The Translation and Reproduction of Urban Culture under Capital Logic

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Abstract
The historical culture, landscape culture, and industrial culture of modern cities have been translated through the capital translation of cultural industries to form cultural products and cultural needs that cater to consumer needs. From the perspective of Baudrillard’s "Critique of Political Economy of Signs", he analyzes the product output of urban cultural short videos, and demonstrates the positive correlation between urban cultural production and output and urban economic and social development through a linear regression model. At the same time, it is pointed out that it is necessary to guard against the excessive modeling output of capital to intangible culture, pay attention to improving the soft power of urban competition culture, and pay attention to the unique role of urban culture in urban development.

Keywords
Urban Culture; Capital Logic; Reproduction; Image Economy.

1. Introduction
Mark Gottdina believes that "the production of space is advanced through the development of ideology, especially the correction of economic growth through culture as the main local goal" [1]. In the urban space, both the development and alienation of capital, as well as the cultural characteristics and value forms, have undergone profound changes. The reality of urban development and governance today requires a new perspective to examine the capital attributes and values of urban culture. Rheology. At present, the production and output of urban culture in the digital space is mainly based on the one-dimensional analysis of technology, staying at the operational level of individualized, localized, and one-dimensional media communication, and lacks the muscular rationality of urban cultural reproduction from the perspective of capital characteristics. The research on the two sides of the construction and dissemination of urban cultural brands and the evolution of the digital economy of industrialized cities lacks analysis and thinking from the two-dimensionality of capital production and value shaping. It is particularly urgent to explore the theoretical basis, policy recommendations and specific paths for the current construction of a cultural city with Chinese characteristics.

2. The Inherent Logic of Urban Culture in Capital Translation
2.1. The meaning of urban culture
The city is a product of civilisation, and a place where civilisation is generated and where culture is embedded. Aristotle’s Politics, which examines the particular nature of the city as a political sphere, and Marxism, which argues that a particular culture is a response to a particular political economy, and that culture is not a unique phenomenon isolated from the political economy, but a social and historical one. Urban culture is the condensation of cultural elements in urban space, which contains stronger political ideology, economic form, landscape civilization form and ethnic group form compared to rural culture with heavier natural form.
components, and shapes the ideology, value orientation and behavior of local people (Luo Jining, Hou Qing, 2015) [2]. Adopting a holistic spatial view of materiality to characterize urban culture, urban culture is a concentrated product of the long-term gestation of spiritual civilization in urban areas, which constitutes a medium of activity for other material carriers in space, and is a kind of urban space inherently produced in the process of a region. The formation and development of urban culture is itself a kind of external release and amalgamation of urban civilisation, in order to transform the material world outside the city through spiritual production, constituting the memory gene of the history of urban development. The market and metropolitan culture, on the other hand, are seen as formulating a model of economic and cultural exchange between strangers, full of miniature (and sometimes not so miniature) patterns that give form to, but distort and even hinder, the exchange, and whose alienation may come more directly.

2.2. The role of capital in urban culture

The essence of capital is the economic relationship between people, concealed by the shell of things. Max Weber sees the character of the contemporary metropolis as deriving from its market-like nature, which he defines as "the least individual form of life to which different individuals have access in common. In the process of renewal and creation of human material civilisation, urban society, after the baptism of industrial and commercial civilisation, has gradually transformed and capitalised on social consciousness through the long-term transformation of the material elements of urban space and the process of spiritual cohesion, in order to achieve capital appreciation. The unique, lasting and growing urban culture has been processed and productised by modern industry to complete the initial construction of the commercialisation of urban culture, transforming urban civilisation from a spatial spirit to a symbolic value representation.

2.3. The formation of city-specific assets

From the spatial perception, modern spatial forms are highly heterogeneous. Urban culture is the brand of historical transformation of the city and has become the bond and gene of urban development, it is the interpretation of commonality to individuality and the attribution of elements to systems. The originality, non-commonness and uniqueness of urban culture are the 'personalised' part of the city's assets, which can be exchanged for use value in different spaces after being materialised by capital, and this translation of capital also forms the basis for the transformation of urban culture into a cultural commodity for value exchange. The translation of urban culture reflects the psychological needs and value orientations of the internal public and the external target public of the city, so that the public gradually forms an awareness of and attachment to the cultural image of the city through the contact of perceiving various elements of the city and disseminating information. An important motivation for the translation of urban culture into urban cultural resources is the expansion of the capital function, and the need to capitalise on cultural materials to meet the needs of expanding production and capital expansion.

