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Shanxi branding, cultural and creative industries

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Shanxi branding, cultural and creative industries.
building identity and promotion
of shanxi China cultural heritage exhibition

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ABSTRACT EN

摘要

China, with its long-standing and well established, extensive and profound culture, is recognized as one of the Four Great Ancient Civilizations of the world. Chinese culture is well known as one of the oldest civilization in the world. A rich cultural heritage were calculated in the long course of Chinese history. Among the Chinese culture, Shanxi (a province of the People's Republic of China) is one of the birthplaces of Chinese civilization with a long history. The cultural relics of Shanxi make up 70% of the total in China.

In the context of the current world trend as “globalization, diversification”, along with the vigorously developed cultural and creative industry. The thesis has chosen the cultural heritage of Shanxi as the promotion object, aims to show the world Chinese culture, let the cultural heritage be the name card of Chinese culture to the rest of the world and become the bridge of communication. To know the present situation of Chinese culture, this thesis starts with introducing and analyzing Chinese cultural heritage, then detailing the history and culture, historic interests and scenic spots, Arts and Humanities of Shanxi, making people understand the cultural heritage of Shanxi and Chinese deeply; after that, through the investigation and analysis of a series of successful exhibition activities which hosted by domestic and foreign Chinese cultural creative industry, as well as the combination of the 2015 Milan World Expo and other background, the thesis will design a visual image and put forward a promotion plan about a set of exhibition activities of Chinese cultural heritage of Shanxi creative industry.

La Cina, con la sua cultura estensiva e profonda, è riconosciuta come una delle Quattro Grandi Civiltà Antiche del mondo. La cultura cinese è quindi considerata una delle più antiche civiltà della Terra. Nella tradizione cinese, Shanxi (una provincia della Repubblica Popolare Cinese), con una lunga storia alle spalle, è uno dei luoghi dove sono nate la cultura e il costume cinesi. Le reliquie culturali di Shanxi compongono il 70% del patrimonio totale.

Nel contesto della globalizzazione in parallelo al vigoroso sviluppo dell'industria culturale e creativa, la tesi ha scelto il patrimonio culturale di Shanxi come oggetto di promozione, e mira a mostrare al mondo l'identità cinese, facendo sì che questo bene prezioso sia il simbolo di essa e diventi una leva di comunicazione. Per far conoscere lo stato dell'arte, questa tesi comincia presentando e analizzando tale patrimonio, evidenziando interessi storici, luoghi scenografici, arte e la componente umana di Shanxi, facendo comprendere in profondità il bagaglio culturale di Shanxi e della Cina stessa. Successivamente, attraverso l'investigazione e l'analisi di una serie di attività espositive organizzate per l'industria creativa e culturale cinese, endemica e straniera, in parallelo al World Expo 2015 Milano e altre realtà, la tesi delineerà un'immagine visiva e pianificherà un progetto, al fine di promuovere una serie di azioni volte a valorizzare identità culturale e creativa di Shanxi.

第一章

Cultural
Preservation & Innovation



Cultural Preservation & Innovation

1.1 Introduction

With the deepening of globalization, as well as the cultural exchange and integration between countries, the inheritance and protection of traditional culture are facing a great challenge. It is undoubtedly a better way to adapt the traditional culture into the new environment by innovation for the purpose of inheriting and protecting it. Accordingly, it derives cultural and creative industries.

The emergence and development of creative industries is an inevitable trend of social development. With the sustainable development of economy and the rapid progress of the society, consumers' income has been further increased, which brings the change of demand structure. So forth, the creative industry is developing with the need of broad consumers.

As the sunrise industry of social development in 21st century, by drawing supports from the booming information industries, the creative industries is bound to drive the upgrading of industrial structure, promote the sustained and rapid development of economy, thus bring an unprecedented experience of human spirit. The developing scale and influence degree of cultural and creative industries have become an vital symbol for measuring the comprehensive competitiveness of a city or a country.

1.2 Cultural and Creative Industries

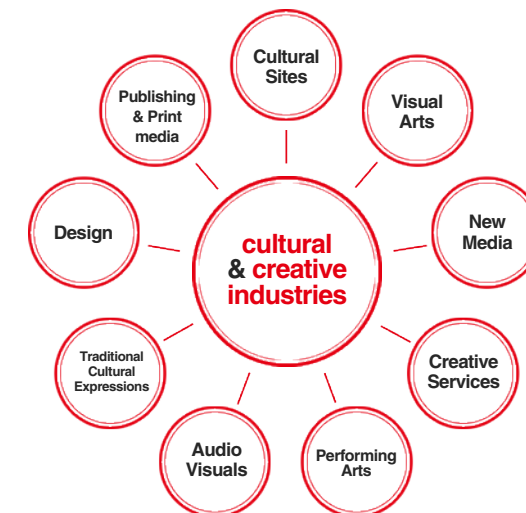
Cultural and creative industries are new industries which take creativity as the kernel and emerge under the trend of economic globalization, they emphasize on the subject culture and cultural factors that rely on personal or team work to develop marketing on intellectual property rights through technology, creativity and industrialization approaches. The industries include radio and television, animation, audio-video, media, visual arts, performing arts, craft and design, sculpture, environmental art, advertising, exhibition, fashion design, software and computer services and other creative groups.

The emerging concept, ideological trend and cultural economic practices have been pointed out in 1986 by the renowned economist Romer (P. Romer) that new ideas will derive endless new products, and new opportunities for new markets and wealth creation, therefore, new idea is the driving force behind a country's economic growth.

But it is a special working group of British creative industries that explicitly proposed the idea as a national industrial policy and strategy concept of creative industries. In May 1997, the British prime minister Tony Blair proposed and pushed the establishment of the creative industry task force to server for the revitalization of the economy. In 1998 and 2001, the team has respectively released the research reports twice, with the analysis of the current statues and development strategies for UK creative industry. In 1998, it is the first time that the task force have defined the creative industry as “ An industry that originates from individual creativity, skill and talent by adopting the development and application of intellectual property, which full of the potential of create wealth and employment.” According to this definition, UK has recognize advertising, architecture, art and antiquities trade, crafts , fashion design, interactive film software, music, performing arts, publishing, software and television broadcast and so forth industries as the creative industries.



Therefore, we believe that cultural and creative industries refer to a wealth making and potential employment making industries that rely on people' wisdom, skills and talent by means of high-tech to create and enhance the cultural resources, through the development and application of intellectual property to produce high value-added products. As to the understanding of cultural and creation industries' connotation, we can see the cultural and creative industries are from the traditional cultural industry while higher than it. Any kind of cultural and creative activities must carry on under a certain cultural background, but creativity is not a simple copy but a further improvement of traditional cultural resources which rely on human inspiration and imagination by using technology.



Tab.1 Classification of Cultural & Creative Industries - UNCTAD



Tab.2 Defining the Creative Industries

1.3 Cultural and creative industries of China

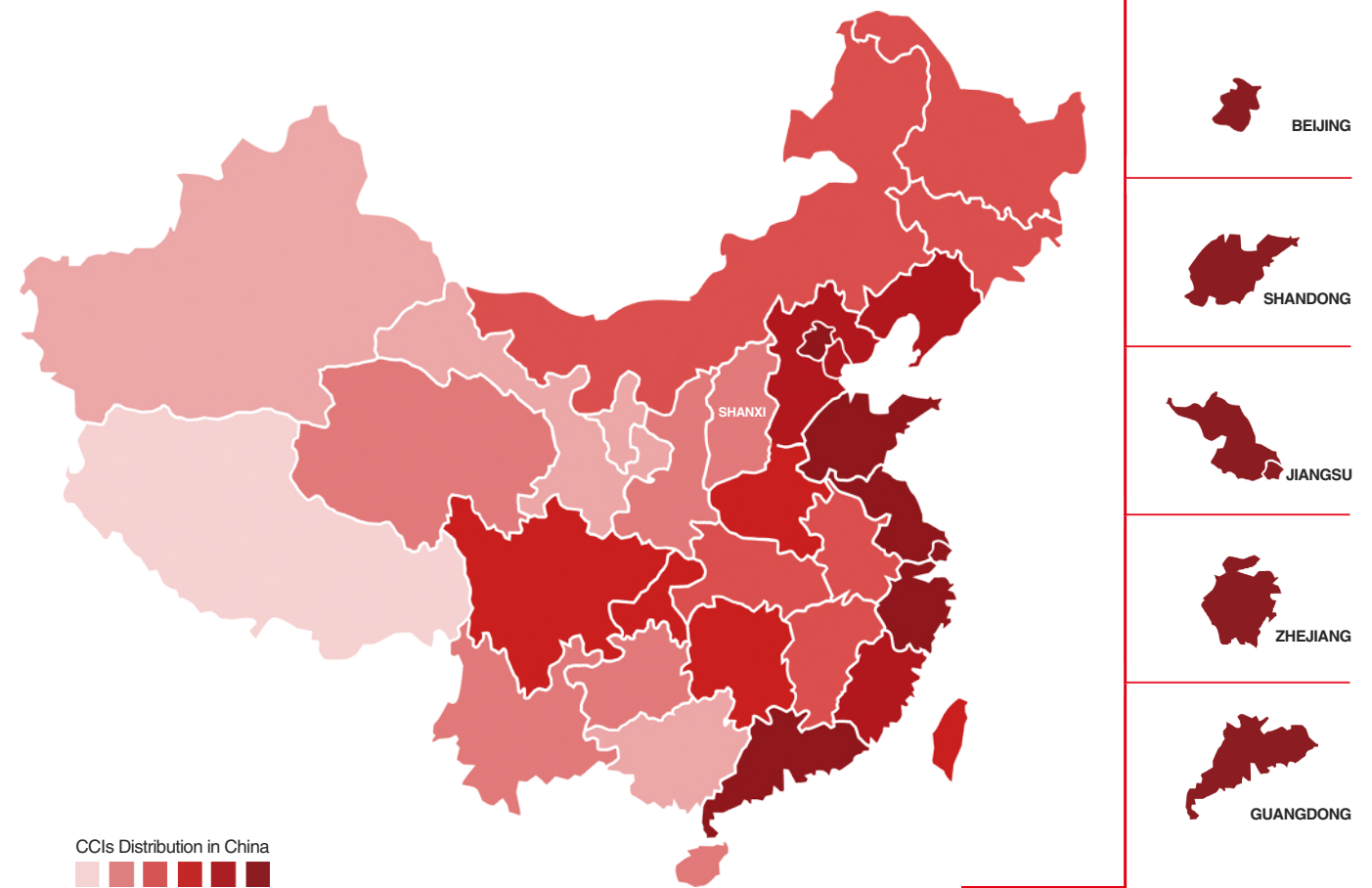
In the current days of economic globalization and cultural diversity, an inevitable trend that the cross-cultural communication and cultural integration of all ethnic around the world is intensifying. Under the opening up policy, it is an unstoppable trend that the cultural capital and product of developed regions or countries have been pouring into China. At the same time, the market economy system has not mature yet, also, cultural mechanism and rules are still waiting to be completed. Furthermore, Chinese cultural and creative industries are in the primary stage, it is far behind the developed cities no matter in the aspect of financial strength, technology level or in market capacity and market competitiveness. Secondly, the developed areas have priority in developing their industries which is a shock to Chinese culture market. Hence, Chinese industries should follow the market rules as the rules of a game and improve the cultural market system constantly, then, create a favorable policy and environment for the development of cultural and creative industries, what's more, we can not take any traditional way like block out the country or administrative measures to stop the globalization of CCIs. Instead of doing so, we should welcome challenges of the globalization with a positive attitude.

Since the success of the 2010 World Expo in Shanghai, China, as well as the perfect holding of the 9th Beijing Cultural and Creative Industry Expo. The CCIs rise rapidly at an unprecedented rate. Shanghai, Beijing, Shenzhen, Chengdu and other cities are actively promoting their creative industries.



Fig.1 Beijing 798 Cultural & Creative Industry Zone
Fig.2 China International CCI (ICCIIE)

As an ancient country with a long history and profound civilization, China has abundant culture resources. Facing with the vigorous development of globalization of CCIs. China is stepping up the international cultural and creative industries researches, and try to find alignment with the strategic position to participate in the construction of division system of international cultural and creative industries in the most appropriate way. Through the international cooperation, China should look around the world under the premise of a mature development. Just as M.McLuhan who put forward the word “World Village” for the first time says that the interpersonal distance will be shorten infinitely with the rapid development of all kinds of modern transportation and all means of communication, like radio, television, internet and other electronic media. Also, the development can provide a broader communicating platform and more opportunities for the cultural and creative industries.



Tab.3 CCIs Distribution in China

第二章



Cultural Heritage

中国 OF Shanxi, China 山西

2.1 The cultural heritage of China

China is one of the four ancient civilizations in the world. Chinese civilization is also known as Xanadu civilization, is one of the oldest civilizations in the world, as well as the longest-lasting civilization. Chinese civilization runs a long history , it has almost 5000 years since the era of the Yellow Emperor began. With more than 3600 years recorded history, China has accumulated a rich and profound culture. Some scholar even said: " the Chinese nation has three hundred thousand years of ethnic roots, ten thousand years history of civilization, five thousand years of national history " . It is in such a profound cultural background that formed an unique historical culture, landscape culture, religious culture, folklore culture, landscape culture, food culture, they are also sources of the rich cultural heritage of Chinese.

The history and culture of China

The long history and well established culture of Chinese is extensive and profound. That is one of the oldest and the most influential civilizations in the world, also a culture that can be list in the longest lasting civilizations. The long history of China is about 5000 years if it counts from the age of mythology such as : Pangu, Nu Wa, Hou Yi; about 4100years if counts from Xia Dynasty; about 2200years when the first Empire-Qin has established and Qin Shihuang had regularized weights, measurements, currency and script throughout the entirety of his domain.After time evolution and the vicissitudes of dynasties, China has experienced the dynasties of Xia, Shang, Zhou, Qin, Han, Jin, Sui, Tang, song, Ming, etc.;

She was the most powerful country with outstanding economy, culture, science and technology to attract the attention of the world. Just because we have such great history that a lot of breathtaking cultural heritage of the world is left for us, for instance the Great Wall Mausoleum of the First Qin Emperor, Terracotta Army, the Imperial Palace of the Ming and Qing Dynasties in Beijing ,the Mogao Grottoes on the Silk Road and many others.



Fig.3 Great Wall

The landscape culture of China

Chinese has a vast territory with a total area of about 9600000 square kilometers which is magnificent, majestic and grand. From the east coast to the western border, that is to say from Heilongjiang to Hainan Island and the islands of the South Sea of China, there are three great plains, four plateau, four big basins, five hills. Because of the numerous lakes and rivers, China is one of the countries that has the most rivers in the world. China has many long-standing major rivers, of which more than 1500 rivers has over 1000 square kilometers of basin areas. Except the inter-waved mountains and water system, the unique landscape has formed the rich natural heritage of Chinese spontaneously. Among them, Chinese southern Karst landform, geo-morphology of Danxia, Sichuan Jiuzhaigou are the most typical and famous ones in China.



Fig.4 Geo-Morphology of Danxia

The garden culture of China

Garden culture has a long-standing history in China. Over the long history, two main styles came into being: the imperial garden and the private garden. From the Royal Garden in Han dynasty, the designation has tend to imitate the natural landscape, which has reflected people's appreciation to the nature. Since the Han dynasty, the private garden gradually developed. From then on to the development peak of Min and Qing dynasty, the imperial and private garden become reference to each other and interpenetrated. Except the capital city of different dynasties, Suzhou, Wuxi, Yangzhou, Hangzhou City, is also places of gardens. The existing Huanxiu Villa, the Nets Garden, Humble Administrator's Garden, Lingering Garden, Jichang Garden, Geyuan Garden, He Garden, all of them have been listed as the national key cultural relics protection units.



Fig.5 Suzhou Classical Garden

Our garden is mainly composed of rockeries, ponds, flowers and trees, which is a combination of buildings, just like a comprehensive art, is focus on the creation of poetic and the pursuit of artistic conception. Through the long-term practices of gardening construction, a perfect theory of garden art has formed and Chinese have master the exquisite gardening techniques, which becomes an independent school in the world history. Like: Suzhou classical garden, and the Summer Palace in Beijing.

The religious culture of China

Religious culture plays an important part of Chinese traditional culture, brilliant religious culture has not only immersed people in deep heart with its thought-provoking teachings, and all kinds of religions used its unique artistic form to show a rich and colorful picture to people.

Chinese religious culture is a rich and colorful stereo picture, it shows a various content , the growth and the spread of religious evolution, a perfect combination of religious culture and Chinese traditional culture and natural landscape.

During the long river of the history, its unique architectural style, murals, grottoes, Jing Zhuang, Miao, temples and religious practices of the tower, the biography, music, clothing etc...have formed the religious culture of China, which includes Buddhism culture, Taoism culture, Islamic culture, Christian culture (including Catholic culture) of primitive religious culture and ethnic minority areas, such as Shamanism culture and so on, many of them are colorful and numerous, Chinese traditional culture becomes a bright scenery line in the field of Chinese religious culture, at the same time, it also left a rich religious and cultural heritage to us. Such as Shanxi Mount Wutai, Hubei Wudang Mountains, Dunhuang Mogao Grottoes, Longmen Grottoes, Yungang Grottoes, Leshan Giant Buddha and other world-class cultural heritage.



Fig.6 Dunhuang Mogao Grottoes

The folk culture of China

Since the establish of the People' s Republic of China, China is a multi-ethnic country in a state of the coexistence of 56 nationalities. Minority language is full of diversity. Among 55 national minorities, Hui, Manchu have used the same language with Han People. The rest 53 minorities have their own language. They also have colorful ethnic culture and art. In the long history of passing years, minorities have created a lot of beautiful myths, legends, epic, as well as music, dance, painting, valuable scientific texts; having built a lot of majestic, gorgeous buildings, and they are full of national characteristics.



