

Exploring the Spread of Urban Culture in Xi'an from the Activity of "The Spring Festival in Xi'an Most Cultural and Traditional"

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Abstract. After the slogan of "The Spring Festival in Xi'an Most Cultural and Traditional" was put forward, Xi'an constructed the traditional culture and Xi'an urban culture around the activities of New Year. In this process, the dissemination of urban culture in Xi'an was from the media of geographical position to the content dissemination of new media, which redefined the cultural label of Xi'an as "The Spring Festival in Xi'an Most Cultural and Traditional".

Keywords: "The Spring Festival in Xi'an Most Cultural and Traditional"; Urban Culture; Spread.

1. Introduction

Lewis Mumford, a renowned urban scholar and technological philosopher in the 20th century, emphasized the importance of humanism and communication and dialogue in his systematic criticism of urban development and urban planning in past dynasties. He explored the relationship between early newspaper and community communication, mass media and urban life shaping, public space, social control, group culture, and the relationship between urban communication and collective memory, social interaction and civilized life. Mumford reflected on the essence of city, the process of city and the significance of urbanization from the cultural point of view, in the deep connection of "human-culture-history", from the ontological level, the process level and the axiological level: the deep essence of city lies in culture.

Under the initiative of "the Belt and Road Initiatives", Xi'an as the starting point of the Silk Road, the thirteen Dynasties ancient capital, the slogan was put forward in today's Xi'an year, which was the inheritance and promotion of the Qin, Han, Tang and Ming culture. It was the embodiment of Xi'an's urban cultural transmission.

The "The Spring Festival in Xi'an Most Cultural and Traditional" was to spread the traditional Chinese culture during the Spring Festival of the Chinese lunar calendar on the occasion of the Chinese traditional New Year, reflecting the regional cultural characteristics of Xi'an city. On the occasion of the Spring Festival of 2018, Jiqing, the mayor of Xi'an City, emphasized propaganda and enhanced the interaction of activities. We should not only enable the citizens to participate in it deeply, enhance the sense of city pride, cultural self-confidence and sense of ownership, but also spread the good tourism experience of Xi'an so that the tourists can feel the strong festival atmosphere and unique cultural charm. It really made "The Spring Festival in Xi'an Most Cultural and Traditional" a new business card to carry forward the traditional Chinese culture, displayed the unique features of Xi'an, and promoted the cultural tourism industry of our city to a higher level.

2. The Spread of Urban Culture in Xi'an

Professor Sun Wei of Fudan University, in his article "Research Approaches and Theoretical Innovation of Urban Communication", put forward that urban communication aimed at rebuilding the relationship between communication and human existence, communication and social progress, communication and human civilization, and strived to respond to Chinese communication science at the historic moment when mankind enters the "urban world". Urban communication was a powerful embodiment of the integration of city and people, society, technology.

Urban communication showed the relationship between city and communication from three aspects: first, cities and communication are juxtaposed in the framework of modernity, forming an

isomorphic relationship. Modern city was the media. Because it built a platform for people to communicate and realize the significance of communication in an all-round way. Secondly, the mass media was the "second city". The mass media communication network constructed a virtual city. It reproduced the real city in a unique way, and reproduced and reconstructed a virtual city system. The emergence of new media such as Internet had highlighted the significance of media virtual space. Thirdly, it emphasized that the experience of modern urban space was integrated. Buildings, material space, media and social practice together constructed the process of transmission, association and communication of modern social life. [1]

2.1 Modern City is Media

In Xi'an, Furong Garden of the Tang Dynasty, Daming Palace Site Park, Dayan Pagoda and other places were buildings and sites with communication significance. Qujiangchi in the Tang Dynasty was a tourist attraction for Chang'an residents. Every March, nobles took their families to Qujiang Pool to enjoy the spring, and the crowd surged along Qujiang Pool. According to historical records, the family of Yang Guifei went to Qujiangchi from different gates of Chang'an on that day, guided by their respective honor guards. For a time, the horse troop whined, Luo Ge interwoven, the golden and jade shining, and the splendid colors connected, and the citizens of Chang'an scrambled to watch.