3. The expression and role of city culture when translated into city branding

3.1. The formation of city brand values

The public culture of cities is a product of community and social interaction and interaction, and urban culture is a multidimensional structure that encompasses both urban behaviour and customer perception (Kavaratzis, 2004, 2006) [3]. The capital of urban culture The translation must also be analysed within a larger spatial perspective of capital, which is the conglomeration of urban culture. After being reshaped and packaged by modern industrialisation, the diffuse
urban culture must emerge as a more communicative cultural symbolic product, which is the inherent need to form a city brand. City branding is a branded marketing and communication characteristic that emerges after a certain stage of development of city culture, which can win corresponding and unique economic effects and is a way for cities to pursue sustainable competitiveness. From the point of view of growth mechanisms, city culture and city branding have a strong logical link, the core of which is the uniqueness and development of culture, and city branding is highly dependent on the potential and already expressed characteristics of the city (Kavaratzis M, 2012) [4]. City branding can reorganize the resource elements of a city and highlight the characteristics that are attractive to different objects in order to realize the systemic synergy of city brand values and give the city a lasting competitive advantage. The formation of city cultural brand is the process of transforming city cultural resources into city cultural image, cultural capital and cultural competitiveness, and the condensation of city culture is also the concentrated embodiment of the attributes of city cultural capital, from the excavation of city cultural resources to the creation of "city cultural capital" and then to the capital translation of the cultural symbols of city taste, which also becomes the "cultural translation" of city taste enhancement. This has also become the "cultural power factor" for the enhancement of urban taste.

3.2. The role of urban cultural resources for urban development

The city is an environment in which the fruits of human civilization can be multiplied and enriched. It is also the environment in which human societies are able to develop symbols and signs with a living meaning, various patterns of human behaviour, and orderly institutions and systems, and it is the environment in which all the important meanings of human civilization are concentrated. The cultural image of a city is the overall cognition and impression of the cultural temperament of a city, which is mainly derived from the philosophy of development and the spirit of the city, the behavioural identification system constituted by the behaviour of the subjects of the city, and the visual identification system constituted by the public cultural space and cultural landscape. In the new round of urban competition, the cultural image of the city will play a pivotal role in the economic and social development of the city. Within a social system, culture and economy are not natural enemies, nor are they two railway tracks that never intersect; culture and economy are symbiotic and interactive. In particular, the mature development of the industrial economy and the rapid rise of the knowledge economy have removed the long-standing segregation between culture and economy and alleviated the economic poverty of culture and the cultural poverty of economy that plagued humanity. Countries are committed to promoting a positive interaction between culture and economy, avoiding the negative effects of the market economy on culture and enabling culture and economy to progress together in a win-win situation. The economic consciousness of culture and the cultural consciousness of the economy have become a world trend. As cities with a rich history, the value of the industries they create is enormous and the impetus to economic development is evident, and this impetus will in turn contribute to the development of the city and its culture.

3.3. New forms of urban culture in digital space

General Secretary Xi Jinping has repeatedly stressed the importance of telling a good Chinese story to the world, and cities should also be good at image promotion and branding through storytelling. The construction of a city brand is a high concentration of city culture. The branding of city culture is a system composed of different contents, forms and carriers, and is a city with "personalised" image characteristics, which is the result of the long-term accumulation of the material and spiritual civilisation of the city, and can stimulate people's ideological and emotional activities of the city form and characteristics. It is the result of the long-term accumulation of a city’s material and spiritual civilisation. Digital production is a new
mode of production in a digital society, and a demonstration of new productivity. The decentralisation of information and energy has given rise to the mobile space, a decentralised social space that will replace the centralised social space of the city as the living space of the future (Castor, 2006) [5]. A city should not have only one label; an organic city is necessarily related to the individual lives of its inhabitants. In the words of Lefebvre, we have to take the initiative to create "representational space", which is a private, concrete and personal space of the everyday, and although it is a kind of reproduction, it also contains "spatial truths ". With the digital space of the Internet, integrated media has formed a new form of consumption under the structure of consumption space, and it will be a new way of thinking about how to shape the cultural elements of the city within the cyberspace in conjunction with the transformation of the form of communication media, for the cultural governance of modern cities.