Fig.7 Tibetan

Each minority has reserved its own distinctive customs and festivals. In the continuous integration of all ethnic groups, the folk culture has been broadly accept and been classified into the system of Chinese culture, and their respective characteristics are preserved in different degrees so that enriches the folk culture of China. China, as one of 56 nations gathered in a multi-ethnic country, it has a unique national temperament. These outstanding cultural and artistic heritage are playing an important part of Chinese culture and shared as the common spiritual wealth of the Chinese nation, they are the important achievements of human civilization. For examples: The Potala Palace in Lhasa, Jokhang Temple and the Norbulingka, Mongolian Long Song etc..

The food culture of Chinese

The food culture of Chinese has a history about 8000years already now. It is of great significance to the origin and development of Chinese civilization. The spiritual culture of Chinese has have all kinds of connections with food culture in many aspects, from the statecraft to the dealing with interpersonal relationships are the same as diet, Chinese are good at tasting the wonderful and significant life from every bites.



Fig.8 Dumpling

Take Han people as the representative of the Chinese diet culture, it has thousands of years history with distinctive national characteristics, which leads an advanced position in the world. As the so-called hunger breeds discontentment, China is a country which attaches great importance on eating , and Chinese can be a nation of food. Our spiritual life also has a lot to do with food. The 5000 years history is moreover an unparalleled epic of Chinese catering culture. Therefore, a voluminous number of books about diet health, health care philosophy, cooking tips, and food appreciation are written. It' s benefit for Chinese to draw nutrients from the ancient cultural heritage to develop and enrich the food culture. Teatism and the culture of Chinese liquor, dumpling culture, Chinese pasta etc..

China is one of the countries which own the most species of the world heritage, until 2014, a total of 47 Chinese world heritage has been approved to be listed in the "World Heritage List" by UNESCO (including 10 natural heritage , 33 cultural heritage , and 4 natural and cultural heritage), among which includes 1 transnational project. (the Silk Road: Changan to Tianshan corridor road network). The total heritage of China is ranked second in the world, only second to Italy.

2.2 The cultural heritage of China to the world

Though China has a lot cultural heritage, its influence is relatively weak and limited to the world when compared with its long history. Due to the cultural differences, China' s mysterious culture and the late beginning of culture promotion, together with the single form and many other reasons, making Chinese culture little understood or even misunderstood. However, with the development of Chinese productivity, and the promotion of modernization, the influence of China will continue to expand in the world. What' s more, under the multicultural development, globalization and integration of the world, the rest of the world is eager to learn about China, and China is ready to introduce itself to the world,too. Let us reveal the mysterious veil of China, to get the world understand Chinese better, and to promote the cultural exchange and fusion between the East and the West.

The rich cultural heritage of China is the crystallization of Chinese culture for thousands of years. Let the cultural heritage of China open to the world, together with the development of "globalization, diversification" of the world culture, and the vigorous development of cultural and creative industries. To make the cultural heritage combined with the cultural and creative industries through the promotion and publicity of Chinese cultural heritage that we can display Chinese culture to the world. Let Chinese cultural heritage as a name card of Chinese culture to the world, and become the bridge of communication across the world.



2.3 The cultural heritage of Shanxi, China

Shanxi is situated in the middle reaches of Yellow River and one of the birthplaces of Chinese Civilization which belonged to Jin State in the Spring and Autumn Period, so we call it "Jin" for short. It has abundant tourism resources because of its long history, diverse cultural relics and beautiful natural landscapes. The long history of China has left us with many of the Ancient Architectures - temples, ancient pagodas, Grottos, colored sculptures, wall paintings, historical relics and folk customs, cooking skills and other cultural heritage. "Shanxi - the ancient Chinese art museum," said.

There are 271 national key cultural relics protection units, accounting for 11.5% and ranking first in China, including 3 cultural heritages: the Yungang Grottoes, the Pingyao Ancient City, and the Mount Wutai; there are 6 historical and cultural cities in Shanxi: Taiyuan, Datong, Dai County, Qi County, Pingyao County, and Xinjiang County; timber-framed buildings on the ground before Song dynasty in Shanxi account for over 70%, which enjoy the reputation of "museum of Chinese ancient art of architecture"; Shanxi fully embodies the Chinese ancient Buddhism culture, and Mount Wutai, one of the four famous Buddhism mountains in China, is the most famous; Shanxi is the hometown of Guan Gong, and loyalty and integrity have been the inherent virtues of Shanxi so far; Shanxi is the hometown of the development of financial industry, and the famous Shanxi Merchants and Ri Shengchang exchange shop are good historical evidences; Shanxi is the ancestral root of Chinese ethnic peoples, and three saints Yao, Shun and Yu were all here, and Chinese surnames emerged here, and their offspring has been around at home and abroad; Shanxi is the birthplace of Tomb-Sweeping Day, and Jie Zitui's story of "cutting the thigh flesh for the King" has become the cultural tradition of patriotism and respect for the old and loyalty. Shanxi is "sea of folk songs" and "hometown of folk dances"; there is Spring and Snow from musician Shi Kuang in the Spring and Autumn Period, eight-tune music, and Jiangzhou drum music; Shanxi is the hometown of food made of flour with over 2,000 years' history and over 280 types, and the sliced noodles are famous. There is Fen wine, aged vinegar, and many famous snacks and art and crafts etc. Shanxi has beautiful natural landscapes, In Shanxi, there are 5 national scenic spots and 18 national forest parks. The famous Great Canyon of Mount Taihang, Guancen Mountain forest, Heaven Pool, Ten thousand-Year Ice Cave, Mount Mian, Hukou waterfall, and Mount Heng etc..

2.3.1 History

Historical position

Shanxi province is one of the birthplaces of the Chinese people with a long history, brilliant civilization and a large amount of historical and cultural heritage. Many mythologies of China such as Goddess making up the sky, Houyi 后羿 shooting the sun, Jingwei 精卫 filling the sea with stones and Yugong 愚公 removing the mountain all happened here. In those relics of the period of Old Stone Tools, more than 20 are in Shanxi province which in a sense indicates that Shanxi was a cultural center of the country in the period of Old Stone Tools. The relics of Xihoudu 西侯度 culture and Dingcun 丁村 culture indicate that as early as in the period of Old Stone Tools, human beings were living here. Emperor Huang and emperor Yan, the first emperors of the Chinese people in the legend, both took Shanxi as the main place for their activities. Until now it has a 3000-year written history and has always been called the museum of the ancient Chinese culture. In prehistoric period of China, the three great figures Yao, Shun and Yu to establish their capital in Shanxi. The first slavery state Xia Dynasty was also founded in the south of Shanxi. In Shang Dynasty, Shanxi was the main administration area. In Zhou Dynasty, Jin State rose in Shanxi and Wen Gong 文公 of Jin used to be one of the five tyrants of the period of Spring and Autumn.



Fig.9 Houma Jin ruins

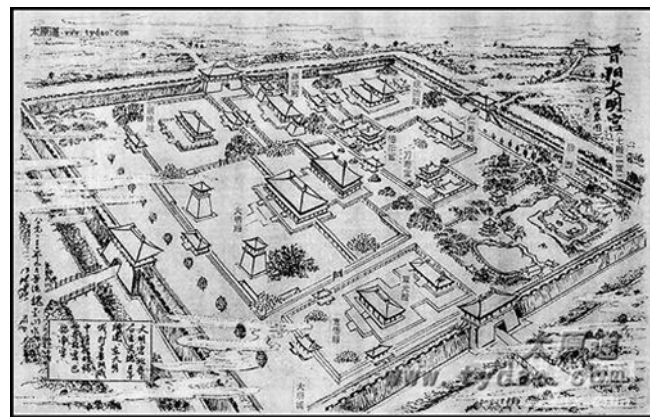


Fig.10 The Site of The Ancient City of Jinyang

Fig.11 The Map of Shanxi & The Position in China



Ancient Architecture

The ancient architecture in Shanxi province has distinctive artistic features and high cultural values. There are 18118 existent ancient buildings of different of types now in Shanxi province, some of which are unique samples of architecture in China and the world. Now there are recognized 146 wooden buildings established before Jin Dynasty and 106 of them are in Shanxi province. 7 of them were built in Tang Dynasty and the period of Five Dynasties, which have high artistic value and cultural value. Four existent well-structured wooden buildings established in Tang Dynasty including the main hall of Nanchan Temple on Mount Wutai, east main hall of Foguang Temple, the main hall of Guangren King Temple in Ruicheng and the main hall of Tiantai Temple in Pingshun are all located in Shanxi province. Wars broke out frequently during the period of Five Kingdoms and Ten States after Tang Dynasty, but three wooden buildings established in this period have been preserved in Shanxi province---the west hall of Longmen Temple in Pingshun, the main hall of Dayun Temple and the Wanfo Hall of Zhenguo Temple in Pingyao which are the pearls of the ancient oriental art.

The architecture in Shanxi province achieved its highest level in Song, Liao, Jin and Yuan Dynasties. Liao and Jin Dynasties which were founded by minorities absorbed much of the culture of Han nationality and built a lot of grand buildings with unique styles by making some bold innovations based on their traditions. The typical ones include Shanhua Temple and Huayan Temple in Datong, Guangsheng Temple in Hongdong, Yongle Palace in Ruicheng, Niuwang Temple in Linfen, Court of Huozhou etc. The grand and beautiful Wooden Tower of Ying County built in Liao Dynasty is the existent oldest and highest wooden architecture in China and even in the world.

The ancient architecture of bricks and stones in Shanxi province also achieved a lot. The existent ancient great wall in Shanxi covers the biggest time span and about more than 2500km ancient great wall from the period of War States have been preserved in Shanxi province. The great walls built in Dongwei Dynasty, Beiqi Dynasty, Sui and Song Dynasties exist only in Shanxi province now. The ancient bridges built in the form of cross-shaped flying beam can be found in the ancient paintings and history books. The Yuzhao Flying Beam made of white marble in Memorial Temple of Jin is the only existent sample in the world. The spacious Goddess Hall of the Memorial Temple of Jin built by means of pillar-reduction for the mother of Shuyu has completely preserved the form and structure of the architecture in Song Dynasty and has become a classic masterpiece of Song architecture.



Fig.12 Jinci of Taiyuan



Fig.13 Mount Wutai

Treasure of colored sculpture

Shanxi is one of the provinces with the most colored sculptures in China and there are 12712 colored sculptures made from Tang Dynasty in Shanxi province. The colored sculptures of Tang Dynasty are mainly preserved in the east main hall of Foguang Temple on Mount Wutai, the main hall of Nanchan Temple and Qinglian Temple of Jincheng city. The typical colored sculpture of Song Dynasty is represented by more than 30 female servants' sculptures which have beautiful figures and vivid expressions and are really the summit of the sculpture art of Song Dynasty and the sculpture of women in ancient China. In Liao and Jin Dynasties, Shanxi province was the frontier of national integration which was also embodied in the art of colored sculptures such as the sculptures of Bodhisattva in Shanhua Temple of Datong. It is not only the treasure of the art of colored sculptures of Liao Dynasty but also the crystallization of the integration of national arts.

The style of the colored sculptures of Yuan Dynasty is much similar to that of Liao and Jin Dynasties which is represented by the sculptures in Dafo Hall of Guangji Temple, west hall and central hall of Taoist Jade Emperor Temple, the down hall of Guangsheng Temple of Hongdong County and Temple of Water God etc. There are 11630 colored sculptures built in Ming and Qing Dynasties in Shanxi province with a very typical feature of civilian culture which is compatible with the development of the society. Shuanglin Temple in Pingyao has a history of more than one thousand years and there are over 2000 colored sculptures in the temple which were built in Song, Yuan, Ming and Qing Dynasties which range over many characters of Buddhism world and the realistic world. Therefore it really deserves the title of Treasure of Oriental Colored Sculptures.



Fig.14 The Shuanglin Temple sculpture



Fig.15 Yongle Palace murals

Precious wall paintings

More than 27000 m² wall paintings from Han and Tang Dynasties to Ming and Qing Dynasties can be found in Shanxi province now and they embody the art of the constantly developing wall paintings in ancient China. The wall painting in the east hall of Foguang Temple of Mount Wutai is the only existent wall painting of Tang Dynasty. There are 6 wall paintings of Song,

Liao and Jin Dynasties in Shanxi which are about one thousand m². Sculptures and wall paintings can be found in each floor of Wooden Tower of Ying County. You can see the vivid flying Gods in the wall painting. The wall painting in Wenshu Hall of Yanshan Temple of Jin Dynasty in Fanzhi is about 100 m² with a high value of appreciation. There are 9 wall paintings of Yuan Dynasty with over 1700 m² which are represented by the wall paintings in Yongle Palace in Ruicheng, Guangsheng Temple, the wall painting of Qinglong Temple in Jishan and Temple of Water God. There is a wall painting about a performance of Yuan drama with a variety of characters and a grand scene which reflected the prosperity of Yuan drama.



Fig.16 Yungang Grottoes

Grottoes

Shanxi province is also very well-known for its art of grottoes. There are about more than 300 grotto temples built from Beiwei Dynasty to Ming and Qing Dynasties, among which Yungang Grottoes, Longshan Grottoes and Tianlongshan Grottoes are listed as the national-class protection grottoes with a very high artistic value. Yungang Grottoes which have been listed in the world cultural heritage was carved in Beiwei Dynasty and also the first supported by the government from the introduction of Buddhism to China. Yungang Grottoes are cave-shaped Buddhism architecture carved on the steep cliff and 53 caves are existent now with 51000 sculptures both inside and outside the caves. By combining the essences of the oriental and western cultures, the artists who carved Yungang Grottoes created a unique style of the sculpture which directly influenced the sculptures of Longmen Grottoes in Luoyang after Xiaowen Emperor moved the capital and then the style of the grottoes in Dunhuang of Beiwei Dynasty, and add more vigor to the development of the Chinese sculptures after Sui and Tang Dynasties. Taoism is a religion rooted in China. The largest Taoism grotto is Longshan Grottoes in Taiyuan which includes 9 grottoes and 7 of them were carved in and before Yuan Dynasty. The classic works of Longshan Grottoes Temple is quite important in the art of the grotto temple of China.

Famous Cultural Cities

More than one thousand buildings of Ming and Qing Dynasties have been preserved in Shanxi. In addition to the traditional temples, palaces and opera stages, the artistic achievements in urban buildings and folk houses are particularly remarkable. There are a great many ancient cities among which Datong, Pingyao, Qi County, Dai County, Xinjiang and Taiyuan have been listed in the national historical and famous cultural cities. Pingyao is also included in the world cultural heritage because of its humanism architecture advantage---“One City and Two Temples” and also has become one of the two cities which are listed in the world cultural heritage. Pingyao---a place of ancient pottery which was recorded in the period of the emperors Yao and Shun, has become a living sample of the ancient town of Han nationality of China. The well-preserved Ancient City of Pingyao is not only surrounded by an ancient wall which is 12 meters high, 5 meters thick and 12 Li in perimeter, but also has a variety of orderly arranged buildings which embody the development of the economy, culture, religion and society in Ming and Qing Dynasties.



Fig.17 Aerial View of Pingyao County

There are also several other famous historical cities. For example, Dai County has preserved Temple of Literature which was built in early Tang Dynasty. Xinjiang has preserved the Hall of Jiangzhou government with the style of Tang Dynasty, and the garden of Sui Dynasty. Besides the bell tower, music tower and drum tower with special humanism spirit and artistic beauty which were built in Song, Yuan and Ming Dynasties have been preserved in Jiangzhou.

Grand Courtyards of Shanxi province

In Ming and Qing Dynasties, the Jin merchants were well-known both in China and all over the world. The grand courtyards where several generations of great Jin merchants lived have become the typical representatives of the folk houses in north China. As many as ten architecture groups of folk houses such as grand courtyards of Qiao Family, Wang Family, Cao Family, Qu Family and Chang Family which were built in Ming and Qing Dynasties are well preserved in Shanxi province now. Additionally, Royal Prime Minister's Palace in the southeast of Jin, the ancient city of Guoyu, the folk house of Liu Family—Puzhai, the old house of Ding village in south of Jin and the ancient county of Qikou in northwest of Jin also completely reflect the remarkable achievements of the folk houses in Shanxi province. Many buildings are built against the mountains and the wooden carving, stone carving, brick carving, couplets and inscribed board in the doors and windows demonstrate much humanism information and embody the aesthetic taste and artistic pursuit of people in different times.



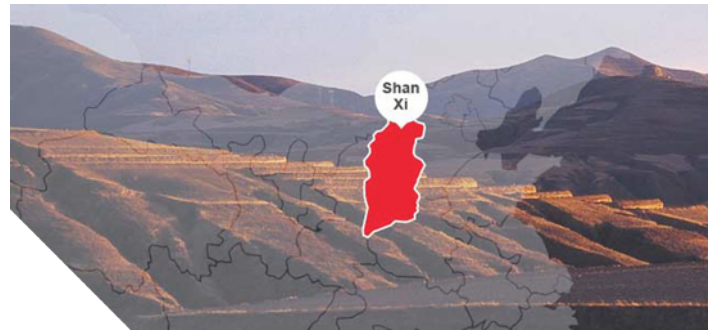
Fig.18 Wang's Courtyard

The history and culture of Shanxi province has abundant contents, profound roots, decent quality and distinctive characteristics. It has been developing for tens of thousands of years constantly, its advanced thoughts have been passed from one generation to another for several thousand years and its artistic spirit has spread tens of thousands of miles. The history and culture of Shanxi province is so powerful and inspiring that it is the crystallization of the excellent achievements of the traditional Chinese culture.