The famous painting "Mrs. Guo Guo's Spring Tour" was a realistic description of this scene. In addition to the scenery, Qujiangchi also had cultural functions, namely "Qujiang Banquet". "Tang Luyan" recorded that every imperial examination, and the first soldiers would go to the Big Wild Goose Pagoda and Qujiangchi. They gathered in Qujiangchi, singing poems and writing, and feasting. It was really a "Spring breeze is proud of horseshoe disease, see all the Chang'an flowers in a day". Qujiangchi was a gathering place for scholars, and it had an important cultural appeal to the readers all over the world. When Du Fu lived in Chang'an, he visited Qujiangchi. "Yanta Title, Qujiang Banquet" not only became the common cultural identity of scholars at that time, but also became the spiritual ownership of Chinese culture inherited to this day. As a carrier of communication, Qujiang New Area not only carried spiritual and cultural elements, but also highlighted the characteristics of Xi'an, which was a valuable capital for urban development. The collision of history and reality realized value in this cultural space.

The geographical location and space of Xi'an has become the pronoun of Chang'an, the ancient capital of the thirteenth dynasty. It had a strong urban awareness.

2.2 Mass Media is the "Second City"

The integration of the Internet had made Xi'an a popular city on the platform of tremolo and other platforms. In short videos, the lighting show of "Big Tang Never Night City" and the wide spread of songs about Xi'an have made the people of China and the world see that today's Xi'an not only had the spirit of modern city, but also inherited the Han and Tang culture of historical culture.

There are songs about Xi'an in the tremble, such as "Great Xi'an":

Twenty years of China depends on Shenzhen

A hundred years of China depends on Shanghai

A Thousand Years of China Should Look at Beijing

Five thousand years of China's view of Great Xi'an

Thirteen districts and counties in the ancient capital of the thirteen Dynasties

Qin people Qindi Qin opera 800 Li Qinchuan

Towering Qinling Mountains and Eight Rivers Around Chang'an

Zhou, Qin, Han and Tang Dynasties Do not Forget Chinese Ancestors

Bai Yu sang "Xi'an People's Song" on the stage of Oriental Satellite TV during the New Year Concert in 2019. The city of Xi'an was interacting with the audience through various media platforms and forms to let more people know the ancient city.

More and more audiences saw the charm and characteristics of the ancient city of Xi'an on different platforms. The city of Xi'an had become a city that more people wanted to feel and travel in the activities of "The Spring Festival in Xi'an Most Cultural and Traditional"

2.3 The Experience of Modern Urban Space is Integrated.

Traditional theory held that "media" is "static and dynamic arrangement of any object or object used to express meaning". With more sense of meaning, it seemed more planar.[2] In response, McLuhan put forward a new point of view. He believed that the scope of media should also include more objective objects such as roads, houses, parks and so on. It could be said that he generalized the connotation of "media". Based on this new understanding, everything that could connect people, people and things, things and things can be called "media". Therefore, urban physical space had become an important medium. Architecture, space, scenic spots, geographical location had become broader media significance, their existence was itself the dissemination of urban culture.

A large number of historical relics were the most iconic urban landscape in Xi'an. From the archaeological sites of A Fang Palace, Seoul Lake, Daming Palace and Tangqujiang, which had no original features, to the sites of Yan Pagoda, Bell Tower, Drum Tower and City Wall, which still had complete remains, these are the special ways for Xi'an to express itself to the world. In the "renewal" of historical relic space, it is necessary to preserve its original appearance and repair it appropriately, and reconstruct it into a public space open to the public. For example, the Tangqujiang site, the Seoul Lake site and the Daming Palace site were transformed into public scenic spots according to historical records. Originally a famous commodity trading area in Chang'an City of Tang Dynasty, Datang West City had been transformed into a comprehensive area integrating comprehensive commerce, museums and trade in cultural relics and antiques on the basis of inheriting the historical concept of "trade exchange". This practice of urban renewal, which laid equal stress on preservation and reconstruction, provides feasible ideas for the appreciation of urban cultural capital.

3. "The Spring Festival in Xi'an Most Cultural and Traditional": Business Card of Urban Culture

"The Spring Festival in Xi'an Most Cultural and Traditional" is a new business card of Xi'an city culture which was put forward by Xi'an city at the end of 2017 to celebrate the new year of 2018.

