



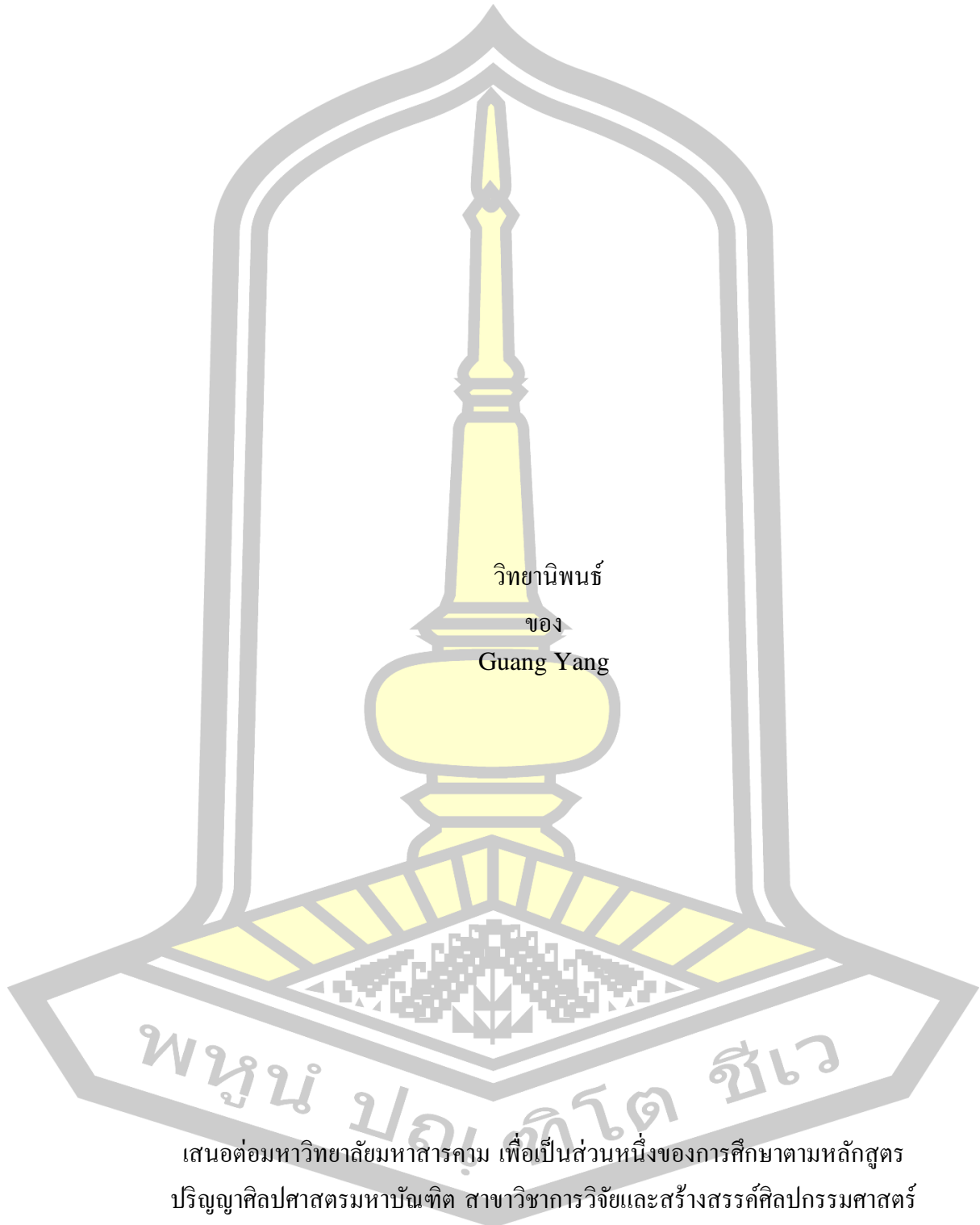
Innovative production of paper carving lamps of Luoyang Cultural capital in the context of tourism

Guang Yang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
February 2024

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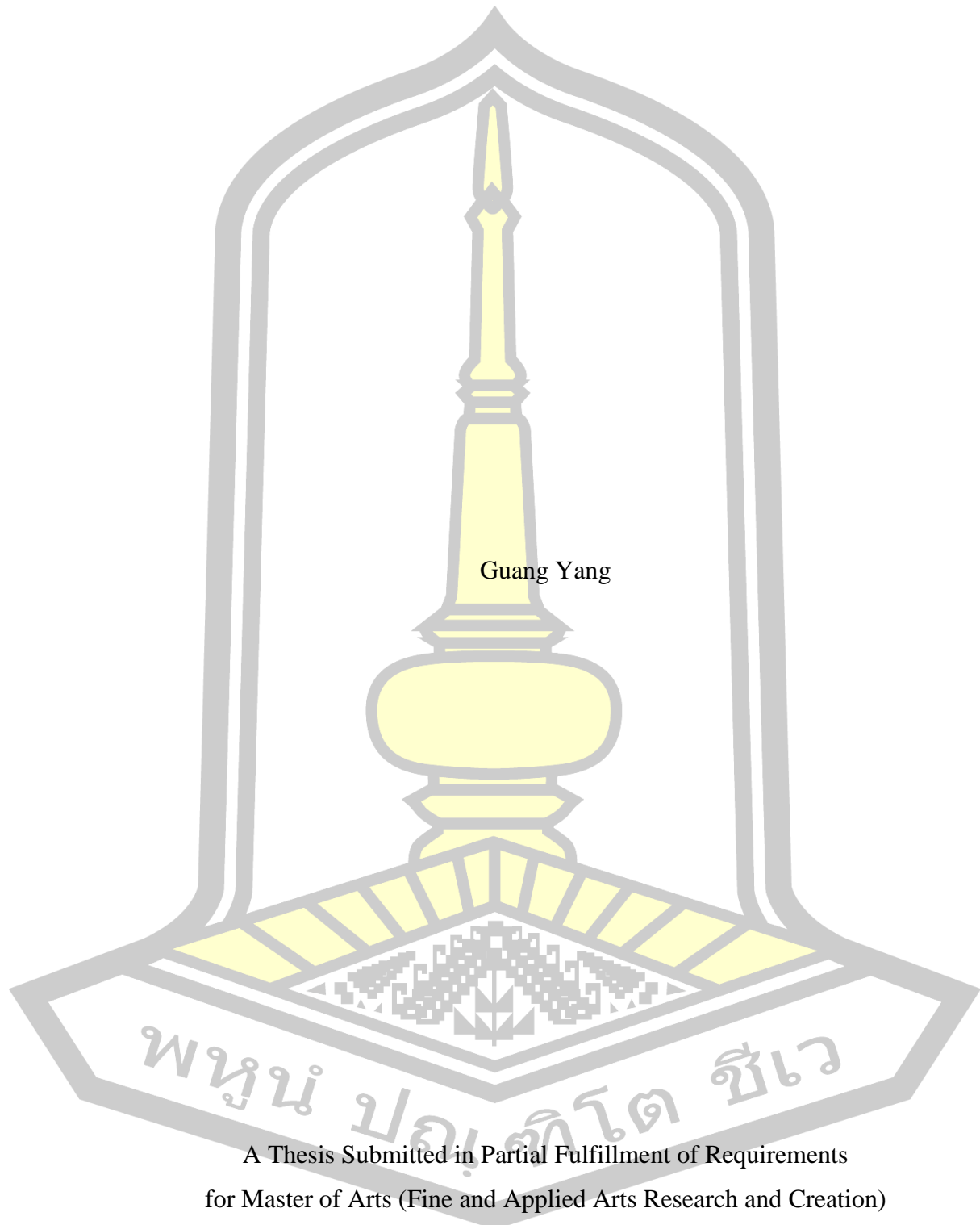
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กุมภาพันธ์ 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Innovative production of paper carving lamps of Luoyang Cultural capital in the
context of tourism



A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

February 2024

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ABSTRACT

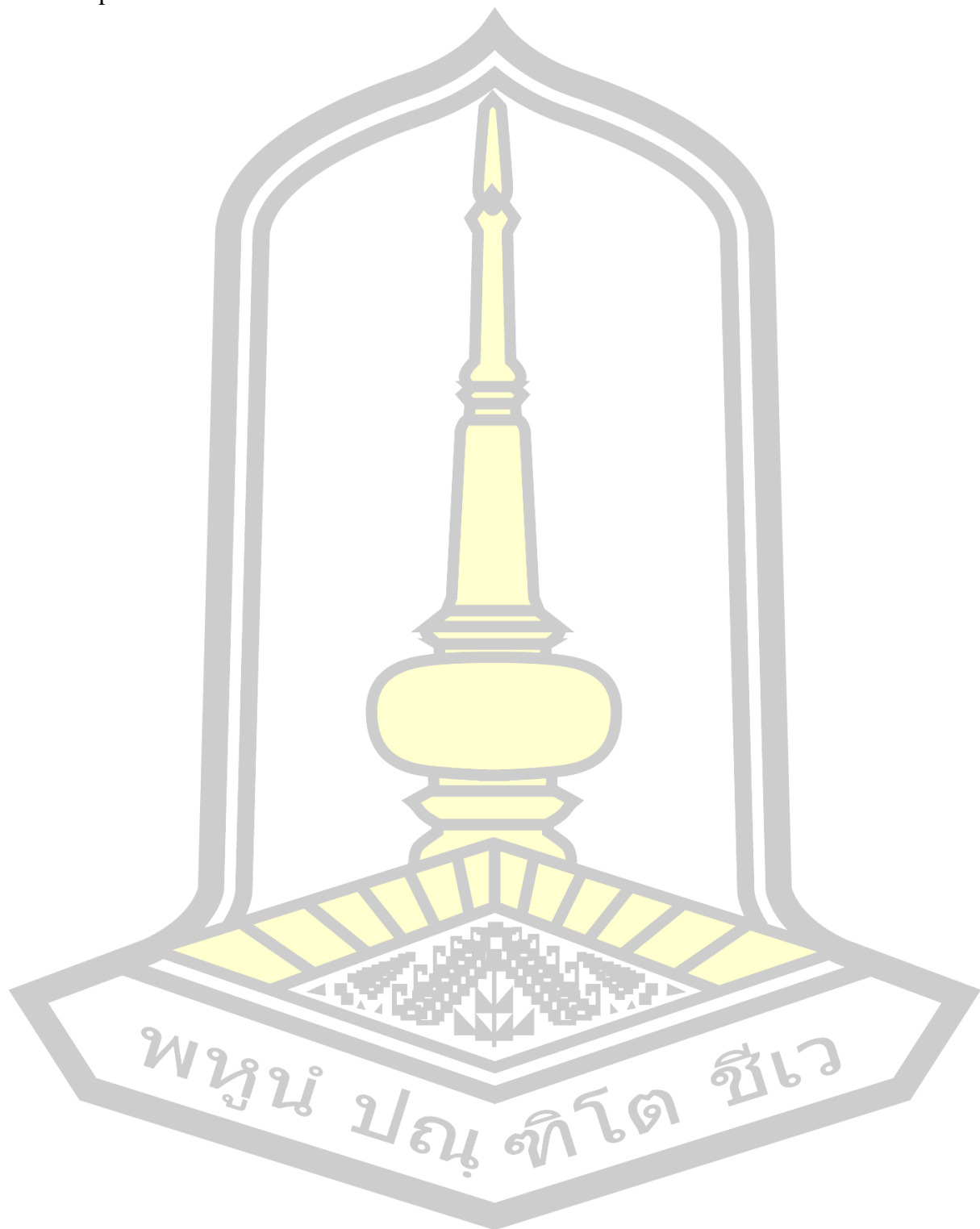
Luoyang is a famous historical and cultural city in History of China, with profound cultural heritage. It not only has rich historical Cultural resource management, but also has unique paper carving lamp making skills. The production history of paper carved lanterns in Luoyang can be traced back to the Tang Dynasty, when paper carved lanterns were used to celebrate festivals and celebrations. With the passage of time, the production of paper carved lamps has gradually developed into a unique artistic form, becoming a major feature of the Luoyang area.

The creation of paper carved lanterns in Luoyang is not only exquisite in craftsmanship, but also unique in terms of creative themes and expressive techniques. Paper carving lamp works in Luoyang often take history, culture and traditional folk customs as the theme, such as Luoyang Peony, Sima Qian's Writing History, etc. These works not only show the historical and cultural heritage of Luoyang, but also allow people to better understand Chinese traditional culture. At the same time, the paper carving lamp producers in Luoyang also incorporate modern elements into their creations, such as "Digital Luoyang". These works not only showcase the modern cultural characteristics of Luoyang, but also make people feel the innovation and development of paper carving lamp art in modern times.

The paper carving lamp creation in Luoyang is not only widely popular in China, but also highly praised internationally, becoming one of the important representatives of Chinese culture and art. For example, in 2019, Luoyang's paper carving lamp works were exhibited at the Chinese Culture Festival in Paris, France, and were loved and praised by French audiences. The paper carving lamp creation in Luoyang not only showcases the charm of traditional Chinese culture, but also allows the world to better understand Chinese culture and art.

This article will carry out in-depth research on Luoyang paper carving lamps, and elaborate the creative and innovative thinking of Luoyang paper carving lamps in combination with Luoyang Cultural capital.

Keyword : Paper carving lamps, Luoyang Cultural capital, Tourism, Innovative production



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Guang Yang

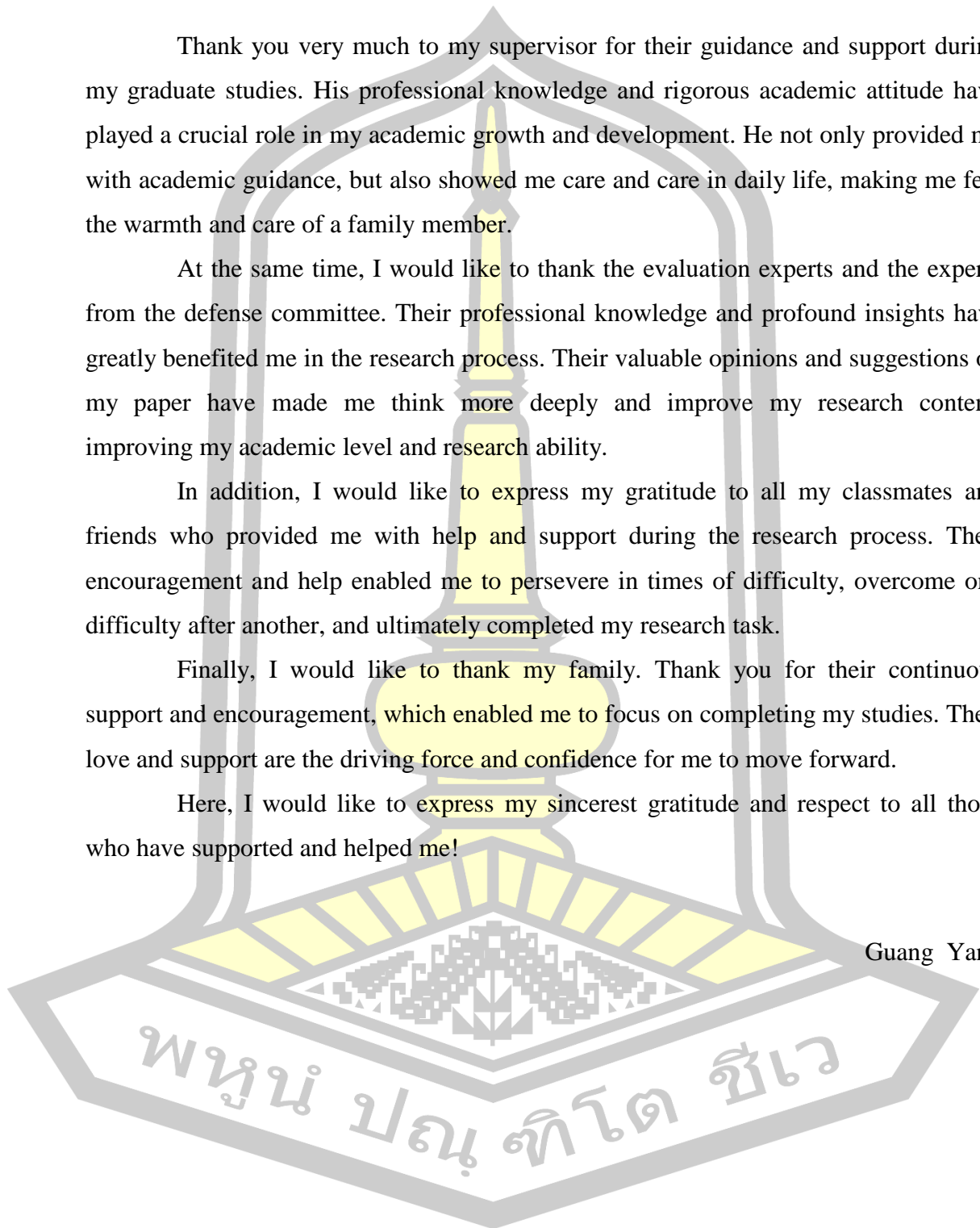


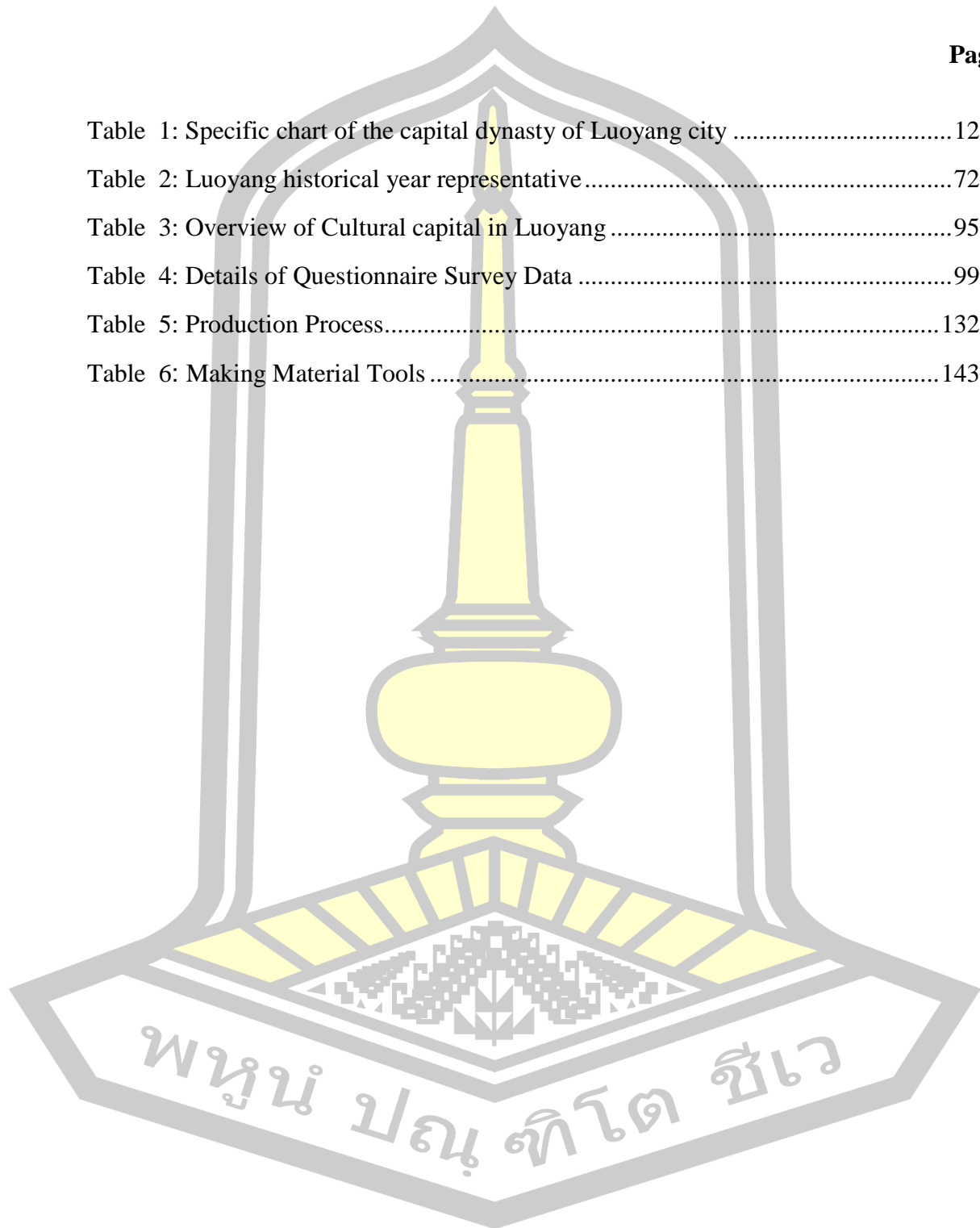
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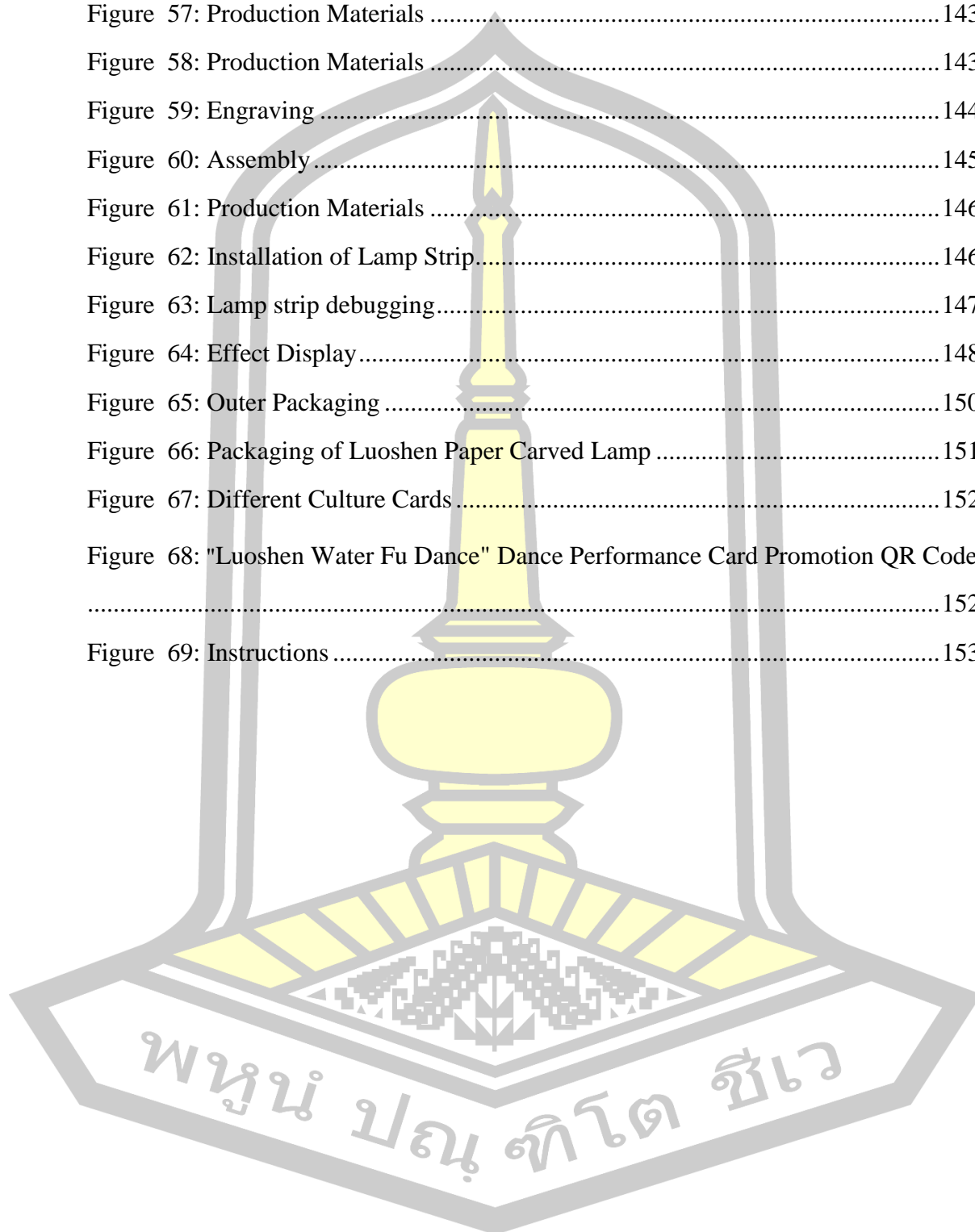


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CHAPTER I

Introduction

1. Background of Research

With the rapid development of social economy, economic construction has become the main content of social development, and traditional culture is gradually fading out of the view of the general public, and traditional culture does not attract the public attention in the social environment. Traditional culture is gradually disappearing over time. The evolutionary history of human civilization is the evolutionary history of culture. I am engaged in the design and creative research of paper lantern. As a work of art in traditional culture, paper lantern is of high artistic value. Luoyang paper carved lantern has been handed down since the Han Dynasty, and has played a crucial role in the development of modern culture. At present, the traditional paper carving lamp craft has been gradually abandoned by the social economy, and the traditional art has the problem of gradually disappearing. Therefore, in order to further inherit the traditional culture, it is necessary to organically combine the traditional art works with the modern economic means, which can promote the development of social culture and let the traditional culture show its new soul.

Culture is the soul of a nation and also determines the future of a nation. If a nation lacks cultural confidence, its culture can not prosper, and cultural capitalization can be said to be an important measure to enhance cultural confidence."Theoretically speaking, cultural confidence should first fully tap and utilize the existing cultural resources to carry out modern transformation, that is, to grasp the cultural capitalization". In short, the capitalization of national culture is ultimately related to the future and destiny of national culture. How to integrate the traditional culture on the basis of modern technology, create the Chinese traditional culture and ensure its transmission has an important influence on the continuation of culture. At present, there are the following problems in the economic scheme of China's traditional culture:

The first point is that the issues related to cultural capital need to be studied in depth. Although the academic research of cultural capital has achieved fruitful results, there is still a large research space, especially the craft and cultural capital is still lack

of systematic research. For example, the attributes and categories of traditional craft and cultural capital and other theoretical issues need to be further discussed. The second point is the research value of the traditional craft. Traditional craft is an important symbol of national culture. Traditional craft plays an important role in the national culture system and is an indispensable part of national culture. Marx once stressed that craft has an important role in human production process and the dynamic relationship between man and nature; Mr. Hangjian believes that as a cultural form of craft, can rise to the height of philosophy of life; the Japanese folk artist Liu Zongyue believes that craft culture is a orthodox culture, he once said: "our life is inseparable from craft, craft culture is the foundation of all culture", "the beauty of craft is higher than the beauty of art, is the beauty of authentic". Therefore, the academic research of national culture can not ignore the national traditional craft. The second point is the research value of the traditional craft. Traditional craft is an important symbol of national culture. Traditional craft plays an important role in the national culture system and is an indispensable part of national culture. Marx once stressed that craft has an important role in human production process and the dynamic relationship between man and nature; Mr. Hangjian believes that as a cultural form of craft, can rise to the height of philosophy of life; the Japanese folk artist Liu Zongyue believes that craft culture is a orthodox culture, he once said: "our life is inseparable from craft culture is the foundation of all culture", "the beauty of craft is higher than the beauty of art, is the beauty of authentic". Therefore, the academic research of national culture can not ignore the national traditional craft. (Zhong Lei, 2015)

The third point is the typicality of the traditional craft in the cultural capitalization. In the concrete practice of national cultural capitalization, traditional craft, as cultural capital, was developed earlier and its operation is relatively mature. Its operation practice is reflected in tourism development, commercialization, exhibition, branding, festival and many other aspects, which is incomparable to many other cultural projects. Therefore, it is a strong representative to take traditional craft as the research object and then discuss cultural capital and its practical problems.

Based on the above content, Luoyang traditional culture is gradually drying up, and paper carving lamp as an important carrier of traditional culture is also dying out.

The research will be studied on artistic innovation, cultural inheritance, craft innovation and so on. Strive to comprehensively promote the development of Luoyang paper carving lamp, and create a new medium for Luoyang tourism environment.

Luoyang is the first city in Chinese history. Luoyang area has rich historical and cultural connotation. From ancient times to now, Luoyang city has not lost its own culture. Luoyang city has a history of five thousand years of civilization, more than 4,000 years of city history, and 1,500 years of capital construction. It is also one of the birthplaces of Chinese culture. Luoyang and Chang'an are both famous cities in history, with many stories and many magical colors. Luoyang is known as the eastern starting point of the Silk Road, the central point of the Grand Canal in the Sui and Tang Dynasties, the Xia Dynasty, the Shang Dynasty and the Western Zhou Dynasty all established their own capitals here. In the early years of the Xia Dynasty, Yu divided the land of Kyushu. Luoyang was the capital of the Xia Dynasty and the main center of activities. After the establishment of the Shang Dynasty, it chose Xi as its capital, and the Western Zhou also built its capital city here and changed it to Luoyi. During the Qin Dynasty, Sanchuan County was established in Luoyang, and the capital was also established in Luoyang. At the beginning of the Han Dynasty, Emperor Gaozu established Luoyang as the capital, and later moved the capital to Chang'an. In the first year of Han Guangwu Jianwu, Liu Xiu went to Luoyang and changed it to Luoyang. It was not until Cao Pi, Emperor Wen of Wei, made Luoyang the capital that he returned to Luoyang. There are too many dynasties in Luoyang in history, and each dynasty has different stories in Luoyang.

(Tang Wenfei, 2019)

Luoyang paper lamp as an artistic function besides ornamental, but also has the function of narrative, people will happen in the history of people or things in the form of drawing carved on the paper, then complete the carving works combined with lanterns, lamp shadow, in addition to can provide lighting can also like viewers tell history and culture. At present, Luoyang paper carving lantern is only regarded as a modern handicraft, and its cultural attributes have been basically erased, and the traditional craft and cultural connotation are gradually dying out. This research project hopes to combine the paper carved lanterns with the traditional culture of Luoyang to create the lamps and lanterns that can show the historical and humanistic stories to people. This research project can not only highlight the artistic value of paper lanterns, but also make paper lanterns create new economic value and strengthen the inheritance of traditional culture.

Luoyang city, referred to as "Luo", also known as Luoyi, Luoqing, under the jurisdiction of Henan Province, the central Plains city group sub-central city, Luoyang city total area of 15230 square kilometers, of which the urban area of 2274 square kilometers, the west of Henan Province, east and west about 179 kilometers long, north and south about 168 kilometers wide. It spans the middle and lower reaches of the Yellow River in Beijing, with Zhengzhou City in the east, Sanmenxia City in the west, the Yellow River in the north, and Pingdingshan City and Nanyang City in the south. By the end of 2021, Luoyang had a permanent resident population of 7.069 million.

Luoyang has more than 5,000 years of civilization, 4,000 years of urban history, 1,500 years of history of building the capital. Luoyang is one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road, and the center of the Grand Canal in the Sui and Tang Dynasties. In history, thirteen dynasties successively established their capitals in Luoyang. In Luoyang, there are five capital cities, including Erlitou Site, Yanshi Mall Site, East Zhou King City Site, Luoyang City Site of Han and Wei Dynasties, and Luoyang City Site of Sui and Tang Dynasties. As of March 2019, Luoyang has 6 world cultural heritage sites, including Longmen Grottoes, Hanhan GuPass and Hanancang; by the end of 2019, there were 82 A-level tourist attractions in Luoyang, including 30 are 4A and above. Luoyang city has China Luoyang Peony Culture Festival, Heluo Culture and Tourism Festival and other festival activities. Luoyang city has won China Excellent Tourism City, National Garden City, National Health City, National Civilized City and other honors. (Tang Wenfei 2019)

And the acceleration of urbanization in China in the early 21st century has led to a series of problems such as exhaustion of resources and serious environmental pollution, which promote the transformation and upgrading of cities based on their own cultural resource endowment. Cultural resources are the core resources for the development of cultural industry. The development of cultural resources is increasingly valued by the country and various regions. "strengthening the city by culture" and "building the city by culture" have become an important strategic choice

for urban development at home and abroad. Urban cultural resources are the sustainable driving force of urban development, which can promote its rational development and utilization, drive the development of economy, culture and society, and play a great role in promoting the improvement of the city's comprehensive competitiveness. The importance of culture has aroused the attention of all countries to their own culture. Both the cultural founding strategy of Japan and South Korea, and the cultural and creative concept of the UK, have clarified the importance of cultural resources for the development of a country and a region. General Secretary Xi Jinping stressed that " historical and cultural heritage is the soul of a city, and we should protect the historical and cultural heritage as we cherish our own lives.

In March 2018, the institutional reform plan of The State Council of the NPC and CPPCC merged the former Ministry of Culture and the Tourism Bureau to form the Ministry of Culture and Tourism, aiming not only to explore, inherit and protect cultural resources, but also to inherit China's excellent traditional culture through the development of cultural industry. The rational development of historical and cultural resources on the basis of effective protection is an important way to highlight the urban characteristics and flourish the urban culture, which is conducive to promoting the optimization of the urban industrial structure and the development of the urban economy, and improving the cultural competitiveness of the city. Luoyang has a long history and rich cultural relics, and is a famous national historical and cultural city. It has a civilization of more than 5,000 years, The 4,000-year history of the city, More than 1,500 years of building the capital; Luoyang is named Luoyang because it is located in Luoshui, Luoyang is also one of the core areas of the birthplace of Chinese civilization, With a history of the ancient capital of thirteen dynasties, Luoyang has a long history of culture, at this late hour, Luoyang also has a long history and cultural heritage, It is mainly divided into five categories: Heluo big drum, drum, lion dance, dragon dance, land boat, stilts, shadow play, juggling and so on; Festival temple fair represented by Guanlin Temple Fair, China Luoyang Peony Culture Festival, Lantern Festival and other traditional festivals; Luoyang water mat, folk snacks such as pulp noodles, hot noodles corner, no turning soup, a variety of broth, stewed dishes and so on as the representative of the food category. Folk crafts represented by embroidery,

carving, ceramics, clay figures, New Year pictures, paper carving, and celebrity culture represented by former residences, stories and legends, surname culture and root culture.

It is this unique terrain and profound history and culture that create Luoyang today's scenic spots, constantly attracting numerous tourists from home and abroad. As an ancient capital and economic and cultural center for a long time, history has left Luoyang with rich and splendid cultural heritage such as capital ruins, temples, grottoes, tombs and stone tablets. As an important cultural resource of Luoyang, the historical and cultural resources need to be effectively protected and developed, so as to improve the cultural influence of Luoyang.

In the Paleolithic Age, five or six hundred thousand years ago, our ancestors lived here. In the Neolithic Age, there were many tribes on the banks of the middle reaches of the Yellow River and the platform of Yi, Luo, Chan, Jian and other rivers. After the founding of the New Republic of China, nearly 200 settlement sites, found in the area of Luoyang, were where people lived and lived at that time.

In the early years of the Xia Dynasty, Yu delimit Kyushu, Heluo belongs to ancient Yuzhou. Luoyang was the central area of the founding and activities of the Xia Dynasty. Taikang, Zhongkang and Jie all took it as the capital.

In 1600 BC, the Shang Dynasty was established. XiBozhou of Shangzhou (about 6 kilometers northeast of Erlitou site).

In 1046 BC, in order to control the eastern region, the Empress Yin of the Western Zhou Dynasty began to establish a capital in Luoyang. Duke of Zhou built the King City and Chengzhou City on the north bank of Luoshui, History calls him King Cheng“Chu qian zhai yu cheng zhou” (First moved to Chengzhou) , “Ding ding yu jia ru” (The establishment of a dynasty in Jiaru) ,“Zhai Zi China” (Zhai Zi China) , The people who had migrated from the Yin Dynasty to Chengzhou, And supervise them with eight forces in the capital, At that time, Luoyang was called Luoyi, Xinyi, Dayi, Chengzhou, Tianshi, China, etc., also known as Zhounan.

In the first year of King Ping of Zhou (770 BC), King Ping of Zhou moved eastward to Luoyi for the Eastern Zhou Dynasty.

In the first year of King Zhuangxiang of Qin (249 BC), Qin established Sanchuan County in Luoyang and became Zhou City.

In the first year of the king of Han (206 BC), Xiang Yu made Shenyang the king of Henan and lived in Luoyang.

In the fifth year of Emperor Gaozu of the Han Dynasty (202 B.C.), Liu Bang built the Han Dynasty, initially took Luoyang as its capital, and later moved to Chang'an, changing Sanchuan County into Henan County, and governing Luoyang. It has jurisdiction over 22 counties including Luoyang, Henan (established in the Han Dynasty, ruling the royal city), Yanshi, Goushi, Ping (northwest of Yanshi), Pingyin (northeast of Mengjin), Xincheng (southwest of Yichuan), Gucheng (new Anton) and Gong, Xingyang, Xinzheng, Zhongmu, Kaifeng, etc. Emperor Wu of the Han Dynasty set up 13 prefectural governors, and Henan Prefecture was under the jurisdiction of Sili. At the end of the Western Han Dynasty, Wang Mang usurped the government, changed Luoyang into Yiyang, and set up the "New East Capital" and "Central City".

In the first year of Jianwu (25) of Han Guangwu, Liu Xiu became the capital and changed Luoyang to Luoyang.

Jianwu 15 years (39 years), more Henan county for Henan Yin.

In the fifth year of Han Yonghe (140), Henan Yin "had 28,486 and 1,010,827".

In the first year of Huangchu (220), Cao Pi, Emperor Wen of Wei, made Luoyang the capital and changed Luoyang into Luoyang and set up a headquarters.

In the first year of Taishi (265), in the Western Jin Dynasty, Luoyang was still the capital.

In the second year of Taiyan (436), the Northern Wei Dynasty established luozhou in Luoyang.

In the 18th year of Taihe (494), Emperor Xiaowen moved the capital to Luoyang.

In the first year of Emperor Kaihuang's reign of the Sui Dynasty (581), Tokyo Shangshu Province was established in Luoyang; The next year, it was set up in Henan Daoxing and Taiwan Province; Three years later, he abandoned Xingtai and led the director by the governor of Luozhou; Fourteen years later, Another chief inspector was set up in Jinyong City.

In the first year of Daye (605), Emperor Yangdi of the Sui Dynasty moved his capital to Luoyang, and built a new Luoyang city in the east of the capital of the Eastern Zhou Dynasty and 18 miles west of the capital of the Han and Wei Dynasties. In the same year, Luozhou (changed from Sizhou in the Eastern Wei Dynasty) was changed into Yuzhou, Henan County was changed in three years, and Luozhou was restored in fourteen years. It has jurisdiction over 18 counties including Henan, Luoyang, Yanshi, Goushi, Wenxiang, Taolin, Shaanxi, Xionger, Mianchi, Xin'an, Gong, Yiyang, Shou'an, Luhun, Yique, Xingtai, Songyang, Yangcheng, etc.

In the Tang Dynasty, since Emperor Gaozong, Luoyang was still the capital, called the eastern capital.

In the fourth year of Wude (621), it established the general administration of luozhou, luozhou, Zhengzhou, Liangzhou, Songzhou, Ganzhou, Yizhou, Ruzhou, and Luzhou, and nine counties including Luoyang, Henan, Yanshi, Goushi, Gong, Yangcheng, Songyang, Luhun and Yique.

Zhenguan first year (627), divided into the whole country for ten roads, Luoyang belongs to the Henan Road.

Xianqing two years (657 years), the east capital.

In the first year of Kaiyuan (713), Luzhou was changed to Henan Prefecture.

In the 21st year of the Kaiyuan era (733), the capital was set up in Luoyang. In the year of Tianbao, the East Capital was changed to Tokyo. Luoyang and Henan are both governed by Luoyang.

In the first year of Empress Wu's Tianguang Mansion (684), the eastern capital was changed to the divine capital, and the capital was expanded, and the Ming Hall and the Heavenly Pivot of the World were built.

In the fourth year of Tang Tianyou (907), Luoyang was once the capital of the Later Liang Dynasty, the Later Tang Dynasty and the Later Jin Dynasty, and Luoyang was the capital of the Later Han Dynasty and the Later Zhou Dynasty.

In the Song Dynasty, Luoyang was taken as the west capital, and the south mansion was set up.

In the Jin Dynasty, Luoyang was designated as Zhongjing, changed to Jinchang, and Henan County was incorporated into Luoyang County.

Since the Yuan Dynasty, Luoyang has no longer been the capital, but the government of Henan.

In the Ming Dynasty, Henan Province governed 10 counties, including Luoyang, Yanshi, Gongxian, Mengjin, Dengfeng, Xin'an, Mianchi, Yiyang, Yongning, and Songxian. It was the fief of King Yi and King Fu.

In the Qing Dynasty, Luoyang was still the capital of Henan Province.

In the first year of the Republic of China (1912), the Republic of China was established. It abandoned the southern government of He'nan and set up Heluo Road. The Daoyin Office was located in Luoyang, and governed 19 counties including Luoyang and Yanshi.

In the ninth year of the Republic of China (1920), Wu Peifu, the warlord of the direct line, occupied Luoyang and set up the two lakes patrol envoy's office and the headquarters of the third division of the army in Luoyang.

In the 12th year of the Republic of China (1923), Luoyang became the capital of Henan Province.