2.3.2 Geography

Location

Shanxi province is an inland province of China, which is located on the east bank of the middle reaches of the Yellow River and the Loess Plateau in the west of Huabei Plain. It is surrounded by mountains and rivers and separated from the neighboring provinces by very distinctive natural borders. In the east it is next to Hebei province; in the west and south it is separated by the Yellow River from Shanxi province and Henan province respectively; in the north it neighbors Inner Mongolia Autonomous Region with the outer great wall as the border between them.



The main mountain ranges, rivers

Main mountains and rivers: Mount Taihang in the east, Mount Lvliang in the west, Mount Heng and Mount Wutai in the north, Mount Zhongtiao in the south and Mount Taiyue in the central part.

Main rivers: the rivers of Shanxi province start from the plateau and mountainous area in the east and west parts. The rivers which flow from the west to the south belong to the Yellow River system and the ones which flow towards the east belong to Haihe River. There are about more than 1000 rivers in the whole province, 250 rivers of which have covered more than 100 square kilometers. 142 rivers including Fen River, Qin River, Sushui River, Sanchuan River and Xinshui River belong to the Yellow River system, the flowing area of which accounts for 62% of the area of the province. 81 rivers including Sanggan River, Hutuo River and Zhang River belong to Haihe River system, the flowing area of which accounts for 38% of the area of the province.

Area and landform

The distance from the north to the south of Shanxi province is more than 680 km, and the distance from the east to the west is more than 380 km. The province covers 156000 square kilometers in total.

Shanxi province is a typical mountainous plateau covered by loess and the terrain of the east and north is higher than that of the west and south. There are many rivers and a variety of landforms including mountains, hills, platform lands and plains which make the plateau uneven. The mountains and hills cover 125000 square kilometers in total which accounts for about 80.1% of the area of the province. The plains and river valleys cover only 31000 square kilometers which accounts for 19.9% of the area of the province. The altitude of most parts of the province is above 1500 meters and the highest point is Beitai Peak (also called Yedou Peak) ---the main peak of Mount Wutai which is called "Ridge of North China". The lowest point is the river rapid where Haoqing River joins the Yellow River in Yuanqu County and the altitude is only 180 meters. Compared with the large plain of North China which is only tens of meters in altitude, most parts of Shanxi province appears to be upheaval. In the central part of the plateau, sunken basins are en echelon arranged. The sunken basin in the central part divides Shanxi plateau into two parts, the east part of which is the mountainous area and the west part of which is the plateau area. Thus it makes the landform of Shanxi province appear to be the shape of the Chinese character "凹" (referring to "sunken" in English).



Fig.19 Taihang Mountain



Fig.20 The Yellow River

2.3.3 Cities

Taiyuan 太原

During the 2500-year history, Taiyuan used to be the homeland of Tangyao, a famous city in the period of War States, the ancient state of Taiyuan, the capital of Bei Dynasty, the north capital of the emperor, the north gate of Middle China, a key town in Jiubian and also the homeland of Jin merchants, as a poem says, “Cross the Sanggan River for another time and look back at Bingzhou, it is really like my hometown”. The great poet Yuan Haowen in Jin Dynasty wrote a very famous poem on the bank of Fen River---“What is love, something we could die for”, which makes the city a little more romantic in addition to its solemn royal atmosphere. Chongshan Temple, Chunyang Palace and Temple of Confucius stand next to each other. The harmonious coexistence of various religions reflects the tolerance of the city. Here in Taiyuan you can enjoy the beauty of the mountains and rivers, appreciate the red leaves on Mount Juwei and the moon at dawn on Mount Meng. Here in Taiyuan--- the modern city, you can walk on the wide roads, watch the thriving business and visit the prosperous business street Liuxiang. You can also taste the delicious food, take a dip of the old vinegar and wine and have a bowl of noodles. Then you will feel as if the flavor of Taiyuan would stay in your mouth forever. As long as you have been to Taiyuan, you will be deeply absorbed in its eternal beauty.



Fig.21 Taiyuan temples twin towers

Datong 大同

A brand-new Datong appears after a combination of the modern atmosphere and the ancient civilization. The grand Huanyan Temple and Shanhua Temple built in Liao and Jin Dynasties stand still surrounded by the high ancient walls. Yungang Grottoes demonstrate the spectacular scene of “temples and towers on the mountains and along the rivers” in the ancient time. Outside the ancient walls, the skyrocketing buildings will refresh your eyes with a new city look. Datong, which used to be the capital of Beiwei Dynasty, capital of Liao and Jin Dynasties and key towns of Ming and Qing Dynasties, has become a modern city from the power center of nomads. You can feel its unique charm if you come to this city.

Shuozhou 朔州

A folk song called Go to West Gate reflects the suffering and difficulties of many Shanxi people who used to leave their hometown and created their careers. The old bricks on the firm great wall of Tiger-kill Pass have recorded the deep love of those Shanxi people for the homeland. The rocketing Shaka Pagoda of Fogong Temple has kept many expectations of Qidan people for the civilization of the Han nationality. The ancient city of Guangwu with strong defense preparations has witnessed a lot of fights between Han nationality and nomads. The Guangwu Han Tomb group tells us that those ordinary people used to try so hard to defend the territory of Han Dynasty. Shuozhou, a famous ancient city, not only presents us with grand beautiful ancient buildings and the black treasures underground, but also the profound history of national integration of China. The city is open to you.



Fig.22 Datong City Wall

Jinzhong 晋中

Jinzhong is a geographic concept which means it is the central part of Shanxi province. The terrain of the east part is higher than that of the west part. The main peak of Mount Taihang is in the east of it and half of Taiyuan Basin is in the west of it. The oldest agricultural culture of the Yellow River Valley started here and as early as in the period of Yangshao Culture, the



Fig.23 Jinzhong Ancient City

agriculture entered the more advanced period of planting crops with iron farming tools from the primitive agriculture of planting after burning the grass.

However, Jinzhong became well-known from the beginning of Ming Dynasty to the early Republic of China. Jin merchants represented by those in Pingyao, Taigu and Qi County, as the pioneers of finance in China used to rank ahead in China and create the unprecedented prosperity which made the culture of Jin merchants known to all the county. The campaign of “Learning Dazhai in Agriculture” in the last century reflected the development and changes of the rural areas of China after the foundation of new China and undertook the Chinese farmers’ dreams for well-being and rich life.

Xinzhou 忻州

If you want to visit Mount Wutai which is one of the four famous Buddhism mountains, you must know Xinzhou. If you have heard about Yanmen Pass of the great wall, you must know Xinzhou. If you know about the warlord Yan Xishan who was called local tyrant of Shanxi and ruled Shanxi for 38 years, you must know Xinzhou. Xinzhou not only has dangerous passes and crosses but also is a great place with talented people. It has always been the place merchants do business and the military forces compete for. Xinzhou has a profound culture and long history traditional art. Xinzhou has a long revolution history and used to be the birthplace and key place of Jinchaji and Jinsui revolutionary bases. Xinzhou is called the lock of the north of Jin.



Fig.24 Xinzhou City Gate

Lvliang 吕梁

Changzhi is located in the top of Mount Taihang with the highest altitude as if it could touch the sky, and therefore it was called Shangdang in the ancient time. Also it has always been called “Ridge of China”. With a long history and civilization, it is like a pearl on Mount Taihang with high and steep mountains. You cannot only see the beauty of the grand mountains and rivers, but also can feel the pure spirits of the local people here. The wonderful mountains and rivers of Changzhi combine the features of the south and north of China. The beauty of the mountains and rivers and the prosperous culture here appeal to the wise people. The local customs of Changzhi are enthusiastic but simple and the folklore culture rooted in the low social class has preserved many cultural essences of the Chinese people. The local specialties of Changzhi used to be offered to the king in the ancient time in addition to accompanying the ordinary people for so many years.

Yangquan 阳泉

Here used to be five springs in this area which covers about 4570 square kilometers. The springs are pouring constantly and fertilize this area, so the springs are also called Springs of Pouring(referring to 漾 in Chinese) and are later changed into Springs of Yang.

Yangquan city has a long history and is located in the key area of three parts of Jin with a very dangerous terrain for which the military forces used to compete. Here you can see the high Shinao Mountain and Tao River. The key location as the east gate of Shanxi province, Yangquan used to be defended by a courageous woman warrior, so when it comes to Yangquan the first place that will impress you is Niangzi Pass (Niangzi refers to a woman in ancient Chinese)--- the ninth pass in China. The story of the orphan of Zhao that happened in Yangquan during the period of Spring and Autumn and War States attracts a lot of tourists to Cang Mountain where the orphan was hidden. The monument of One Hundred Regiments Battle on the main peak of Shinao Mountain stands for the largest and longest battle in the eighth route army's anti-Japanese war in Huabei area which has left a deep mark in the history of PRC. The ancient key dangerous passes have been gradually dimmed in the history and been replaced by an important industrial city of Shanxi province.

Linfen 临汾

A folk song which said, "If you ask me where is my hometown, I will say the giant locust tree of Hongdong county in Shanxi" tells us that Linfen used to be the homeland of most Chinese people. A piece of Beijing opera which said, "Susan left Hongdong County and walked on the street" tells us the story happened in Linfen of Shanxi province. Linfen is not only the oldest city of China but also the place where the Chinese people look for their roots. The thriving giant locust tree is what those Shanxi people outside Shanxi province always keep in mind. The vigorous Hukou Waterfall bears the deep feelings of the Chinese people for China.

Changzhi 长治

Changzhi is located in the top of Mount Taihang with the highest altitude as if it could touch the sky, and therefore it was called Shangdang in the ancient time. Also it has always been called "Ridge of China". With a long history and civilization, it is like a pearl on Mount Taihang with high and steep mountains. You cannot only see the beauty of the grand mountains and rivers, but also can feel the pure spirits of the local people here. The wonderful mountains and rivers of Changzhi combine the features of the south and north of China. The beauty of the mountains and rivers and the prosperous culture here appeal to the wise people.



Fig.25 Yangquan
Cang Mountain

2.3.4 Culture

Culture of the Yellow River

The Yellow River starts from the northern part of Bayan Har Mountain in Qinghai province, and flows eastward. It runs through the big valley of between Shanxi and Shannxi, and the Loess Plateau along Fen River and Wei River, and reaches Tong Pass in the south. Wei River flows from the west and joins the Yellow River here, which makes the Yellow River form the great turning. In geography, it connects the large plain of the east of the river in the north, covers Guanzhong Plain in the west, and flows through the central plain in the east. Therefore this area is called the center of China and the backbone of the central plain. In history of China, the culture of the Yellow River formed in the middle reaches of the Yellow River and the areas along it brought great influences to the human civilization. The areas along the Yellow River are the birthplace of the ancient human beings in China and also one of the main birthplaces of the Chinese people. The Yellow River and its spirit feed the Chinese people and teach us to be diligent and brave, tolerant and determined. The great accomplishments in exploring the Yellow River are so inspiring that they help us to have the spirits of the Yellow River—united, practical, enterprising, hardworking and sacrificing. They also enhance the national spirits of the Chinese people—united, cooperative, fearless and strong-minded. Therefore together with the great wall it becomes the symbol of our Chinese people.



Fig.26 The Yellow River

Culture of the Root

The culture of root refers to the identification and the traditional feelings of the Chinese people for their ancestors. The Chinese people have a strong sense of ethics and religion, and the tradition of blood bond in the Chinese culture is the most powerful in the world. Wherever they are, the Chinese people will never change their love for their family, their homeland, and their nation. Neither will they change their recognition for their nation and culture. High respect for the family and ancestors and the morality is the traditional virtue of the Chinese people formed in the 5000 years civilization. The culture of the Root has richer and deeper connotations as a branch of

The Chinese people' s admiration for the homeland and ancestors demonstrates and sustain the brilliant civilization of China. Therefore the culture of root can inspire the Chinese people all over the world, keep the national bond and national spirit, stimulate the creativity of the Chinese people and unite the family, the ethnic groups and the whole country. The culture of root serves as the foundation of the development, prosperity of the future. It is the essential spiritual desire at the bottom of the soul to seek the familiar cultural atmosphere which is reflected in a living habit or a beautiful memory.



Fig.27 Ancestral Memorial Garden

As is known to all, China is not only one of the world's four ancient civilized countries, but also the only one country with independent origin and constant development. Shanxi is one of the places with the longest and the most complete history in China. The history of Shanxi province has gone through the whole 5000 years' Chinese civilization. Either from the historical documents, the discoveries of the archeology or the investigation of the historical legends, or from the comprehensive analysis about its uniqueness, density and relevance, Shanxi province has much information about the ancient history and a great many resources of the culture of root. In 1990s, the *Eosimias sinensis* fossils discovered in Yuanqu County of Shanxi province can date back to about 4000 years, which are one quantity class earlier than the African apes. Therefore Shanxi is assumed to be the earliest birthplace of the human beings, and Yuanqu County in Yuncheng of Shanxi province is the real homeland of human beings. Shanxi is not only the place where human beings appeared early but also the original place to use fire. According to the examination about the burned animals' bones discovered in Xihoudu cultural site by adopting the ancient geomagnetic method, the use of fire can date back to 1.83 million years. The culture of root of Shanxi province is deep-rooted and the most famous event in history is that King Huang, the top of the five kings, defeated the tribe under the control of Chiyou, which promoted the first national integration of the China and laid a solid foundation for the 5000-year civilization of China.



Fig.28 Ancestral Memorial Garden



Fig.29 Monks of Mount Wutai

Culture of Religious

Religion is a special cultural phenomenon, which emerged in a certain historical period in the development of human society, and is one of social ideologies. In terms of the belief cognition and ceremony activities derived relevant to it, it can also be called a faith or belief.

The religious cultures in ancient China are mainly Buddhism culture and Taoism culture. In Chinese religious cultures, Shanxi is noted for being the key bases of the development of Buddhism culture.

The religious cultures in ancient China are mainly Buddhism culture and Taoism culture. In Chinese religious cultures, Shanxi is noted for being the key bases of the development of Buddhism culture.

Shanxi province is one of the first places which introduced the Buddhism. As early as in Yongping period of Donghan Dynasty, Kāśyapamātanga and Dharmaratna went to Mount Wutai and built the Temple of Da Fulingjiu, which is the origin of the Buddhism culture in Shanxi province.

In Beiqi Dynasty, so many temples were built that nearly all the temples along the West Mountain in Taiyuan were established during this time, among which Tianlongshan Grottos are the best embodiment of the exquisite carving art of that time.

Later, Tang Dynasty is the most thriving period of the Buddhism temples. As the birthplace of the royalty of Tang Dynasty and the homeland of the female king Wu Zetian, Shanxi was appreciated a lot by the central government and only on Mount Wutai, were there more than 360 temples with thousands of monks and nuns. The well-preserved picture of Mount Wutai carved on the stone of Dunhuang Grottos is a typical description of the prosperity of the temples on Mount Wutai in Tang Dynasty.

Yuan Dynasty is the key period for the integration of Buddhism culture in Shanxi province. The central government of Yuan Dynasty implemented the system of mutual existence of politics and religion, and it is during this period that Lamaism was introduced into Shanxi province, Mount Wutai has become the only holy cultural place with Lamaism and Han Buddhism. The Buddhism events held on Mount Wutai reached the peak during Ming and Qing Dynasties. During the emperors Kangxi and Qianlong in Qing Dynasty, such Buddhism events on Mount Wutai were held as many as 11 times. For hundreds of years, Mount Wutai has been playing a very significant role in defending the unification of the Chinese people and promoting the international cultural exchange and the world peace.



Culture of Guan Yu

Religion is a special cultural phenomenon, which emerged in a certain historical period in the development of humankind. Guan Yu (160--219), who styled himself as Yunchang, was born in the current Changping village of Xiezhou of Yuncheng in Shanxi province. He was interested in reading Spring and Autumn Annals. He was esteemed as the God of War for his loyalty and bravery. The Temple of Guan Yu in his homeland Xiezhou was firstly built in Kaihuang 9 (589) of Sui Dynasty, and then was enlarged for many times in the following time. Now it is 73000 square meters in size and the largest temple of Guan Yu in the world. There are tablets inscribed by the emperor Qianlong and emperor Xianfeng of Qing Dynasties. In terms of the belief cognition and ceremony activities derived relevant to it, it can also be called a faith or belief.

Guan Yu is a god worshipped by the people of different classes including the ruling class, various religions and the ordinary people. He is the God who is from the ordinary people and the temples for honoring him are built all over the country. The admiration for Guan Yu either among the authorities or among the ordinary people made him the leader of all gods. He is esteemed as the god of war just like Confucius who is esteemed as the god of literature. In some cases, people of different industries show more respect to him than to Confucius. The influence of Guan Yu has gone beyond the mainland of China. Where there are Chinese people, there is respect for Guan Yu. According to an approximate statistics, only in Taiwan are there more than one thousand temples of Guan Yu. There are more than 40000 temples of Guan Yu in more than 30 countries such as America, Japan, Singapore, Thailand, Vietnam, Burma and Australia. The spiritual treasure of the culture of Guan Yu does not only belong to China, but also to the world. Almost no god from the ordinary people gets the admiration like that for Guan Yu.



Fig.30 Temple of Guan Yu

The culture of Guan Yu has gone beyond China as the traditional Chinese culture. It is quite influential especially in the Southeast Asia. The Southeast Asian Cultural Circle refers to the mode of cultural formation based on the ethics of Confucius embodied by Guan Yu's virtues—loyalty, righteousness, kindness and bravery. Therefore the culture of Guan Yu has become a bond connecting the Chinese culture and the world culture which promote the development of the social civilization of the Southeast Asia. Advocating the culture of Guan Yu is beneficial to the cultural communication and the promotion of the Chinese culture all over the world.