On the occasion of the new spring of 2019, Xi'an put forward the idea of "The Spring Festival in Xi'an Most Cultural and Traditional" as the main line. The Jingkai District of Xi'an adhered to the concept of "government guidance, market operation, participation of the whole people and sharing of hosts and guests". It took Xi'an City Sports Park, Jingwei Sports Center, Xi'an North Railway Station, commercial complex, industrial tourist attractions and communities as carriers and centers on "fashion, innovation, book fragrance, sports, sports and community". The six elements of tradition and leisure, through holding rich content and diverse forms of cultural activities, created a strong festival atmosphere of "The Spring Festival in Xi'an Most Cultural and Traditional" in Jingkai District, and realized the good wish of mobilizing, participating and sharing "Jingkai Year" among the whole people in Jingkai District.

During the Spring Festival of 2019, more than 30 activities received more than 180 million attention, and more than 10 million Chinese and foreign tourists were received in more than 20 days, making Xi'an the fourth largest popular tourist city for the Spring Festival in China. The year of Xi'an had rejuvenated this thousand-year-old city.

In Mr. Yu Qiuyu's book "Chinese Culture", he once proposed that the prosperity of Tang Dynasty should first be in spirit, and that the greatness of Tang Dynasty should first be in mentality.[3] In his interpretation of the culture of the Tang Dynasty, he believed that the Tang Dynasty was the most open and inclusive period. There are many foreigners on the streets of Chang'an. Chang'an opened itself to the world, and the world regarded Chang'an as a stage. It was tolerant of other people's culture, but also retained its own culture, which was a sufficient self-confidence. During his visit to Shaanxi, General Secretary Jinping Xi emphasized that "we should pay attention to exploring and utilizing the history and culture, tracing back to the source, finding the root and soul, finding the combination of history and reality, and digging deeply into the values, ethics and wisdom of governing the country in the history and culture." The series of activities of "The Spring Festival in Xi'an Most Cultural and Traditional" awakened the contemporary value of traditional festival culture and provided new

samples and demonstrations for the creative transformation and innovative development of Chinese excellent traditional culture.

Through the series of activities of "The Spring Festival in Xi'an Most Cultural and Traditional", Xi'an had become a platform for the inheritance and dissemination of traditional Chinese culture, allowing more cultures to blend in this city, making Xi'an a world capital, like in the prosperous Tang Dynasty, containing more cultures, inheriting and retaining self-confident traditional cultures, and making this city a cultural capital and a fashion capital.

4. Make "The Spring Festival in Xi'an Most Cultural and Traditional" the Normal State of Xi'an City Cultural Communication

"The Spring Festival in Xi'an Most Cultural and Traditional" currently referred to the Spring Festival activities. In the future, we should expand the coverage of the "Year" of the New Year to "Year" of the four seasons of the year. We should have activities throughout the year, and this city should be "Most China" throughout the year. Spatially, we should also gradually realize from point to area. We should speed up the establishment of national tourism demonstration zones, not only in some famous scenic spots, but also in all districts and counties of the city to carry out the activities of "The Spring Festival in Xi'an Most Cultural and Traditional".[4]

In the promotion of Xi'an Year of the Most Chinese Activities, its influence will be brought to the four seasons of the year. With the combination of sustained means of communication and symbolic urban space, we will build a modern world city and make Xi'an Year of the Most China become the brand slogan of Xi'an City's cultural communication.

Only when communication had a real relationship with the local community. The communication can be truly accepted by the audience. Communication was the spiritual construction and cultural reconstruction of the experience of local communities.[5]

In the Spring Festival activity of "The Spring Festival in Xi'an Most Cultural and Traditional", the participation of the whole people made Xi'an become a net red city under the impetus of the new media. It also gave rise to spiritual identity between urban culture and urban residents. At the same time, more people had more interest and deeper understanding of the city's history and culture. The establishment of the relationship between urban cultural communication and audiences was a common experience. It had become a more fashionable and inclusive expression of urban culture in this era. It was also the integration of ancient city culture and modern life in Xi'an, which truly reflected the cultural self-confidence of the legacy of the Tang Dynasty.

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