In the 21st year of the Republic of China (1932), when the Japanese army attacked Shanghai, the Kuomintang government designated Luoyang as the travel capital, and for a time it was suitable for Luoyang to work. After the "July 7th Incident", the War of Resistance Against Japan broke out in an all-round way, and most areas of North China were occupied. Luoyang became the northern anti-

Japanese outpost, and the Kuomintang Chief Command of the First War Zone was stationed in Luoyang.

In the autumn of the 27th year of the Republic of China (1939), the Henan Provincial Government moved to Luoyang again, and Luoyang became the capital of Henan Province for the second time. (Wang Juan, 2012)

In 1944, the CPC led the people to establish an anti Japanese base in western Henan.

In 1948, Luoyang was liberated, and the People's Democratic Government of Luoyang was established. The urban area of Luoyang County was analyzed as a city, juxtaposed with Luoyang County. In December of the next year, Luoyang Municipal People's Democratic Government was renamed Luoyang Municipal People's Government.

In May 1950, Luoyang Suburb District Office was established, which governs six townships and Xigong Town, including Tawan, Mapo, Beiyao, Yuejia Village, Xixiaotun and Xiachi.

In November 1951, four district offices were changed into four district people's governments.

In 1954, he took over the fourth district of Luoyang County (Gushui District).

In 1954, Luoyang was upgraded to a municipality directly under the Central Government of Henan Province, and the municipal government offices were located in the old city's Minzhu Street. The following year, Luoyang County was abolished, and part of it was incorporated into Luoyang City, while the rest was included in Yanshi, Mengjin, Yiyang and other counties.

In July 1955, Jianxi District was established.

In 1956, the old urban area, Xigong District and suburbs of Luoyang were built successively.

In 1957, Chanhe Hui Autonomous Region was established.

In 1982, with the approval of the State Council, Geely District was newly established.

In 1983, Xin'an, Mengjin and Yanshi were transferred to Luoyang.

In 1986, Luoyang area was abolished, and Luoning, Yiyang, Songxian, Luanchuan, Ruyang and Yichuan were also changed to Luoyang city.

In 1993, Yanshi County was changed to Yanshi City.

In June 2000, with the approval of The State Council, Luoyang suburb was renamed Luolong District.

In March 2021, with the approval of the State Council, the county-level Yanshi City was abolished, and the Yanshi District of Luoyang City was established. The former administrative area of Yanshi City was taken as the administrative area of Yanshi District. The People's Government of Yanshi District was located at No. 27, Minzhu Road, Huaixin Street; Mengjin County and Jili District of Luoyang City were abolished, and Mengjin District of Luoyang City was established. The former administrative areas of Mengjin County and Jili District were taken as the administrative areas of Mengjin District. The People's Government of Mengjin District was located at 328 Guihua Avenue, Chengguan Town.

| 朝代 | 名称 | 都城位置 | 所居帝王 | 建都时间 |
|----|----|----------|---------------|----------------------------|
| 夏 | 斟鄩 | 偃师二里头 | 太康、仲康、夏桀 | 约前21世纪-前16世纪 |
| 商 | 西亳 | 偃师商城 | 商汤至仲丁 | 前1600年-前1260年 |
| 西周 | 成周 | 洛邑（瀍河两岸） | 成王-幽王，共11王 | 前1040年-前771年 |
| 东周 | 王城 | 王城（涧河两岸） | 平王-悼王及赧王，共14王 | 前771年-前520年 前314年-前256年 |
| 东周 | 成周 | 成周（白马寺） | 敬王至慎靓王，共11 | 前519年-前314年 |

| | | | | |
|----|----|------|---------------------------------|--|
| | | 东) | 王 | |
| 东汉 | 雒阳 | 汉魏故城 | 光武帝-献帝, 共12帝 | 25年-190年 |
| 曹魏 | 洛阳 | 汉魏故城 | 文帝-元帝, 共5帝 | 220年-265年 |
| 西晋 | 洛阳 | 汉魏故城 | 武帝-怀帝, 共4帝 | 265年-316年 |
| 北魏 | 洛阳 | —— | 孝文帝-孝武帝 | 493年-534年 |
| 隋 | 东都 | 隋唐故城 | 炀帝-皇泰帝, 共2帝 | 606年-619年 (首都) |
| 唐 | 东都 | 隋唐故城 | 高宗、中宗、睿宗, 共3帝 | 657年-684年 (两都并 重) 684年-690年 (首都) |
| 武周 | 神都 | 隋唐故城 | 则天大圣皇帝 | 690年-705年 |
| 后梁 | 洛阳 | —— | 神武元圣孝皇帝、废 帝、末帝 | 909年-913年 |
| 后唐 | 洛阳 | —— | 光圣神闵孝皇帝、圣 德和武钦孝皇帝、愍 皇帝、末帝 | 923年-936年 |
| 后晋 | 洛阳 | —— | 圣文章武明德孝皇帝 | 936年-937年 |

Table 1: Specific chart of the capital dynasty of Luoyang city

Chinese lanterns, also known as lanterns, are an ancient traditional handicraft of the Han nationality. After thousands of years of development, lanterns have developed different regional styles, and each lantern has its own unique artistic expression. Every year, before and after the Lantern Festival on the fifteenth day of the first lunar month, people hang red lanterns that symbolize reunion to create a festive atmosphere. (Zou Jiaying, 2019)

Lanterns integrate painting, paper carving, paper binding, embroidery and other techniques, and are connected with the life of Chinese people. Lanterns have become a symbol of Chinese happiness. Through the inheritance and development of the lighting artists of the past dynasties, it has formed a rich variety and superb craftsmanship. There are: palace lamps, gauze lamps, chandeliers, etc. In terms of shape, there are characters, landscapes, flowers and birds, dragons and phoenixes, fish and insects, etc. Besides, there are also horse lanterns for people to enjoy.



Figure 1: Luoyang Lanterns

Source: <https://graph.baidu.com/>

The concept of lantern culture mainly includes the following aspects:

Lanterns are an important part of Chinese folk culture. Whether in the past or now, holding lanterns by hand not only sets off the festive atmosphere of the festival, but also gives people more inspiration to pray for blessings, and embodies people's good hopes for health, peace and longevity.

Chinese lanterns include painting art, paper carving, paper binding, embroidery and other techniques. Among the lanterns made in ancient China, palace lanterns and gauze lanterns are the most famous. Lanterns are closely related to Chinese life. There

are lanterns everywhere in temples and living rooms. Careful calculation shows that Chinese lanterns were invented after the Qin and Han Dynasties, and paper lanterns were invented after the Eastern Han Dynasty. Chinese lanterns are not only used for lighting, but also a symbol. Wu Dunhou said that he used to make bride's lanterns (i.e. palace lanterns) to represent wedding celebrations; The bamboo strip lamp indicates that this is a funeral occasion; Umbrella lamp (surname lamp), because "lamp" and "Ding" have the same pronunciation, means that people are thriving. Therefore, in the past, every family had lanterns hanging under the eaves and in the living room. At today's god meeting, there are still two big lanterns in front of the gods, which is the continuation of this custom.

However, the lantern is the lantern of the Lantern Festival, which makes people daydream and look forward to. The custom of watching lanterns at the Lantern Festival originated in the early years of the Han Dynasty. During the Kaiyuan period of the Tang Dynasty, in order to celebrate the country's prosperity and the people's safety, the lantern was tied up. With the flickering lights, it symbolized "the colorful dragon symbolizes good luck, the people are rich and the country is strong". The lantern fashion has become popular. When Zhu Yuanzhang founded the capital of Nanjing in the Ming Dynasty, he set off 10000 water lanterns on the Qinhuai River; In the Yongle Dynasty, a lamppost was set up at the Meridian Gate, and a "lamp market" was set up outside the Huamen Gate, making Peiping still have a "lamp market mouth" street. After the Republic of China, the act of lanterns is still in progress, but it has become much more prosaic. Fortunately, lanterns have gradually played an important role in home decoration due to the popularity of China. However, some materials of lanterns have changed from paper and bamboo to cloth, plastic and iron wire, and the shape and color of lanterns are also very different from traditional ones. (Zhang Moqian, 2017)

Besides lighting, lanterns have other meanings. When the private school (ancient school) opens in the first month of each year, parents will prepare a lantern for their children, which will be lit by the teacher, symbolizing the bright future of the students, which is called "light on". Later, it evolved into the custom of carrying lanterns on the Lantern Festival. Because the sound of the word is similar to

"Tianding", lanterns are also used to pray for birth. In the era of Japanese occupation, patriots drew folk stories on lanterns to teach their descendants to understand their own culture, so it is also of great significance to pass on from generation to generation.

It is said that after Jiang Ziya became a god, he didn't have any office, only a certain fairy was replaced when he was traveling. On the eve of the Spring Festival, all the gods returned, but Jiang Ziya had nowhere to go. When the people saw that he was poor, they lit a lamp at the top of the high pole and let him squat under the lamp for a night. Over time, the custom of lighting lanterns was formed.

Lanterns are a kind of lamps in ancient times. As early as the eighth century of the Tang Dynasty, there were records of the origin of the use of lanterns. China has lanterns since the Qin and Han Dynasties, and paper lanterns may have been invented after the Western Han Dynasty. The custom of watching lanterns at the Lantern Festival originated in the early years of the Han Dynasty, but it is also said that the Emperor Ming of the Tang Dynasty displayed the shadow of the lantern at the Shangyang Palace on the Lantern Festival to celebrate the country's prosperity and the people's well-being, and then tied the lantern. With the flickering light, the lantern symbolizes "the auspicious color of the dragon, the people's prosperity and the country's strength". The lantern is still popular today.

There are many theories about the origin of lantern lighting. A widely circulated one is that the practice of lantern lighting on the Lantern Festival began in the Eastern Han Dynasty. Liu Zhuang, the Ming Emperor of the Eastern Han Dynasty, advocated Buddhism. It is said that Buddhism has the practice of monks viewing Buddhist relics and lighting lamps to honor Buddha on the fifteenth day of the first lunar month, so they ordered to light lamps in the imperial palaces and temples that night, so that all the gentry and common people would hang up lamps. Later, this Buddhist ritual festival gradually formed a grand folk festival. The festival has gone through the development process from the court to the people, from the Central Plains to the whole country. During the reign of the Emperor Kaiyuan of the Tang Dynasty, in order to celebrate the country's prosperity and the people's safety, people tied lanterns, which symbolized "the auspicious color of the dragon, the people's blessing and the

country's strength" by the flickering lights. The lantern style has been popular since then.

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The paper carving lamp originated from the paper carving in the Han Dynasty, also known as paper relief. It is mainly composed of three parts: light source, paper carving and shell. Through the stacking of different layers and the transformation of luminous flux, it forms a highly spatial picture effect.

Luoyang is a famous historical and cultural city. Paper lanterns have an important relationship with traditional paper sculptures. Since ancient times, when a daughter gets married, her family will accompany her with her dowry, which is a folk custom inherited by our Chinese nation for thousands of years. People all know that the dowry refers to the daily necessities such as cabinet furnishings, bedding, clothing and dressing that are sent by her family. Few people know that a beautiful and wonderful paper carving art dowry - "sample" (also known as "Hua Benzi" in the local dialect of Licheng, Shanxi) is also sent at the bottom of the box.

In the old days, in the rural areas of Luoyang, when a daughter got married, the mother had to personally carve a very beautiful, five layers of 31 sizes of paper carved

art dowry —— "sample". In addition to the box money given by the mother, there were also various shoe patterns, sock patterns, hat patterns and embroidery patterns needed by men, women and children of all ages in different categories Window pattern and needlehead and other things needed by needlework. This three-dimensional, multi-functional special dowry product should accompany a woman's life, and it is the "database" for her to do needlework all her life. It is not only beautiful and practical, but also a heritage sample of paper carving art. This alone can show the charm of paper carving art.

Paper carving art is origami art, which is one of the traditional folk handicrafts. The three-dimensional paper carving art, such as "sample", was originally a toy used by intelligent and skillful farmers to coax children to play with the scraps of waste paper left by pasting windows (also used waste book paper), cut into long or square shapes and repeatedly folded into images such as windmills, birds, small houses, flower baskets, clothes, small flower boxes, etc. Although they do not understand the theories of geometry, image thinking and plastic arts, while playing with children, they can teach children by words and deeds according to the characteristics they like to imitate, inspire children's imagination and interest in participating in creation, inherit from generation to generation, and communicate with each other until now. The carving techniques are more refined, the styles are more varied and wonderful, forming its unique artistic beauty.

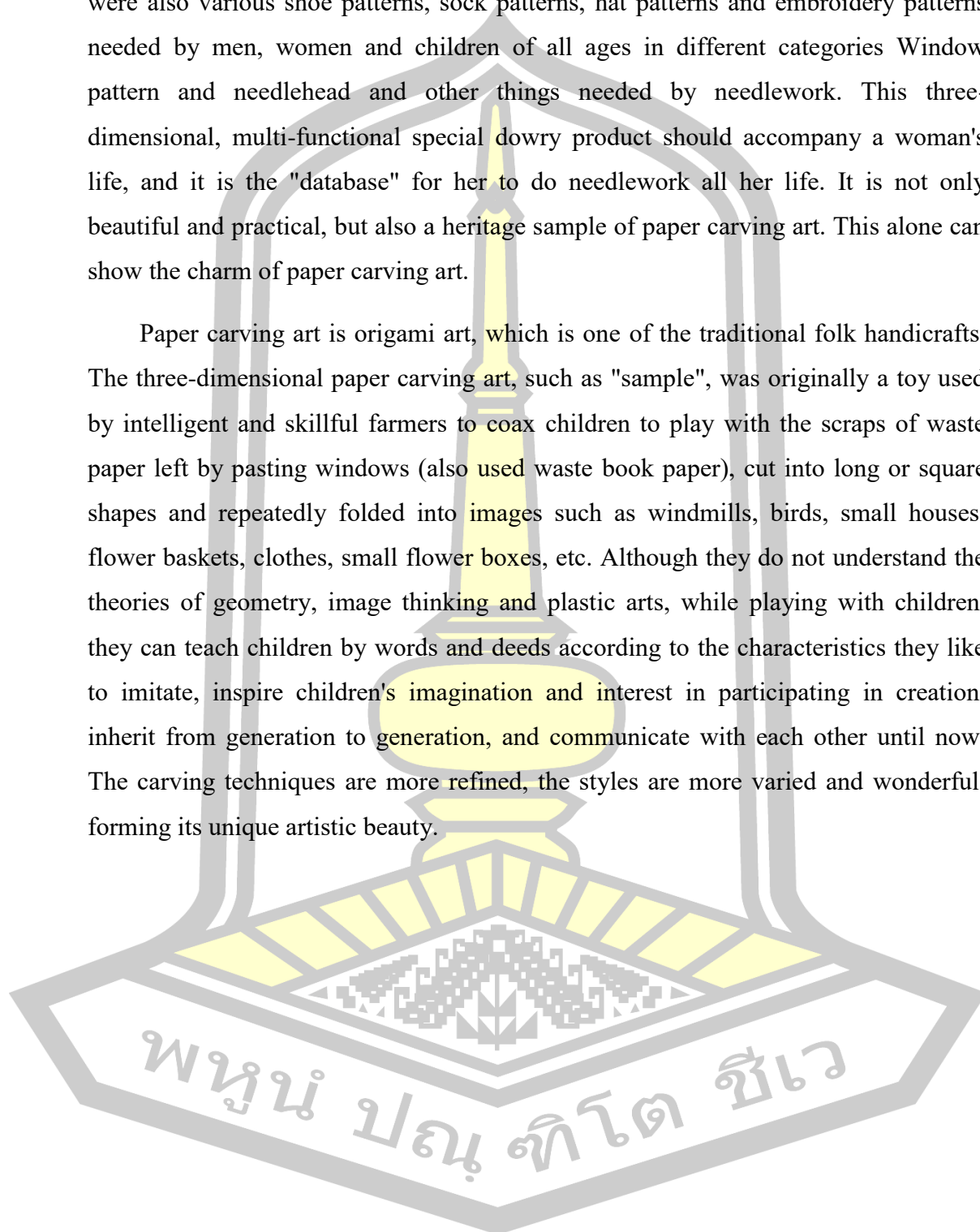




Figure 2: Luoyang Paper Carving Lamp

Source: Ancient style paper carved lamp search (<https://graph.baidu.com/>)

At the same time, in the practice of repeatedly folding and carving, they found that the small flower box was not only beautiful and beautiful, but also useful. Although they did not understand the reasoning of "drawing inferences from one example", they could stick it with paper (paste two pieces of hemp paper into a piece of hard and thick paper), cut and carved it into sixteen flower boxes of the same size. Inspired by the crisscross of bricks when building houses and walls, they inserted, stacked, glued and pressed it in groups, It is combined into a piece of paper carving art with a length of one city foot, a width of five city inches, a thickness of half a city inch, five layers up and down, and a total of 30 boxes of different sizes. In order to prevent external wear and tear, a layer of colored cloth is pasted on the outer layer, and a pair of Chinese buttons with flowers are sewn in the center of the fold, which further increases the beauty of its appearance, so it is called "Hua benzi".

Throughout this unique, multifunctional and special paper carving art dowry, from the perspective of conception, the imagination is rich; From the perspective of technique, from no program to program; It has developed from single to combined

and multi-level. It is not only artistic and ornamental, but also a pioneer in folding and carving skillfully for one's own use. It truly embodies the artistic charm of labor creating beauty, practice growing wisdom, and infinite interest.



Figure 3: Luoyang Paper Carving Lamp

Source: Ancient style paper carved lamp search (<https://graph.baidu.com/>)

In the process of gradual popularization and continuous improvement of paper carving art, paper carving art is widely used in the art of light and shadow. Among them, the paper engraving is represented by Wang Liming. Wang Liming was born in Jilin, Northeast China. He has shown great talent and enthusiasm in painting since childhood. He has a lot of creative experience in fine brushwork and printmaking in his early years, and has profound accumulation and unique views on traditional painting. A contact with paper carving technology made him have the idea of combining paper carving technology with paper carving. He integrated his understanding in traditional painting and created a new paper carving craft - engraving paper carving on the basis of traditional paper relief, which opened a new era of paper carving creation. Luoyang area is deeply affected by this art and applies

the stereotyped paper carving art to the decoration of lanterns. Luoyang paper carving lanterns have local characteristics, high artistic value and profound practical implication. They have won many world and national awards and have been collected by major museums. (Ren Xing and Zhang Chenyang, 2019)



Figure 4: Paper carving

Source: Baidu picture paper carving search (<https://graph.baidu.com/>)

The paper carving lamp works are not only beautiful and practical, but also the inheritance sample of the paper carving art. Therefore, in addition to its artistic value, the majority of artists use the paper carving lamp for the inheritance of history and culture. It is conducive to the promotion and progress of culture. At the same time, because paper lanterns are loved by the masses, paper lanterns have entered thousands of households, allowing more people to experience the upper cultural characteristics. It was inconvenient to convey information in ancient times. Therefore, some artists applied interesting historical stories to paper lanterns, and used paper lanterns as a cultural carrier, which became an artistic means of transmitting information among the people.

2. Research Objectives

2.1 Study the traditional cultural and historical background of Luoyang paper carving.

2.2 Study the cultural capital of Luoyang and analysis data for creative concept design the new patterns and styles of Luoyang paper carving lamp.

2.3 Design and development the paper cuts, lanterns to represent Luoyang's culture.

3. Research question

3.1 What is the cultural value of the historical development of paper carving art in Luoyang?

3.2 What cultural capital of Luoyang can create and development the paper-cut lanterns ?

3.3 In the process of designing paper carved lanterns, how to better express the cultural of Luoyang?

4. Definition of Terms

4.1 Cultural capital

Modern cultural capital mainly refers to the capital composed of corporate culture (corporate values, beliefs, behavioral norms and patterns) and the material carrier of culture. Corporate cultural capital is rooted in the enterprise and integrated into the enterprise's philosophy and management model. Cultural capital is divided into external instrumental capital such as employees' spiritual outlook, clothing, company image, etc; The company's perfect system, efficient management mechanism and other institutional capital supporting the effective operation of the enterprise; The three levels of capital formed by the core driving forces of the enterprise and all employees, such as core values and sense of historical mission.

The cultural capital described in this study mainly refers to the history and culture, cultural landscape, and human deeds of Luoyang. Luoyang's cultural capital can become the creative idea of modern paper carving lanterns, and let paper carving

show a new look. Give Luoyang paper carving lanterns new value and create economic benefits. At the same time, in the process of creating paper lanterns, traditional culture has been spread and enriched the modern art system.

4.2 Luoyang traditional culture

Luoyang is rich in traditional culture. The special meaning of this text contains many elements of Luoyang traditional culture.

Luoyang folk culture has a wide variety and rich content, whether it is material production, food, clothing, housing and transportation, life etiquette, festivals and temple fairs, or handicrafts, games and acrobatics, folklore, dialect and slang, there are a wide variety of splendid views. There are five main categories of folk culture: festival temple fairs, Luoyang peony flower fairs, opera performances, local specialties and folk arts and crafts. Festival temple fairs include Guanlin Temple Fair, Luoyang Folk Culture Temple Fair, Lantern Festival and other traditional festivals. The folk arts and crafts include embroidery, sculpture, ceramics, clay figurines, New Year pictures, paper-cut and other peonies in Luoyang.

"Luoyang is the most suitable place for local vein flowers, and the peony is particularly unique in the world." Luoyang is an ancient capital and historical and cultural city of the thirteen dynasties famous for its thousand-year-old imperial capital and peony flower city. The peony is a traditional famous flower in China. It is rich and dignified, beautiful and fragrant, and is known as the king of flowers. "Luoyang's suitable climate, fertile soil, and the unique cultural environment of the ancient capital make the peony and Luoyang an indissoluble bond. The planting of peony in Luoyang began in the Sui Dynasty and flourished in the Tang Dynasty and the Song Dynasty. Luoyang is famous for its peonies, and Luoyang is famous for its peonies. Peony has become an important city image representative of Luoyang, and peony culture has become an important part of Luoyang culture. From a national perspective, peony has become the national flower of public opinion and will officially become the national flower of China. The Luoyang Peony Culture Festival of China, formerly known as the Luoyang Peony Flower Festival, has been listed in the National Intangible Cultural Heritage List. As one of the four famous festivals in China, it began in 1983. In November 2010, it was officially approved by the State Council and the Ministry

of Culture to be upgraded to a national festival and renamed as the "Luoyang Peony Culture Festival of China". It was sponsored by the Ministry of Culture and the People's Government of Henan Province. Luoyang peony flower fair is held from April to May every year according to the peony opening situation. Flowers bloom and fall for twenty days, and people in a city are crazy. (Yao Yufeng, 2017)

Opera performances include Heluo Drum, Paigu, lion dance, dragon dance, dry boat, stilts, shadow play, acrobatics and other delicacies and specialties

Local specialties of food snacks include Luoyang water mats, folk snacks, such as noodles, hot noodles, soups without turning, various soups, stewed vegetables, etc.

4.3 Overview of Luoyang's cultural capital types

The main contents are as follows:

Luoyang is located in the west of Henan Province, on the south bank of the Yellow River. It is the "First King Capital of China", one of the eight ancient capitals and the first batch of historical and cultural cities announced by the State Council, one of the starting points of the "Silk Road" (Chang'an and Luoyang), and the only city in Chinese history that has been named as the "Holy Capital". It is the city with the earliest capital, the most dynasties and the longest capital in Chinese history. It is also an excellent tourist city in China and a "Chinese brand city that moves the world". Luoyang is named for its location on the north bank of the Guluo River. The Heluo region centered in Luoyang is an important birthplace of Chinese civilization. "Xiaohan Emperor's Residence, Heluo Kingdom", Luoyang has been the political, economic and cultural center of China for a long time in history, and also the transportation hub with roads extending in all directions.

The long history gave birth to the unique history and culture of Luoyang, and derived from its unique specialties. To Luoyang this thousand years of ancient city to add a thick redraw.

Tri colored glazed pottery of the Tang Dynasty is the essence of the art of the Tang Dynasty, with a history of more than 1000 years. Tang tri-colored pottery refers to the glaze color on the figurines and pottery of the Tang Dynasty. In the Tang

Dynasty, red, green and yellow were the main colors, so it was called the "three colors of the Tang Dynasty". Tri-color is a general term, not limited to three colors. In addition to red, green and yellow, there are also white, black, blue and purple colors. Most of the art treasures of the Tang Dynasty were excavated in Luoyang, so it is known as the "Three Colours of the Tang Dynasty in Luoyang".

The method of three-colored Tang Dynasty is to put the billet in the kiln to about 1100 degrees, take out the color, and then put it into the kiln to burn to about 900 degrees. The main component of Tang three-color enamel is aluminum silicate. Color agents are a variety of different metal oxides.

The reproduction and imitation technology of Tang tri-colored paintings has a history of 100 years in Luoyang. Through the research and development of artists of past dynasties, the craft skills and artistic level of "Luoyang Tang Sancai" have reached a certain level. At present, there are dozens of manufacturers of Luoyang Tang Sancai, and the best one is produced by Luoyang Meitao Company. When foreign guests and domestic tourists come to Luoyang for sightseeing, they always bring back tricolor products as souvenirs. When national leaders visit abroad, they often use "tricolor" as gifts, and Luoyang people often use "tricolor" as important gifts to give to relatives and friends.

The shapes of the Tang tricolor are mainly horses, camels and characters.

Luoyang is a famous hometown of peonies, and many poems chanting and praising peonies are left to the world. Liu Yuxi, a poet of the Tang Dynasty, wrote the poem "Only peonies are true to the national color, and when flowers bloom, they move the imperial capital". By Li Zhengfeng, a poet of the Song Dynasty, the sentence "The national color is drunk in the morning, and the natural fragrance is dyed in the night clothes" made peonies win the title of "national color and natural fragrance".

Luoyang peony has a variety of forms. It can be divided into more than 90 varieties according to different characteristics such as color, flower shape, origin and planting, among which "Yao Huang" and "Wei Zi" are the most famous.

The custom of appreciating peonies in spring has a long history. It began in the Tang Dynasty and lasted for more than 20 days. Since 1982, Luoyang has designated April 15 to 25 as the "Peony Flower Festival". While appreciating the flowers, it also holds colorful cultural and entertainment activities such as lamp exhibitions, poetry exhibitions, film exhibitions, calligraphy and painting exhibitions. During the annual flower festival, Chinese and foreign tourists come in an endless stream, with an unprecedented spectacle.



Figure 5: Luoyang paper-cut

Source: Peony flower paper-cut search (<https://graph.baidu.com/>)

Paper cutting is one of the traditional folk decorative arts in Luoyang. As early as the Han and Tang dynasties, folk women used gold and silver foils and colored silk to cut flowers and birds and paste temples as decorations. Later, it developed gradually. In festivals, stories of animals or characters cut into flowers and plants were pasted on windows (called window flowers) and lintels (called door tags) as decorations, and some were used as gift decorations or embroidery patterns. Luoyang paper-cut can be divided into two types: simple carving and complex carving. The former is bold and bold, simple in shape, and the latter is luxuriant in structure, exquisite and beautiful. According to the different colors of paper cutting, it can be divided into monochrome paper cutting and color paper cutting. After the founding of the People's Republic of China, the paper-cut art in Luoyang has been greatly developed, and a group of paper-cut artists represented by Li Shaobai and Zhou Shaokai have emerged. Li Shaobai's

paper-cut skillfully combines traditional art and modern art techniques, creating thousands of unique paper-cut art works. His creation has a wide range of themes, representing all aspects of modern life. For example, works such as "The Flowers of the Motherland" have bright and natural composition, exquisite techniques, harmonious light and dark, and unique techniques. Li Shaobai's paper-cut has pushed Luoyang paper-cut art to an unprecedented level, representing the highest level of paper-cut art in the Central Plains, and has won the reputation at home and abroad. Zhou Shaokai's paper-cut is also very distinctive. His works are mostly characterized by plumpness and roundness, absorbing the characteristics of Chinese paintings, prints, New Year pictures and sculpture.

Luoyang embroidery is a traditional handicraft in Luoyang with a history of more than 2000 years. It is woven with special technology with ramie cloth and other textiles as the main raw materials, with the cooperation of relevant drugs. The main patterns include figures, flowers, birds, animals, landscapes, gardens, etc. It is characterized by bright colors and exquisite craftsmanship.

"He chu tu, Luo chu shu". In ancient times, the Yellow River has a negative picture of dragons and horses, and the Luohe River has a colorful tortoise. Heluo culture is the cradle of Chinese civilization, and the Yellow River basin is the cradle of Chinese culture. The Heluo area has been the main activity center of the ancestors and emperors since ancient times. The magical rivers on the magical land and the varieties of beautiful stones produced also have their unique features.

Luoyang is located in the middle of the Yellow River basin. After millions of years of intense and ceaseless scouring, impact and grinding, various mountain rocks in the upstream canyon finally sink and stay in the special geographical environment of Luoyang, producing natural wonders of hard texture, vivid shape, smooth lines, beautiful patterns and colorful colors. It is true that there is no great master in the world with such majestic spirit as the Yellow River. She went straight down from the sky and poured thousands of miles, carving her works with unparalleled strength and knife work. Therefore, the Yellow River Stone can become a natural treasure between heaven and earth.

The composition of the Yellow River stone is bold and vigorous. It is full of the strength and wild nature of the Jiuqu Yellow River. She shows the broad connotation of the Yellow River culture in many aspects and themes. It reflects the interdependent relationship between the earth and human development and everything in an all-round and multi-level way.

In particular, a very strange sunstone (or moonstone) was found in the Luoyang section of the Yellow River basin, which produced a round pattern like the sun and the moon on the stone surface, some like the sunrise in the East China Sea, some like the rosy clouds in the sky, and some like the hills on the moon. Sun stone and moon stone are treasures in the middle reaches of the Yellow River, and are the most colorful and unique varieties of Heluoqi stone.

Luoyang bronze ware manufacturing industry has a long history, which began in the Xia Dynasty and flourished in the Western Zhou Dynasty. Since 1973, Luoyang Arts and Crafts Research Institute and Arts and Crafts Factory have copied thousands of antique bronzes, mainly including horses stepping on flying swallows, rhinoceros, drunk evil, Fang Yi, chariot and horse figurines, figure figurines, galloping horses, various wine vessels, knives, swords, etc. The successful production of Luoyang antique bronzes not only reproduces the historical style, but also can be used as interior decoration to bring people artistic enjoyment.

According to legend, after Liu Xiuding, Emperor Guangwu of the Eastern Han Dynasty, took the capital of Luoyang, in order to celebrate the reunification of the world, he decorated the palace with lanterns and feasts in order to feast the ministers. The name "palace lantern" came from this. Later, the production technology of palace lanterns was widely spread among the people. Luoyang palace lamps have a wide variety, including white hat square lamps, red yarn round lamps, six-color dragon head lamps, horse-drawn lanterns, butterfly lanterns, and two dragons playing with beads.



Figure 6: Luoyang Opera

Source: Flower as a matchmaker (www.sohu.com/a/319333398_658912)

Luoyang opera, also known as Luoyang minor, is a major genre of Henan opera, with a history of more than 60 years. Because of its strong local flavor and local color, it is good at expressing the thoughts and feelings of the working people. It has now spread all over Henan and is deeply loved by the people. The development process of Luoyang opera has generally gone through three stages: "sitting and singing", "stilt performance" and "stage singing". In decades of performance practice, we have constantly created and innovated qupai, improved the singing style of the industry, improved the acting level, and gradually formed a self-contained gongs and drums classics. In 1953, *Qu Yuan*, a new historical drama, was successfully transplanted, creating a new situation in the cause of opera. In 1956, the opera *Qu Yuan* won seven awards including the script award, director award and actor award at the first Henan Drama Festival; *"Catch the Foot"* won the first prize of the script, the first prize of the actor and the second prize of the director. *"Cover"*, created in 1958, won three awards in the second drama performance of Henan Province, and recorded and made a

documentary. After the performance of the Central and South China Drama, "Traveling in the Countryside", which was rehearsed in the early 1960s, was made into a film and drama for nationwide screening. (Yang Feixue, 2022, Research on the Development Problems and Countermeasures of the Cultural Industry in Luoyang [J], Journal of Luoyang Institute of Science and Technology (Social Science Edition) 61-65)

[Heluo Drum] The unique folk art in Luoyang was created in the middle of the Qing Dynasty. It is a new faction formed by using the tone of Xihe Drum and Jingyun Drum, which is based on the popular small libretto in Luoyang area. The original instruments used in the Heluo Drum are only a pair of iron mandarin duck plates and a jade drum. Only Zhang Tianpei, the artist, added strings to make the Heluo Drum, the flower of art, more colorful. Zhang Tianpei and his senior apprentice Cheng Wenhe set up a book shop at the Youth Palace in the old city of Luoyang, and sang the "Jiutou Case" and "Liu Yong Goes to Nanjing", which was full of people. In 1957, he participated in the Henan Quyi Concert and performed "Wusong Catch up", "Li Lao San Xiu Qu", etc., which was praised. In 1958, at the Central and South China Literature and Art Festival, he performed "The Grass Boat Borrows the Arrow" and "The Battle of the Guan Gong against Changsha", which was highly praised.

[Suona] Luoyang has been the hometown of rites and music since ancient times. Duke Zhou made rites and music, and Confucius asked for rites and music, all in Luoyang. Its influence is extremely far-reaching. For a long time, it has been the custom of Luoyang to invite the suona band to play in every wedding, funeral and wedding, or to help celebrate or express sadness. The tunes played by the suona include "Big Open Door", "Small Open Door", "Eighteen Boards", "Eight Stick Hammers", "Music in Bitter", "Lift the sedan chair", "Hundreds of birds face the phoenix", etc. The simulated dramas include "The Story of the West Chamber", "Harvesting Jiang Wei", "Qin Xuemei", "Da Luan Jia", "Hua Ting Hui", etc. In 1950, Luoyang artist Zhu Shengwa, who was famous for playing "A Hundred Birds and a Phoenix", was invited to Korea to condole and record his "Western Henan Eraban" and other records.

[Guanzi] A unique musical instrument in Luoyang. The body is simple, and the whole tube is composed of two parts: one is a tin tube body, and the other is a pipe made of reed, with a total length of about 20 cm. There are two ways to play the pipe: if only accompanied by Sheng, then play the text tune, and the tunes include "Jianjianhua", "Liuyueqin", "Manzhou", "Beigong", "Sichaoyuan", etc; If percussion music is added to become a symphony, martial tunes will be played, including "Linxujing", "Zhuangyuanyoujie", "Heilvgaozhuang", "Xiaziguandeng", etc. Guanzi is regarded as "elegant music" in Luoyang. Its melody is smooth, melodious and elegant, which is different from the bold and unconstrained suona. Luoyang folk proverb says that "the flute of the year, the flute of the moon, the current sheng, and the pipe of the ten years are not pleasant to listen to", which shows that it is difficult to master the performance technique of Guanzi.

[Luoyang Dragon Lantern] It is said that when Zhao Kuangyin, the Taizu of the Song Dynasty, was born at the eight hole kiln in Jiamaying, Dongguan, Luoyang, the red light shone all night and looked like the birth of a fire dragon in the distance, so people changed Jiamaying Street into "Fire Street". After the Zhao brothers successively ascended the "dragon throne", people changed "Huoshao Street" to "Shuanglong Lane", so the dragon lantern in Huo Street also changed from a single dragon to a "double dragon": one is a tail sweeping green dragon, the other is a tail rolling red dragon. On the night of the Lantern Festival or on festive occasions, dragon lanterns are danced in the streets. When dancing the dragon lantern, the gongs and drums are loud and the firecrackers are in unison. The Dragon Lantern Team opened the way with fireballs. In front of the Dragon Lantern, there was a samurai holding a giant colored ball. He teased the Dragon Lantern to make various wonderful actions such as "climbing the Dragon Mountain", "crossing the Dragon Bridge", "empty Dragon Gate", "double dragon playing ball", etc. Where the dragon lantern passes, the ribbons are fluttering, the lanterns are hanging high, and the audience is like a tide. The dragon lantern is usually 9 or 13 knots, with candlelight. The dragon head, weighing more than 40 kilograms, is dancing by Hercules, and the dragon mouth is continuously spewing flame. The scene is extremely spectacular.

[Luoyang Water Banquet] Traditional folk dishes made of radish, cabbage, vermicelli, etc. When Empress Wu of the Tang Dynasty introduced water mats into the imperial palace and added delicacies to make palace dishes. Later, it spread back from the court to the people, and gradually formed a unique flavor. Its serving procedure is unique and interesting. At each table, four meat dishes, four vegetable dishes and eight cold dishes are served first, followed by 16 hot dishes. Hot dishes are all served in different types of blue and white sea bowls. In addition to 4 table-press dishes, the remaining 12 dishes, each of which has a similar taste, form a group. Each group has a big dish leader, called "Daizishangchao". After finishing one course, the next one is like flowing water. In addition, it is famous for its soup, so it is called "Water Banquet". The first dish of "Water Banquet" must make "Yancai" with shredded radish to simulate bird's nest flavor; The last dish must be sour and spicy egg soup; There is no shortage of a "family photo" made from a variety of meat and vegetables and a honeyed rice with eight treasures. Swallows bring spring, a sign of hope. "Family photo" means to wish the guests and their families happiness and good luck. Eight-treasure congee embodies people's prayer for grain harvest and adequate food and clothing. Nowadays, all hotels in Luoyang use "Water Banquet" to entertain guests and friends at home and abroad.

[Liuxiu soup] It is said that Liu Xiu and Wang Mang lost the battle and ran away. When they were hungry, they had a bowl of porridge to drink. They thought it was very delicious. After being crowned emperor, I was tired of delicacies, and suddenly remembered the porridge I had drunk. The result of the royal chef's visit was that it was a "Wheat kernel soup". After returning to the palace, the peeled wheat kernels, a special product of Luoyang, were added with dozens of preserved fruits such as bird's nest, lotus seed and green plum to make a sweet and nutritious "Wheat Congee", also known as "Liuxiu soup". In 1985, the chef of Luoyang Restaurant made a shape on the "Liuxiu soup" to make the lotus float on the soup noodles, which was highly praised by customers.

[Dukang Wine] With a long history, Cao Cao in the Three Kingdoms had the famous sentence "He yi jie you, Wei you du kang". It is said that Dukang was the founder of China's brewing with grain. The site of Dukang's brewing was in Dukang

Village, Caidian Township, Ruyang. Here, surrounded by three mountains and flowing by one water, the people have always been good at wine making. Jiuquan, the spring for brewing Dukang wine, is located in Jiuquan Valley of Dukang Village. Jiuquan water is clear and clear, sweet and pure. Every summer, you can smell a natural fragrance of Jiuquan. Dukang Liquor is a Luzhou-flavor liquor, which is made from high-quality wheat and mixed at high and medium temperatures. It also selects glutinous sorghum as the raw material for brewing, and adopts advanced technologies such as "sweet mud sealing cellar, low-temperature storage, long-term fermentation, mixed steaming and continuous tank, quantitative and qualitative wine picking, graded storage, aging and esterification, and careful blending". Since 1987, Luoyang has held the "China Dukang Wine Festival" every year.

[Hetu Luoshu] Hetu and Luoshu are two mysterious patterns handed down from ancient China. They have always been regarded as the origin of Heluo culture and the source of Chinese civilization, and are known as the "magic cube of the universe". According to legend, when Fuxi was born in ancient times, dragons and horses emerged from the Yellow River in Mengjin County, northeast of Luoyang, carrying a "river map" for Fuxi. Fu Xi acted as the Eight Diagrams according to this, and later became the source of "Zhou Yi". It is also said that when the Great Yu was born, a turtle emerged from the Luohe River in Luoyang, carrying the "Luoshu" on its back, dedicated to the Great Yu. Dayu succeeded in harnessing the water and thus divided the world into Jiuzhou. According to this, nine chapters of the law were formulated to govern the society, which was handed down and included in "ShangShu", named "Hong Fan". Yi · Xici Volume I said: "Hechutu, Luochushu, Shengrenzezhi", which means these two things. There are black and white dots arranged in a number of arrays on HeTu, which contains infinite mysteries; There are three numbers on the vertical, horizontal and oblique lines of the LuoShu. The sum of them is 15, which is very wonderful. In this regard, Chinese and foreign scholars have made long-term exploration and research, believing that this is the crystallization of the spiritual thinking of Chinese ancestors and the first milestone of ancient Chinese civilization. Zhou Yi and Hong Fan play an important role in the history of the development of Chinese culture and have a profound impact on philosophy, political science, military

science, ethics, aesthetics, literature and other fields. As the source of Chinese history and culture, Hetu Luoshu has made great contributions.

