with rich experience in the development and operation of cultural and tourism projects and corporate management, and established a joint stock limited company to realize the transformation and upgrading of the operating scenic spots and the merger and integration of tourism assets.

Wentou Group is committed to creating a cultural life experience area of Capital of Song Dynasty with a scenery of the whole city, tourism in the whole industry, and the entire industry chain around the 4 square kilometers area in the northern part of the ancient city. The business scope includes finance, shared office, stadium development and operation, animation and other fields. It has achieved a good interaction between industrial operations and capital operations. It mainly develops and operates a series of major cultural tourism projects in Kaifeng, such as the Cultural and Business District of Capital Song, the Great Song Yuhe River System, the historical and cultural block of Shuanglong Lane, and the ancient city cultural living room. It has made positive contributions to the prosperity and

<sup>34</sup> 'City Double Cultivation' Promotes Urban Transformation and Development.

Accessed on: <http://www.xinhuanet.com/> May 17, 2019.

<sup>35</sup> Kaifeng Cultural Tourism Investment Group Co., Ltd. Accessed on:

<http://www.songdu.gov.cn/index.php/details/id/59.html> March 25, 2019

development of Kaifeng's cultural industry and Kaifeng's building of an international cultural tourism city, as well as achieved significant economic and social benefits.

Focus on platform construction and realize benign capital operation. It makes full use of policy advantages such as shantytown renovation and urban dual repair, and adopts market-oriented methods to implement various cultural projects that can balance themselves, including primary land development and consolidation, secondary development and construction, and tertiary cultural content creation and operation. At present, the total investment of Kaifeng Cultural and Tourism Development Group's<sup>36</sup> direct investment projects nearly 10.2 billion Yuan, with 10 participating companies.

According to the work arrangements of the municipal party committee and provincial government, the next stage for Kaifeng Cultural Industry Park and Wentou Group will be to carry out urban double repair and quality improvement work focused on the three major areas, namely:

1) The northern part of the ancient city with the Long Pavilion and the Iron tower as the core, the area of about 4 square kilometers in the northern part of the ancient city will be built into a large scenic area with Song culture as the main body. 'Human Life Experience Zone of Capital Song.' The main projects include the first phase of the water system, the Genyue Cultural Tourism Complex, historical and cultural block of the Shuanglong Lane ,the 960 non-heritage cultural and creative park, the museum community, the cultural temple, the academy, and the Yitong Hotel.

2) Ancient city center area with Xiangguo temple and Baogong lake as the core, the projects involves the ancient Bian river and Zhou bridge ruins exhibition project, the development of Xiangguo temple, the restoration of Wengcheng square, the protection and utilization of Baoding lane historical district projects are implemented within 2 square kilometers of the Gulou district, in an effort to create an excellent Chinese traditional culture demonstration area.

3) The southeast part of the ancient city, as an important part of the new city in the east, in the Millennium City Park start-up area which is with 6 square

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<sup>36</sup> <http://www.songdu.gov.cn/index.php/details/id/59.html> Accessed on: May 24, 2019.

kilometers. It excavates and uses the original site of the *Along the river During Qingming Festival*, the Song Dynasty Yianqing Temple tower, the ancient blowing tower, the site Cultural resources of the outer part of Capital Song to create a characteristic theme town with leisure and vacation as its main business.

### **4.3 The Construction of Scenic Spots in the Ancient City**

According to the Kaifeng City Tourism Development Overall Plan, the regional positioning of Kaifeng tourism is China's first-class and world-renowned tourist city, China's most prestigious Song cultural tourism destination and Henan's three points and one line along the Yellow: Strong highlights on the tourism belt, the image of urban tourism development is positioned as Song Capital of China, the overall tourism image is positioned as 'Song Capital, Water City, and Town of chrysanthemum, the ancient capital of the 8 Dynasties, the northern water city, the Millennium Dream. In the long run, the construction of various scenic spots has contributed to the improvement of Kaifeng's urban quality (Xiong, Personal Communication. 2020).

In order to excavate and enhance the charm of Song culture, the integration of Song cultural characteristics in the garden landscape can make visitors understand the Song culture further during the tour, thus giving Song culture carried of expression with a sense of time and increase audience experience.

The unique Song Wenhua landscape will be built to protect the site and meet the tourism needs of domestic and foreign tourists and forged into a characteristics heritage park integrating sightseeing tour, public park, living quarters and other functions in one.

In accordance with the relevant international and domestic regulations, rules and standards for the protection of cultural relic sites, it is necessary to protect the Iron towers and guide the construction of the park. Kaifeng has a comfortable living environment in which most of the residential areas in the city have sufficient and convenient public spaces. The construction of the Iron tower park must further improve the living environment. Therefore, in the design of the Iron tower park, the needs of the surrounding residents should be fully considered, and humanized design should be carried out.

#### **4.3.1 The Iron Tower**

The Iron tower park is an important part of the park complex in Kaifeng and is one of its important tourism resources. The design of the park emphasises the connection with the surrounding scenic spots. For example, Tianbo Yangfu, Millennium City Park and Qingming Shanghe Garden have combined its features with tourist needs to have a certain tourism image and tourism value.

Taking into account of the tourism value of the historical and cultural resources in the project area and the needs of the local functional configuration, the park should be an open public park in general, combining two factors of the project's resource value and surrounding development needs.



Figure 53 The iron tower park

Source: Hao Zheng.

Accessed on: March 03, 2020.

### 4.3.2 Dragon Pavilion Park

The prestige and decline of Dragon Pavilion reflects the rise and fall of the historical dynasty, which has precious historical value. Dragon Pavilion is a wooden palace built in the Qing Dynasty. It is a realistic material for studying the artistic quality of wooden structures in the Qing Dynasty. The Dragon Pavilion Hall is the main body of the entire Qing architectural group. It is built on a platform with 73 steps with 13 meters high, 31.80 meters wide from east to west, and 25 meters long from north to south. The abutment of the hall is 0.40 meters higher than the platform. It is 22.90 meters wide and 15.55 meters deep with the main hall facing north to the south. There is a carved royal dragon coiled imperial path in front of it, with 73 stone steps on both sides. The east and west sides are detours. Outside the base of the temple, there are five pillars around the eye platform to surround the hall. There are five openings, three deep ones, double eaves to rest the mountain, all yellow glazed roofing, brilliant and dazzling, underneath the two eaves are vermilion square pillars. The left and right columns of the main entrance hang a pair of couplets (Wang, 2012).

After the founding of the People's Republic of China in 1949, Chairman Mao Zedong instructed that the Dragon Pavilion has historical significance and should be repaired. After inspecting the Dragon Pavilion the provincial and municipal people's governments successively allocated funds to gradually repair it in accordance with the architectural pattern of the Manshou Palace in the Qing Dynasty. Now it has been built into the ancient architectural group as the main body, and has expanded into a garden-like Dragon Pavilion Park, which has become the center of the tourist attractions of the ancient capital Kaifeng.

In July 1994, due to the aging of the blue brick wall, the corrosion was severe. The heavy rain soaked and washed away then, and caused the rear wall of Dragon Pavilion to collapse. Kaifeng City immediately organized experts to demonstrate and came up with a rescue and renovation plan, and carried out rescue protection work in accordance with the guiding ideology of renovation. In 2003, there was uneven settlement in the Dragon Pavilion Hall, which caused cracks in the east-west gable, and correspondingly the foundation of the Dragon Pavilion Hall was reinforced with 50 tons of cement.

### 4.3.3 Kaifeng City Wall

Kaifeng City Wall is a national key cultural relics protection unit determined by the State Council. It has a circumference of 14.4 kilometers and is currently the second largest ancient city wall building in China. Its relative historical integrity first ranking in the country. Five layers of ancient city walls are stacked under the city walls. The cities are Yuanyang City in the Yuan Dynasty, Jincheng City in the Northern Song Dynasty, Dongjing Castle in the Northern Song Dynasty, Tokyo City in the Five Dynasties, and Yinzhou City in the Tang Dynasty. There are many layers and large scales. China's 5,000-year history of civilization is unique and unique in the history of world archaeology and the history of the capital. The Kaifeng city wall was rebuilt in the second year of the Tang Dynasty (AD 781), and in the Song Dynasty it became the second defensive barrier in Dongjing during the Northern Song Dynasty. The current scale of the Kaifeng City Wall is preserved on the basis of the expansion of the North and South Walls of the Jin Dynasty, the reinforcement of the Ming Dynasty with blue bricks, and the rebuilding of the Daoguang Light for 21 years (AD1841). It is composed of two parts, namely "outer brick and inner soil city", which is roughly rectangular, with a length of 3.8 kilometers from north to south and 3.4 kilometers from east to west. The average height above the wall of the city wall is 8 meters, with 81 horses and 2 water gates with 8 blockhouses above (Kaifeng local historical records office, 2013).

The main purpose of Kaifeng city wall protection and restoration is to protect and restore the city wall. At present, the unrepaired internal and external walls are subject to weathering and erosion to varying degrees. The severely damaged section of the external wall is 4297 meters long, accounting for 30% of the total length of the city wall. The damaged section is 954 meters long, accounting for 7%; the slightly damaged section is 3696 meters long, accounting for 26%; the 11.8 kilometers of the inner wall were all severely damaged (Government, 2016).

Protection and restoration of city walls. The main purpose is to restore the antique corner tower on the city wall, excavate the moat of the ancient city wall, and build the city wall avenue. Among them, there are 4 corner towers, 5 city wall junctions, and 4 city gate towers. The length of the moat is about 20 kilometers, and about 5 bridges are built and to build a green belt around the city wall with a green

area about 1.3 million square meters with the overall length of the outer ring road being about 20-25 kilometers.

City wall cultural and leisure theme square. The planning goal is to create a leisure and open city scenery belt with the city walls as the main body, combine protection and repair with market operations, and build a large-scale urban public and cultural city leisure park and a modern cultural and commercial scenic spot that show the style of the ancient capital, making it important brand and characteristic business card of Kaifeng ancient city cultural tourism.

The specific plan is to rely on the Baogong Lake Scenic Area and the Southgate Wengcheng Square to develop a city-style commercial street. Among them, the city wall is open to the public and tourists as a sightseeing area, mainly displaying Kaifeng's city wall culture with a long history.

In addition, public leisure plazas will be opened along the city walls and moats to increase the green area, build pavilions, roads, and provide public facilities such as seats and fitness equipment for citizens' entertainment. Business circles such as shopping malls, hotels, restaurants, tea houses, and movie theaters will be operated, and finally form a development model of "business supporting culture while culture promoting business".

## **Conclusion**

Due to place of the past of Old city in Kaifeng, it is not the place of ancestor of Kaifeng. Old place means China and local government of Kaifeng. So old city is established to become a historical and cultural city. Kaifeng has a rich history, culture, and a lot of artifacts which survive as historical evidence. Kaifeng become has a historical and cultural city. The central and local governments have adopted the method of combining protection and reconstruction. In order to ensure and implement those policies, many rules have been established. The old city is delimited in Kaifeng and set as Ancient Area. The reconstruction of this ancient City enables people to feel embraced by the rich history.

## CHAPTER 4

### The Process of Construction of Ancient City as the Business of Nostalgia

#### Introduction

The previous chapter studied about the change of Kaifeng from the old city to Ancient city due to Chinese government and local government policy. In this chapter the studies are about Kaifeng's development of nostalgic business and its impact on society and culture.

Being an ancient city with a thousand years of culture, Kaifeng has been evaluated as a historical and cultural city by the Chinese government. Business of nostalgia was evidenced by the concept of the Theater of the Past. How did Kaifeng build the Theater of the Past and develop Business of the nostalgia? The answer is that, it happened through historical artifacts, photographs and Ancient City. It was achieved by building structures in an area, allowing people to feel the real life of the past, as if living in the past.

The chapter is divided into three parts: 1) The Process of Constructing Kaifeng Ancient City to be Theater of the Past and Business of Nostalgia. 2) Places of Business of Nostalgia. 3) Nostalgic Places and promoting them to be an epicenter for National and International tourism. However, Millennium City Park will serve as the unit of analysis in this study and will be explained in the next chapter.

#### **1. The Process of Constructing Kaifeng Ancient City to be the Theater of the Past and Business of Nostalgia**

Human society has always had its path in transition. At the time, Kaifeng was quite prosperous as the royal city of the Northern Song Dynasty. However, it has almost a 1,000 years history. Since then, the wars brought on by each dynasty's succession as well as the natural disasters have continuously eroded the memories of citizens of Kaifeng's former prosperity.

From the founding of the People's Republic of China in 1949 to the economic development relied on the reform and opening-up policy in 1978. Kaifeng

has encountered the country has a new opportunity to develop the city. The industrious and brave Kaifeng people have brought the depressed ancient city back to life.

### 1.1 Local Government and new insight of the past.



Figure 54 The planning map of Kaifeng Ancient City of Song Dynasty Capital.

Resource: Bureau of Natural Resources and Planning of Kaifeng.

Accessed on: February 04, 2020.

The picture indicates the planning map of Kaifeng Ancient City of Song Dynasty Capital that planned by the Kaifeng Local Government to be a theater of the past according to the planning of the royal city of Song Dynasty.

The main focus was the ancient city of Kaifeng during the Ming and Qing dynasties. Most of the area of the theater is in the part of Ancient city surrounded by ancient city walls. When people push the gates of the ancient city walls and enter the Kaifeng Ancient City of Song Dynasty Capital, they can feel the architectural features and cultural customs of the time as though they have reached the Royal City of the Song Dynasty.

The crucial step to revive the Kaifeng Theater of the past is to effectively create a human-centered setting and space, and to enhance the beauty of the old city's public space through humanized street scenery. In order to promote its attractiveness

and vitality, the public space of the city should be revitalized again, and the comfortable public activity places should be built to provide convenience for social communication and activities. Meanwhile, the public space is utilized to attract sufficient passenger flow and therefore obtain business benefits.

#### 1.1.1 Unsolved Problems from the past in the Royal City of Kaifeng

Kaifeng was already the capital of Henan Province during the early days of New China. Yet Kaifeng's economy slowly declined as it gave up its position as a transport hub. Rivers have developed ancient Chinese towns, whereas modern cities are built either by railways or by the sea. The Beijing-Guangzhou Railway and the Longhai Railway choose to converge in Zhengzhou, which makes Zhengzhou develop rapidly and surpass Kaifeng in economy. Therefore, the capital of Henan Province was also changed to Zhengzhou.

Financial support is lacking for development of cultural facilities in Kaifeng. The particular concern is that Kaifeng's "stacked city" site is a historical and cultural property that can be called the wonders of the world. Such essential services, however, are difficult to build and use due to financial and technical difficulties.

In addition, the residential houses in the ancient city area are mainly buildings of 50 to 60 years old, and there are a large number of dilapidated houses and old houses. The problem of disorderly construction is very prominent. In the Kaifeng old city area, there are still millions of square meters of shantytowns waiting to be renovated. Therefore, Kaifeng City decided to completely demolish the shantytowns in the old city, and at the same time rebuild the old city as a leisure tourism city, to a certain extent, reproduce the "Dongjing style" of the Northern Song Dynasty.

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### 1.1.2 New insight from the Past (Royal City).

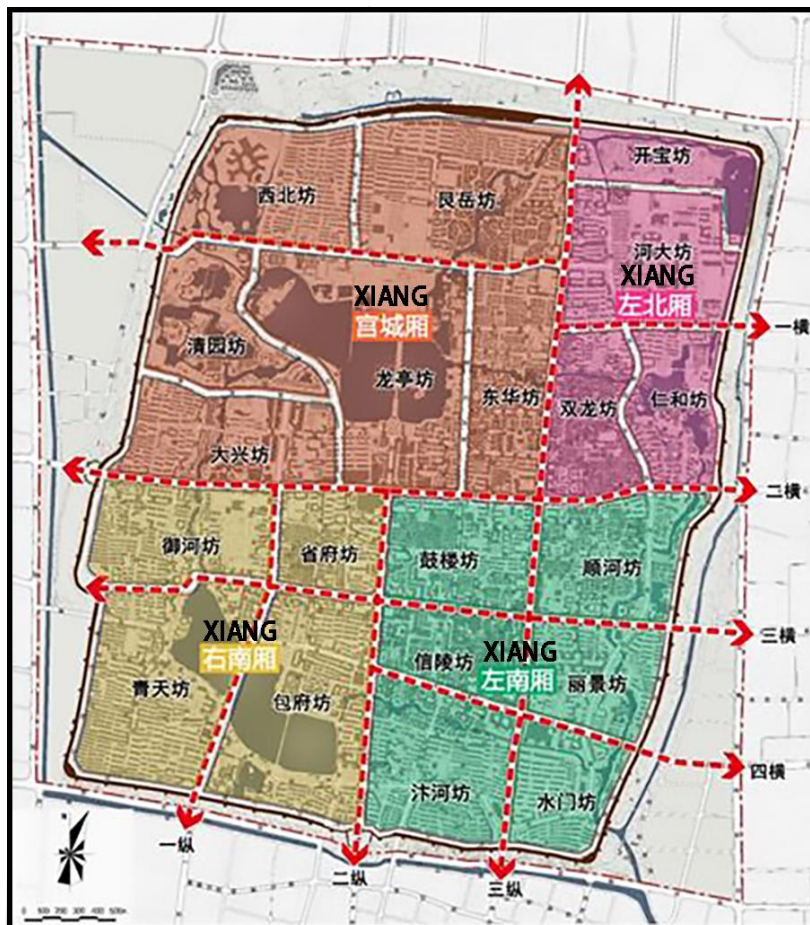


Figure 55 Layout of the Song Dynasty Imperial City

Resource: Bureau of Natural Resources and Planning of Kaifeng.

Accessed on: March 01, 2020.

The picture shows 4 Xiangs and 20 Fangs. The "Xiang-Fang" layout of the Northern Song Dynasty is to distinguish it from the previous layout of the Tang Dynasty's imperial city. In the "Shi-Fang" layout of Tang Dynasty, "Shi" is the business district and "Fang" is the residential area. In the Tang Dynasty, in the evening, the business district was closed. This is very inconvenient for the lives of the people. The Song Dynasty broke this model. The business district and the residential area are connected together. And by breaking the Tang Dynasty's "curfew" system, people in Song Dynasty can shop the night market. Currently, Kaifeng has also inherited this model, and the night market is expanding. This will be elaborated later in this chapter.

## 1.2 The procedure of Construct Theater of the Past.

The Ancient architecture and folk architecture within the ancient city represent its traditional architectural style, while the new district's architecture needs to consider coordinating with the ancient city's architectural style while representing the characteristics of modern architecture.

### 1.2.1 Areas Which were Regulated

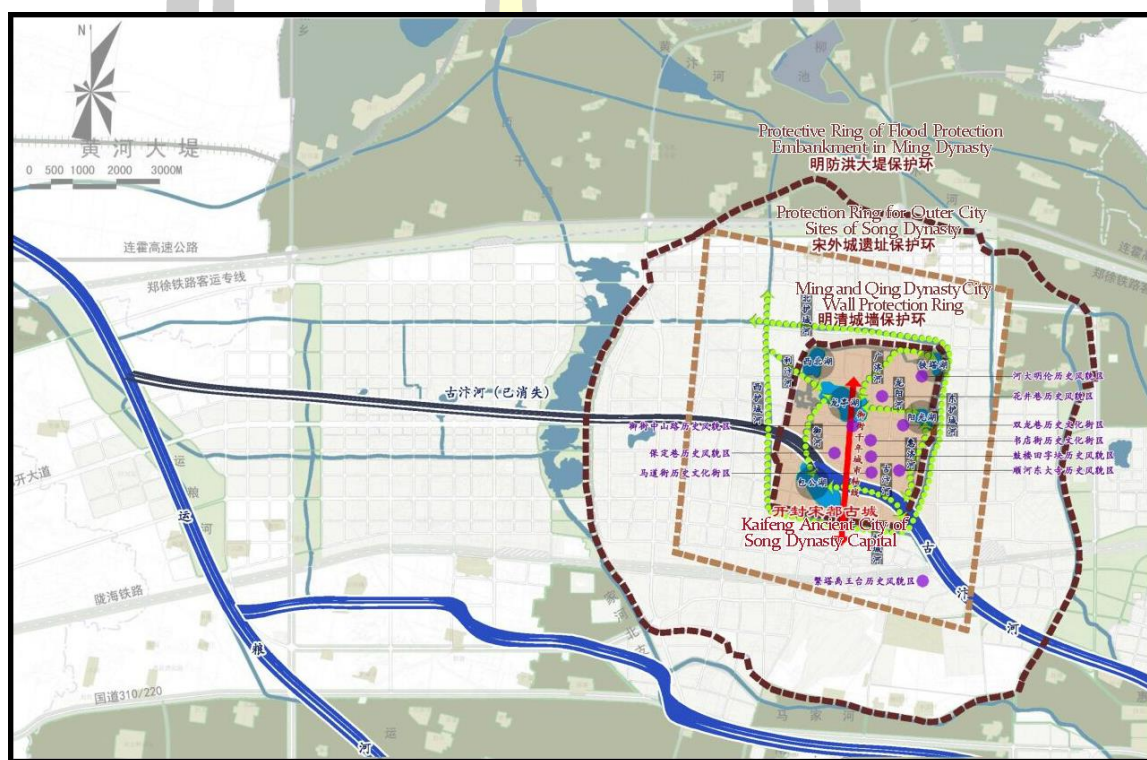


Figure 56: Protection Framework Guidelines of Kaifeng Ancient City of Song Dynasty Capital

Resource: Bureau of Natural Resources and Planning of Kaifeng.

Drawing modified by the author.

Accessed on: February 15, 2020.

The picture shows the protection Framework Guidelines of Kaifeng Ancient City of Song Dynasty capital henceforth referred to as the Royal City. Its main scope is the ancient city of Kaifeng within the city walls of Kaifeng in the Ming and Qing Dynasty, and a small part of the river system outside the city wall.

The ancient city wall surrounding Kaifeng is one of the most complete preserved ancient city walls in China with 14.44km long and very spectacular. In 2009, Kaifeng has invested 170 million Yuan, with more than 60,000 square meters of surrounding buildings demolished and 2.6 kilometers of city wall renovated (Gui, 2019). With the rapid progress of the city wall protection and repair project, Kaifeng will be more simple and elegant, thus making it as a theater of the past.

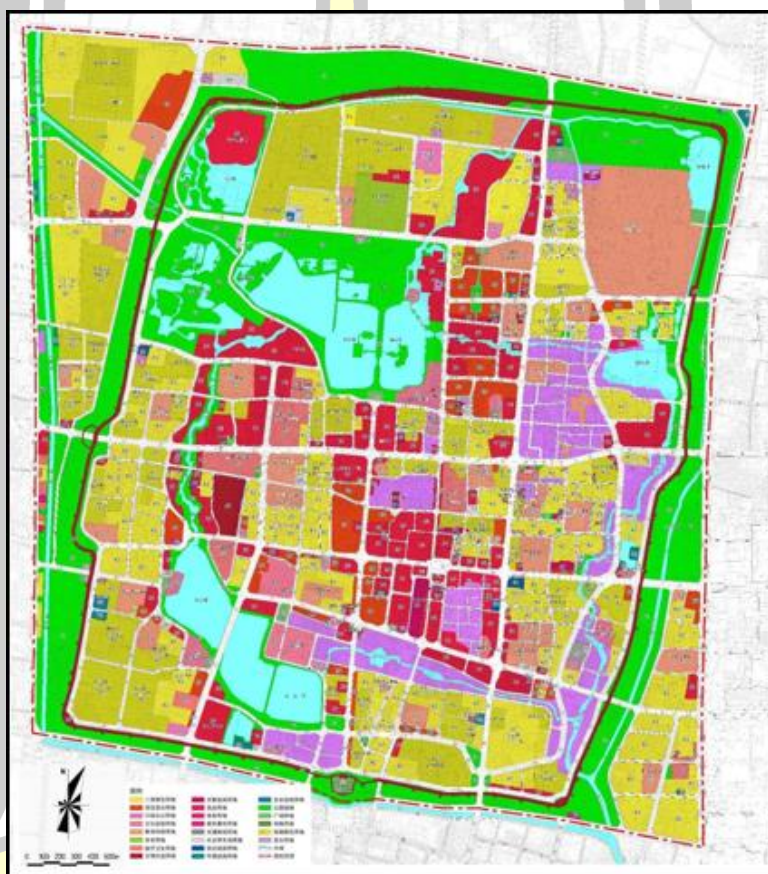


Figure 57 Land Use Planning Guidelines of Kaifeng Ancient City  
of Song Dynasty Capital

Resource: Bureau of Natural Resources and Planning of Kaifeng

Accessed on: February 12, 2020.

In the picture, the red part is commercial land. The yellow is for residential use. The black frame in the picture is the most concentrated place for commerce, which is the central location of the ancient city, including Gulou Square, Madao Street and

Bookstore Street. This part is also the busiest area of Kaifeng Night Market, which will explain further in this chapter.

Kaifeng ancient city of Song Dynasty Capital plans to divide its 13 square kilometers into 4 Xiangs and 20 Fangs, to clarify the implementation strategy of “protection, repair, renewal and preservation” for each Xiang and Fang in the ancient city, and to highlight the protection of the ancient city and cultural prosperity, avoiding major demolition and construction, and every inch of the ancient city is carefully protected, constructed and developed.

### **1.2.2 Overall Implementation Steps**

The overall implementation strategy of the Ancient City of Song Dynasty Capital Cultural Industrial Park is summarized in four points: 1) The overall planning of the Kaifeng ancient city area is implemented gradually. 2) The project package is coordinately planned and promoted to achieve overall project funding balance. 3) The city is gradually renewed to achieve a progressive implementation of the cultural industry demonstration park construction. 4) A high standard is built to obtain a prominent position in the construction of the national cultural industry demonstration park, building an international-level tourist destination restoring Kaifeng’s international reputation.

Kaifeng ancient city area has a distinct historical imprint and is an important frontier for the inheritance and development of Kaifeng’s historical culture. It has multiple functional divisions and is the driving force behind economic development. The quality of the environment shall be improved and the ecological development shall be promoted in line with the development requirements of the construction of a famous tourist city in Central Plains.

Moreover, in the process of the construction and renewal of the ancient city in the future, the city will be comprehensively and effectively protected from the aspects of strengthening spatial landscape planning, establishing a protection prediction system, and strengthening relevant technical measures, combining the concepts of sponge city, ecological city, and smart city. The environmental problems in the development need to be solved, and the ancient city is planned to be built into a civilized city with good ecology, comfortable life and safe production (Bureau of Natural Resources and Planning of Kaifeng, 2019).

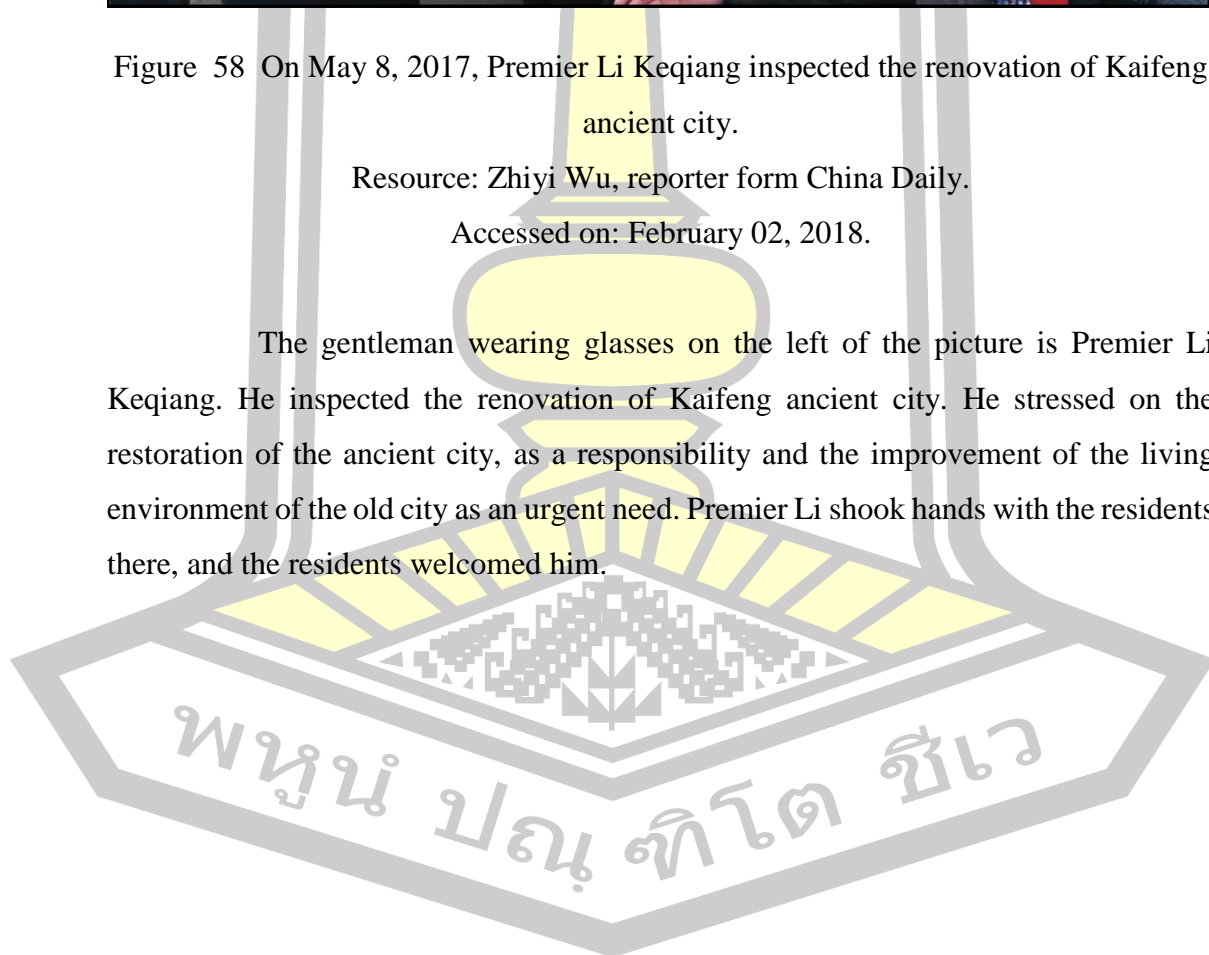


Figure 58 On May 8, 2017, Premier Li Keqiang inspected the renovation of Kaifeng ancient city.

Resource: Zhiyi Wu, reporter from China Daily.

Accessed on: February 02, 2018.

The gentleman wearing glasses on the left of the picture is Premier Li Keqiang. He inspected the renovation of Kaifeng ancient city. He stressed on the restoration of the ancient city, as a responsibility and the improvement of the living environment of the old city as an urgent need. Premier Li shook hands with the residents there, and the residents welcomed him.



### 1.2.3 Protection features

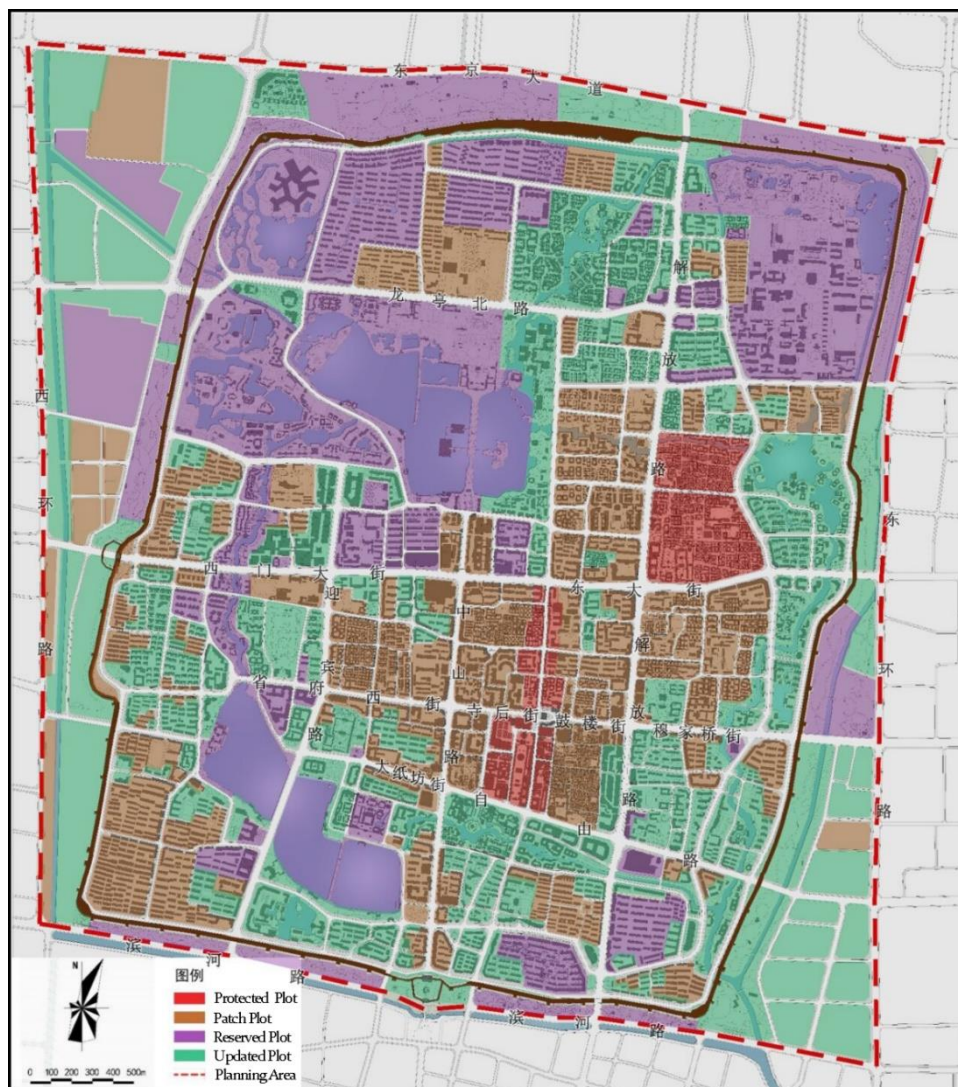


Figure 59 Guidance chart of the updated model on protection and repair

Picture Source: Bureau of Natural Resources and Planning of Kaifeng.