Culture of Folk Customs

Shanxi, located at the hinterland of the Yellow River basin, is one of the origins of the Chinese ancient culture. In an area from the luxuriant Taihang Mountain to the billowy Yellow River, between the steep Wangwu Mountain and the grand Great Wall, Shanxi, for thousands of years, has been well known to the world for its mountains, rivers and various reputations. The geographical environment makes the folk custom of Shanxi inevitably be rooted in the profound Yellow River Culture. The Chinese culture, namely Han culture, is integrated with the nomadic culture of the Northern minority, to form the featured and distinct Shanxi folk custom.

The folk custom of Shanxi can be divided according to its content: economy, society, belief, and entertainment.

Economic Folk Custom

Historically, the agriculture production of Shanxi had been in a leading position for a long time. Its commerce and trade once wined reputation home and abroad. Merchants from Shanxi pass down their unique habits in operation mode, project, and method, which deeply influence the folk' s life and habitude.

Social Folk Custom

The inhabitancy custom of Shanxi people is featured with quadrangle courtyard in urban and rural areas, cave courtyard in rural places and basement courtyard, resided by northerner.



Fig.31 The Cave Courtyard



Fig.32 The Door-God

Nuclear family is commonly seen in countryside of Shanxi, which is formed by a married couple and their children. Three or four generations may also live together in a house. Marriage is the core of family. Its form determines that of the family.

Nuclear family is commonly seen in countryside of Shanxi, which is formed by a married couple and their children. Three or four generations may also live together in a house. Marriage is the core of family. Its form determines that of the family.

The marriage custom of Shanxi people, as elsewhere in China, indicates people' s blessing and expectations on a happy life. There are several particular characteristics. One of them is their great attention to create a prosperous and warm ambience. At the wedding day, the groom' s house will be redecorated as a new one, posted with auspicious paper-cuts. The other characteristic is their praying of good luck and happiness. They wish the new couple have a harmonious and enjoyable life, with many children. Another one is the wish for the couple's richness after the wedding.

Etiquette of life is also an important part of the social folk custom. In old times, people in Shanxi prefer boys than girls. The birth of a boy is called "big joy", the birth of a girl "little joy".

Festival customs is parts of the social custom as well. Among the festival customs, the following celebration activities of Shanxi are unique in China.

Belief Folk Custom

The main content of folk custom in Shanxi Province is the belief in ghosts, which began with the understanding and worship to the nature by the ancient people.

The belief in heaven and earth is the most ancient and fundamental. The God of Heaven and Earth consecrated by the folks is not in a special temple. During the Spring Festival, people will buy a board with the picture of this divinity. It draws the god of heaven, the goddess of the earth, and a team of horses and people, with a memorial tablet in the center, which writes "The true omnipresent god of all spirits in Heaven, Earth and Hades". It will be posted under the roof. Sometimes people will only write the name of the god on a loess-made yellow paper to show respect. And a pair of antithetical couplet will be by the sides of it, written "The sky should be high so as to hang the sun and the moon; the earth must be solid to bear the mountains and rivers". The horizontal scroll written "God of Heaven and Earth Tablets" will be placed on the top of the board. Under the board, a table with a incense burner, offerings for the god and candles for worshipping. On the wedding, the bride and groom will bow to the earth, which is the most solemn ceremony, which is commonly known as "Bow to the Heaven and Earth". There are many other secular divinities believed by folk people, like the Door-God, the Kitchen God, The God of Happiness, Dragon, and etc. Moreover, some human divinities are more likely to be regarded as unique in Shanxi.

Man who benefited the society will be worshiped as deity. This is the Chinese criterion of apotheosis. Among the human divinities, Guan Yu is the most outstanding one. Its worship is popularized from the north to the south of China, and even overseas.

Entertainment Folk Custom

Entertainment folk custom, which indicates the traditional folk culture and entertainment activities, mainly includes the spoken language folk custom, folk song and dance custom, recreation and athletics custom, and etc.

The entertainment custom of Shanxi is extremely rich in content and has a long history. Ancient fairy tales in simplicity and magnificent slangs and proverbs with wisdom, colorful folk dramas and interesting farmland recreation and sports, limn a gorgeous and fascinating painting of folk custom.

Recreation and athletics custom is a leisured and enjoyable adjustment for life. It includes seasonal amusement activities, as well as competitive athletics. Folk athletics is a widespread self-enjoyable mass sport activity. The most popular ones in Shanxi are shuttlecock kicking, ice-skating, tug-of-war, iron-hoop rolling and many others



Fig.33 Beigun in Pingyao



Fig.34. Weifeng Gong and Drum in South Shanxi

2.3.5 Landscapes and Monuments



Fig.35 Tower of The Mount Wutai

Mount Wutai

Mount Wutai is located in the northeast of Wutai County, Xinzhou City, Shanxi Province across Shanxi and Hebei Provinces. The Mount Wutai is seated on the "Ridge of Northern China", and the highest elevation is 3061 m. There are continuous ridges and peaks, staggered lofty mountains, like a tiger crouching a dragon curling, covering a total area of 607 km². The Mount Wutai is formed by five surrounding peaks. The five peaks stand erect, go beyond the cloud surface, without trees at the top, flat and wide like a soil base, so it was given the name of Wutai. The Mount Wutai has a long culture of Buddhism, beautiful natural scenery, numerous revolutionary sites and abundant geological heritages, and is the collection of Buddhist shrine, summer resort, revolution shrine and geological base for science education. The Mount Wutai is now evaluated as: the World Cultural Heritage Site; the King of Four Famous Buddhist Mountains in China.

Yungang Grottoes

Yungang Grottoes is one of the largest grottoes in China. Together with the other three grottoes: Mo Kao Grotto at Dunhuang, Gragon Gate Grotto at Luoyang and Maijishan Grotto, they are known as the Four Grotto Treasures in China. It's located on the south foot of Wuzhou Mountain, 16 kilometers west to Datong City, Shanxi Province. It was dug along the mountain with a stretch of one kilometer from east to west. It's grand and abundant. The existing main caverns are 51; 252 shrines of different sizes; 51000 statues with the highest one being 17 meters and smallest one being several centimeters. The designs of these statues are vivid and lively. It was listed as the world cultural heritage in 2001. Five Grottoes of Tanyao have precise and neat design and layout and it's a master piece in the first peak stage of Chinese Buddhism art. Wuhua Cave has gorgeous carved decorations which are colorful. It's precious material to study the history, art, music, dance, calligraphy and architecture in Northern Wei Dynasty.



Fig.36 Buddha of Yungang Grottoes

Pingyao Ancient City

The Pingyao Ancient City is an ancient culture city having more than 2700 years of history, with city perimeter of 6162.68 m, a total area of 2.25 km², it is the prototype of China's ancient county in the Ming and Qing Dynasties of the most complete preservation within the border of China, it is a large ancient architectural complex which consists of complete city walls, streets, stores, temples and dwellings, and a typical representative of the building system of counties in the Central China of Chinese Han Nationality.

The Pingyao Ancient City has been a commercial port town of strategic importance in Northern China since the 16th century, reached its huge prosperity in the middle of the 19th century, and had become a control center of modern Chinese financial industry. The Pingyao Ancient City is of important historical value, artistic value and scientific value for the researches on the transition of China's ancient cities, and the development of urban architecture, human living forms and traditional culture.

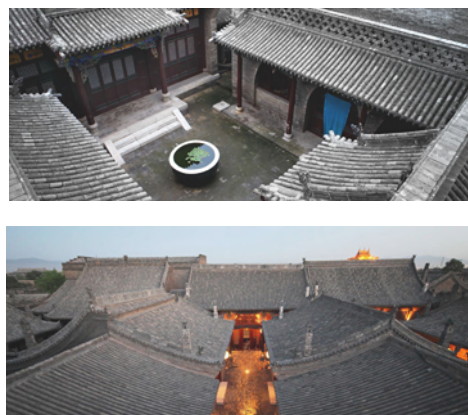


Fig.37 Pingyao Ancient City

Royal Prime Minister's Palace

The scenic area of Royal Prime Minister's Palace, located in Huangcheng Village, Beiliu Town, Yangcheng County, Jincheng City, Shanxi Province, pillows mountain and river, built around the Mountains, with majestic defensive walls, battlements standing in great numbers, officer curtilages and dwellings placed closely side by side, and it is a group of unique architectural complex. The scenic area of Royal Prime Minister's Palace covers a sightseeing area of more than 10 thousands of square meters. It was built on the hillside of a mountain, and there are rows and rows of houses in the castle. The Royal Prime Minister's Palace is the mansion of Chen Tingjing, the tutor of scripture of Kangxi Dynasty, Grand Secretariat of Wenyuan Chamber, had served successively as the minister of the Board of Civil Office, the Board of Revenue, the Board of Punishments and the Board of Works plus three levels, teacher of Kang Xi The Great, chief editor of the Kangxi Dictionary, and a famous prime minister of the Qing Dynasty. There are 8 large courtyards in the inner city, especially the particularly noticeable 30 m high seven-storey Heshan Tower in which there are wells, stone roller, grinder and secret channel to go out of city. 107 soldier hiding caves armed with crossbows and light armour can be used in defense.



Fig.38 Royal Prime Minister's Palace

Jin Memorial Temple

Jin Memorial Temple is located under the foot of Mountain of Xuanweng, 25 kilometers southwest to the city of Taiyuan. It's the source of Jin Water. In the reign of Emperor Tiansheng of Northern Song Dynasty, Tang Shuyu was the king of



and named it the Hall of Female Deity. There're 43 colored-gaze statues of Song Dynasty. In front of the hall, the view of square pool, fish, overhanging bridges is rare in China. On the both sides in the hall are two springs: Nanlao and Shanli springs. Jin Water comes from here. The clear water runs endlessly with a permanent 17 celsius degree. In the Hall of Zhenguan Baohan, Emperor Taizong of Tang Dynasty had written "Imperial Stele" and "Continuous of Epigraph of Jin Memorial Temple". The famous cypress of Zhou and pagoda tree of Tang is in the temple. The cypress is on the left of the Female Deity Hall and the pagoda tree is in the Temple of Guan Yu. The trees have old branches stretching to all directions and they are full of vigor and exuberant. These two trees with endless running of Longevity Spring as well as statues of 42 delicate maid and female deity are called "Three Treasures of Jin Memorial Temple"



Fig.39 Jin Memorial Temple

Wooden Tower of Ying County

The Fogong Temple Wooden Pagoda of Ying County is also called Wooden Tower of Ying County. It is highest and oldest wood tower building in China. The ancient simple appearance, and staggered rigid structure attract the tourists. It was listed the first key national heritage conservation unit approved by the State Council in 1961. Not only is the treasure of wooden structure in the world, but also it is the conservation place for rare historic relic in Liao Dynasty. Two Buddha teeth reflect the Buddhist cultural connotation of Fogong Temple Wooden Pagoda, and the Buddhist relics are in the palace of the Buddha. The tower is located on the four-meter stylobate with height of 67.31 meters and diameter of 30.27 meters for ground layer, and the shape is round. The facade for first layer is double eaves, and other layers are all single eaves. There are five layer and six eaves, and every layer has dark layer, so there are 9 layers in total. Because ground layer is double eaves and has winding corridor, the appearance of the tower has six-layer eaves. Every layer is supported by inside and outside pillars of two circles, and there are 24 pillars outside and 8 pillars inside. The diagonal bracing, girder, santalum album, and short pillar are used in the wooden pillars, which consist of wooden frame of compound beam type with different directions. The Korean pine materials of 3,000 cubic meters (over 2,600 tons) are used for whole wooden tower, the overall percentage is proper, building is grand, the art is fine, and the appearance is solemn.



Fig.40 Wooden Tower of Ying County

Cang Mountain Scenic Spot



In the numerous Chinese traditional opera repertoires, there is a famous one "Orphan of Zhao", while there is a mountain - Cang Mountain famous for the moving story of

hiding and rescuing an orphan in the Taihang Mountains with peaks rising one after another. Cang Mountain, formerly known as Yu Mountain, lies in Yu County, 18 kilometers to the north. It is named for hiding the orphan of Zhao in the Spring and Autumn Period. Tradition has it that the Zhao Shuo, the senior official of State of Jin, was killed by Tu Angu, the Royal Clan in Jin Kingdom in the Spring and Autumn Period, Zhao Shuo entrusted the after-born orphan to a sikaek Chen Ying before he died, Chen Ying laid down his son's life for exchange of the orphan of Zhao, and took Zhao Wu, the orphan of Zhao, into Yu Mountain for hide for 15 years. Later generations renamed Yu Mountain as Cang Mountain and made an ancestral temple for sacrifice, which is of over 2600 years of history.

Grand Canyon of Huguan Taihang Mountains

Grand Canyon of Huguan Taihang Mountains: The Huguan section of Grand Canyon of Taihang Mountains, integrating majesty, spectacular, high and beauty, lies in Huguan County, Changzhi City. The Grand Canyon of Taihang Mountains, which stretches more than 40 km, has the relative altitude difference of 200 m to 800 m, with vertical cliffs, vertical and horizontal canyons which are very spectacular. Cutting-like cliffs, hillstones in thousands of postures, sweet and delicious spring, silver chains-like waterfall, rippling deep pools, fascinating karst caves and immense forests spreading all over mountains are all found in ridges, peaks, gullies and streams.

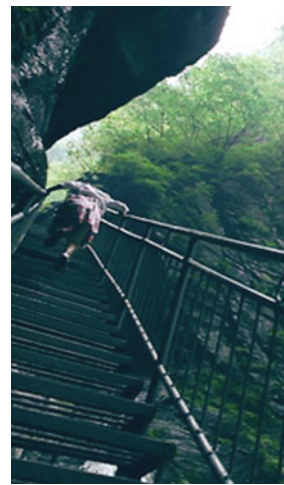


Fig.41 Taihang Mountains

Qi Kou

Qi Kou, located by the Yellow River 48 km in the south of Linxian City, gets its name for the second largest Qi of the Yellow River - Datong Qi. Qi Kou came in from the Qianlong Domination of the Qing Dynasty, served as a famous business center of strategic importance in Northern China after that for more than 200 years, with a Five-mile Long Street, shops everywhere, and merchants came together in crowds. Rafts shuttled in the Yellow River, and camel bells resounded in the valley. During 170 years prior to the construction of Beijing-Baotou railway, there were more than 500 wooden boats to and from the Qi Kou dock every day, large quantities of grain and oil, fur and feather, medicines, etc. were transported from Shanxi, Gansu, Ningxia, Suiyuan, Mongolia, etc., cotton cloth, silk fabrics, tea, ceramics and other articles were transported from Taiyuan, Fenzhou and other places to Qi Kou by land via the "Xiangyang Gate", and resold in Northwest China. It's folk wisdom that "Endless Qi Kou to be packed, endless Wu City to be filled". It's folk rhyme in Wenshui that "Qingdingtou, South Valley Mouth, tie up a mule to run to Qi Kou". More than 500 camels were raised at the place in question, it is thus clear that it was prosperous in those days.



Fig.42 Qikou

2.3.6 Handicraft

Guangling Paper Cutting

As one of the three Chinese folk paper cutting styles, Guangling paper cutting occupies a very significant status in the art of paper cutting of China, and is called a miracle of the Chinese folk art because of its vivid design, impressive expression, cautious painting and delicate packaging techniques. In 2009, it was listed in the list of the representatives of the human beings' intangible heritage by UNESCO as part of the Chinese paper cutting art claiming project.



Fig.43 Guangling Paper Cutting



Guangling paper cutting, which is a type of painted paper cutting by carving in the paper, belongs to the style of Huabei, and also the typical example of Huabei style. In addition to the common characteristics of the paper cutting art: expressionism, symbolism, imagism, creation and fashion, it has its own uniqueness.

Pingyao Polished Lacquer Wares

Pingyao polished lacquer wares can date back to more than 1200 years ago in the Kaiyuan period of Tang Dynasty. In 1917, six painters in Pingyao including Qiao Shengrui and Ren Maolin cofounded Hecheng Workshop, which produced lacquer wares. Most of their products with a special style and high quality were sold out in foreign countries like Japan and France. In 1937, after the anti-Japanese war broke out, they stopped their business, and after 1950s Pingyao polished lacquer wares started entering the market and thrived again.

The polished painted devices are made of lacquer trees, which is also called old lacquer tree or big lacquer tree. The making procedure is unique. Firstly, select the suitable woods and make models. Then paint the models with pig blood and brick powder and polish them. Next paint the models with the natural old paint and polish them. This step has to be repeated for many times. At last, polish the surface with sesame oil, and then after refinement, golden and colorful painting, a variety of pictures such as mountains, rivers, pavilions and pillars, rare animals and plants will appear which are shiny like a mirror. Therefore they are also called the golden lacquer furniture.



Fig.44 Pingyao Polished Lacquer Wares

Gaoping silk

China is the holy place of the silk, and Gaoping of Shanxi is the birthplace of silk. Silk reeling was created in Xuangu in the northwestern mountainous areas of Gaoping. Made of high-quality silk produced in the southeast of Jin, Gaoping silk with a variety of types has a long history and exquisite techniques. It is well-known for the four distinctive characteristics including softness, brightness, tenderness and lightness. The best type of Gaoping silk is the silk of beauty. My Fan Wenlan, a historian in early new China said, "In the ancient time Gaoping was called Xuanshi County where there was a river named Xuanshui River. The silk of China just originated here."