[System of Rites and Music] Rites and music of the Zhou Dynasty were the foundation of the establishment of the state of the Zhou Dynasty, and the major cultural project of making rites and music was completed by the Duke of Zhou in Luoyang. Ji Dan, the Duke of Zhou, the son of King Wen of Zhou and the brother of King Wu, was a famous politician, strategist and thinker in the early Zhou Dynasty. He helped King Wu to overthrow Zhou and establish the Zhou Dynasty. After the establishment of the new dynasty, he made great contributions to the consolidation of the dynasty and the stability of the society by making rituals and making music, establishing laws and regulations, establishing ethical norms, and "observing morality and punishment carefully". "Courtesy is the system and moral integrity", which was the social norm at that time, and was the hierarchical system that the emperor, princes, ministers, doctors, and scholars must follow. The main contents include the establishment of Hou Wei, the patriarchal system, the conferment of marquises, the five-dress system, the title, the posthumous title, the official system, the criminal law, and the meaning of the "five rites (auspicious, inauspicious, military, guest, and auspicious)". Music is music and dance held to match the above ceremony. "Ritual is the way to govern the country, set the country and benefit the people; music is the way to change the customs, shake the evils of people and preserve the integrity of people". Duke of Zhou governs the country, establishes social order and promotes social and historical development through rites and music. Duke Zhou's thought of rites and music is the source of Confucianism in later generations and has influenced China for thousands of years. It is an important part of Chinese traditional culture and a monument of Heluo culture. Confucius, a great thinker in the Spring and Autumn Period, especially worshipped the Duke of Zhou. He said, "It's depressing, I'm from the Zhou Dynasty". He once traveled thousands of miles to Luoyang to ask for rites and music, and took "revenge" as his lifelong goal. His theory mostly originated from the Duke of Zhou's system of rites and music. Later Mencius developed the theory of Confucius. Zhou, Confucius and Mencius came down in one continuous line, so later generations called Duke of Zhou "Yuan Sheng", Confucius "Wen Sheng", and

Mencius "Ya Sheng". The hierarchy thought of honor, inferiority, nobility and inferiority established by the system of rites and music has been respected by the rulers of the past dynasties and has been influential to this day.

[Taoism] During the Spring and Autumn Period, a hundred schools of thought contend, including Taoism. The founder of Taoism is Laozi. The surname of Laozi is Li Minger, the word is Boyang, and the posthumous title is Dan. He used to be the "history of keeping the library" of the Eastern Zhou Dynasty, and managed books and records in Luoyang for a long time. Tao Te Ching, also known as Lao Tzu's Five Thousand Essays, is the main representative of Taoism. Lao Tzu lives in the era of great social change. He is not only dissatisfied with the real society, but also powerless. He hopes to return to the society of "small country and few people" in the legend. The sound of chickens and dogs is heard from each other, and the old and dead do not communicate with each other. There is no desire, no struggle, and peace. In politics, he advocated "governing by doing nothing", and said in the tone of the monarch: "I do nothing and the people are self-centered, I am quiet and the people are self-sufficient, I do nothing and the people are rich, I have no desire and the people are simple." In philosophy, he put forward the idea that "Tao" is the root of all things. "Tao" originates from heaven and earth, transcends time and space, is invisible, silent, independent, and indescribable. "Tao generates one, one generates two, two generates three, and three generates all things". He advocates returning to simplicity and returning to the truth, being quiet and lonely, using softness to overcome hardness, and containing tolerance. He believes that "misfortune and happiness depend on each other, and happiness and misfortune lie in each other". The theory contains simple dialectic factors. Confucius, the founder of Confucianism, once traveled thousands of miles to Luoyang to salute Laozi, which shows the great influence of Taoism at that time. The Western Han Dynasty deposed hundreds of schools of thought and respected Confucianism alone, so Taoism failed to survive in the world. In the Eastern Han Dynasty, Huang Laoshu flourished, and the prince and doctor refined pills to beg for immortality. During the reign of Emperor Shun, Zhang Daoling advocated the "Five Dou Rice Doctrine" in Heming Mountain, Sichuan Province. He regarded Laozi as the ancestor of Taoism and the "Tao Te Ching" as the main classic, which was

called Taoism. Since then, Taoism has gradually become popular among the people, forming two branches, namely, the "Wudoumi Road" in the upper reaches of the Yangtze River and the "Taiping Road" in the middle and lower reaches of the Yellow River and the Yangtze River. Therefore, Taoism has spread to the lower classes of society through religious forms. At the end of the Eastern Han Dynasty, Zhang Jiao used the "Taiping Road" to launch a peasant uprising and put forward the slogan "Heaven is dead, and the yellow sky should stand". The spearhead was directed at the Eastern Han court in Luoyang. In this way, religious activities evolved into political activities. The Li and Tang dynasties recognized Laozi as their ancestor and advocated Taoism, and Luoyang became one of the centers of Taoism activities. The Shangqing Palace, built on the Beimang Mountain, was a grand Taoist temple at that time. Today, Shangqing Palace, Xiaqing Palace and Lvzu Temple are still places for Taoist activities and tourist attractions. Since Luoyang is the birthplace of Taoism, Taoist celebrities such as Duke Fuqiu, Wang Ziqiao, Zhang Daoling, Bo He, Ge Hong, Guan Qianzhi, Xu Qian, Wang Yuanzhi, Pan Yan, Lv Dongbin and so on have been active in Luoyang successively.

[Buddhism] As one of the three major religions in the world, Buddhism was born in ancient India in the South Asian subcontinent. During the Yongping period of the Eastern Han Dynasty, the eminent Indian monks Phantom Moten and Zhufran were invited to Luoyang from the Western Regions by the Chinese envoys who worshipped Buddhism, and Buddhism was officially introduced into China. The next year, White Horse Temple was built for it, which was the first Chinese Buddhist temple created by the country. Since then, Luoyang has become the center of Buddhist research and Buddhist activities in China. The main teachings of Buddhism include the "four principles" of suffering, concentration, extinction and Tao, which promote the immortality of the spirit of death, the reincarnation of life and death, karma, and compassion. After these thoughts were introduced into China, they were gradually accepted by all sectors of Chinese society and became a feasible way and useful tool to implement spiritual rule, deal with interpersonal relationships and personal spiritual sustenance. Therefore, Buddhist research and Buddhist influence were gradually expanded. During the Han and Wei Dynasties, Buddhist scriptures and Buddhist laws

were mostly translated in Luoyang. For example, the earliest Chinese Buddhist scriptures, "Forty-two Chapters of Beiye Sutra" and the Chinese Buddhist law, "Seqijieben", were spread to the north from Luoyang. In the Western Jin Dynasty, Luoyang Buddhist temples developed to 42, and to the Northern Wei Dynasty, more than 1300. At that time, Luoyang was known as the "Buddha Kingdom". With Luoyang as the center and radiating the whole Jiangbei region, there are more than 30000 Buddhist temples and 2 million monks and nuns. Buddha Tucheng, an eminent monk in the Western Regions, has been preaching Buddhism in Luoyang and other places for a long time, formulating laws and regulations and rituals for monks, and laying the foundation for the Chinese Sangha system. A group of monks and scholars specialized in studying Buddhist classics have also emerged. They are respected as teachers, such as Nirvana, Chengshi, Sanlun, Lenga, etc. During the Sui and Tang dynasties, Luoyang temples were lined up, and the service was side by side, and the incense was booming. After the Northern Wei Dynasty, the Longmen Grottoes were opened on a large scale. A generation of Buddhist masters and eminent monks such as Xuanzang, Shenxiu and Huineng appeared one after another. The situation of Buddhism sects was beginning to take shape. The number of translated Buddhist books and Chinese Buddhist writings in the past dynasties reached 1076 and 5048 volumes. All this marks that Chinese Buddhism has entered its heyday. With the formation of Buddhist sects such as Tiantai Sect, Sanlun Sect, Faxiang Sect, Law Sect, Huayan Sect, Pure Land Sect, Tantra Sect and Zen Sect, Buddhism and Chinese culture have further integrated, and the Chinese Buddhist system has matured. During the Song, Yuan, Ming and Qing Dynasties, although Luoyang Buddhism was not as prosperous as the previous generation, it passed the lights in an orderly manner and lasted for generations. Luoyang White Horse Temple is not only the "ancestral court" and "source" of Chinese Buddhism, but also affects the surrounding countries. Around the end of the 2nd century, Buddhism was introduced from China to Vietnam, Korea in the 4th century, Japan in the early 6th century, and with the Chinese and Japanese living in Europe and America from the end of the 19th century to the beginning of the 20th century, Buddhism also spread in Europe and America.

Cultural industry:

The cultural industry belongs to the business culture part of social culture and is the concentrated embodiment of cultural economic attributes. It generally refers to the business industry engaged in the production of cultural products and the provision of cultural services. It can be defined as the basic organizational structure of social production, which takes the production and operation of cultural goods and cultural services as its main business, the creation of profits as its core, cultural enterprises as its backbone, and the cooperative relationship between cultural value and commercial value as its link.

The cultural industry is divided into three categories:

It refers to the industries that produce and sell cultural products in relatively independent forms of matter (such as the production and sales of books, newspapers, television, audio-visual products and other industries); it refers to the cultural service industries in the form of labor services (such as the performance of drama and dance, sports, entertainment, planning, brokerage, etc.); and it refers to the industries that provide cultural added value to other goods and industries (such as decoration, decoration, image design, cultural tourism, etc.). The term "cultural industry" came into being at the beginning of the 20th century. It first appeared in the book "Dialectics of Enlightenment" co-authored by Horkheimer and Adorno. Its English name is Culture Industry, which can be translated into cultural industry or cultural industry. Adorno and Horkheimer emphasized in the book "Dialectics of Enlightenment" (1947) "The cultural industry must be strictly separated from the mass culture. The cultural industry melts the old and familiar things into a new characteristic. In its various branches, the products that are suitable for mass consumption and those that largely determine the consumption characteristics are more or less produced according to the plan. Some branches have the same structure, or at least are interconnected with each other, and they are placed in a system with almost no difference in It is through technical means and economic and management centralization that all these can be realized".

The UNESCO definition of cultural industry is as follows: cultural industry is a series of activities that produce, reproduce, store and distribute cultural products and services according to industrial standards. It is defined from the perspective of

industrial standardized production, circulation, distribution, consumption and re-consumption of cultural products. The cultural industry, with the production and provision of spiritual products as its main activities and the goal of meeting people's cultural needs, refers to the creation and sale of cultural significance itself, which in a narrow sense includes literary and artistic creation, music creation, photography, dance, industrial design and architectural design.

Paper carving lamp:

The paper carving process uses paper as the medium, and uses scissors or knives to trim and carve, thus presenting a beautiful pattern. In a broad sense, paper works processed by folding, collage, cutting, carving and other processes can be called paper carving, while in a narrow sense, paper carving only refers to the process works formed by carving. At the same time, from the perspective of latitude, paper carving can be divided into plane paper carving and three-dimensional paper carving. The development of paper carving art at home and abroad has experienced technological innovation from ancient times to the present, and the integration of aesthetics in different times has resulted in a variety of forms of expression of paper carving art. With the improvement of people's aesthetic level of art, people hope that the lamps and lanterns can not only meet the necessary lighting functions, but also play the function of decorating the indoor environment. The paper carving art, due to its own decorative characteristics, is also increasingly used in the design of lamps and lanterns, forming a unique style of light and shadow paper carving lamps.

Cultural and creative products:

Cultural and creative products, namely "cultural and creative products", refer to high value-added products produced by relying on the wisdom, skills and talents of creative people, and by means of modern scientific and technological means to create and improve cultural resources and cultural goods, through the development and application of intellectual property rights.

5. Scope of Research

Through the investigation of Luoyang's traditional culture, this paper extracts Luoyang's traditional historical stories and folk culture as the blueprint for the design, analyzes the development status and artistic style of the paper carving lamp, and then carries out the creative design, summarizes the design methods and principles of Luoyang's traditional paper culture for the paper carving lamp, and develops the paper carving lamp with both cultural characteristics and modern aesthetic feeling. The main contents include:

5.1 Investigate the development status of traditional cultural and creative products in Luoyang.

Through the study of Luoyang's traditional literature and related cultural and creative design, we can understand the development of Luoyang's traditional cultural and creative products at this stage.

5.2 Conduct demand survey on target users of Luoyang traditional cultural and creative products.

The questionnaire is used to survey consumers to understand their needs for products and provide reference for product design.

5.3 Summarize the design methods and principles of Luoyang traditional paper carving lamp, and carry out design practice.

By investigating the cultural and creative products and lamp designs in the market, analyzing the design methods and principles of the products, and combining the previous research results to determine the design positioning of the products, so as to carry out the design practice of paper carving lamps.

6. Research Methodology

6.1 Study Luoyang's historical and traditional paper carving lamps, for understand the artistic and cultural contents of paper carving lamps from the perspective of historical events.

6.2 Study the paper carving lamp technique. Understand the manufacturing method of paper carving lamp, and explain the role of them in promoting culture.

6.3 Collect the cultural capital of Luoyang to create the paper carved lamp of Luoyang.

6.4 Field work

The data collection measures of this study mainly come from literature, journals, CNKI, etc.

According to the development of Luoyang paper carving lamp art, interviews were conducted with many paper carving lamp artists and producers to deeply understand the development and dissemination of paper carving lamp, and explore the artistic value and artistic expression of paper carving lamp. Comprehensively summarize the interview contents and collect the data of paper carving lamps from the aspects of history, culture, development and innovative technology.

Observation: Summarize and analyze the data to find out the development commonalities and innovative measures of paper carving lamps.

6.5 Literature data collection

The research includes literature magazines about Luoyang, such as Heluo Culture, Yellow River Culture, and Chinese History, and the collection of government literature.

6.6 Data collection and processing tools

Camera, computer, mobile phone, notebook, camera, etc.

6.7 Integrate the relevant cultural materials of Luoyang paper carving lamp to design the paper carving lamp innovatively, and consider the artistic value and cultural promotion role of the paper carving lamp to make rational use of Luoyang cultural capital.

The creative thinking of Luoyang paper carving lamp mainly starts from the following aspects.

Research for the traditional culture and historical background of Luoyang, looking for the paper carving lamp creation content that can be added on top of the Luoyang paper carving lamp that can reflect the story. Let the paper carving lamp out of the traditional single function.

Optimize the design for modern paper carving lamp process, improve the design concept, optimize the light and shadow angle from the paper carving lamp, and transform the paper carving lamp into a multi-level, multi-angle light and shadow works. We will use the computer to render the paper carving lamp layout and discuss

with different craftsmen to come up with feasible methods to innovate the paper carving lamp process.

Plan and fold the plates needed for the paper carving lamp according to the layout content, and then hand-engrave the layers on paper according to the different layers.

Select different paper materials according to the different needs of light and shadow angles, so that the paper carving lamp can show more diversified light and shadow effects under the influence of light and shadow. The pattern is then analyzed with the master craftsman, and after aesthetic design discussion, the pattern is evaluated and engraved.

The engraved paper carving material is pasted and the paper carving lamp is assembled into shape. The feasibility of the creation method is argued.

7. Literature Review

In China, the art of paper carving, as a traditional handicraft, has a history of development for thousands of years. It embodies the wisdom and skills of countless working people. The earliest plane paper carving art in China is paper carving. In ancient China, people recorded their lives through paper carving and conveyed their hopes for a better life. The usual paper carving patterns are mainly based on the common scenes in life, auspicious animals and plants, and single fonts. They are mainly used for posting, setting and decorating the indoor environment in an attempt to symbolize good luck. In addition, they are used as the base plate in embroidery, printing and dyeing. The early Chinese three-dimensional paper carving originated from the art of paper binding, which is a traditional handicraft skill integrating paper carving, binding, clay sculpture, color painting and pasting. In the early stage, it was used for sacrificial activities, and later it was also used for festive decorations, which is the spiritual sustenance to satisfy people's worship beliefs. In modern times, China's paper carving art has been influenced by the current aesthetic, and it is also developing in a more diversified direction while inheriting traditional skills. The Paper Carving Art Research Center in Changde, Hunan Province, has called on

hundreds of handicraft artists to create a huge paper carving "The River Map on the Qingming Festival" after several months of production. It uses the semi-three-dimensional paper carving technology to reproduce the scene in the river map on the Qingming Festival. Compared with the flat paper carving, the semi-three-dimensional paper carving can create a sense of space and make the whole picture scene lifelike. The combination of paper carving technology and intangible cultural heritage elements has also bred more exquisite paper carving works. The paper carving artist Wen Qiuwen combines the production technology of intangible cultural heritage Daliang fish lamp with the paper carving art to produce a distinctive modern paper carving lamp. The designer integrates the current aesthetic and creativity in the production process, giving new vitality to the traditional lantern. (Ren Xing, Zhang Chenyang, 2019 (08), thinking on the development of Luoyang cultural industry based on the elements of cultural heritage. *Beauty and The Times* (City Edition): 103-106)

In foreign countries, the art of paper carving has developed rapidly. Influenced by the painting style and regional aesthetic culture at that time, it is mainly expressed in three-dimensional form, pursuing the sense of space and creative form. The art of paper carving has also been applied to different design fields. During the industrial revolution, with the rapid development of commerce, paper carving began to appear in the shop windows as decoration; With the advent of the information age, the art of paper carving has become a common form of expression in illustrations and has become popular in book design; Now, with the popularity of paper carving art and the diversity of creative methods, paper carving art has also appeared in more fields. Robert Sabuda has applied paper carving art to book design. Based on the famous fairy tale *Alice in Wonderland*, he uses the small mechanism of three-dimensional paper carving to present the important scenes in the book through paper carving art, The vivid and interesting paper sculpture has attracted the love of friends from all over the world. The paper carving artist Asya Kozina combines the paper carving art with the clothing design. The design work is the concept clothing that can be worn and worn. All of the paper is used as the material for clothing production. The paper carving design incorporates exquisite decorative patterns and rich design elements,

and also meets the needs of wearing human clothing. Zim&zou, a paper carving studio in France, designs display windows for multiple brands. According to the design concept of the products, the paper carving creates scenes that conform to the characteristics of the goods and creates the emotional atmosphere that the goods want to convey.

8. Concept, Theory and Conceptual framework

Cultural industry theory

At present, the relevant theories of cultural industry include the theory of cultural economy represented by Marx, the theory of cultural industry represented by Frankfurt School, the theory of cultural industry represented by Birmingham School, and Bourdieu's theory of cultural capital. Countries and regions, based on their national and regional characteristics, focus on the development of cultural industries and have different names for cultural industries. From the definition of cultural industry by UNESCO and China, it can be seen that these theories and definitions illustrate the spiritual and economic attributes of cultural industry from different perspectives. The theory of cultural industry and cultural capital is applied in the protection and development of historical and cultural resources, which is mainly manifested in the deep excavation of historical and cultural resources and endowing them with vitality in the new era on the basis of protection. Historical culture itself is a kind of capital, which can improve people's own cultural literacy, and through market-oriented operation, create cultural products, form cultural and related industrial formats, promote the transformation of historical and cultural resources advantages into cultural capital and industrial advantages, and improve regional and national cultural influence.

Theory of sustainable development

Sustainable development refers to meeting the needs of contemporary people without compromising the development of future generations. It is one of the basic requirements of the scientific concept of development. The application of sustainable development theory in the protection and development of historical and cultural

resources is mainly manifested in the coordination of the relationship between regional culture and economy, society and environment on the basis of the protection of historical and cultural resources, that is, the rational development of historical and cultural resources to meet the needs of economic and social development; Based on the regional environmental carrying capacity, protect the regional culture from excessive commercial development, promote the integration of culture and regional construction, ensure the authenticity of regional culture, and so on, so as to achieve the sustainable use of cultural resources.

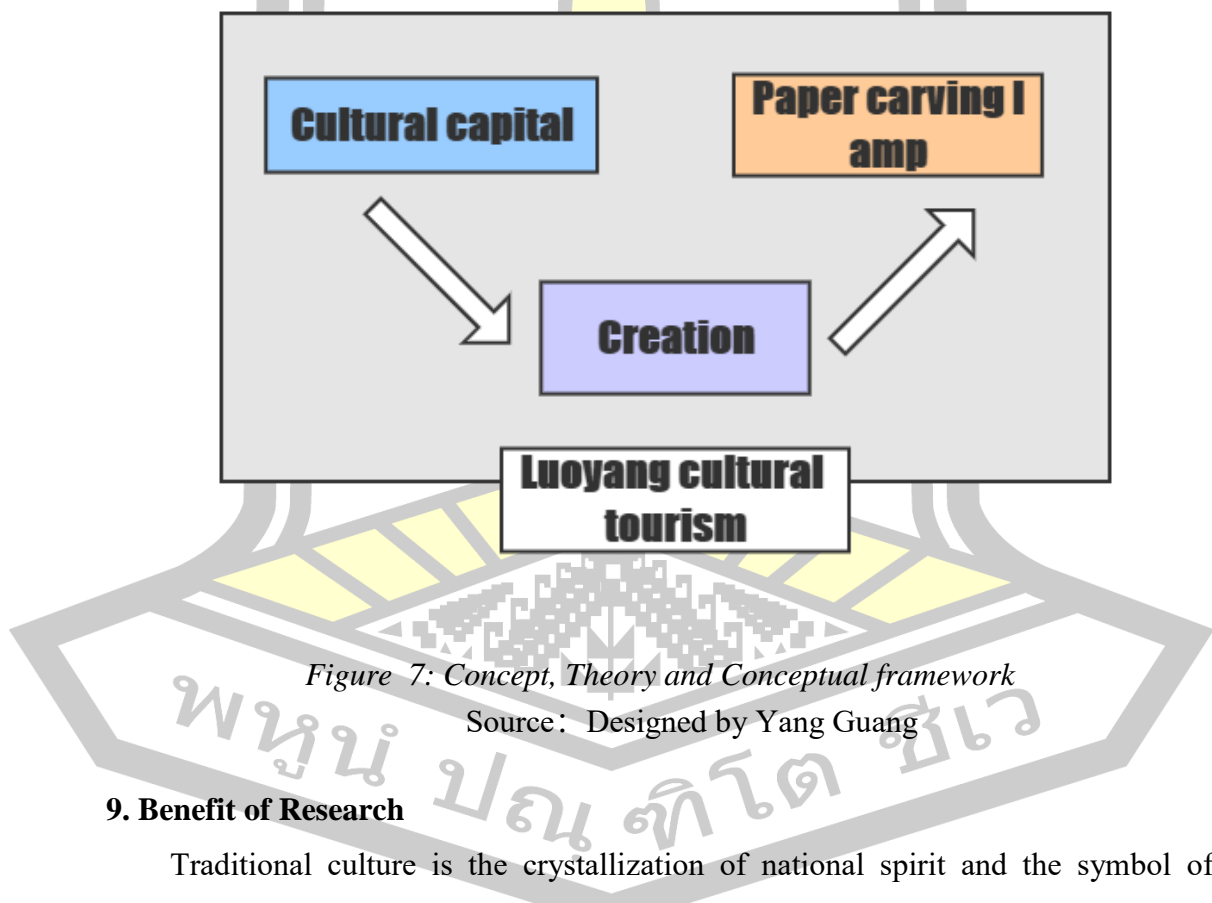


Figure 7: Concept, Theory and Conceptual framework

Source: Designed by Yang Guang

9. Benefit of Research

Traditional culture is the crystallization of national spirit and the symbol of national wisdom. The dissemination and development of Luoyang traditional culture is of great significance to the promotion of Chinese traditional culture. Creative products combine traditional cultural elements with modern design to design products

with certain cultural connotation, while catering to the aesthetics of the times and close to modern life, allowing traditional culture to penetrate into life. The study of Luoyang traditional cultural creative products has the following two meanings:

9.1 Exploring the performance of traditional cultural creative products in Luoyang

In recent years, as the traditional culture of Luoyang has received more and more attention, cultural creative products have emerged. Through the market research of traditional cultural and creative products in Luoyang, it is found that due to the single design method and uniform expression method, the products are seriously homogenized and lack the uniqueness of cultural and creative products. By summarizing the design methods and expression methods of creative products in the market, we try to find more diversified product design methods. In terms of product expression, we can find more innovative and aesthetic ways to attract consumers' attention and add more unique colors to the cultural and creative products.

9.2 Increase the form of traditional culture promotion in Luoyang

The traditional forms of cultural promotion in Luoyang are mainly museum exhibitions and promotional films, which are short and concentrated and have certain limitations. In the era of prosperous commodity economy, products with Luoyang traditional culture connotation can spread Luoyang traditional culture more flexibly and widely. This design practice is to integrate Luoyang traditional culture into the product design. With the help of the daily use of lighting products, people can unknowingly increase their understanding of Luoyang traditional culture in their daily life, and truly bring Luoyang traditional culture into their lives.

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CHAPTER II

Overview of Traditional Culture in Luoyang

As one of the most culturally rich cities in China, Luoyang's cultural diversity is an important support for the derivative of Luoyang's artworks. This chapter will provide a brief overview of the diversity of traditional culture in Luoyang, with the hope of screening and innovating from Luoyang's traditional culture, in order to optimize and reform traditional Luoyang indicators. At the same time, it also deepens the description of Luoyang culture, thus proving that Luoyang culture has promoted the development of History of China.

1. Luoyang Cultural Elements

Luoyang is located in the western part of Henan Province, on the south bank of the Yellow River. It is the "No.1 King Capital of China", one of the eight ancient capitals and the first batch of famous historical and cultural cities announced by the State Council, one of the starting points of the "Silk Road" (Chang'an, Luoyang), and the only city in History of China named as "God Capital". It is the city with the earliest capital, the most dynasties and the longest capital in History of China. It is also an excellent tourist city in China and "a Chinese brand city that moves the world". Luoyang is named after its location on the north bank of the Guluo River. The Heluo region centered around Luoyang is an important birthplace of Chinese civilization. The residence of Emperor Xiaohan, the Kingdom of Heluo, was once the political, economic, and cultural center of China for a considerable period of time in history. It was also a transportation hub with accessible roads.

The long history has nurtured Luoyang's unique history and culture, giving rise to its unique specialties. Add a strong and re drawn stroke to the millennium old city of Luoyang.



Figure 8: Tang three - color

Source: Tang three - color search (<http://travel.sina.com.cn/>)

Sancai is the essence of art in the Tang Dynasty of China, with a history of more than 1000 years. Sancai refers to the glaze color on figurines and pottery of the Tang Dynasty. In the Tang Dynasty, red, green and yellow were the main colors, so it was called "Sancai". Three colors are a general term and are not limited to three colors. In addition to red, green, and yellow, there are also colors such as white, black, and blue purple. Most of these artistic treasures of the Tang Dynasty were excavated in Luoyang, so they are called "Sancai in Luoyang".

The practice of Sancai is to put the finished green body in the kiln and burn it to about 1100 degrees, take it out for coloring, and then put it into the kiln and burn it to about 900 degrees. The main component of Sancai enamel is Aluminium silicate. Colorants are various metal oxides.

The reproduction and imitation process of Sancai has a history of one hundred years in Luoyang. Through the research and development of artists in past dynasties, the technological skills and artistic level of "Luoyang Sancai" have reached a certain

height. At present, there are dozens of Sancai production plants in Luoyang, the best of which is produced by Luoyang Meitao Company. When foreign guests and domestic tourists come to Luoyang for sightseeing, they all bring back tricolor products as souvenirs. When national leaders visit abroad, they often use "Sancai" as gifts, and Luoyang people also use "Sancai" as an important gift for relatives and friends.

Sancai is mainly composed of horses, camels and characters.



Figure 9: Luoyang Peony

Source: Photo taken by the old man (<https://www.meipian.cn/2algwazi>)

Luoyang is a famous hometown of peonies, and many poems eulogizing peonies have been handed down to the world. Liu Yuxi, a poet of the Tang Dynasty, said that "only peonies are truly national, and when flowers bloom, the imperial capital will be moved". When Li Zhengfeng, a poet of the Song Dynasty, said that "national beauty is in the morning, wine is in the morning, and night clothes are dyed with heavenly fragrance", peonies won the title of "national beauty and heavenly fragrance". Luoyang peonies come in various forms and can be divided into more than 90 varieties based on their different characteristics such as color, flower shape, origin, and planting. Among them, "Yao Huang" and "Wei Zi" are the most famous. The

custom of admiring peonies in spring has a long history, dating back to the Tang Dynasty. The longest time for admiring flowers can be over 20 days. Since 1982, Luoyang has designated April 15-25 every year as the "Peony Flower Fair". While appreciating flowers, it has also held a variety of cultural and entertainment activities, such as lamp shows, poetry shows, film exhibitions, calligraphy and painting exhibitions. During the annual flower fair, Chinese and foreign tourists come in a continuous stream, which is unprecedented.

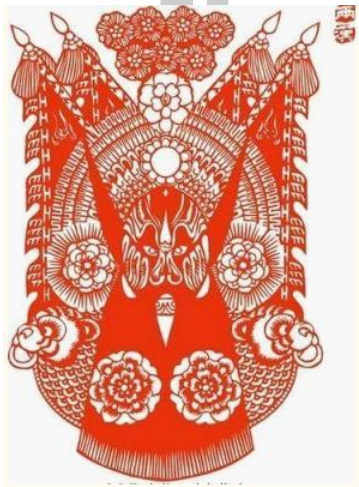


Figure 10: Paper Cuttings in Luoyang

Source: Luoyang paper-cut search (<https://graph.baidu.com/>)

Paper Cuttings is one of Luoyang's traditional folk decorative arts. As early as the Han and Tang dynasties, it was a custom for folk women to use gold and silver foil and colored silk to cut flowers and birds and decorate their temples. Later on, it gradually developed, and during festivals, colored paper was used to cut stories of various flowers, plants, animals, or characters and pasted them on windows (called window flowers) and lintels (called door tags) as decorations, as well as used as gift decorations or embroidery patterns. Paper Cuttings paper cutting can be divided into two categories: simple carving and complex carving. According to the different paper colors used in Paper Cuttings, it can be divided into monochrome Paper Cuttings and color Paper Cuttings. After the founding of the People's Republic of China, the art of Paper Cuttings in Luoyang has been greatly developed, and a group of Paper Cuttings artists represented by Li Shaobai and Zhou Shaokai have emerged. Li Shaobai's Paper Cuttings ingeniously combines traditional art with modern art techniques, creating

thousands of unique Paper Cuttings works of art. Its creative themes are extensive and depict various aspects of modern life. Works such as "The Flowers of the Motherland" have a lively and natural composition, delicate techniques, harmonious lighting and darkness, and unique techniques. Li Shaobai's Paper Cuttings has pushed the art of Paper Cuttings in Luoyang to an unprecedented height, representing the highest level of Paper Cuttings art in the Central Plains, and has won the reputation at home and abroad. Zhou Shaokai's Paper Cuttings is also very distinctive. His works mostly absorb the characteristics of Chinese painting, prints, New Year pictures and sculpture art, and are characterized by fullness and roundness.



Figure 11: Luoxiu

Source: Luoyang embroidery search (<https://huaban.com/>)

Luoxiu is a traditional handicraft in Luoyang with a history of over 2000 years. It is mainly made of linen and other textiles, and woven with special techniques in conjunction with relevant drugs. The main patterns include characters, flowers, birds, beasts, landscapes, gardens, etc. The characteristics are bright colors and exquisite craftsmanship.



Figure 12: Heluoqi Stone

Source: Baidu Encyclopedia of Luoyang strange stone (<https://baike.baidu.com/>)

In ancient times, the Yellow River had negative images of dragons and horses, while the Luo River had colorful turtles. The Heluo culture is the birthplace of Chinese civilization, and the Yellow River Basin is the cradle of Chinese national culture. The Heluo area has been the main activity center of ancestors and emperors since ancient times. The magical rivers and varieties of beautiful stones produced on the magical land also have their unique features. Luoyang is located in the middle section of the Yellow River Basin. After millions of years of intense erosion, impact, and grinding, various mountain rocks in the upstream canyon have finally settled and remained in the special geographical environment of Luoyang, producing natural wonders with hard texture, vivid shape, smooth lines, beautiful patterns, and colorful colors. It is true that there is no giant in heaven, earth, or human life who possesses the grandeur of the Yellow River. She went straight down from nine days, pouring down thousands of miles, carving and refining her works with unparalleled strength and craftsmanship. So the Yellow River Stone can become a natural treasure between

heaven and earth. The composition of the Yellow River stone is bold and powerful, exuding the strength and wildness of the Nine Curved Yellow River's surging roar. She demonstrates the broad connotations of the Yellow River culture in multiple aspects and themes. Reflects the interdependent relationship between the Earth and human development, as well as all things, in a comprehensive and multi-level manner. In particular, a very peculiar Sunstone (or moon stone) was found in Luoyang section of the Yellow River basin. On the surface of the stone, a pattern as round as the sun and the moon was created, some like the sunrise in the East China Sea, some like rosy clouds in the sky, mountains on the moon and other artistic conceptions. Sunstone and Moon Stone are treasures in the middle reaches of the Yellow River. They are the most colorful and unique varieties of Heluoqi Stone.



Figure 13: Bronze Ware

Source: Luoyang traditional culture registration (<http://www.360doc.com/>)

Luoyang's bronze ware manufacturing industry has a long history, starting from the Xia Dynasty and flourishing in the Western Zhou Dynasty. Since 1973, the Luoyang Institute of Arts and Crafts and the Arts and Crafts Factory have replicated thousands of antique bronze artifacts, mainly including horse stepping swallows, rhinoceroses, drunken demons, Fang Yi, chariot and horse figurines, character figurines, galloping horses, various wine vessels, knives, swords, etc. The successful production of Luoyang antique bronze ware not only reproduces the historical style, but also can be used as indoor decoration, bringing people artistic enjoyment.



Figure 14: Luoyang Palace Lantern

Source: Luoyang Palace lamp search (<https://graph.baidu.com/>)

It is said that after Liu Xiuding, the Emperor of the Eastern Han Dynasty, made his capital in Luoyang, to celebrate the reunification of the world, he put up lanterns and festoons in the palace to feast his officials. The name of "palace lantern" came from here. Later, the production technology of palace lanterns was widely spread among the people. There are a wide variety of palace lanterns in Luoyang, including white hat square lanterns, red yarn round lanterns, six color dragon head lanterns, walking horse lanterns, butterfly lanterns, and two dragons playing with pearls.

พหุ ประถมศึกษา



Figure 15: Heluo Quju

Source: Henluo Opera Mu Guiying led the search (<https://www.ixigua.com/>)

Luoyang Opera, also known as Luoyang Minor Opera, is a major genre of Henan Opera with a history of over 60 years. Due to its strong rural atmosphere and local color, it is good at expressing the thoughts and emotions of the working people and has now spread throughout Henan, deeply loved by the people. The development process of Luoyang opera has generally gone through three stages: "sitting at a stall playing and singing", "stilt performance", and "stage singing". In decades of performance practice, it has constantly created and innovated Qupai, improved its professional singing, improved its performance level, and gradually formed its own system of Luogu. In 1953, the newly edited historical drama "Qu Yuan" was successfully transplanted, opening up a new era in the drama industry. In 1956, the drama "Qu Yuan" won seven awards including the Screenplay Award, Director Award, and Actor Award at the First Henan Drama Festival; 'Rushing' won first prize for script, first prize for actor, and second prize for director. The film 'Cover', created in 1958, won three awards at the second Henan Drama Festival and produced a record and a documentary. The movie "Hometown", which was rehearsed in the early 1960s, was produced into a film and drama after the Central South Drama Festival and screened nationwide.



Figure 16: Heluo Drum

Source: The Luoyang City Cultural Center reported (<http://lyswhg.cn/>)

The unique folk art of Luoyang was first created in the middle of the Qing Dynasty. It is a new faction formed by using the tones of Xihe Dagu and Jingyun Dagu, which are popular in the Luoyang area as the content, and through cultivation and selection. The initial instruments used in the Heluo Drum were only an iron mandarin duck board and a jade drum. It was only by artist Zhang Tianpei that strings were added, making the Heluo Drum, the flower of art, even more vibrant and eye-catching. Zhang Tianpei and his high apprentice Cheng Wenhe once set up a bookstore at the Youth Palace in the old city of Luoyang, where they rap and sing "The Nine Headed Case", "Liu Yong Goes to Nanjing", and the venue was full of people. In 1957, he participated in the Henan Quyi Festival and performed in performances such as "Wusong Rushing to the Gathering" and "Li Laosan Xiuqu", receiving commendations. In 1958, at the Central South Literature and Art Festival, he performed "Grass Boats Borrow Arrows" and "The Battle of Guan Gong in Changsha", which received high praise.



Figure 17: Suona

Source: Baidu image search (<https://image.baidu.com/>)

[Suona] Luoyang has been a hometown of ritual and music since ancient times. Duke Zhou made ritual and music, and Confucius asked about ritual and music, all of which were in Luoyang. Its flowing style and charm have a profound impact. For a long time, it has been a custom in Luoyang to invite a suona band to play during weddings, funerals, and weddings, either to celebrate or express sadness. The tunes played by Suona include "Big Open Door", "Small Open Door", "Eighteen Slabs", "Eight Stick Hammers", "Music in Bitterness", "Carrying the Flower sedan chair", "Hundred Birds Facing the Phoenix", and so on. Simulated dramas include Romance of the Western Chamber, Harvesting Jiang Wei, Qin Xuemei, Da Luan Jia, Huating Hui, etc. In 1950, Luoyang artist Zhu Shengwa became famous for playing "A Hundred Birds Meeting the Phoenix" and was invited to visit North Korea to console her. She also produced records such as "Yu Xi Er Ba Ban".

Guanzi is a unique musical instrument in the Luoyang area. The body is simple, and the entire tube consists of two parts: a tin tube body and a Mimi made of reed, with a total length of about 20 centimeters. There are two ways to play the pipe: if only accompanied by sheng, the melody is played, and the tunes include "Cut Flowers", "Liu Yue Qin", "Man Zhou", "Back Bow", "Four Dynasties Yuan", etc; If percussion music is added to become a symphony, martial arts tunes will be played, with tunes such as "Lin Xu Jing", "Number One Scholar Wandering the Street",

"Black Donkey Rolling Formation", "Blind Man Watching the Lantern", etc. Guanzi is regarded as "elegant music" in Luoyang, with a smooth, melodious and elegant melody, which is different from the rough and bold style of suona. The Luoyang folk saying goes, "Nian Xiao, Yue Di, Xian Sheng, ten years of pipe playing is not pleasant to listen to," indicating that pipe playing techniques are quite difficult to master.



Figure 18: Luoyang Dragon Lantern

Source: Baidu image search (<https://image.baidu.com/>)

[Luoyang Dragon Lantern] It is said that when Emperor Taizu of Song, Song Taizu, was born in the eight hole kiln in Jiamaying, Dongguan, Luoyang, the red light reflected the sky all night long, and the distant view was like the birth of a fire dragon, so people changed Jiamaying Street into a "burning street". After the Zhao brothers successively ascended to the "Dragon Throne", people changed "Huoshao Street" to "Shuanglong Lane", so the dragon lanterns on Huo Street also changed from single dragons to "double dragons": one is a tail sweeping green dragon, and the other is a

tail rolling red dragon. Every Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival) night or festive time, the streets are dancing dragon lanterns. When dancing dragon lanterns, gongs and drums make a commotion, and firecrackers sound in unison. The Dragon Lantern Team opened up with a fireball. In front of the Dragon Lantern, there was a samurai holding a giant colored ball, teasing the Dragon Lantern to perform various exciting actions such as "climbing the Dragon Mountain", "crossing the Dragon Bridge", "empty Dragon Gate", and "double dragon playing ball". Where the dragon lantern passes, ribbons are fluttering, the lanterns are hanging high, and the audience is like a tide. Dragon lanterns usually have 9 or 13 sections, with candlelight at each section. The dragon head weighing over 40 kilograms, danced by a Hercules, continuously spewing flames from its mouth, creating an extremely spectacular scene.



Figure 19: Luoyang Water Banquet

Source: Luoyang on the tip of the tongue report (<http://mt.sohu.com/>)

Luoyang Water Banquet is a traditional folk dish made from radish, cabbage, vermicelli, and other ingredients. When Wu Zetian was in the Tang Dynasty, she introduced water banquet into the imperial palace and added delicacies of mountains and seas to make palace dishes. Afterwards, it spread back to the people from the palace and gradually formed a unique flavor. The serving program is unique and interesting. Each water table is served with four meat dishes, four vegetables, and eight cold dishes, followed by 16 hot dishes. Hot dishes are all served in different models of blue and white sea bowls. Except for 4 tableware dishes, the remaining 12 dishes are grouped into groups of 3 dishes with similar flavors, each with a leader in the main dish, known as "the ribbon facing upwards". After finishing one dish, adding another dish is like flowing clouds and water. In addition, it is famous for its soup, hence the name "Water Table". The first dish of "water mat" must be made of shredded radish to simulate the flavor of bird's nest, known as "swallows"; The last dish must be sour and spicy egg soup; In the middle, there is a "family portrait" made of a variety of meat and vegetables and a honey Babaofan (Rice pudding with eight-delicious ingredients). Swallows bring spring, a sign of hope. The meaning of 'family photo' is to wish guests and their families happiness and good luck. Babaofan (Rice pudding with eight-delicious ingredients) is the place where people pray for a good harvest of grain and adequate food and clothing. Nowadays, various hotels in Luoyang use "water mats" to entertain guests and friends from home and abroad.