Drawing modified by Hao Zheng.

Accessed on: February 02, 2020.

The picture shows the interior of the Kaifeng ancient city is mainly based on the renovation of the old city and the infrastructure, such as the protection of some traditional historical streets (the Wolong street, Shuanglong Lane and other famous alleys), residential houses (Liu Qingxia's Former Residence) or commercial streets

(Gulou Square, Zhongshan Road and Bookstore Street, etc.). At present, the Song water system has the greatest impact on the spatial structure of the ancient city.

In fact, Kaifeng has always been known as the North Water City, with developed water systems and rich lakes inside and outside the city. At present, there are still many lakes in Kaifeng, but most of them are not connected to each other, and it is difficult to form a connected landscape system.



Figure 60 Urban characteristics of the “Northern Water City”.

Resource: Junsheng Li, Quanwen Liu. Kaifeng Daily.

Accessed on: April 05, 2020.

After two years and eight months of nearly 1,000 days and nights of hard work, the water system of the ancient city reached clear water on the entire river course of 28.6 kilometers at 6:00 on April 30, 2020. The average water depth of the river is about 2.53 meters. The water surrounds the city wall, the city wall reflects the water, the ancient city wall, the clear river, the thick history, the timelessness, the ancient charm, make the ancient city exude more charming.

The reconstruction of the water system of the ancient city has had many positive effects: firstly, it was conducive to the protection of the ancient city, and at the

same time the historical context was continued through the modern remodeling of the ancient civilization of the city; moreover, it highlight the characteristics of the historical city. Secondly, the city's own ecological environment has been improved. Kaifeng has always had problems with low green coverage and discontinuous landscape ecological patterns. But now the lakes and rivers are connected as a whole through the water system, thereby turning many water sources in the city into a living water system. The urban ecological environment has been improved. Finally, the construction of water system projects is closely integrated with the culture of the past city. The image of the current city and the development of the future urban industry taking advantage of the regional integration of Zhengzhou and Kaifeng, the development of west Kaifeng new area, and the revival of the ancient capital. It greatly promotes the reconstruction of the old city and enhances the value of the surrounding land.surrounding land.



Figure 61 Restoration work of the ancient city wall

Resource: Song Han. Kaifeng Daily.

Accessed on: May 08, 2020.

This picture shows the workers were repairing the ancient city wall near Wansui Mountain on May 7, 2020. Restoration work of the ancient city wall was carried

out. This will effectively improve the ecological environment of Kaifeng city and enhance the urban taste.

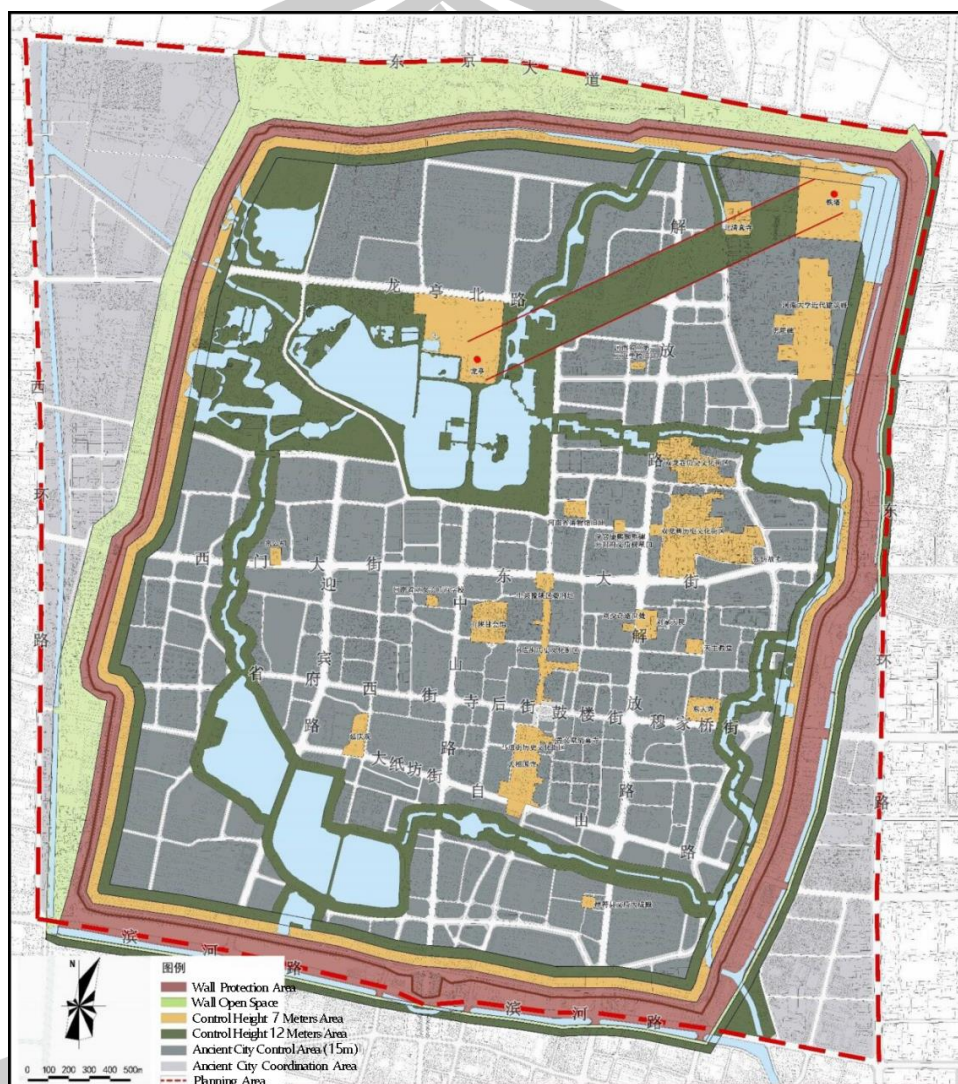


Figure 62 Map with guidelines on the height of the structure  
Picture Source: Bureau of Natural Resources and Planning of Kaifeng.

Drawing was modified by Hao Zheng.

Accessed on: March 02, 2020.

This map shows the height control area of the ancient city is divided into three levels: 7 meters, 12 meters, and 15 meters.

#### **1.2.4 Business Model: The Cultural Industry Park in Kaifeng and Influence of Kaifeng Government.**

The cultural industry park project's development objectives were basically divided into land and culture. First objective was land development. Kaifeng City's cultural industry services are concentrated within the old town. Governments must approve large-scale cultural-industry projects during the development process, so as to achieve unified planning and approval to obtain land. And then carry out primary development because the landowner belongs to the Kaifeng Municipal Government. In the process of building the park, the government usually cooperates with enterprises through secondary development. The main objective of Kaifeng's cultural industry park during the secondary development is commercial real estate and tourism real estate.

Second objective was development of cultural resources. The objective of the development of cultural resources is to realize the reproduction of cultural resources that is to use cultural resources as raw materials, with the aid of a series of construction and development operations, to bring cultural products to the market and thereby to obtain social and economic benefits.

Furthermore, Kaifeng City took Song culture as the starting point in the development process of cultural industrial parks, and on the premise of existing historical sites, shaped cultural industrial parks with distinctive characteristics. Thereby expanding the connotation of cultural industries and the importance of specific cultural products. More diverse cultures like Song court culture, religious culture and folk culture can be developed. In the process of developing cultural resources, it transforms cultural resources into capital, thus realizing the added value of cultural resources (Bai, 2017).

The reform of the system is the source of vitality for cultural industry growth. Kaifeng strongly adheres to the reshaping of the main market entity, insists on the incorporation of the market process and modern enterprise system into the growth of the cultural industry, and actively promotes business and market entities that conform to the modern enterprise system. At present, the public welfare cultural units in Kaifeng have generally implemented the appointment system for all staff. Scenic spots like Millennium City Park, Baogong Temple, Kaifeng Mansion, and Hanyuan Stele Forest

have completed the restructuring of joint-stock enterprises and have embarked on the road of branding and boutique development.

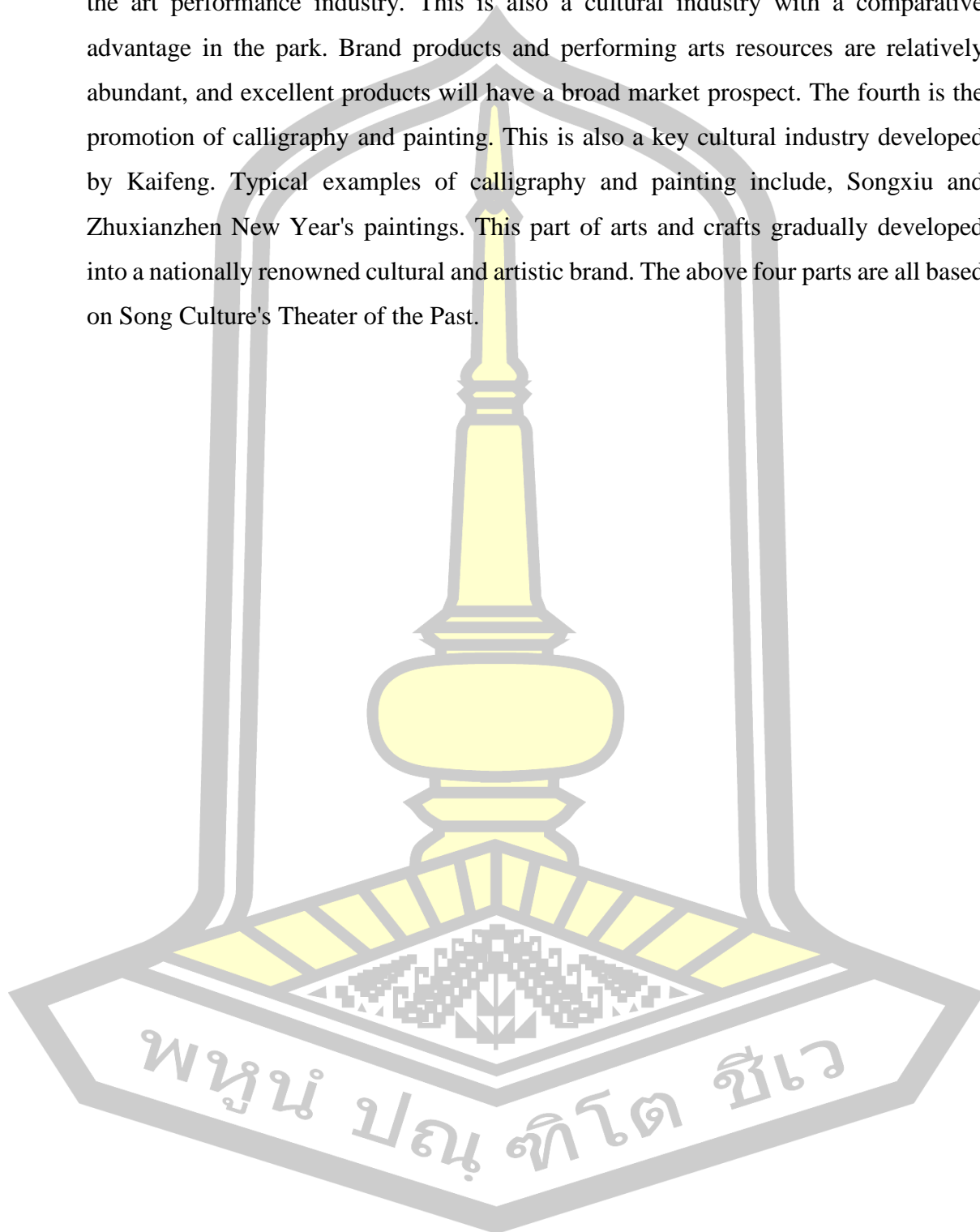
In this process, the Kaifeng Municipal Government issued relevant investment financing support policies and, at the same time, the market mechanism was used to establish the connection between project planning and financing channels, in order to endeavor to attract social capital to participate actively in the construction of the project. These preferential policies include meeting the credit needs of the cultural industry, enriching financing channels, lowering the credit threshold, and improving the incentive mechanism for financial support. In the course of specific operations, the key projects of the cultural industry park have conducted in-depth cooperation with social capital (Bai, 2017). For instance, the Capital of Song Dynasty Water System Company jointly developed Yuhe Water System and Jianye Group and Millennium City Park and Hainan Zhiye Company cooperatively established a joint stock company. These projects all engage private capital in the process of development and management.

In fact, the investment and financing need to be concerned, further rationalize the framework and structure, and convert the cultural investment sector into a state-owned capital investment and "investing, financing, building and functioning" operational group. Through market activity, all kinds of funds will be absorbed for rough area reconstruction, ecological water system development, and major infrastructure construction. Therefore, it will create a good development environment, promote investment promotion and project construction, cultivate new financial resources, and feed financial revenue and public welfare back, forming a virtuous circle, and achieving the healthy development.

### 1.3 The Form of Theater of the Past and Business of Nostalgia in the Ancient City.

On the whole, the development of the industrialization of cultural resources in the ancient city of Song culture in Kaifeng generally includes the following forms. The first form is the construction of cultural tourism. Song culture as a supporting industry for park tourism, a complete cultural tourist attraction has been formed. The second is the promotion of food culture. Kaifeng's snacks are popular nationwide

especially the night market is widely praised by tourists. The third is development of the art performance industry. This is also a cultural industry with a comparative advantage in the park. Brand products and performing arts resources are relatively abundant, and excellent products will have a broad market prospect. The fourth is the promotion of calligraphy and painting. This is also a key cultural industry developed by Kaifeng. Typical examples of calligraphy and painting include, Songxiu and Zhuxianzhen New Year's paintings. This part of arts and crafts gradually developed into a nationally renowned cultural and artistic brand. The above four parts are all based on Song Culture's Theater of the Past.



### 1.3.1 Cultural tourism

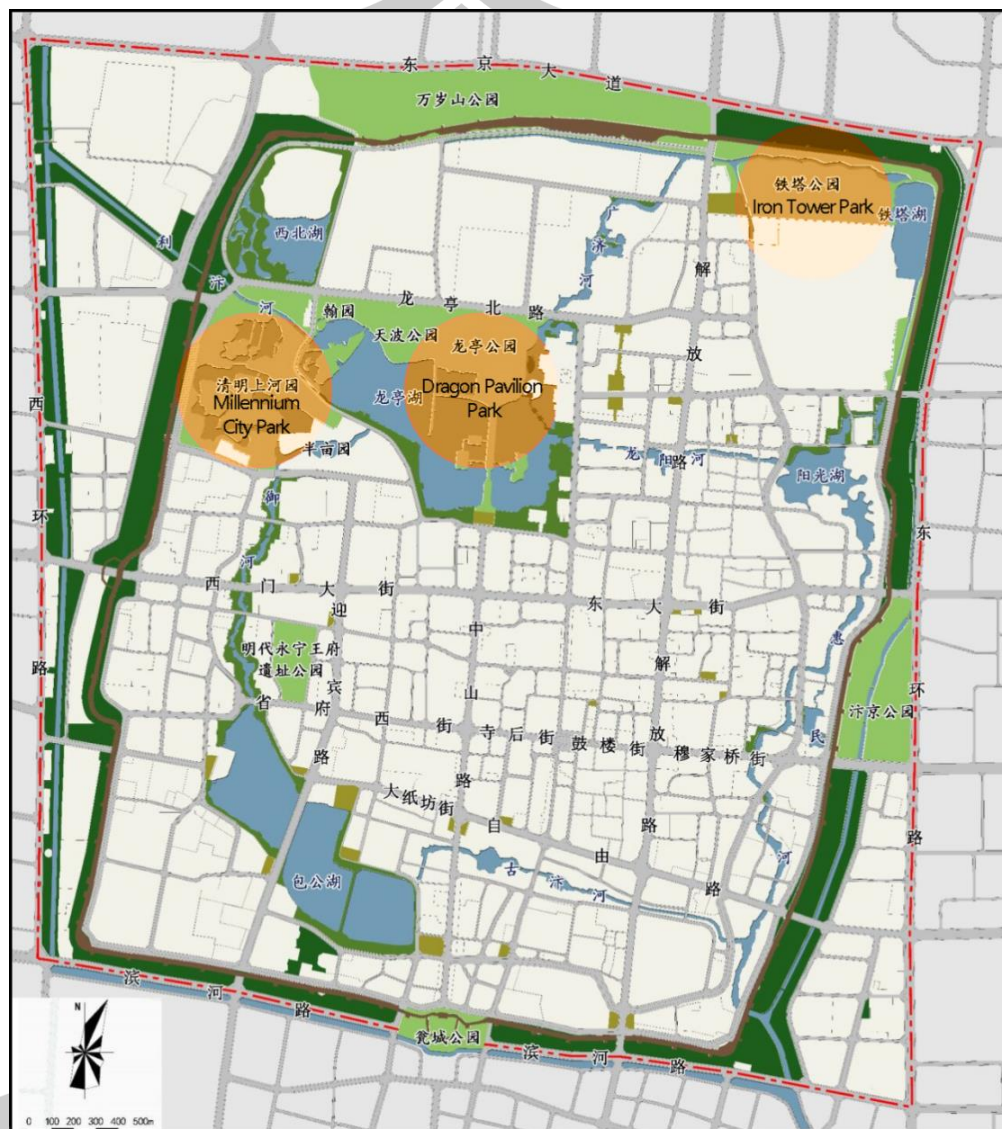


Figure 63 Map of Section Parks and Greenbelts of Kaifeng Ancient City of Song Dynasty Capital

Resource: Bureau of Natural Resources and Planning of Kaifeng.

Drawing was modified by Hao Zheng.

Accessed on: March 02, 2020.

This is the map of section Parks and Greenbelts of Kaifeng Ancient City of Song Dynasty Capital. The part covered by the yellow circle on the picture is the main scenic spot in Kaifeng. From left to right shown that Millennium City Park, Dragon pavilions park and Iron Tower Park.

The protection, transformation and utilization of ancient cities are strongly supported. The protection of Kaifeng ancient city legislation is accelerated. And a special fund for the protection and restoration of the ancient city of Song Dynasty is set up, which is mainly used for the protection, use, revival of ancient cities, and the display of cultural relics and historic sites.

Importantly, the urban Double Renovation is vigorously carried out, adhering to the principle of “Government first, people’s livelihood first, protection first, and industry first” to transform and build historic and cultural districts. Measures for the renovation and use of buildings in historical and cultural districts of Kaifeng and Guidelines for the Planning of Kaifeng Historical and Cultural District were formulated to encourage residents to help themselves to the renovation of their houses. (Bureau of Natural Resources and Planning of Kaifeng. 2019).

The protection and renovation of historical and cultural districts shall be authorized to districts to organize the implementation, and the municipal departments such as natural resources and planning, housing, construction, environmental protection, cultural relics, and fire protection shall open up green channels. The system in which the government directly manages public housing is reformed and the state-owned land and real estate resources are revitalized.

### **1.3.2 Food Culture**

The quality of food tourism has improved. The cuisine of Henan is promoted to be applied as one of the intangible cultural heritage of the nation, promoting the revival of the old catering industry and the upgrading of the dining environment.

The flavored snacks of Kaifeng have a long-standing reputation, and there are just over 170 types of "Chinese Famous Foods" and "Henan Famous Foods." Besides, the Vision of Dongjing records contain more than 280 delicious snacks. There are a wide range of major categories including steaming, baking, heating, and boiling. Food can attract tourists, especially those living in the surrounding cities of Kaifeng.

For example, Zhengzhou and Kaifeng City are adjacent, and the driving time is about 1 hour. Many Zhengzhou people often go to Kaifeng for snacks on weekends.

The application for the "Gourmet Capital of the World" and the "Imperial City of the Great Song Dynasty" brand are carried out. Social capitals are encouraged to invest in the construction of indoor specialty catering complexes, and a one-time reward of 500,000 Yuan is given to the companies which have introduced more than 50 specialty catering. The annual "top ten featured cultural and catering enterprises" and "top ten featured tourist snacks" are awarded. The well-known domestic and foreign catering companies were introduced to promote the internationalization of Kaifeng catering. For the introduction of well-known domestic and foreign specialty catering companies, a one-time reward of 50,000 Yuan were given when a new chain store is opened in Kaifeng<sup>37</sup>.

### 1.3.3 Art Performance

The Kaifeng government also supported Artistic creation and production. Reward Measures for Kaifeng's Fine Stage Arts was promulgated and special support funds for fine arts were set up. Fine works of art created by professional academies were encouraged, focusing on the works that promote the core values of socialism and reflect the Chinese dream of the great rejuvenation of the Chinese nation.

Institutions and individuals who have participated in professional events at or above the provincial level and have received major professional awards were rewarded. The introduction of top-notch domestic and foreign masterpieces and other fine art repertoires was encouraged, and one-time financial subsidies were provided to the enterprises or units for introducing more than 5 performances. The excavation of Kaifeng cultural tourism resources was encouraged. The creation of original stage

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<sup>37</sup> Bianfa (2019) No. 8. April 9, 2019. Documents of the CPC Kaifeng Municipal Committee. About promoting cultural undertakings, cultural industries and tourism. Opinions on high-quality development.

plays, creation of more than 50 performances was rewarded<sup>38</sup>.

Similarly, tourist attractions and cultural tourism enterprises were supported to invite the well-known local and abroad directors to create and rehearse high-quality cultural tourism performing arts. Performances of professional academies in scenic spots are supported. The development of traditional opera art and a base for revival of Xiangfu tune in Yu opera were supported. Activities of bringing opera, acrobatics into the community and into campus were also implemented.

Besides, the creation of original film, television and animation products was encouraged. Film and television institutions were encouraged to create and promote Kaifeng's image and make it as the shooting location for original film and television drama works, with Song culture as the theme. Individuals who win national standing literary and art awards or major international awards, or those screened on national theaters or broadcasted on satellite TV channels above the provincial level, or broadcasted on the Internet with a certain influence, were granted heavy awards respectively. The development of animation companies was encouraged.

### **1.3.4 Painting and Calligraphy**

The protection and use of intangible cultural heritage were strengthened, and the development of cultural undertakings was promoted. A procedure for the Protection of Intangible Cultural Heritage in Kaifeng City was promulgated, and municipal non-heritage protection funds were established. The intangible cultural heritages are encouraged to enter campus, villages and neighborhoods. City museums and art galleries are encouraged and funded to extensively collect Kaifeng historical relics and fine art works of celebrities of all generations.

Additionally, the exhibition level of museums should be promoted to use the digital means to revitalize the enshrined cultural relics. The operation of featured museums based on cultural, business and tourism modes is encouraged, and cafes, tea

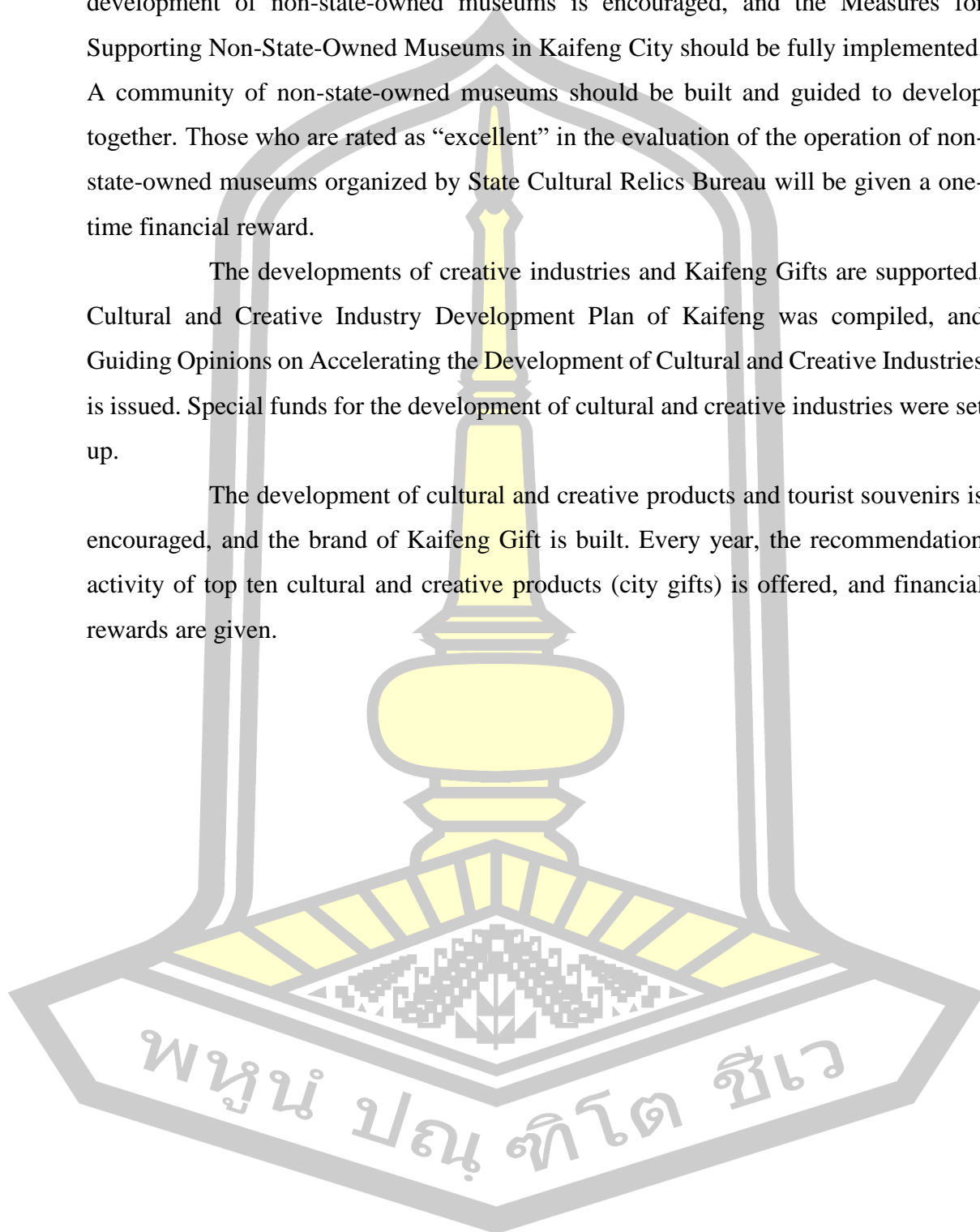
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<sup>38</sup> Performances of professional academies in scenic spots are supported. The development of traditional opera art and a base for revival of Xiangfu tune in Yu opera were also supported too. Activities of bringing opera, acrobatics into the community and into campus were also implemented.

restaurants, bookstores, shopping malls and other facilities are added. Also, the development of non-state-owned museums is encouraged, and the Measures for Supporting Non-State-Owned Museums in Kaifeng City should be fully implemented. A community of non-state-owned museums should be built and guided to develop together. Those who are rated as “excellent” in the evaluation of the operation of non-state-owned museums organized by State Cultural Relics Bureau will be given a one-time financial reward.

The developments of creative industries and Kaifeng Gifts are supported. Cultural and Creative Industry Development Plan of Kaifeng was compiled, and Guiding Opinions on Accelerating the Development of Cultural and Creative Industries is issued. Special funds for the development of cultural and creative industries were set up.

The development of cultural and creative products and tourist souvenirs is encouraged, and the brand of Kaifeng Gift is built. Every year, the recommendation activity of top ten cultural and creative products (city gifts) is offered, and financial rewards are given.



## 2. Places of Business of Nostalgia

### 2.1 Cultural Tourism and Cultural Performance Industry



Figure 64 Map of Urban tourism of Kaifeng.

Resource: Hao Zheng.

Accessed on: October 10, 2018.

This is the map of urban tourism of Kaifeng, which is the role of tourism that attract people from all over the world to step through this ancient city to see and feel the cultural and historic charm this city.

After local government create and rebuild historical evidences and construction old city of Kaifeng to be State-list Famous Historical and Culture City and give the name in 1982. The rebuilt ancient city is in the center of Kaifeng, a politics of space from the past. At the same time, the ancient city surrounded by old city walls became a boundary theater of the past together. Meanwhile, Kaifeng as an ancient city with a thousand years of culture, has been evaluated as a State-list Famous Historical and Culture Cities by Chinese government since 1982. A business of nostalgia was built in the context of the Theater of the Past. How did Kaifeng build the Theater of the Past

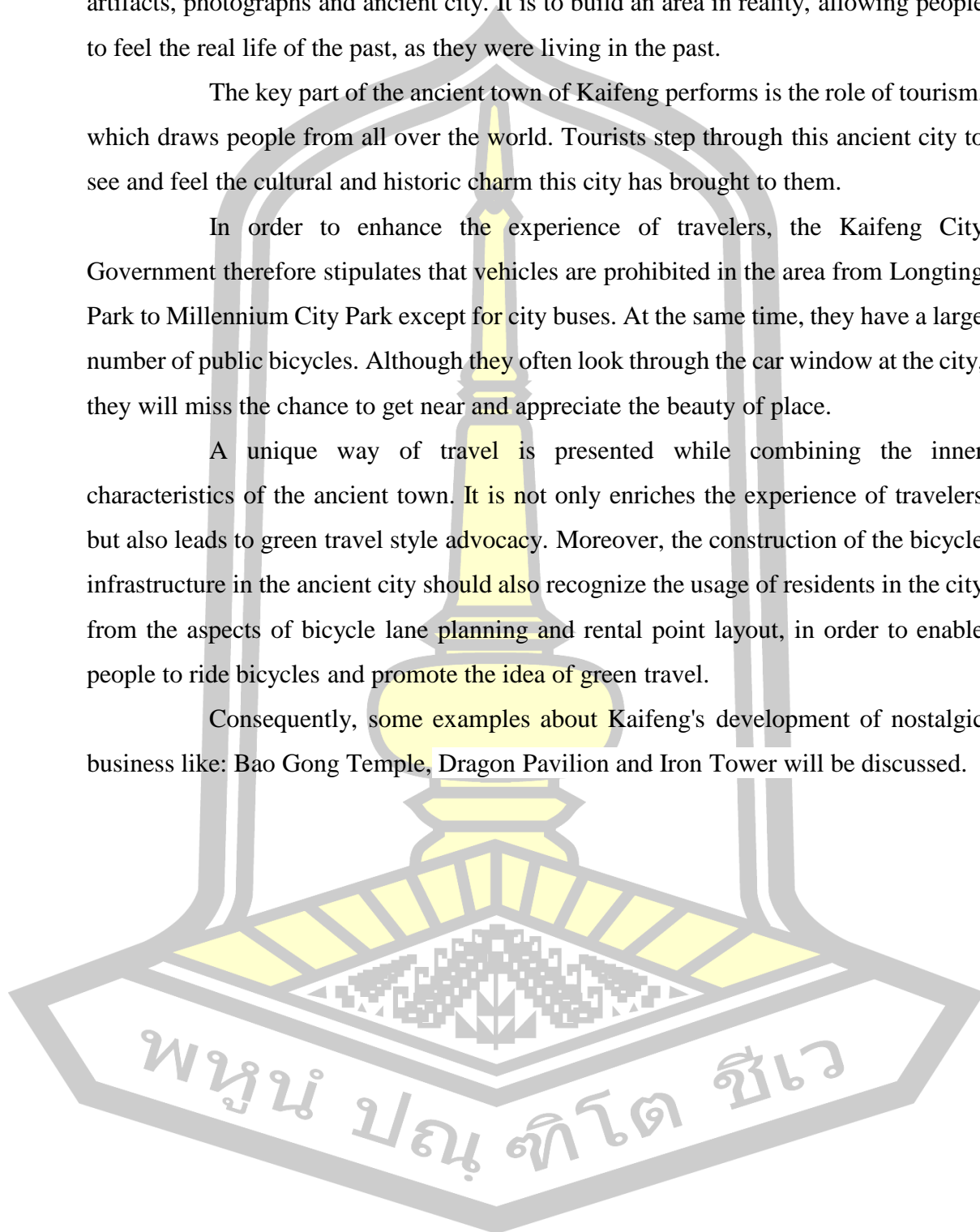
and develop Business of the nostalgia? The answer is that it did through historical artifacts, photographs and ancient city. It is to build an area in reality, allowing people to feel the real life of the past, as they were living in the past.

The key part of the ancient town of Kaifeng performs is the role of tourism, which draws people from all over the world. Tourists step through this ancient city to see and feel the cultural and historic charm this city has brought to them.