Fig.45 Gaoping silk

Datong Coal Carving

Datong is noted for its abundant coals in China. Not only can coals warm us by being burnt, but also they impress us deeply in the form of art---coal carving.

Coal carving produced in Datong is the unique art of China, which is made of the trees fossils in the depth of the coal layers of Datong. With clear lines and delicate quality, coal carving is given real artistic life. The relevant records about coal carving can date back to as early as in Donghan Dynasty.

Those abandoned coal stones will become vivid artistic works after the folk artist of Datong of Shanxi province Shi Yuping's careful carving.

Flour Sculpture of Lan County

Lancheng Town of Lan County in Shanxi is the homeland of flour sculpture. The flour sculpture here is well-known all over the country and the local people make a great many beautiful flour sculptures with their exquisite skills. Examples such as livestock and poultry which symbolize the prosperity of agriculture, cranes, god of longevity, and peach of longevity that stand for long life, 如意 which means fortune and happiness, and fish jumping over the dragon gate and other historic stories and legends like Monk Tang, Monkey King and so on.

In making the flour sculptures, not only the materials have to be chosen very cautiously, but also the steps including squeezing, cutting, twisting, pressing, spreading, folding, embedding, arranging, compressing, painting and color matching needs much attention.



Fig.46 Flour Sculpture of Lan County

Taiyuan Jade Carvingt

Taiyuan jade carving, with a long history and delicate carving techniques, is diversified made of high-quality stones. It is the symbol of the ancient culture of Taiyuan, and also the crystallization of the Taiyuan people' s wisdom. Taiyuan is rich in the resources of jade. Loufan County produces jade stones; Jinzhong area produces green nephrite and corundum; Xia County of Jinnan produces jasper; Xiangning of Linfen produces agnate. It is just because of the rich resources that Taiyuan jade carving is constantly developing from the ancient time to the modern time. Taiyuan jade carving is done according to the quality of the jade.



Fig.47 Taiyuan Jade Carving

Datong Artistic Porcelain

The production of porcelain in Datong has a long history which can date back to more than 1400 years ago. The most prosperous time is in Tang Dynasty. In Song Dynasty, pottery was utilized in the military to make an explosive weapon called porcelain mine.

Datong artistic porcelain is produced in the porcelain factory of the coal mine of Meiyukou in Datong. The diverse porcelain products have very special and new designs. Among them, those children toys with distinctive local style are appealing in particular. There are more than 130 kinds of porcelain products with several hundred designs, of which some are about the local traditions and the mythologies such as the big belly Buddha, old long-live god, goddesses throwing flowers, Chang' e flying to the moon and the Pig from the Journey to the West having watermelon.

Ink Stone of Mount Wutai

The ink stone of Mount Wutai is called Tai Yan or Duan Yan for short. The stone is from Mount Wen, so it is called Mount Wen ink stone as well. Tai Yan has some other names like Duan Yan, Feng Yan and Guo Yan due to the names of the mountains and the changes of the administrative districts. In Qing Dynasty, a legal official Jinshi wrote an essay. For Guo Yan to praise Guo Yan, but because of the great reputation of Mount Wutai, the name Tai Yan has been adopted and inherited while other names are gradually forgotten and out of use.

There are four kinds of stones used to make Mount Wutai ink stone: black, green, red and purple, which are pure and beautiful. The ink stone originated in Ming Dynasty and differences exist between Duan Yan, Feng Yan and Guo Yan. The waves on the ink stone are like the pine tree leaves on Mount Wutai, clear, handsome and masculine.



Fig.48 Datong Artistic Porcelain

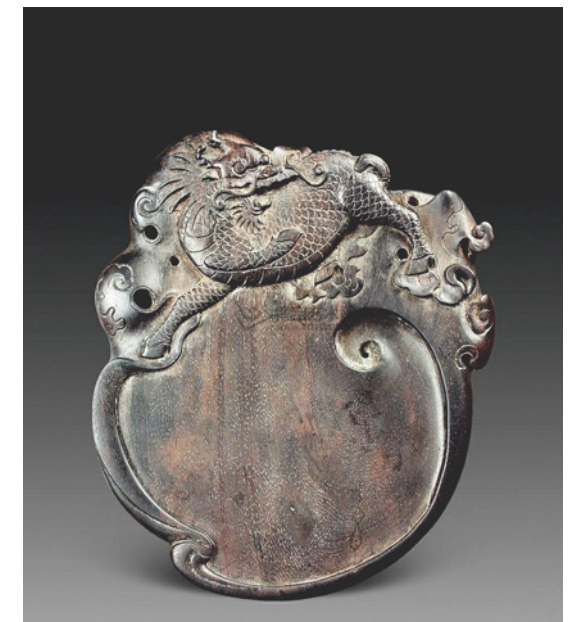


Fig.49 Ink Stone of Mount Wutai

2.3.7 Food Culture

Shanxi Province which located in the middle reaches of the Yellow River is one of the earliest and biggest agricultural centers in the world, and also the birthplace of the Chinese wheaten food culture. Shanxi food culture has a long history and being well established with rich connotation. And its history is about two thousand years, so, Shanxi is known as the “root” of world pasta. Nature shows special preference to nature, which makes Shanxi become the earth for growing all kinds of grains, so this region has the most complete species of cereal, and has a number of products and specialties which relates to “eat”. All the conditions above laid Shanxi a solid foundation of being the hometown of pasta. What’s more, coupled with the folk wisdom for thousands of years of accumulation and evolution, Shanxi pasta is not only famous in domestic, but also in the universe, which help Shanxi win the reputation as “the world wheaten food in China, the Chinese wheaten food in Shanxi”

“All the wheaten food are in Sanjin(another name for Shanxi)” from ancient to today, and also from the Loess Plateau to the rest of the country, even to the world, Shanxi wheaten food is a vital component in Chinese food culture and more precisely, it is also a rare flower of food culture in the world. As it mentioned before, Shanxi wheaten food culture has a long history, it has at least 2000 years history from the the time that you can research. When it comes to the type of Shanxi pasta, we have hand-pulled noodles, sliced noodles, braised noodles, all kinds of buns and so on, the tastes are different from the other places. In addition to pasta, Shanxi vinegar, Fenjiu(name for an alcohol) are unique in the world.



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When we talk about the type of Shanxi pasta, have hand-pulled noodles, sliced noodles, braised noodles, all kinds of buns and so on, the tastes are different from the other places.



Fig.50 Oat Noodles



Fig.51 Hand-Pulled Noodles



Fig.52 Sliced Noodles



Fig.53 Green Noodles

Datong Sliced Noodles

Datong sliced noodles, good in color, flavor and taste but inexpensive, are the most famous in different places of Shanxi province. They have a unique style of Datong, which is called the king of noodles. Many visitors to Datong have spoken highly of them after having a taste.

The sliced noodles get the name from the method to make them---slicing. The noodles are like the leaves of the willow trees with clear shapes. The central part is thick while the side is thin. You can feel the smoothness when having them in your mouth. While you chew them, you will feel the flexibility of them. The longer you chew them, the more delicious you will feel. Therefore they are welcome by the people who love noodles.



Fig.54 Datong Sliced Noodles

Qingxu Vinegar

Qingxu vinegar of Shanxi is one of the most four famous vinegars of China, which is mainly produced in towns of Qingxu such as Neimengfeng, Qingyuan, Xugou and Xigu. Qingxu is located in the south of Taiyuan nearby the mountains. As a legend says, there is a pure spring in the southwest of the city of King Yao where the king went to make vinegar personally.

Qingxu vinegar is dark brown, clear and appealing. In addition to its pure sourness, strong and long-lasting flavor, it is also scented and tender without precipitation. A typical feature of it is sticky to the bowl. You can smell the strong flavor the moment you open the bottle. When you pour some into the bowl, it will stick to the side of the bowl evenly. Although the acidity is 5, you will not feel the taste is too strong to tolerate. It is sour but a little sweet and scented which will make you taste more after a sip. Besides, the ordinary vinegar will become turbid with some white film on the surface or even go bad. But the longer Qingxu vinegar is stored, the more delicious it will become. For example, somebody stored a bottle of Qingxu vinegar for several decades and it became solid vinegar due to the evaporation of the water, but after the solid vinegar melted by adding some hot water, it still smelled as good as before.



Fig.55 Qingxu Vinegar

Pingyao Wantuo

Pingyao Wantuo is the famous food in the three Jin areas which has a special taste, delicate but not greasy. It smells fragrant, looks mouthwatering and tastes delicious. It can be used as snack and the main food. It can be eaten as a casual food and also be used to entertain guests in a banquet. In summer, it can be tossed in sauce cold, while in winter it can be fried hot. Therefore it is a good dish which is always attractive.

In the period of Guangxu of Qing Dynasty, the famous chef of Chengnanbao Dong Xuan created Pingyao Wantuo with good color, flavor and taste. It is said that in Guangxu 26 of Qing Dynasty, the Empress Dowager Cixi spoke highly of Pingyao Wantuo made by Dong Xuan when she passed by Pingyao on her fleeing way from Beijing to Xi'an. She granted much money to the chef and rated Pingyao Wantuo as the royal dish, which made Wantuo well-known all over the country. Then with the wide spread in the country, it has become a common specialty in restaurants of different sizes.



Fig.56 Pingyao Wantuo

Pingyao Beef

In the popular folk lyrics of Shanxi province, the beef of Pingyao as well as the pancakes of Taigu and the Xinghuacun Fen wine are all very famous. The tasty Pingyao beef and the scented Fen wine are well-known all over the world.

It is the specialty of Pingyao County of Jinzhong area. It is said that it was already very famous in Ming Dynasty. Till the late Qing Dynasty and Republic of China, Pingyao beef had become the necessary food for the officials to entertain guests. On the food exhibition of China in Beijing in 1956, Pingyao beef was rated as the famous food of China which was sold out in North Korea, Mongolia, Singapore, Thailand and Indonesia.

Taigu Pancake

Just as the name says, the Taigu pancake is produced in Taigu County. It is a kind of solid pancake, 2 centimeters thick and with a 12-centimeter diameter. It appears to be light yellow with peeled sesame. It is crispy and tender, sweet but not greasy, yummy but not sticky. Moreover it has the special feature of not changing four qualities in storage, which means the color, flavor, quality, and tenderness will not change even in storage for more than one month.



Fig.57 Pingyao Beef



Fig.58 Taigu Pancake

第三章



三
Research Case History
—

案例
分析 Research
Case History

3.1 EXPO Shanghai 2010 –Shanxi Pavilion

Theme: Civilization and Energy



Fig.59 Logo of Shanxi Pavilion

Shanxi Pavilion logo

The entrance gate of Shanxi Pavilion uses Jinci, an memorial temple which is one of the famous Chinese ancient architectures as its blueprint, which enlightened the idea of designing its logo. The logo is shown in the form which is similar as paper-cut by simplify the top of Jinci. Beneath the logo are two characters“山西”. And the color is red which popular in China and also the dominate color of Chinese paper-cut.



Fig.60 Stamp of Shanxi Pavilion



Fig.61 The Gate of Shanxi Pavilion

Shanxi Pavilion Features

The structure of Shanxi Pavilion takes typical Chinese Entrance Gate as its major visual symbol, which is the most representative element of displaying the ancient wisdom of Shanxi people. The gate is a vivid reproduction of Duiyue Decorated Archway of Jin Temple that showcases features and glamour of traditional Shanxi architectures.

The exhibits also reflect the wisdom of Shanxi people in the urban development process. With the basic ideology of “five-thousand-year history of Shanxi and its huge coal supply to the country” , Shanxi pavilion highlights the theme of better City, better life” of Expo 2010 and the sub theme of “energy defines eras”.

Shanxi Pavilion Exterior

The whole Shanxi Pavilion occupies 600 square meters, the outer wall is 30 meters long, 15 meters wide, and 5.2 meters high. The main entrance uses the wooden dougong style modeling, which is layer upon layer with different colors and delicate ornaments. The gate of the pavilion uses Jinci as its prototype, the building is based on the fly ash bricks to embody the energy saving and environment protection concept.

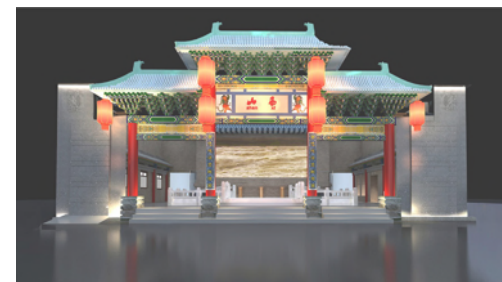


Fig.62 3D Digital Model Built of Pavilion Gate



Fig.63 Fotos of Shanxi Pavilion

The facade wall in solid carve patterns reflects the grand and abundant culture. While the two side walls are hallowed with flashing lights, what's more, through LED to show things that can reflect the human history and natural scenery of Shanxi, like Shaka Pagoda etc. The flashing LED box formed the changeable outer wall, on which respectively showing the three World Cultural Heritage of Shanxi, like the Yungang Grottoes, the Ancient City of Pingyao, and Mountain Wutai. As well as the folk customs like paper cutting, shadow puppet and the landscape of the Yellow River and Mountain Taihang. The element like the yard of Jin, Flying Bridge across the fish pond, and Apricot Blossom Village have been fully used in the inside pavilion. Thus to show the strong color of Shanxi and its contemporary spirits.

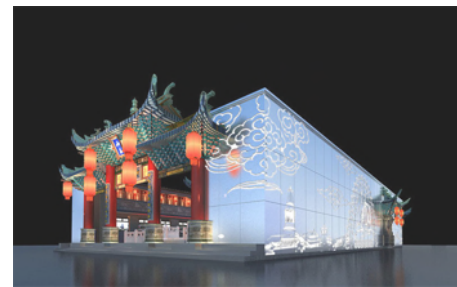


Fig.64 3d Digital Model Built of Pavilion Exterior



Fig.65 Exterior of Shanxi Pavilion

Exhibition contents

“Energy defines the eras” portrays the theme of Shanxi Pavilion, together with the basic ideology of “five-thousand-year history of Shanxi and its huge coal supply to the country” and around the core concepts of civilization and energy, the exhibition is divided into three parts:

The first part is Civilization- Road of Cities. It demonstrates 6 most representative cities in history of Shanxi, highlighting the idea of “culture is the power of progress of human kind”. The second part is Energy-light of Cities. It showcases the contributions and achievements in the construction of a New China of Shanxi as the national energy base, illustrating the idea of “energy is the power of social and economic progress”. The third part is Harmony-Dream of Cities. It provides envisions of Shanxi people on future urban development, expressing the idea of “harmony is the future of social development”.



Fig.66 Fotos of Exhibition
Fig.67 Web Site & Virtual Exhibition Contents



3.2 Triennale Design Week – PINWU Design Studio [Róng] 融



HANDMADE
in Hangzhou



“融”Rong in Chinese means melting and fusion, and that is the core of the philosophy. By deconstruct the traditional handcraft, then melting it into the contemporary design again, this is a process of creation of contemporary design language, and an interpretation of Chinese contemporary design spirit. More than 17 designers from different areas, from product, construction, furniture, clothing, jewelry, fabrics, ceramics, flat even photography Angle to study tradition, and deconstructs the traditional.

The final product are focused on 5 Chinese traditional materials (bamboo, silk, porcelain, copper And paper) and apply them in contemporary design in the five years. Starting at 2013; the two years of bamboo and silk in Triennale Design Museum in Milan.



Fig.68 Fotos of Hall Exhibition. 1

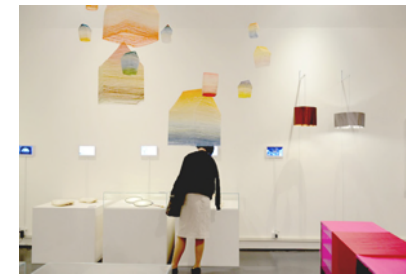


Fig.69 Fotos of Hall Exhibition.2



3.3 La Biennale di Venezia 2014 China Pavilion

Theme: Mountains beyond Mountains

By making space for the manifestation of content and content an insight of the space, space and content are correlated in the China Pavilion in which the content provides an explicit time-line of China's 100 years' of architectural thinking (dual theme threads), while space presents an implicit theme of Yi Xiang 意向 (imagery-scape) through the history of Chinese architecture.



Fig.70 Logo of Chinese Pavilion



Fig.71 Poster of Chinese Pavilion



Content

Under the Chinese dimensional model of Sheng 生 -Zhang 长 -Shou 收 -Cang 藏 (Sprout-Growth-Restraint-Reservation), the one hundred years of Chinese architectural history is reexamined with the four specific systems of prefabrication, structure, planning, and landscape, while linked with the latent clue of Xing-Yi (Form-Imagery). Narrated by fundamentals instead of ideologies, the content is released from the constraints of "-isms" or the aura of stardom, so as to echo the space of the China Pavilion. The selected cases of content will be presented in the forms of case cards, storybooks, time-line scrolls, archives, and models, most of which can be customized by the visitors into catalogues.

Space

The exhibition space was arranged with a fractal “longitude” of Jia-Cheng-Guo-Tianxia (household-city-state-nature), as well as the “latitude” of dimensions – Sheng-Zhang-Shou-Cang (Sprout-Growth-Restraint-Reservation).