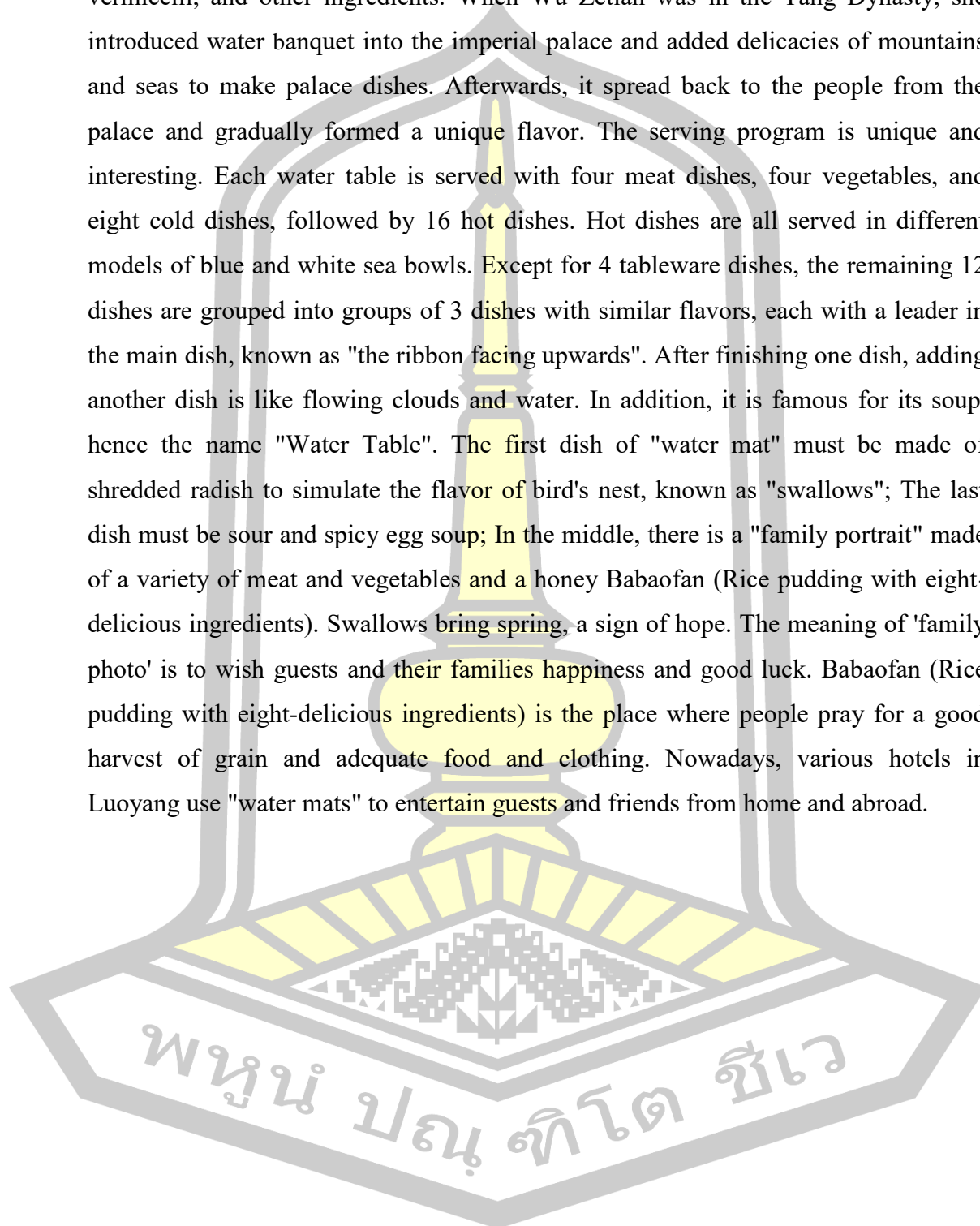




Figure 20: Liu Xiutang

Source: Baidu image search (<https://image.baidu.com/>)

[Liu Xiutang] It is said that Liu Xiu and Wang Mang lost the battle and ran away. When they were sleepy and hungry, they had a bowl of Congee to drink, which was very delicious. After he became emperor, he was tired of delicacies and suddenly remembered the Congee he had drunk. According to a visit by the imperial chef, it was found that it is a type of "wheat kernel soup". After returning to the palace, dozens of preserved fruits, such as bird's nest, lotus seed and green plum, were added to the peeled wheat kernels, a special product of Luoyang, to make a sweet and nutritious "wheat Congee", also known as "Liu Xiutang". In 1985, the chef of Luoyang Restaurant shaped the "Liu Xiu Soup" to make the lotus float on the Noodles in soup, which was praised by customers.



Figure 21: Du Kang

Source: Baidubaike search (<https://baike.baidu.com/>)

[Du Kang Wine Liquor] It has a long history. Cao Cao in the Three Kingdoms period had a famous saying, "Only Du Kang can solve the problem.". Legend has it that Du Kang was the founder of Chinese brewing with grain, and the site of Du Kang's brewing was in Du Kang Village, Caidian Township, Ruyang. Here, surrounded by three mountains and flowing by one water, the masses have always been good at brewing. Jiuquan, the spring for brewing Du Kang Wine liquor, is located in the Jiuquan Valley of Dukang Village. Jiuquan water is clear and transparent, with a sweet and pure taste. Every summer, you can smell a natural aroma of Jiuquan. Du Kang Wine Liquor is a Luzhou flavor liquor. It is mixed with high-quality wheat and high and medium temperature. It also selects glutinous sorghum as the raw material for brewing, and adopts advanced technologies such as "sealing the cellar with fragrant mud, entering the pool at low temperature, long-term fermentation, mixing and steaming, liquor picking in quantity and quality, graded storage, aging and esterification, and careful blending". Since 1987, Luoyang has held the "Chinese Dukang Wine Festival" every year.

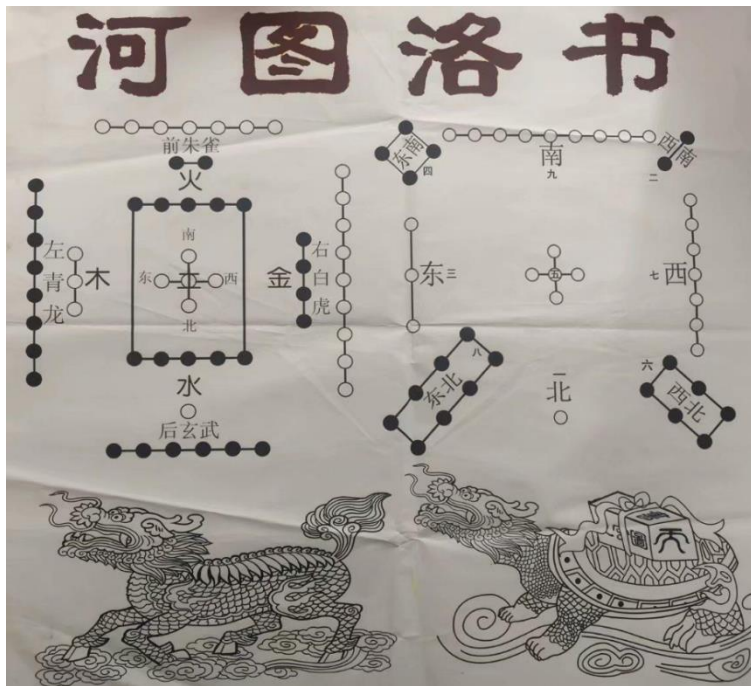


Figure 22: Hetu Luoshu

Source: Baidu image search (<https://image.baidu.com/>)

[Hetu Luoshu] Hetu and Luoshu are two mysterious patterns that have been passed down from ancient China. They have always been regarded as the origin of Heluo culture and the source of Chinese civilization, known as the "cosmic magic cube". According to legend, during the ancient times of the Fuxi clan, dragons and horses emerged from the Yellow River in Mengjin County, northeast of Luoyang, carrying the "River Map" and offering it to Fuxi. Fu Xi developed the Eight Trigrams based on this, which later became the source of the Book of Changes. It is also said that during the reign of the Great Yu, a divine turtle emerged from the Luo River in Luoyang, carrying the "Luo Shu" on its back and offering it to the Great Yu. Da Yu successfully controlled the water based on this, and thus designated the world as Jiuzhou. Based on this, the Nine Chapters Great Law was established to govern society, which was passed down and included in the Book of Shangshu, named "Hongfan". The Book of Changes states: "Rivers produce maps, Luos produce books, and sages produce them." This refers to these two things. On the river map, the black and white dots arranged in a matrix contain infinite mysteries; On the Luoshu, the three numbers on the vertical, horizontal, and diagonal lines all add up to 15, which is

very wonderful. Chinese and foreign scholars have conducted long-term exploration and research on this, believing that it is the crystallization of the spiritual thinking of Chinese ancestors and the first milestone of ancient Chinese civilization. Zhouyi and Hongfan play an important role in the history of the development of Chinese culture, and have a profound impact on philosophy, politics, Military science, ethics, aesthetics, literature and other fields. As the source of History of China and culture, Hetu Luoshu has made great contributions.

The ritual and music system of the Zhou Dynasty was the foundation of the Zhou Dynasty's establishment, and the major cultural project of making ritual and music was completed by Duke Zhou in Luoyang. Ji Dan, the Duke of Zhou, the son of King Wen of Zhou and the younger brother of King Wu, was a famous politician, strategist and thinker in the early Zhou Dynasty, who helped King Wu conquer Zhou and establish the Zhou Dynasty. After the establishment of the new dynasty, he also made significant contributions to the consolidation of the dynasty and the stability of society by creating rituals and music, establishing laws and regulations, ethical norms, and "understanding morality and being cautious in punishment". "Rites, namely system and moral integrity", was the social norm at that time, and it was the Hierarchy that the emperor, princes, ministers, officials, and scholars must follow. The main content includes the establishment of Hou Wei, the patriarchal system, the enfeoffment of marquises, the five dress system, titles, posthumous titles, official system, criminal law, and the meaning of the "Five Rites (auspicious, inauspicious, military, guest, and jia)". Le is a musical dance held in conjunction with the aforementioned ceremony. Rites govern the country, establish social order, and promote social and historical development through rites and music. Duke Zhou's thoughts on etiquette and music were the source of Confucianism in later generations, affecting China for thousands of years. They are an important component of traditional Chinese culture and a monument to the Heluo culture. During the Spring and Autumn period, Confucius, a great thinker, particularly worshipped Duke Zhou, saying, 'It's gloomy and literary, I follow Zhou.' He once traveled a thousand miles to Luoyang to inquire about etiquette and music, and made 'self deprecating and restoring etiquette' his lifelong goal. His theory mostly originated from Duke Zhou's system of etiquette and music. Later

Mencius developed the teachings of Confucius. Zhou, Confucius, and Mencius are in a continuous line, hence later generations referred to Duke Zhou as the "Yuan Saint", Confucius as the "Literary Saint", and Mencius as the "Asian Saint". The hierarchical ideology of honor, inferiority, and nobility established by the system of rites and music has been revered by rulers throughout history and has been influential to this day.

[Taoism] In the Spring and Autumn period, a hundred schools of thought were contending, including Taoism. The founder of Taoism is Laozi. The surname of Laozi is Li Minger, the character is Boyang, and the posthumous title is Dan. Formerly known as the "History of Guarding the Library" of the Eastern Zhou Dynasty, he has been managing books and classics in Luoyang for a long time. The Tao Te Ching, also known as the Five Thousand Essays of Laozi, also known as Laozi, is the main representative work of Taoism. Laozi lived in an era of great social change, dissatisfied with the reality of society and powerless. He hoped to return to the legendary "small country with few people" society, where the voices of chickens and dogs were heard, old age and death were not exchanged, there was no desire, no struggle, and peace. In politics, I advocate "governing without action" and use the tone of a monarch to say, "I do nothing and the people become self satisfied, I am quiet and the people become self-sufficient, I have nothing to do but the people become rich, and I have no desires but the people become simple." In philosophy, I proposed the idea that "Dao" is the foundation of all things. The 'Tao' originated from heaven and earth, transcending time and space, invisibly silent, independent and unchangeable, and indescribable. The Tao generates one, one generates two, two generates three, and three generates all things. He advocates returning to simplicity, quietness, emptiness and solitude, combining softness with hardness, and inclusiveness. He believes that "misfortunes and blessings depend on each other, and blessings and misfortunes lie in each other". The theory contains elements of simple Dialectic. Confucius, the founder of Confucianism, once traveled thousands of miles to Luoyang to inquire about etiquette with Laozi, which shows the great influence of Taoism at that time. During the Western Han Dynasty, when hundreds of schools of thought were deposed and Confucianism was revered alone, Taoism was unable to

survive in the world. During the Eastern Han Dynasty, Huang Laoshu flourished, and Wang Gongfu refined alchemy to seek immortality. During the reign of Emperor Shun, Zhang Daoling advocated the "Way of the Five Pecks of Rice" in Heming Mountain, Sichuan Province. He regarded Laozi as the religious ancestor, and took Tao Te Ching as the main classic, which was called Taoism. Later, Taoism gradually became popular among the people, forming two branches, namely, the "Way of the Five Pecks of Rice" in the upper reaches of the Yangtze River and the "Taiping Path" in the middle and lower reaches of the Yellow River and the Yangtze River. As a result, Taoism spread to the lower classes of society in the form of religion. At the end of the Han dynasty, Zhang Jiao used the "Taiping Road" to launch a peasant uprising, and put forward the slogan "Heaven is dead, and the Yellow Heaven should stand", pointing directly at the Eastern Han Dynasty court in Luoyang. In this way, religious activities evolved into political activities. The Li Tang Dynasty recognized Laozi as its ancestor and advocated Taoism, making Luoyang one of the centers of Taoist activity. The Shangqing Palace, built on the Beimang Mountain, was a grand Taoist temple of that time. Nowadays, Shangqing Palace, Xiaqing Palace, and Lvzu Temple are still places for Taoist activities and tourist attractions. As Luoyang is the birthplace of Taoism, Taoist celebrities of all ages, such as Fuqiu Gong, Wang Ziqiao, Zhang Daoling, Bohe, Ge Hong, Guan Qianzhi, Xu Qian, Wang Yuanzhi, Pan Yan, Lü Dongbin, have been in Luoyang successively.

[Buddhism] Buddhism, one of the three major religions in the world, was born in ancient India in the Subcontinent of South Asia. During the Yongping period of the Eastern Han Dynasty, Indian eminent monk Shi Moteng and Dharmaratna were invited from the Western Regions to Luoyang by the Han envoys who worshipped Buddhism, and Buddhism was officially introduced into China from then on. The next year, White Horse Temple was built for it, which was the first Chinese Buddhist temple established by the country. Afterwards, Luoyang became the center of Chinese Buddhist research and Buddhist activities. The main teachings of Buddhism include the "Four Nobles" of suffering, unity, destruction, and the Tao, which promote the immortality of the spirit of death, the cycle of life and death, karma, and compassion. After these ideas were introduced to China, they gradually became accepted by

various social classes and became feasible ways and useful tools for implementing spiritual rule, handling interpersonal relationships, and personal spiritual sustenance. As a result, Buddhist research and influence were gradually expanded. During the Han and Wei Dynasties, most Buddhist scriptures and Buddhist laws were translated in Luoyang. For example, the earliest Chinese Buddhist scriptures, "Palm-leaf manuscript Forty two Chapters" and the Chinese Buddhist laws, "Sang Zhi Jie Ben", were broadcast from Luoyang to the north. During the Western Jin Dynasty, there were 42 Buddhist temples in Luoyang, and by the Northern Wei Dynasty, there were over 1300. At that time, Luoyang was known as the "Buddha Kingdom". Centered in Luoyang and radiating throughout the entire Jiangbei region, there are over 30000 Buddhist temples and 2 million monks and nuns. Fotudeng, an eminent monk from the Western Regions, has been preaching in Luoyang and other places for a long time. He has formulated laws, regulations and rituals for the monks and laid the foundation for the Han people's Sangha system. A group of monks and scholars who specialize in studying Buddhist scriptures have also emerged, and they are revered as teachers, such as Nirvana masters, Chengshi masters, Sanlun masters, Lengha masters, etc. During the Sui and Tang dynasties, there were numerous temples in Luoyang, accompanied by a group of worshippers, and incense flourished. After the Northern Wei Dynasty, large-scale excavation of Longmen Grottoes was carried out, and a generation of Buddhist masters and eminent monks such as Xuanzang, Shenxiu, and Huineng emerged one after another. The situation of a large number of Buddhist sects began to form, with 1076 Chinese translated Buddhist texts and 5048 volumes of Chinese Buddhist works. All of this marks the peak of Chinese Buddhism. With the formation of Buddhist sects such as Tiantai, East Asian Mādhyamaka, East Asian Yogācāra, Lv Sect, Huayan, Pure Land Sect, Tantrism and Zen, Buddhism has further integrated with Chinese culture, and China's Buddhist system has matured. During the Song, Yuan, Ming, and Qing dynasties, although Buddhism in Luoyang was not as prosperous as its predecessor, it carried lanterns in an orderly manner and continued for generations. The White Horse Temple in Luoyang is not only the "ancestral court" and "source of interpretation" of Chinese Buddhism, but also affects the surrounding countries. Around the end of the 2nd century, Buddhism was introduced from China to Vietnam, Korea in the 4th century, Japan in the early 6th century, and from the late

19th century to the early 20th century, as Chinese and Japanese people settled in Europe and America, Buddhism also spread in Europe and America.

2. Overview of urban historical Cultural resource management

As far back as the Paleolithic, five or six million years ago, ancestors have multiplied here. In the Neolithic, there were many clan tribes on both sides of the middle reaches of the Yellow River and on the platforms of Yi, Luo, Chan, Jian and other rivers. After the founding of the People's Republic of China, nearly 200 settlement sites were found in Luoyang, including Sunqitun Site, Wangwan Site, and Shuli Site, which were the places where people lived and lived at that time.

In the early years of the Xia Dynasty, Yu zoned Jiuzhou and Heluo belonged to the ancient Yuzhou area. Luoyang was the central region for the establishment and activities of the Xia Dynasty, with Taikang, Zhongkang, and Emperor Jie all taking the capital of Zhenzhou.

In 1600 BC, the Shang Dynasty was established. Shangtang Jiandu Xibo (approximately 6 kilometers northeast of the Erlitou Site).

In 1046 BC, after the Western Zhou Dynasty's Yin dynasty, in order to control the Eastern region, they began to establish their capital in Luoyang. Duke of Zhou built the Wangcheng and Chengzhou cities on the north bank of the Luoshui River. History has it that Chengwang "initially moved his residence to Chengzhou", "settled his tripod in Jiazhou", and "resided in China". He once moved the stubborn people of Yin to Chengzhou and was supervised by the Eight Divisions of Chengzhou. At that time, Luoyang was called Luoyi, Xinyi, Dayi, Chengzhou, Tianshi, China, etc., also known as Zhounan.

In the first year of King King Ping of Zhou (770 BC), King Zhou moved eastward to Luoyang for the Eastern Zhou Dynasty.

In the first year of King Zhuangxiang of the Qin Dynasty (249 BC), the Qin Dynasty set up Sanchuan Prefecture in Luoyang, which became Zhoucheng.

In the first year of the Han Dynasty (206 BC), Xiang Yu conferred the title of Henan King on Shenyang and resided in Luoyang.

In the fifth year of Emperor Gaozu of the Han Dynasty (202 BC), Liu Bang built the Han Dynasty, initially with Luoyang as its capital, then moved to Chang'an, changed Sanchuan County into Henan Commandery, and governed Luoyang. Jurisdiction over Luoyang, Henan (established during the Han Dynasty and governed by Wang Cheng), Yanshi, Goushi, Ping (northwest of Yanshi), Pingyin (northeast of Mengjin), Xincheng (southwest of Yichuan), Gucheng (east of Xin'an), and 22 counties including Gong, Xingyang, Xinzheng, Zhongmou, and Kaifeng. Emperor Wu of Han appointed the governor of thirteen prefectures, and Henan Commandery belonged to the Sili. In the late Western Han Dynasty, Wang Mang usurped power and changed Luoyang to Yiyang, establishing the "New East Capital" and "Zhongshi".

In the first year of the Jianwu reign of Han Guangwu (25th year), Liu Xiuding established the capital of Luoyang and renamed it Luoyang. In the 15th year of Jianwu (39th year), Henan Commandery was renamed Henan Yin. In the fifth year of the Han Yonghe reign (140 AD), the Yin of Henan had a household of 20886 and a population of 10827.

In the first year of the Huangchu era (220 AD), Emperor Wen of Wei, Cao Pi, established the capital of Luoyang and changed it from Luoyang to Luoyang, with the establishment of the Department of Military Affairs.

In the first year of Taishi in the Western Jin Dynasty (265 AD), during the Wei Dynasty, Luoyang was still the capital.

In the second year of the Taiyan reign of the Northern Wei Dynasty (436 AD), Luozhou was established in Luoyang. In the 18th year of Taihe (494 AD), Emperor Xiaowen moved his capital to Luoyang.

In the first year of Emperor Kaihuang of the Sui Dynasty (581), Tokyo Shangshu Sheng Province was established in Luoyang; The following year, Henan Daoxing Taiwan Province was established; Three years later, he abolished Taiwan and was appointed as the Governor of Luozhou; In the 14th year, he established a new director in Jinyong City. In the first year of Daye (605), Emperor Yang of Sui moved his capital to Luoyang, to the east of the King City of the Eastern Zhou Dynasty and 18

miles to the west of the old city of the Han and Wei Dynasties. In the same year, Luozhou (changed from the Eastern Wei Dynasty to the State of Si) was changed into Yuzhou, Henan Commandery was changed in three years, and Luozhou was restored in fourteen years, governing 18 counties including Henan, Luoyang, Yanshi, Goushi, Suo Township, Taolin, Shaanxi, Xionger, Mianchi, Xin'an, Gong, Yiyang, Shou'an, Luhun, Yique, Xingtai, Songyang, Yangcheng, etc.

In the Tang Dynasty, since the beginning of Emperor Gaozong, Luoyang was still the capital, known as the Eastern Capital. In the fourth year of the Wude reign (621 AD), the General Administration of Luozhou was established, which governed nine prefectures including Luozhou, Zhengzhou, Xiongzhou, Guzhou, Songzhou, Guanzhou, Yizhou, Ruzhou, and Luzhou. Luozhou also governed nine counties including Luoyang, Henan, Yanshi, Goushi, Gong, Yangcheng, Songyang, Luhun, and Yique. In the first year of the Zhenguan reign (627 AD), it was divided into ten national roads, and Luoyang belonged to Henan Road. In the second year of Xianqing (657 AD), the Eastern Capital was established. In the first year of the Kaiyuan era (713), Luozhou was changed into Henan Prefecture. In the 21st year of the Kaiyuan era (733), Duji Circuit was established in Luoyang. During the Tianbao period, the Eastern Capital was changed to Tokyo. Luoyang is governed by Luoyang and Henan Prefecture. In the first year of Wu Zetian's Guangzhai (684), the eastern capital was transformed into the god capital, and the capital was expanded, with Mingtang and Wanguo Tianshu built. In the fourth year of the Tianyou reign of the Tang Dynasty (907 AD), Luoyang was once the capital of Later Liang, Later Tang, and Later Jin, with Luoyang as its companion capital for Later Han and Later Zhou.

In the Song Dynasty, Luoyang was the western capital, and Henan Prefecture was set up.

In the Jin Dynasty, Luoyang was designated as Zhongjing, Henan Prefecture was renamed Jinchang Prefecture, and Henan County entered Luoyang County.

Since the Yuan Dynasty, Luoyang was no longer the capital but the Henan Prefecture.

In the Ming Dynasty, Henan Prefecture governed 10 counties, including Luoyang, Yanshi, Gongxian, Mengjin, Dengfeng, Xin'an, Mianchi, Yiyang, Yongning and Songxian, which were the fiefs of King Yi and King Fu.

In the Qing Dynasty, Luoyang was still governed by Henan Prefecture.

In the first year of the Republic of China (1912), the Republic of China established, abolished Henan Prefecture, set up Heluo Road, and the Daoyin Office was stationed in Luoyang, governing 19 counties including Luoyang and Yanshi. In the ninth year of the Republic of China (1920), Wu Peifu, a Zhili clique, occupied Luoyang and set up the Two Lakes Patrol Office and the Third Army Division Headquarters in Luoyang. In the twelfth year of the Republic of China (1923), the Governor's Office of Henan Province was suitable for Luoyang, and Luoyang became the capital of Henan Province. In the 21st year of the Republic of China (1932), the Japanese army launched an attack on Shanghai. The Nationalist government designated Luoyang as its capital and temporarily established an office in Luoyang. After the "Marco Polo Bridge Incident", the Anti Japanese War broke out in an all-round way, and most of North China was occupied. Luoyang became an anti Japanese outpost in the north, and the headquarters of Kuomintang commanders in the first war zone was stationed in Luoyang. In the autumn of the 27th year of the Republic of China (1939), the Henan Provincial Government relocated to Luoyang again, and Luoyang became the capital of Henan Province for the second time. In 1944, the CPC led the people to establish an anti Japanese base in western Henan.

In 1948, Luoyang was liberated and the People's Democratic Government of Luoyang City was established. It was analyzed that the urban area of Luoyang County was a city, and it was juxtaposed with Luoyang County. In December of the next year, Luoyang People's Democratic Government was renamed Luoyang People's Government. In May 1950, Luoyang Suburb Office was established, which governs 6 townships and Xigong Town, including Tawan, Mapo, Beiyao, Yuejia Village, Xixiaotun, Xiachi, etc. In November 1951, four district offices were renamed as four district people's governments. In 1954, he took over the fourth district of Luoyang County (Gushui District). In 1954, Luoyang was upgraded to a municipality directly under the Central Government of Henan Province, and the municipal government

offices were located in the Democratic Street of the old city. The next year, Luoyang County was abolished, and part of it was incorporated into Luoyang City, while the rest was incorporated into Yanshi, Mengjin, Yiyang and other counties. In July 1955, Jianxi District was established. In 1956, the old urban area, Xigong District and suburbs of Luoyang were successively built. In November 1957, Chanhe Hui District was established. In 1982, Jili District was newly established with the approval of the State Council. In 1983, Xin'an, Mengjin and Yanshi were transferred to Luoyang. In 1986, Luoyang was revoked, and Luoyang, Yiyang, Songxian, Luanchuan, Ruyang and Yichuan were also changed to Luoyang City. In 1993, Yanshi County was renamed as Yanshi City. In June 2000, with the approval of the State Council, the suburb of Luoyang was renamed Luolong District. In March 2021, with the approval of the State Council, Yanshi City at the county level will be revoked, and Yanshi District of Luoyang will be established. With the original administrative region of Yanshi City as the administrative region of Yanshi District, the People's Government of Yanshi District will be located at No. 27, Minzhu Road, Huaixin Street; Cancel Mengjin County and Jili District of Luoyang City, and establish Mengjin District of Luoyang City. The administrative region of the former Mengjin County and Jili District is the administrative region of Mengjin District. The People's Government of Mengjin District is located at No. 328, Guihua Avenue, Chengguan Town.

3. Historical Situation of Luoyang Capital City

The history of Luoyang is the epitome of the development of the whole History of China (Sima Guang · Song). Luoyang was the capital of many dynasties in History of China and culture. Luoyang had the most prosperous cultural background and influence in the country during its capital period. Therefore, when studying the cultural background of paper carved lanterns in Luoyang, one can start with the founding dynasties of Luoyang one by one.

| 朝代 | 名称 | 都城位置 | 所居帝王 | 建都时间 |
|----|----|-------|----------|---------------|
| 夏 | 斟鄩 | 偃师二里头 | 太康、仲康、夏桀 | 约前21世纪-前16世纪 |
| 商 | 西亳 | 偃师商城 | 商汤至仲丁 | 前1600年-前1260年 |

| | | | | |
|----|----|----------|-------------------------|----------------------------------|
| 西周 | 成周 | 洛邑（瀍河两岸） | 成王-幽王，共11王 | 前1040年-前771年 |
| 东周 | 王城 | 王城（涧河两岸） | 平王-悼王及赧王，共14王 | 前771年-前520年 前314年-前256年 |
| 东周 | 成周 | 成周（白马寺东） | 敬王至慎靓王，共11王 | 前519年-前314年 |
| 东汉 | 雒阳 | 汉魏故城 | 光武帝-献帝，共12帝 | 25年-190年 |
| 曹魏 | 洛阳 | 汉魏故城 | 文帝-元帝，共5帝 | 220年-265年 |
| 西晋 | 洛阳 | 汉魏故城 | 武帝-怀帝，共4帝 | 265年-316年 |
| 北魏 | 洛阳 | —— | 孝文帝-孝武帝 | 493年-534年 |
| 隋 | 东都 | 隋唐故城 | 炀帝-皇泰帝，共2帝 | 606年-619年（首都） |
| 唐 | 东都 | 隋唐故城 | 高宗、中宗、睿宗，共3帝 | 657年-684年（两都并重） 684年-690年（首都） |
| 武周 | 神都 | 隋唐故城 | 则天大圣皇帝 | 690年-705年 |
| 后梁 | 洛阳 | —— | 神武元圣孝皇帝、废帝、末帝 | 909年-913年 |
| 后唐 | 洛阳 | —— | 光圣神闵孝皇帝、圣德和武钦孝皇帝、愍皇帝、末帝 | 923年-936年 |
| 后晋 | 洛阳 | —— | 圣文章武明德孝皇帝 | 936年-937年 |

Table 2: Luoyang historical year representative

Source: Baidu image search (<https://image.baidu.com/>)

4. Historical stories of Luoyang

Carp Jumping Dragon Gate

Long ago, before the Longmen Gate was opened, the water flowing here was blocked by the Longmen Mountain, and a large lake accumulated in the south of the mountain. The carp living in the Yellow River have heard of the beautiful scenery in Longmen and all want to go sightseeing. They set out from the Yellow River in Mengjin, passed through the Luo River, and then followed the Yi River to the location of Longmen Water Splashing Mouth. However, there was no water route on Longmen Mountain and they couldn't get up, so they had to gather at the foot of the North Mountain in Longmen. I have an idea. How about jumping over Longmen Mountain? "I saw it exert all its strength from half a mile away, like an arrow that flies from the string. Jump up and jump into the clouds, driving the clouds and rain in the sky forward. A sky fire chased after it from behind and burned its tail. It endured the pain and continued to leap forward, finally crossing Longmen Mountain and falling into the lake south of the mountain. In the blink of an eye, it turned into a giant dragon. The carp in the north of the mountain were so frightened that they huddled together and dared not take this risk again. At this moment, a giant dragon suddenly fell from the sky and said, "Don't be afraid, I am your partner, the Big Red Carp. Because I jumped over the Longmen Gate and became a dragon, you must also jump bravely!" The carp were inspired by these words and began to jump one by one from Longmen Mountain. But except for a few who skip and turn into dragons, most of them cannot pass through. Anyone who cannot jump over and falls from the air will have a black scar on their forehead. Until today, this black scar still grows on the forehead of the Yellow River carp. Later, the great poet of the Tang Dynasty, Li Bai, wrote a poem specifically about this matter: "The three foot carp of the Yellow River were originally living in Mengjin, but they did not become dragons by counting their heads. When they returned, they accompanied ordinary fish

As the saying goes, 'carp jump over the dragon gate', which is a metaphor for the carp's habit of diving. Carp and many other fish like to dive. Different fish have different diving abilities. Some fish jump very high, such as a fish called "jumping fish", which can jump four to five meters above the water surface, and can be said to be the "high jump champion" among fish. Carps can sometimes jump over one meter above the water surface.

Why do fish dive? According to the analysis of scientists, it is generally believed that there are several reasons. Some are caused by changes in the surrounding environment, such as changes in the Earth's magnetic field on the eve of earthquake disasters, which threaten the sense of fish; Crossing obstacles on the way to avoid sudden attacks from enemies; Or due to sudden intimidation or other reasons. The instinctive response of fish to survive.

Another reason is physiological changes. When the fish is about to reproduce, some things that can stimulate the nerves are produced in the body, causing it to be in an excited state, so it particularly enjoys jumping.

The sturgeon's visit to Longmen is not for the purpose of "leaping into a dragon", but for the purpose of reproducing offspring. The book "Research on the Biology and Artificial Reproduction of Yangtze River Sturgeon Fish" written by the Sichuan Province Yangtze River Aquatic Resources Survey Group states that sturgeon spawning "mostly occurs in the upstream of rivers, with low water temperature, high flow velocity, complex flow patterns, alternating river widths and gravel bottomed areas. The Longmen area at the junction of Shan and Shan provinces has the above geomorphic features, making it an ideal place for sturgeon to gather and lay eggs.

The phenomenon of "Longmen Red River" is due to the pursuit of male and female sturgeons before spawning, often jumping out of the water surface. Every spring, a large number of sturgeons migrate to the Longmen Cave to gather and frequently jump within two to three days before spawning. When the sturgeon leaped out of the water, its congested and red fins also appeared on the surface. At once, thousands of large fish flipped on the river surface, looking at a red light from afar, resulting in the scene of the "Red River". Due to the abundance of fish, it can last for several miles and can also last for several days, forming a unique phenomenon of "Three Days in the Red River" and "Three Miles in the Red River".

When a fish is caught from the water, it will also jump and jump randomly. The reason is that when the fish swims in the water, its muscles always stretch and contract, shaking its head and tail to make it move forward in the water. When it first leaves the water, it still performs the same action as if it were in the water, but

because it is not subject to water resistance, the shaking motion is particularly large. At this time, if it encounters relatively solid objects such as the ground, boat planks, etc., there is a phenomenon of jumping and jumping randomly. In fact, modern science can solve the mystery of "carp leaping over the dragon gate": the "carp" mentioned here is actually "tuna", also known as "sturgeon", also known as "huso" or "yellow croaker", which is also known as sturgeon. Sturgeon is a river and sea migratory fish, with a body length of about two meters and a maximum length of over 5 meters. Chinese sturgeon, Amur sturgeon and Yangtze sturgeon are rare animals in China. Due to the ancient name of the big carp, also known as the "tuna", the ancients mixed the "tuna" with the big carp and passed it on as the "carp leaping over the dragon gate".

The Bamboo Annals "is a work by a historian of the late Warring States period in the state of Wei. The record of" Red River at Longmen "in the book indicates that the mythological story of" carp jumping over Longmen "at that time had not yet formed. The records of "fish turning into a dragon" are mostly from Han Dynasty classics, so the formation of mythological stories should be in the early Western Han Dynasty, and may be related to the strengthening of the concept of dragon worship in the early Han Dynasty.

Luoyang Paper Gui

And bestowal is of utmost importance to people at that time Upon seeing this, Sikong Zhang Hua sighed and said, "Ban, Zhang Zhiliu, and so on. Let those who read it have more than enough, and over time, they will be updated." So the noble families competed to write, and Luoyang regarded it as precious paper. (Jin Shu Zuo Si Zhuan, Tang Dynasty, Fang Xuanling, etc.)

Zuo Si was a famous writer during the Western Jin Dynasty, and his family studied Confucianism for generations. When Zuo Si was young, he was not outstanding. He had studied calligraphy and piano skills, but none of them were successful. Moreover, he was unattractive, short in stature, and not good at words. Even Zuo Si's father said to him, "Zuo Si can't compare with me when I was a child."

Zuo Si was very sad to hear his father's words, so he worked hard to read and didn't go out to play even if he had time, just focused on studying at home.

After Zuo Si grew up, literature gradually emerged. His article is rich in rhetoric, and he once spent a year writing a piece called "Qi Du Fu". He also wanted to write an article called "Ode to the Three Provinces". At this moment, their whole family moved to the capital city of Luoyang, and Zuo Si went to visit Zhang Zai, the author at that time, to seek his advice. He also collected information everywhere, meticulously conceived, and focused all his thoughts on the creation of "Ode to the Three Provinces". During that time, his home was filled with documents, and there were pens and paper in the corridors, courtyards, and even toilets. Whenever he came up with a good sentence, he quickly recorded it. After spending ten years in this way, Zuo Si finally wrote the famous "Ode to the Three Capitals".

After the article was written, Zuo Si sent it to the literary expert Zhang Hua for review. Zhang Hua liked it more and more, and showed it to Huangfu Mi, a scholar at that time. After reading it, Huangfu Mi greatly appreciated it and wrote a preface for the article himself. The "San Du Fu" quickly spread throughout Luoyang, and everyone read it with endless praise. People rushed to circulate and copy, but for a moment, the supply of paper in Luoyang was in short supply, and the price skyrocketed.

At that time, there was also a famous writer named Lu Ji, who was said to have also wanted to write "Ode to the Three Provinces". When he heard that Zuo Si was already writing, he even mocked him and said, "Everyone really wants to write the 'Ode to the Three Provinces'. I want to see what he can write! If he can't write it well, I'll use it to seal the wine jar." However, after reading Zuo Si's 'Ode to the Three Provinces', Lu Ji was also amazed in his heart, thinking that no matter how he wrote it, he couldn't surpass Zuo Si, so he gave up the idea of writing 'Ode to the Three Provinces'. Zuo Si also became famous overnight with this "Ode to the Three Capitals", and no one dared to look down on him anymore.

Winning the Central Plains

In the Three Years of Zuo Zhuan Xuangong by Zuo Qiuming in the Pre Qin Dynasty, "Chu Zi fought against Lu Hun's army, so Luo watched the soldiers in the Zhou Dynasty. The king appointed the king to make the king's grandson work for Chu Zi, and the Chu Zi won the imperial battle."

During the Xia, Shang, and Zhou dynasties, the Nine Cauldron was used as an important tool for transmitting the country, regarded as a symbol of national power and a treasure for those who gained the world. In 606 BC, King Zhuang of Chu, by attacking the army of Lu Hun (now in the northeast of Songxian County, Henan Province), drove the army of Chu to the southern suburbs of Luoyang, the capital of the Eastern Zhou Dynasty, and held a grand military parade.

King Ding of Zhou, soon after he ascended the throne, was uneasy and sent Wang Sun Man, who was good at coping, to comfort him. The powerful King Zhuang of Chu, who wanted to dominate the world, met Wang Sun Man and asked him about the size of the nine tripods. Wang Sunman heard the implication and replied, "The size of the nine tripods depends on their morality and righteousness, not on their own." Seeing that Wang Sunman rejected him, King Zhuang of Chu boasted about the military strength of the State of Chu and threatened it, saying, "Don't rely on the nine tripods. The spearheads of the enemy's spears that our soldiers broke on the battlefield are enough to make the nine tripods." Facing King Zhuang of Chu, who is arrogant and disrespectful to the north, The argumentative Wang Sunman made a clever retort. First, he bypassed King Zhuang of Chu and talked about the time when the nine tripods were made and the process of inheritance, He said: "Dayu ruled the world, and all the nine states of the world sent bronze to cast nine tripods, which symbolized the whole world. Xia Jie had no way, so the tripod was moved to the Shang Dynasty; after six hundred years, the Shang and Zhou dynasties were tyrannical, and the tripod was moved to the Zhou Dynasty. It can be seen that as long as there was morality and justice, the tripod was small and heavy, so it was difficult to move away; if there was no morality and justice, the tripod was large and light, so it was easy to lose it. It has been passed on since King Cheng of Zhou placed the tripod in Jia Thirty generations, seven hundred years Finally, he said, "Although the Zhou Dynasty has declined, its destiny is not over yet, and it is not time to be replaced by others, so you'd better not

inquire about the weight of Baoding." After hearing the words of Wang Sun Man Yizheng and Ci Yan, King Zhuang of Chu gave up his evil wish. He also knew that he had not yet replaced the strength of the Zhou family, so he gave up and left.

Since King Zhuang of Chu led the army into the Central Plains and "won the victory in the Central Plains", political and military forces outside the Central Plains coveted the territory and property of the Central Plains, which was collectively called "won the victory in the Central Plains". Since the Xia, Shang, and Zhou dynasties in China, the succession of dynasties has become the norm. Each dynasty "sings your song and I come on stage", and the gold and iron horses and hunting banners that compete for the throne are dazzling. Regardless of which party successfully seizes the world in the end, the most important factor is virtue, which has little to do with having a tripod or not having a tripod.

Arrogance and arrogance

Luoyang historical idiom allusion, the idiom "arrogant" refers to a person who is arrogant and blindly believes that their strength surpasses others, which is a complete derogatory term. The initial use of this idiom is related to an early experience of the famous Eastern Han general Ma Yuan.

Ma Yuan, who was famous all over the world, went through ups and downs in his pursuit of Ming Zhu before defecting to Liu Xiu. He first served as a county governor in Wang Mang's new dynasty. Due to loyalty, the prisoners were released and forced to flee to the north to graze. Later, Wang Mang's cousin Wang Lin recommended him to Wang Mang. Appointed as the Grand Chancellor of New City, equivalent to a county governor. After the downfall of Wang Mang, as an official of the new dynasty, Ma Yuan had to lead his family with several brothers and flee to Liangzhou for refuge.

In the year 25 AD, Emperor Guangwu Liu Xiu proclaimed himself emperor in Luoyang under the name Jianwu. The Eastern Han Dynasty was officially established. However, although Liu Xiu eliminated the uprisings such as Copper Horse and Red Eyebrow, controlled the northern Central Plains area, and also had a national system, he faced a crisis of instability in all directions and the unstable state of the country.

With their own armies, all the powerful powers, such as Wei Xiao in Longyou and Gongsun Shu in Sichuan, have their own way of governing. Therefore, Liu Xiu urgently needs to pacify these forces.

After hiding in Liangzhou for a period of time, Ma Yuan's brother Ma Yuan decided to seek refuge with Emperor Guangwu Liu Xiu in Luoyang. However, Ma Yuan was unable to go to Luoyang with his brother. He was strongly retained and valued by Wei Xiao, and was appointed as the General of Suide to participate in Wei Xiao's decision-making.

At that time, the relationship between Ma Yuan and Liu Xiu, Wei Xiao and Gongsun Shu was very interesting. Regarding Wei Xiao, Ma Yuan believed that he had a sense of gratitude towards himself and was entrusted with important tasks, thus often feeling a sense of gratitude; Gongsun Shu is another kind of closeness, because Gongsun Shu is Ma Yuan's fellow townsman, and the two played together when they were young, and they had a deep personal relationship; For Liu Xiu, apart from having a relationship with his brother Ma Yuan, he can be said to have no knowledge of Liu Xiu's courage and character.