In order to enhance the experience of travelers, the Kaifeng City Government therefore stipulates that vehicles are prohibited in the area from Longting Park to Millennium City Park except for city buses. At the same time, they have a large number of public bicycles. Although they often look through the car window at the city, they will miss the chance to get near and appreciate the beauty of place.

A unique way of travel is presented while combining the inner characteristics of the ancient town. It is not only enriches the experience of travelers but also leads to green travel style advocacy. Moreover, the construction of the bicycle infrastructure in the ancient city should also recognize the usage of residents in the city from the aspects of bicycle lane planning and rental point layout, in order to enable people to ride bicycles and promote the idea of green travel.

Consequently, some examples about Kaifeng's development of nostalgic business like: Bao Gong Temple, Dragon Pavilion and Iron Tower will be discussed.



### 2.1.1 Bao Gong Temple



Figure 65 The gate of the scenic spot of Bao Gong Temple.

Resource: Hao Zheng.

Accessed on: October 10, 2018.

The building in the picture is the gate of the scenic spot of Baogong Temple. From the picture some of the tourists took photos for their good memory with this place.

Bao Gong Temple was restored to commemorate Bao Zheng. Bao Zheng (999-1062) was a well-known official and political reformer in the Northern Song Dynasty. Baogong Temple is located in the west of Baogong Lake in Kaifeng City, Henan Province. The construction began in March 1984 and was completed in September 1987. It becomes one of the important attractions of the Central Plains Tourist Area developed and constructed by the China National Tourism Administration.

Bao Zheng spent most of his life in the Central Committee of the Northern Song Dynasty, but the most famous time is when he was in Kaifeng as magistrate. Bao Zheng is clean, fair, resolute, modest, charitable, and wise who is determined to claim

for the people. So he was granted the name of "Bao Qingtian" and "Baogong". He was worshiped as god worship by later generations.



Figure 66 The image of Bao Gong on a television network.

Resource: <https://www.google.com>.

Accessed on: April 25, 2019.

In this picture is from the famous series as the legendary Song Dynasty official Bao Gong, which was hugely popular in many countries in East Asia and Southeast Asia.

His face is dark and powerful, and has a crown on his head, which reflects his strong and selfless character.

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Figure 67 The image of Bao Gong on a television network.

Resource: Hao Zheng.

Accessed on: October 10, 2018.

Bao Zheng is a fair-skinned intellectual. According to Bao Gong's fortitude, ancient Chinese dramatists used dark face to show Bao Gong's tall and selfless image. Over time, Baogong's black-faced image was firmly established in people's minds.

Establish a memorial temple for Baozheng in Kaifeng has a long history. The construction work lasted from the Jin Dynasty, the Yuan Dynasty then the Ming Dynasty and finally to the Qing Dynasty. In order to develop tourism, the Kaifeng municipal government rebuilt Lord Bao's office near the former site of Kaifeng in 1984.

The newly-built Lord Bao's Memorial Temple is an imitation of the Song architecture, designed according to the wooden construction system from "Building formula" and also referred to the existing Song Dynasty architecture such as Jinci Temple (Local historical office of Kaifeng, December, 2013). The buildings in the main hall, the second hall and the second door were constructed by the method of bedding. The roof is decorated with glazed materials and covered with gray tiles, all of which are architectural styles of the Song Dynasty style. The painting also adopts the Song style involving "multicolored and multi-packed.

Multicolored paintings are the most gorgeous ones in the architectural paintings of the Song Dynasty. These paintings are painted with five-color patterns on each component of the building, which are mainly black, green and the color compartments are matched. The outside covers with white halo, liking polished jasper, thus being given the name of "milled jade" (Lijie, 1103).

In the Lord Bao's Memorial Temple, there exists a bronze statue of Baogong, the wax statue of Lord Baog, the historical records of the Lord Bao, the Memorial Temple named by Kaifeng government, and the inscriptions. Visitors enter Kaifeng House in the same way as entering a historical picture, paying their respect to the case of Lord Bao's settling a lawsuit and admiring his cleanliness.

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Figure 68 Baogong Temple has a "Kaifeng inscription" tablet.

Resource: Zheng Hao.

Accessed on: October 10, 2018.

In this picture are the tablet records the names and years of working with 183 Kaifeng magistrates during the period from AD 960-1105 in the northern Song Dynasty. The successive Kaifeng magistrate's name engraved on the above, it is showed as an honor, someone worked in Kaifeng as a magistrate, and can also show the shame, if officials were found guilty, and Kaifeng people will abominate them.

พหุบัน ปณ จิต ชีเว



Figure 69 Tourists touching Bao Zheng's name on the stone tablet.

Resource: Hao Zheng.

Accessed on: October 10, 2018.

The picture shows tourist's visit to the monument. The tourists always look for Bao Zheng's name and touch it with their hands. Tourists felt Bao Zheng's name on the tablet and reminded them that they had met with a historical figure. They felt he

was honest, as time went by, the name of Bao Zheng on the stone tablet was the reminder to tourists.

### 2.1.2 Dragon Pavilion Park

Dragon pavilion Park is a garden scenic spot of the palace ruins, famous for the royal culture of the Northern Song Dynasty. It is also a state-owned traditional self-financing scenic area. The total area of the scenic area is 903 acres, of which the water area is 423 acres. There are currently 85 active employees and 102 retirees.<sup>39</sup>

“Chinese Kaifeng Chrysanthemum Culture Festival”, formerly known as “China Kaifeng Chrysanthemum Flower Festival”, began in 1983, and was upgraded to a national festival in 2013, renamed “China Kaifeng Chrysanthemum Culture Festival”. It is held by the Ministry of Housing and Urban-Rural Development and People’s Government of Henan Province. Chinese Kaifeng Chrysanthemum Culture Festival is a large-scale comprehensive economic and cultural activity that combines viewing flowers, tourism, economic and trade cooperation and exchanges.<sup>40</sup>

<sup>39</sup> Kaifeng Cultural, Radio, Television and Tourism Bureau research data.

<sup>40</sup> The 35th chrysanthemum culture festival will be held next month. Reference Date:2019-08-20.Retrieved November 17. 2017From <https://www.henan100.com/news/2017/740577.shtml>.



Figure 70 Chinese Kaifeng Chrysanthemum Culture Festival.

Image source: Baidu images

Accessed on: October 09, 2019.

This picture is the chrysanthemum, which is the city flower of Kaifeng. The city has held the Kaifeng Chrysanthemum Cultural Festival since 1983 and renamed China Kaifeng Chrysanthemum Cultural Festival in 1994. The festival has since taken place between 18 October and 18 November of every year.

At present, the main driving projects of the scenic area are the three major festivals throughout the year: As the main venue of the annual chrysanthemum culture festival, the Dragon pavilion Scenic Area has successfully prepared 33 sessions, showing the world the charm of the flower of Kaifeng. During the Spring Festival, the ShangYuan Lantern Festival is also prepared. The folk culture and the lantern culture of the imperial city were integrated with the culture of the Song Dynasty, Lots of domestic and international visitors were drawn. As of 2019, the ShangYuan Lantern Festival had more than 120 groups of lanterns, tens of thousands of innovative lanterns and exhibition lines of more than 2,000 meters. New materials, new sources of light

and new technologies have been introduced with a strong visual impact and unique but significant forms.<sup>41</sup>

The Flower Festival of the Song Dynasty held during the Qing Ming Festival, with the concept of elegant life in the Song Dynasty, and the flower-viewing fashion as the guide, integrate the flowers and plants and the art of landscaping in the exhibition, showing the Song style and allowing visitors to enjoy the plain and innocent life of the Northern Song Dynasty among the spring flowers in the pavilion.



Figure 71 Chinese Huafu Day · Song Performance  
Resource: We Chat Official Account of Kaifeng Imperial City  
Accessed on: October 09, 2019.

In this picture is the Chinese Huafu Day Song Performance, which combined national culture and Song culture to create a differentiated cultural event with unique Song style.

<sup>41</sup> Introduction to the high-quality development of the cultural tourism industry in Longting Scenic Area.

In addition, the scenic area also organized cultural activities such as the Spring Dragon Festival, Dragon Boat Festival, Mid-Autumn Festival, and Ascension Festival in accordance with different folk customs and seasonal festivals to enrich the scenic area and inherit the essence of Song culture.

The 2019 ShangYuan Lantern Festival takes the culture of the Song Dynasty as its background, and integrates palace culture, folk custom culture and lantern culture into a fascinating style. The scale and number of exhibitions are larger than that in previous years. There are more than 120 large-scale themed light groups and interactive entertainment light groups, and around 10,000 large-scale creative lanterns. The exhibition line of the Dragon pavilion Scenic Area alone is more than 2,000 meters long. The lantern festival introduces new materials, new light sources, and new technologies so the visual impact is stronger, and the form is richer and more unique.

An attractive lantern festival with external classical and internal fashion is carefully created. In addition to enjoying the dazzling lanterns, visitors can also experience the wonderful effect produced by using advanced technology. The entire exhibition area is full of lanterns, in various poses, shining like daylight, and receiving the wonders of “Nine days in the Milky Way”. Different forms of creative lanterns will light up the two scenic spots of Dragon pavilion and Tianbo Yangfu.

Besides, ShangYuan Lantern Festival is a “national lantern festival” which started in 2015, the “Hanging Lanterns in new year” creative lantern-making competition is held by the Songdu Ancient City Cultural Industry Park, the Municipal Education Bureau and the Press and Publication Bureau of Culture, Radio and Television. It has inspired the students in primary and secondary schools for handmade lanterns. Also, it has not only promoted the excellent tradition of the Chinese nation, but also cultivated young people’s interest in traditional Chinese crafts. In 2019, the event has collected more than 10,000 handmade lanterns. These lanterns full of imagination and wisdom are a beautiful scene of ShangYuan Lantern Festival.



Figure 72 Lantern Festival Light Show

Resource: <https://www.google.com>.

Accessed on: March 03, 2019.

The picture shows the atmosphere of lantern festival light show during the lantern festival, while enjoying the dazzling lights, visitors can also dress in ancient costumes and travel can feel they back to the Song Dynasty, paint a blessing wall of wishes, and participate in a series of activities such as golden pig paper-cutting contest, hand-painted lanterns.

In addition, the scenic spot prepare a variety of performing arts programs, including Song Palace, Chinese New Year Prayer Blessing Ceremony, Lantern Night Tour, Palace Music and Dance, Mu Yang Hui and Yangfu New Year. When tourists enjoy the lights, they also have fun and enjoy the food. The palace culture of Dragon pavilion Park is classic and representative. It roots into the cultural resources of the Song palace, builds a historical theater, and displays the architecture, clothing, food, and art of the Song palace. Visitors can feel a strong cultural atmosphere of the Song court.

In the future, the Park will plan to add the buildings for embroidery, official porcelain and other products on site, so that visitors can experience while watching, as if they were in the Song Dynasty. Moreover, Brand awareness is established and the

scenic spots are highlighted. Dong Lake Island is reconstructed to give full play to its historical origins and geographical advantages. Dong Lake Island is planned to rebuild to make the island's landscape and natural ecology harmonious and unified. With the addition of pavilions and the royal tea house, visitors can experience the royal tea ceremony in the Song Dynasty, as well as the songs and dances. It can also enhance the lighting of the water at night, so that the high-end taste of the royal court compliments the Song Dynasty gardens.

“East Lake Elegant Collection Exhibition”. The civil service system of the Northern Song Dynasty was found and developed. The government of the Northern Song Dynasty selected many massive outstanding cultural that are still famous in the historical literary circle through the imperial examinations. A first-class exhibition hall can be built on the east lake. The East Lake Elegant Collection Exhibition of Eight Masters in Tang and Song Dynasties is also held here. The classical stage is designed, equipped with modern stage sound effect, to highlight the characteristics of the Northern Song Dynasty. The recitation of classic poems by famous musicians, arrangement of costumes and dances, elegant singing of ancient songs and poems, all of them should make visitors feel nostalgic. Resource advantages are integrated to develop unique projects. A simulated archeological museum is built to present the rare landscape of “Palace over Palace” at the bottom of Dragon pavilion Lake with 5D images.

Furthermore, in 1981, the trial excavation of “Palace over Palace” in Dragon Pavilion Lake unveiled the mystery of “City Over City” in Kaifeng. According to archaeological excavations and historical data, under the main hall of Dragon pavilion and the Lakes of Panyang buried the palace sites of the Northern Song Dynasty, the palace of the Ming Dynasty and the palace of the Zhou Dynasty. Thousands of years of natural features; sand and water caused the overlapping accumulation of historical buildings. This unique “palace at the bottom of the lake” is the essence of “Palace over Palace”, and is also a model of world wonders.

Constructing archeological tombs at specific locations without disturbing the ground floor artifacts can be made into the fault plane of “Palace over Palace”, sealed with a glass cover. A visiting channel was built to show the history of “Palace over Palace” underground with 5D images, detailing the history of the palace, to inspire

tourists to explore history. Throughout the process, games and historical quiz sessions can be set up to allow visitors to experience and understand the long Pavilion from a new perspective. Visitors are allowed to walk into the history and should love this charming city. Also, the internal landscape was improved to advance the artistic conception of the garden. The gardening art of Royal palace in the Northern Song Dynasty also reached its peak. During the reign of Emperor Huizong, the palace garden was expanded again across the imperial city. It was historically called “Yanfu sixth place”. The combination of dense palaces and large gardens formed a major feature of the integration of palaces and gardens in the late Northern Song Dynasty. , “Gen Yue” has also become an unsurpassable height in the garden landscape.



Figure 73 The Remains of Genyue Mountain in Dragon pavilion Park

Resource: Kaifeng Complete Book of Local Culture. P. 136

Accessed on: May 05, 2019.

Starting from the history of Genyue in the Northern Song Dynasty and excavating the imperial city culture and its elegant culture, Dragon pavilion Scenic Area has a professional team of garden landscaping, plant cultivation, and planting. A

successful garden must be on the basis of the local conditions. The royal cultural atmosphere must be combined with modern garden landscape technology, and create a good landscape of urban gardens from the perspective of aesthetics and landscape. Tourists can enjoy the present when looking back at history. There are realities in sightseeing and mood in leisure and vacation. The artistic effect of visual landscapes is emphasized to create a wonderful mood of cultural and aesthetic fusion between tourists and characteristic cultural scenic spots.

### 2.1.3 Iron Tower Park

Iron Tower Park is a private-sector self-supporting institution under the Kaifeng Ancient City Cultural Industry Park. Its leadership team has one director and three deputy directors. The Park consists of 13 teams including offices, technical sections, security sections, logistics sections, and operation offices. There are 50 staff members, 58 retired employees, and 90 temporary workers.

The Iron Tower Park is located in the northeast of Kaifeng City. It was formally established in 1955 and covers an area of 51.24 hectares. It is a national AAAA-level tourist attraction based on the cultural relics “Kaibao Temple Tower”; also known as the iron tower of the Northern Song Dynasty. The Iron Tower Park has won honors such as Provincial Civilized Unit, Provincial Advanced Sanitary Unit, and Provincial Greening Standards Park.

Although, the main cultural relics in the Park are Kaibao Temple Pagoda, Kaifeng Ancient City Wall, Henan Provincial Institute of Buddhism, Jieyin Buddha, “White Jade Buddha. The treasure of the Park, the Iron Tower, was built in the first year of Huangyou in the Northern Song Dynasty (AD 1049). It is currently the tallest, the oldest and most completely preserved glazed brick tower in China. It is known as the first tower in the world” for its exquisite architectural art, majestic and beautiful figure, and high cultural relic value. In 1961, it was announced by the State Council as one of the key national cultural relic’s protection units. It is known as the symbol of the ancient city of Kaifeng for its long history and splendid culture.

Fusheng Garden was built in accordance with the gardening methods of Chinese classical gardens and covers an area of nearly 40 acres. Rock walls, pavilions and water, small bridges and flowing water, winding paths are secluded and poetic. Bonsai, stone appreciation, calligraphy and painting exhibitions are set indoor and

outdoors, creating a distinctive featured tourist attraction for the tourists. These attracted many tourists because of its rich content and beautiful scenery. In cooperation with Kaifeng Tea Research Institute, Iron Tower Park established a Song Tea Culture Research Base in Fusheng Garden of Iron Tower Park. Every year, many tea events are held in Fusheng Garden, Iron Tower Park.

In order to bring the culture of the Iron Tower Park to life, the Park combined its own cultural characteristics, carefully arranged performances such as “Blessing Ceremony”, “The Guards Welcomes the Relics”, “Smart Towers Sales” and “Kaibao Temple Parade”, which are performed at a regular time.

More importantly, the Iron Tower Light and Shadow Show “Legend of the Iron Tower” is a large-scale night-time cultural tourism project specially created by the Kaifeng Municipal Government. It uses 4D imaging, holographic technology, architectural projection, laser modeling and other means to present a beautiful and super-sounding audio-visual effect to the audience with the theme of the ethereal and holy music. It is a model of combining classical and modern, tradition and fashion.



Figure 74 The Iron Tower Light and Shadow Show.

Accessed on: <https://www.google.com> October 12, 2018.

In this picture show the beautiful of the Iron tower light and shadow show, which attract lots of tourists to visit.

The Iron Tower Light and Shadow Show uses 4D imaging, holographic technology, architectural projection, laser modeling and other means to present a beautiful and super-sounding audio-visual effect to the audience with the theme of the ethereal and holy music to make the audience feel the Dharma. The light and shadow show is divided into four chapters: “Zen, lotus, dew, and Buddhism.” The whole play outlines the tower’s wisdom and light. The high-quality night image of the iron tower is an example of the combination of classic and modern, tradition and fashion.

The price of the show is 60 Yuan per person, and the performance is 40 minutes long. Visitors can stay in the park for 90 minutes.

## 2.2 Food Culture



Figure 75 The Barrel Chicken Seller.

Resource: Hongwu Li.

Reference Date: November 20, 1990. Retrieved March 15, 2019.

This picture shows the barrel chicken seller at Kaifeng, which is very popular for the tourists and a local people. Her merchandise and medals were displayed on the shelves. The making method of chicken is different from others. The chicken

offal are taken out from the chicken butthole,the whole body of chicken are intact,no incision.Most dishes of Kaifeng city are made by the Muslin.The Muslin are also very good at making this special dish of chicken.



Figure 76 The Braised Fish Seller.

Resource: Hongwu Li.

Reference Date: November 20, 1990. Retrieved March 15, 2019.

This picture shows the braised fish seller at Kaifeng, which is very popular for the tourists and a local people. The photo frame closed to him shows that his fish is very famous, and was published in the newspaper,

### 2.2.1 Food Culture of Kaifeng

Tourists should not only go to the scenic spot while traveling to Kaifeng but also taste the unique cuisine of Kaifeng. The flavored dishes of Kaifeng have a long-standing reputation, and there are just over 170 types of "Chinese Famous Foods" and "Henan Famous Foods." Besides, the Vision of Dongjing records contain more than 280 delicious snacks. There are a wide range of major categories including steaming, baking, heating, and boiling.

Steamed Dumplings of Kaifeng. The very first thing to consider when it comes to Kaifeng cuisine is Steamed Kaifeng Dumplings. The Steamed Dumplings are made from fine ingredients and feature thin wrappers and thick stuffing. When picking up with chopsticks, it looks like a lantern, and behaves like a blooming chrysanthemum while lying flat like a sprouting chrysanthemum.

Take a small bite first while eating, and then pour the soup into the spoon in the bun. Take the bun in the mouth after you have consumed the broth. It is delicious.



Figure 77 Steamed Dumplings of Kaifeng.

Resource: Ming Yang.

Reference Date: November 22, 2018. Retrieved March 18, 2019.

The picture of a famous steamed dumplings, which looks like Chinese lanterns.

Although they are just snacks, but most of Kaifeng snacks are specially made with excellent craftsmanship emphasizing the ideal combination of color, form and taste and has a rich cultural heritage. Kaifeng's soup dumplings "first floor" are popular throughout the country and have been listed as "Chinese Popular Food" and "Chinese Popular Snacks."

There are also other flavors including barrel chicken, braised fish, and fried jelly so each of stuffed has their own characteristics too. They are the most important component of gourmet tourism at Kaifeng. Most of snack shops in Kaifeng are located along the roadside, which is convenient, delicious and cheap. The night-market is the perfect place to eat snacks. With the diversified growth of consumer demand, a "snack feast" for high-end customers has also emerged in Kaifeng to meet the needs of tourists at different levels.

#### 2.2.2 Kaifeng Food Culture place

Prosperous businesses in Dongjing were mainly located in the inner city's east and southeast, as well as the outer southeast part of the city. They had a close connection with the distribution of river terminals and district streets. Dongjing's commercial layout and business activities were no longer confined to the closed Xiangfang system, but formed an open and new pattern characterized by a mixture of Fang and City. Workshops were held along the street, and the street market opened. In streets and alleys shops of various sizes were lined up, forming a busy commercial street.

The busy Dongjing market at the time not only broke the regional restrictions but also broke opening rules at sunrise and closing at sunset. There were not only daytime markets but also morning market, night market, seasonal market, technical market etc. Kaifeng will be called the never sleep city.



Figure 78 Gulou Night Market

Resource: Hongwu Li.

Reference Date: November 20, 1990. Retrieved March 15, 2019.

This picture shows the atmosphere of the night market in Kaifeng, which is always crowded with the tourists and the shops.

Kaifeng has a tradition of night market from the northern Song Dynasty. The northern Song Dynasty Xiang-Fang architecture was to differentiate itself from the preceding Imperial City style of the Tang Dynasty. In the Tang Dynasty Shi-Fang plan, Shi is the business district, and the residential area is Fang. The business district was forced to close in the evening during the Tang Dynasty. It is really inconvenient for people. That pattern was disrupted by the Song Dynasty, linking the business district with residential area. Also, people will exit the night-market by violating the curfew regime of the Tang Dynasty.

Kaifeng has a bustling night market that has evolved from the Northern Song Dynasty. Later, to standardize operations, the Kaifeng Industrial and Commercial Department announced the introduction of a centralized and unified management model to the Kaifeng City Government in early 1984, standardizing the Drum Tower,

Xinggongjiao, Dongsigate, College Gate, Song Gate and other night markets. The Drum Tower Night Market is the largest of all.

The author interviewed Liu Yumin, the director of the Industrial and Commercial Bureau who was responsible for the Drum Tower Night Market growth and management. Mr. Liu said that the Drum Tower Night Market was initially divided into two parts: the Madao Street department store and the Drum Tower Square food and beverage.

Later, some of the department stores were put in front of Bookstore Lane, due to a fire on Madao Lane. The workers of the Industrial and Commercial Institute also went to Guangzhou to prepare the Drum Tower Night Market, visiting the local night market and understanding the issues. To achieve uniform management, the Industrial and Commercial Department standardizes vehicles, racks and substance covers.

Moreover, Kaifeng Industrial and Commercial Bureau will pick excellent merchants and finest snacks. Mr. Liu said the evaluation of the excellent merchants occurs once a year. Excellent snacks with flavor are measured once every three to five years. The rewards (First prize, and second prize) were based on the quality. The winning merchants will hang their medals on the shelves to attract visitors.

The night market business hours were set at half an hour after official working hours: usually at 5:30 in the afternoon or 6:30 in the evening. Initially, the night-market was closing at 4 or 5 a.m. And later, due to the government's to control the electricity usage. Thus, the closing time was changed to 1 am in the morning so that community was not affected.

Every small shop indeed has a considerable profit. A regular shop sells fried jelly, which is run the business by three sisters. This small shop's revenue supply the living expenses of the respective families of the three sisters. There are markets, going from grandfather to dad and grandson as well. Three generations don't want to give up the right to function, which means that the profit was quite high

## 2.3 Souvenirs such as Calligraphy and Painting

### 2.3.1 The Woodcut New Year painting

One of the four Chinese New Year paintings, particularly the Mianzhu New Year paintings in Sichuan, Peach Blossom Chicken New Year paintings in Jiangsu, and Yang Liu willow youth paintings in Tianjin, serves the woodcut New Year paintings of Zhuxian Town, originated in the Tang Dynasty, flourished in the Song Dynasty and reached its peak in the Ming and Qing Dynasties. It constitutes a unique variety of Central Plains folk art due to its unrestrained artistic style, rich history and cultural knowledge. And has been approved by the state to be included in the first batch of lists of national intangible cultural heritage in the year.

Importantly, it is mainly distributed in Kaifeng, Zhuxian town and its surrounding areas. Zhuxian town woodcut New Year painting has an ancient name of “ma zi, door god.” It evolved from the ancient “taofu”. The patriarchal clan theory of Yin and Yang” and the inheritance of the style of murals in Han and Tang dynasty are absorbed. It has a long history. It first appeared in Hanliang, and is recorded in Dream in Dongjing. Once, Zhao Luan, emperor Taizu of the Song Dynasty, asked about the role of these paintings when he was reading the palace paintings dedicated to the state of Shu. “Only for the emperor’s inspection,” a person replied. The emperor shook his head and said, “It is better for people to appreciate it.” Then, the painting is given to a tea shop outside the east gate of the Dongjing. So there's a document saying, "the market is the most prosperous outside of Donghua 's door because people do business here." Therefore, the prosperity of printing and selling New Year's woodcut pictures can be seen. The New Year painting folk workshops were held throughout the capital, and even the court also presided over the establishment of workshops for New Year painting.

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Figure 79 Woodcut New Year painting made with traditional techniques

Source: Hao Zheng.

Accessed on: August 05, 2018.

In this picture shows the traditional techniques of woodcut New Year painting.

In 2011, the Chinese government proposed the establishment of the Central Plains Economic Zone and the Central Plains Airport Comprehensive Economic Demonstration Zone, which has opened up a new world for Henan's economic

development. Central Plains is a province of culture and tourism. Economic development must drive cultural development and tourism development. The art of woodblock New Year paintings in Zhuxian Town is one of the symbols of the Central Plains culture. Through the root of it and giving it the original folk culture connotation, it can open up new markets for Henan folk tourism and economic development. Throughout today's society, any commodity that lacks cultural connotation cannot exist for long. Many products are upgraded through cultural packaging.

In fact, the biggest characteristic of culture is that it can influence people's behavior through the effect of subtle influence, thereby changing people's life and production. The folk culture of Zhuxian Town's woodcut New Year paintings may definitely strengthen related industries and promote the development of related industries, thereby improving people's lives and promoting economic development. Relying on the national and regional "business card" of Zhuxian Town's woodblock New Year pictures, Henan actively develops New Year Painting tourism, which will bring about unprecedented development opportunities for the vigorous prosperity of Henan's economy and culture.

In addition, Zhuxian Town's Woodcut New Year Paintings are developed around tourism products with folk culture as their core that can meet tourists' needs for folk culture experience. Combining folk culture and tourism products, the core value of folk culture tourism products will be added several times. This addition allows folk cultural tourism items to meet the cultural needs of tourists during travel and browsing, thereby increasing the economic benefits of cultural tourism.

The entire cultural tourism facilities of Kaifeng are combined to make the New Year Paintings of Zhuxian Town a part of the Kaifeng folk culture tour. At the same time, it invades the modern popular elements. For example, they can use the methods using people's curiosity about producing New Year's paintings to allow people to participate in the production. The process of making folk New Year's painting is integrated into the sales of products through the participation. Thus the production process generates a desire to purchase. In this way, the connotation, culture and the product of the New Year painting are sold to the consumers silently. Tourists also accept it in happiness.

### 2.3.2 Bian Embroidery

Northern Song Embroidery originated from the embroidery, inherited from the dynasties of Sui and Tang, rich in categories, large in subject matter, and self-contained in nature. Studying the Northern Song Dynasty embroidery's rich cultural connotation and social expression has important social significance for the traceability, inheritance, and growth of modern embroidery craftsmanship.



Figure 80 Bian Embroidery made with traditional techniques

Source: Hao Zheng.

Accessed on: August 11, 2018.

The woman in this picture shows the traditional techniques of Bian Embroidery.

Notably, the Northern Song Dynasty embroidery originated during the Northern Song Dynasty around AD 960-1127, Henan Bianliang (present Kaifeng, Henan, hereafter Dongjing also refers to this place). It is now called Bian embroidery. At that time Bianliang was the center of the Chinese embroidery and silk industry. The

northern Song Dynasty embroidery is famous for its simplicity, elegance and delicateness. It inherits the fine traditions of Sui and Tang embroidery in the history of embroidery art in China, and provides good examples for embroidery of Yuan, Ming, and Qing Dynasties. It has a detailed classification, a wide range of employees, and a high degree of popularity. It is an era of prosperity in the history of Chinese embroidery. Northern Song embroidery can be divided into court embroidery, folk embroidery, boudoir embroidery and embroidery painting (Duan, 2013. P.104-105).



Figure 81 Bian Embroidery

Source: Hao Zheng.

Accessed on: August 11, 2018.

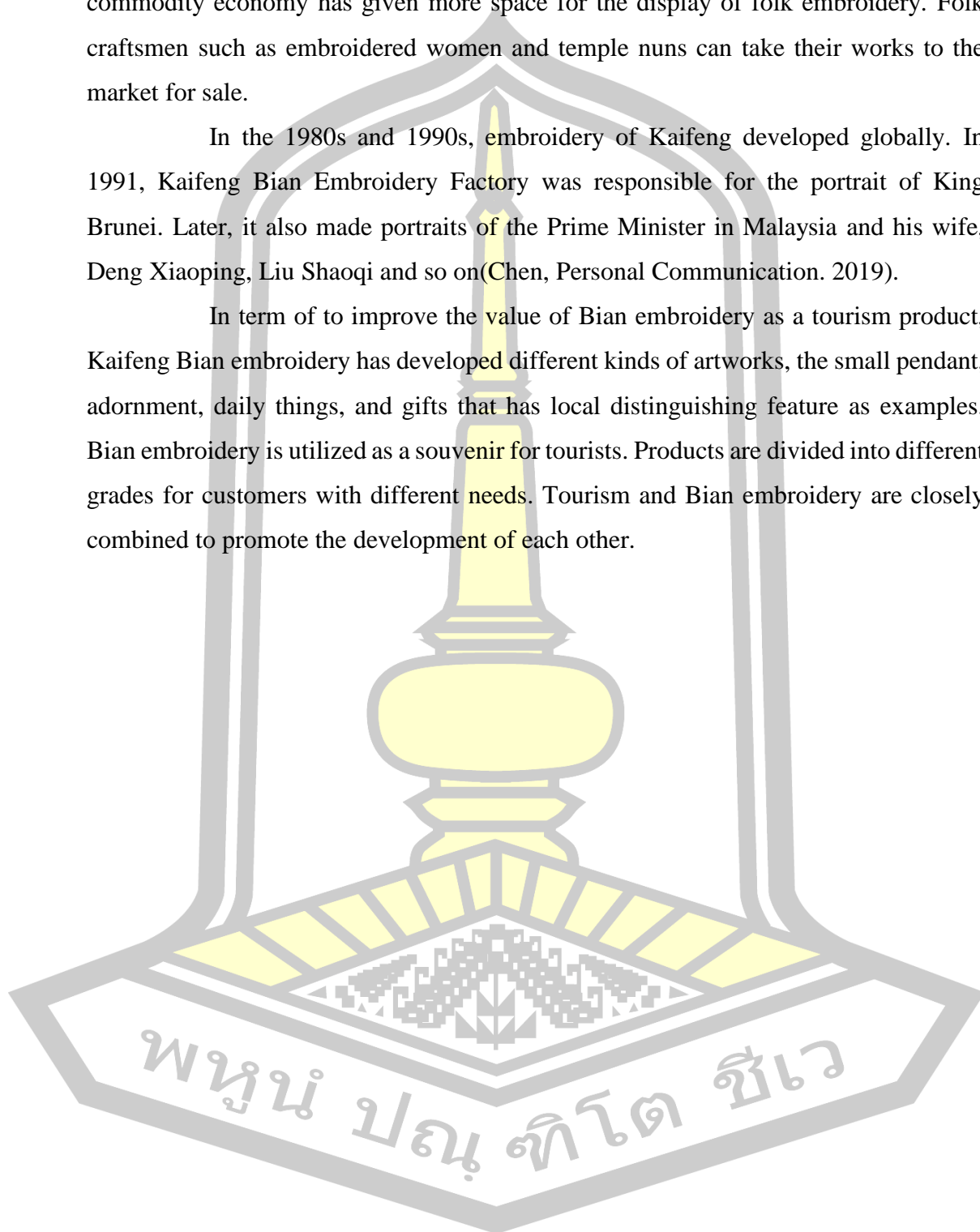
This picture is a beautiful Bian Embroidery one of the traditional Chinese embroidery techniques, has a long history and is known as "national treasure"

Moreover, Folk embroidery is on the move to market. The embroidery comes from traditional life and has a wide variety of topics, which can thoroughly articulate the Northern Song Dynasty traditional customs. The Northern Song Dynasty's loose economic policy made businessmen no longer discriminate and they have a

certain social status and the right to freely do business. The development of the commodity economy has given more space for the display of folk embroidery. Folk craftsmen such as embroidered women and temple nuns can take their works to the market for sale.

In the 1980s and 1990s, embroidery of Kaifeng developed globally. In 1991, Kaifeng Bian Embroidery Factory was responsible for the portrait of King Brunei. Later, it also made portraits of the Prime Minister in Malaysia and his wife, Deng Xiaoping, Liu Shaoqi and so on (Chen, Personal Communication. 2019).