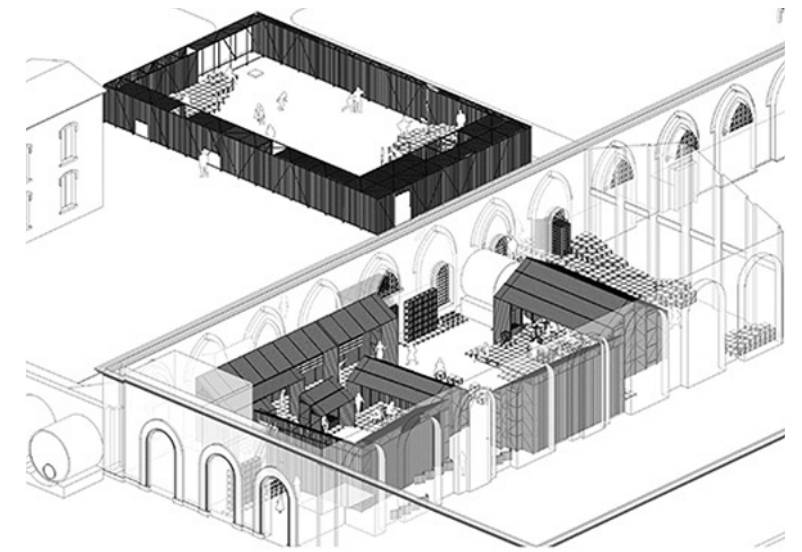
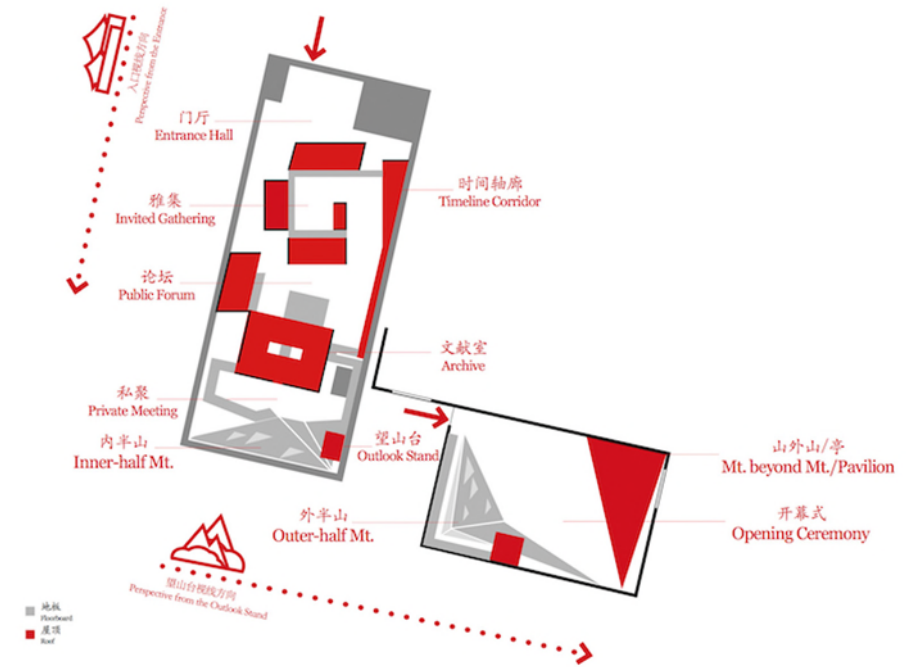
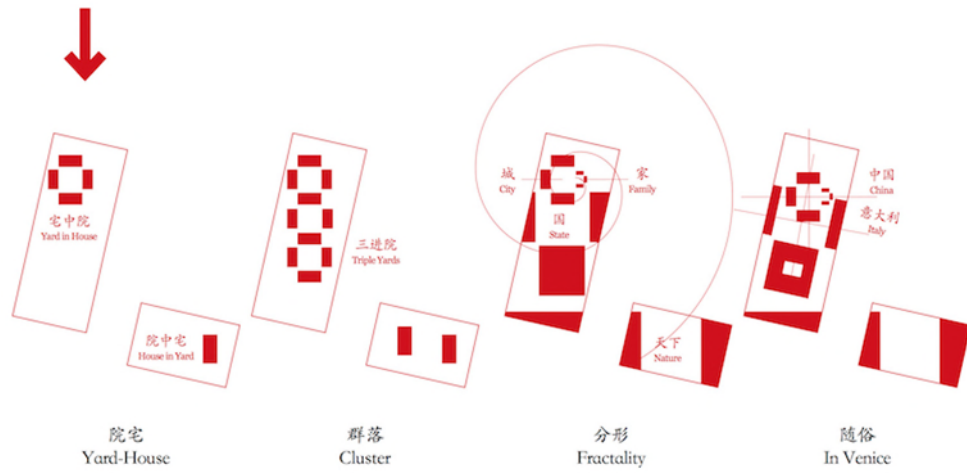
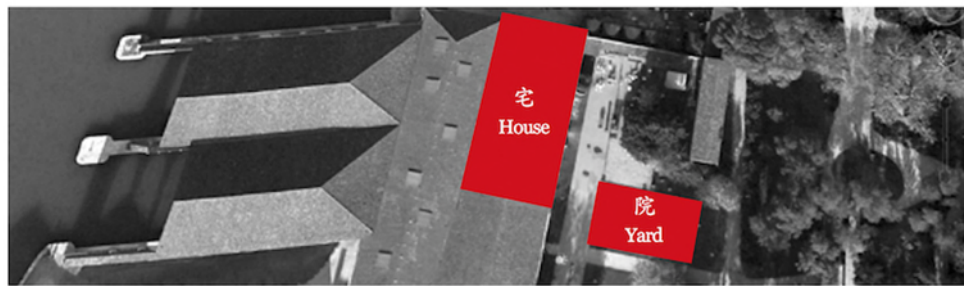


Fig.72 Space of Chinese Pavilion

The site of the pavilion is basically a dichotomy of house (Magazzino delle Cisterne) and yard (Giardino delle Vergini). It is re-designed by introducing the following fundamental principles:

1. Yard-house as a blend: breaking the interior-exterior dichotomy by introducing the house into the yard and the yard into the house.
2. Architecture as a metabolic cluster: Multiplying the yard-houses so as to create multicenters in the China Pavilion where both contents and visitors are grouped by typologies and interests.
3. World as a fractal progress: scaling up the multiplied spaces into the hierarchic pattern of Jia 家 --Cheng 城 --Guo 国 --Tianxia 天下 (household-city-state-nature).

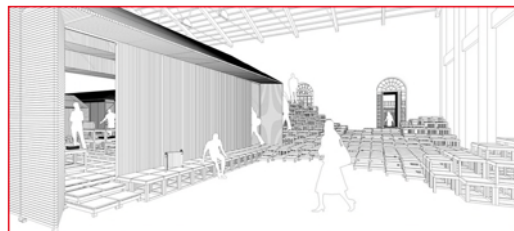
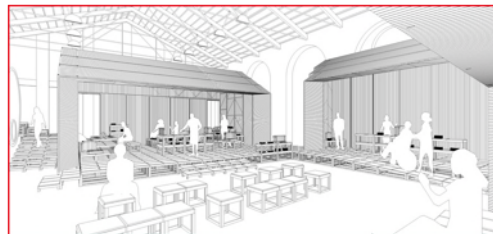
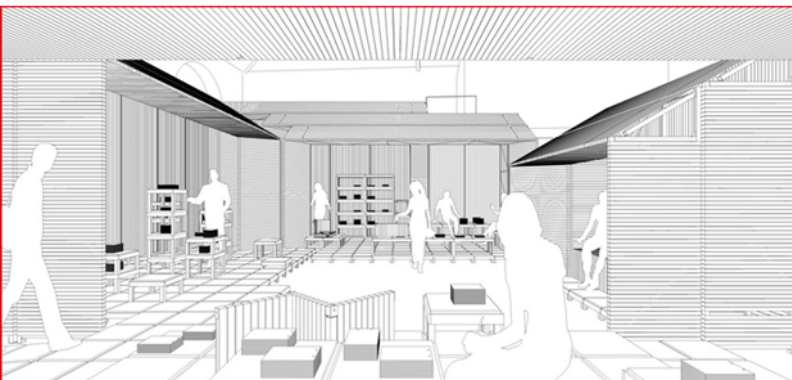


Fig.73 CAD Renderings of Space

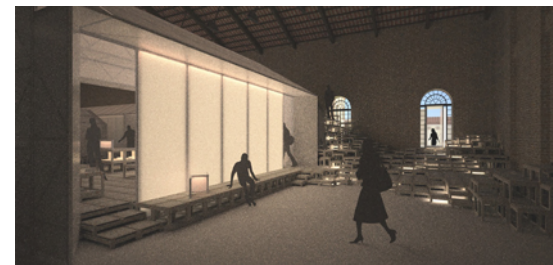
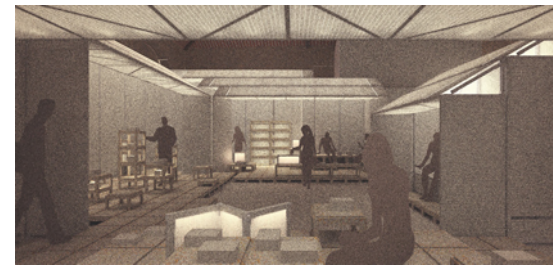


Fig.74 Space Inside Renderings

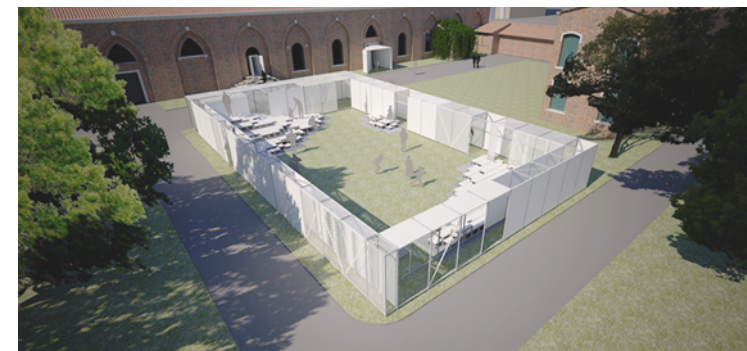


Fig.75 Space Outside Renderings





Fig.76 Space Outside

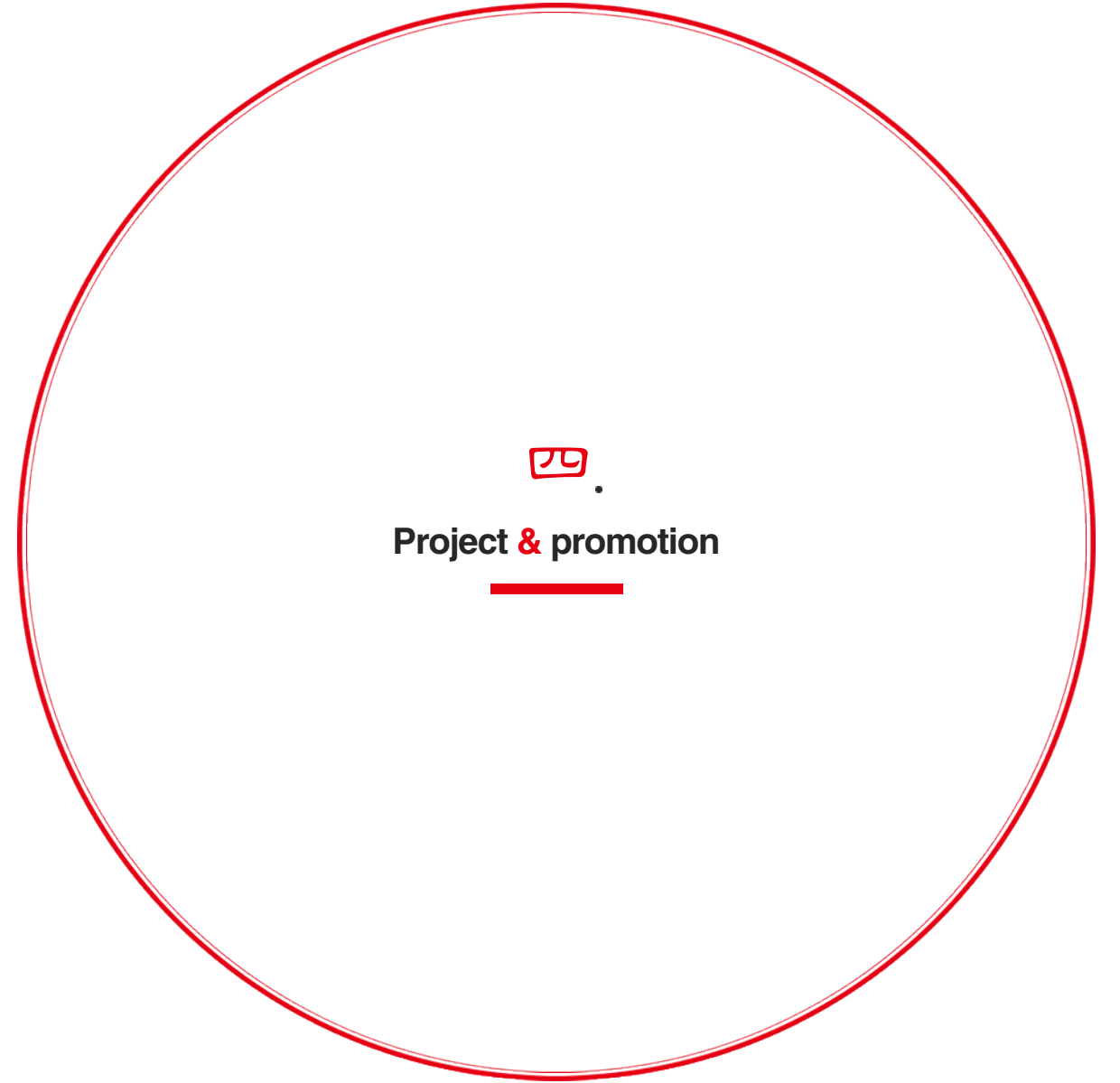


Fig.77 Space Inside



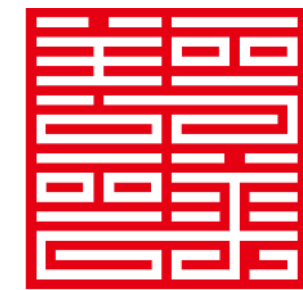
Three teams of architects have been invited to design the China Pavilion collectively. Their interrelationships are described as “Mountains beyond Mountains,” a traditional Chinese image emphasizing the interrelating tensions and imagery, and absorbs modern programs into the traditional Chinese perspective with “Tao Follows Nature” as its foundation. In other words, the most important issue in “absorbing modernity” is not the modernity itself, but the framework under which it is absorbed, and whether or not the framework can reconcile its impact.

第四章



Jìn Shàn Jìn Měi
晋 善 晋 美
Project & Promotion

Shanxi branding, cultural and creative industries.
building identity and promotion
of shanxi China cultural heritage exhibition



Jìn Shàn Jìn Měi
晋 善 晋 美
SHANXI CHINA 中国山西

4.1 Context & Reason Why

4.1.1 EXPO MILAN 2015 & China Pavilion

The World Expo is the largest exhibition event in the world. It has a history of 160 years. Expo 2015 Milan, Italy, is a new top A Expo which win the approval of the international exhibition bureau. The Expo will be held from may 1 to October 31 in 2015 in Milan city of Italy, which invites China and over 150 countries participating in the expo with the session lasts for 184 days.



In the history of World Expo, it is the first time that China has shown in the form of pavilion in the World Expo aboard. with 4590 sq. meters, the Chinese Pavilion will be the second biggest at Expo Milan 2015. Dedicated to the theme "Land of Hope, Food for life", the pavilion will stress the need for harmonious coexistence between man and nature. Harmony between man and nature is at the heart of the design. One side of the shape of the pavilion is inspired by



Fig.78 Expo Milano 2015 Logo,China Pavilion Events

a city skyline, symbol of Man, and the other side will remind visitors of a natural landscape. Mixing tradition and modernity, the pavilion will re-visit architectural trademarks such as the Chinese gable and hip roof to create a bamboo-covered roof that will bring natural lighting into the pavilion and reduce energy consumption. Around the pavilion, a 1000 sq. m. garden will symbolize the "Land of Hope" with crops and plants. The design of the Pavilion is conducted jointly by the leading design team of China Tsinghua University and Beijing Qingshang Environmental & Architectural Design Institute Co. Ltd.

The theme of this Expo is "nourish the earth, the energy of life". Which aims to reflect the attention to the harmonious and balanced development between human and nature from the world, to provide an enough healthy qualified and sustainable developing food security for the global, as well as to seek for effective ways to utilize the resources rationally, protect the environment and nourish the human, finally feedback to the Earth. The key word is "nourish", that is for nourishing human but also providing the energy for sustainable development of environment, then to find the balance point between the development of human and nature.

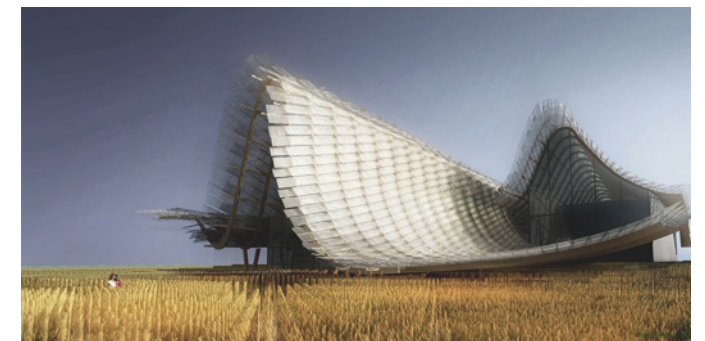


Fig.79 Expo Milano 2015 China Pavilion Logo & Renderings



4.1.2 La Triennale di Milano XXI International Exhibition 2016



La Triennale di Milano and the XXI International Exhibition. 21st Century. Design After Design

The spread of design skills throughout the various countries of the world (from Europe to America, Asia and Africa) and the development of a global market; the increasingly transversal nature of design and the breaking down of disciplinary boundaries between design, architecture, communication, landscape, the visual arts, etc., and new interactions between different skills will be the main themes of the International Exhibition.