However, the two missions of Ma Yuan sent by Wei Xiao changed his view on these three people.

In the same year that Liu Xiu became emperor, Ma Yuan was sent to Shu by Wei Xiao as an envoy to Gongsun Shu. Among all the princes, Gongsun Shu was the most powerful, and he had already become emperor in Chengdu at that time. Ma Yuan went to Gongsun Shu as an envoy at that time, not only to inquire about the reality of Kui Xiao, but also to choose a god for himself. Although Wei Xiao is like a brother to Ma Yuan, when he leaves, he will share the same car, and when he enters, he will share the same bed. However, Ma Yuan knows that Wei Xiao's Longyou regime cannot last long, and he has a personal relationship with Gongsun Shu. Therefore, this mission is not only to find a way out for Wei Xiao, but also Ma Yuan's own mission full of hope.

But Ma Yuan was disappointed very soon. Gongsun Shu not only didn't talk with him about the past, but also made the normal ceremony of meeting the emperor

cumbersome and presentable. He not only "enriches His Majesty Chen Wei, but also extends his support to enter". Firstly, there were full guards standing in front of the main hall, asking for horses to come and see the emperor's ceremony; And let Ma Yuan live in the inn; Order someone to make clothes and crowns for Ma Yuan. He also gathered a hundred officials in the ancestral temple, held a banquet to entertain him and conferred the title of Grand General.

However, this set of practices disgusted Ma Yuan, who was casual. He said to people around him: "The world is still uncertain, and all kinds of heroes and powers are competing endlessly. It is hard to predict the victory or defeat. Gongsun Shu thinks he is strong, and he talks so much about pomp. Can such people stay here to build their careers?" He returned to Longyou and said to Kui Xiao; "Ziyang (Gongsun Shu's character) is a frog at the bottom of the well, but he is arrogant. It is better to concentrate on the East." (The Book of the Later Han Dynasty - Biography of Ma Yuan) means to go to Luoyang Guangwu Emperor to find a way out.

Facts have proved that Ma Yuan's judgment of Gongsun Shu is extremely accurate. Although Wei Xiao did not adopt his opinion, he immediately sent him as an envoy to Luoyang, which facilitated his first meeting with Liu Xiu. Ma Yuan was impressed by Liu Xiu's demeanor during this meeting, and by the time he returned to Longyou, he had already decided whether to stay or not.

Ma Yuan did not participate in the crusade against Gongsun Shu. The reason is that at that time, he served as the governor of Longxi and had no time to fight in Sichuan. Another reason may be that he had a personal friendship with Gongsun Shu. Although he compared Gongsun Shu to an arrogant frog in the bottom of a well, this honest and talented militarist still had scruples about personal relationships when facing the battle, which is also a great part of Ma Yuan's personality.

In addition to the above content, Luoyang also includes a large number of historical allusions that can be used for creative production of paper carving lamps.

5. Historical Celebrities in Luoyang

Luoyang is the only international temple in the world with Buddhist temples in the styles of China, India, Myanmar, and Thailand. This place not only has a long history, but also has many famous people born here.

Li He:

Li He, with the word Changji, was born in Changgu Township, Fuchang County, Henan Prefecture (now Yiyang County, Henan Province). He was a romantic poet in the middle of the Tang Dynasty. He, together with the poets Li Bai and Li Shangyin, was called the "Three Lis of the Tang Dynasty" and later called Li Changgu.

Born in the Tang Dynasty royal family, Prince Zheng (Li Liang) was appointed as an official under the jurisdiction of the imperial court, and was conferred the title of Ritual Lang. My career is not smooth, and I am enthusiastic about poetry creation. The work laments the untimely timing of life and inner distress, expressing the pursuit of ideals and aspirations, and reflecting the historical scene of feudal separatism, eunuch dictatorship, and social exploitation. The imagination of poetry is extremely rich, citing myths and legends to convey the past and present, and later known as "poetic ghosts". (For details on why he became a poetic ghost, please refer to the early works of the editor)

In the twelfth year of Yuanhe (817 AD), he resigned due to illness and returned to Changgu. He passed away young at the age of only 27. Li He is another famous romantic poet in the history of Chinese literature after Qu Yuan and Li Bai. He has the saying that "the immortal in the white, the immortal in the long run". As a representative figure of the transformation period of poetry style from the Middle Tang Dynasty to the Late Tang Dynasty, Li He is equally famous with the "Poetry Immortal" Li Bai, the "Poetry Saint" Du Fu, and the "Poetry Buddha" Wang Wei, leaving behind timeless sayings such as "Black Clouds Suppress the City and Desire to Destroy it", "The Rooster Sings the World White", and "If there is Love in Heaven, Heaven is Old". He is the author of "Chang Gu Ji".

Li Longji:

Li Longji of Emperor Xuanzong of Tang, the grandson of Li Zhi of Emperor Gaozong of Tang and Wu Zetian, and the third son of Li Dan of Emperor Ruizong of Tang, is also known as Li Sanlang, the Mother Dou Princess. He reigned from the first year of Xiantian (712 AD) to the fifteenth year of Tianbao (756 AD). Because of the An Lushan Rebellion, he abdicated to Retired Emperor, the longest reigning emperor of the Tang Dynasty, and also the emperor of the Tang Dynasty in its heyday.

In August of the first year of Tang Zhuigong (685 AD), Li Longji was born in the eastern capital of Luoyang. Born wise and decisive, versatile. In the first year of Tang Long's reign (710), Li Longji and Princess Taiping jointly launched the "Tang Long coup" to kill Wei Hou Group. In the first year of Xiantian (712 AD), Li Danchan was located in Li Longji, who ascended the throne and proclaimed himself emperor at the Chang'an Tai Chi Palace. After the death of Princess Princess Taiping, he gained the supreme power of the country. In the early period of Emperor Xuanzong of Tang's reign, he made great achievements in politics. He was diligent in political affairs and took measures from various aspects to consolidate and develop the Tang Dynasty regime. Emperor Xuanzong of Tang of the Tang Dynasty paid attention to bringing order out of chaos, appointed Yao Chong, Song Jing and other worthy ministers, and worked hard to create a prosperous era of the Tang Dynasty - the Kaiyuan era. However, in the later period of his reign, he gradually ignored the government and trusted the treacherous ministers Li Linfu and Yang Guozhong; Favoring Yang Guifei, together with policy mistakes and the reuse of An Lushan and other ethnic groups outside the Great Wall, tried to stabilize the border of the Tang Dynasty, which led to the An Lushan Rebellion that lasted for eight years later, foreshadowing the decline of the Tang Dynasty from prosperity to decline. In the 15th year of Tianbao's reign (756 years), Prince Li Heng ascended the throne and honored him as the Retired Emperor.

Liu Yuxi:

Liu Yuxi, a native of Luoyang, Henan Province, with the word "Mengde", called himself "a native of Xingshang and a native of Luoyang", and said that he came from

Zhongshan, which was first known as Liu Sheng, King of Zhongshan Jing. During the Tang Dynasty, he was a minister, writer, and philosopher, known as a "poet".

In the ninth year of the Zhenyuan era, the Jinshiji, Prince Shi Brown, studied books, moved to the Huainan Record Office to join the army, and entered the Jiedushi Envoy Du You's shogunate, which won the trust and respect. Du You joined the court as the minister and moved to Investigating censor. At the end of Zhenyuan period, he joined the political group of "two kings and eight horses" headed by the prince, Wang Shuwen. After Emperor Shunzong of Tang ascended the throne, he practiced "Yongzhen Innovation". After the failure of the reform, the official sea fluctuated and was repeatedly relegated. In the second year of Huichang, a guest of the Crown Prince was relocated and passed away in Luoyang at the age of 71. He was posthumously gifted with the Minister of Household and buried in Xingyang.

His poems and essays are excellent and he has a wide range of subjects. He is called "Liu Liu" together with Liu Zongyuan, "Three Heroes" together with Wei Yingwu and Bai Juyi, and "Liu Bai" together with Bai Juyi. He left famous works such as "Humble House Inscription", "Bamboo Zhi Ci", "Yang Liu Zhi Ci", and "Wuyi Lane". There are three philosophical works, Tianlun, which discuss the materiality of heaven and analyze the origin of "Tianming Theory", with Materialism. Author of "Collected Works of Liu Mengde" and "Collected Works of Liu Guests".

Emperor Taizu of Song:

Emperor Taizu of Song, Song Taizu, has a Yuan long character, and his nicknames are Xiang Haile and Zhao Jiuzhong. Zhuojun was born in Jiamaying, Luoyang (now Dongguan, Chanhe District, Luoyang City, Henan Province). From the Five Dynasties to the early Northern Song Dynasty, he was a military strategist and martial artist, and the founding emperor of the Song Dynasty (reigned from February 4, 960 to November 14, 976).

Emperor Taizu of Song defected to Guo Wei, the Shumishi, in the Later Han Dynasty to join the army, and attacked the Northern Han Dynasty and the Southern Tang Dynasty during the reign of Chai Rong, the late Chai Rong. He repeatedly built up military achievements and gradually became an important general of the imperial

guard. When Chai Rong was seriously ill, he was promoted to the position of chief inspector in front of the palace and became the highest commander of the Forbidden Army. In the seventh year of Xiande (960 AD), he was ordered to resist the Northern Han and Khitan allied forces. Immediately, he was elected emperor in the "Chenqiao mutiny" and forced Guo Zongxun to abdicate after returning to Beijing. In the same year, Emperor Taizu of Song ascended the throne and became emperor. He was renamed Jianlong, and the country's name was "Song", which was known as the Song Dynasty or the Northern Song Dynasty in history.

During the reign of Emperor Taizu of Song, according to the strategy of "first south then north, first easy then difficult" of Prime Minister Zhao Pu, he devoted himself to unifying the country, and successively destroyed southern separatist regimes such as Jingnan, Wuping, Later Shu, Southern Han Dynasty and Southern Tang Dynasty, completing the unification of most of the country. He twice "drank wine to release the military power", and stopped the military power of the imperial guard generals and local vassals, which solved the situation of the local Jiedushi's self indulgence since the middle of the Tang Dynasty. It is rumored that he also established a "sealed pile warehouse" in order to redeem the Yanyun Sixteen Prefectures donated to Khitan by Emperor Gaozu of the Later Jin Dynasty.

Princess Princess Taiping:

Princess Princess Taiping, whose surname is Li and whose name is unknown, was born in Didao (today's Lintao County, Gansu Province), west of Gansu Province. Princess of the Tang Dynasty, the youngest daughter of Li Zhi, Emperor Gaozong of Tang, and Wu Zetian, the empress, and the sister of Li Xian, Emperor Zhongzong of Tang, and Li Dan, Emperor Ruizong of Tang.

In the second year of Linde (665 AD), he was born in Ziwei City, the imperial palace of East Luoyang. With a large body and a large square forehead, she is very popular with her parents and brothers, especially her mother Wu Zetian. There are many powerful strategies, and the power leans for a while. He has married Xue Shao and Wu Youji successively, and his favor has exceeded the system. In the first year of Shenlong (705), he participated in the campaign to kill Zhang Yi's brother, restored

the title of Tang Dynasty, added the title of Zhenguo Princess Taiping, and granted 5000 households. After the death of Emperor Zhongzong of Tang, he united with Li Longji to launch the Tang Long coup and support the restoration of Emperor Ruizong of Tang. Wide tree of party members, power leaning towards the court and the wilderness, wealth like a mountain. In the second year of his birth (713 years), he was arrested by Emperor Xuanzong of Tang of the Tang Dynasty on suspicion of starting a rebellion, died at home, and was buried in the Qianling Tomb.

Dugu Qieluo:

Dugu Qieluo, with a compound surname of Dugu, was born in Luoyang, Henan Province. The first Empress Ren of the Sui Dynasty, the daughter of Dugu Xin, the Duke of Wei State, the Tai Bao of the Northern Zhou Dynasty.

At the age of fourteen, he married Yang Jian, the eldest son of General Yang Zhong. Father's political struggle failed and he was killed, leading to a downfall in the family. Being humble and humble to the outside world, loving both husband and wife internally, having ten children, and assisting Yang Jian in achieving success and success. After the founding of the Sui Dynasty, she was conferred the title of empress. Having a good understanding of scriptures and history, believing in Buddhism, participating in court affairs, and contributing immensely to the "Kaihuang governance", he is known as the "Two Saints". In his later years, he led the depose of Prime Minister Yang Su and Crown Prince Yang Yong, supporting King Yang Guang of Jin, which sparked controversy in the field of history.

Liu Xie:

Liu Xie, also known as Bohe, was born in Luoyang County, Henan Commandery (now Luoyang, Henan), the last emperor of the Eastern Han Dynasty (189-220), the second son of Liu Hong, the Emperor Ling of Han of the Han Dynasty, and the younger brother of Liu Zhengyi, the Emperor Shaodi of the Han Dynasty. His mother was Wang Rong, the Queen of Linghuai.

He was raised by Empress Dowager Dong and had a dignified demeanor, known as the "Marquis Dong" at that time. Emperor Shaodi of Han ascended the throne and

was conferred the title of Bohai King. After experiencing the eunuch rebellion, Chen Liuwang was enfeoffed. On the first day of the ninth month of the sixth year of the Zhongping reign (September 28, 189), he was enthroned as the emperor under the support of Dong Zhuo of Sikong. After Dong Zhuo was executed, he was kidnapped by Dong Zhuo's generals Li Xuan and Guo Si. Under the escort of Yang Feng and Dong Cheng, he escaped from Chang'an and traveled eastward. In the first year of Jian'an (196), he attached himself to the Yanzhou Mucao Cao and moved his capital to Xuchang. Reluctant to be reduced to a puppet emperor, Dong Chenghe instigated Dong Chenghe to rise up and rebel against Cao, but the result was unsuccessful. In the 25th year of Jian'an (220 years), after the death of the Prime Minister Cao Cao, Yimao in October (November 25, 220), under the pressure of Cao Pi, the king of Wei, abdicated and abdicated, became the Duke of Shanyang Commandery, retained the rites of the Son of Heaven, and married Cao Pi with his second daughter.

Yuan Zhen:

Yuan Zhen (779-831) was a Tang Dynasty minister and writer. The character "Weizhi" and the other character "Weiming" were born in Luoyang, Henan (now part of Henan).

Yuan Zhen and Bai Juyi shared the same academic background and became lifelong poetry friends, jointly advocating the New Yuefu Movement, known as the "Yuan Bai" and forming the "Yuan He Style". The achievements of poetry are enormous, with simple words and sorrowful meanings, touching people's hearts and hearts. The creation of Yuefu poetry was influenced by Zhang Ji and Wang Jian, and the "new topic of Yuefu" was directly attributed to Li Shen. There are over 830 existing poems, including a total of 100 volumes of poetry and prose, imperial einscriptions, and discussions. The collection of Yuan's Changqing remains in the world.

Wang Wan:

Wang Wan, also known as De, was a poet of the Tang Dynasty and a native of Luoyang (now Luoyang, Henan). During the Xiantian reign of Emperor Xuanzong (712 AD), he was awarded the title of Jinshi and was appointed as the chief clerk of

Xingyang County. Later, the Xingyang chief was recommended to compile a book and participated in the compilation and compilation of the collection. After the book was completed, he was appointed as a Luoyang captain for his meritorious service. Wang Wan wrote "Ci Han Zao" and currently has 10 poems, among which the most famous is "Ci Bei Gu Shan Xia".

As a northern poet in the early years of the Kaiyuan era, Wang Wan traveled between Wu and Chu, and was fascinated by the beautiful scenery of Jiangnan. Influenced by the elegant poetic style of the Wuzhong poets at that time, he wrote some works that sang about Jiangnan's scenery, among which "Under the North Gu Mountain" is the most famous one. In particular, the two sentences "The sea day gives birth to the night, and the river spring enters the old year" were highly praised by the then Prime Minister Zhang Shuo, who personally wrote them and hung them on the Prime Minister's political hall, making them a model for scholars to learn from. As a result, the magnificent and majestic imagery depicted in these two poems had a significant impact on the poetry scene of the prosperous Tang Dynasty. Until the end of the Tang Dynasty, poet Zheng Gu still said, 'How can the sea give birth to days and nights, and one sentence can pass down the ages.'.

Huikē:

Huikē, also known as Sengke, whose common surname is Ji, name is Guang, and number is Shenguang, is a native of Hulao, Luoyang (now northwest of Xingyang, Henan), and is the second ancestor of Chinese Buddhism Zen. When he was a young Confucian scholar, he read extensively and had a good understanding of Lao Zhuang's Yi studies. After becoming a monk, I delved into the three internal scriptures. When he was about 40 years old, he met Bodhidharma in Songluo (today's Songshan Luoyang, Henan Province), where he traveled. That is to say, he saluted him as a teacher and got the true biography of Dharma, one of the representative figures of Zen.

Zu Yong:

Zuyong, with unknown characters and titles, was a poet of the Tang Dynasty and a native of Luoyang (now Luoyang, Henan). Having few literary titles and excelling

in poetry creation. Be friendly with Wang Wei. Wang Wei wrote a poem in Jeju: "Twenty years of friendship, not one day of exhibition. The poor and sick are both deep, and the breadth of agreement is not shallow." ("Three Odes to Ancestors") It can be seen that his exile was not encountered. In the twelfth year of the Kaiyuan era (724), he passed the imperial examination and was not appointed as an official for a long time. Later in his career, he was exiled and his career was expanded. Later, he retired to the Rushui area.

His representative works include Watching Yu Xue in Zhongnan, Watching Ji Men, Qixi, Watching Bai Tongniao in Autumn with Wang Chang of Xianzhou in Ru Tomb, Lu Hunshui Pavilion, Homeland Sitting at Night to Visit Guo Wei, Farewell to the Hill as the Next, Two Ancient Poems, among which, Watching Yu Xue in Zhongnan and Watching Ji Men are the most famous. The poem "Looking at the Jimen" depicts the blocking colors of the sand field, which is magnificent and shocking. Among them, the famous line "A thousand miles of cold light gathers snow, and the dawn colors on three sides move with dangerous banners" is a beautiful one.

Chen Yan:

Chen Gui, the common name of Xuanzang (602-644/664), a famous monk of the Tang Dynasty, is a famous Tripitaka mage of the Tang Dynasty and the greatest translator in the history of Chinese Buddhism. Born in Goushi County, Luoyang, Henan, the founder of East Asian Yogācāra Buddhism.

Xuanzang went to India to seek scriptures for nineteen years, traveling tens of thousands of miles and experiencing hardships. He plans to record his travels in order to understand the political, economic, and geographical conditions of various countries in the Western Regions, and to educate future generations. He cooperated with his disciple Bian Ji. According to his dictation and the record of Bian Ji, he wrote the journey to the west into Great Tang Records on the Western Regions, a total of 12 volumes. Disciples Hui Li and Yan Zong also wrote the Biography of the Tripitaka Master of the Daci'en Temple according to Xuanzang's deeds. These two books depict from different angles the experiences and experiences of Xuanzang during his journey to the west. This includes detailed information on the 110 countries that Xuanzang

personally experienced and the 28 countries that were rumored to be. Great Tang Records on the Western Regions takes travel as the longitude and geography as the latitude, "pushing the table of mountains and rivers, exploring the soil, seeing the hardness and softness of national customs, is the custom of water and soil", specifically the geographical environment, mountain trend, climate and products, urban customs, traffic roads, ethnic population, local customs, religious faith, food, clothing, housing, transportation, political culture and so on. These records have become valuable materials for studying the ancient history of these places and countries, as well as the transportation between China and the West at that time.

6. Chapter Summary

The cultural elements of Luoyang are rich and colorful, and under the influence of Luoyang's long history, various cultural elements and products have emerged. These cultural elements all prove the historical development of Luoyang and even China. Under the influence of these cultural elements, paper carving lamps have continuously upgraded and innovated, forming a brand new cultural industry. To further innovate Luoyang paper carving lamps, it is necessary to extract and summarize these cultural elements. Choose cultural elements that are in line with current economic development and are favored by teenagers to innovate and create indicator lights. The author will screen elements such as humanities, history, antiques, ancient architecture, and traditional artistic styles to obtain inspiration for the artistic creation of Luoyang paper carving lamps.

CHAPTER III

Design and Research Ideas for Creative Paper Carved Lanterns of Traditional Culture in Luoyang

1. Research on the creative ideas of traditional paper carving lamps in Luoyang

The design of Luoyang cultural and creative paper carving lamps should not only meet the needs of consumers, but also meet their pursuit of culture. It should not only have the general attributes of the product, but also be different from ordinary products in the market, and also highlight the cultural characteristics of Luoyang. Therefore, in the design process of Luoyang cultural and creative paper carving lamps, the following four principles should be followed:

1) Principle of practicality

The cultural and creative products in Luoyang are different from the artistic decorations in Luoyang. It is not only necessary to consider the cultural and artistic aspects of the product, but also the practicality of the product. Product design pursues a people-oriented design, which needs to be closely linked to human life. Considering human usage scenarios, it provides users with a considerable, tangible, and usable user experience. Products with high practicality are easily favored by consumers, Products that can be frequently used to a certain extent will be more helpful in conveying their own culture.

2) Cultural principles

The inherent cultural nature of products is the biggest characteristic that distinguishes cultural and creative products from general products. As a carrier of Luoyang culture, the design of Luoyang cultural and creative products needs to showcase more levels of cultural connotations. At the same time, culture also has a driving effect on product innovation, providing new ideas for product design. Therefore, in the design process of cultural and creative products, more intuitive elements can be extracted to convey Luoyang's cultural information to consumers, It is also necessary to explore deeper style features or cultural values, guide consumers to understand, and combine these content information with modern expression methods and aesthetic habits to create creative products that are different from

ordinary products and have unique cultural connotations.(Deng Lili and Song Xushu, 2023)

3) Principle of innovation

Design needs to constantly innovate and reduce product homogenization. The life of design lies in innovation. At present, cultural and creative products still have a lot of room for development in terms of "creativity". Continuously repeating the same design ideas can easily cause aesthetic fatigue for consumers. In the design process, we can pay more attention to some popular expressions and showcase product features from multiple perspectives, Attracting the attention of consumers. At the same time, in the process of innovation, we should always pay attention to adhering to traditional culture. The famous Japanese architectural design master, Mr. Tadao Ando, mentioned that creating does not necessarily negate tradition, but rather takes advantage of its advantages and makes good use of it. Especially in the design process of Luoyang cultural products, innovation must be based on respecting traditional culture, Innovate the way culture is presented while ensuring its accuracy and completeness

4) Feasibility principle

The ultimate goal of product design is to go to the market through production, so as to serve more users. In the early stage of design, we should collect the needs of the target users of the product, so as to ensure that the design of the product can meet the preferences of most users. Secondly, we should also know the production process of the product while completing the conceptual design of the product, and have some knowledge of the Technology roadmap to ensure that the product can be produced and produced smoothly, Finally, it is also necessary to understand the market situation of the product and identify its positioning after entering the market.

2. Analysis process of creating a paper carving lamp that reflects the traditional culture of Luoyang

2.1 Design concept

The innovative concept of art and design refers to proposing new ideas, concepts, and methods in the field of traditional art and design to create more innovative and unique works.

This innovation can be reflected at multiple levels, including design concepts, material selection, process technology, expression techniques, and other aspects.

In today's society, traditional art and design have received increasing attention. Through continuous innovation and exploration, artists are committed to combining modern technology with traditional art to create more profound and meaningful works. In this process, artists continuously challenge traditional artistic standards and techniques, and promote the development of the art and design field by emphasizing creativity, innovation, and practice. (Li Yuhua, 2023)

In this process, artists also need to maintain an open mindset, constantly absorb new ideas and concepts, focus on diversified cultural exchanges and cooperation, and also pay attention to the close integration with social development and human civilization progress, in order to create more forward-looking and innovative art works.

The connotation of artistic innovation includes two aspects: firstly, creating new artistic forms and languages based on traditional art; The second is to integrate elements and innovative concepts from different art fields, and achieve cultural exchange and artistic innovation through cross-border integration. Artists explore and practice art through various means in different historical backgrounds and social environments, maintaining the value and characteristics of traditional art while endowing it with new connotations and meanings, thereby promoting the development and progress of the entire art industry. (Gou Bin, 2022)

The significance of artistic innovation lies not only in creating new artistic forms and languages, but also in bringing new impetus to the development of social culture. Art innovation not only changes the way artists create, but also changes the audience's aesthetic concepts and cultural cognition. Art innovation not only reflects the characteristics of the times and people's cultural needs, but also provides new spiritual and cultural experiences for people, allowing them to have a deeper understanding and understanding of life and the world.

The application of artistic innovation includes two aspects: firstly, flexibly applying various artistic techniques and means in artistic creation to make the work more artistic and infectious; The second is to promote innovation and improvement in educational models and research methods in the field of art education and research. Art innovation not only requires artists to have creativity and critical thinking, but also requires art education and researchers

to have an open mind and cross-border thinking, in order to promote the in-depth development and exploration of art.

The concept of artistic innovation is to introduce new concepts, ideas, and methods into artistic creation through continuous experimentation and experimentation, while maintaining artistic traditions and cultural essence, in order to create more expressive and meaningful works. Innovation is an inevitable requirement of the development of the times and the foundation of the development of art and design. It is both a way of thinking and a way of action, constantly influencing and shaping our world.

The concept of artistic innovation includes multiple levels and dimensions, and creations in different fields also have their own unique characteristics. Whether it is painting, sculpture, architecture, music, or dance, all art categories require innovative talents to continuously promote the development and progress of art.

Firstly, there is an inseparable relationship between artistic innovation concepts and design concepts. When designing, we need to have in-depth communication and understanding with users, understand their needs and expectations, and also pay attention to current and future trends and development directions. By innovating art and design concepts, we can create works that better meet people's needs.

Secondly, the concept of artistic innovation is related to the selection of materials and technology. When we are creating art, we not only need to choose appropriate materials and techniques, but also need to continuously improve and innovate in technology to achieve higher creative goals. We can continuously expand our artistic expression techniques and methods by mastering new creative techniques, experimenting with new crafts and materials.

In addition, the practice of artistic innovation concepts also requires multi-dimensional thinking and judgment abilities. Artists need sensitivity and insight, a deep understanding of the changes in the world and times, and the ability to integrate their own perceptions and consciousness into their works. At the same time, it is also necessary to have good humanistic literacy and a sense of social responsibility, paying attention to social reality, ecological environment, and cultural inheritance.

From a historical perspective, the concept of artistic innovation has always been accompanied by the process of artistic development. From the emphasis on character shaping and style expression in ancient art to the concept art and Performance art in modern art, artists have constantly broken through the tradition and pursued innovation in practice, creating

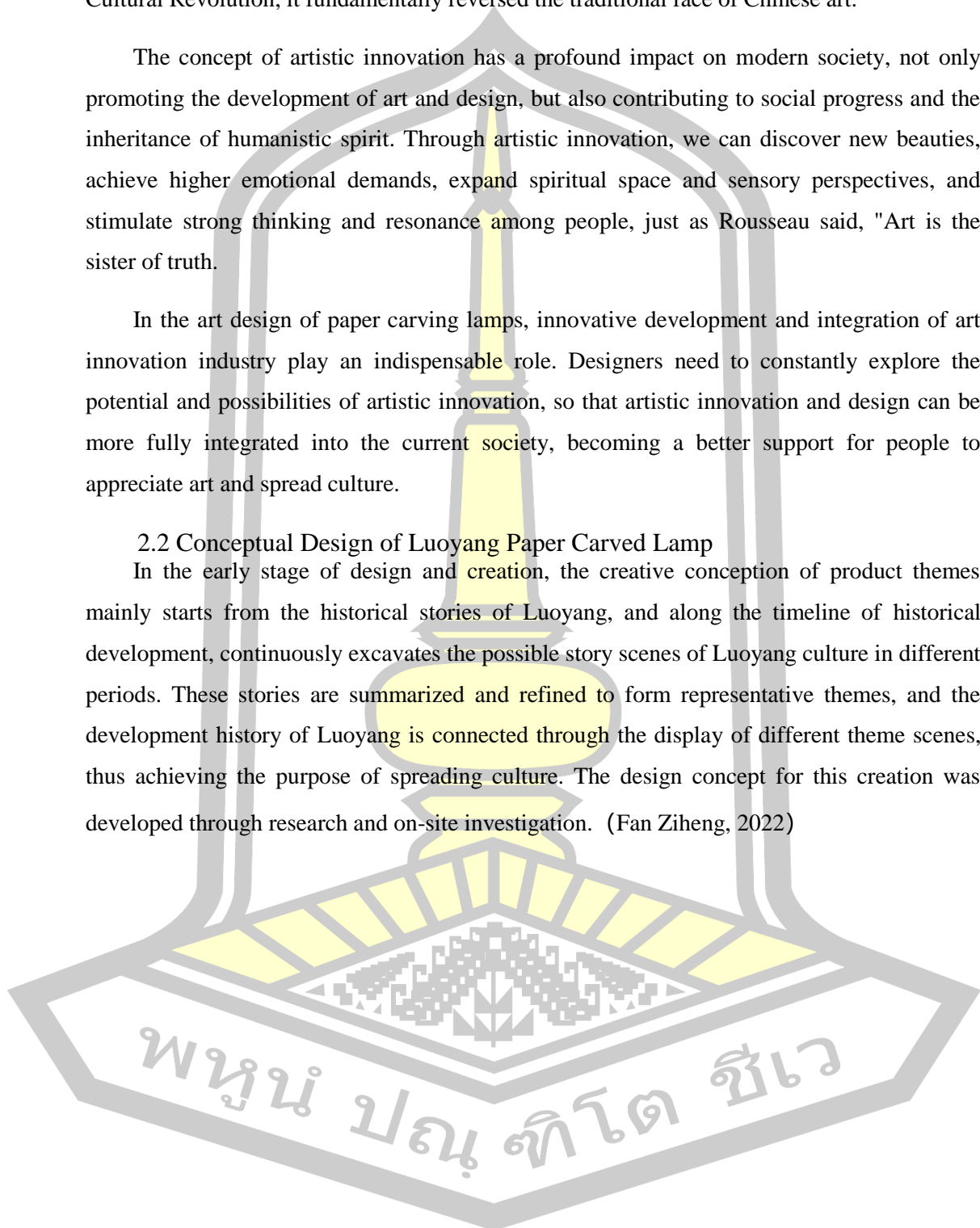
many works that shocked the world. Including the new and modern art of China during the Cultural Revolution, it fundamentally reversed the traditional face of Chinese art.

The concept of artistic innovation has a profound impact on modern society, not only promoting the development of art and design, but also contributing to social progress and the inheritance of humanistic spirit. Through artistic innovation, we can discover new beauties, achieve higher emotional demands, expand spiritual space and sensory perspectives, and stimulate strong thinking and resonance among people, just as Rousseau said, "Art is the sister of truth.

In the art design of paper carving lamps, innovative development and integration of art innovation industry play an indispensable role. Designers need to constantly explore the potential and possibilities of artistic innovation, so that artistic innovation and design can be more fully integrated into the current society, becoming a better support for people to appreciate art and spread culture.

2.2 Conceptual Design of Luoyang Paper Carved Lamp

In the early stage of design and creation, the creative conception of product themes mainly starts from the historical stories of Luoyang, and along the timeline of historical development, continuously excavates the possible story scenes of Luoyang culture in different periods. These stories are summarized and refined to form representative themes, and the development history of Luoyang is connected through the display of different theme scenes, thus achieving the purpose of spreading culture. The design concept for this creation was developed through research and on-site investigation. (Fan Ziheng, 2022)



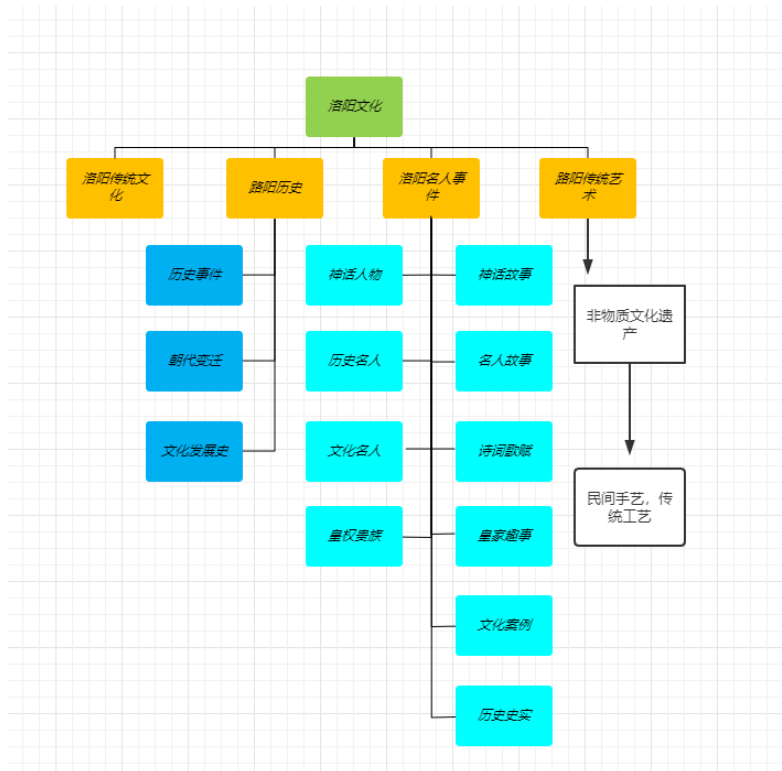


Table 3: Overview of Cultural capital in Luoyang

Source: Photographed by Yang Guang, 2023

Utilizing the above content and modern aesthetics to explore the creative content of paper carving lamps, integrating the historical value and significance of Luoyang into the content of paper carving lamps, promoting paper carving lamps to become cultural carriers on the basis of traditional handicrafts, possessing cultural attributes, which is conducive to the dissemination and development of traditional culture, and the inheritance of traditional culture.

2.3 Design positioning

In the design of paper carving lamps for Luoyang cultural and creative products, the main starting point is to spread the intangible cultural heritage of Luoyang, with the history of Luoyang culture and ceramic culture as the main design elements, to make the products have cultural significance. In terms of product functionality, it aims to meet the lighting and home decoration functions in daily life, making the product practical. By using paper carving art as a means of expression in product presentation, the product is made artistic. The positioning of this product is a paper carving lamp cultural creative product that combines cultural, practical, and artistic elements, combining internal culture with external aesthetics.

2.4 Consumer positioning

Based on the analysis of market research results on cultural and creative products in the early stage, the consumer group of this product is positioned as follows:

Firstly, those who are familiar with and interested in Luoyang culture. This type of population has a good understanding of Luoyang culture and enjoys collecting information and products related to Luoyang culture. Related cultural and creative products can stimulate collectors' interest and enable them to quickly understand the meaning contained in cultural and creative products; Secondly, local investors and cultural propaganda units. As a business card representing Luoyang culture, paper carved lanterns with Luoyang cultural and artistic characteristics can better showcase the local intangible cultural heritage. Local businessmen and cultural propaganda units give it as a characteristic gift to customers and groups in other places, which also plays a role in promoting local culture; Finally, students with high aesthetic appeal are associated with fashionable white-collar workers. Paper carving lamps have a high visual appeal through the combination of layers of paper carving and wonderful lighting effects, which to some extent attracts students and white-collar workers with high artistic pursuits.

2.5 Design Feasibility Analysis

1) Cultural significance: In recent years, the country has implemented multiple policies to support and encourage the development of the cultural industry, and Hunan's famous products

The project launched the "Changsha Kiln Revival Plan" for the development and revitalization of Luoyang culture. The design and creation of Luoyang cultural paper carving lamps showcase the historical, cultural, and artistic characteristics of Luoyang through their works, enabling consumers to understand the relevant knowledge of Luoyang through their products, and promoting the inheritance and development of their culture. (Fan Ziheng, 2022)

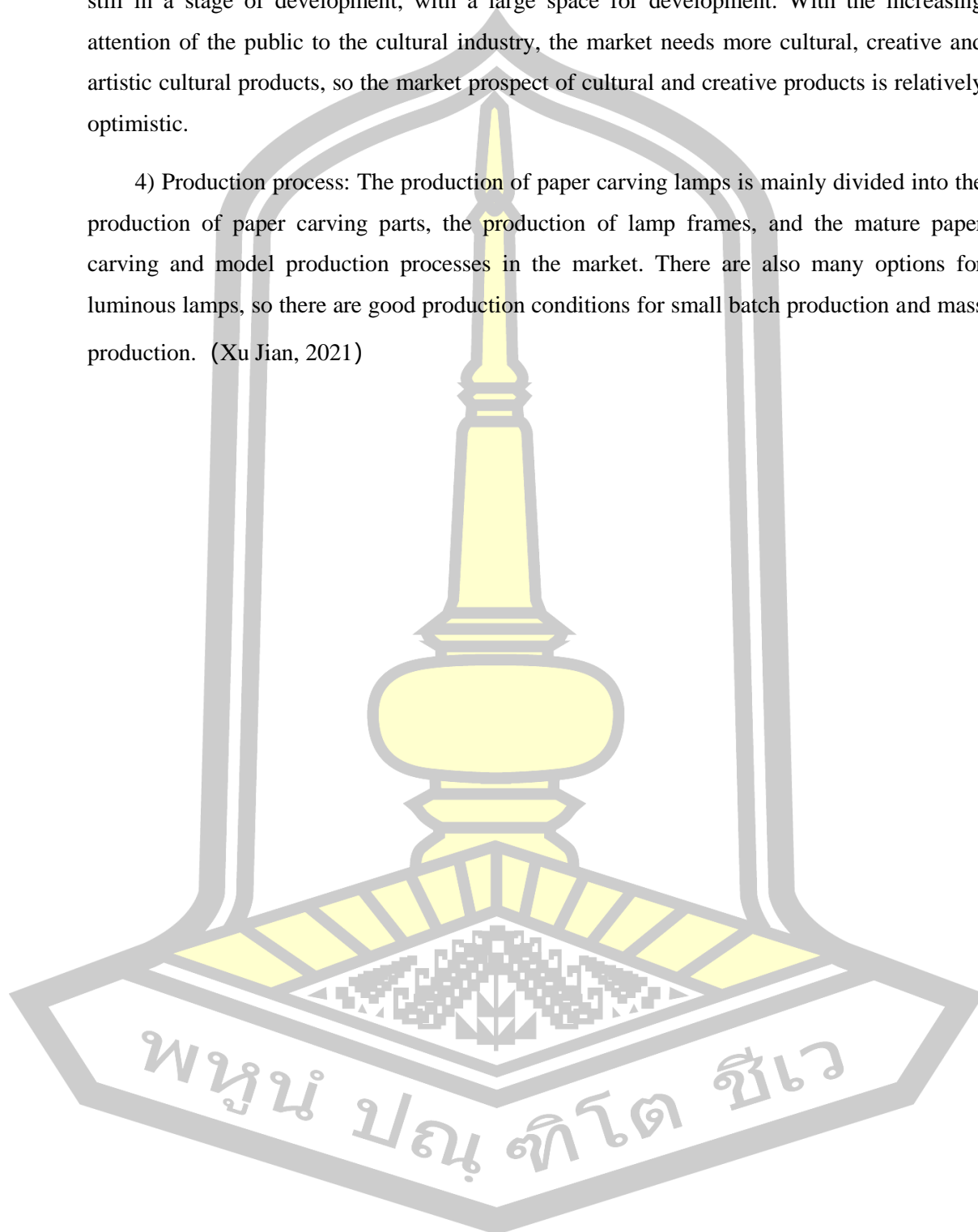
2) Aesthetic value: Paper carving art, as a relatively ancient form of handicraft art, has a wide popularity

The crowd, and Luoyang, due to its unique pattern decoration and modeling glaze, has also been appreciated by a large audience.

The combination of Luoyang art and paper carving art can bring more interesting visual collisions and have unique aesthetic value.

3) Market prospect: through preliminary research, the domestic Creative industries is still in a stage of development, with a large space for development. With the increasing attention of the public to the cultural industry, the market needs more cultural, creative and artistic cultural products, so the market prospect of cultural and creative products is relatively optimistic.

4) Production process: The production of paper carving lamps is mainly divided into the production of paper carving parts, the production of lamp frames, and the mature paper carving and model production processes in the market. There are also many options for luminous lamps, so there are good production conditions for small batch production and mass production. (Xu Jian, 2021)



CHAPTER IV

Field research and expert guidance on creative elements of Luoyang paper carving lamps

1. Questionnaire on Creative Elements of Paper Carved Lanterns for Ordinary Young Lovers

The design of this project is mainly from Luoyang Cultural capital to find the content that can be loved by the majority of young lovers to create paper carving lamps. As a tourist city, Luoyang has a large number of buildings, documents, and celebrity examples related to historical facts in urban construction. I will launch a tourism project to develop peripheral products that will be loved by young people.

This design collects data by means of Field research to understand that Cultural capital is the most popular and curious element of the production of paper carving lamps.