In term of to improve the value of Bian embroidery as a tourism product, Kaifeng Bian embroidery has developed different kinds of artworks, the small pendant, adornment, daily things, and gifts that has local distinguishing feature as examples. Bian embroidery is utilized as a souvenir for tourists. Products are divided into different grades for customers with different needs. Tourism and Bian embroidery are closely combined to promote the development of each other.



### 2.3.3. Ceramic Mold



Figure 82 Pottery Toys: Big Afu.

Source: Hao Zheng.

Accessed on: August 18, 2018.

This pictures shows Pottery Toys: Big Afu. The Song Dynasty pottery toy maked using modern technology.

The importance of the cultural relics found in the Song Dynasty ceramic mold has attracted the attention of academic research. Professors Ma Wenhai, Jin Bo and Bai Bin from the Chinese Academy of Social Sciences conducted field investigations into the actual and discovered ceramic molds that were uncovered in

Gansu. Throughout the Song Dynasty and Xixia, scholars such as Li Jinxing did scientific work on dysplasia, distribution, and processing methods on ceramic molds.

In 2003, Wei Yuejin, a professor at the Kaifeng University School of Art Design and a researcher at the Song Dynasty Art Institute of Henan University chaired a related study. Experts from Henan University, Provincial Calligraphy and Painting School, Provincial Art Museum and other units participated in the unearthed Henan ceramic mold verification and multidisciplinary exploratory study. Primarily focused on the verification and analysis of the first-hand primitive artifacts of the Song Dynasty ceramic mold, this topic systematically examines and studies the secular culture and art phenomena of ceramic mold in the Song Dynasty from the perspective of folklore, arts and communication, and has made some progress and achievements in subject research.

The culture and art of ceramic molds was prevalent in the Tang and Song dynasties during the Song Dynasty. The connection between the complexity of the ceramic mold culture and art and the ancient culture and art in the Song Dynasty has attracted the attention of academic research with the recent field of archeological discoveries, but has not established a systematic research framework.

This project took advantage of the region's historical and cultural resources and carried out basic research earlier, explained the origin, evolution, rise, decline and spread of the Song Dynasty ceramic mold, inferred its importance in the disciplines of folklore, communication, art, also put its place in the history of traditional culture, art, communication and education, bridging the gap.

On 24 April 2011, for the first time in his speech at the centennial celebration of Tsinghua University, Hu Jintao specifically stated that higher education is a significant carrier of excellent cultural heritage and a significant source of intellectual and cultural innovation. Domestic focus has therefore been paid to the University's fourth function: "cultural inheritance and creativity."

In May 2011, the State Administration of Cultural Heritage and the Ministry of Education demanded that university museums be included in the National Economic and Social Development Plan as part of the Higher Education and Museum Growth Program released a Notice on Enhancing the Construction and Creation of University Museums. Therefore the privileges and obligations of colleges and departments for cultural objects are being explained for the first time. The National

University Museum Education Alliance was founded in Shanghai Jiao Tong University on May 30th 2012 to further play the role of university museums in cultural heritage.

In 2016, Kaifeng Municipal Party Committee and Municipal government supported the industry and private museum by funding. As a local university, Kaifeng University has the first hand tools for the study of Song Dynasty ceramic mold art. Hence, creating a cultural and artistic educational forum for the Song Ceramic Mold Art Museum is its undisguised duty and obligation.

The Song Dynasty craft of ceramic molding is both folk and art. The university has made good use of the Song Museum of Ceramic Mold Art, which was founded with the Henan Provincial Art Museum, which focuses on integrating skills with professionalism, improving the opportunity to inherit cultural heritage and fostering teachers and students' capacity to innovate in art. Focusing on building cultural tourism in the Central Plains and Kaifeng, the design and production of cultural tourism products was made using Song Dynasty ceramic molds.

#### 2.3.4 Authentic Porcelains in the Northern Song Dynasty

In Song Dynasty Beginning, the war ended and the Central Plains were united; economically speaking, the court promoted the growth of manufacturing, commerce and domestic and international commerce; politically transparent and truthful, the looser policy of "ruling the country with culture" was introduced, freeing the productive powers of the peoples scientifically speaking, innovations such as the compass, gunpowder and typography were rejected. The influence of these necessary conditions has made the Song Dynasty a world leader in urban civilization, material civilization. Also, the glory of the Song Dynasty is the foundation for the vigorous development of various industries. Besides, various industries in the arts and crafts have achieved rapid development in the Song Dynasty. The ceramic industry, metal industry, and textile industry is representative of several industries. Among them, the ceramic manufacturing industry was the best reflect the glorious prosperity of the Song Dynasty.

Not all of the five famous kilns in the Song Dynasty originated from the Northern Song Dynasty. Among them, Jun Kiln and Ding Kiln originated in the Northern Song Dynasty. Previously, the reason why they were collectively referred to as the "Five Famous Kilns" in the Northern Song Dynasty was that after the rise of the ceramic industry in the Tang Dynasty and the Five Dynasties, Jun Kiln and Ding Kiln

were able to catch up with the golden age of the Chinese ceramic industry in the Northern Song Dynasty. The aesthetics and even the kiln firing technology have been unprecedentedly improved, reaching unprecedented heights (Wang, 2016).

The existence of the official kiln in the Northern Song Dynasty left China with precious artistic wealth in just ten years. As the first official kiln in the real sense of Chinese history, its far-reaching significance lies not only in the preciousness of the handed down products, but also in the inheritance and publicity of its excellent culture by our later generations. Kaifeng “Guan Kiln” porcelain was inherited from the Northern Song Dynasty’s official porcelain. The development prospect is very broad. Many enterprises and individuals have a strong relationship for high-end ceramic products. Now the goal of the institute is to promote the official porcelain to millions of households, so that it can “fly into the homes of ordinary people”. Therefore, innovation is very necessary in the current production process.

### **3. Nostalgic Places and promoting them to be an epicenter for National and International tourism.**

The significance of “pillar industry” has to be known carefully for the development and integration of culture and tourism. In recent years, the municipal party committee and government have adhered to the blueprint and the goal of building a famous international cultural tourism city. Each year, a number of cultural tourism industry projects are implemented to continuously enrich the supply of cultural tourism and enrich the quality of cultural tourism. As a result, the cultural tourism industry in Kaifeng has flourished.

In 2017, the added value of the cultural industry accounts for 5.64% of the city’s GDP. It was higher than the provincial and national averages, second ranking in the province. In 2018, the city’s cumulative tourist reception volume and comprehensive tourism revenue soared to a greater height, reaching 68.068 million person-times and 60.22 billion Yuan, respectively, a year-on-year increase of 16.1% and 24.6%. The cultural tourism industry has truly become a pillar industry in Kaifeng.

#### **3.1 Increment in the incentives for the cultural and tourism industries.**

The international and domestic famous cultural and tourism enterprises were allowed to settle in Kaifeng. For the enterprises people who have won the Top 30 National Cultural Enterprises for the last three years issued by the Economic Daily and Guangming Daily, or Top 20 Chinese Tourism Groups issued by China Tourism Research Institute and China Tourism Association for the last three years. And the annual top 20 domestic well-known hotel management groups and the top 50 international well-known hotel management groups announced by the industry association, especially the famous hotels and cultural, commercial, and tourism complexes.

Furthermore, the investment, auction and settling of the trading platforms of well-known international and domestic high-end art investment and trading enterprises, animation and film companies, sports companies, performing arts institutions and international and domestic high-end art industries are all supported. The equal treatment of domestic and foreign investment should be implemented. The local private enterprises are encouraged to invest in cultural and tourism projects and enjoy preferential policies for attracting investment the same as the foreign enterprises.

The financial supports were increased. The Municipal Finance Department where jointly study with the Office of the Ancient City Protection and Tourism Development Committee to coordinate and integrate the existing support funds that promote the development of the cultural and tourism industries to implement the policies to promote the high-quality development of the cultural undertakings, cultural industries, and tourism.

Besides, companies are expected to go public to support themselves. Enterprises are encouraged to use multiple levels of direct finance capital-market listing. A listing information database for cultural and tourism enterprises in Kaifeng is created to improve the process for the listing of cultural and tourism enterprises, and to prioritize eligible cultural and tourism enterprises, which enjoy the relevant incentive and support policies of the region, to be included in the database of provincial and municipal key listed backup enterprises.

### **3.2 Promotion of international development of cultural industries on the basis of free trade**



Figure 83 On May 8, 2017, Prime Minister Li Keqiang inspected the Kaifeng area  
inResource: Zhen Liu. Reporter from China News Agency.

Accessed on: August 08, 2018.

In this picture is the Prime Minister who states the concept of establishing a free trade zone is to create a highland for reform and openness. The approval process will gradually become easier, the supervisory capacity will become greater and the quality of service higher.

It implements the tax and charge policies. In the estimation of taxable income, research and development expenditures incurred by cultural and tourism companies in developing new technology, new goods, and new innovations can be excluded according to tax law. For small and medium businesses the comprehensive tax reduction program is enforced. Eligible small and micro cultural tourism enterprises are temporarily exempt from value-added tax, and enjoy income tax deductions as well as some art works import tariff reduction and other preferential tax policies. Relevant preferential tax policies are implemented to support the development of animation companies.

Furthermore, in order to promote the Kaifeng Cultural Tourism to further expand its opening up and high-quality development in accordance with the spirit of

"Opinions of the Kaifeng Municipal People's Government of the Communist Party of China on Promoting the High-quality Development of Cultural Undertakings, Cultural Industries, and Tourism" (Bianfa, 2019), Kaifeng has formulated incentive measures to support cultural exchanges and tourism promotion.

It is hoped that the development of Kaifeng 's cultural tourism industry would be promoted in order to advance Kaifeng's economic growth and improve the advertising of the city's cultural exchanges and tourism promotion activities, including: independent outbound receptions for tourism activities such as charter flights, special trains, buses, and art exchange meetings at home and abroad on behalf of Kaifeng city; creative and influential large-scale sub-activities in the city's national cultural tourism activities.

**Incentives:** Local and outbound travel agencies that promote Kaifeng 's two-days and three-days tourism products in overseas markets, with over 5,000 inbound tourists sent to Kaifeng and each person visiting no less than 6 paying scenic spots and staying 2 days or more. The number of inbound tourists who have applied for awards from large groups such as special trains, busses, charter flights, etc. is not included in the amount of inbound tourists sent to our region, and the award funds can only be collected once.

**Reward standard:** The reward depends on the number of inbound tourists transported annually. The reward is awarded to the groups holding more than 5,000 inbound visitors, and the reward is raised by 5,000 people for every 500 people.

#### **4. Government Perspectives**

**4.1 Relevant Policies enforced by the Chinese Government to promote the development of the tourism Industry.**

In the opinions of the State Council on Accelerating the Growth of Tourism in 2009, the tourism industry is described for the first time as a "strategic pillar of the national economy and a new service industry that is more people-satisfied" and the key tasks of tourism development in recent years are set out.

In fact, the reform and opening up of the tourism is deepened, the tourism consumption environment is improved, the construction of tourism infrastructure is accelerated, the diversified development of tourism products is promoted, and the new

tourism consumption hotspots are fostered. The government should increase investment and financial support to strongly support the development of tourism<sup>42</sup>.

In July 2012, Implementation Opinions on Encouraging and Guiding Private Capital to Invest in Tourism insisted that tourism should be fully open to private capital and promote investment in tourism industry through private capital. The private capital is encouraged to invest in tourism<sup>43</sup>, such as rationally developing tourism resources, operating and managing tourist attractions, developing tourism products, and operating tourism vehicles and ships. The private capital can be encouraged as an important force for tourism development.

Consequently, in 2013, National Tourism and Leisure Program (2013-2020) proposed that by 2020, the wage annual vacation system for employees would be basically implemented, and the consumption levels of urban and rural residents' tourism and leisure would have increased significantly. Several major measures for tourism consumption were proposed: the wage vacation system would be implemented and agencies, groups, enterprises and institutions were encouraged to guide employees to flexibly arrange vacation time throughout the year.

Construction of the national tourism and leisure infrastructure has been actively promoted, enhancing the production and organization of national tourism and leisure items<sup>44</sup>. The policy support must be increased and capital investment gradually increased for the construction of public tourism and leisure facilities. Social forces were encouraged to invest in tourism and leisure facilities development, and special tourism and leisure routes were created, as well as a high-quality tourism and recreation items. National aid policies were implemented for SMEs and small and micro enterprises.

Importantly, a report from the National Tourism Work Conference in 2015 which stated the implementation of plan to improve tourism infrastructure, plan to improve the tourism consumption environment, including five specific plans like strengthening the construction of the central and western regions, connecting the

<sup>42</sup> 2009 State Council's Opinions on Accelerating the Development of Tourism 2009.

<sup>43</sup> Implementation Opinions on Encouraging and Guiding Private Capital to Invest in Tourism, July, 2012.

<sup>44</sup> National Tourism and Leisure Program (2013-2020), 2013.

construction of scenic roads, parking lots, tourist toilets, etc., and regulating the tourist market prices and operating order. The tourism investment promotion plan was implemented to open up a new tourism consumer market, including seven specific plans like the acceleration of self-driving cars, the construction of RV camps, development of featured tourist towns, development of leisure and tourism products, and promotion of the “Internet + tourism”. Also, a tourism promotion plan was promoted to cultivate new consuming hotspots. The development of the featured tourism products, the tourism for the elderly, tourism for research, and the health tourism of traditional Chinese medicine were enhanced.

The rural tourism promotion plan was enhanced to expand the space for tourism consumption. It includes adhering to the direction of personalized and characteristic rural tourism, improving the supporting facilities of leisure agriculture and rural tourism, carrying out the action of millions of rural tourism makers, and vigorously promoting poverty alleviation in rural tourism<sup>45</sup>. The vacation arrangement was optimized to stimulate tourism consumption demand, including the implementation of the wage vacation system, the encouragement of flexible working schedule, and the encouragement of the off-peak day-off. The reform and innovation were strengthened to promote sustained growth in tourism investment and consumption, including strengthening the support from the government, implementing the policy of the difference in the use of tourism land, sea or islands, and expanding the financing channels of tourism enterprises.

#### 4.2 Relevant Policies enforced by the Henan Government to Promote the Development of The Tourism Industry.

Henan Provincial Government has formulated the tourism regulations for the promotion and development of the tourism industry. The regulation states that:

Government agencies of the people at or above the county level shall establish a coordination mechanism for tourism development in accordance with the needs of tourism development, so as to solve major tourism problems and optimize the tourism development environment. The governments of the people of the province of Henan, of the municipality directly under the provincial government, and at the county

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<sup>45</sup> National Tourism Work Conference Report, 2015.

level where circumstances permit, shall reinforce the construction of colleges and majors for tourism, scientific studies for tourism, education and vocational training, in order to develop tourism professionals and boost the standard of tourism practitioners.

The Tourism Administration Department will function on the basis of tourism resource characteristics and the benefits of tourism products, formulate overall plans and implementation plans for the growth of the tourism sector, create the overall image of local tourism and promote, encourage and direct the development of the international and domestic tourism markets. Also, the tourism administrative department shall establish and improve the tourism information network and vacation tourism forecast system, and promotes the construction and application of the marketing system of the tourism destination. The tourism administrative department shall provide public welfare information consulting services to tourists at transportation hubs and tourist distribution centers such as airports, stations, wharfs. Relevant departments shall provide convenience.

Similarly, the tourism administrative department shall cooperate with the quality and technical supervision. And the administration department shall organize the implementation of the national, trade and local standards for the tourism industry. Local standards shall be formulated by the provincial quality and technical supervision department in conjunction with the tourism administrative department.

The development of tourism resources and the construction of tourism facilities shall comply with national laws and regulations, comply with tourism development plans, coordinate with the protection of ecology, environment, cultural relics, and scenic resources, and shall not damage natural landscapes, cultural landscapes, and historical and cultural heritage. Also, the tourism administrative department shall work together with the relevant departments, investigate the tourism resources within its administrative area, and be responsible for organizing evaluations and establishing a tourism resource information database.

The tourism administrative department shall cooperatively work with the relevant departments. And work on the tourism development plan for its administrative region and submit to the government for approval. Plans for tourism development across administrative regions shall be formulated by the tourism administrative department at the higher level in conjunction with the relevant departments and shall

be submitted to the government for approval. The tourism development plan for the tourist areas included in the key construction of the province (points and lines) shall be formulated by the provincial tourism administrative department in conjunction with the relevant departments and shall be submitted to the government for approval. The alteration or revocation of the tourism development plan shall be reported to the original approving organization for approval.

Furthermore, the establishment and development of tourist areas (spots) shall be in compliance with the tourism development strategy, and environmental impact assessments shall be carried out in compliance with the legislation. The scale and design of the buildings shall be integrated with the surrounding natural and human environments, and shall not harm the ecological environment. The opinions of the tourism administrative department shall be obtained when giving an audit opinion from the competent authority of the industry to which the project belongs, before the appropriate departments review or authorize the development and construction projects in tourist areas (spots).

#### 4.3 Relevant Policies enforced by the Kaifeng Government to Promote the Development of Tourism Industry.

To enrich the supply of tourism products and services, the Kaifeng Municipal Party Committee and Municipal Government are working hard to cultivate new supply of tourism products and new goods, emphasizing on the cultivation of new businesses and new goods such as rural tourism, research tourism, night tourism, gourmet tourism, convention tourism, and venue tourism. Cultural tourism industry innovative products, new formats and innovative models are being rewarded.

Tourism operators were encouraged and supported to develop tourism products based on social resources like industry, agriculture, forestry, water conservancy commerce, sports, technology, culture, education, health, to create tourism brands, promote the combination of tourism and related industries, and develop cultural tourism, landscape Ecotourism, rural tourism, red tourism and other featured tourism projects. The development and planning of the regional development, municipal projects, or large-scale projects in Henan Province shall take the development and

construction of tourism functions into account. Relevant Policies enforced by the Kaifeng Government to Promote the Development of Tourism Industry

To enrich the supply of tourism products and services, the Kaifeng Municipal Party Committee and Municipal Government are working hard to cultivate new supply of tourism products and new goods, emphasizing on the cultivation of new businesses and new goods such as rural tourism, research tourism, night tourism, gourmet tourism, convention tourism, and venue tourism. Cultural tourism industry innovative products, new formats and innovative models are being rewarded.

The standard of nighttime tourism is increasing. Relying on major scenic spots, boutique homes, featured communities, business districts and night markets, night tourism industries such as night sightseeing and recreation, cultural leisure, performing arts experience, gourmet dining, shopping and entertainment are promoted. Financial incentives are granted to the "Star Night Tour Project" which is held every two years. Nighttime development of city lighting has intensified to create a variety of exhibition blocks and scenic spots for illumination

Moreover, rural tourism is promoted. The construction of "1 + 6" rural tourism demonstration belts, roads along the Yellow Eco-tourism and Leisure Belt, water and electricity heating, broadband, toilets, and other infrastructures is supported. The investment plans included in municipal government investment and financing platform are prioritized, and the social capitals are encouraged to participate in various forms. The development of rural tourism homestays is supported.

Cultural tourism enterprises and social organizations are supported to hold important events such as international and domestic cultural industry expositions, large-scale festivals, industry competitions, conference forums, MICE tourism, academic exchanges, etc. in our city. A one-time funding subsidy is provided for publicity, management, guest services and facilities construction; a one-time financial reward is given to domestic and foreign brand sports events (non-government sponsorship) held in Kaifeng. Cultural tourism enterprises (including private non-enterprise enterprises) are encouraged to participate in important domestic and foreign exhibitions on behalf of the city, provided with financial rewards in accordance with relevant policies.

The construction of tourism standardization is promoted. Measures for Supporting and Rewarding Tourism Standardization in Kaifeng City are implemented.

Financial incentives are rewarded to those who have successfully established national and provincial tourism standardization demonstration counties (districts) and travel agencies, tourist restaurants, tourist attractions, rural tourism operating units who have successfully established national and provincial tourism standardization demonstration units.

Additionally, smart tourism is promoted. The big data platform for cultural tourism in Kaifeng shall be built to realize the functions of scenic spot supervision, information release, complaint consultation, online booking, big data analysis and Internet sharing. The information of scenic spots is promoted to achieve full coverage of free Wi-Fi, communication signals and video surveillance in A-level scenic spots and demonstration sites for rural tourism in the city. The scenic spots above the “3A” level are improved to reach the standard for smart scenic spots. Communication operators of China Mobile, China Unicom and China Telecom are united to build a short message platform of warm tips for travel.

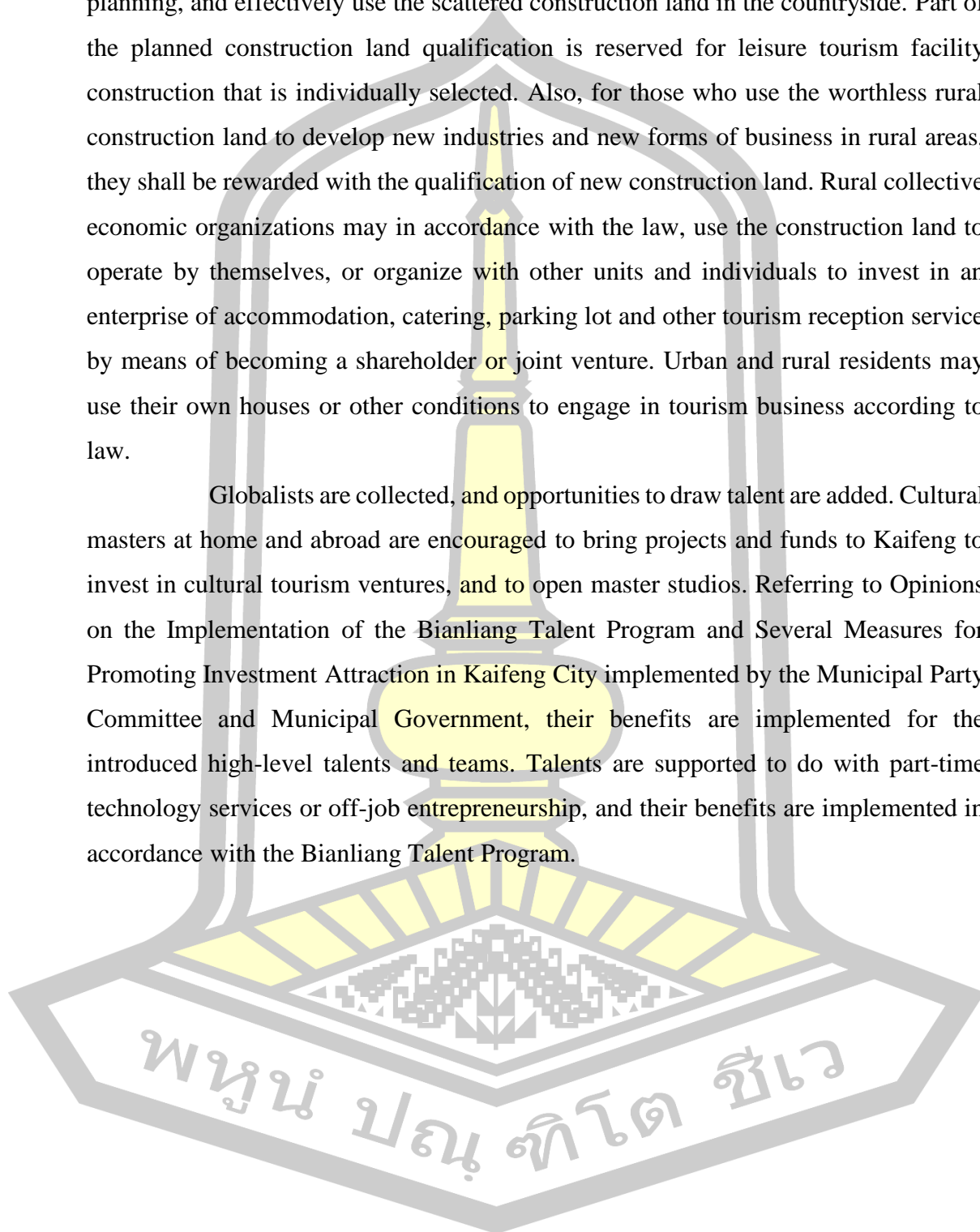
Priority is given to secure land for major cultural and tourism projects. Cultural tourism construction land is incorporated into urban and rural planning and overall land use planning to effectively ensure the demand for cultural tourism industry facilities and project land. Planning indicators are arranged for new construction land in a timely manner, the use of idle facilities is encouraged, and the existing construction land is revitalized to develop the cultural tourism industry. Industrial land that has been withdrawn from the transformation of the city is encouraged to be used for the development of the cultural and tourism industry in accordance with relevant plans.

Moreover, the firms that use historic buildings, old factories, warehouses and other real estate and land stocks, or manufacturing equipment and facilities to grow the tourism industry, may enforce a transitional policy of continuing to use the land in accordance with its original intent and form of property. The disposal of the original allocated land involved in the transformation of operating cultural institutions shall be carried out in accordance with the Provisions on the Transformation of Operating Cultural Institutions into Enterprises in the Reform of Cultural System issued by the General Office of the State Council.

Rural tourism land is protected in accordance with regulations. Under the premise of conforming to the overall land-use planning, the county-level government

is allowed to adjust and optimize the layout of village land through the village land-use planning, and effectively use the scattered construction land in the countryside. Part of the planned construction land qualification is reserved for leisure tourism facility construction that is individually selected. Also, for those who use the worthless rural construction land to develop new industries and new forms of business in rural areas, they shall be rewarded with the qualification of new construction land. Rural collective economic organizations may in accordance with the law, use the construction land to operate by themselves, or organize with other units and individuals to invest in an enterprise of accommodation, catering, parking lot and other tourism reception service by means of becoming a shareholder or joint venture. Urban and rural residents may use their own houses or other conditions to engage in tourism business according to law.

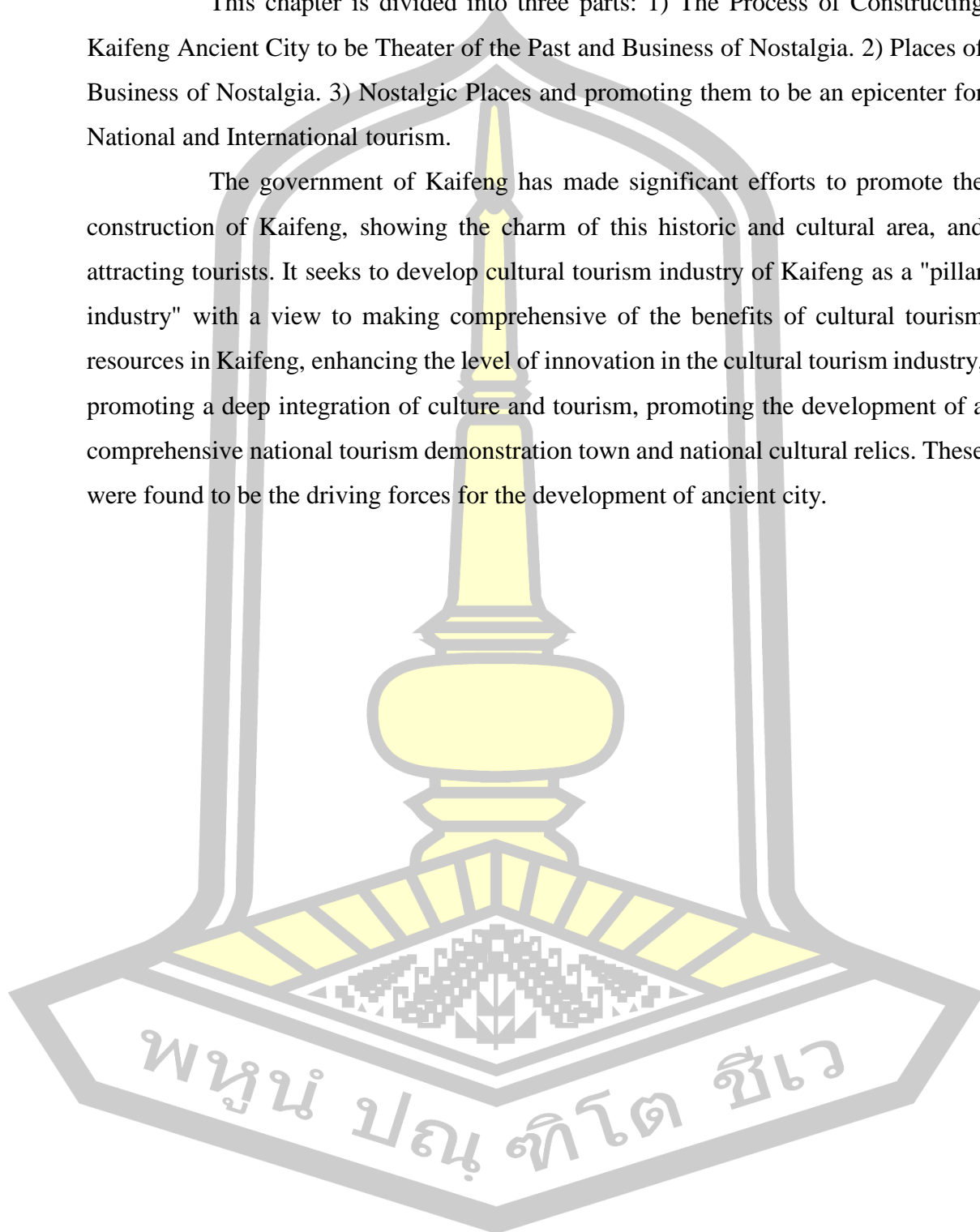
Globalists are collected, and opportunities to draw talent are added. Cultural masters at home and abroad are encouraged to bring projects and funds to Kaifeng to invest in cultural tourism ventures, and to open master studios. Referring to Opinions on the Implementation of the Bianliang Talent Program and Several Measures for Promoting Investment Attraction in Kaifeng City implemented by the Municipal Party Committee and Municipal Government, their benefits are implemented for the introduced high-level talents and teams. Talents are supported to do with part-time technology services or off-job entrepreneurship, and their benefits are implemented in accordance with the Bianliang Talent Program.



## Conclusion

This chapter is divided into three parts: 1) The Process of Constructing Kaifeng Ancient City to be Theater of the Past and Business of Nostalgia. 2) Places of Business of Nostalgia. 3) Nostalgic Places and promoting them to be an epicenter for National and International tourism.

The government of Kaifeng has made significant efforts to promote the construction of Kaifeng, showing the charm of this historic and cultural area, and attracting tourists. It seeks to develop cultural tourism industry of Kaifeng as a "pillar industry" with a view to making comprehensive of the benefits of cultural tourism resources in Kaifeng, enhancing the level of innovation in the cultural tourism industry, promoting a deep integration of culture and tourism, promoting the development of a comprehensive national tourism demonstration town and national cultural relics. These were found to be the driving forces for the development of ancient city.



## CHAPTER 5

### Millennium City Park: Old Picture, Theater of the Past and Business of the Nostalgia

#### Introduction

Millennium City Park is the formal name by private company. However, there is another name of Millennium City Park called “Qingming Park”. The research uses these two names to refer to the same place. Qingming Park represents as the theater of the past and nostalgic business of ancient Kaifeng city. Qingming Park was constructed in 4 phases including 1) During the Qingming Festival construction was based on the Song Dynasty Royal Painting along the River. 2) The phase of building Millennium City Park. 3) Carrier of connotation and speech and cultural identity within Millennium City Park. 4) The Millennium City Park Tourism Gaze and Consuming is a popular Chinese National 5A Class Scenic Spot; that shows the building of the Past Theater and generated a lot of revenue for Kaifeng. Millennium City Park transforms artifacts of history into a location worth exploring in the plot. Further, there is an explanation on how Millennium City Park earns income.

Millennium City Park is a famous Chinese National AAAAA Class Scenic Spot, showing the construction of the Theater of the Past and created a lot of income for Dongjing. Millennium City Park expands history artifacts into a story place, which is worth studying. Next the researcher will explain how to get income from Millennium City Park.

Millennium City Park is a large-scale Song Dynasty historical and cultural theme park based on the famous painting of Zhang Zeduan who painted the picture name *Along the River During the Qingming Festival* handed down from ancient China and reproduced from that painting Kaifeng historical achievements, cultural achievements famous garden. When people enter the theme park, it were like moving over to a thousand years ago. Millennium City Park was built in the ancient city of Kaifeng, on the west bank of the Dragon Pavilion Lake, east of the Dragon.



Figure 84 Brand label of “Millennium City Park”.

Resource: <http://www.qingmings.com/> Accessed on: February 05, 2019.

Brand label of “Millennium City Park” use the old Chinese writing read “Qingming Shanghe Yuan”, mean along the river during Qingming Park, follow with Chinese traditional painting of *Along the River During Qingming Festival* by Zhang Zheduan.



Figure 85 Millennium City Park Aerial Photos

Resource: Millennium City Park.

Accessed on: <http://www.qingmings.com/>. May 06, 2019.

In this picture the tallest building in the photo is called Fuyun Pavilion. "Fuyun" means you can touch the cloud. It describes the building as tall. The white bridge in the photo is Jiulong Bridge. "Jiulong" means nine dragons. The Jiulong Bridge is one of the main buildings of the Millennium City Park. It is the tallest and longest bridge in the Millennium City Park. Because the span is too large, it is constructed with a double-arch structure. The red wooden bridge in the lower left corner is called Hong Bridge. "Hong" means rainbow in Chinese. Hong Bridge is an important creation in the history of ancient bridges in China. It is listed as one of the top ten famous bridges in China and a major landscape in the Millennium City Park.