Fig.80 Poster of XXI International Exhibition 2016

For five months, the Palazzo dell' Arte, which is home to La Triennale di Milano, will become the epicentre of the multidisciplinary events of the XXI International Exhibition in 2016. It will involve the entire city of Milan, all the way to Monza, which is where the first international exhibitions were held.

Participation is not limited to nations, but is open to Italian and foreign cities and regions, universities and schools, young professionals and companies. The programme will consist of a series of events, with exhibitions, meetings, conferences, performances, training, workshops, summer schools, and so on. Each venue (La Triennale di Milano, Fabbrica del Vapore, HangarBicocca, Museo delle Culture, the Politecnico University, IULM University, Villa Reale di Monza) will have its own curator for a thematic exhibition.

This Triennale without walls will be an opportunity to experiment with new display methods, creating a territorial laboratory for discussion and the creation of narratives. The design component must be included not as a solution to problems, but as a theatrical representation of an unknown reality.

A multidisciplinary approach, involving design and architecture, art and technology, anthropology and entertainment, will make it possible to portray new forms of expression, allowing all participants to interact with visitors.

Visitors will be encouraged to play a lead role and participate in performances, and the Triennale will work to include events for research groups, associations and "tribes", schools and workshops.

Design, which has acquired a strategic role in the age of globalisation, will thus be seen as a driving force behind new economies, logistical innovation, and new individual and collective services.

4.2 Introduction of the project

In the current days of economic globalization and cultural diversity, it is an inevitable trend that the cross-cultural communication and cultural integration of all ethnic around the world is intensifying. In recent years, such communication China with the world becomes more frequent. Thus through strengthening the cross-cultural communication, promoting the integration of western and Chinese culture as well as enhancing the development of cultural and creative industries (CCIs) to create more value are our common desire.

The project aims to strengthen the cultural communication between the two countries and to promote the development of CCIs, thereby, we design a set of exhibition and promotion plan which attempt to include the cultural heritage of Shanxi, China as the innovation content. This design starts from the theme and the publicizing slogan of the exhibition, and contains two parts: the visual recognition system(including exhibition logo, posters, the layout.etc.); and the publicizing plan of the exhibition system.

4.3 The title(Jin Shan Jin Mei)

“Jin 晋 Shàn 善 Jin 晋 Měi 美 ”(Flawless and Aesthetic), as the theme and the publicizing slogan of this exhibition, it condenses the overall impression of Shanxi which is expected to convey to the audiences within the four concise characters in the exhibition, also it uses the explicit words to tell the public that Shanxi is a place with kind people and aesthetic scenery in China.

Firstly, “Jin” is short for Shanxi, China which can be traced back to the Spring and Autumn period and the Warring States period, the major parts of Shanxi are belong to Jin State, that is why it is abbreviated in Jin, and also nicknamed “Sanjin earth”.

Secondly, the theme is taken from the homophonic Chinese idiom “ 尽 jin 善 shan 尽 jin 美 mei”, which is used to describe things are very perfect and magnificent. By using the idiom, Shanxi’ s long history and rich cultural and historical heritage are well embodied, and the magnificent natural and cultural resources in Shanxi Province are also revealed in public . In this idiom, “Shan” is mainly presenting the sincere and honest virtue of Shanxi people, “Mei” mostly expresses the profound human history and the beautiful natural scenery, all of which are aesthetic.

Thirdly, the slogan utilizes the original meaning of the character “Jin”, implying the culture of Shanxi province will be well inherited and carried forward in the future. The word“Jin(晋)” is an ideograph in the form of Xiao Zhuan(an ancient Chinese script), namely “Cong(从)Ri(日)” which refers to chase after the sun and move forward, it originally means “strive to make progress”. Hence, the application of the basic meaning of “Jin” not only expresses that the exhibition pursuits endless “Shan”(kind) and “Mei”(aesthetic), but also tags a moral that the cultural industries of Shanxi keep up with the trend of the times and has an envision of bright future.

4.4 Aim

By displaying and publicizing Shanxi's unique cultural heritage, the photography of its culture and custom, traditional drama, food culture, traditional handicrafts and so on which let the visitors understand the connotation of the theme- "Jin Shan Jin Mei", especially by highlighting Shanxi is one of the cradle of Chinese civilization and "Sanji"(Three Jin) contains the civilization, culture and history of Jin, so that to promote the interests and help them to get a better understanding of Chinese culture, then to strengthen the development of CCIs, by which can also promote the integration between the oriental and occidental culture.

4.5 Concept

The exhibition aims to establish a platform for sharing and experiencing Chinese culture, meanwhile, the visitors can participate and interact in the exhibition. For instance: watching the videos, pictures, or listening to the traditional folk music, tasting traditional Shanxi cuisine, participating in making simple traditional handicrafts. Having involved while visiting in the exhibition, the visitors can have a deeper understanding of the exhibition. In the meantime, these activities stress the theme of the exhibition - "Jin Shan Jin Mei" and aim to help the visitors realize Chinese are sincere and honest, as well as visit the beautiful scenery in China, from which we express our wishes to promote Chinese culture.

4.6 Contents

In the exhibition, the main body will be the rich cultural heritage of Shanxi province, which includes the photography works or audio-video works that shows the tangible and intangible cultural heritage of Shanxi province. Such as the beautiful natural scenery, the grandeur historical sites, traditional drama, folk music, etc. In the meantime, some traditional local handicrafts will be displayed, like ceramics, Chinese paper-cut, traditional sculpture and furniture, lacquer ware and embroidery, etc. Some innovative cultural works which combined with the modern design and technic will be shown as well. So that to highlight the theme of "Flawless and Aesthetics", then the show can fully embodies Shanxi's long history and rich culture and historical heritage, and manifest its beautiful natural and cultural resources to the public.

4.7 Locations

This is a scheme of an open exhibition design, also a proposal of virtual design for cultural and creative industries, without a specific selected location, the exhibition site can be selected in any city of any country.

4.8 Partner

Politecnico di Milano (School of Design)
Taiyuan University of Technology (School of Design)
Shanxi Province Government

4.9 Visual

山西 Shanxi short name 晋^{Jin}

^{Jìn Shàn Jìn Měi}
尽善尽美 means Flawless & Aesthetic

same pronunciation 晋善晋美
尽善尽美
^{Jìn Shàn Jìn Měi}
晋善晋美

晋 善 晋 美
晋 善 晋 美

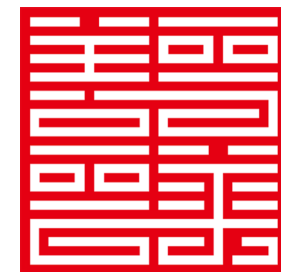
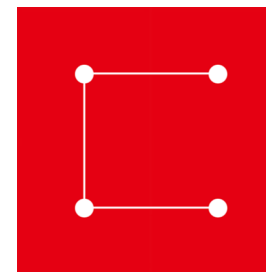
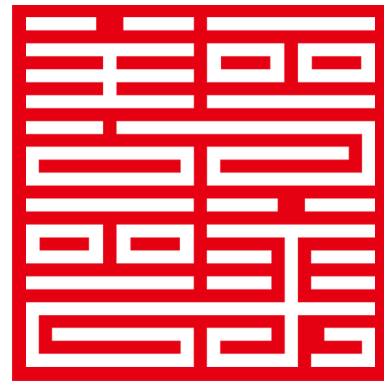


Fig.81 Explanation of Logo



Jìn Shàn Jìn Měi
晋善晋美
SHANXI CHINA 中国山西



R : 229
G : 0
B : 18



R : 39
G : 39
B : 39



Fig.82 Brand Visual Identity



Fig.83 Logo On different Background



Fig.84 Poster About Culture of Shanxi Architectural 1.

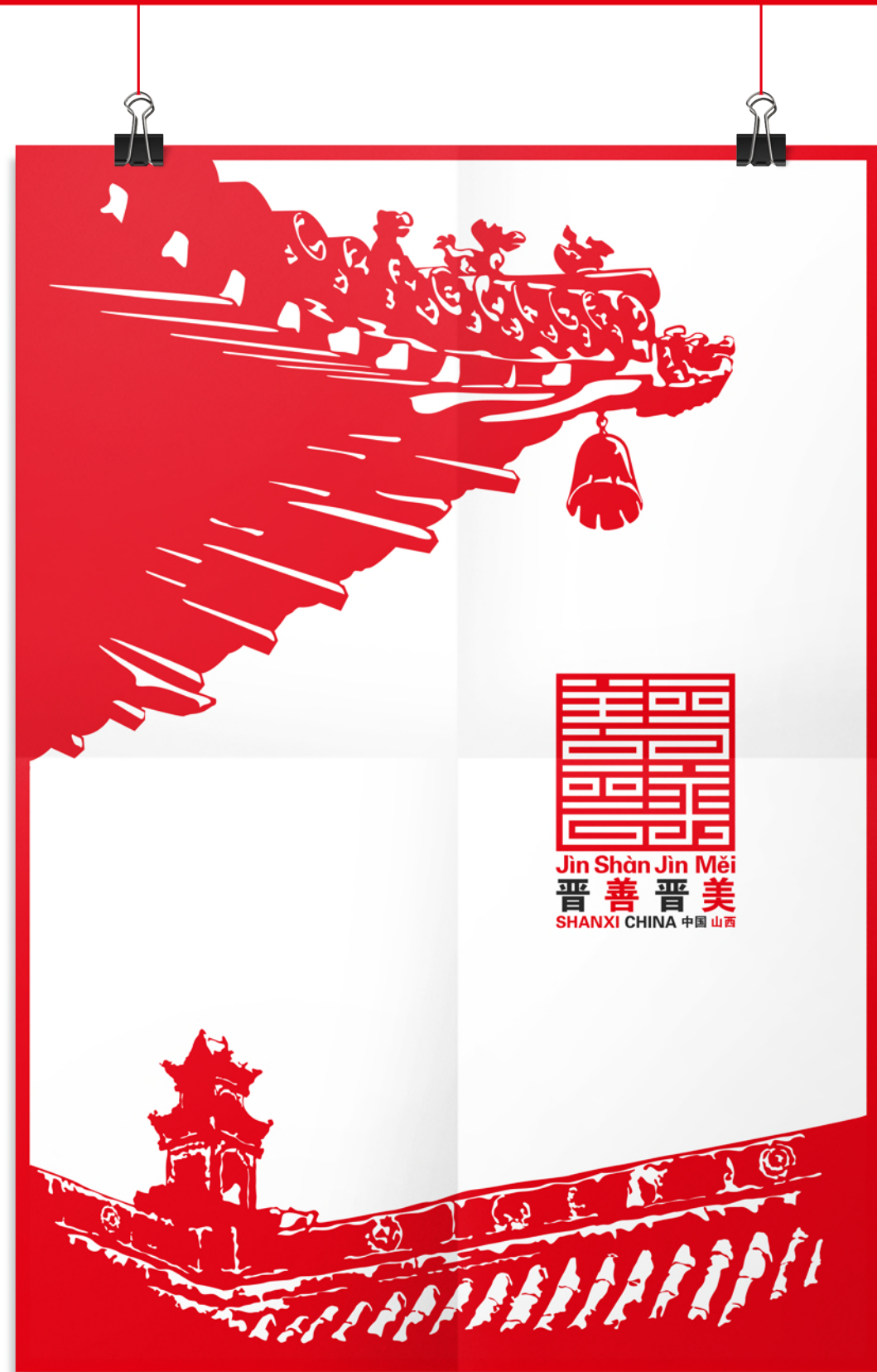


Fig.85 Poster About Culture of Shanxi Architectural 2



Fig.86 Poster About Traditional Culture of Shanxi, Spring Festival Couplets



Fig.87 Poster About Handicraft Arts of Shanxi, Tiger Head Shoes

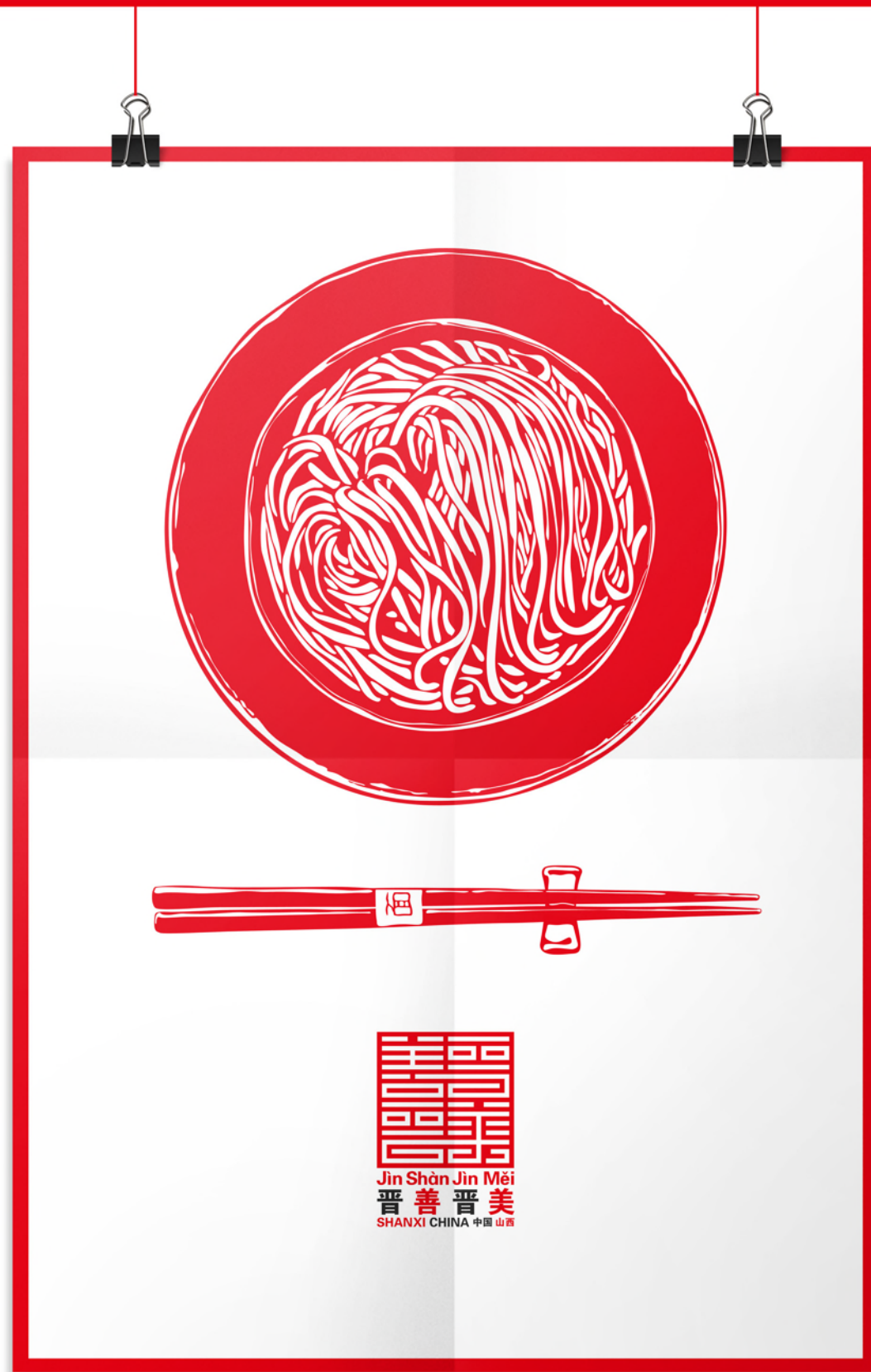


Fig.88 Poster About Food Culture of Shanxi,Noodles&Chopsticks1.



Fig.89 Poster About Food Culture of Shanxi,Noodles&Chopsticks 2.