Data analysis:

The survey was conducted in schools, scenic spots, residential areas, office areas, parks and other areas by means of Field research. A total of 435 questionnaires were collected, of which 212 were invalid and 223 were valid. The survey results are as follows:

| 题目 | 选项/出现的答案 (概率) | | | | | |
|----|---------------|-------------|------------|-----------|----------|---------|
| 1 | A (46%) | B (54%) | | | | |
| 2 | A (54%) | B (13%) | C (24%) | D (9%) | | |
| 3 | A (22%) | B (15%) | C (58%) | D (5%) | | |
| 4 | A (51%) | B (11%) | C (7%) | D (25%) | E (6%) | |
| 5 | 鲤鱼跃龙门 (21%) | 武则天 (35%) | 洛阳纸贵 (27%) | 唐三藏 (11%) | 李世民 (5%) | 其他 (1%) |
| 6 | 丽景门 (20%) | 明堂、天堂 (33%) | 老君山 (24%) | 洛河 (5%) | 龙门 (16%) | 其他 (2%) |

| | | | | | | |
|----|-------------|--------------|------------|------------|-----------|--|
| 7 | 洛阳纸雕灯 (46%) | 洛阳汤文化 (7%) | 汉服文化 (20%) | 唐三彩 (24%) | 其他 (3%) | |
| 8 | 唐代文化 (30%) | 洛阳歌舞 (27%) | 洛阳诗人 (15%) | 洛阳皇宫 (20%) | 龙门石窟 (8%) | |
| 9 | 宫廷歌舞 (30%) | 古典音乐创作 (24%) | 汉服设计 (46) | | | |
| 10 | | | | | | |

Table 4: Details of Questionnaire Survey Data



Figure 23: Mingtang Paradise

Source: Photo is from Baidu Baike (<https://baike.baidu.com/>)

According to the data, the Cultural capital elements favored by the masses include: "Longmen, Wu Zetian, Lijingmen, Mingtang Paradise, Hanfu, Luoyang paper carving lamps, Tang Dynasty culture, palace song and dance, and Sancai". The above content can be extracted as creative materials for Luoyang paper carving lamps.

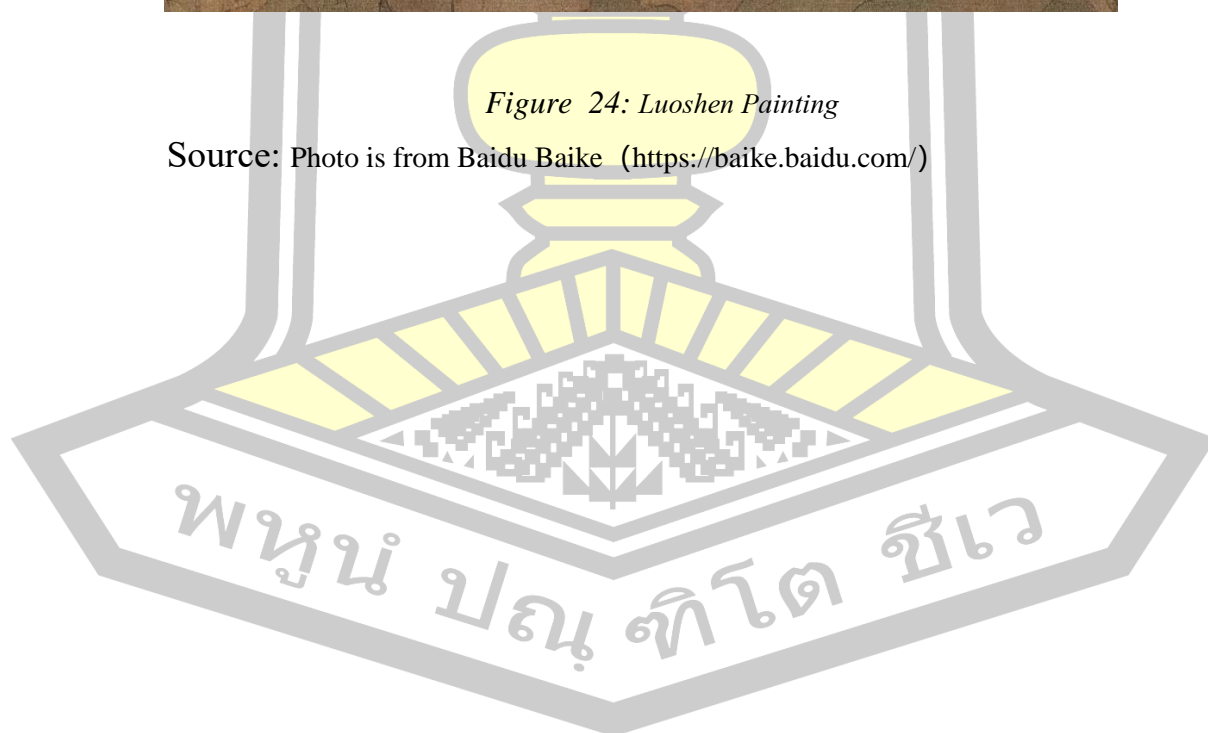
Based on this, the author will choose the content of Cultural capital from the above content to create. Available materials can be taken from on-site landscapes or cultural stories. Based on this, we will select "Paradise Hall, Luoshen, Sancai, and Tang Dynasty Culture" as the main creation concept of Luoyang paper carving lamps.

The actual situation of the selected creative idea is shown in the following picture:



Figure 24: Luoshen Painting

Source: Photo is from Baidu Baike (<https://baike.baidu.com/>)



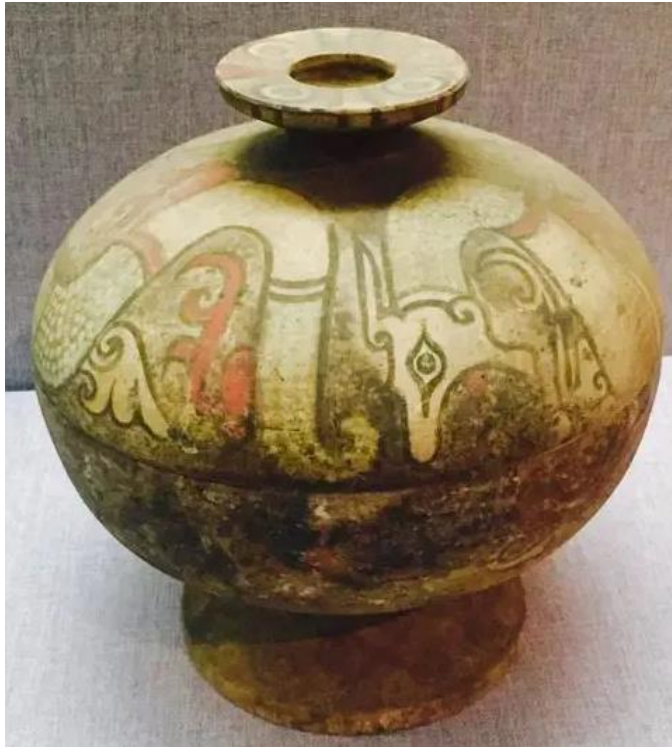


Figure 25: Sancai

Source: Photo is from Baidu Baike (<https://graph.baidu.com/>)



Figure 26: Tang Dynasty Culture

Source: Photo is from Baidu Baike (<https://graph.baidu.com/>)

2. Interviews with Experts and Scholars

This research focused on the creation of Luoyang paper carving lamps, and interviewed Professor Wang Xuedong, the dean of Luoyang Institute of Tourism and Cultural Management, the director of "Mu Chao" in Luoyang Creative industries Park, and "Li Dongya", the general manager of Luoyang Zaiyou Cultural Media Co., Ltd., respectively, in

terms of the creation elements, creation ideas and technical guidance. Provided valuable opinions and technical guidance respectively.

1) Professor Wang Xuedong, Dean of Luoyang College of Tourism Culture Management

Firstly, when creating paper carved lamps, one must first determine a theme. You can choose a theme with special significance, such as holidays, anniversaries, or personal preferences. After selecting the theme, design the overall layout and details of the paper carving lamp based on the theme content. In the design of paper carving lamps, composition is a very important part. It is recommended to start from the overall perspective, first determine the size, shape, and structure of the paper carving lamp, and then proceed with detailed design. At the same time, pay attention to maintaining balance and symmetry in the composition to make the paper carving lamp look more beautiful. The material used for making paper carved lamps is usually paper, but other materials such as fabric, wood, etc. can also be used. Select appropriate paper materials based on the theme and design requirements. When making paper carvings, pay attention to maintaining the flatness of the paper and the smoothness of the edges for subsequent decoration and pasting.

Secondly, the lighting design of paper carving lamps is crucial for creating an atmosphere. You can choose LED light strips, candles, or other light sources, and choose the appropriate light color and brightness based on the theme and content of the paper carving. At the same time, pay attention to the layout of the lighting, so that the light can shine on various parts of the paper carving, creating an ideal atmosphere. In the production process of paper carving lamps, some decorative elements such as ribbons, beads, sequins, etc. can be added to enhance the aesthetics and layering of the paper carving lamp. At the same time, pay attention to maintaining the balance and coordination of decorative elements to avoid excessive decoration causing the paper carving lamp to lose its theme. In the production process of paper carving lamps, some techniques can be used to improve production efficiency and effectiveness. For example, using tools such as scissors and knives for cutting and carving; Paste and fix with glue, Double-sided tape and other materials; Use tweezers, cotton swabs, and other tools for detail processing. When creating paper carved lamps, one can unleash their creativity and imagination, incorporating unique ideas into the design of paper carved lamps. At the same time, personalized elements such as personal signatures, patterns, etc. can be added to the paper carving lamp according to personal preferences to showcase one's own style and personality.

Professor Wang provided design ideas, such as creating an illustration inspired by the characteristic scenic spot of Mingtang Paradise in Luoyang as the fundamental aspect of a paper carving lamp. In the screen, elements such as ancient architecture, mountains and rivers, flowers, etc. of Luoyang can be integrated, showcasing its beautiful scenery and long history. The following principles can be followed during the design process.

Design Concept: Firstly, you need to establish a design concept. For example, you can define 'Mingtang Heaven' as a creative space that integrates historical, cultural, artistic, and modern elements.

Historical Background: Understand the historical background of "Mingtang" and "Heaven". The Mingtang is a place where ancient emperors held ceremonies such as offering sacrifices to the heavens, ancestors, and court officials, while heaven symbolizes the place where gods reside. Integrating these elements into your design can give your work a unique sense of history.

Art Style: Choose the appropriate art style based on your design concept. For example, you can try to combine ancient architecture with modern design, or combine traditional Chinese elements with western Elements of art.

Design elements: During the design process, design elements can be extracted from various aspects of the "Mingtang Heaven". For example, you can refer to the structure, color, pattern, etc. of ancient buildings, or seek inspiration from traditional culture and religious beliefs.

Color matching: Use representative colors such as red, gold, etc. to express the nobility and solemnity of "Mingtang Heaven". At the same time, soft colors can also be used to create a harmonious atmosphere.

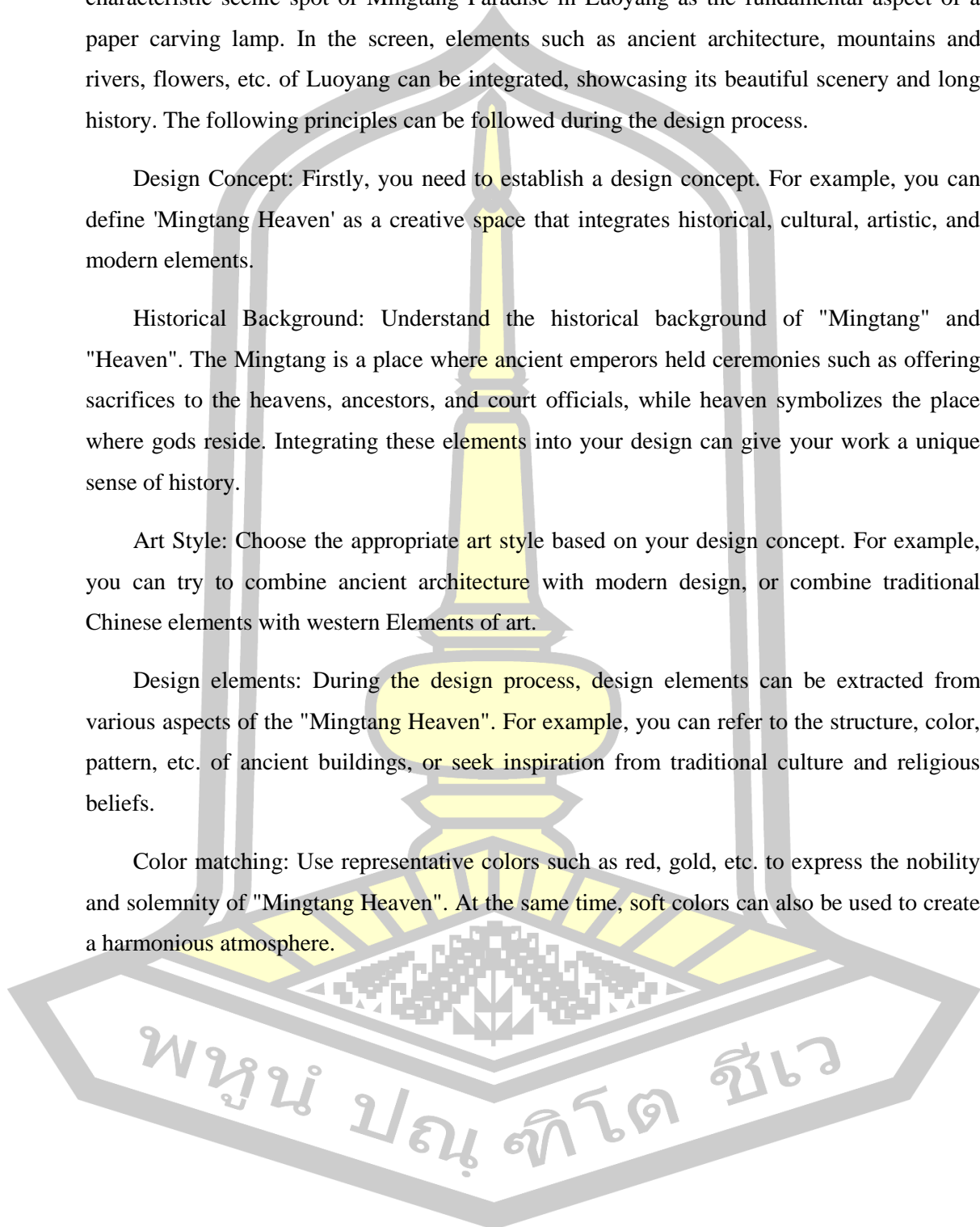




Figure 27: Interview 1

Source: Photographed by Yang Guang, 2022

2) Director of "Muchao" in Yangyang Creative industries Park

Director Mu Chao said that if modern art can be combined with ancient elements to create a brand new artwork, it will make the artwork more popular among modern young consumers. Firstly, clarify the theme you want to express. This theme can be a combination of modernity and history, or a conflict between the two. Before starting to create, conduct in-depth research on the historical period you want to combine. Understand the cultural, social, political, artistic, and other background at that time, in order to better utilize historical elements. Collect historical materials, images, cultural relics, etc. related to your theme to provide inspiration for your creations. At the same time, modern elements can be added to the work, such as modern architecture, technological products, clothing, etc., to present a blend of ancient and modern effects. By using art forms such as painting, photography, and sculpture, modern elements are cleverly combined with historical elements. The differences and integration between the two can be highlighted through techniques such as comparison, symmetry, and repetition. Attempt to integrate modern and historical elements into a story, allowing the audience to experience the richness and vitality of history while appreciating the work. In terms of color and composition, contrasting colors can be used to highlight the

differences between modern and historical elements. At the same time, the use of symmetry, balance and other composition techniques makes the work more visually impactful. Integrate your thoughts on modern and historical elements into the work, expressing your viewpoints and emotions. This can be a reflection on history or a reflection on modern life. Try to present the works in different media, such as painting, photography, sculpture, Installation artwork, etc., to make the works more diverse. During the creative process, try to interact with the audience, listen to their opinions and suggestions, and continuously improve the work.

Taking the mythological story of the "Luo God" as an example, the following details can be reflected in the paper carving lamp to break away from the unfamiliarity of the myth. Firstly, you need to determine the theme of Luo Shen Fu, such as love, beauty, talent, etc. This will provide a basic direction for your paper carving lamp design. Secondly, choose a suitable image of the Luo God. In the Luo God Fu, the image of the Luo God is rich and diverse. You can choose one or more Luoshen images according to your preferences and design needs. For example, you can choose the scene where Luo Shen is playing by the river, or the scene where she dances under the moon. In the design of paper carving lamps, you need to simplify and abstract the scenes in Luo Shen Fu to make it more suitable for paper carving lamps. For example, you can simplify the elements such as mountains, trees, flowers, and plants in the Luo Shen Fu into lines or geometric shapes. Finally, based on the designed paper carving drawings, use tools such as knives and scissors to carve out the elements of the Luo Shen Fu one by one. During the carving process, attention should be paid to maintaining the integrity and flatness of the paper for subsequent assembly and coloring.



Figure 28: Interview 2

Source: Photographed by Yang Guang, 2023

3) Li Dongya, General Manager of Luoyang Zaiyou Cultural Media Co., Ltd

General Manager Li Yadong provided valuable opinions based on actual production technology. Firstly, paper selection: Choose paper with a harder texture and moderate thickness, such as cardboard, cardboard, or specialty paper. This type of paper is easier to carve and can maintain a good shape. Choose colors according to your needs and preferences, including white, beige, brown, or other colors. If you want to make colorful paper carvings, you can choose colored cardboard. Choose paper with a smooth surface and fine texture for easy carving and production.

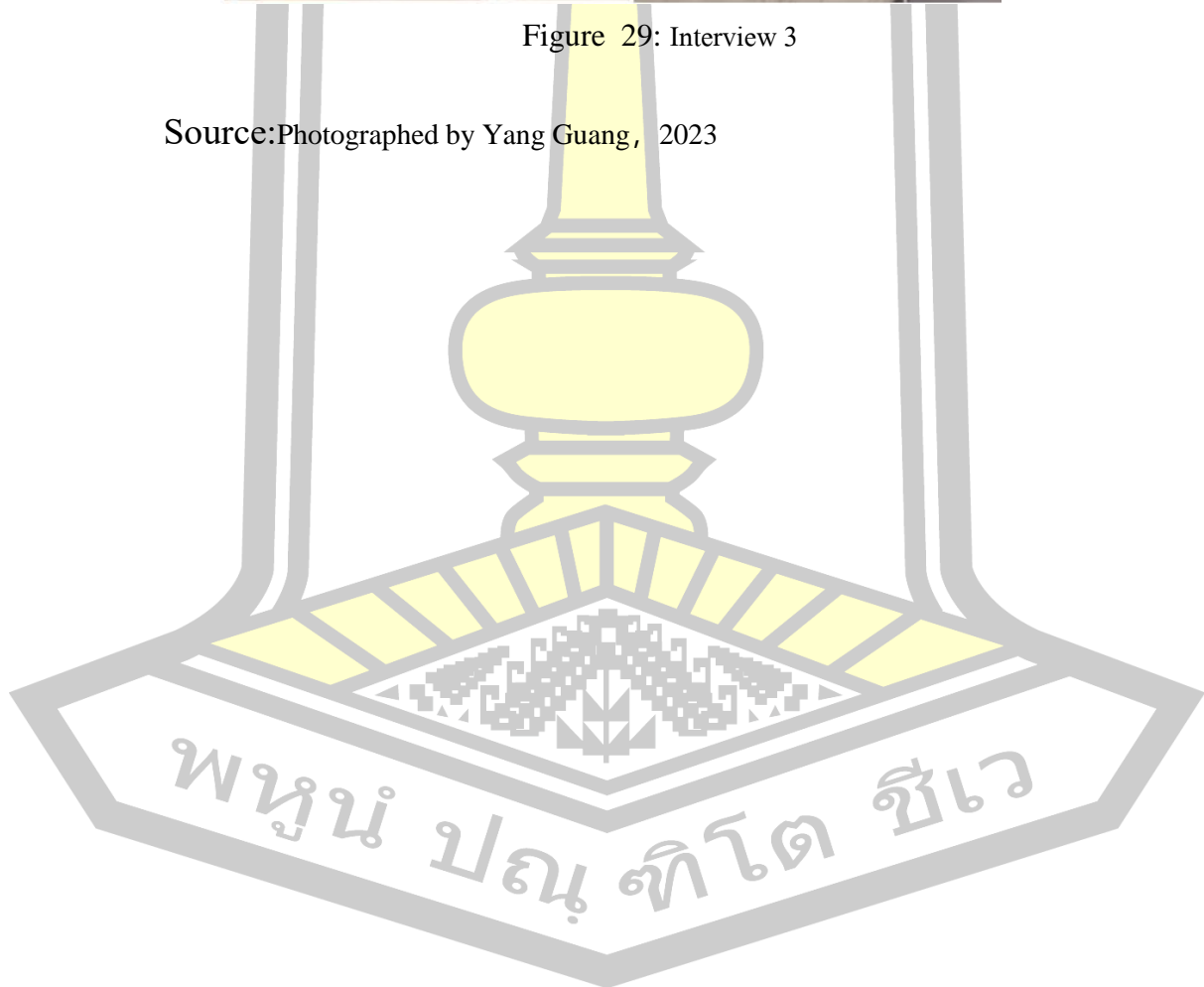
Secondly, lighting and shadow effects: Using different colors of paper can produce different lighting and shadow effects. For example, white paper produces strong reflected light under lighting, while black paper absorbs light and produces deep shadows. By adjusting the transparency of the paper, different light and shadow effects can be achieved. Paper with higher transparency can allow light to pass through and produce soft light and shadow. You can use hollowed out paper or patterned paper to increase the lighting effect. Hollow out paper can allow light to pass through, creating a beautiful light and shadow effect; And paper with patterns can increase the ornamental value of paper carving lamps. When making paper carving lamps, you can try using different paper and colors to find the most suitable material and effect for your paper carving lamp. At the same time, by designing different lighting effects, you can make your paper carving lights more personalized and creative.

Valuable suggestions were also provided in terms of production equipment, and in order to make the paper carving lamps more exquisite, mechanical equipment can be used for standardized production. Firstly, it is used for designing and producing paper carved lamps. You can choose easy-to-use graphic design software such as Adobe Illustrator, CorelDRAW, etc. Secondly, when used for mass production of paper carving lamps, carving machines can be chosen for cutting. The engraving machine can automatically cut paper, improving production efficiency. Laser cutting machines can finely cut thin paper, making them suitable for producing high-precision paper carving lamps. Finally, in cases where it is uncertain whether the model is aesthetically pleasing, a 3D printer can be used to create a three-dimensional paper carving lamp. The designed paper carving pattern can be printed into a three-dimensional model and then assembled to increase production costs.



Figure 29: Interview 3

Source: Photographed by Yang Guang, 2023



CHAPTER V

Creative Practice of Paper Carved Lanterns in Luoyang

1. Select creative elements of paper carving lamps in combination with Field research to reflect design elements and modern aesthetics

This Luoyang paper carving lamp design mainly selects four parts: "Heaven Hall, Luoshen, Sancai, and Tang Dynasty Culture". If you want to make Luoyang traditional cultural stories into paper carving lamps, you must understand the cultural connotation behind the selected design elements. The culture of Luoyang is vast and profound, and behind every element there is an extremely large cultural content. The author will briefly narrate the story plot based on the cultural elements of Luoyang, in order to facilitate everyone's understanding of the design ideas and selection methods of design elements.

1) Paradise Hall

The Mingtang Paradise Scenic Area, built in the core area of the Ziwei City Site, is the most important landscape of the Sui Tang Luoyang City project. It is an important place for Empress Wu Zetian to manage politics, worship Buddhism and live. Now it belongs to the National Heritage Park of Luoyang City in the Sui and Tang Dynasties and becomes a must see tourist attraction in Luoyang. This is the Political power center of Empress Wu Zetian in Luoyang, the capital of gods. The scenic spot mainly includes two buildings, Mingtang and Paradise. Mingtang Hall is the main hall of Ziwei City in Luoyang, Tang Dynasty, known as "the Palace of All Elephants". The heaven is Wu Zetian's imperial Buddhist hall. (Liu Xiangchao, 2021)

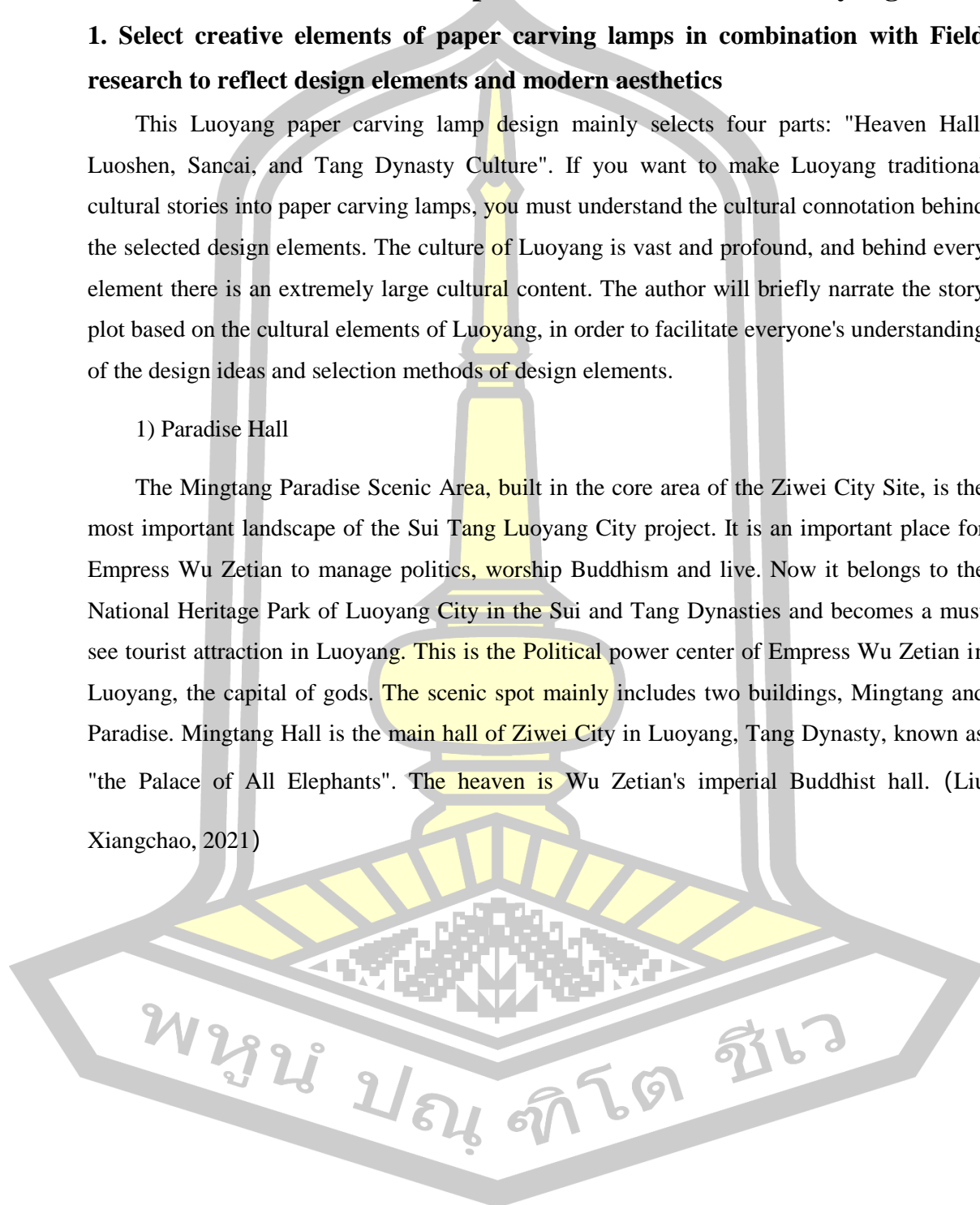




Figure 30: Mingtang Paradise

Source: Photographed by Yang Guang, 2021

The Paradise Mingtang Scenic Spot of Luoyang City National Heritage Park in the Sui and Tang Dynasties is the place where Empress Wu Zetian used to live and manage politics, and is the core of the "Palace City Area" of Luoyang City Heritage Group in the Sui and Tang Dynasties. More than 1300 years ago, Wu Zetian, the only empress in History of China, ascended the throne in Luoyang, changed the Tang Dynasty into the Zhou Dynasty, and established the Wu Zhou regime, known as the Holy Emperor. Established its capital in Luoyang, it is called the Divine Capital. On the central axis that runs through the north and south, she built buildings such as Mingtang, Heaven, and Tianshu, forming a magnificent skyline, making the three-dimensional outline and style of Ziwei City even more magnificent and magnificent. In 1977, the Paradise Site of Wu Zetian's Imperial Buddha Hall was found; In 1986, the site of Mingtang, the core ritual building of Wu Zetian's Imperial Palace, was found next to the Paradise Site. Since 2007, Luoyang has launched on-site excavation of Luoyang City during the Sui and Tang dynasties. A comprehensive archaeological excavation was conducted from December 2008 to July 2010 at the Heaven Site. In 2014, the image of Mingtang underwent a second rectification, with colors closer to those of the Tang Dynasty. The roof and walls were replaced with gray metal panels, symbolizing the color of tiles and rammed earth ruins; The color is consistent with the appearance of Heaven, making the entire scenic area more harmonious, completely changing the modern appearance of the last green coverage, making it more retro and attracting tourists. In 2008, the Sui and Tang Dynasties Luoyang City National Heritage Park was listed as one of the major sites to be protected during the "Eleventh Five Year Plan" period of the country. It is the "Tianzi No.1" project for

Luoyang to build an international cultural tourism city. In 690 AD, Wu Zetian, the only empress in History of China, ascended the throne and became emperor, changed the Tang Dynasty into the Zhou Dynasty, and established the Wu Zhou regime. The capital of Luoyang, also known as the "Holy Emperor", was established. Here is an important place for the Empress to govern, worship Buddha, and live. Among the vast ruins of Luoyang City in the Sui and Tang dynasties, the Ming Hall and Heaven are known as the "palace district" - the core of the Ziwei Palace. In the spring of the third year of Emperor Ruizong of Tang's hanging arch (687), Wu Zetian pushed aside all the arguments and demolished the Qianyuan Hall (i.e. the Qianyang Hall of the Sui Dynasty) to create a Mingtang Hall. On the fifth day of the first month in the fourth year of the Hanggong reign (spring of 688 AD), about one year after the Gregorian calendar, the Ming Dynasty Hall was completed. In the first year of Wu Zetian's Zhengsheng reign (695 AD), the fifth year after Wu Zetian declared himself emperor, Xue Huaiyi, the face of Wu Zetian, fell out of favor and set fire to the heaven next to Mingtang. However, due to the proximity of the Mingtang to heaven (according to archaeological surveys, the rammed earth foundation between the two was only 16 meters away), "on the night of Bingshen in the first month of the Zhengsheng year, a fire broke out in heaven and extended to the Mingtang. In the early morning, the two churches were destroyed. The destruction of Mingtang Paradise had a great impact on Wu Zetian, but she did not lose heart. In March of 695 AD, Wu Zetian issued an edict to build Mingtang. Also cast copper for the Kyushu Tripod and the Twelve Gods, each one zhang high and placed in their respective positions. In March 696 AD, the Xinmingtang was completed. Due to the fact that the newly built Mingtang is dedicated to the Wu clan, it is also known as the Wuzhou Mingtang, also known as the "Tongtian Palace". However, in the An Lushan Rebellion, Mingtang was burned twice by the rebels and Huihe soldiers, and was completely destroyed in 762 AD. At this point, after witnessing the ups and downs and changes in honor and disgrace of the Tang Dynasty, the Ming Hall, which symbolizes national fortune, collapsed in the flames of war and turned into a scorched earth and ruins. In 1986, archaeologists found the site of Mingtang in the period of Wu Zetian near Zhongzhou Road and Dingding Road in Luoyang City. Since 2007, Luoyang has launched on-site excavation of Luoyang City during the Sui and Tang dynasties. From December 2008 to July 2010, a comprehensive archaeological excavation was conducted on the Heaven Site, and the layout and evolution of the site were basically understood. In 2008, Mingtang Paradise Site was identified by the National Cultural Heritage Administration as a key project for the protection of the "Eleventh Five Year Plan" site and the Silk Road World Heritage application. (Li Chunle, 2021)

Mingtang Paradise Building is not just a cultural landscape created by artistic processing. In ancient times, Emperor Wu "Wu Zetian" was the only female emperor in History of China, who showed a strong cultural and mythical color. Moreover, Emperor Wu was also a believer in Buddhism, and "Mingtang Paradise" was even more an emperor's Buddhist hall in Wu Zetian's era. It has a very strong Buddhist cultural color. Therefore, under the Cultural capital, we can optimize the cultural ideal from Emperor Wu and show Luoyang's traditional culture. Elements such as "Wu Zetian, Buddhism" can be integrated into the creation of paper carving lamps to make Luoyang paper carving lamp culture more rich and plump, so that more mass tourists can understand the historical changes of Luoyang and understand the traditional Chinese culture.

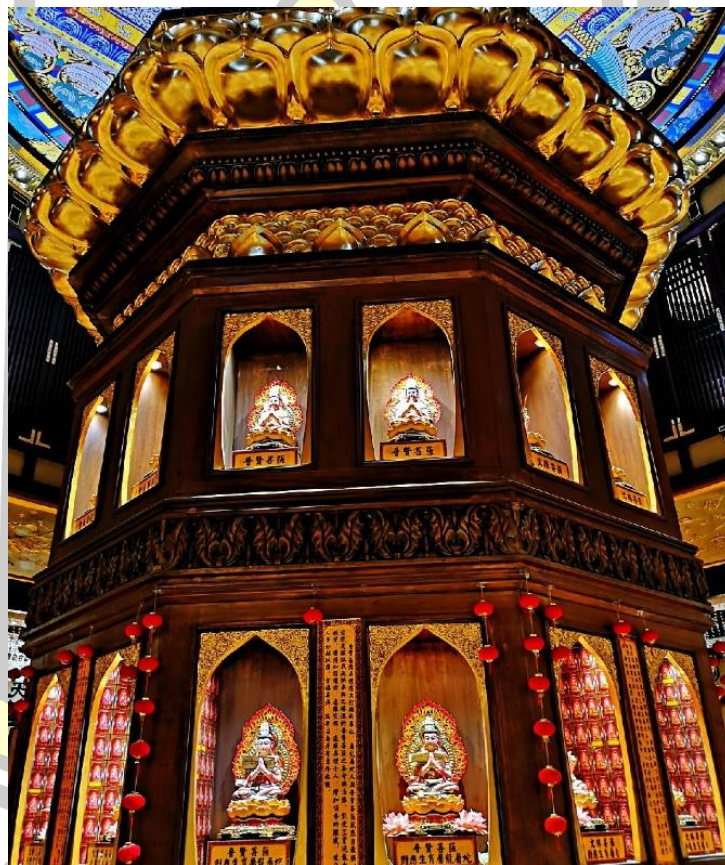


Figure 31: Buddhist Elements of Mingtang Paradise

Source: Photographed by Yang Guang, 2021

2) Mythological figure Luo Shen

Luoshen, the goddess of Luoshui, Luobin. According to Li Shan's quote in "Ci Hai", Luobin was the daughter of Mi (Fu) Xi, known as Mi Fei. She drowned while crossing the

water and became the water god. In addition, there are also claims that it is the consort of Fu Xi. According to Cao Zhi's "Luoshen Fu", the image of Luoshen is very beautiful, with a graceful and graceful shape like a startled swan, a graceful and graceful dragon, a cloud bun and a delicate hair, and fresh white teeth. During the Pre Qin period, The Book of Songs of Chu: Li Sao "records:" I commanded Feng Long to ride on the clouds and seek the location of Mi Consort. I resolved Pei Lian to make a conclusion, and I commanded Jian Xiu to take it as a reason. Confusion always leads to separation and separation, but suddenly Wei Wei makes it difficult to move. Xi Gui is second to poor Shi Xi, and Chao Zhuo is from Wei Pan. I protect Jue Mei with pride, and I entertain myself with pleasure during the day. Although I believe in beauty but am rude, I come to abandon it and change my request I ordered Yun Shen Feng to lift up Caiyun and search for the location of Concubine Mi. I took off the jade pendant and wanted to make a contract with her. I ordered Jian Xiu, the minister of Fuxi, to go matchmaking. Unexpectedly, the situation was uncertain, and suddenly she became surly and indifferent. At night, Concubine Mi returned to the poor stone dormitory and washed her hair in the early morning at Weipan. Concubine Mi relied on her beauty and arrogance, indulging in recklessness and seeking pleasure all day long. Although she was beautiful, she did not abide by the rules of etiquette, so I gave up on her Pursue.

According to the "Chu Ci Tian Wen", "The Emperor subdued Yi Yi and punished the Xia people. Hu Shefu He Bo, while his wife Bi Luo was a concubine." (There was a poor country ruler Hou Yi who took the throne of Tai Kang, the son of Xia Qi, and abused the people of the Xia Dynasty. He also shot He Bo and took over his wife Luo Shui Shen Luo.) During the Han Dynasty, the "Shanglin Fu" recorded: "If you were a disciple of Qing Qin Mi Fei, you would be far from the common customs. You would be beautiful and elegant, and your makeup would be engraved and adorned, making you look more charming (The gentle and graceful female music is like the goddess Qingqin Mi. It is very beautiful, beautiful, well decorated and charming.) Chu Zhenxun, Huainanzi, records that "Concubine Mi, wife of the Weaving Maid, is not enough to keep her ambition between heaven and earth." (Concubine Mi, wife of the Weaving Maid, is the wife of the Goddess.) The Sixuanfu records that "I am carrying the Jade Maid of Taihua, and I call Concubine Mi of Luopu. The beautiful and beautiful people use magic to increase their eyes and eyebrows." During the Three Kingdoms Period, It is recorded in the Ode to Luoshen that "its shape is as graceful as a dragon, as graceful as a swan, as glorious as autumn chrysanthemums, and as luxuriant as spring pines. It is as if the moon is covered by light clouds, as if the wind is blowing back to snow. Looking from a distance, it is as bright as the sun rising in the morning; if you look at it from

afar, you will see another wave burning like a lotus." The note in the Ode to Shanglin in Records of the Historian, Vol. 117, Biography 57, Biography of Sima Xiangru: As Chun said, "Mi Fei, a daughter of Fuxi, drowned in Luoshui and became the God of Luoshui." During the Tang Dynasty, the "Selected Works of the Six Officials Annotations Volume 19: Luoshen Fu" recorded, "Li Shan annotated: Mi Fei, the daughter of the Mixi family, drowned in Luoshui and became the God." (Li Shan annotated, Mi Fei was the daughter of the Mixi family, drowned in Luoshui and became the God of Luoshui.) During the Song Dynasty, According to the "Supplementary Annotations to the Chu Ci", "Hong Xingzu annotated that Mi Fei was the daughter of the Fu Xi family, so that her courtiers thought it reasonable." (Hong Xingzu annotated that Mi Fei was the daughter of the Fu Xi family.)

During the Qing Dynasty, According to the "Annotations to the New Collection of Chu Ci, Volume 1: The Book of Li Sao", "Qu Fu annotated:" Mi Fei Wang Yi named the goddess, and Luo Shen annotated Fu Xi's daughter, who drowned in the Luo River and became the Luo Shen. Bai Pei Jian trained the media to understand the theory of ci. The missing woman in the following text is Gao Xin Fei, and Er Yao is Shao Kang Fei. If this is the case, Mi Fei should be Fu Xi's consort, not a woman (Qu Fu notes that in the Li Sao, the lost daughter of a thief is Consort Gao Xin, and the second Yao of the Yu family is Consort Shaokang. If it is inferred from this, Consort Mi should be the consort of Fu Xi, not the daughter.) In modern times, According to the "Compilation of the Annals of Li Sao", "Later generations believed that Mi Xi was the daughter of the Mi family. However, since Yun Mi was the concubine of the Mi family, there was no doubt that Mi Xi would be the concubine of the Mi family. If Yun Nu was also a concubine, the wording should not be used to refer to her as a concubine, and later generations would have their own opinions. The Qu family's statement was very reasonable." (Since she was called Mi Fei, she must be the concubine of the Fu family. If Guo said she was the daughter of Fu Xi, the wording should not be appropriate, and her daughter should not be called a concubine. Therefore, Qu Fu's statement is reasonable.)

พหุบัน ปณฺ ทิโต ชีเว



Figure 32: Statue of the God of Luo

Source: Photo is from Baidu Baike (<https://graph.baidu.com/>)

The Luo God itself belongs to the Chinese mythological system, so various mythological story elements can be developed from the Luo God, allowing the mythological stories to be displayed in the form of paper carving lamps, allowing the story of the Luo God to be spread in a more people-friendly way, and improving cultural understanding.

In addition, Luo Shen has appeared in various cultural bed works in China, including excellent cultural products, such as the dance program "Luo Shen Shui Fu".



Figure 33: Dance "Luo Shen Shui Fu"

Source: Photo from Henan TV Station (<https://www.hntv.tv/>)

Based on the above content, Luo Shen is a symbolic figure of Chinese culture and has unique significance for the Chinese people. He has numerous cultural peripheral products and is a key element supporting the creation of Luoyang paper carving lamp cultural products.