Millennium City Park: the overlapping space between the theater of the past and business of nostalgia. The ancient city of Kaifeng was built on the foundation of the old city. The establishment process was introduced step by step in the previous chapters 2, 3, and 4. So, Millennium City Park is the theater of the past and business of nostalgia. But the theater of the past was a kind of performance, created the past.

Millennium City Park contains both physical and social Spaces. The physical space is the Millennium City Park, occupying more than 30,000 square meters in the ancient City. It's as a social space because the park managers hired the actors to perform there. The actors showed the culture and folk customs of the Song Dynasty to the tourists. Some tourists entered the park just to appreciate the architecture and performances of the Song Dynasty. But the difference is that other tourists they dress up in Song Dynasty costumes and coordinated the performance. So, they also became the actors of the past, for tourists to enjoy. Generally, tourists are going to the Millennium City Park to consuming the past.

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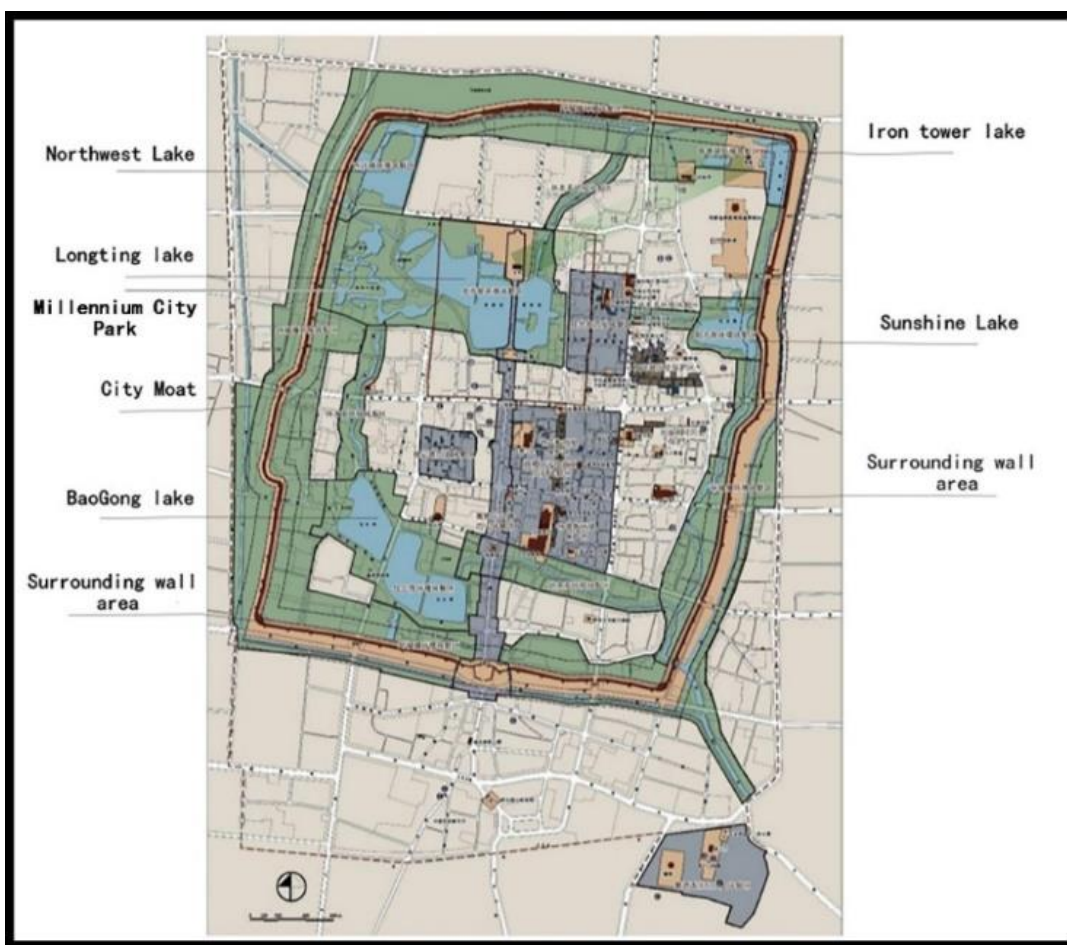


Figure 86 Pattern protection map of Kaifeng ancient city.

Resource: Kaifeng Natural Resources and Planning Bureau.

Accessed on: <http://zrzyhghj.kaifeng.gov.cn/News>. March 03, 2020.

This picture shows the place of old city and ancient city. The production of space between physical space and social space.

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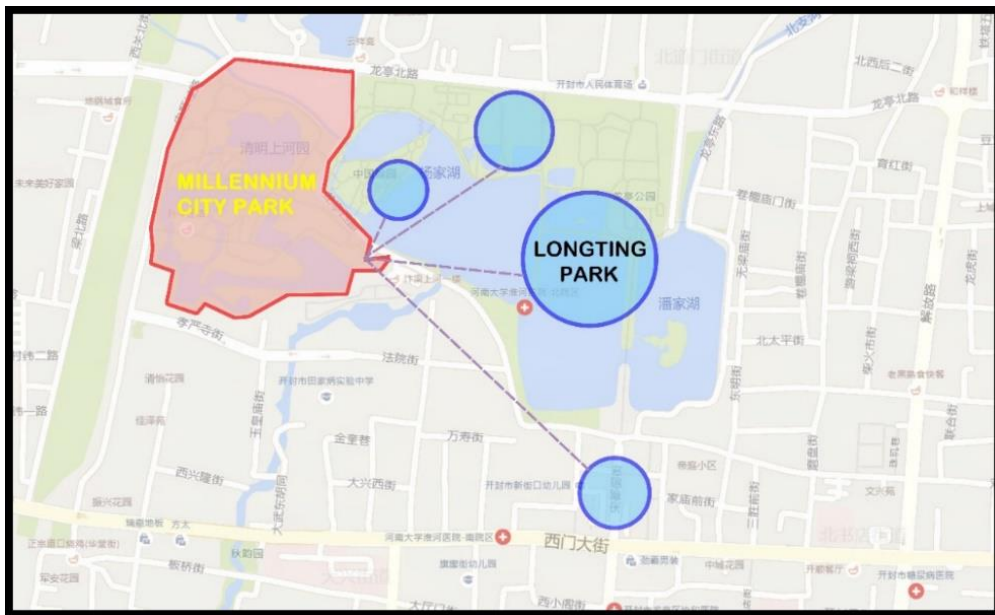


Figure 87 Millennium City Park Location Map.

Source: Hao Zheng modifies drawing

Accessed on: <https://www.google.com/> February 26, 2019.

This map above shows the propose of 5 tourism sites in Historical and Cultural City of Kaifeng: Millennium City Park, Longting Park, Bao temple and so on.

Since officially opened in 1998, Millennium City Park always adhere to "represent the one thousand - year - old picture scroll, the construction of national scenic spot" for the development of policy, through the grand scale, rich of the Song Dynasty culture connotation and unique ancient recreational facilities, novel performing repertoire, new concept of leisure, always leads the development direction of the cultural tourism industry, created the tourism industry is a blessed "Qingming park phenomenon".<sup>46</sup>

<sup>46</sup> Millennium City Park official website. <http://www.qingmings.com/>. Reference date: August 16, 2019.

# **1. Millennium City Park was Constructed based on the Song Dynasty Royal Painting *Along the River During the Qingming Festival*.**

Millennium City Park was built in accordance with the 1:1 ratio of *Along the River During the Qingming Festival*, a painting by the famous painter Zhang Zeduan in the Northern Song Dynasty. The feeling of "being cut off from the real world for ages as if it came back to northern Song Dynasty" follows your steps when getting into the garden.

## **1.1 Zhang Zeduan, Life history and history of his Painting *Along the River During the Qingming Festival*.**

Zhang Zeduan Great Artist of Song Dynasty who painted the pictures, which became a Prototype of Millennium City Park. He was the artist in Song Dynasty. One of his works is the picture *Along the River During the Qingming Festival* which becomes the picture for supporting the creation theater of the past at Millennium Park of Kaifeng.

Historical records of Zhang Zeduan himself are indeed rare, only knowing that he was a royal painter of the Northern Song Dynasty. The basic information passed on by people about him is also from a postscript at the end of the *Along the River During the Qingming Festival*. It doesn't have many words, but the meaning is clear. Under the circumstances of inconvenient transportation in the ancient times, Zhang Zeduan was able to go from Mizhou, one thousand and five hundred miles away from the destination, to the royal city Bianjing to study. When he was a royal painter at the Royal Painting Academy, he especially liked drawing horses, streets, and buildings and expressed them in the form of boundary painting.

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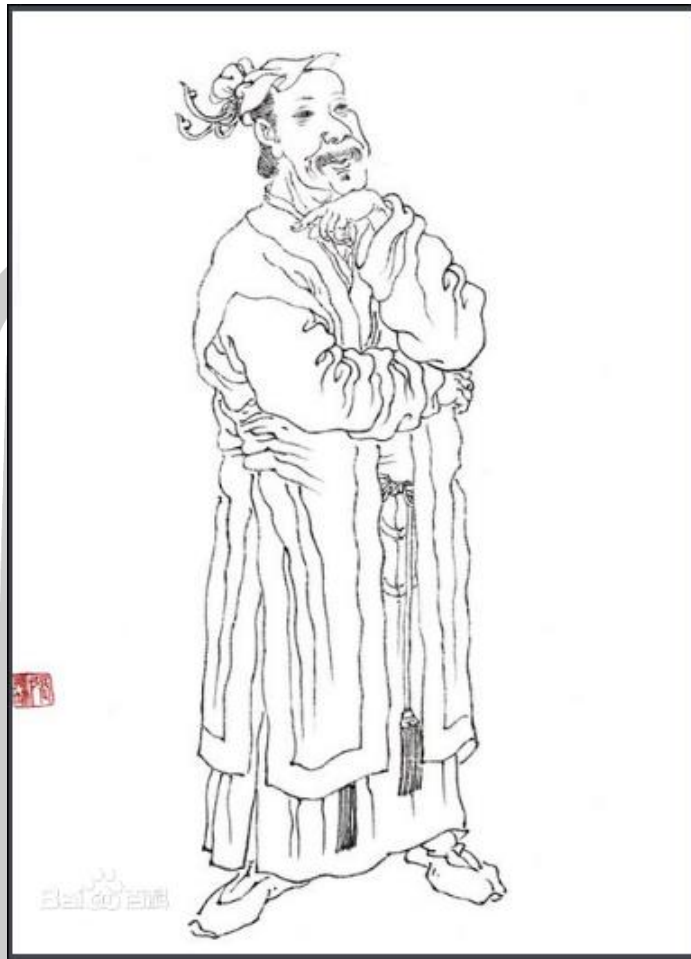


Figure 88 Portrait of Zhang Zeduan.

Resource: <https://baike.baidu.com/pic/>

Accessed on: November 11, 2019.

This is Zhang Zeduan, He was living between 1085-1145 and was from Zhucheng, Shandong Province. He became royal artist of Song Dynasty at Kaifeng in from 1119 - 1125<sup>47</sup>, He painted *Along the River During the Qingming Festival* at Royal City of Kaifeng in Dongjing.

Later, he sold the paintings for his living. His main themes were high-rise landscapes, buildings, men, and animals. In his works, we can see the detailed descriptions of cities, streets, crowds, and animals, etc. the fine and vivid figures of

<sup>47</sup> <https://baike.baidu.com>.

men and animals, and the houses are expressed in the form of boundary paintings<sup>48</sup>. These painting methods have appeared in the Tang and Five Dynasties.

It can be seen from the records of the official history during Zhang Zeduan's tenure as a royal painter, this work, eulogizing the prosperity of the peaceful time, was first presented to the Emperor Huizong of Song for appreciation after completion. As an emperor with profound mastery of calligraphy and painting in Chinese history, Emperor Huizong was very fond of this work. He inscribed *Along the River During the Qingming Festival* on it, using his original Thin Gold Style, a calligraphy style characterized by slim yet sturdy strokes (Xue, 2015) as shown in the following picture.

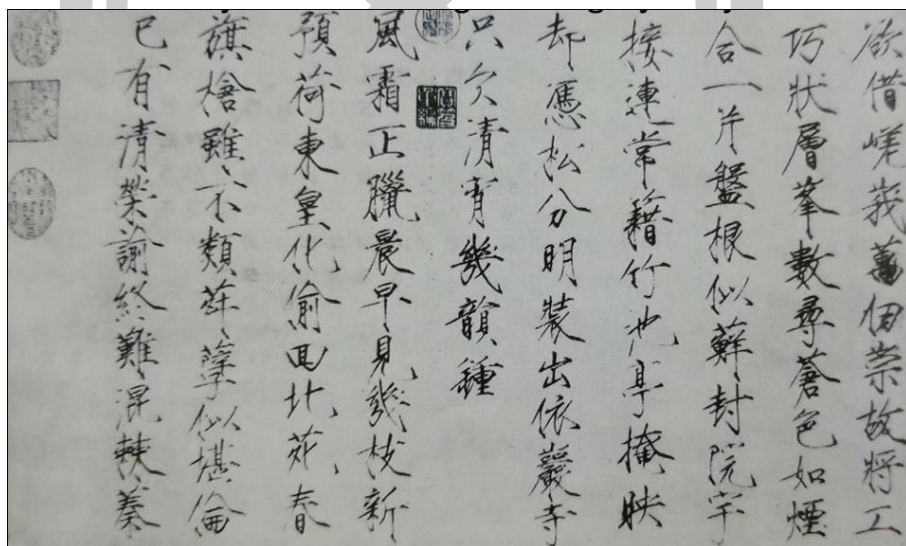


Figure 89 The calligraphic work of emperor Huizong of the northern Song Dynasty.

Resource: Kaifeng Local Culture Book. PP.15. Accessed on: November 09, 2019.

It describes the beauty of the temple in the landscape. It is a rare artistic emperor with the great achievements in the ancient time.

Moreover, with respect to the inscription of Emperor Huizong, the first thing that attracts people's attention is the word "Qingming." There is a record about "Qingming" in the Book of Later Han • Ban Biao Biography: "The Qingming Period"

<sup>48</sup> Boundary painting: a special category of Chinese traditional painting. It uses a ruler to lead lines so it is called boundary painting.

refers to the years of Emperor Guangwu in the Eastern Han Dynasty. People lived with a healthy and stable life. Emperor Huizong contrasted the northern Song Dynasty's imperial city of Dongjing to the prosperous stability of Emperor Guangwu's reign. Furthermore, the "Qingming" here echoes in the paintings the traditional Chinese festivals, which also play an intended parody.

Along the River is an important phrase in reference to the painting. River refers to the Bian River, which is also known as canal in Dongjing (the old name of Kaifeng) at that time. The economy of the northern Song Dynasty had developed in such a great way that the population of Dongjing reached more than one million at that time. People were depended on the Bian River for food and other necessities; they were transported from the production area south of the Yangtze River (Kaifeng Local History Office, 2013. P.290-292).

In the Song Dynasty, people used "along" to represent "go" or "to". so "along the river" means to go to the Bian River. Similarly, playing in Jinming Pool was called "along the Pool".<sup>49</sup>

## 1.2 The Creation Background of Along the River During the Qingming Festival.

The entire long scroll of *Along the River During the Qingming Festival* was created with a panoramic composition, depicting the bustling scene of the capital of Dongjing developed from the Sui Dynasty to the Tang Dynasty<sup>50</sup>. Zhang Zeduan, royal painter of the Northern Song Dynasty, depicted the natural features and human landscape of the Northern Song Dynasty capital Dongjing with his keen insight and careful observation.

Created in the early 12th century in China, *Along the River During the Qingming Festival* depicts the prosperity of the capital, Dongjing, after the development of several dynasties. With panoramic composition, the painter, with his keen insight

<sup>49</sup> There are also scholars who use "along" as a position word, considering that the Bian River was at the northern part of Dongjing at that time, so it was called "along the river". The author is more inclined to the meaning of "go to the Bian River".

<sup>50</sup> During the Sui Dynasty to Tang Dynasty, Tongji Canal was built to form a network of canals.

and meticulous observation, depicted the natural scenery and cultural landscape of the capital Dongjing of the Northern Song Dynasty (Xue, 2015. P.5).

The magnificent sight of this Chinese painting is inseparable from the long-term development of the figure painting in northern Song Dynasty. The Song Dynasty had developed economy and put cultural development above martial arts. It is also closely related to its specific ideological and political culture and profound social factors.

First of all, the prosperity of custom paintings in the Song Dynasty was the main influential factor in Zhang Zeduan's topic selection. The history of ancient Chinese art is a coherent unity. The development of each Dynasty must be related to the development of the previous Dynasty, so no one is isolated. Its development must also be closely related to the political, economic, and cultural factors of the society in which it is located (Xue, 2015. P. 4).

Because of the new development and breakthroughs of figure painting in the Song Dynasty, the expansion of the subject matter served as the new breakthrough for figure painting<sup>51</sup>. At the beginning of the Song Dynasty, the superiority of the geographical location, on the one hand, contributed to the restoration of agriculture to the level of the Tang Dynasty, even surpassing that of the Tang Dynasty. Moreover, science and technology began to be valued in the Song Dynasty; commercial activities were also quite frequent, covering all towns and streets in the northern and southern Song Dynasty.<sup>52</sup>

In such prosperous environment, the abundance of people's lives promoted the pursuit of spirit, and culture and art were urgently needed and had been vigorously advanced.

<sup>51</sup> Painters in Song Dynasty created figure painting to depict people's social life, customs and performances, and historical stories narrating anecdotes of the past in alluding to the present. These paintings were accepted by people at that time.

<sup>52</sup> Dongjing of the North Song Dynasty and Lin'an of the South Song Dynasty are the most obvious and influential cities. The shops and all kinds of commercial activities were everywhere.

Thus, the developed economy inspired the ordinary people of Song Dynasty to pursue a more civilized spiritual life. The easing of taxation of the government of Song Dynasty helped people meet the basic material living conditions and impelled them to have more obvious and stronger demands on the spiritual level. The development of literature and paintings (including custom paintings) also spread to the people in the whole society

The establishment of the royal painting academy also provided a strong guarantee for Zhang Zeduan's creation. The Song Dynasty valued literature but underestimated martial arts. Although not as powerful as the Tang Dynasty, it had flourished culture and relentless talents. The advanced literary ideas also surpassed that of the Tang Dynasty.

“The Painting Academy was founded in the first year of Emperor Taizong of the Song Dynasty to train painters who served the royal family, and it continued to expand during Emperor Zhenzong and Emperor Shenzong's ruling era, and even reached its peak during Emperor Huizong's time of rule” (Li, 2014. P. 1-2).

Some of these painters had also been recruited into the Painting Academy to specialize in court painting. This reflected the desire of the entire society for painting, illustrating the expansion of the painting angle and the improvement of the painting level. The emperors of every dynasty also used custom paintings to reflect the prime times and to observe the people's conditions.

Before Zhang Zeduan created *Along the River During the Qingming Festival*, he had already created many masterworks of boundary paintings. His creation is also an inheritance of traditional painting.<sup>53</sup>

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<sup>53</sup> Definition painting has two characteristics: one is the main performance of the object to the building, the main vehicle; the second is to use a marker.



Figure 90 Snowy River Travel.

Resource: Guo Zhongshu in the early Song Dynasty.

Accessed on: <http://www.google.cn/>. October 10, 2020.

This drawing depicts two large ships behind the snow juxtaposed on the water. The cabin is coated with snow but the shipman still working. The ship is portrayed in a very detailed way including the structure and parts. The figures are vividly portrayed with simple but flexible lines, and all of them are lifelike. It not only shows Guo Zhongshu's careful observation of life, but also his superb painting skills.

*Snowy River Travel*, for instance, is a vertical-scroll silk colored painting created at the turn of the early Song Dynasty and the end of the Five Dynasties by Guo Zhongshu. However, the painting is not complete after being cut out. His vivid and delicate painting style of ship also had an impact on Zhang Zeduan's creation of *Along the River During the Qingming Festival*.

Similarly, in *Along the River During the Qingming Festival*, the ‘inns’ and ‘hotels’ depicted in the painting are all liquor selling, which is the same as the typical custom theme of boundary painting in the Northern Song Dynasty. All these show that Zhang Zeduan didn't draw *Along the River During the Qingming Festival* at will. It is not difficult to infer from the above facts that before Zhang Zeduan finished the outstanding *Along the River During the Qingming Festival*, some artists have already paid attention to and engaged in research and practice on this subject. It was an emerging force in the painting world at that time.

In conclusion, Zhang Zeduan learned the painting skills and experience of his predecessors combined with his acquired efforts and talents, and completed such an immortal masterpiece.

### 1.3 Style Analysis and Image Interpretation of *Along the River During the Qingming Festival*.

*Along the River During the Qingming Festival*, created by Zhang Zeduan, a painter in the Northern Song Dynasty is a treasure of art in the history of Chinese painting. From a historical perspective, *Along the River During the Qingming Festival* and *Dream of Dongjing*, created by Meng Yuanlao<sup>54</sup>, are two basic materials for studying the history of Dongjing in the northern Song Dynasty. Paintings clearly and vividly record the social city life of the shops, streets, rivers, buildings, people's life, etc. They are encyclopedias of life in Dongjing, and their existence have solved many difficult problems in history (Gao, 2009).

From the perspective of painting, *Along the River During the Qingming Festival* is a long scroll creation. With the slow unfolding, it shows the appearance of rivers, busy transportation of the streets, the splendor of the markets, and the

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<sup>54</sup> “Dream of Dongjing ” is the Song Dynasty Meng Yuanlao's notes book. It mainly records the Kaifeng of Dongjing, the capital city of the northern Song Dynasty from 1102 to 1125, and describes the daily life of the upper princes, nobles, and common people living in Dongjing during this historical period. It is an extremely important historical document to study the urban social life, economy and culture of the northern Song Dynasty

construction of houses and walls. People of all kinds are portrayed exquisitely. The intuitive effect of art is very touching and has a high appreciation value. Moreover, other painters have properly followed, pushing the custom paintings representing ordinary people's life and urban scenes to a climax, whose artistic value is inestimable (Lian, 2011).



Figure 91 Zhang Zhu of Jin Dynasty appraises Zhang Zeduan in the inscription:  
"specialize in boundary painting"

Resource: Zhang Zeduan of the northern Song Dynasty inscriptions on pictures of  
*Along the River During the Qingming Festival*.

Accessed on: <http://blog.sina.com.cn/u/1001057001>. January 01, 2020.

The explanation of boundary painting: it originates from Chinese painting techniques, drawing lines with rulers. It is one of the Chinese painting styles. In the Ming Dynasty, in his Chuogeng Note, Tao Zongyi thinks that "paintings have thirteen styles, of which boundary painting is an important one, referring to the paintings with the themes of palaces, towers, buildings and other constructions. It is also called 'Palace' or 'House wood' (Zhang, 2017).

In Xuanhe Painting, Guo Zhongshu, who later named boundary painting, was listed in the chapter of “palace”, because at that time there was no such title as “boundary painting”, but “Palace” was only listed as a separate category. Wang Shishen in the Qing Dynasty wrote in Volume 12 of Xian Zu Notes: “boundary painting is the most difficult paintings. Painters such as Wei Xian, Ma Yuan, Xia Gui, and Wang Zhenpeng, are not masters. Only Guo Zhongshu specializes in this kind.” After the Southern Song Dynasty, the title of “boundary painting” began to appear. In his book *hua Ji*, Deng Chun says: “Guo Daizhao, who comes from Zhaozhou, is always proud of his boundary painting.” In the Yuan Dynasty, the use of the term “boundary painting” was followed. Tang Hou says in *Paintings Evaluation*: “there are thirteen kinds of paintings, with landscapes at the top, and boundary paintings at the bottom (Wang, 2012).” Therefore, if *Along the River During the Qingming Festival* was recorded at that time, it would be listed in “Palace” or “House Wood” instead of “boundary painting”.

The regulations for building styles of various types of buildings, ship requirements and equipment, and the decoration descriptions have established a theoretical foundation for the standardization and precision of boundary paintings. The boundary paintings, according to the works, could also be used to expand and construct buildings, and thus became a rigorous and scientific subject in the Song Dynasty (Wang, 2012).

The superb drawing skills are fully benefited from Zhang Zeduan’s superb boundary painting skills. Here is a description of Hong Bridge in *History of The Ancient Bridge In China*: “from the perspective of *Along the River During the Qingming Festival*, we can clearly see the structure of the bridge.” Based on the drawn structure, the researchers have studied the design and construction method of Hong Bridge by using the analytical geometry (Zhang, 2001).

Zhang Zeduan’s actual record of the city gate in the painting is also meticulous, which has important historical data value. For example, the corner on the upper eaves of the city gate building falls into the category of “Seven Technique”, which is the symbol of the royal vicinity. (Miao, 2016) It can be inferred that *Along the River During the Qingming Festival* depicts the exact capital city of Dongjing at that time. However, the content is from the author’s typical selection and processing

through artistic extraction and refinement according to the needs of the theme. It is not a city map of Dongjing.

*Xuanhe Painting* indicates that:

*The palace room has its size, the platform door has its size, the bucket arch on the Emperor Temple is carved into a mountain shape, and the pillars on the beams are painted with algae patterns. According to the etiquette, even Zang Wenzhong cannot abuse it. The artist must draw according to these requirements. Who can just paint a spectacular depiction of pavilions, pavilions, doors and windows freely? Even a point must be based on certain rules and regulations, so it is more difficult than other paintings.*  
(Liu, 2012. P.18).

“Every touch of boundary painting is attentive so it's really more difficult than other types of paintings. "The boundary painting is constantly improving in terms of skills, so few painters are famous. Even so, "palace rooms and terraces and folk houses are well-arranged”<sup>55</sup>.

Most of the sceneries and pavilions in *Along the River During the Qingming Festival* are painted according to the real scenery. These can be compared with the contents of *Dream of Dongjing*, and the pictures and texts basically match. Therefore, we can see its realistic style. Zhang Zeduan has rich experience in folk life, so his *Along the River During the Qingming Festival* is based on the ordinary life, which is in line with the artistic truth of “works are created on the basis of mind.”<sup>56</sup>

In terms of the way of expression of boundary painting, “the realistic style of Chinese painting can be expressed by fine style, but not by freehand style, because

<sup>55</sup>Xuanhe Painting, Different Subjects of Painting.

<sup>56</sup> Works are Created on the Basis of Mind. This sentence, from the tang dynasty painter Zhang Zao, refers to the painter should take the nature as teacher, coupled with inner feeling, and then to produce good works.

the latter is the opposite of realism. However, the realism does not exist outside of fine style, which is a boundary of Chinese painting. “The repetition with ink is called Xuan.<sup>57</sup>” Xuan is a unique expression of the combination of ink and paper. This effect extends the expressive force of ink, “but it is not appropriate to further describe the shape, because this mixture is a natural fusion of fluidity so that it does not have the arrangement of different color levels (Zhao, 2008. P. 48).” The palaces, houses, and boats in boundary paintings need to be regular and neatly shaped, so they cannot be represented by ink, otherwise the reality of the image is destroyed. The fine brushwork style with lines and drawing on silk, however, is very different from the raw paper with a halo effect.

*Along the River During the Qingming Festival* chooses the most typical life scenes of capital Dongjing. The composition and selection are well matched. The local scenes are vividly reflected, and the characters are portrayed realistically and in harmony with each other. It seems to be easy, but actually it is strictly arranged. Only after carefully observing and practicing, as well as mastering a large amount of materials, we can create such the serious works, a vividly display and a lively city life full of fun. Moreover, *Along the River During the Qingming Festival* created by Zhang Zeduan deservedly was called a "realistic masterpiece" of ancient China by the history of painting (Lian, 2011).

In addition, “An image's significance is not just limited to the story it illustrates. Most of signs and symbols are profoundly rooted in human collective consciousness, and have long been ingrained in the historical art tradition. "Social symbols refer to things that in a certain social context are used to

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<sup>57</sup> Guo Xi, *Lin Quan Gao Zhi*, edited by Yu Jianhua: *Classical Compilation of Ancient Chinese Paintings*, People's Fine Arts Publishing House, November 2007, p. 644.

symbolize a particular meaning<sup>58</sup>. Horses were given unique significance by the Chinese nation in the long historical growth of farming civilization and profound humanistic values, and traditionally became a sign of noble character.



Figure 92 Part of the *Along the River During the Qingming Festival*.

Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/>. October 05, 2018.

<sup>58</sup> Zhao Weihua, painting media and modelling style -- the comparative study of traditional painting modeling in western and western China, Guangxi art press, April 2008, pp. 32, requotation: Lyckle De Vries. Iconography and Iconology in Art History: Panofsky's Prescriptive Definitions and Some Art Historical Responses to Them. THOMAS F.HECK. Picturing performance. University of Rochester Press,1999,p54 Wang Xuedan: Studies on Boundary Painting in the Song Dynasty, Master's Degree Thesis of Southwest Normal University, submitted for defense in April 2002, p.32, quote from Lyckle De Vries. Iconography and Iconology in Art History: Panofsky's Prescriptive Definitions and Some Art Historical Responses to Them. THOMAS F. HECK. Picturing performance. University of Rochester Press, 1999, P. 54.

In the Northern Song Dynasty depicted in *Along the River During the Qingming Festival*, horses come into life of the ordinary people just like donkeys and cattle, only representing a kind of transportation tool.

Zhang Zeduan inherited the above purpose and created this painting showing the harmonious life at that time; For him, *Along the River During the Qingming Festival* was just an artistic pursuit, and he was doing what a painter could do; while for the society, his deep observation of life, his profound experience and his artistic work depicting various states of the world reflected the changes of a cultural form and social process at that time on another level. With passing years, these values were gradually recognized by people.

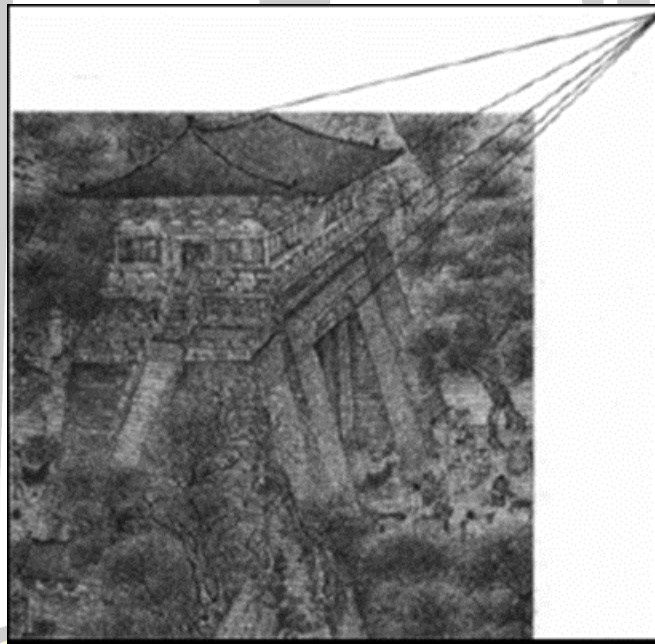


Figure 93 Towers in *Along the River During the Qingming Festival* created by Zhang Zeduan

Resource: Lianjing. The Artistic Style and Historical Status of Zhang Zeduan's the Riverside Scene at Qingming Festival. 2011, P. 39.

Accessed on: May 06, 2018.

This picture shows the perspective structure of the building in the *Along the River During the Qingming Festival*.

#### 1.4 An Interpretation of *Along the River During the Qingming Festival* from the Narrative Way of Space Transformation.

*Along the River During the Qingming Festival* is 24.8cm wide and 528cm long (as recorded by the Palace Museum in Beijing). Then how should we read and understand this painting, and how did the author lay out and explain this work? In this chapter, the researcher will discuss and interpret the *Along the River During the Qingming Festival* through the time-space view, Chinese image narrative mode and the viewing method of traditional Chinese landscape painting.

Space "implies space which is natural or physical. Space is the life process of material movement, philosophically speaking, which closely combines space and time and forms the process of material nature. "The space of art is immaterial as compared to natural space. This is not made of paint, pigment, or paper and ink, but space created by the special nature of the artist to complement the illusory shapes (Feng, 2007. P. 13)." Painting space is an entity in three dimensions (three-dimensional space) and its extinguishing spatial connection in real life on the plane (two-dimensional space). It is practically illusory. Objects cannot be put inside it. They can only be seen from a comparatively external point inwards.

It is important to note that, traditional Chinese painting embodies the characteristics of spatial rhythm in its spatial expression. The painter grasps all the spatial phenomena in light and darkness, emptiness and reality, opening and closing, movement and stillness. Jiang Xun, an art theorist, contends that the long and vertical form of Chinese painting is easy to furl and display (Feng, 2007. P. 13). Generally, people just look it from the perspective of collection, but the truth is that the furling and display of painting space dominates the final look of the art, to a certain extent reflecting a continuous, expanding, and flowing concept of time and space.

Notably, the traditional Western painting has a static, objectively physicalized space consciousness. In the painting, the painter objectively describes the objects with a static perspective. The descriptions set out above clarify exactly the source of the science of perspective. Hence, different understanding of time and space between China and the west leads to different forms of paintings and different narrative patterns of images.