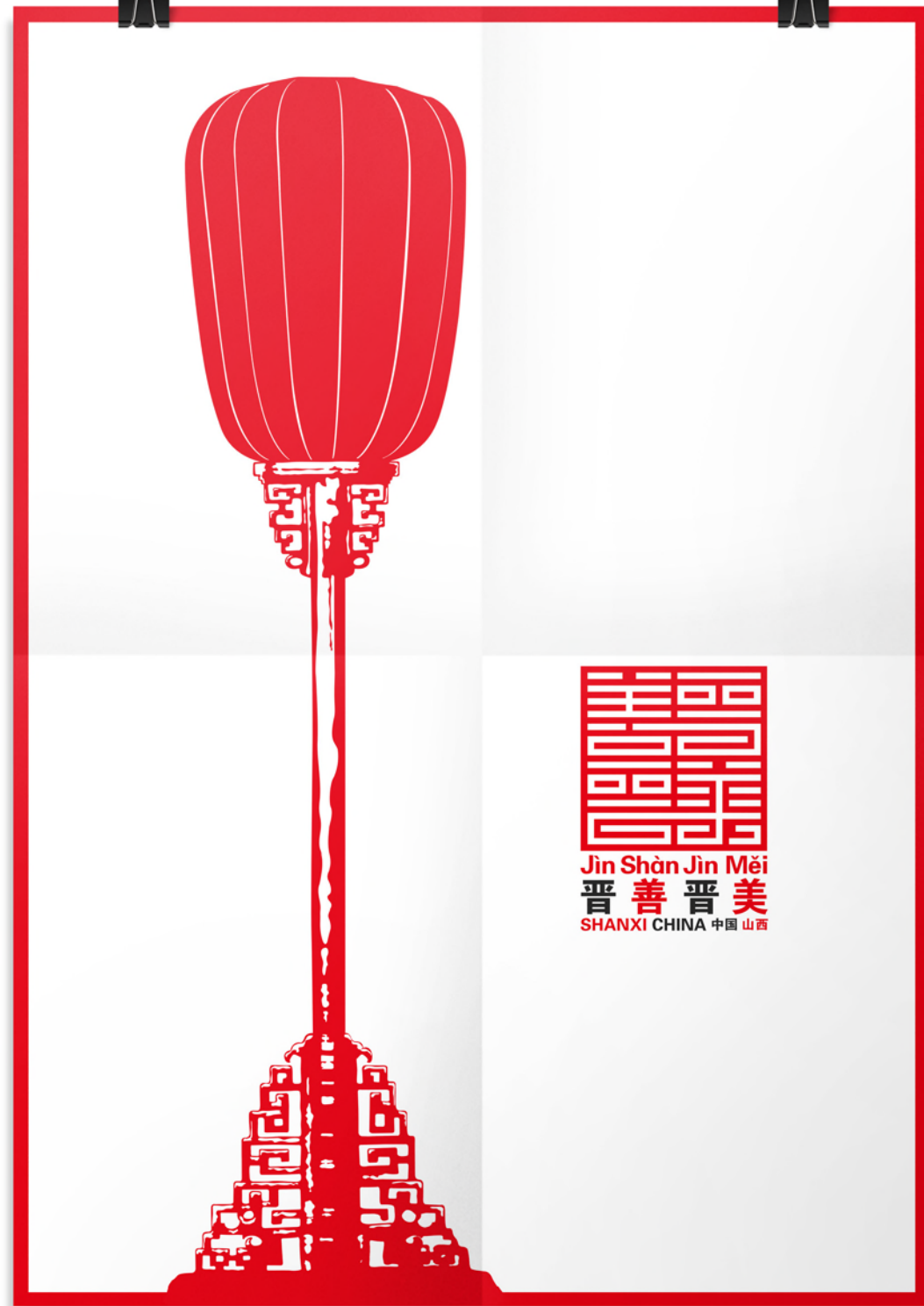


Fig.90 Poster About Product&Furniture Culture of Shanxi,Lantern



Fig.91 Poster About Food&Product Culture of Shanxi,Red Peppers



Fig.92 Poster About Tourism Culture of Shanxi 1.



Fig.93 Poster About Tourism Culture of Shanxi 2.



Fig.94 Visual Poster On The Tram Station, Milan



Fig.95 Visual Poster On The Tram, Milan



Fig.96 Visual Poster In Milan



Fig.97 Visual Poster In New York



Fig.98 Visual Poster In London Bus



Fig.99 Visual Poster In Station Boards



Fig.100 Visual Website Landing Page



HOME EVENT GALLERY CONTACTS



Jìn Shàn Jìn Měi
晋善晋美
SHANXI CHINA 中国山西



HANDICRAFT



CULTURE



FOOD



ARCHITECTURE



Fig.101 Visual Website Home Page



Fig. 102 Visual Website Event Page

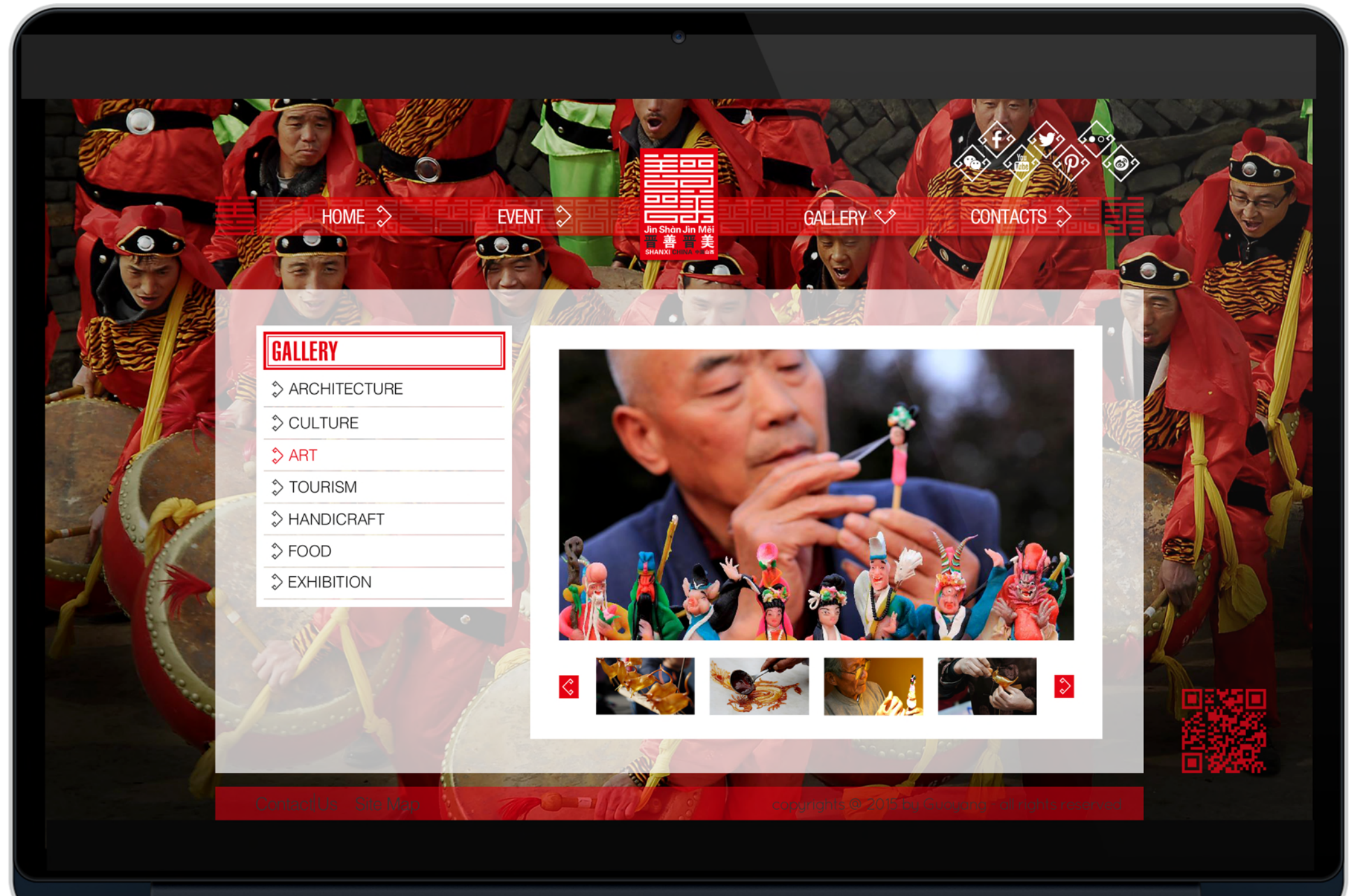


Fig.103 Visual Website Gallery Page

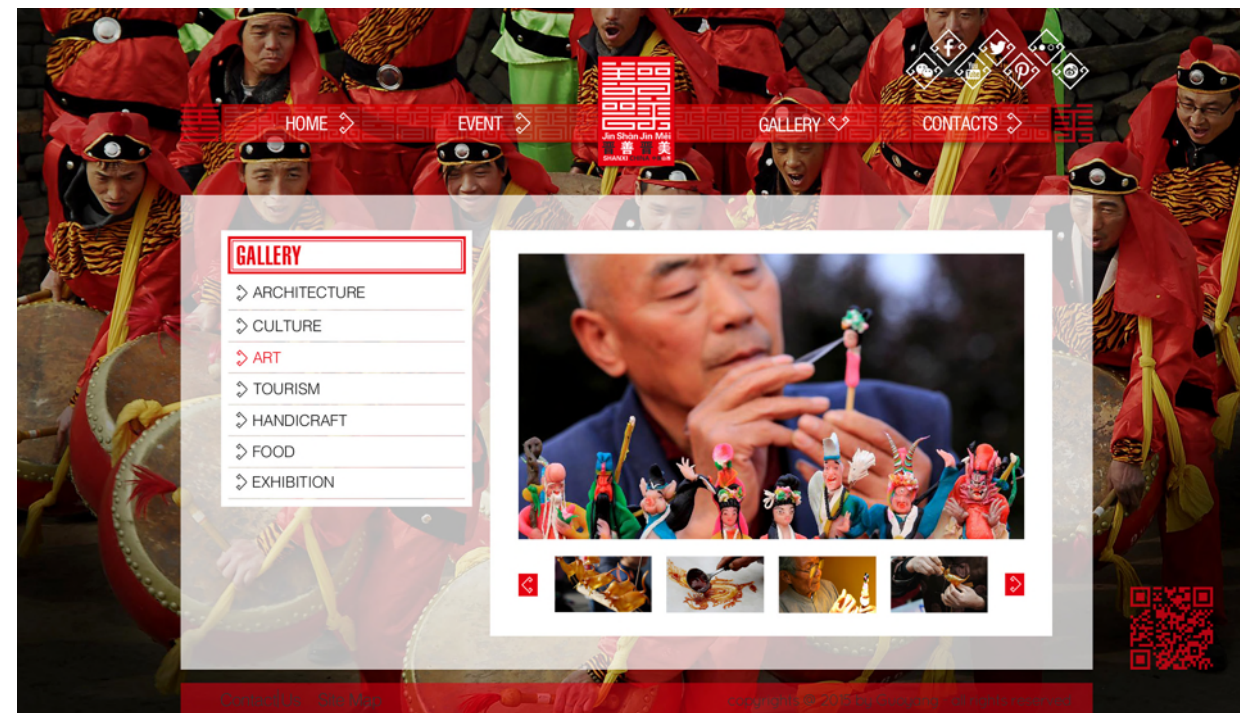
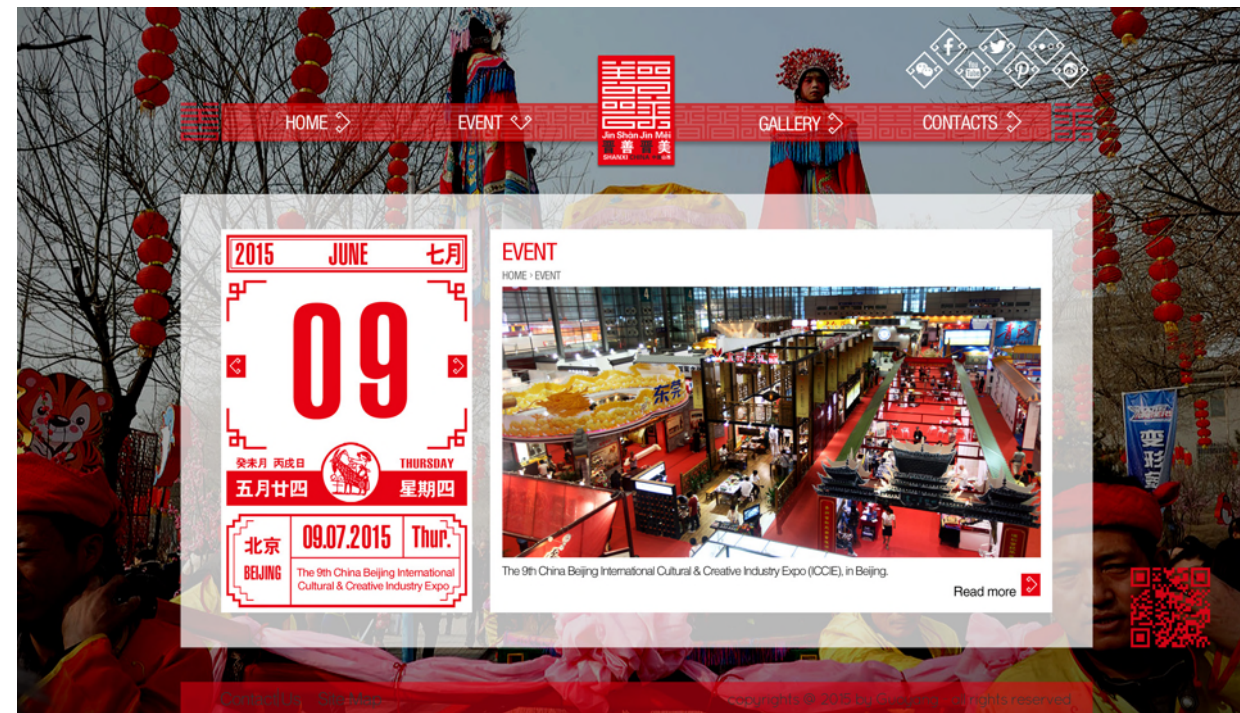


Fig.104 Visual Website Page

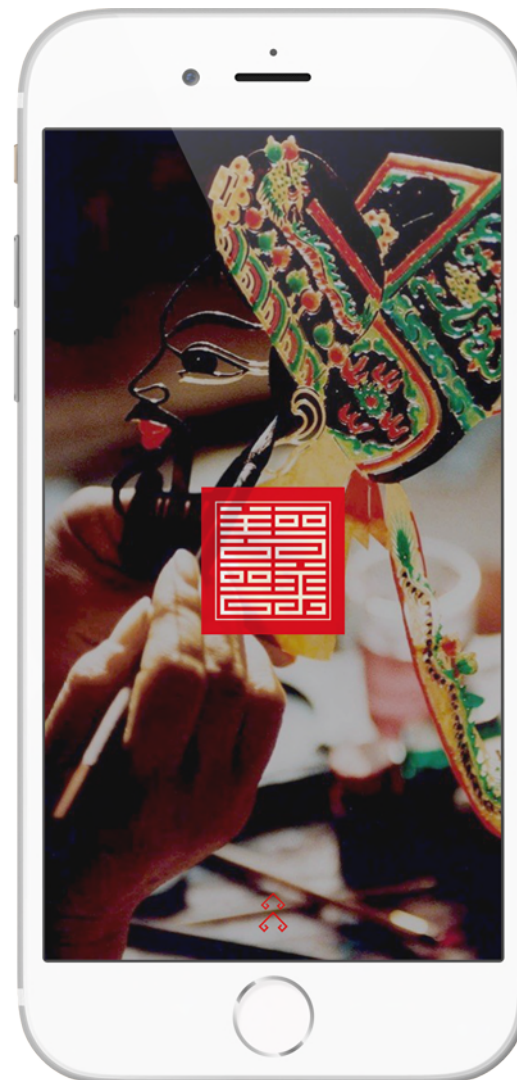


Fig.105 Visual App Page



Fig. 106 Visual App Home Page,Event Page,Gallery page

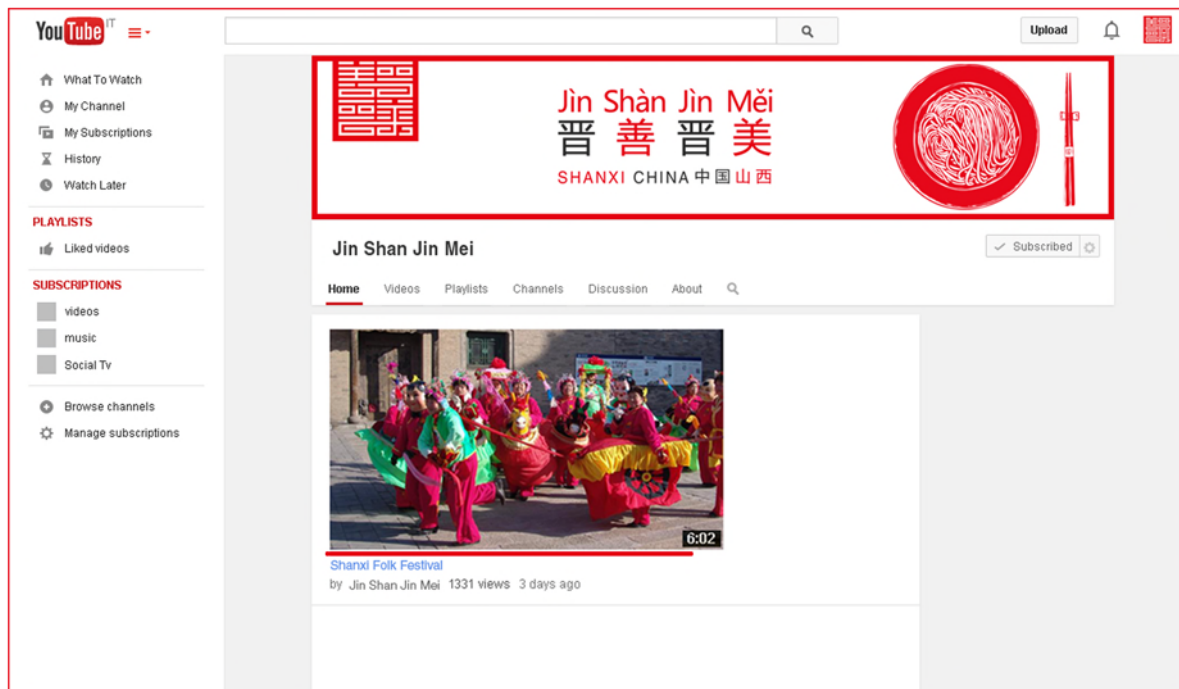


Fig.107 Visual Social Network,Facebook, Twitter, Youtube



Fig.108 Visual Exhibition Space Design 1.



Fig.109 Visual Exhibition Space Design 2.



Fig. 110 Visual Exhibition Space Design 3.

Thank Professor Umberto Tolino and Francesco Galli
Giving guidance for the project Jin Shan Jin Mei.

This project for the development and promotion of Shanxi cultural heritage and its cultural and creative industries. Let the traditional culture of Shanxi be better protected and developed in the constant innovation. Hope Shanxi cultural and creative industries boom to let more and more people know about China, as well as understand Shanxi culture in the future.



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