3) Sancai

Sancai is a general term for pottery excavated from Tang tombs. Later, scholars regarded it as a term for ceramic classification. Sancai does not refer specifically to those three colors. The various types of pottery figurines, statues, and other pottery unearthed from Tang tombs have only single or double colors, and there are many artifacts with complex and colorful colors. Generally speaking, in addition to the white ground of the carcass, the three colors of lead yellow, green, and blue are the most common, and their blending techniques are also the

most artistic. Sancai has a small number of utensils, but a large number of ponies, small livestock, and small poultry, all of which are rich in artistic ideas, especially the pottery figurines of various figures, and the head of a supernatural image, which have the most artistic value. The three colored vessels represent various practical artifacts used in the Tang Dynasty, but among these artifacts, they present a complete picture of the social life at that time. From this, it is known that the shape and quantity of the sacrificial vessels and other artifacts were determined by the official rank of the tomb mourner and the size of the family. For example, in the Tang Dynasty, the system of ritual and Ming vessels involved 90 items of grade three or above, 60 items of grade five or above, and 40 items of grade nine or above. Tingma is even one foot tall. Other music teams, children's servants, and grand costumes are also determined based on their level of quality during their lifetime. In the late period of the early Tang Dynasty, the trend of thick burials began to flourish. From the prosperous Tang Dynasty to the middle and late Tang Dynasty, the trend of thick burials became more and more beneficial. They walked through the streets and tombs, playing music, dancing, hanging curtains, and setting up trays to create flowers, human figures, and provide food to passersby, almost like sacrificial offerings. Because the Tang Dynasty paid attention to the use of three colored bright objects as Grave goods, since the construction of the Henan Bianluo Railway in the late Qing Dynasty, a large number of three colored objects and figurines have been excavated in Tang tombs in Mangshan Mountain and other places in the northern suburbs of Luoyang. Sancai, regardless of its shape and color, has extremely high artistic skills, which has attracted the attention of people in Japan, Europe and the United States. Since then, Sancai has been included in one of the world's arts. The above is quoted from Sancai, an art document of Wang Aijun from Junyou Association. The production of Sancai was at its peak during the Kaiyuan, Tianbao and Dali periods (713-766 AD). His artistic achievements are renowned both domestically and internationally for their impact on the past and present. Sancai was inspired by a sound and bright dynasty. At the same time, it also specifically and actively reflects this sound and bright Zeitgeist.

Sancai occupies an important historical position in Chinese culture, and has left a significant mark in the history of Chinese ceramics. The birth of Sancai in the Tang Dynasty has its cultural origin. First, mature ceramic technology is the material basis for the birth of Sancai; Secondly, the prevailing trend of thick burial in the Tang Dynasty was the direct guide to its birth; Thirdly, the history and culture of various fields in the Tang Dynasty were the best artistic nourishment that nurtured it. The birth of Sancai is also the birth of tri color glaze decoration technology, which is the process of combining glaze decoration and carcass

decoration. The resplendent Sancai, with its gorgeous artistic effects, has been brought into play and incisively displayed on the figurines with exquisite sculptures and vivid shapes. (Zhang Kaili and Xu Longxiang, 2021)



Figure 34: Three Colored Ladies

Source: Pictures are from Baidu search (<https://graph.baidu.com/>)

The rise of Sancai in the Tang Dynasty has its historical reasons. First of all, the rapid development of the ceramic industry, as well as the continuous improvement of the artistic level of sculpture and architecture, have promoted their continuous combination and development. Therefore, people, animals and living utensils can be displayed on Sancai's utensils. After the reign of Zhenguan in the Tang Dynasty, the national strength was strong and various industries flourished, which also led to the corruption of the lives of some high-ranking officials, resulting in a growing trend of thick burial. At that time, Sancai was also a kind of burial tool, which was once listed in the official regulations. First, second, third and fourth grade, that is, how many pieces can be allowed to be buried with him. But actually, as these dignitaries, they were not satisfied with the regulations in the official regulations, but they often increased many times than the official regulations to do this kind of burial. The official style is like this, and the folk style is also like this, so a style of thick burial was formed from top to bottom, which is one of the main reasons why Sancai was able to develop and rise rapidly in the Central Plains at that time.

The Tang Dynasty was the heyday of China's feudal society, so Sancai also reflected the politics, culture and life of the Tang Dynasty from another aspect. Like other cultures of poetry, painting and architecture in the Tang Dynasty, it formed the melody of the culture of

the Tang Dynasty, but it was different from other cultures and arts. From the perspective of modern ceramic history, Sancai was an epoch-making milestone in the history of ceramics in the Tang Dynasty, because before the Tang Dynasty, Only single colored glaze, at most a combination of two colored glaze, was used. In the Han Dynasty of China, two colors, namely yellow and green, were already used on the same object. After the Tang Dynasty, this kind of colorful glaze color was used on ceramics at the same time. From the history of ceramics, it has been verified that this is related to the significant changes in aesthetic views during the Tang Dynasty. Before the Tang Dynasty, people advocated plain color doctrine. After the Tang Dynasty, it embraced various cultures, including many foreign cultures. At this time, from painting, ceramics, and the production of gold and silver vessels, a brilliant cultural characteristic was formed.

There are few records about Sancai in historical books, so it has been forgotten for more than 1000 years. In 1928, when the Longhai railway was built to Mangshan Mountain in Luoyang, a number of Tang tombs were destroyed, and a large number of Sancai funerary objects were found. Common unearthed Sancai pottery includes three colored horses, camels, ladies, figurines of musicians, pillows, etc. Especially the tricolor camels, carrying silk or a band, look up and hiss. The red-bearded and blue-eyed camel figurines, wearing narrow sleeved shirts and flip brimmed hats, reproduce the life image of the Central Asian Hu people, reminiscent of the scene when camels walked on the "Silk Road" back then. A large number of Sancai unearthed and transported to Beijing by antique dealers have attracted the attention and appreciation of famous scholars such as Wang Guowei and Luo Zhenyu. Since then, Sancai has been unearthed in Luoyang. The quantity and quality of the unearthed Sancai are amazing. The excavated areas are mainly concentrated in Mangshan Mountain in the north of Luoyang, Guanlin, Longmen in the south of Luoyang, and Gushui in the west of Luoyang. Among them, there are more than 20 places where Sancai is unearthed in Luoyang, and at least 500 pieces of Sancai are unearthed. The Sancai unearthed in Luoyang was locally fired. One reason was that there was white kaolin, the raw material for producing Sancai, in Mangshan Mountain in the north of Luoyang. The other reason was that the kiln site for firing Sancai wares was found in Dahuang and Xiaohuang Yecun, Gongyi City, not far away from Luoyang. Through many investigations and archaeological excavations since 1976, a wealth of kiln furniture, molds and tricolor wares were found, which fully proved the leading position of pottery firing technology in the Tang Dynasty. In 1976, China carried out a large-scale cultural relics survey, and the staff saw a river with two names in Dahuang Ye Village and Xiaohuang Ye Village in Gongxian County (today's Gongyi) near Luoyang. On the banks

of the Baiye River upstream, workers participating in the census discovered white ceramics. So what will be found on the banks of the Huangye River downstream? Scholars are advancing towards the downstream area known as the "Huangye River". There were almost no roads along the desolate riverbank, and scholars searched carefully, as if no one knew what they could find. A colorful pottery fragment caught the eye, and in an instant, the active crowd quieted down. The ancient kiln site finally appeared on the bank of the "Huangye River". With the deepening of the excavation, people's emotions are getting higher and higher, because the pottery pieces of Sancai are the most preserved in these ancient kilns. After decades of expectation, the kiln site of Sancai was found. "Huangyehe" is the place where colored pottery was fired. There are no traces of workshops on the banks of the Huangye River today, and the working environment of Tang Dynasty craftsmen is no longer under investigation. Fortunately, modern production techniques have preserved the traditions of the Tang Dynasty more completely. We can also learn about the production process of Sancai through the work of modern people.

Nowadays, "Sancai" has become the most representative cultural content in Luoyang, and has an important influence on the development of Luoyang culture.

4) Tang Culture

During the Tang Dynasty, China's social economy was in the rising stage and its culture was advanced. It was a period of great export of culture and technology from China to neighboring countries in history. The inclusive social ethos also provided an unprecedented environment of communication and integration for all ethnic groups that have entered the frontier since the Sixteen Kingdoms. In the process, China also learned a lot from foreign civilizations. The second half of the Tang Dynasty was in the transition period of History of China. The reform of land, salt and iron, and tax system marked the slow change of society. The growth of the feudal separatist forces and the formation of the neighboring ethnic states had a profound impact on History of China for nearly a thousand years. (Zhou Yufan, 2020

)

The early Tang Dynasty thought inherited the Confucianism of the Wei, Jin, Northern and Southern dynasties, such as Kong Yingda's Five Classics Justice. Most of the thoughts in the Five Classics Justice were completed by Han and Jin Confucians, especially Zheng Xuan. The early Tang Dynasty was similar to the early Ming Dynasty in that the state was implementing the ideas of previous philosophers. After the middle period of the Tang Dynasty, major ideological improvements took place. The ideas of Han Yu, Liu Zongyuan, Li

Ao, Liu Yuxi and others connected the past and ushered in the future. Moreover, the ideological values of Du Fu, Bai Juyi, and others cannot be ignored, as they are not just poets. The so-called Confucian classics in later generations should be strictly called "Han Jin Tang Confucian classics", and the so-called Neo Confucianism in later generations should be called "Tang Song Ming Neo Confucianism". The works of Han Yu and Li Ao highlight Idealism, while Liu Zongyuan and Liu Yuxi are the representatives of Materialism in the Tang Dynasty. In his works "Yuandao" and "Yuanxing", Han Yu revived Confucianism and refuted Buddhism and Taoism, believing that monks and Taoists disregarded production and wasted social wealth. Monks, nuns, and Taoists should return to their hometowns, burn Buddhist scriptures and incantations, and convert temples and temples into residential buildings. He revered the moral concepts outlined by Confucius in the Analects as the standard of daily ethics. He believes in innate human nature and can be divided into three levels: upper, middle, and lower. Li Ao developed Mencius' theory of sexual goodness in his book "The Book of Restoration", believing that all human beings are good in nature, but they are interfered with by emotions of joy, anger, sorrow, and joy in daily life, making sex impossible to exert. He demanded the restoration of human goodness and the restraint of human desires, known as "restoration". The ideas of Han Yu and Li Ao were the pioneers of Song Dynasty's Neo Confucianism. Liu Zongyuan pointed out in his philosophical articles, such as Tianshuo, Tianshuo and Feudalism, that human life has nothing to do with the destiny of heaven. Heaven is the natural vitality, and it is impossible to reward and punish the world for its achievements. "Those who have made achievements have made mistakes, and those who have made mistakes have made mistakes." Human suffering is purely self created. Liu Yuxi developed Xunzi's view of heaven that there was matter in the universe, and heaven itself was also matter, although there were objective laws, it could not affect personnel. He believed that the emergence of idealism theory was due to the reversal of right and wrong in the human world, and the inability of humans to overcome heaven, so he promoted the theory of destiny. (Song, 2020)

Poetry was the most developed literary achievement of the Tang Dynasty. The "Complete Tang Poems" compiled by the Qing Dynasty includes over 480900 poems from over 2200 poets, but this is not all. The poets in the early Tang Dynasty are most famous for their "Four Paragons of the Early Tang" (Wang Bo, Yang Jiong, Lu Zhaolin, Luo Binwang). During the prosperous Tang Dynasty, poets can be divided into the pastoral school represented by Wang Wei and Meng Haoran, and the frontier school represented by Cen Shen and Wang Changling. Among them, Li Bai, the "immortal of poetry", and Du Fu, the "sage of

poetry", are the most famous. Li Bai's poetry is elegant and free spirited, full of romantic colors. Du Fu's poetry, on the other hand, embodies more realistic sentiments. The most outstanding poet of the Middle Tang Dynasty was Bai Juyi, whose poetry was easy to understand. In addition, there are Yuan Zhen, Han Yu, Liu Zongyuan, Liu Yuxi, Li He, etc. Li Shangyin and Du Mu were the most outstanding poets in the late Tang Dynasty, known as "Xiao Li Du". Although there were still outstanding poets in the later Song, Ming, and Qing dynasties, their overall level was not as good as that of Tang dynasty poets, and Tang poetry became an insurmountable peak of ancient Chinese poetry.



Figure 35: Portrait of Li Bai and Du Fu

Source: Pictures are from Baidu search (<https://graph.baidu.com/>)

In terms of prose, since the Six Dynasties, parallel prose has been a popular literary form in the literary world. Parallel prose emphasizes sound and rhyme, duality, and allusions, with gorgeous language and mainly consisting of four character and six character sentences. It was very popular in the early Tang Dynasty, and the Four Paragons of the Early Tang of the early Tang Dynasty were the most famous. However, this style became rigid in form and empty in content in the Tang Dynasty, so in the Tianbao era, ancient prose gradually emerged. The movement of ancient Chinese literature is nominally aimed at restoring the prose of the pre Qin and Han dynasties, but in reality, it is aimed at making the articles more informative, that is, "writing carries the way". Han Yu is the head of the Eight Masters of the Tang and Song. His prose is magnificent and profound in thought, known as "the decline of literature from

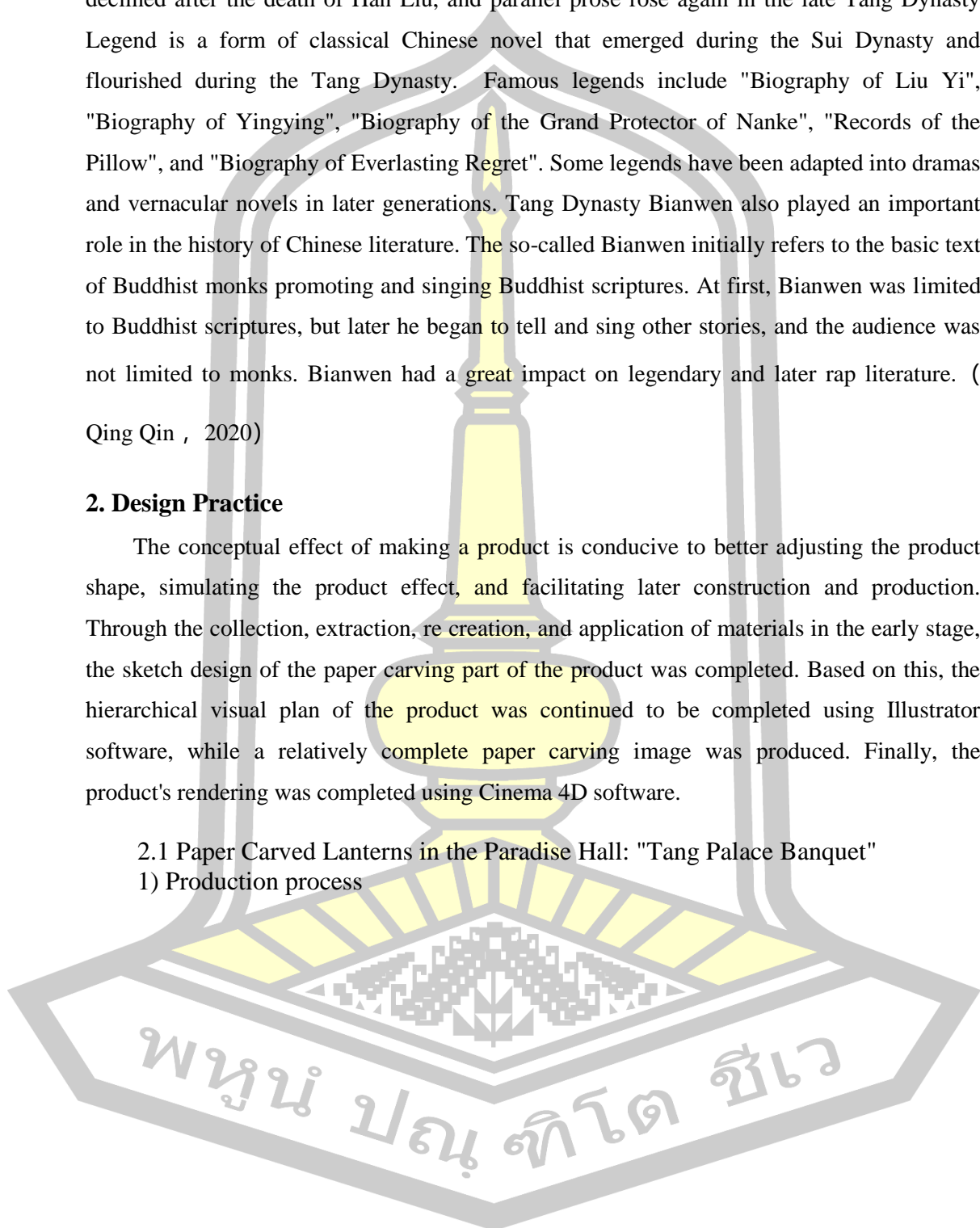
eight generations"; However, the ancient prose movement in the Tang Dynasty gradually declined after the death of Han Liu, and parallel prose rose again in the late Tang Dynasty. Legend is a form of classical Chinese novel that emerged during the Sui Dynasty and flourished during the Tang Dynasty. Famous legends include "Biography of Liu Yi", "Biography of Yingying", "Biography of the Grand Protector of Nanke", "Records of the Pillow", and "Biography of Everlasting Regret". Some legends have been adapted into dramas and vernacular novels in later generations. Tang Dynasty Bianwen also played an important role in the history of Chinese literature. The so-called Bianwen initially refers to the basic text of Buddhist monks promoting and singing Buddhist scriptures. At first, Bianwen was limited to Buddhist scriptures, but later he began to tell and sing other stories, and the audience was not limited to monks. Bianwen had a great impact on legendary and later rap literature. (Qing Qin , 2020)

2. Design Practice

The conceptual effect of making a product is conducive to better adjusting the product shape, simulating the product effect, and facilitating later construction and production. Through the collection, extraction, re creation, and application of materials in the early stage, the sketch design of the paper carving part of the product was completed. Based on this, the hierarchical visual plan of the product was continued to be completed using Illustrator software, while a relatively complete paper carving image was produced. Finally, the product's rendering was completed using Cinema 4D software.

2.1 Paper Carved Lanterns in the Paradise Hall: "Tang Palace Banquet"

1) Production process



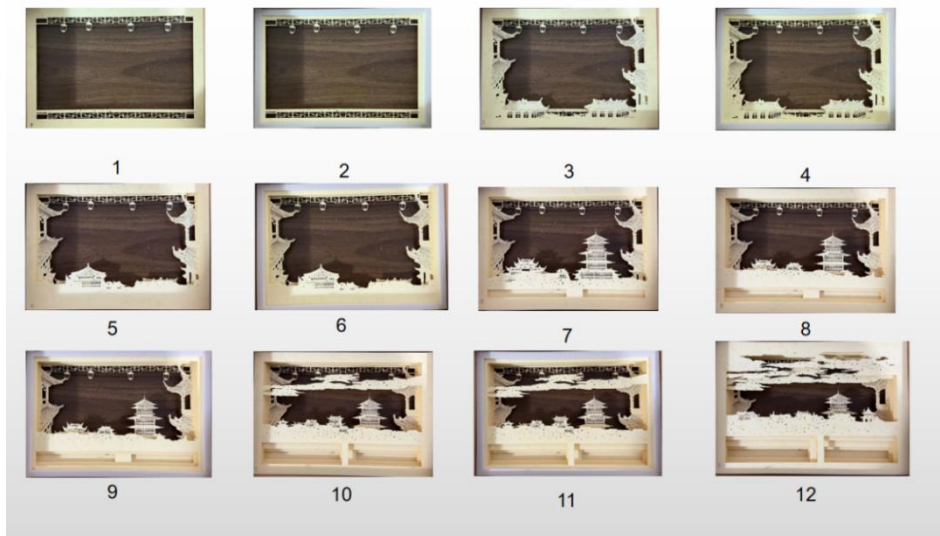


Figure 36: Production Process

Source: Photographed by Yang Guang, 2022

2) Production instructions

Mingtang Paradise was an important Buddhist architecture in Wu Zetian's period, and Wu Zetian's period was the most prosperous period in China. Adopting a multi-level building design approach, highlighting the background of the times, and showcasing the grandeur of the Ming Tang Paradise through Chinese style buildings.



Figure 37: Landscape Map

Source: Photographed by Yang Guang, 2022

At the same time, in modern art creation, due to the popularity of the song and dance performance of "Tang Palace Banquet" among the audience, modern song and dance elements with Tang Palace as the background are integrated into the design, highlighting the modern visual style.

The Tang Palace Banquet "was originally named" Tang Terracotta Warriors "and was a dance work by Zhengzhou Song and Dance Theater. It was directed by Chen Lin and Yuan Shi. He was shortlisted for the final evaluation of the 12th Chinese Dance "Lotus Award" for classical dance. The inspiration for the creation of "Tang Palace Banquet" comes from the Sui Dynasty musical and dance figurines unearthed from Zhang Sheng's tomb in Anyang, Henan in 1959. A set of 13 figurines includes 8 musical and 5 dance figurines. (Existing in Henan Museum, Zhengzhou City) The work tells of a banquet held by Li Zhi, Emperor Gaozong of Tang, and Wu Zetian in Luoyang Shangyang Palace one night more than 1300 years ago. A group of chubby little girls chattered to a banquet and performed. Interesting things happened on the way. In September 2022, "Tang Palace Banquet" was selected as one of the top ten national IPs of the year in 2021. The dance "Tang Palace Banquet" was created by Chen Lin, a choreographer at the Zhengzhou Song and Dance Theatre. 14 female dancers present the traditional cultural image of the prosperous Tang Dynasty perfectly on stage with their graceful and elegant dance postures, allowing the audience to appreciate the unique plump body charm and aesthetic charm of "the clouds on the temples, the fragrant snow on the cheeks, and the clothing and shadow on the clothing are the prosperous Tang Dynasty", while also experiencing the rich history and culture of China. According to Chen Lei, the chief director of the 2021 Henan Spring Festival Gala, in addition to the cultural relics available for investigation, the dancers not only wore sponge filled jumpsuits but also had cotton in their mouths to recreate the plump figure of the Tang figurines. The Tang Palace Banquet "is not just about banquets, but focuses on the musicians of the banquets, showcasing the process of Tang Dynasty girls from preparing, dressing up to performing at the banquet. The details are exquisite, and the actors' crescent shaped makeup at the corners of their eyes imitates the popular female facial trend of the Tang Dynasty - "oblique red". The "Tang Palace Banquet" presented at the Henan Spring Festival Gala this time was specially created by the evening program team, combined with 5G and AR technology to combine virtual scenes with real stages, presenting a more stunning visual effect.

The Tang Palace Banquet "is divided into 5 sections, one of which is the" freeze frame "in the museum; The second is that after the "activation" of the figurines, they walk and play in the garden; The third paragraph is as night falls. As the girls pass by a curved lake, they use the water as a mirror to gather their makeup. Some are suddenly touched by homesickness, raising their flutes to play, while others are drowsy and drowsy in the soothing music; But then, the solemn horn sounded, and everyone immediately packed up and marched into the hall, presenting a professional side and dedicating an exquisite performance at the banquet; In

the final paragraph, the girls gradually turned their backs towards the audience, returning to the original fixed frame shape and re transforming into "distant history". On February 10, 2021, after the premiere of the Henan TV Spring Festival Gala, "Tang Palace Banquet" was the first to garner praise locally. With the secondary dissemination of program videos on the internet and the rebroadcasting of television stations, its exquisite and humorous dance arrangement, elegant and atmospheric high-tech special effects, and even the round and pleasing image of "Tang Palace Girl" have all received good reviews from cultural scholars, cultural and museum enthusiasts, and dance audiences, quickly making it on Weibo hot searches.





Figure 38: Stills of Tang Palace Night Banquet

Source: Photo from Henan TV Station (<https://www.hntv.tv/>)

Design visual effects for dancers based on their singing and dancing roles:



Figure 39: Finished product rendering

Source: Photographed by Yang Guang, 2022

3) Finished product display



Figure 40: Paper Carved Lanterns for Tang Palace Banquets

Source: Photographed by Yang Guang, 2022

2.2 Luoshen Paper Carved Lantern: "Luoshen Water Ode"

1) Production process



Figure 41: Production Process

Source: Photographed by Yang Guang, 2022

2) Production instructions

Luoshen is an important figure in traditional Chinese mythological stories, and the characters recorded in different periods and literature vary, with the basic character being a beautiful female fairy. Based on this concept, the author redesigned the Luo God, showcasing his beautiful figure in a graceful manner. At the same time, avoiding the traditional Chinese painting style and adopting the popular and popular anime style among young people to design Luo Shen, enhancing the emotional connection with the youth group. The image of Luo Shen also refers to the design style of modern art for women. (Song, 2019)

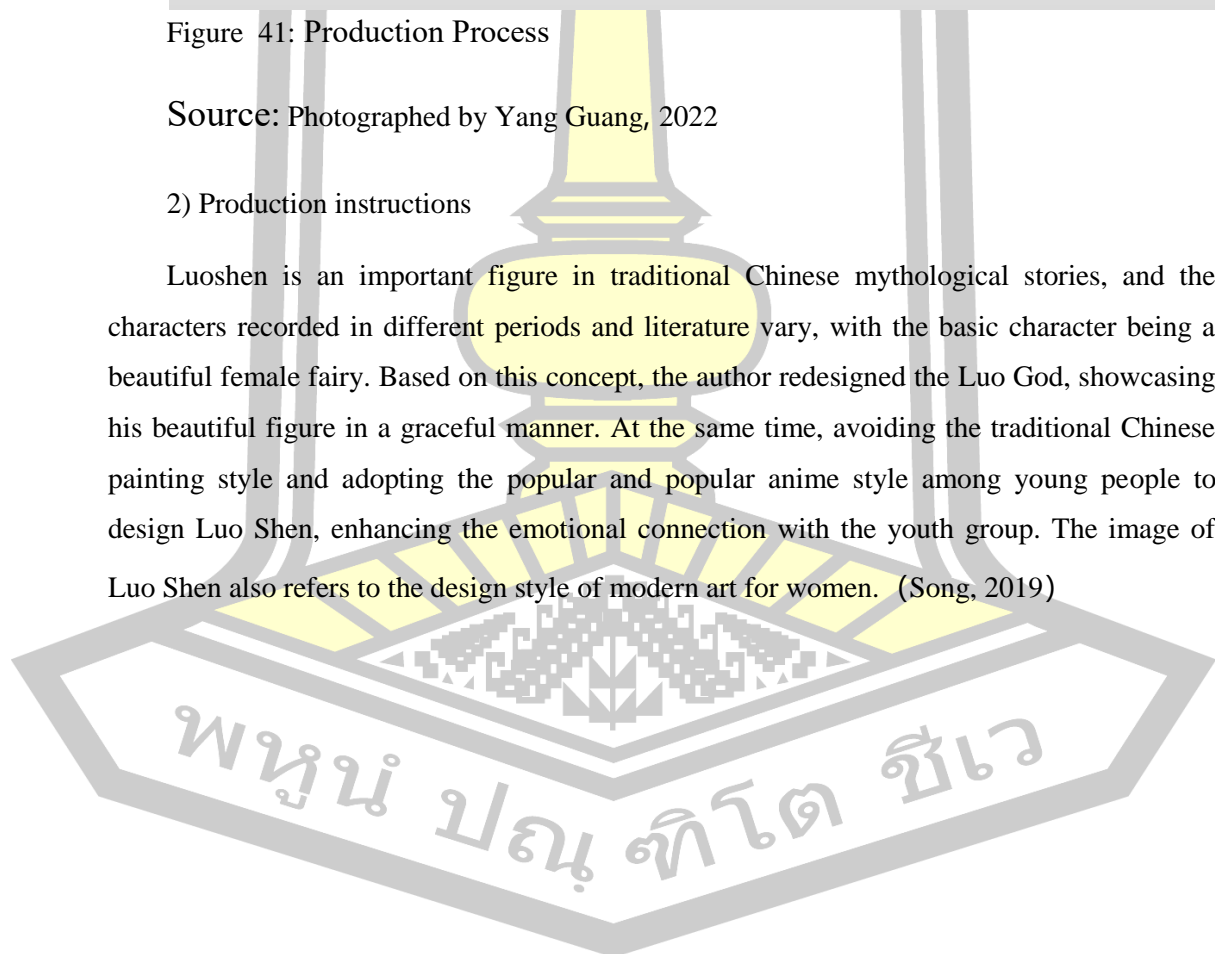




Figure 42: Modern Art Processing of the Image of Luoshen

Source: Pictures are from Baidu search (<https://graph.baidu.com/>)



Figure 43: Design Image of Paper Carved Lamp Luoshen

Source: Photographed by Yang Guang, 2022

At the same time, in order to display the light and shadow effects, add spacers to highlight the hanging light and shadow effects in steps 1, 3, 5, 7, and 9

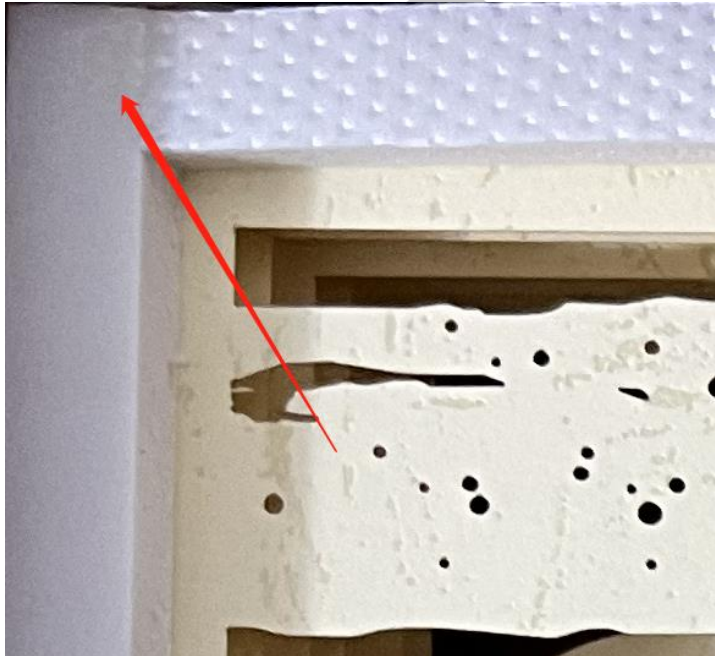


Figure 44: Detail Representation

Source: Photographed by Yang Guang, 2022

3) Finished product display

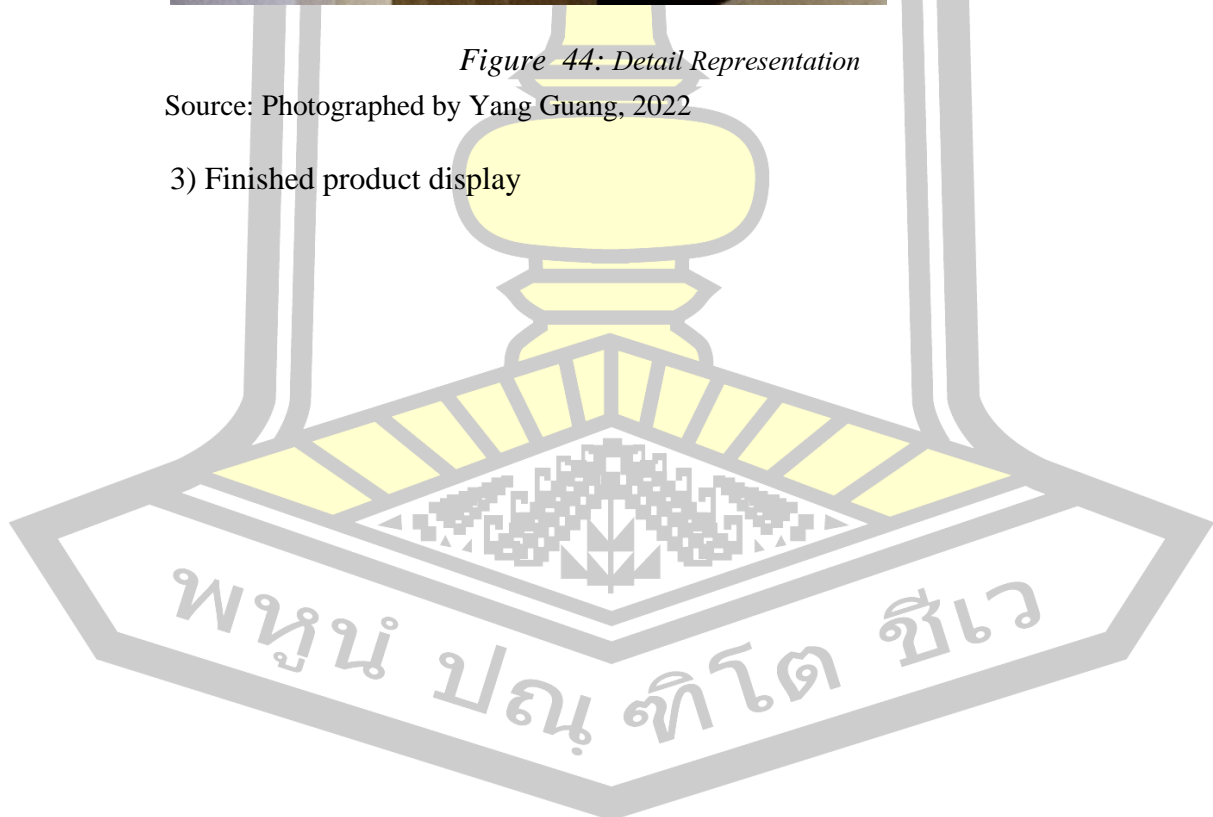


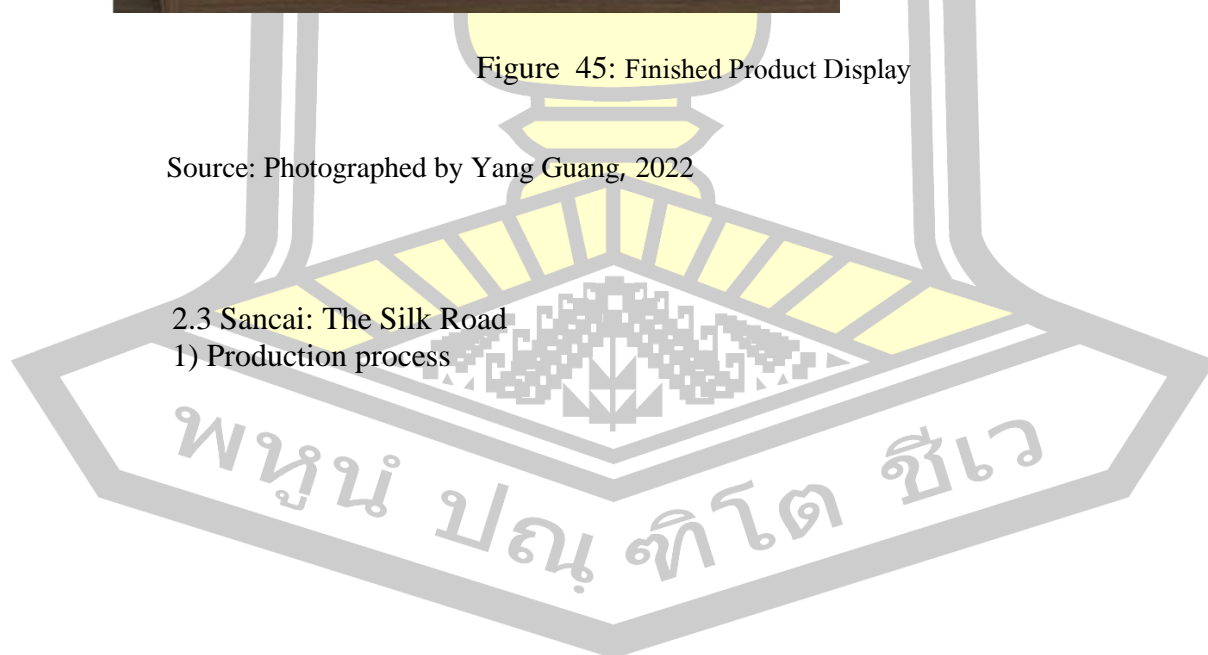


Figure 45: Finished Product Display

Source: Photographed by Yang Guang, 2022

2.3 Sancai: The Silk Road

1) Production process



| | |
|-------|--|
| 分层平面图 |  |
| 灯具结构图 |  |
| 效果图 |  |

Table 5: Production Process

Source: Photographed by Yang Guang, 2023

2) Production instructions

The paper carving lamp combines Luoyang Sancai pottery art with the stories of the Tang Dynasty. First of all, the shape of Sancai pottery is used as the shape of paper lamp.

In the theme of "The Silk Road", the scene of Belitung shipwreck sailing on the sea is displayed, and the color chosen is also the blue glaze color closer to the sea.

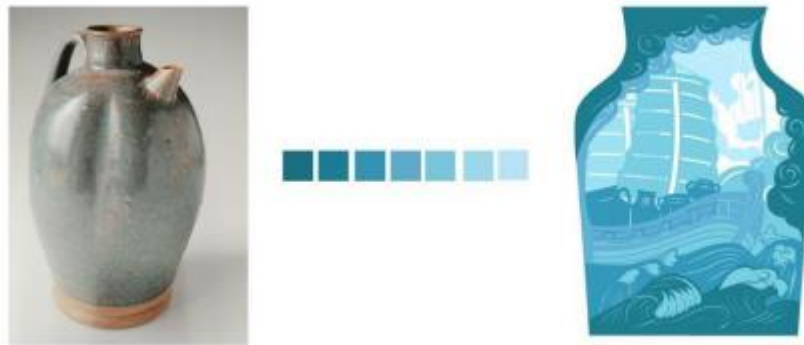


Figure 46: Color Matching

Source: Photographed by Yang Guang, 2023

Using the maritime silk trade during the Han and Tang dynasties as the background story for creation. The Silk Road, referred to as the Silk Road, generally refers to the land Silk Road, which is broadly divided into the land Silk Road and the Maritime Silk Road.

The overland Silk Road originated in the Western Han Dynasty (202-8 BC), when Emperor Wu of Han sent Zhang Qian as an envoy to the Western Regions to open an overland channel starting from the capital Chang'an (now Xi'an), passing through Gansu and Xinjiang, to Central Asia and West Asia, and connecting Mediterranean countries. Therefore, the starting point of the Land Silk Road was Chang'an during the Western Han Dynasty, which is now Xi'an, the capital of Shaanxi Province in China. The starting point of the Silk Road during the Eastern Han Dynasty was in Luoyang. Its initial function was to transport silk produced in ancient China. In 1877, German geologist Lichhofen named the "Silk Road" in his book "China", which was a transportation route between China and Central Asia, China and India through silk trade between 114 BC and 127 AD. This term was quickly accepted by the academic community and the public, and was officially used. The "Maritime Silk Road" is a maritime channel for ancient China's transportation, trade and cultural exchanges with foreign countries. It is mainly centered on the South China Sea, so it is also called the South China Sea Silk Road. The Maritime Silk Road was formed in the Qin and Han Dynasties, developed from the Three Kingdoms to the Sui Dynasty, and flourished in the Tang, Song, Yuan, and Ming Dynasties. It is the oldest known maritime route. On June 22, 2014, the eastern section of the Land Silk Road jointly declared by China, Kazakhstan, and Kyrgyzstan, known as the "Silk Road: Chang'an Tianshan Corridor Road Network," was successfully declared as a World Cultural Heritage site, becoming the first project to successfully apply for cultural heritage through cross-border cooperation. On March 28, 2015, the National

Development and Reform Commission, the Ministry of Foreign Affairs and the Ministry of Commerce jointly released the Vision and Action to Promote the Joint Construction of the Silk Road Economic Belt and the 21st Century Maritime Silk Road. (Tang Wenfei, 2019)



Figure 47: Schematic diagram of the Maritime Silk Road

Source: Pictures are from Baidu search (<https://graph.baidu.com/>)

Utilizing ancient maritime commercial ships as creative elements





Figure 48: Ancient Commercial Sailboat

Source: Photographed by Yang Guang, 2021

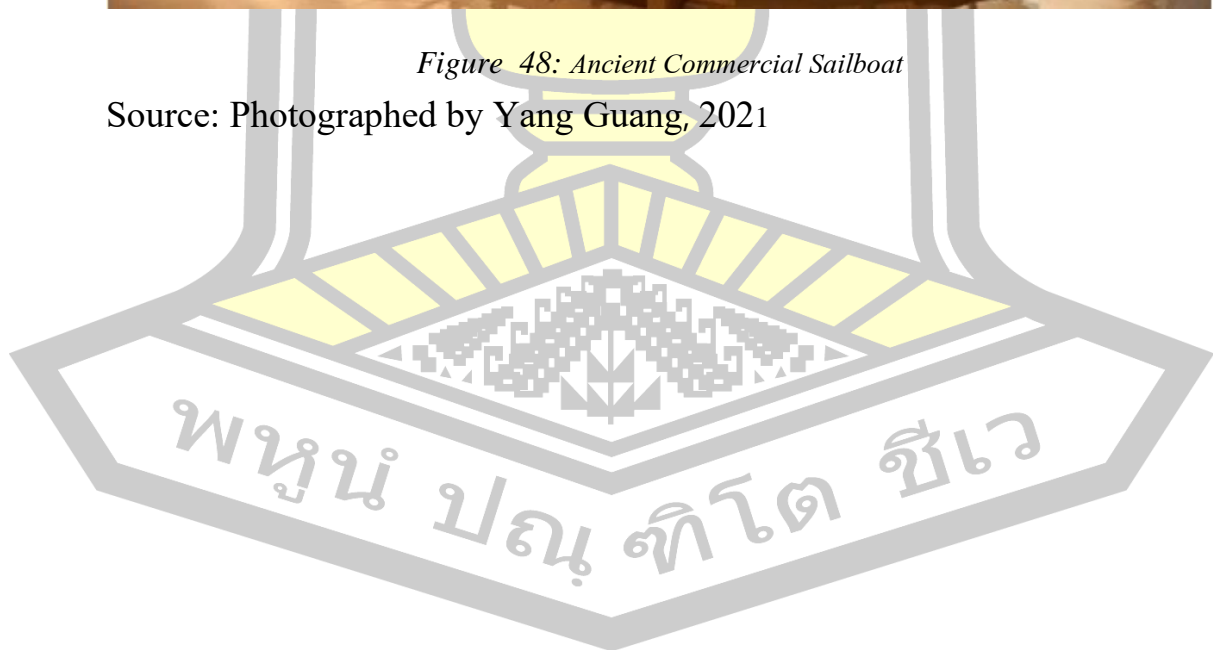




Figure 49: Work Details

Source: Photographed by Yang Guang, 2023

3) Finished product display



Figure 50: Finished Product Display

Source: Photographed by Yang Guang, 2023

2.4 Tang Dynasty Culture

1) Production process

The production process is consistent with the above works

2) Production instructions

The Tang Dynasty cultural celebrities "Li Bai and Du Fu" were the main ideas for creating paper carved lanterns.