### 1.5 Narrative Model of Chinese Image.

The process of human art has gone through four stages: primitive art, classical art, modern art, and postmodern art. In the second stage, the classical art is generally used to record historical events, religious events, social events and characters. Due to the development of literature, classical art has increased the thematic significance of literary nature<sup>59</sup>, which has functioned illustration to the classical art.

In analyzing the narrative issues of traditional Chinese scrolls, two groups of people should be considered: painters and audience. There is certain logic in the process of appreciating the paintings. Texts can be linear, but the image is different. Images have more possibilities of order: the creator's arrangement on the one hand, and on the other hand, the viewer's understanding of the painting.

The selection of subject of Western painting is a structure abandoning time but only exploring how its “three-dimensional” form showing in “two-dimensional” space. Western paintings like to choose a freeze moment. However, in ancient China, rock paintings, portrait stones, and murals which showing a single story or event were arranged in a row, similar to the comic strip that emerged in the beginning of the last century. The difference between this expression and long-scroll paintings is the connection of several single paintings, although long scrolls place space-time transformations in a painting.

As in the montage widely used in films, the artist directs the spectator into his own way of translating narratives and conceptual variations through painting. Under the painter's guidance the audience is gradually entering the visual world. The spectator shifts while the painting is still there (Feng, 2017).

The most obvious viewing method in *Along the River During the Qingming Festival* is the level-and-far method. The painting shows the near and far scenes on the same horizon through a bird's view, and organically organizes the scenery in a constantly moving perspective, extending from the suburbs to the most prosperous

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<sup>59</sup> The process of human art has developed in five stages: primitive art (primitive society to the ancient Greek era), classical art (ancient Greek to the 1860s), and modern art (the 1860s to the post-war period), and postmodern art (2 post-war to 1980s), contemporary art (1980s to present).

place in Dongjing. The wide but clear scene is presented in this slowly expanding scroll painting.

In this process the transformation of landscape space was realized. Thus, during the Qingming Festival, in *Along the River*, pedestrians set off from the suburb and walked through the city gate into the morning's liveliest part of town. Time is passing in the process of transforming space too. As for the afternoon, some people are coming back from sweeping the cemetery. Several scholars believed that it is still spring in the outskirts of the town from the material viewpoint, but summer in the middle of the landscape, and autumn at the end of the landscape. It is also possible to see this as a way of representing “different views in different seasons” of the artistic work.

Gu Kaizhi's Yuntai Mountain also belongs to the painter's conception of landscape painting. The “along” in “along the mountain” can be interpreted in the same way as the “along” in *Along the River During the Qingming Festival*, showing the uptrend against the water. The painting gives the impression that the scene is coming to you.

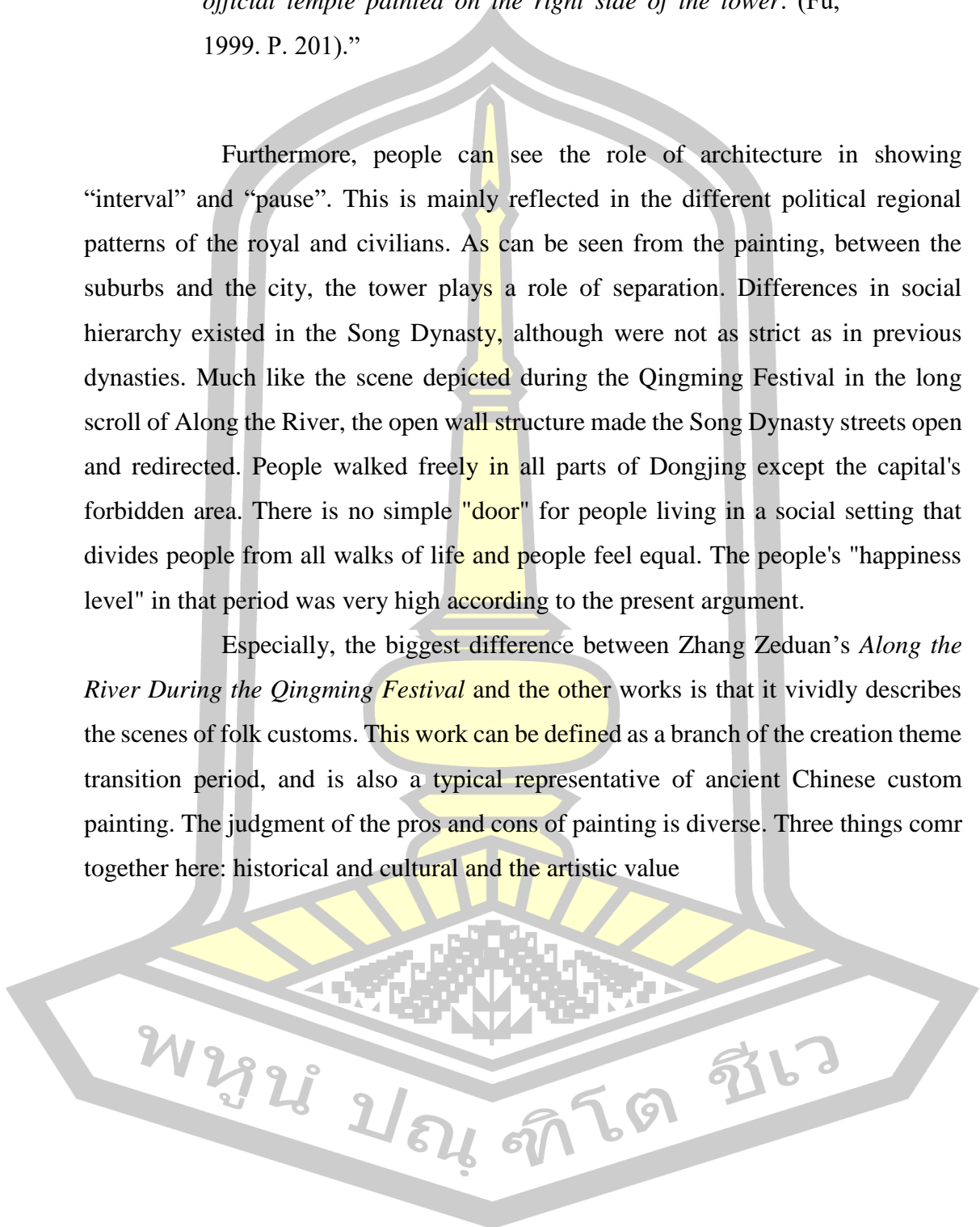
Contemporary art appraiser Fu Xinian believes that there are three obvious perspectives with regard to consciousness in *Along the River During the Qingming Festival*: They are given below:

*The first is the tower, which is parallel to the painting on the side, and the horizontal lines on the front are inclined to change. It is most obvious on the cornice line and railings. The tower has the best perspective effect and the strongest three-dimensional effect. The second is the six boats moored on the right bank of Shangtu Bridge (commonly known as the Hong Bridge) and the two boats on the left. These ships are all formed by arcs, so their perspective images are more difficult to grasp, but they are accurately and moderately drawn. The six ships are gathered together without any distorted feeling. The shining point is the two coming boat, which is obviously better than that in Guo Zhongshu's Snowy River Travel in the*

*three-dimensional and perspective effect. The third is an official temple painted on the right side of the tower. (Fu, 1999. P. 201)."*

Furthermore, people can see the role of architecture in showing "interval" and "pause". This is mainly reflected in the different political regional patterns of the royal and civilians. As can be seen from the painting, between the suburbs and the city, the tower plays a role of separation. Differences in social hierarchy existed in the Song Dynasty, although were not as strict as in previous dynasties. Much like the scene depicted during the Qingming Festival in the long scroll of *Along the River*, the open wall structure made the Song Dynasty streets open and redirected. People walked freely in all parts of Dongjing except the capital's forbidden area. There is no simple "door" for people living in a social setting that divides people from all walks of life and people feel equal. The people's "happiness level" in that period was very high according to the present argument.

Especially, the biggest difference between Zhang Zeduan's *Along the River During the Qingming Festival* and the other works is that it vividly describes the scenes of folk customs. This work can be defined as a branch of the creation theme transition period, and is also a typical representative of ancient Chinese custom painting. The judgment of the pros and cons of painting is diverse. Three things come together here: historical and cultural and the artistic value



## 2. The construction process of Millennium City Park.



Figure 94 Millennium City Park Zoning .

Resource: Millennium City Park management office.

Drawing modified by the author

Accessed on: November 12, 2019.

This picture shows the divisions of Millennium City Park: Welcome Square, South, and North.

Millennium City or Qingming Park was approved by China national tourism administration in 1992, the Millennium City Park project was jointly built by the government of Kaifeng city, and Hainan Zhiye group Company. This is the first commercial and joint stock tourism undertaking and established in Kaifeng by private enterprises. Millennium City Park was developed by the National Tourism Administration during the "Eighth Five-Year Plan" period and was listed as the "Top Ten Tourism Projects in the Province of Henan

## 2.1 Support from Kaifeng Local Government.

In July 1992, Qingming river garden officially broke ground and started the construction. During 1994, Millennium City Park had financial problem and the nation financial reform led to restrain the construction. In March 1998, Kaifeng government corporated with Hainan real estate company. They decided to join venture and set up Millennium City Park Company limited and put it as Millennium City Park scenic spot management main part to the joint-stock company further to development and construction. On October 28, 1998, Millennium City Park officially opened.

When people want a deep understanding of a certain culture, while realities such as current cultural heritage tourism and ancient city tour cannot satisfy their experiential needs. A new form of cultural tourism arises as the times demand which is called the ethnic theme park.

Millennium City Park is an antique theme park based on paintings. From the beginning of its establishment, the theme of the park was determined to take the Song Dynasty as the background. With the help of the geographical advantages of Kaifeng as the capital of the Northern Song Dynasty in ancient Chinese history, the scene was reproduced through the masterpiece *Along the River During the Qingming Festival* by Zhang Zeduan, a court painter in the Song Dynasty. In fact, the first phase of the project covers an area of 350 mu, of which the water surface is 120 mu, the river channel is 3800 meters long, there are more than 50 boats of different sizes, more than 400 houses, and the total construction area is more than 10,000 square meters. There are eight functional areas such as comprehensive service, leisure shopping, Courier station, folk customs, characteristic food street and Song culture exhibition, and four cultural squares such as schoolyard, Hong Bridge, folk customs and Song capital, with a total investment of 80 million Yuan.

In addition, Millennium City Park has a strong popularity and entertainment, the scenic area of folk performance focuses on Bian embroidery, New Year's wood plate paintings, a selection of snacks, Song Dynasty textiles, colored glaze painting and other on-site production shows, as well as the Song Dynasty range, puppet and other traditions, keeping tourists as if in the Song Dynasty's real life.

In September 2003, under the background of Kaifeng municipal government's strategy of making the cultural tourism industry bigger and stronger, the construction of the second phase of Millennium City Park was started. The second phase of the Millennium City Park project, with a total investment of 100 million Yuan and a construction area of more than 12,000 square meters, is an expansion on the basis of the first phase(Zhang, & Xu, 2005). With the completion of Millennium City Park phase ii, it has achieved the top three buildings in China. The largest theme park of Song culture in China; The largest ancient recreation area in China.

The Millennium City Park was built based on historical paintings such as *Alone the River During the Qingming Festival*, *Dream of Dongjing* and *Building French Style*. Moreover, Millennium City Park represents the folk culture, city culture and court entertainment culture of the Northern Song Dynasty in a panoramic way. Due to the full restoration of the historical society of the Northern Song Dynasty, it has become an excellent example of Chinese historical and cultural theme park landscape design. In order to create a good external environment, Millennium City Park actively strives for the support of Kaifeng municipal party committee and government.

In 2010, the Kaifeng municipal government invested 120 million Yuan to expand the road around the Millennium City Park, and to open the Jinyao Road, which cuts through the ancient city wall, and build the Jinyao Gate to greatly enhance the accessibility of tourists. At the same time, Kaifeng also invested 50 million Yuan to build a 10,000 square meter underground parking lot in the Millennium City Park, and massively renovated and expanded the square outside the east gate of the park (Li, 2012).

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Figure 95 Traditional Performance from Song Dynasty period

Source: Zheng Hao.

Accessed on: September 09, 2018.

This picture shows actors performing on a boat, while tourists stand on the shore to enjoy the show.

Millennium City Park is an objective and true record of the city layout, architecture and market culture of the Northern Song Dynasty, showing the reality of the urban style in the Northern Song Dynasty. Millennium City Park is one of the first groups of 5A scenic spots in China. Located on the west bank of Dragon Pavilion lake in Kaifeng, the Park has a lot of buildings, and the Bian river runs through with bridges on it. There are also a variety of customary cultural performances in the Park. When tourists appreciate them, they are like experiencing the real life of Northern Song Dynasty.

Millennium City Park was built in accordance with the same-size ratio of *Along the River During the Qingming Festival*, by the famous painter Zhang Zeduan of the Northern Song Dynasty. Through observation, it is found that the groups of Song-style buildings in Millennium City Park are the most spectacular and

attractive, and they are at the dominant position in the Park. Tourists can focus on Hong Bridge, the city gate and the shops. First of all, these buildings are prominent in Millennium City Park; second, these buildings have the most Song- style architectural features.

For example, Hong Bridge is the most important part of *Along the River During the Qingming Festival*. Millennium City Park truly reproduces the Hong Bridge in the painting. The pillar less design of Hong Bridge represents the architectural characteristics of the bridges in the Song Dynasty. This kind of design is convenient for pedestrians and does not hinder the passage of river vessels.

Millennium City Park attracts tourists for its rich cultural market performances in the Song Dynasty. These performances reproduce the lives of ordinary people during the Northern Song Dynasty. The expression of market culture embodies in various artistic performances; various performances such as the councilor Wang choosing son-in-law, Cuju competitions, fire show, juggling show the folk culture of the Northern Song Dynasty. Visitors can experience the urban culture and that prosperous Dynasty through thousands of years.

Millennium City Park is an exhibition of the city image culture in the Song Dynasty. At the same time, it combines with the historical stories of the Northern Song Dynasty to restore the appearance of the capital city. The architecture, culture, diet and other aspects of the Park record the social features and living conditions of the Northern Song Dynasty, showing the politics, social prosperity and life stability. Millennium City Park also takes the diversity of history, culture and folk art as the starting points to show the blooming cultural characteristics in the Northern Song Dynasty. The different cultural features are classified and told to make the audience understand the cultural diversity more clearly. The features of the Northern Song Dynasty are displayed in Millennium City Park, which makes the whole tour more three-dimensional, story-like, and down-to-earth. It brings a real, historical and vibrant Song-style Park to the tourists.

Each scene in Millennium City Park is excavated for its own history. The prosperity of the Northern Song Dynasty depended on the prosperity of commerce. Shops were an important part of business activities and a necessary condition for business activities to be carried out. The shops in the Song Dynasty had

their own characteristics, which were closely related to the historical environment at that time. The dual-use buildings for commerce and residence emerged and scaled in the Song Dynasty, with the shops facing the street and the living area behind the shops, which was convenient for the businessmen. Folk art is more intuitive in reflecting the culture in Song Dynasty. Art like Bianzhong performances, folk acrobatics and royal shadow puppetry reflected not only people's way of entertainment but also their aesthetic taste in the Northern Song Dynasty. From multiple perspectives, Millennium City Park not only shows the real architecture and living conditions in the Northern Song Dynasty, but also conveys the interpretation of history and culture through images.

On the shore of Bian River, several boatmen dressed in grey, with bamboo hat on their heads, are waiting quietly for the guests on the boat; across "Hong Bridge", Pan Jinlian, a charming figure in the novel, is helping her husband making cakes in "Wudalang cake shop" and stands on the left side of the road; at a short distance from there sounds the hubbub of voices: it turns out to be people outside the attic waiting for the daughter of the councilor Wang throwing an embroidered ball for choosing husband...

When it comes to the setting of the performing projects that are popular with tourists, Millennium City Park strives for innovation and breakthroughs, excavates and reproduces the 'Water Puppets' performances that have been lost for thousands of years. It also draws on the operation mode of the Carnival and launches 'Cuju' or women Polo. All of these performances will attract the tourist attention and the tourists can touch Song Dynasty culture.

"The culture of Song Dynasty is the most striking feature of Millennium City Park, and it is also the point where we worked hardest in the process of creating 5A-level scenic spot(Mi, 2019)." Wang Shuang, general manager of the Millennium City Park Co., Ltd., told reporters that they did a lot of work in order to highlight the connotation of the Song culture and create a cultural atmosphere in the Song Dynasty.



Figure 96 Actors dressed in Song Dynasty soldier costumes patrolled the theme park.

Source: Hao Zheng.

Accessed on: August 08, 2019.

This picture shows Actors dressed in Song Dynasty soldier costumes patrolled the theme park. They were like the soldiers of the Song Dynasty, defending the safety of the Royal city.

For example, in terms of hardware facilities, Song cultural elements can be found everywhere in Millennium City Park. Visitors could notice that the scenic signboards are made of antique wooden ‘bull wheels’ and ‘sundial’; while the shapes of the trash can are simple ‘folk wooden barrels’ and quaint ‘Bronze Zuns’, which combines extraordinary cultural creativity and practicality.

It is worth mentioning that the scenic spot is devoted to creating a large-scale water performance of Song Dynasty Dream of Dongjing. The performance used romanticism to recreate the bustling scenery and market style of Dongjing in the Northern Song Dynasty, and presented as a pivotal cultural feast for the creation of a 5A-level scenic spot.

While developing with high quality, the scenic spot always insists on creating high-quality products with ingenuity and improving quality with excellence. On the one hand, since 2013, the scenic spot has focused on increasing the investment in tourism service facilities and landscape. On the other hand, in order to polish the brand of “Quality Garden”, the scenic spot takes tourists as the starting point. On the basis of continuously promoting the standardized management of tourism, the comprehensive implementation of the “six-position” integrated service management model is implemented. Professionals are selected to form comprehensive service teams, and employees need to be specialized and capable, and change their service roles according to the needs of tourists to meet the various needs of tourists at any time. In addition, the model of performance excellence management is strongly promoted, and the mechanism of social supervisors is introduced to supervise the quality of the work from all aspects and multiple perspectives. The rectification is implemented in place, so as to continuously enhance the brand competitiveness of the scenic spot.

Sorting out Millennium City Park's revolutionary of 21 years history, the integrated growth of culture and tourism has followed the park's creation from small to big, from rough to good, and brought about the complete transformation of Millennium City Park from a famous painting to a popular park. In the last three years from 2017 to 2019, integrated culture and tourism development at Millennium City Park has been moving forward at an unparalleled pace and productivity rate.

Millennium City Park is the first scenic spot in Henan Province to show the historical and cultural connotation of the Song Dynasty through tourism performing arts. Through continuous exploration and innovation over the years, the scenic spot has gradually formed a performance system of large-scale shocking repertoire, a medium-sized boutique repertoire, and a small landscape show repertoire. In the static Song-style architecture and garden landscape, the history is activated by performing arts. The scenic area is given the temperature that is loyal to history but warmer than history, allowing the distant Song culture to come out of the painting scroll, out of books, and out of history.

## 2.2 Millennium City Park is Drawing the Next Development Plan and Blueprint.

Ms. Wang Shuang, chairman and general manager of Kaifeng Millennium City Park co., LTD., said, “In the 21 years of development, Millennium City Park has always adhered to the deep integration of culture and tourism, and walked out a unique road of innovative development of cultural and tourism integration.” (Mi, 2019)



Figure 97 Wang Shuang.

Resource: Lu Si.

Accessed on: <http://www.qingmings.com/news>. October 30, 2019.

The woman in the picture is the Millennium City Park CEO, Henan Provincial People's Congress representative Wang Shuang. The sign she wore on her chest was a badge for attending the Henan Provincial People's Congress. This means that the development of the Millennium City Park has been recognized by the Henan Provincial Government.

Wang Shuang explains, “Next we will continue closely focus on the main line of the high-quality development of integration of cultural and tourism, continue to explore the industry integration mode of cultural creativity and featured tourism; focus on the development and construction of the third-phase project, and integrate it with the existing second-phase to create three or four large indoor experience venues and open them to tourists for free. The high-tech elements are used to display the cultural history of the Song Dynasty so that we can further increase the added value of tickets in the scenic spot. At the same time, we will continue to expand the resort accommodation scale, create 300 to 400 quality rooms with Song style, so that the Millennium City Park can really become a Song-style aesthetic depth of experience and a two-day leisure destination.” Speaking with that, Wang Shuang is full of confidence (Mi, 2019).



Figure 98 Gao Jianjun, mayor of Kaifeng Municipal People's Government.

Resorce: Lu Si.

Accessed on: <http://www.qingmings.com/news>. October 30, 2019.

On October 28, 2019, Millennium City Park was officially opened to the public. On the same day 21 years later, the on-the-spot meeting of the integration of cultural and tourist sites in the tourist attractions of Henan Province was held here. Gao

Jianjun, mayor of Kaifeng Municipal People's Government, delivered a speech at the meeting.

Since China's reform and opening up from 1978 to 2019, cultural tourism has always accompanied the ancient city Kaifeng (Dongjing). For forty-one years, Kaifeng's cultural tourism has extended an industrial chain, creating a glorious cultural tourism city brand and witnessing the solid footprints of the ancient capital in its development process.

Nowadays, the cultural tourism of ancient capital Kaifeng is becoming more and more prosperous. The ancient city Kaifeng highlights its simplicity and heaviness, showing the inheritance and innovation of culture everywhere.

Fundamentally, the revival of Kaifeng is to realize the revival of ancient capital culture. Then, as a famous cultural tourism symbol. It is important to understand the significance of Millennium City Park to the revival of Kaifeng culture. As well as, to the creation of Kaifeng cultural tourism industry and the promotion of the economy of the whole city.

Sorting out Millennium City Park's groundbreaking 21-year history, the integrated growth of culture and tourism has followed the park's creation from small to big, from rough to good, and brought about the complete transformation of Millennium City Park from a famous painting to a popular park. In the last three years from 2017 to 2019, integrated culture and tourism development at Millennium City Park has been moving forward an unparalleled speed and productivity rate.

In fact, Millennium City Park did boldly self-pressurization and self-innovation in 2017. The first step is to emancipate the mind, development and explore in detail the conventional Chinese cultural factors so that visitors can enjoy a deep cultural experience tour; secondly, apply the cultural ingenuity of 'assume formlessness' and 'accomplish a great task with little effort by clever maneuvers' to invent different cultural activities.



Figure 99 Actors showing their extraordinary skills of the Song Dynasty in the theater.

Source: Hao Zheng.

Accessed on: August 08, 2018.

Deeply exploring the traditional Chinese culture is a crucial factor, so that tourists can get a deep cultural experience tour. “We can say that these are a kind of inheritance and development of traditional Chinese culture (Mi, 2019)”, says Liu Dong, manager of marketing center of Millennium City Park.

The eastern culture, in Liu Dong's view, is a harmonious and symbiotic society. China has a cultural heritage of 5,000 years, which is no less than that of any other nation in the world. Most notably Chinese have a good cultural self-confidence now. China is also developing its own cultural industry in the new era of restoring our cultural trust in the Chinese community, which will inevitably contribute to the revival of the Eastern cultures.

### 3. Old Painting and the New Place which referenced the Past in period of Song Dynasty



Figure 100 The statue of Zhang Zeduan in the Gate of Millennium City Park.

Source: Hao Zheng.

Accessed on: August 08, 2019.

This picture shows the statue of Zhang Zeduan inside the gate of Millennium City Park, holding a picture of *Along the River During the Qingming Festival*.

When entering to the park, the first thing tourists can see is a stone painting of *Along the River During the Qingming Festival*, 33.32 meters long and 2.23 meters high. It is by far the largest stone carving of *Along the River During the Qingming Festival* in the world. The picture depicts the prosperous scene of the Qingming festival at the time of the Song Dynasty<sup>60</sup>.

In front of the stone carving is a giant statue of Zhang Zeduan, the painter

<sup>60</sup> Royal city of the Northern Song Dynasty, present (Kaifeng).

of the Northern Song Dynasty and the author of the Chinese traditional painting *Along the River During the Qingming Festival*.

Hong Bridge connecting to the Gate, the Garden is the same as the Picture in Five Places.



Figure 101: Hong Bridge to the Gate in *Along the River During the Qingming Festival*.

Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/>. April 11, 2019.

This picture shows the part from Hong Bridge to the Gate of The *Along the River During the Qingming Festival*. It marks five buildings consistent with the Millennium City Park.



Figure 102 Hong Bridge connecting to the gate of Millennium City Park.

Source: Zheng Hao modified drawing

Accessed on: <https://www.google.com/> November 11, 2019.

This picture shows the part from Hong Bridge to the Gate of The Millennium City Park. It marks five buildings consistent with the *Along the River During the Qingming Festival*.

In the Millennium City Park, there are five scenic spots with the same features as the *Along the River During the Qingming Festival*, which are: Hong Bridge, The Shi Qian Foot Store (A small inn with a temporary stay), lane street, temple and Ping Bridge.

### 3.1 Hong Bridge.

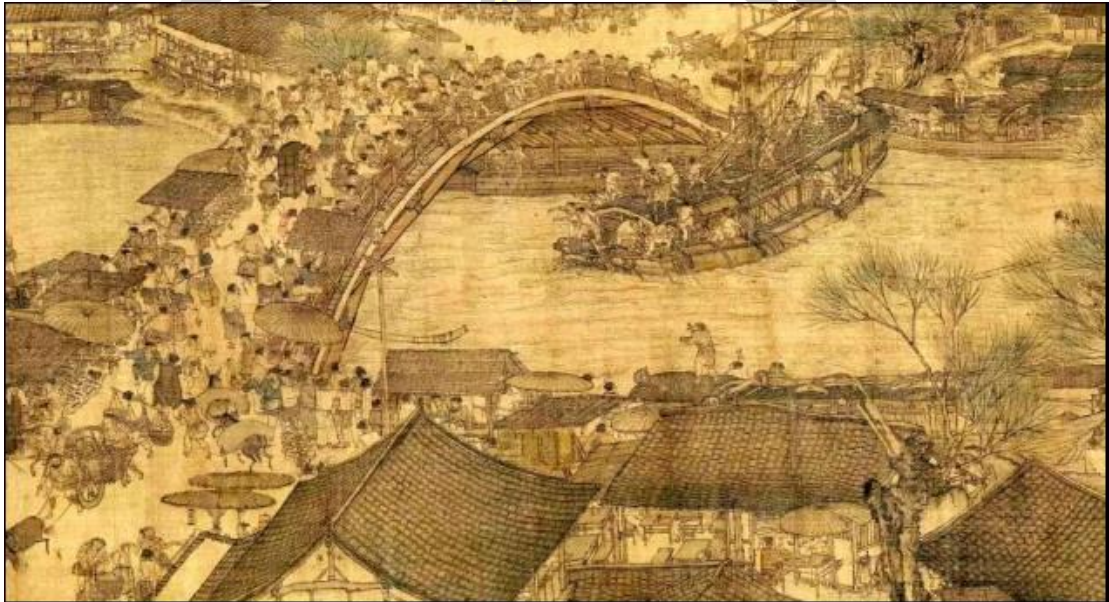


Figure 103 The Hong Bridge depicted on the *Along the River During the Qingming Festival*.

Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/>. November 11, 2019.

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Figure 104 Hong Bridge in Millennium City Park.

Source: Hao Zheng.

Accessed on: September 09, 2019.

Hong Bridge is a single-hole wooden arch bridge with a length of 16.8 meters and a width of 4 meters. It is a masterpiece of ancient Bridges. The special of the Bridge is about the nailless construction method and without bracket and tenon, all use tie-up ligation connected into a piece.

Hong Bridge: Also called the Rainbow Bridge. Three and a half kilometers from Dongshui Gate, there is a Hong bridge, which has no pillars, but is made of huge tree trunks, painted with red paint, just like a rainbow.

Hong Bridge is an important creation in the history of ancient Chinese Bridges. It is listed as one of the top ten famous Bridges in China and it is also a

major landscape in the Millennium City Park.

Chen Xiliang (1041-1048), a famous bridge builder in the Northern Song Dynasty, built a bridge over the Bian River without bridge pillars. Because, the middle part of the bridge arch look like a rainbow, so Hong refer to rainbow in Chinese. That is the reason called Hong Bridge.



Figure 105 Hong Bridge in Millennium City Park.

Resource: Hongwu Li. Reference Date: March 15, 1999.

Accessed on: September 09, 2018.

It straddles the Bian River, its potential as a rainbow, on the top people can pass, under the cargo boats. Every time visitors pass by, they will stop to look at it, or lean on the railings of the bridge to take photos.

### 3.2 Ten Thousand Feet Shop.



Figure 106 Ten Thousand Feet Shop depicted on the Along the River during the Qingming Festival.

Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/> October 11, 2019.

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Figure 107 Ten and Thousand Feet Shop in Millennium City Park.

Source: Hao Zheng.

Accessed on: August 09, 2019.

In the Millennium City Park, a building can be seen across Hong Bridge, with "Ten and Thousand Feet Shop" written on lanterns set up on both sides of the building. In the Northern Song Dynasty, people usually called small hotels with small scales and small capitals, which could only provide simple food for customers, as foot shops. By the name people might think about the foot massage shop. But it is actually a little inn and restaurant not the foot massage shop. However, the meals at the Ten and Thousand feet shop are not as expensive as hotel prices; affordable for the lower - middle consumption.

### 3.3 Commercial Street.



Figure 108 A commercial street on *Along the River During the Qingming Festival*,  
Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/>. November 10, 2019.

In *Along the River During the Qingming Festival*, there is a commercial street on the west bank of Hong Bridge. We can see from the picture that there are many shops, the stream bun shop and the teashop are among them. Moreover, the restaurant is open to all sides, with no other enclosure except the pillars. It is a simple house with a temporary extension. The closer to the city gate, the food shop is more and more formal, the emergence of mullioned Windows and other envelope structure. However, it can be seen from the picture that this commercial street is mainly for people to eat, and there are many small restaurants.

Northern Song Dynasty according to "Dongjing Dream Record" and other materials. It is concluded that the number of restaurants and various types of restaurants is the largest among all types of businesses, and the most widely distributed. Mainly distributed inside and outside the Royal City, it occupies the main transportation routes. Other scattered restaurants and restaurants are basically located on the main road to and from the city (Deng, 2006. P.78-79).



Figure 109 Dongjing Commercial Street in Millennium City Park.

Source: Hao Zheng.

Accessed on: August 09, 2019.

The Dongjing Commercial Street in the Millennium City Park is designed according to *Along the River During the Qingming Festival*. Its main function is to provide guests to take a short rest and also have a seat for the meal. The food sold is mainly Kaifeng snacks, such as Fried cold noodles, Mutton kang bread and so on. Tourists can take a short break here. Families who bring children can get hot water here and prepare some milk for babies. Some tourists rest while planning their own itinerary according to the performance schedule.

### 3.4 Temple.



Figure 110 The temple on *Along the River During the Qingming Festival*.

Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/> November 11, 2019.



Figure 111 The temple in Millennium City Park.

Source: Hao Zheng

Accessed on: August 08, 2019.

There is a temple in the *Along the River During the Qingming Festival*, where the gate of the courtyard is closed, and a statue of Vajrayana is standing on each side.

The rulers of the Song Dynasty clearly realized that in addition to relying on the military and other state violent institutions, the stability of the regime also required spiritual education. The emperor Zhenzong of the Song Dynasty stated the essence of religion for politics. Under this ideology, the religion and religious architecture of the Northern Song Dynasty have been greatly developed. After nearly a century and a half of construction, by the end of the Northern Song Dynasty, Dongjing became the religious center of the country (Deng, 2006. P.46-48).

In different historical periods, there are significant differences in architectural styles in different regions, such as the Stone Que<sup>61</sup> in Han Dynasty, the garden in Song Dynasty, the arch design of Tang Dynasty architecture, and the palace in Ming and Qing Dynasties. They all showed the civilization unique to society in a certain period (Che, 2015. P. 28).

It can be noted that, During the Northern Song Dynasty, the pluralistic folk worship reached an unprecedented level. The religious beliefs in the Northern Song Dynasty were diverse and inclusive. These religions are all included in the religion-politics system. Due to their different degrees of closeness to imperial power and national rule, they exhibit different characteristics and formation mechanisms in the spatial pattern of urban distribution.

### 3.5 Ping Bridge.

There is Ping Bridge in front of the Dongjing' City gate on the *Along the River During the Qingming Festival*. Ping Bridge is made from wooden and erected on the moat. Unlike Hong Bridge, Ping Bridge cannot be opened to boats. The picture depicts many people on the bridge, lying on the railing of the bridge and looking into the river.

In Millennium City Park, in front of Shangshan Gate, a wooden bridge was built according to the picture. The theme park operator kept a lot of big goldfish

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<sup>61</sup> Stone Que of Han dynasty is the earliest and best-preserved ancient surface architecture in China. It has a history of nearly 2,000 years and can be regarded as a national treasure. In the Han dynasty, pairs of buildings were built outside the gate of the city gate or the gate of the building complex to indicate the importance and dignity.

in the river. Visitors can watch the fish in the river by the bridge. In the pavilion beside the bridge, there are also businesses selling fish food so the tourists can buy fish food and feed the fish. A lot of fish squeezed in water, it is very interesting. Flocks of fish will attract more tourists to stop and watch, forming a ‘Watching Fish on Ping Bridge’ scene.