Li Bai: Li Bai (from February 28, 701 to December 762), with the character of Taibai, was born in Qinglian Township, Changlong County, Mianzhou, in Chengji, Longxi (today's Qin'an County, Gansu Province). The great Romantic poet of the Tang Dynasty, the ninth grandson of Li Hao, Prince Zhao of Liangwu. He is outgoing and generous, enjoys making friends, enjoys drinking alcohol and writing poetry, and is listed as the "Eight Immortals in Wine". He was once appreciated by Li Longji, Emperor Xuanzong of Tang of the Tang Dynasty, served as a scholar in the Imperial Academy, gave money back, traveled around the country, and successively married Prime Minister Xu Yushi and the granddaughter of Zong Chuke. After Emperor Suzong of Tang ascended the throne, he was involved in the Yongwang Rebellion, exiled Yelang, and arrived at the home of Li Yangbing, the county magistrate of Dangtu. In the second year of the Shangyuan era, he passed away at the age of 62. He is the author of Li Taibai Collection, and his representative works include Watching Lushan Waterfall, Difficult Travel, Difficult Sichuan Road, Going to Drink, Early Departure from Baidicheng, etc. Li Bai's ci and fu, in terms of their pioneering significance and artistic achievements, enjoy an extremely high status and are later praised as "poetic immortals", and are called "Li Du" along with the poetic sage Du Fu. (Zhu Jiyao, Zhao Mingzhu, and Fan Yan , 2019)

Du Fu (February 12, 712~770 AD), with the character "Zimei" and the nickname "Shaoling Yelao", was a great realistic poet of the Tang Dynasty and was collectively known as "Li Du" with Li Bai. Born in Gongxian County, Henan, and originally from Xiangyang, Hubei. In order to distinguish himself from the other two poets, Li Shangyin and Du Mu, who are also known as "Little Li Du", Du Fu and Li Bai are collectively referred to as "Big Li Du", and Du Fu is often referred to as "Old Du". During his youth, Du Fu visited Wu Yue and Qi Zhao successively, during which he went to Luoyang to apply for the imperial examination. After the age of 35, I first took the exam in Chang'an and fell behind; Later, he presented gifts to the emperor and nobles. The failure of officialdom witnessed the extravagance and social crisis of the upper class of the Tang Dynasty. In the 14th year of

Tianbao's reign (755 years), An Lushan Rebellion broke out, Tongguan was lost, and Du Fu moved to many places successively. In the second year of the Qianyuan era (759 AD), Du Fu abandoned his official position and entered Sichuan. Although he avoided the war and lived a relatively stable life, he still cared about the common people and the national affairs. Du Fu created masterpieces such as "Ascending the Altitude", "Spring Hope", "Northern Expedition", and "Three Officials" and "Three Farewells". Although Du Fu is a realistic poet, he is also wild and uninhibited. It is not difficult to see Du Fu's heroic spirit from his famous work The Song of the Eight Immortals in Eight Immortals of the Wine Cup. The core of Du Fu's ideology is the idea of benevolent governance, and he has the grand ambition of "serving the emperor Yao and Shun, and then promoting the purity of customs". Although Du Fu was not famous when he was alive, his later fame spread far and wide, which had a profound impact on both Chinese literature and Japanese literature. About 1500 poems by Du Fu have been preserved, mostly collected in the "Collection of Du Gongbu". In the winter of the fifth year of the Dali era (770 AD), he passed away at the age of 59. Du Fu's influence in classical Chinese poetry is very profound, and he is revered as the "Saint of Poetry" in later generations, and his poetry is known as the "History of Poetry". Later generations referred to him as Du Shiyi and Du Gongbu, also known as Du Shaoling and Du Caotang.

In modern cultural creation, Li Bai and Du Fu present a new image to the world, such as the image of Li Bai, the wine sword immortal in the game "King of Glory"



Figure 51 :Image of Li Bai in the Glory of the King

Source: Pictures are from Baidu search (<https://graph.baidu.com/>)

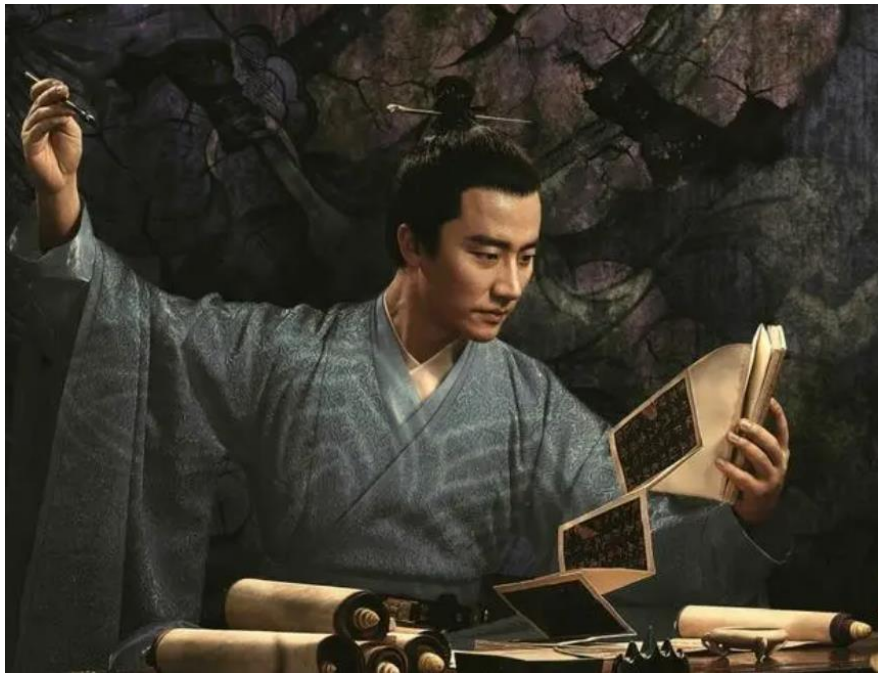


Figure 52: Du Fu

Source: Pictures are from Baidu search (<https://graph.baidu.com/>)



Figure 53: Image Creation by Li Bai and Du Fufu

Source: Photographed by Yang Guang, 2022

Combining ancient cultural celebrities with famous scenic spots in Luoyang, equipped with Kong Ming Lantern, showcases how far history and culture have been, as well as the historical celebrities of Luoyang. Create the art and culture that the youth group likes, Zuo Ping.



Figure 54: Kongming Lamp

Source: Pictures are from Baidu search (<https://graph.baidu.com/>)

3) Finished product display

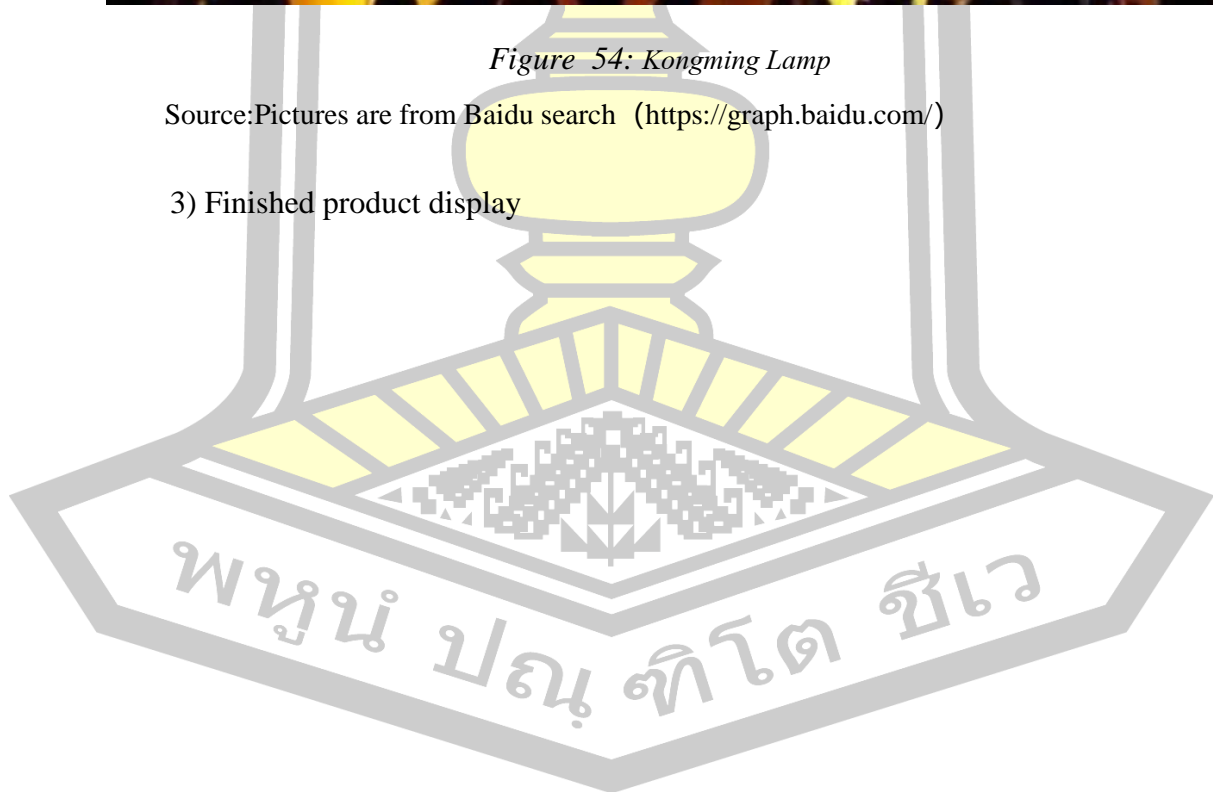




Figure 55: Li Bai and Du Fu looked at the scenery

Source: Photographed by Yang Guang, 2022

3. Design, Production and Implementation

3.1 Making Material Tools

| | |
|---------------------------------|-------------------------------------|
| Paper carving drawings | Frame |
| Carving knife | Cutting pad |
| Puncture needle | Punch hole pad |
| KT board | KT board adhesive strip |
| Light strip | Switch (or remote control+receiver) |
| Steel ruler | Art knife |
| High transparency acrylic board | Backboard |

Table 6: Making Material Tools



Figure 56: Production Materials

Source: Photographed by Yang Guang, 2022

3.2 Production steps

1) The drawing material package can be found online, and then numbered and printed. The material should be printed on 120gA4 white paper or cardboard.



Figure 57: Production Materials

Source: Photographed by Yang Guang, 2022

2) Start carving along the line pattern; First carve small pattern lines, then carve large pattern lines, and finally use a punching needle to poke holes



Figure 58: Engraving

Source: Photographed by Yang Guang, 2022

3) Inner frame assembly

Cut the KT board adhesive strip into several adhesive strips with a width of approximately 5mm using an art knife to make the inner frame. After cutting, the length and width of the KT board adhesive strip can be combined to match the size of the inner frame of the picture frame.

พหุ ประถมศึกษา

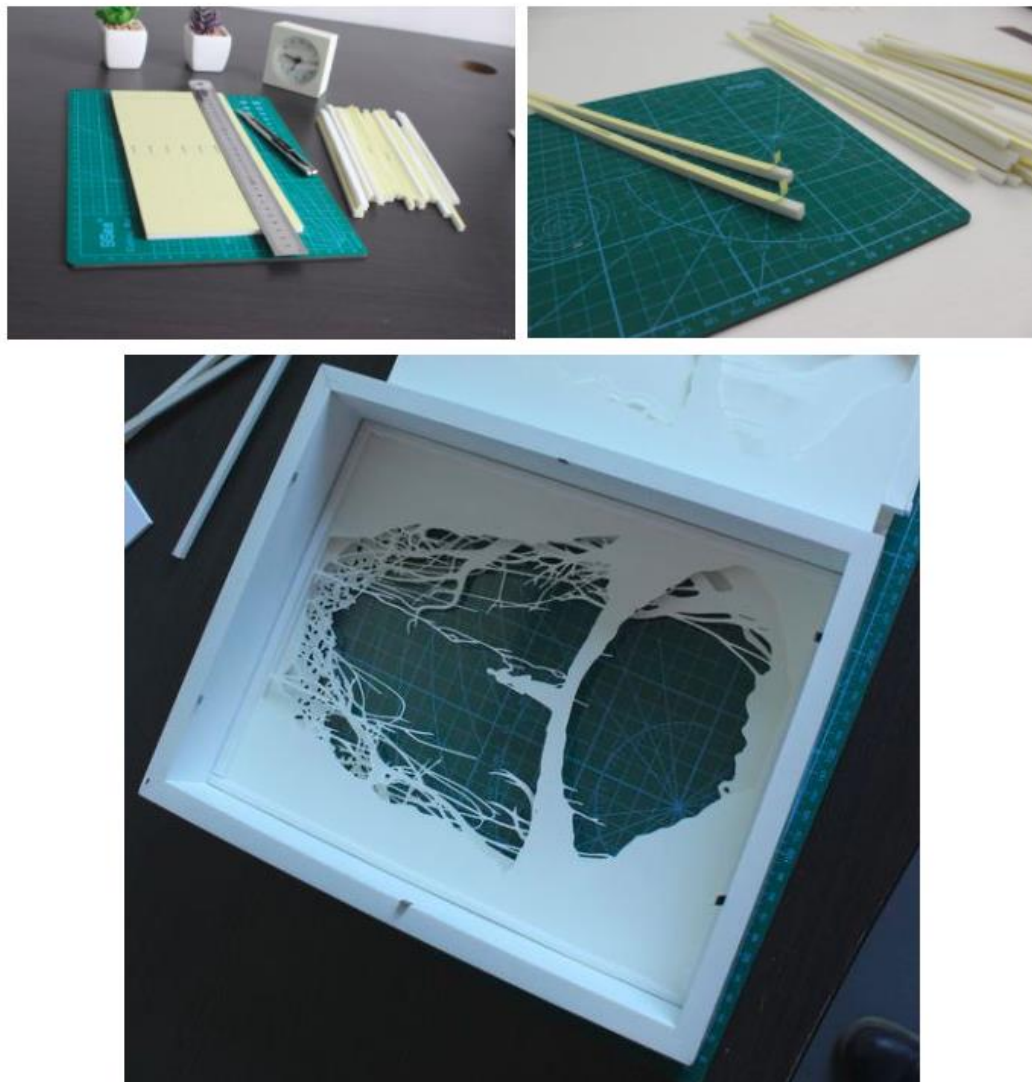


Figure 59: Assembly

Source: Photographed by Yang Guang, 2022

4) Combination

Firstly, place the acrylic glass plate in the frame. Then, place the first drawing. Pay attention to the drawing number. Based on your drawing material situation, it is generally recommended to place the smallest number first and keep the number on the same side. Place another layer of inner boxes. Then continue to place the drawings. The drawings and inner boxes are placed crosswise.



Figure 60: Production Materials

Source: Photographed by Yang Guang, 2022

5) Circuit Link

Connect the light strip+power line+switch to test whether the light strip is long and whether the remote control or switch is normal



Figure 61: Installation of Lamp Strip

Source: Photographed by Yang Guang, 2022

6) Stick the light strip in the designed position on the back panel, and remember to make a hole on the back panel to leave a space for the power cord to run. Place the back panel in the frame and fix it to complete the production.



Figure 62: Lamp strip debugging

Source: Photographed by Yang Guang, 2022

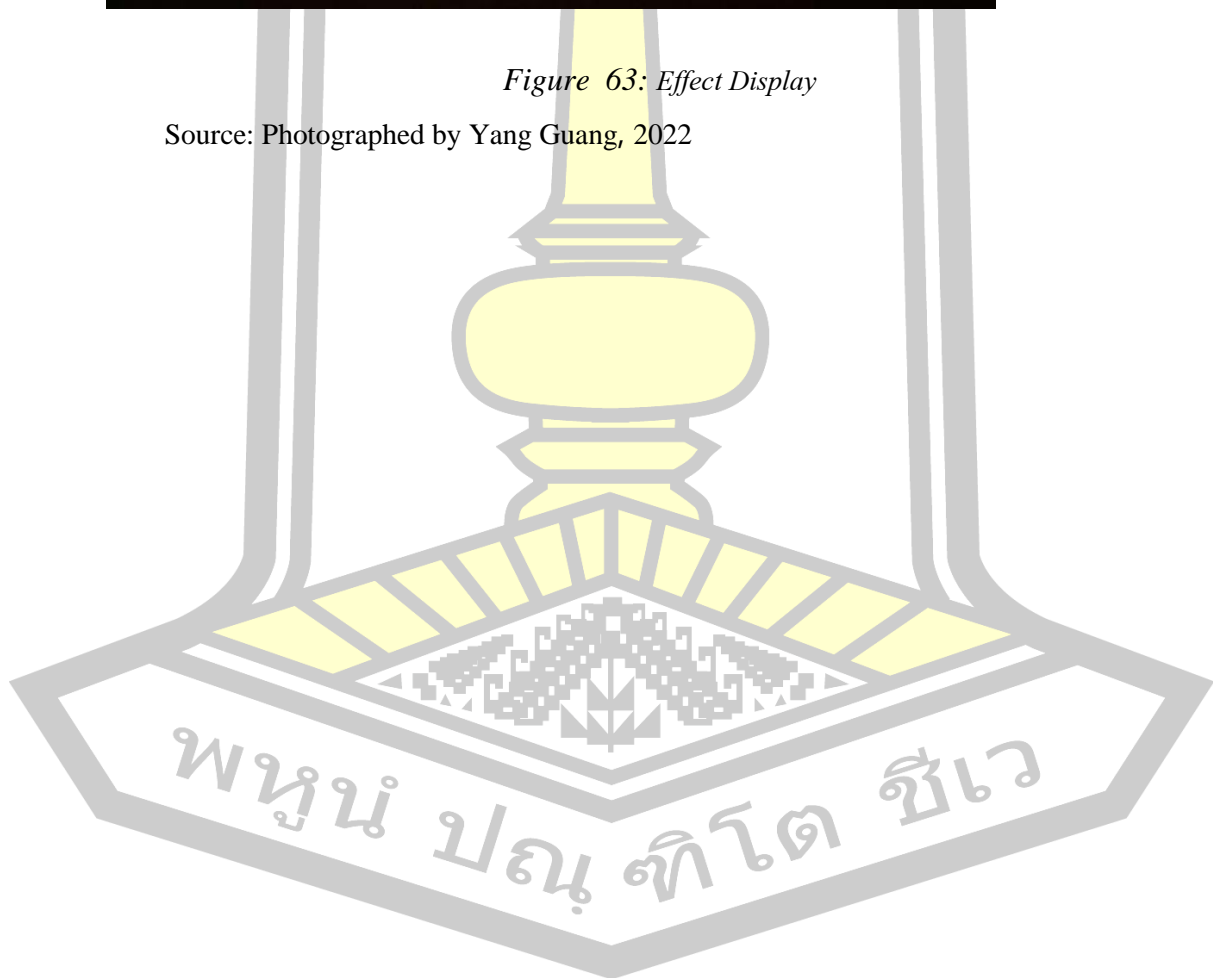
7) Finished product display





Figure 63: Effect Display

Source: Photographed by Yang Guang, 2022



CHAPTER VI

Design Description

1. Packaging instructions

The paper carving lamp product adopts a simple box packaging design, and is equipped with cultural cards and instructions in the packaging, facilitating users to better understand the cultural connotation and performance of the product. The overall packaging style of the product is mainly minimalist, adopting decorative forms of block surfaces and lines. At the same time, colors and elements similar to the product design are selected, so that the packaging can provide consumers with a unified visual experience while protecting the product.

1.1 Packaging box

The packaging box of the paper carving lamp adopts a box structure with a heaven and earth cover, which has strong load-bearing performance and can protect the product from damage during transportation and transfer. At the same time, it is also convenient for users to retrieve the product; In terms of design, the front of the box is printed with the product's theme name and the outline of the product. The colors used are also extracted from the product's design colors, making it easier for users to better understand and distinguish the products inside the box. (Zou Jiaying&Wu Dan, 2019)

Taking the packaging of Luoshen paper carving lamps as an example, the packaging box is printed with mythological symbol patterns related to Luoshen. The design ideal is the widely loved red color by Chinese people, and the use of stamping technology makes the overall packaging more advanced. All paper carving materials are packaged in a neat and uniform manner, allowing customers to understand the basic graphic display of the paper carving lamps while opening the package.

พหุ ประทีป ชีว



Figure 64: Outer Packaging

Source: Photographed by Yang Guang, 2022

พหุ ประยุกต์ ชีวะ



Figure 65: Packaging of Luoshen Paper Carved Lamp

Source: Photographed by Yang Guang, 2022

1.2 Cultural Cards

The cultural card provided with the box mainly introduces the theme story of this paper carving lamp, which can make consumers more Comprehensive understanding of Luoyang culture behind paper carving lamp design. The front of the card design adopts a paper carving lamp design. On the back of the design, the main theme story text is used, and the elements appearing in the paper carving lamp are used as decorations, Simultaneously printed with a QR code that introduces the new media of the product, facilitating better interaction with consumers and enabling them to have multiple perspectives understand product culture.



Figure 66: Different Culture Cards

Source: Photographed by Yang Guang, 2022



Figure 67: "Luoshen Water Fu Dance" Dance Performance Card Promotion QR Code

Source: Photographed by Yang Guang, 2022

1.3 Instructions for Luoyang Paper Carved Lamp

The product manual briefly introduces the product structure of paper carving lamps in the form of illustrations, making consumers interested in paper carving. Lights have a more intuitive understanding. In terms of design, the manual adopts a foldable form, with the cover and back cover using the product's the shape serves as decoration and recognition patterns, and the interlocking lines of the vessel shape are in line with the design concept of the paper carving lamp combine; In terms of content, a decomposed display of product structure can

help consumers have a more intuitive understanding of the product. (Han Yuting and Zou Jiaxing , 2018)

The explanation of information and usage instructions can also help consumers better understand product performance and use the product better.

At the same time, the comprehensive style of the manual needs to be consistent with the theme of the paper carving lamp.



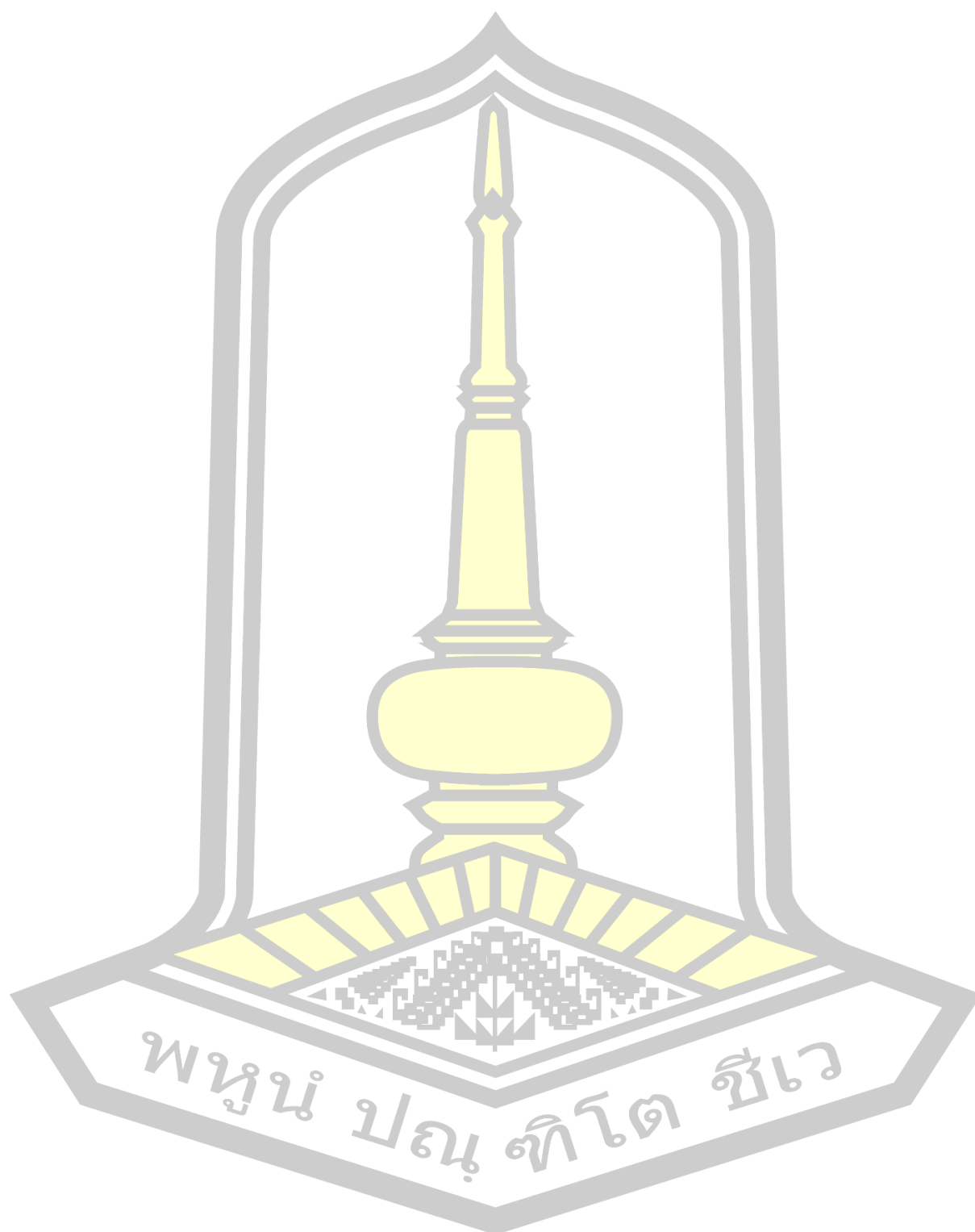
Figure 68: Instructions

Source: Photographed by Yang Guang, 2022

2. Chapter Summary

This chapter describes the entire process from design to production of multiple indicator lights, detailing the sources of creative ideas and the production process. I hope it can provide reference for creators of art works. But artistic inspiration is endless, and the elements of artistic creation that can be referenced are also diverse. The cultural products of Luoyang indicators created and manufactured in this chapter are only limited to the author's early Field research resource data. With the development of the future era and the constant change of social aesthetics, there will be more diversified elements of artistic creation in indicators. But this chapter provides a basic creative thinking path for art practitioners, and reprogrammes the channels for utilizing artistic capital, hoping to provide inspiration for subsequent artistic

creations. (Liu Yina, Mo Tingting&Zhuang Lishu, 2018)



CHAPTER VII

Summary Discussion and suggestion

1. Research summary

Luoyang culture, as a source of inspiration for paper carving lamps, is presented as a carrier of its culture. The combination of the two should not only reflect the historical connotation of Luoyang itself, but also skillfully combine craftsmanship skills, easy to understand, and in line with public aesthetics. Therefore, the main innovation points in this design are focused on the theme content and presentation methods.

Innovate in the theme and content. This paper carving lamp design based on Luoyang culture uses storytelling to narrate the past and present lives of Luoyang in terms of theme and content selection. It captures important periods and events in the development history of Luoyang as the story prototype, and extracts and blends them into different scenes to be applied to different lamps, making them interconnected but independent. This storytelling style of creation endows the product with a certain plot, hoping that consumers can not only understand the relevant knowledge of Luoyang through the product, but also hope that the product can tell stories to consumers and pass on Luoyang culture with history and connotation to consumers

Innovate in presentation methods. As an important cultural tourism city in China, Luoyang also adopted another traditional paper carving technique in the presentation of its cultural and creative products. This product adopts the presentation method of light and shadow paper carving, and is ultimately presented to the public in the form of lamps. Unlike most paper carved lamps on the market, this design innovates in the appearance of the lamps. All the stories of the lamps are extracted based on the Luoyang cultural story, and the elements used in paper carving are all derived from recorded historical and cultural elements. This not only ensures the authenticity of the product display, but also distinguishes them from other types of paper carved lamps on the market. And presenting Luoyang culture on lighting fixtures not only ensures the transmission of cultural connotations related to cultural and creative products to consumers, but also meets consumers' requirements for product practicality

2. Research Discussion

In my paper, I introduce the relevant culture of Luoyang and discuss how to integrate Luoyang culture into the design of creative paper carved lanterns. It also discusses how to let more people understand Luoyang culture, understand the wisdom and spirit contained in it,

enhance the sense of identity of traditional culture, and discuss the future Luoyang culture and creative product design.

The history of paper carved lanterns in Luoyang can be traced back to the Ming and Qing Dynasties, when these handicrafts were mainly made by folk artists in rural areas. The original paper lanterns are usually made of bamboo strips and paper, with relatively simple flowers, animals and other patterns used to celebrate agricultural activities and traditional festivals.

With the passage of time, the making skills of Luoyang paper carving lantern are gradually inherited and developed. The production process of paper carving lamp has become more delicate and complex, and artists began to use more carving, cutting, carving and other techniques to make the paper carving lamp more delicate. The production process requires rich experience and patience, and the artists gradually develop unique skills and aesthetics.

With the change of modern society, Luoyang paper carving lantern gradually integrates traditional and modern elements. In addition to traditional festival occasions, paper carved lanterns began to appear in interior decoration, cultural and art exhibitions and other places. Artists began to explore innovative design, combining traditional patterns with modern aesthetics, to create more ornamental and artistic works.

In order to protect and inherit the Luoyang paper carved lantern, an important intangible cultural heritage, the Luoyang municipal government and cultural institutions have taken active measures. They set up a paper carving lamp inheritance studio and organized training courses on traditional skills to attract more young people to participate in the study. In addition, paper carved lantern art exhibitions, competitions and other activities are also held to promote the inheritance and innovation of traditional skills.

In recent years, Luoyang paper carving lamp has gradually won international recognition and participated in international cultural exchanges and exhibitions. Luoyang's paper carved lantern works are displayed on the international stage, setting up an image of the local culture in the world and promoting the international dissemination of this traditional handicraft. In the wave of creative economy, Luoyang paper carving lamp should not only maintain vitality in the traditional field, but also make development in design innovation and market expansion.

In general, in the process of inheritance and development, the traditional skills not only retain the essence of Luoyang paper carving lantern, but also evolve in the process of innovation and adapting to the changes of modern society. This unique handicraft is not only

an important part of Luoyang culture, but also one of the outstanding representatives of China's intangible cultural heritage, showing the vitality and charm of the traditional Chinese art in contemporary times.

3. Research suggestions

The research and design of Luoyang cultural and creative paper carving lamps aims to keep traditional culture young in modern products, and to enable more people to understand Luoyang culture, understand the wisdom and spirit contained therein, increase the sense of identification with traditional culture. It also aims to enable Luoyang cultural and creative paper lamps to have higher cultural added value, making them different from ordinary products. While satisfying consumers' pursuit of product functionality, they can also experience cultural and artistic aspects. The paper carving lamp design and creation with Luoyang culture as the theme is a practice of the combination of Luoyang culture and paper carving lamp art, and also an exploration of the research on creative products of Luoyang culture. For future research on the design of Luoyang cultural and creative products, I have two suggestions:

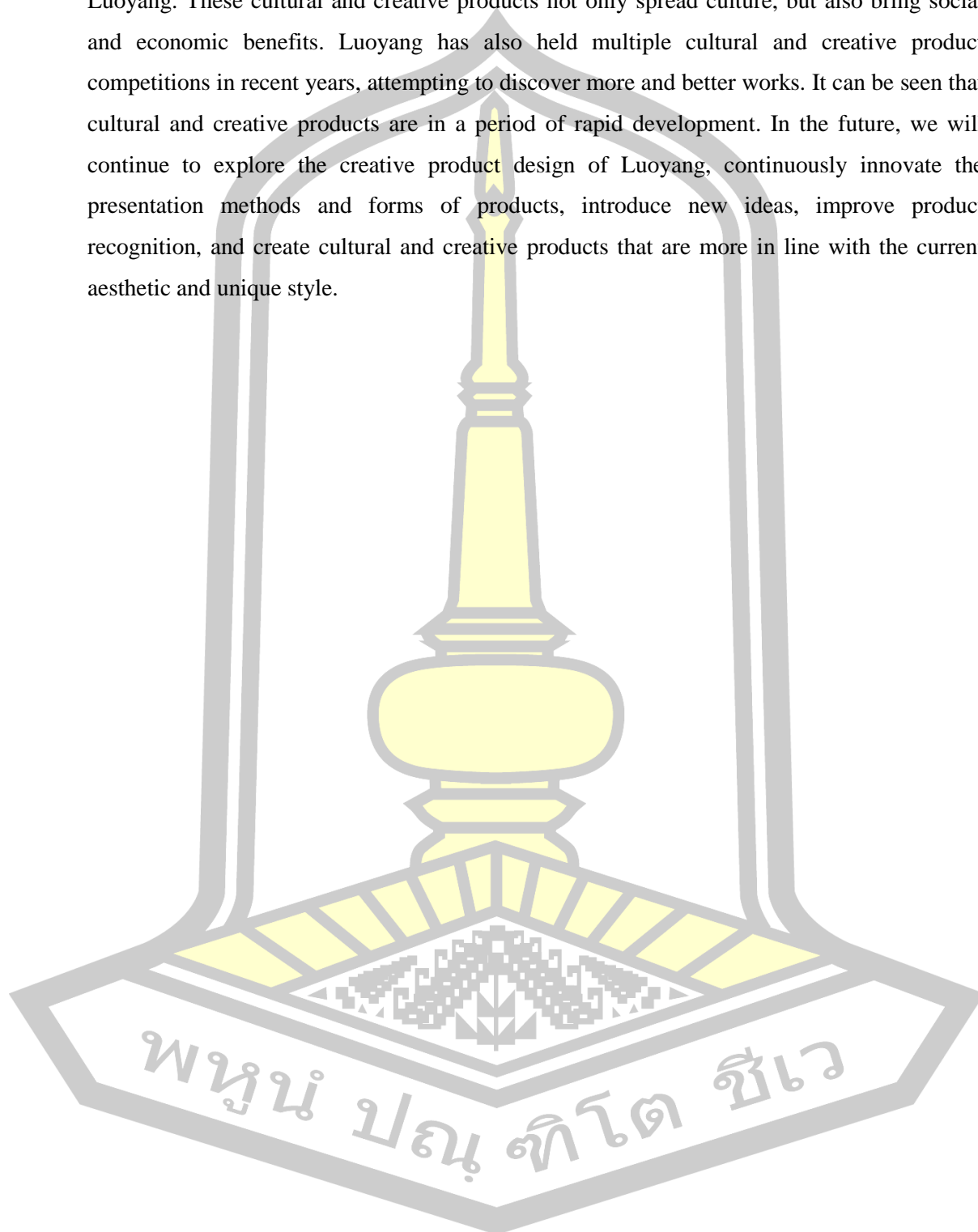
1) Improving the Combination of Intangible Cultural Heritage and Paper Lantern Creation

This design is mainly created by extracting cultural elements from Luoyang, and then presented using box shaped paper carving lamps as carriers. Luoyang paper carving lamps mainly use abstract extraction and concrete extraction, and in element creation, they mainly use techniques such as structural reorganization and inductive creation. There are many methods for extracting and creating cultural elements, and more design attempts can be made in the future. In the combination of cultural elements and paper carving lamps, this design mainly transforms the created cultural elements into layers of paper carving to create a visual sense to showcase Luoyang culture. In the future design of cultural paper carving lamps, innovation can be made in various aspects such as the modeling materials of paper carving lamps, in order to enrich and improve the combination of Luoyang culture and paper carving lamps

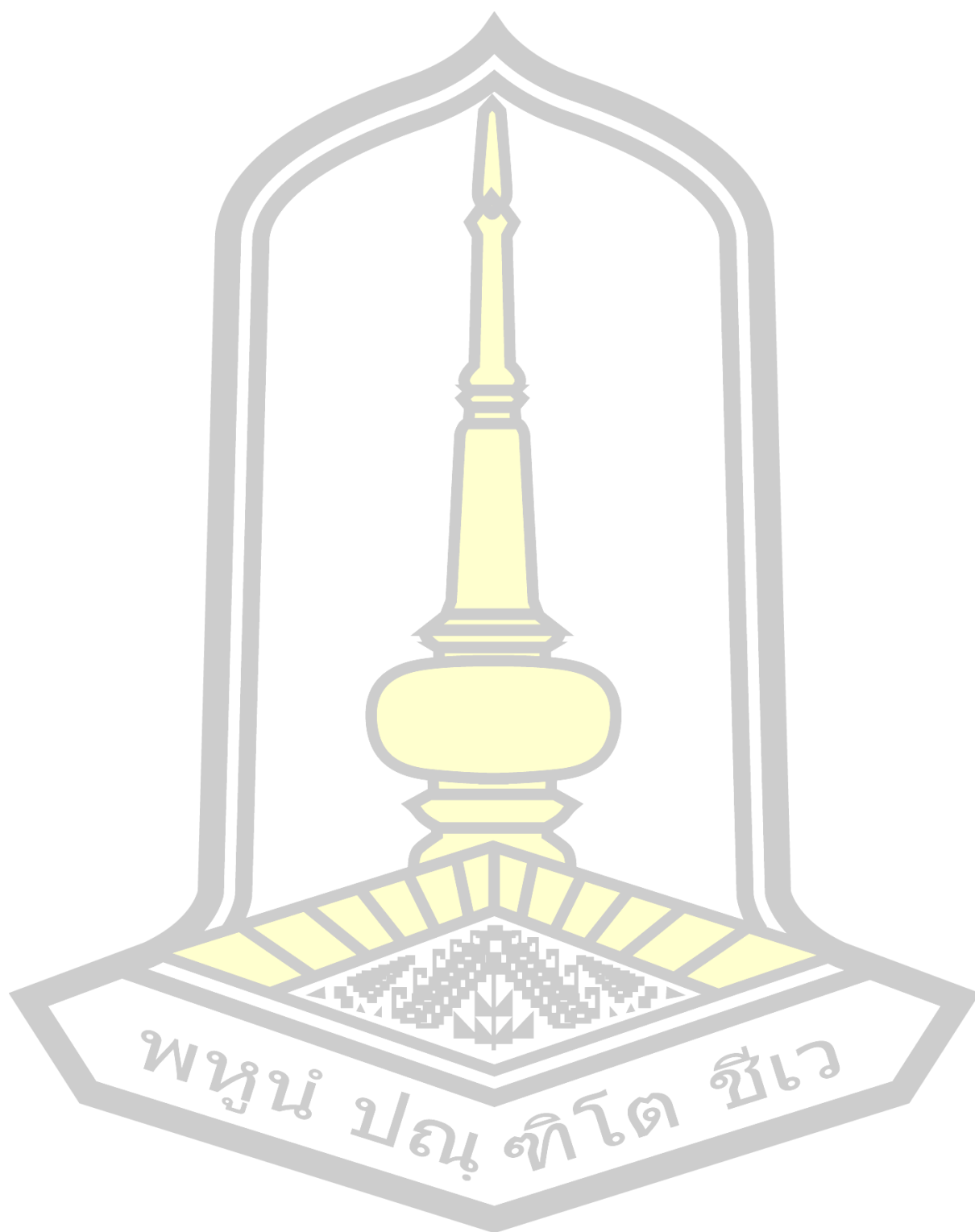
2) Continue to explore the creative product design of intangible cultural heritage in Luoyang

With the rapid development of Creative industries, cultural and creative products, as an important medium for spreading culture, have been designed for more and more cultural projects, such as the peony cultural and creative projects in Luoyang, the cultural and creative

projects in Luoyang Museum, and the archaeological cultural and creative projects in Luoyang. These cultural and creative products not only spread culture, but also bring social and economic benefits. Luoyang has also held multiple cultural and creative product competitions in recent years, attempting to discover more and better works. It can be seen that cultural and creative products are in a period of rapid development. In the future, we will continue to explore the creative product design of Luoyang, continuously innovate the presentation methods and forms of products, introduce new ideas, improve product recognition, and create cultural and creative products that are more in line with the current aesthetic and unique style.



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