Figure 112 The Ping Bridge on Along the River During the Qingming Festival.

Resource: Zhang Zeduan.

Accessed on: <https://www.google.com/> November 11, 2019.

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Figure 113 The Ping Bridge in Millennium City Park.

Source: Hao Zheng.

Accessed on: July 26, 2019.

The above pictures show the atmosphere of the Millennium City Park, which are five scenic spots with the same features as the *Along the River During the Qingming Festival*. Next, we continue to find out how Millennium City Park was constructed based on the picture.

#### 4. Tourism Gaze and Consuming the Park.

Except for the display of architecture in Song Dynasty, at present, there are more than 70 repertoires in a single day in the Millennium City Park. Starting from “Welcome Performance Show” at 9:00 in the morning to “Song Dynasity Dongjing Dreamland” at 20:10. The repertoire presents a visual feast of culture to tourists. During the tourist season, “Song Dynasity Dongjing Dreamland” normally launches two or even three extra performances. The final performance can last until 23:30 in the evening<sup>62</sup>.

<sup>62</sup> Kaifeng Millennium City Park staged a new story. Reference Date: February 15 2020. Retrieved September 30, 2019 from <https://cn.chinadaily.com.cn/>.

The Millennium City Park always adheres to cultural performing arts as its core. Through continuous deep excavation and vigorous innovation, the distant history is brought to life, the static scrolls are moved, and the feelings of tourists are deepened, keeping the vitality and attractiveness of the scenic area for a long time. Therefore, the reception and the popularity of the scenic spot are continuously advancing.

This situation makes Millennium City Park to be Tourism Gaze and Consuming the Park. I will carry on the analysis through three parts: 1, the daytime tour.2. Night Tours.3. Business consumption. Each, I will elaborate separately.

#### 4.1 The daytime tour in Millennium City Park



Figure 114 ‘Welcoming performance’ at 9:00 in the morning

Source: Hao Zheng.

Accessed on: July 21, 2019.

This picture shows ‘Welcoming performance’ in Millennium City Park at 9 am. The actors wore red clothes for a lively performance to greet the tourists.

Day admission to the park is 120 RMB each, and for the students will pay in a half price. The park opens at nine in the morning. Day tickets are available until 22:30 in summer and 21:00 in winter. Since the evening performance is coming up, visitors need to buy additional tickets.



Figure 115 Millennium City Park daytime tour ticket.

Source: Hao Zheng.

Accessed on: May 06, 2019.

The picture printed on the ticket is a representative building of the Millennium City Park, Hong Bridge. Hong Bridge is also the most wonderful part of the *Along the River During the Qingming Festival*.

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Figure 116 Tourists take photos with zhang zeduan's statue.

Accessed on: Hao Zheng. May 21, 2019.

This picture shows a tourist wear traditional dress standing in front of Zhang Ziduan's stone statue for a photo. Zhang Zeduan was the painter of the *Along the River During Qingming Festival*. The Millennium City Park offers traditional costumes for visitors to wear for free. After the previous tourist wears the clothes and returns them, the staff of the scenic spot will wash and disinfect them to ensure hygiene. The tourists wore ancient costumes, on the one hand, there can be a better sense of engagement; nevertheless, they also become a part of the painting and are appreciated by other visitors.

Behind the statue of Zhang Zeduan, there is a scroll of stone carving on *Along the River During Qingming Festive*. It is the largest stone sculpture of the picture in China. An old scroll is only a scroll of history if it is only in a museum. Millennium City Park borrowed ancient paintings, as if to let people into the royal city of the Northern Song Dynasty. Millennium City Park thus become theatre of the past, it let visitors come in and consuming the past.



Figure 117 Millennium City Park Tour's Guide

Source: Hao Zheng.

Accessed on: May 10, 2019.

Each tourist entering the Park can receive a free Millennium City Park Tour's Guide, which contains a map of the Millennium City Park, the location and time of the custom performances, and an introduction to the evening performances. It is worth mentioning that there is an English introduction about the theme park, which is convenient for international visitors.

Visitors can follow the Millennium City Park Tour Guide to plan their routes: on the shore of the Bian River, many boatmen dressed in gray, with a bamboo hat on their heads, are quietly waiting for the guests on the boat; across "Hong Bridge," Pan Jinlian, a charming figure in the novel, helps her husband in baking cakes in the "Wudalang cake store" on the left side of the road.

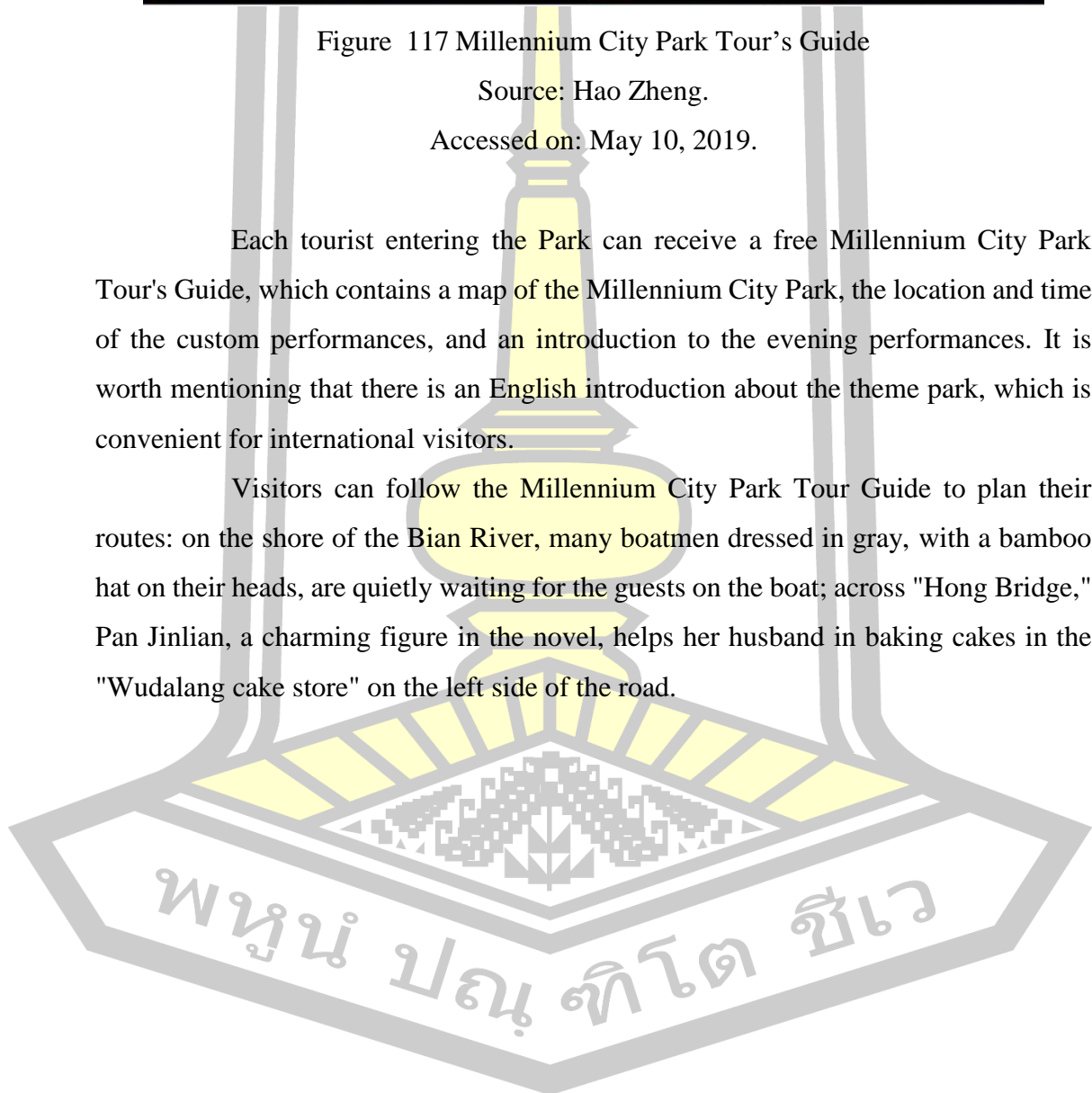




Figure 118: Tourists watch the show: Yue Fei challenges the Lord Liang's son.

Source: Hao Zheng.

Accessed on: May 21, 2019.

This picture shows the Tourists watch the show: Yue Fei challenges the Lord Liang's son in Millennium City Park. Tourists sitting outside the fence gazing at the actors riding horses in the theater.

During the day, small performances are performed almost every hour circle, for example: the daughter of the councilor Wang throwing an embroidered ball for choosing husband. In addition, there are some large performances, only one or two times a day, visitors need to pay special attention to the performance time, early arrival to watch the theater, to avoid missing the show.

In 2014, more than 10 million RMB was invested to create a real-life performance “Yue Fei<sup>63</sup> Fights With Xiaoliang Wang” and “Song Dynasty • Dongjing Defense War”, promoting the overall improvement of the large-scale performing arts

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<sup>63</sup> Yue Fei, Yue Fei is a general of the Song Dynasty and has the symbolic characteristics of "loyalty and courage" in China

project, which helped raise the number of tourists received for the first time to over 2 million.

Song Dynasty attaches great importance to the traditional festival. The traditional festival folk activities are rich and colorful. Cultural self-confidence is strengthened. Festivals are used to inherit the excellent traditional culture of the Chinese nation. A strong tourism brand is built. Festivals are an important part and manifestation of the traditional culture of the Chinese nation.

At present, Millennium City Park has continuously innovated on the basis of the existing Folk Culture Festival, Qingming Culture Festival, and Chrysanthemum Culture Festival, and has successfully created well-known festival brands such as the Dragon Boat Festival and Qixi Festival. Through special festivals, the charm and vitality of the excellent traditional culture of the Chinese nation will be fully demonstrated. Each festival event will explode the quarterly passenger market in the scenic spot and drive the tourist reception volume in the scenic spot to achieve a significant growth.

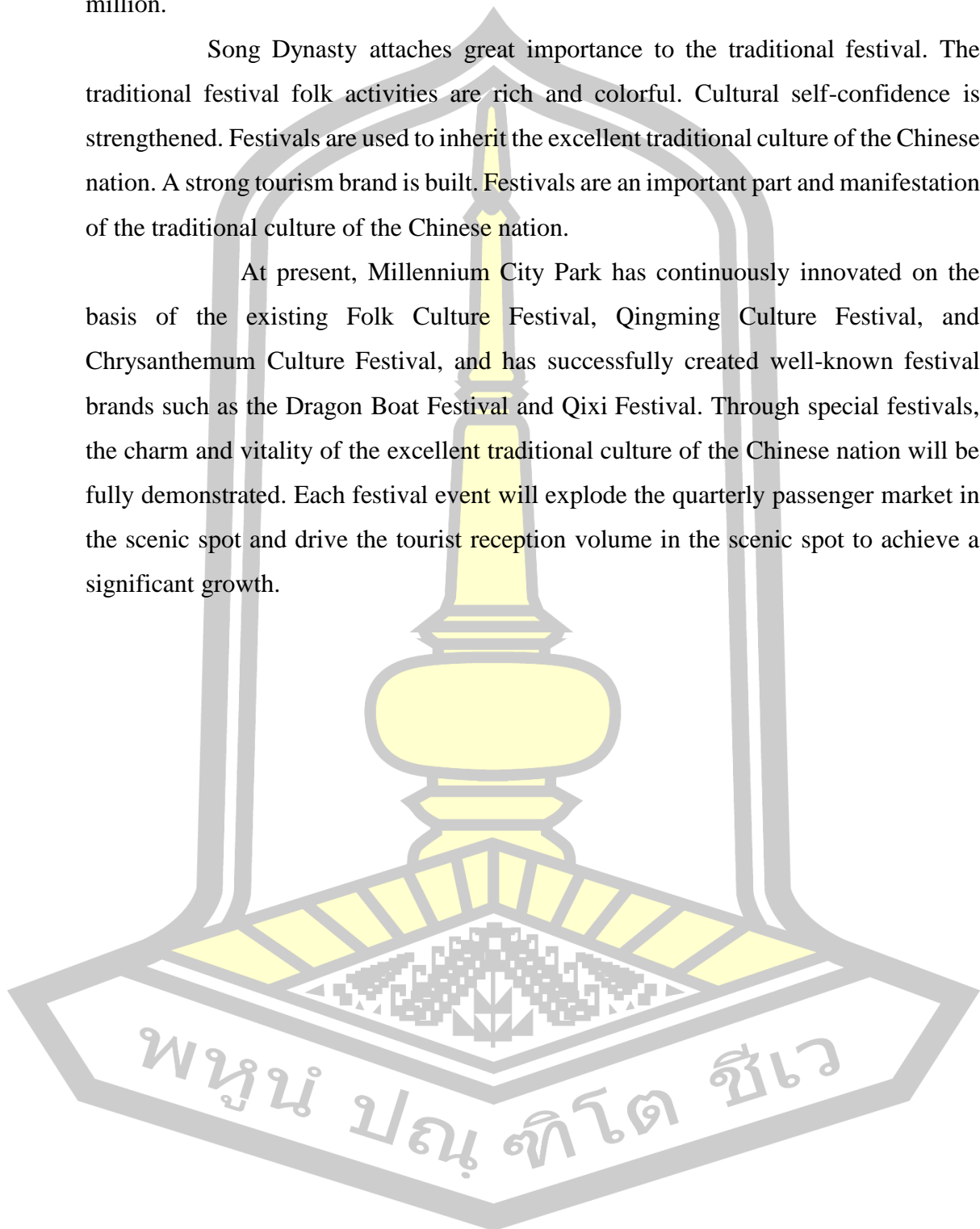




Figure 119 Elementary school students touring the Millennium City Park

Source: Hao Zheng.

Accessed on: May 26, 2018.

Furthermore, dealing with the boom in research tourism for elementary and middle school students, the scenic spot began to incorporate existing resources comprehensively in 2017, establishing research sites such as Dongpo College, Masters' Workshop and introducing masters of folk art and traditional handicrafts for teaching exhibitions. Different styles of museums are built in the scenic region to launch different research routes with themes such as intangible cultural heritage, pavilions, and military schools, so that children may feel the appeal of China's outstanding traditional culture in entertaining education.

#### 4.2 The Night Tour in Millennium City Park.

In the evening, in addition to the scenic spots, tourists mainly would like to watch the "Song Dynasty Dongjing dreamland" live performance. Visitors who have purchased tickets for the live performance of "Song Dynasty Dongjing dreamland" will be able to enter the Millennium City Park for free from the morning till night before the performance starts without extra tickets. The live performance starts at 9 p.m. Ticket prices are 249, 299 and 499RMB. The more expensive the ticket will get the better viewing position.



Figure 120 Tourists buy tickets for "Song Dynasty Dongjing dreamland" live performance at the Millennium City Park ticket office

Source: Hao Zheng.

Accessed on: May 21, 2019

Later, Millennium City Park added more performances in order to attract more tourists to visit in the nighttime such as light shows and Song Dynasty-style music and dance repertoire between 5: 30-9: 00 p.m.

When the performance started, the actors entered the theater as ordinary people in the Royal City of the Northern Song Dynasty. The performance used romanticism to recreate the bustling scenery and market style of Dongjing in the

Northern Song Dynasty, and presented as a pivotal cultural feast for the creation of a 5A-level scenic spot.



Figure 121 "Song Dynasty Dongjing dreamland"  
live performance at the Millennium City Park

Source: Hao Zheng.

Accessed on: 05-23-2019.

These Pictures shows the "Song Dynasty Dongjing dreamland" live performance at the Millennium City Park. The performance is based on the Song Dynasty and interprets the picture of the Royal City of Northern Song Dynasty in Dongjing. The performance is divided into eight stages, 70 minutes long, with more than 700 actors participating in the performance. It is a famous large-scale live performance in China.

Mr. Wang Meng<sup>64</sup> said: "I once visited Kaifeng Millennium City Park, which is built in accordance with the Along the River During the Qingming Festival.

<sup>64</sup> Wang Meng, Born on October 15, 1934 in Beijing, China, writer, scholar. On September 17, 2019, Chinese President Xi Jinping signed a presidential decree, conferring Wang Meng the national honorary title of "People's Artist".

Millennium City Park has performances every night, and all of its songs sing the poetry in the Song Dynasty. The first song I heard is Jade Case Yuaxi. Yuanxi is the Lantern Festival. The east wind at night adorns a thousand trees with flowers. After all, it is Lantern Festival, with a touch of spring in the air. Lanterns are hanged everywhere, like flowers in the books at night. And the stars have fallen to the ground like raindrops”<sup>65</sup>



Figure 122 Tourists watch the "Song Dynasty Dongjing dreamland" live performance at the Millennium City Park.

Source: Hao Zheng.

Accessed on: May 23, 2019.

The scenic spot is pursuing the latest trend of tourism growth in the light of the emergence of the modern age of mass tourism and the changing needs of visitors in the search of a better life. The scenic spot has slowly changed its development focus from day to night since 2017, and has launched the project ‘Night Walk’, expanding the business hours from the initial 8 hours to 15 hours. Through the

<sup>65</sup> Retrieved from January 05, 2020. [https://www.sohu.com/a/364809125\\_100183088](https://www.sohu.com/a/364809125_100183088).

Accessed on : January 15, 2020

differentiated performances and the immersive environment, visitors will encounter a Song cultural environment at night that is totally different from the daytime, expanding tourists' cultural experiences. Through the past two years, the night economy of the scenic area is developed with the uninterrupted and regular opening of the night tour project throughout the year. The marketing and publicity is continued to expand to create a well-known brand of night tour in the scenic area. The income structure of the scenic spots has also changed significantly.

In 2017, in order to further enrich the content of the scenic spot, extend the industrial chain of the scenic spot, and comprehensively develop night tour products, 20 million yuan were invested to create a large water light show 'Song Dynasty · Light and Lanterns show on Bian River', which further enhanced the viewing and experience at night. In 2018, the scenic spot opened night tours regularly, and continued to expand marketing and promotion to create the 'Night Tour' brand, which effectively prolonged the tourist's visiting time and strongly boosted the secondary consumption level of the scenic spot.



Figure 123 'Song Dynasty Light and Lanterns show on Bian River' live performance at the Millennium City Park.

Accessed on: <http://www.qingmings.com>. February 02, 2020.

In 2019, Millennium City Park invested more than 10 million Yuan to hire the team of Mei Shuaiyuan, who has the reputation of ‘the pioneer in China’s real-life performances’ and is also the producer of large-scale water-real performances named ‘Song Dynasty Dream of Dongjing’, to create a night tour performance ‘New Eight Scenes in Dongjing’.

As soon as the dreamlike ‘New Eight Scenes in Dongjing’ was launched, it was immediately popular with tourists and became a highlight of the night tour of Millennium City Park.

At the same time, Millennium City Park also launched the charming Song-style dancing performance ‘Music in Song Court’ and ‘Chrysanthemum Beauty’, also loved by tourists.

In order to further enrich the content of night tour, Millennium City Park has successively launched nearly 20 performances like the ‘light show of Along the River During the Qingming Festival’ and ‘River Blessing’ at night; invested 20 million yuan for the night cruise experience project “Song Dynasty Lantern Shadow on Bian River”.

Similarly, the performance of ‘New Eight Scenes in Dongjing’ is a spectacular performance, which comprehensively is upgraded on the basis of the original ‘Song Dynasty Light and Lanterns show on the Bian River’.

In 2019, in order to attract more tourists to the scenic spot in the evening, during the “National Day” holidays in 2019, Millennium City Park launched a new performance, ‘Chrysanthemum Beauty’ at night. It was deeply loved by tourists and has become one of the must-see performances of ‘night tour.’

Over the past three years, Millennium City Park has achieved a consistent grow in numbers of tourists by vigorously developing the night economy, adhering to the continuous open of the ‘night tour’, expanding marketing and publicity, and building the brand of ‘night tour’.

### 4.3 Business consumption.



Figure 124 Tourists eat in the commercial street in the Millennium City Park.

Source: Hao Zheng.

Accessed on: July 25, 2019.

Millennium City Park is a theater of the past. It facilitated the establishment of the nostalgic business. The park's commercial street offers abundant shopping and dining spots for visitors. In fact, tourists will enter the park during the day, due to the 'Song Dynasty · Dongjing dreamland' performance tickets, which is also intended to drive tourists to dine in and shopping at the commercial street. As this result, this will boost the economy for the people in town.

Millennium City Park continues to explore new secondary consumption transformation mode through diversified development: choose tourists' consumption project properly from six important elements of 'eating, living, traveling, touring, shopping, and entertaining,' making the management project and the scenic area culture highly fit, and put strong drive to the integrated development of restaurants, accommodation, cultural and creative products in the scenic area, providing sustainable growth power to the scenic spot.



Figure 125 Ten must try menu at the Millennium City Park.

Accessed on: <http://www.qingmings.com/> June 24, 2019.

This picture shows the top ten foods must try menu at the Millennium City Park. The manager recommends tourists to try it. For example, Zheng's wonton, Noodle-covered carp, steamed meat dumpling and so on.

Moreover, the Millennium City Park has built the Mantingfang Boutique Inn and Guan Yi and Song-Style Aesthetic Quality Hotel. Up to now there have 100 rooms for guests. A series of independent cultural and creative products, such as “gifts from Park”, have been launched to meet the consumption demand of tourists for tourist souvenirs.

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Figure 126 The traditional style of USB flash disk. “Gifts from the Park” by Millennium City Park.

Accessed on: <http://www.qingmings.com/> June 30, 2019.

In addition, there are some portable stalls in the theme park, selling goods and food, it is convenient for tourists to buy at any time. Millennium City Park is like a theater of the Song Dynasty, letting people fully feel the economic prosperity of the Song Dynasty. Tourists like the people of the Song Dynasty, spent time in the Royal city.

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Figure 127 The retro vendors in the park attract many tourists Millennium City Park.

Accessed on: Hao Zheng. May 01, 2019.

This picture shows the retro vendors in the park attract many tourists Millennium City Park. Tourists can buy goods at any time in the park.



Figure 128 In addition to the free clothing of the Song Dynasty people in the park, tourists can also rent Royal-style clothes, dress themselves up and take pictures.

Accessed on: Hao Zheng. May 01, 2019.

Culture is the soul of tourism, and tourism is the carrier of the culture. In recent years, the scenic area has taken the lead of “cultural garden” to further deepen the innovative development of cultural and tourism integration. On the one hand, the state-level non-material cultural heritage has been developed and protected, a large number of projects have been introduced, and the intangible display exhibition, sales, experience the marketization of exhibition platform have been established to encourage and guide the legacy project according to the market demand of inheritance and innovation. The scenic area has become the demonstration of intangible cultural

heritage and experience base. On the other hand, the folk museum is introduced actively to deepen the cultural atmosphere of the scenic spot.



Figure 129 Bian embroidery shop in the Millennium City Park

Source: Hao Zheng.

Accessed on: June 14, 2019.

Since 2017, the scenic spot has successfully introduced a series of folk museums such as the Changming Ancient Lamp Museum, the Yigutang Wenfang Museum, the Dezhuang Ceramic Museum, and the Shengquan Republic Coin Museum. Visitors can fully touch and perceive the history and culture here, not only enhancing the cultural connotation of the scenic spot, but also satisfying the deep needs of tourists for tourism cultural projects.

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Figure 130 restaurant in the Millennium City Park.

Source: Hao Zheng.

Accessed on: June 14, 2019.



Figure 131 KFC restaurant in the Millennium City Park.

Source: Hao Zheng.

Accessed on: June 14, 2019.

These Pictures show the KFC restaurant in the Millennium City Park. KFC in the Millennium City Park is the only store in China featuring the picture of *Along the River During Qingming Festival*. Both the decor and the attire of the staff are a nod to tradition. KFC, it is a global fast food chain founded in the United States, is not a store selling traditional Chinese food. However, when the KFC restaurant enters the Millennium City Park, it creates a traditional atmosphere in order to make tourists feel nostalgic consumption.



Figure 132 All tourists who consumed in this KFC restaurant can receive postcards with Chinese traditional Festival style for free.

Resource: Ming Yang, 2019. Accessed on: June 14, 2019.

This picture shows the woman who consumed in this KFC. There were postcards with Chinese traditional Festival style for free on the table.

The large-scale theme park of Song culture -- Millennium City Park has laid a healthy and sustainable foundation through the integration, development and prosperity of culture and tourism; through the innovation of tourism products, cultural activities and marketing.

Millennium City Park has been strongly supporting the deep integration of culture and tourism for the past 21 years. It is also continuing to expand the reach of cultural tourism, expanding the cultural tourism market, developing cultural tourism goods, and creating excellent brands for cultural tourism. The cultural connotation of scenic spots has become increasingly rich and encouraging the cultural standard of the scenic spots. The park has become an important carrier the outstanding traditional culture of China, display the new image of Kaifeng (Dongjing), enhance the popularity of Kaifeng, and expand the influence of Kaifeng. At the same point, it enhanced the connotation of Kaifeng's cultural tourism, promoted Kaifeng's creation of an international cultural tourism city and the Central Plains service model, steadily "globalizing" this ancient capital.

On the other hand, Millennium City Park continuously promotes the transformation and upgrading of the scenic spot and seeks for diversified development.

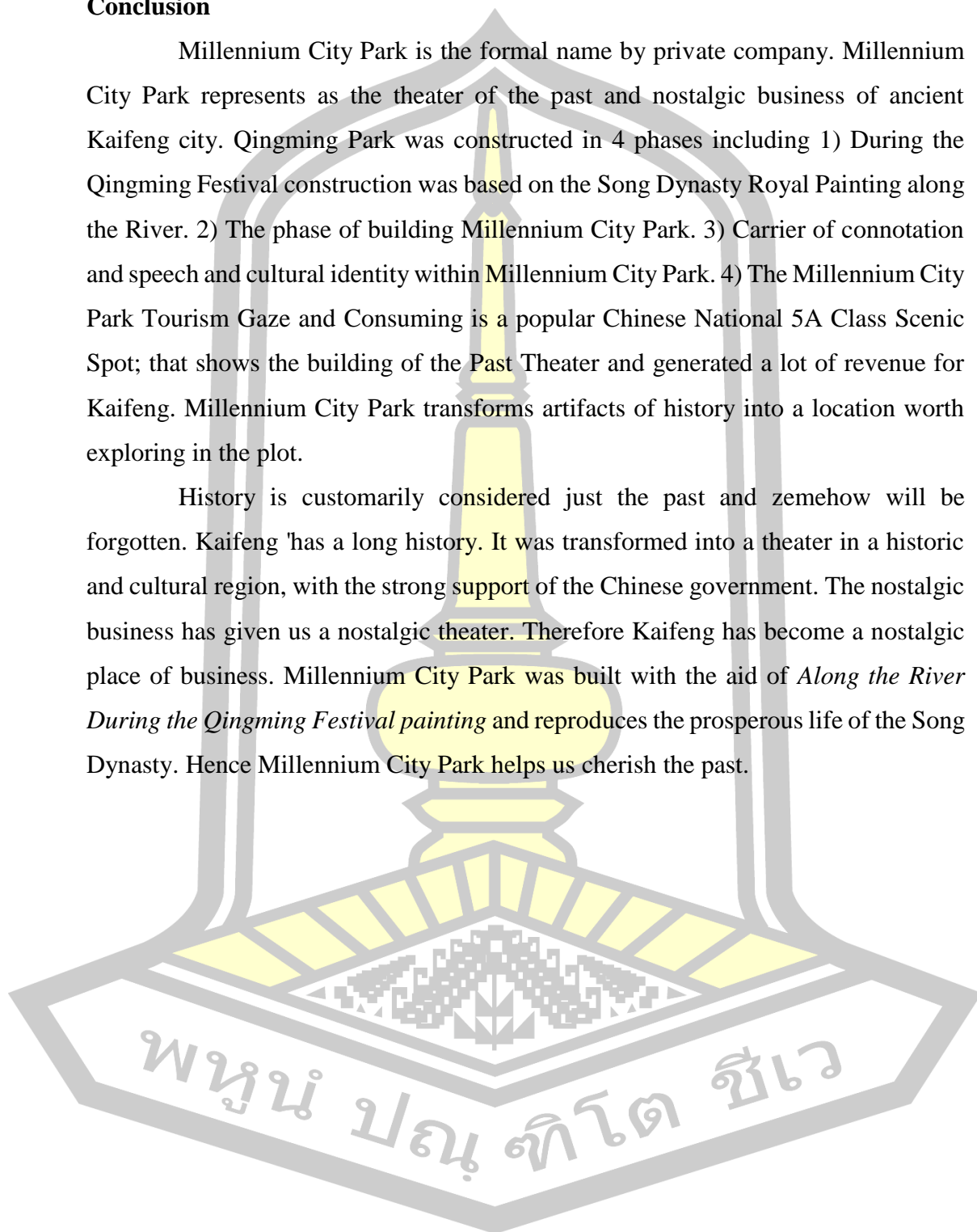
In recent years, the traditional sightseeing tour mode of China's tourism industry is facing great business pressure.

Wang Zhuang (Personal communication, September, 12, 2019) stated that in 2018, the scenic spot received 1.204 million visitors through festival activities, accounting for 36% of the total tourist reception in the whole year, with an increase of 10.6% compared with that of 2017, which also greatly enhanced the brand influence of the scenic spot. During the May Day holiday (from May 1 to May 4) this year; the scenic spot received 241,500 tourists through round-the-clock operation, all types of products, and all-round services. Its ticket revenue has increased by 96%, setting a new record. Among them, 203,800 tourists were received during the day, with a 89% increase; 21,700 visitors were received at the evening party, with an increase of 85%. The night tour received 16,000 tourists, with a year-on-year increase of 347%. In order to maximize the demand of tourists, "Song Dynasty • Dongjing Dreamland" has 10 live performances, with a increase of 108.5%.

## Conclusion

Millennium City Park is the formal name by private company. Millennium City Park represents as the theater of the past and nostalgic business of ancient Kaifeng city. Qingming Park was constructed in 4 phases including 1) During the Qingming Festival construction was based on the Song Dynasty Royal Painting along the River. 2) The phase of building Millennium City Park. 3) Carrier of connotation and speech and cultural identity within Millennium City Park. 4) The Millennium City Park Tourism Gaze and Consuming is a popular Chinese National 5A Class Scenic Spot; that shows the building of the Past Theater and generated a lot of revenue for Kaifeng. Millennium City Park transforms artifacts of history into a location worth exploring in the plot.

History is customarily considered just the past and somehow will be forgotten. Kaifeng 'has a long history. It was transformed into a theater in a historic and cultural region, with the strong support of the Chinese government. The nostalgic business has given us a nostalgic theater. Therefore Kaifeng has become a nostalgic place of business. Millennium City Park was built with the aid of *Along the River During the Qingming Festival painting* and reproduces the prosperous life of the Song Dynasty. Hence Millennium City Park helps us cherish the past.



## CHAPTER 6

### Conclution and Discussion

#### “Present Never Seperated the Past”

##### 1. Research Objectives

There are 4 research objectives as follow:

1.1 To study the history of the 8 royal cities in old city of Kaifeng between 1849 BC - AD1912.

1.2 To study the process of representation and construction of the 8 royal cities in Kaifeng to be an ancient city of China.

1.3 To study the process of representation and construction of the ancient city to be the business of nostalgia.

.4 To study the construction of theater of the past and business of nostalgia by the old painting and old pictures, case of Millennium City Park at ancient city of Kaifeng.

##### 2. Conclution

2.1 History of the old city of Kaifeng (royal city) in the period between 1849 BC- AD1912.

Kaifeng is located on riverside of the Yellow River in the middle of Henan province, China. Kaifeng is known as an ancient city of China, which maintains more than 4,100 years of Chinese history among the royal cities of the Eight Dynasties of China since 1849 BC -1231. There were Xia Dynasty, Wei Dynasty, Houliang Dynasty, Houjin Dynasty, Houhan Dynasty, Houzhou Dynasty, Northern Song Dynasty and Jin Dynasty. The most influenced dynasty in the history of China is Northern Song Dynasty; the largest city in the world at that time. There are a lot of historical evidences from Song Dynasty, such as the Chinese paintings, along the river during the Qingming festival, Bian Embroidery China, Zhuxian Town Woodcut New Year Painting, Pottery Patterns (ancient pottery), relic, history writing and so on. In 1982, Kaifeng became the first combination of the State-list Famous Historical and Culture City in China due to the rich of historical and culture resources of the city. Moreover, Kaifeng has now

become one of China's famous cities of tourist in the past<sup>66</sup> based on the period of the Song Dynasty.

There are two characteristics of water transportation in the old Kaifeng are the mostly artificial canal and the other is deeply affected by the flood of the Yellow River. According to the statistics of Kaifeng Cultural Relics Bureau, Kaifeng possesses state key cultural relics protection units ( 24 locations and 27 items, including Lankao). In the period of 4,100 years of Kaifeng. There were about 530 Years which be royal city of 8 dynasties. There are a lot of evidence refer the past of royal city of Kaifeng such as; The examples of Historical artifacts are pottery patterns (ancient pottery), Wood Cut New-year Painting and Chinese traditional paintings. Nevertheless, the most important of historical artifacts are Iron tower, Dragon Pavilion Park, Baogongfu and City wall, which were created on Northern Song Dynasty in 960-1127

Old photographs of Kaifeng are the part of evidences, which refer to the past of Kaifeng. The first old photographs of Kaifeng city appeared in 1900 by a French photographer who took the photos of Dragon Pavilion, City wall, Iron tower, and Kaifeng people. To sum up, the historical artifacts and photographs is referring the past of Kaifeng and make Kaifeng to be ancient city which are representation and Construction Theater of the Past in Kaifeng City by local government and business company.

## 2.2 The Process of Construction Kaifeng to be the Ancient City of China

The historical artifacts and photographs of royal city of Kaifeng are value of Nation government and local government of Kaifeng, for this reason a local government setting up the policy for construction Ancient City. In 1982, Kaifeng became the State-

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<sup>66</sup> The National Historic and Cultural City: It was confirmed and announced by the State Council of the People's Republic of China. It was established in 1982 in accordance with the proposal of Hou Renzhi of Peking University, Zheng Xiaoxuan of the Ministry of Construction and Shan Shiyuan of the Palace Museum. Listed are cities that are rich in cultural relics, have significant historical value or commemorative meaning, and are being used continuously.

list Famous Historical and Culture City of China named by the China government due to the rich historical relics.

Some of the evidences have proved that the history of Kaifeng Royal City still exists although some of them have disappeared with natural or artificial reasons. However, the Kaifeng government re-established them based on historical artifacts and old photos. On February 8, 1982 Kaifeng became the State-list Famous Historical and Culture City approved by the Chinese government. The urban space is the result of the process of urban construction and development, and also the place of social progress as well as the object of daily use and feeling. Throughout the urban development process, we can find that social and economic development or the development objective of the government is the primary driving force for urban planning and development, and the interests of social groups are the secondary driving force for urban planning and development. The social practice by individuals to some degree and promote the development of city planning. As the State-list Famous Historical and Culture Cities, Kaifeng should give full play to the value of historical culture to urban development. Through urban planning, we will control the construction of new areas, carry forward the historical context of the city, and highlight the theme of urban culture.

The Chinese government and local governments have promulgated laws and regulations to regulate the development and protection of ancient cities. As an example "Regulations on the Protection of State-list Famous Historical and Culture City, Famous Towns and Famous Villages" will be effective on July 1, 2008 Prohibition in the ancient city. And "Regulations on the Protection of the Ancient City of Kaifeng (Draft for Comment)"

In case of the scope of Kaifeng Ancient City, the following acts are prohibited: destroying or damaging the historical structure and features of Kaifeng Ancient City; destroying or damaging the authenticity, integrity, and environmental features of historical and cultural blocks; removing or damaging without authorization cultural relics protection units at all levels, immovable cultural relics not yet being published as approved Cultural relics protection units, historical buildings, underground cultural relics; unauthorized destruction of residential houses, gatehouses, public buildings, religious buildings, industrial relics, etc. included in the protection list, cutting, depicting, and relocating ancient trees and famous trees without

authorization; excavation, filling, burying, destroying, and polluting the ancient city rivers and lakes without authorization; new construction endangering cultural relics protection units, immovable cultural relics, historic buildings or other protected buildings and underground sites that have not yet been approved as cultural relics protection units; other relevant illegal activities and actions.

Overall requirements. In accordance with the Kaifeng Ancient City Protection Special Plan, the historical structure and style environment of the ancient city will be protected as a whole. A large-scale demolition and construction in the old city are strictly prohibited. All kinds of tangible and intangible cultural heritage are strictly protected. Excellent traditional culture is inherited, and the protection, utilization and rejuvenation of historical and cultural resources of the ancient city are promoted to enhance the quality of the city.

### 2.3 Kaifeng in the Process of Construction to be Theater of the Past and Business of the Nostalgia

After local government created and reconstruct the historical evidences and construction old city of Kaifeng to be State-list Famous Historical and Culture City and give the name in 1982. The rebuilt ancient city is in the center of Kaifeng, a politics of space from the past. At the same time, the ancient city surrounded by old city walls became a boundary theater of the past together. Meanwhile Kaifeng is as an ancient city with a thousand years of culture that has been evaluated as a State-list Famous Historical and Culture Cities by Chinese government since 1982. In addition, a business of nostalgia was built in the context of the Theater of the Past. How did Kaifeng build the Theater of the Past and develop Business of the nostalgia? The answer is that it did through historical artifacts, photographs and Ancient City. It is to build an area in reality, allowing us to feel the real life of the past, as if living in the past.

The significance of “Pillar Industry” should be fully understood and the development of the integration of culture and tourism should be carefully planned. In recent years, the municipal party committee and government have adhered to the blueprint and the goal of building a famous international cultural tourism city. For each year, a number of cultural tourism industry projects are implemented to continuously

enrich the supply of cultural tourism and enrich the quality of cultural tourism. As a result, the cultural tourism industry in Kaifeng has flourished.

Dragon Pavilion Park is a garden scenic spot of the palace ruins, famous for the royal culture of the Northern Song Dynasty. It is also a state-owned traditional self-financing scenic area. The palace culture of Dragon Pavilion Park is classic and representative. It was the root of the cultural resources of the Song palace, builds a historical theater, and displays the architecture, clothing, food, and art of the Song palace. Visitors can feel the strong cultural atmosphere of the Song court.

Starting from the history of Genyue Mountain Scenic in the Northern Song Dynasty and excavating the imperial city culture and its elegant culture, Dragon Pavilion Scenic Area has a professional team of garden landscaping, plant cultivation, and planting. “A successful garden must be on the basis of the local conditions.” The royal cultural atmosphere must be combined with modern garden landscape technology, and create a good landscape of urban gardens from the perspective of aesthetics and landscape. Tourists can enjoy the present when looking back at history. “There are realities in sightseeing, and mood in leisure and vacation.” The artistic effects of visual landscapes are emphasized to create a wonderful mood of cultural and aesthetic fusion between tourists and characteristic cultural scenic spots.

At present, the main driving projects of the scenic area are the three major festivals throughout the year: As the main venue of the annual chrysanthemum culture festival, the Dragon Pavilion Scenic Area has been successfully held it for 33 sessions, showing the world the charm of the flower of Kaifeng. During the Spring Festival, the Shang Yuan Lantern Festival was held. The folk culture and the lantern culture of the imperial city were integrated with the culture of the Song Dynasty, Attracting many domestic and foreign tourists. As of 2019, the Shang Yuan Lantern Festival had more than 120 groups of lanterns, tens of thousands of creative lanterns with and more than 2,000 meters of exhibition lines. New materials, new light sources, and new technologies were introduced to have a strong visual impact and unique but rich forms. (Wu, Personal Communication, 2019)

The Flower Festival of the Song Dynasty held during the Qingming Festival, with the concept of elegant life in the Song Dynasty, and the flower-viewing fashion as the guide, integrate the flowers and plants and the art of landscaping in the

exhibition, showing the Song style and allowing visitors to enjoy the plain and innocent life of the Northern Song Dynasty among the spring flowers in the court.

#### 2.4 Millennium City Park: Theater of the Past and Business of the Nostalgia created from the Old Painting of Song Dynasty

Millennium City Park is the place of Theater of the Past and Business of the nostalgia which the most famous of China. This place is create by relate the past of Kaifeng in the time of Song Dynasty by Painting of artist Zhang Zeduan Millennium City Park is my unit of analysis. Because it is based on the national treasure of China, the old Chinese painting *Along the River During Qingming Festival* was established, and the historical and cultural theme park with the theme of the Northern Song Dynasty. The Millennium City Park was built by the Kaifeng government and private companies. It is like a Song Dynasty history theater of the past, allowing people to make business of nostalgia.

This situation make Millennium City Park to be theater of the past and business of nostalgia of ancient city of Kaifeng. Then Qing Ming Park is constructing by 4 steps. Such as: 1) Construction based on the Song Dynasty royal painting *Along the River During the Qingming Festival*. 2) The construction process of Millennium City Park. 3) Connotation and expression carrier and cultural expression in Millennium City Park. 4) Tourism Gaze and Consuming the Park.

Millennium City Park, it is a large-scale Song Dynasty historical and cultural theme park based on the famous painting of Zhang Zeduan who painted picture name *Along the River During the Qingming Festival* handed down from ancient China and reproduced from that painting Kaifeng historical achievements, cultural achievements famous garden. When people enter the theme park, it's just like crossing to one thousand years ago. Millennium City Park is approved by China national tourism administration in 1992, the Millennium City Park project was jointly built by the government of Kaifeng city, and Hainan Zhiye Group Company. This is the first commercial operation and joint-stock tourism enterprise established by private enterprises in Kaifeng. During the "Eighth Five-Year Plan"<sup>67</sup> period, Millennium City

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<sup>67</sup> The eighth five-year plan, 1991-1995, plans for China's national economic and

Park was determined by the National Tourism Administration and was listed as the "Top Ten Tourism Projects in Henan Province"

In July 1992, Millennium City Park officially broke ground. But at the end of 1994, under construction in Millennium City Park because of the country and the lack of funds for investment and financing system reform, lead to shut down until March 1998, by Kaifeng government after consultation with Hainan real estate company, decided to joint venture, set up Millennium City Park Company limited, put it as Millennium City Park scenic spot management main body, to the nature of joint-stock company further to development and construction, on October 28, 1998, Millennium City Park built, open to the public officially.

In the Millennium City Park, there are some scenic spots with the same features as the *Along the River During the Qingming Festival*, which are: Hong Bridge, The Shi Qian Foot Store (a small inn with a temporary stay), lane street, temple and Ping Bridge etc.

As a theater of the past, Millennium City Park promotes the development of business of nostalgic. The commercial street in the park provides tourists with abundant shopping and dining venues. In fact, as we have just mentioned, tourists can enter the park during the day by virtue of the performance tickets of "Song Dynasty Dongjing dreamland", which is also to drive tourists to spend. If tourists leave the park halfway, they need to purchase tickets when they would like to enter again. So, that means visitors need to dine at least in the park.

Millennium City Park continues to explore new secondary consumption transformation mode through diversified development: choose tourists' consumption project properly from six important elements of "eating, living, traveling, touring, shopping, and entertaining," making the management project and the scenic area culture highly fit, and put strong drive to the integrated development of restaurants, accommodation, cultural and creative products in the scenic area, providing sustainable growth power to the scenic spot.

In addition to fixed shops, there are walking and selling sellers in the theme park, selling goods and food, which is convenient for tourists to buy at any time.

Millennium City Park is like a theater of the Song Dynasty, letting people fully feel the economic prosperity of the Song Dynasty. Tourists, like the people of the Song Dynasty, spent time in the Royal city.

### 3. Discussion

In this research topic of “Historical Artifacts, Photographs and Ancient City: Representation and Construction of Theater of the Past in Kaifeng City, China” related to a history of five thousand years, a testimony of the long history of China in Kaifeng and a model of the imperial city. Since a long time there are many scholars and teams studying Kaifeng. Their research is roughly divided into two types. The first type is to study the history of Kaifeng as text. The other is to study the ancient city tourism in Kaifeng. Few people would focus on historical artifacts and photographs to study the development of the ancient city and explore how Kaifeng became a theater of the past and develop nostalgic business.

By studying from others works, I found that most scholars are studying the profound history of Kaifeng. Especially the historical development of Kaifeng as the royal city of the Northern Song Dynasty, the evolution of the urban pattern, and the comparison with other royal cities.

For example, the author Wu Xiaoyu studied the historical evolution of the ancient administrative divisions in Kaifeng (Wu, 2013). Wu Mingjun, A Research of Kaifeng city in Ming and Qing Dynasties. His thesis mainly expounds: Kaifeng city in the Ming and Qing dynasties was in a long time of recovering development following the peak in North Song Dynasty. In Henan Province, Kaifeng still was in the leading position, but because of other factors such as frequent floods and wars in Ming and Qing dynasties, the advantages continued lost and its provincial capital status had been shaken, and there appeared disputes on moving the city several times. Kaifeng city is still one of the major cities in the country in the Ming Dynasty, since the Qing Dynasty, its position declined further. Especially in the modern times, Kaifeng was relatively closed, unable to quickly invest on the path of development of modern and became a marginalized regions, led a different development paths form the ancient capital cities in the southeast

The research of Song Dynasty Kaifeng and Lin-an's Palace, It was Zhang Jin's doctoral thesis when he was studying at Jinan University, China. He considered that:

Traditional historical materials all say that North Song Dynasty Kaifeng Palace City's perimeter is 5 Chinese miles. In archaeological work of late years, people found a Song Dynasty ancient walls site which perimeter is more than 2500 meter in day Kaifeng city's Panyang lake area. Another evidences were from the ancient books' records with the analysis of evolution of Kaifeng Palace through the ages, and combine all kinds of archaeological materials, we can conclude that North Song Dynasty Kaifeng Palace City's perimeter is about more than 4200 meter, it is about more than 7 Chinese miles in Song Dynasty. In fact, North Song Dynasty Kaifeng Palace City is 1: 1 republication of Luoyang Palace City. According to historiography group's traditional opinion, in the last stage of North

Song Dynasty, Kaifeng Genyue Mountains scenic east boundary is just to Old Fengqiu Gate. If we go on analyze related historical materials we can conclude that Gen Mountains east boundary should to Kaifeng inner city's east wall. In other word, Gen Mountain acreage should be broadened probably one time than traditional opinion.

Master degree thesis of Xiaoxia Li in her the foundation of establishing the capital of Kaifeng in the five dynasties: The essay, under the direction of historical materialism and with the methodology of historical geography, researches and inspects the process of Five Dynasties' capital foundation in Kaifeng, providing and discussing, with the evidences, four phases of Five Dynasties founding of their capital in Kaifeng. This research divide in to six parts:

Part1: narrate the geographical environment and historical development of Kaifeng briefly.

Part 2-5: study and discuss the historical process of Five Dynasties' founding capital in Kaifeng, which is divided into four phases: the starting, the abolishment, the primary formation and stability. Under the discussion of four phases, the parts illustrate the transformation and completion of foundation of Five Dynasties' capital and its involvement, focusing on that Five Dynasties are a critical period in which ancient Chinese political core transferred and the functions of cities developed.

Part 6: illustrate politically, culturally and socially, the influences as result of the capital foundation in Kaifeng on the social transformation in Tang and Song Dynasties.

Conclusion: generalize the main thesis, point out the historical position of Five Dynasties founding capital in Kaifeng and distinguish the creation in the essay, enlightening its scientific value and real significances

Shandong University Master's Thesis, the Study of the Comparing the Decline of the Status of Luoyang with the Growth of the Status of Kaifeng in the Period of Middle and Late Tang and Five Dynasties with the Water Transportation of Grain as the Center, by Chen Junzhi.

In the historical period of Middle and Late Tang and Five dynasties (from the Insurgency of An and Shi to the founding of the Northern Song Dynasty), with the development by leaps and bounds, the political status of Kaifeng exceeded that of Chang'an and Luoyang, which had been the capital of Empire since the establishment of Qin and Han Dynasty. Marked by becoming the Capital of Northern Song Dynasty in AD960, Kaifeng created a new era in the development history of ancient China Capital. At the same time, from the capital or quasi-capital, the status of Luoyang became lower and lower. Except Hou- Tang Dynasty, no dynasty settled its capital in Luoyang any more. This paper was intended to answer the question that why the capital of Empire changed from Kaifeng to Luoyang in the period of Middle and Late Tang and Five Dynasties

Scope of paper answered the question that why Kaifeng but Luoyang was the Capital in the period of Five Dynasties the Northern Song Dynasty. There were mainly three innovations in the paper. First, it pointed out the essential reason of Luoyang lost the position of capital was Luoyang had no advantage in the water transportation of grain. Second, the paper revealed the fact that the decline of the status of Luoyang and the growth of that of Kaifeng related closely, and the pivotal reason was the change of ecological environment and traffic conditions. Third, the paper discussed preliminary the connection between the change of ecological and the prosperity or wane of a city.

Fu Bangdao, Wu Xiang, Research on the Re- culture Phenomenon of Kaifeng Historical Remains. Based on the research of present situation and problems

of historical heritage recapture of Kaifeng, this article analyses the function and position of historical heritage recapture in building cultural city, puts forward that it is key of historical heritage recapture to dig and abstract the cultural connotation of historical, to perceive and hold the characteristic of displaying system. Finally, the author probes into the implementation strategy of historical heritage recapture of Kaifeng. (Fu, Wu, 2005)

Jia Manman Research on the Countermeasures of Kaifeng Cultural Tourism Industry Development. By using SWOT analysis method, the first part analyses the internal conditions of cultural tourism industry of Kaifeng, competitive advantages and disadvantages, and emphasis on unique historical and cultural resources of Kaifeng, with cultural tourism companies as a case, analyses the disadvantages of cultural tourism industry of Kaifeng, such as bad system mechanism of national scenic area, IV underdevelopment of cultural tourism industry in Kaifeng, and unformed of the cultural tourism industry chain, etc.

The second part analyses the external environment of cultural tourism industry of Kaifeng, the opportunities and adjustment, in term of superposition opportunities such as free trade environment, development of Zhengzhou- Kaifeng integration, and construction of deputy center city of Henan province, the challenges brought about by the environment of culture, in deep research on how to turn the advanced concepts into the development impetus of industry economic, and then put forward countermeasures for cultural tourism industry development in Kaifeng, such as financial innovation and recommendations to cultural project construction. To focus on the cultivation of talents to promote the cluster development of cultural tourism industry in Kaifeng. (Jia, 2017)

To conclude, after studying the research of Kaifeng by previous scholars, I found that most of them studied the history of Kaifeng and the discovery of cultural relics. There are few research fieldwork about the connection between Kaifeng in the past and present. However, the above previous research also provides support for this research, such as the research on the history of Kaifeng and the economic development of Kaifeng caused by historical sites. But this research is about understanding the connection between Kaifeng's past and present. The most important all of research have not consider Kaifeng by concept about situation of consumption the past.

Thence I have used research topic of “Politics of the Past and Business of Nostalgia” of Maurizio Pelleggi to be model for study and explain about the relation situation between present and the past.

Maurizio Pelleggi study about the ruin in the past of Thailand in field work of royal cities in the past such as Sukothai and Ayuthaya. Two sites have created to be national heritage and world cultural heritage. So these meaning politics of space (in the past). Besides both world cultural sites were organized to be the place of cultural tourism for consumption the past. So this is meaning “business of nostalgia” (Pelleggi, 2002).

Politics of space and business of nostalgia was my model of understand about the management theater of past of the old city of Kaifeng by nation and local government and private company. So my research is also the communication between the present and the past. Today's people are not only individual workers, but also the government and private enterprises. We are now seeing a large issue. It is because humans have a past, and the government also has a past.

This research is about people using the past, and of course people are the legacy of the past. China is vigorously returned again to be nostalgia cultural industry. This provides policy support for the local government in Kaifeng. The local government builds ancient city culture. The Kaifeng government also takes steps to build an ancient city, such as first excavating historical sites or finding the evidences. The Kaifeng government has reconstructed the existing ruins, and rebuilt the disappeared one based on historical artifacts and photographs. The ancient city area of Kaifeng is in the center of the city, this city part surrounded by old city wall and gates which is boundary place of the past. The outside part of the city wall is modern Kaifeng. But pushing open the gate and entering the ancient city area, people seem to have entered Kaifeng in the Song Dynasty. Through this form, it has established cultural confidence for the Chinese people, demonstrating China's long history and profound culture.

In addition, the large issues have also been applied to business of nostalgia. People enter Kaifeng to experience the history of the Song Dynasty in Kaifeng to see some of the northern song royal city performances, the celebration of historical festivals. Visitors shall really appreciate the ancient unity and feel the Song Dynasty culture. For this reason, the ancient city of Kaifeng has become a theater of the past.

In term of the Millennium City Park, which based on the Chinese painting *Along the River During Qingming Festival* by Zhang Zeduan, a royal painter in the Northern Song Dynasty. On October 28, 1998, Millennium City Park was officially open to the public. When people enter to the theme park, the life of the Song Dynasty people is vividly displayed in front of them. Therefore, the theater of the past and the business of nostalgia influence each other and are deeply integrated.

This research presented the point of everyday life the past. They have not been separated from the people live in the present. On the other hand, the past has been vigorously applied to the present. Kaifeng is a small place, but there is a large Issue. This Issue combines humanity, society and the world through a series of evidence, thus the theater of the past was established. The established process proves that the present and the past can be well integrated. Moreover, which has boosted the economic and raise more income to Kaifeng. Therefore, the theater of the past and the nostalgic business are deeply integrated.

Those above mentions are propose the new knowledges about the relation between present and the past. The concept used in this research is the policies of space and business of the nostalgia. Which has developed from the perspective of sociology and anthropology. The Kaifeng government built Kaifeng to be a theater of the past, which is carry the benefit to the government and private individuals. In fact, the government can combined historical culture and economy through ancient city of Kaifeng. Private companies and shops can also benefit from business of the nostalgia. Kaifeng links the past history with the current society, and also links the benefits of the government and businessmen. Therefore, history and business of the nostalgia are also linked.

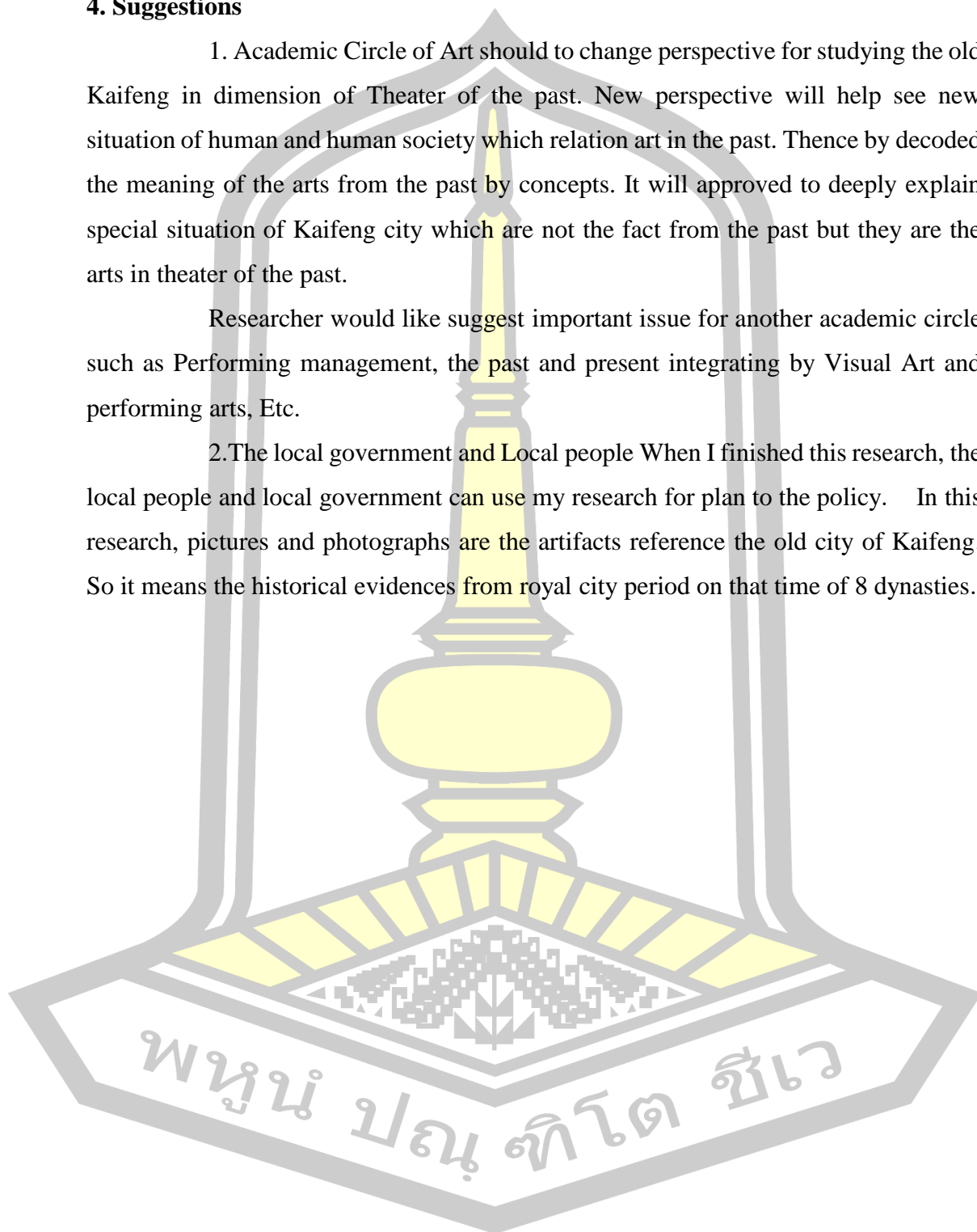
Kaifeng has been re-establishing in terms of physical space and space-time relations. The physical space includes a theater built according to the history, in which there are actors as well as antique buildings. The relationship between time and space includes: the relationship between the present and the past, the relationship between the present and the future. Because Kaifeng built the Theatre of the past, it is necessary to take the remains of history as evidence. After the completion of the Theatre, the benefits can also develop Kaifeng's economy and accelerate the development of Kaifeng city. It's inseparable.

#### 4. Suggestions

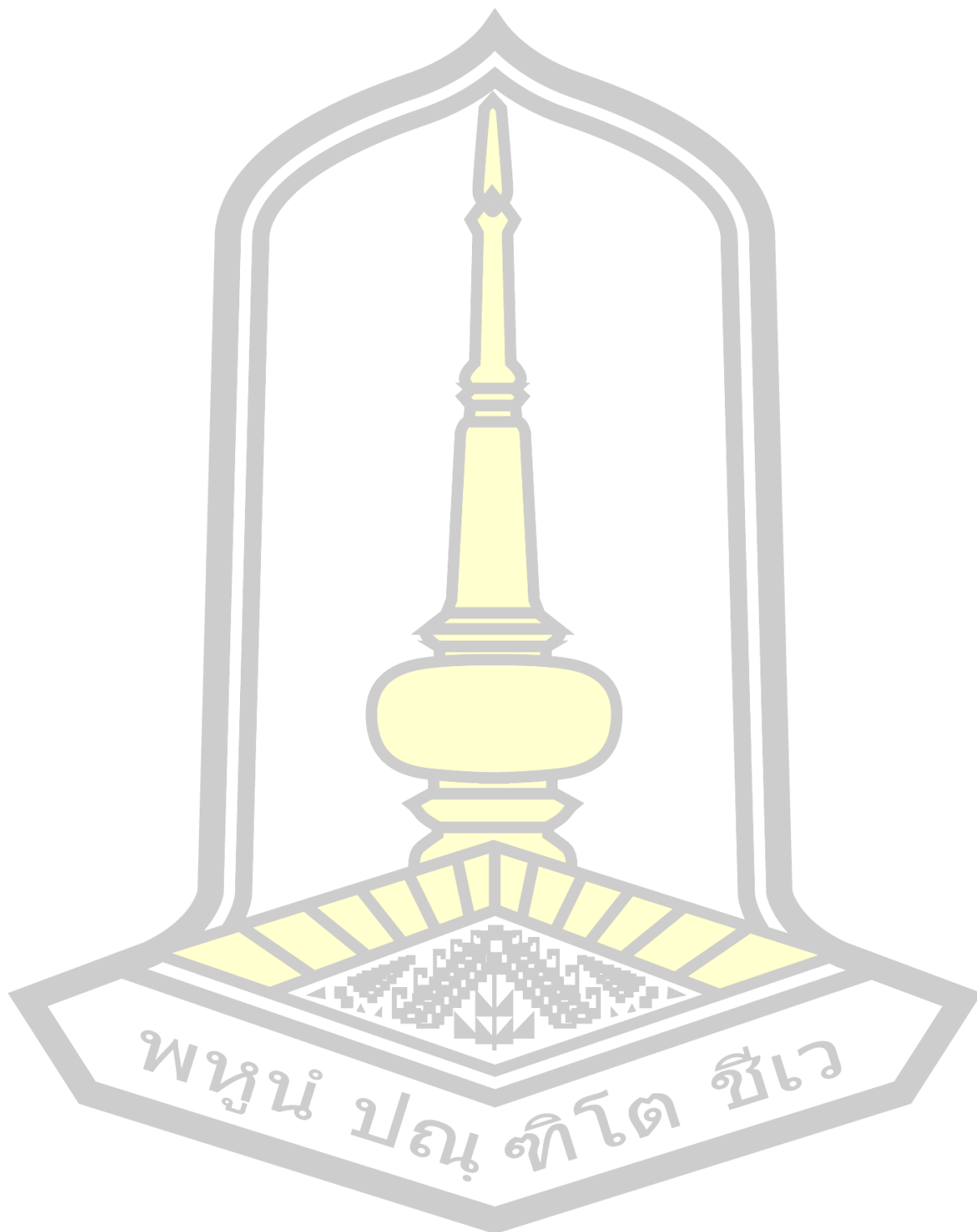
1. Academic Circle of Art should to change perspective for studying the old Kaifeng in dimension of Theater of the past. New perspective will help see new situation of human and human society which relation art in the past. Thence by decoded the meaning of the arts from the past by concepts. It will approved to deeply explain special situation of Kaifeng city which are not the fact from the past but they are the arts in theater of the past.

Researcher would like suggest important issue for another academic circle such as Performing management, the past and present integrating by Visual Art and performing arts, Etc.

2. The local government and Local people When I finished this research, the local people and local government can use my research for plan to the policy. In this research, pictures and photographs are the artifacts reference the old city of Kaifeng. So it means the historical evidences from royal city period on that time of 8 dynasties.



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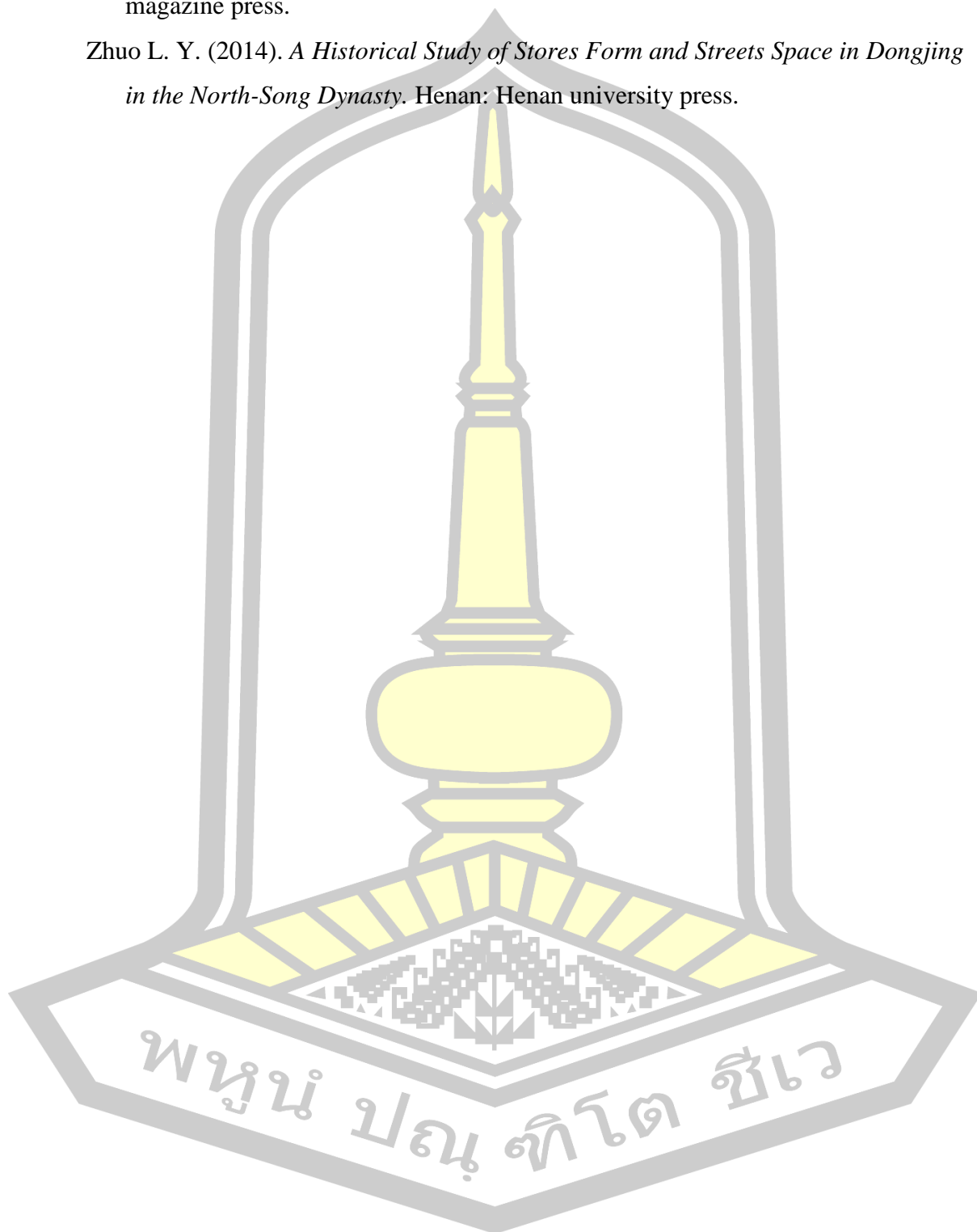
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