4. "The unique role of urban culture in the context of the "critique of symbolic political economy"

4.1. Cultural consumption in the critical perspective of political economy

According to Bourdieu, cultural products are the unity of objectified cultural capital and economic capital, and cultural products can be realized as both material and symbolic [6]. Baudrillard’s structuralist perspective on ‘things’ and 'consumption' places symbolic market values within the framework of political economy and presents a 'critique of symbolic political economy'. The logic of equivalence of signvalue is justified by the fact that the 'value' of a sign is constituted by its structural association with other signs , see Table 1. which becomes the expression of the image economy. paradigm. "Nowadays, the competition for sustainable development of cities is not only the competition for economic development strength, but more importantly the competition for urban ecological environment and cultural strength, and urban culture as the crystallization of urban civilization has also received more and more attention. "Communication creates reality through the construction, understanding and use of symbolic forms, and makes reality a presence", "The "unique assets" of a city are the basis for the creation of a city brand (Ye Yongsheng, Jiang Hai, Qin Fan, 2005) [7]. The productive function of urban culture forms virtual urban "unique assets", which is both a new development of urban cultural representations and logically constitutes an intrinsic driving force of the urban image economy.

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<tr>
<th>The logic of how it works in practice</th>
<th>Value in use</th>
<th>Usefulness logic</th>
<th>Tools</th>
<th>UV(value-in-use functional logic)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equivalence logic</td>
<td>Exchange value</td>
<td>Market Logic</td>
<td>Commodities</td>
<td>EcEV(economic logic of exchange value)</td>
</tr>
<tr>
<td>Fuzzy logic</td>
<td>Symbolic engagement</td>
<td>Gift Logic</td>
<td>Symbolic</td>
<td>SgEV (logic of differentiation of symbolic values)</td>
</tr>
<tr>
<td>Differentiated logic</td>
<td>Symbolic value</td>
<td>Identity logic</td>
<td>Symbols</td>
<td>SbE (symbolic logic of engagement)</td>
</tr>
</tbody>
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4.2. The development of a city image economy

Each city has a different geographical environment, natural landscape and human customs, which gradually accumulate to form the unique atmosphere of each city. The city’s atmosphere is revealed through individual cultural elements, so that people can subconsciously associate the corresponding cultural elements with the city. Large-scale events in the information society and networked era have an important role in promoting the construction of distinctive cultural cities. Today, integrated media forms a new form of consumption under the spatial structure of consumption, the cohesion of the city brand and the condensation of the city spirit, forming a spillover effect under the function of urban cultural reproduction. The integration and shaping
of urban cultural elements to adapt to the transformation of communication media in cyberspace has given rise to a new industry of urban image economy, which is receiving more attention and consideration from urban policy makers. The "image economy" is an inevitable product of the network era, and it has a strong spillover effect in facilitating the construction of a city's image. City image is heterogeneous and easy to spread, mainly through the difference of the city's unique resources, which is determined by the absolute limited nature of the city's "unique resources" supply. The branding of urban culture is to develop the image of the city, transforming it into the main 'productivity factor' required by the times. This 'image economy' driven by urban culture has its own specific economic elements and operating mechanisms, and it needs to be enhanced by the Internet media represented by short videos to bring more capital value-added effects and to catalyse the expansion of other industrial economies.

4.3. The integration of cultural symbols and cultural industries

In recent years, as China's supply-side structural reform continues to advance, many cities are also speeding up the exploration of their own cultural potential, exploring cultural empowerment of the urban economy and promoting connotative urban development. In this trend, the creation of city cultural IP and the construction of a new type of humanistic city are gradually receiving the attention of city leaders. Culture is an important trend in the world's economic development, empowering the city economy and promoting the internal development of cities. City IP is an upgrade of cultural IP in the context of the Internet. In the process of promoting the connotative development of cities, it promotes urban innovation, strengthens urban brands and expands urban industrial chains with iconic landscapes, cultural resources and cultural value identity. The process of IPing a city is in fact the process of expanding local cultural symbols into industry. An excellent city cultural IP needs to be differentiated by tapping into the city's core cultural genes and refining the city's unique personality, shaping the city's cultural IP on the premise of accurate positioning of the city, and modernising, fashioning and visualising its interpretation. In this regard, it is important to focus not only on the city's mainstream, high-level historical culture, but also on the city's non-mainstream, civilian cultural content, so as to make the city's cultural IP more grounded, and thus arouse more people's recognition and emotional attachment to the city's culture. The most intuitive result of creating cultural IPs is reflected in the city's tourism fever. According to the "China Tourism Consumption Report 2019" jointly released by the China Tourism Research Institute and UnionPay, the "integration of culture and tourism" has become a new highlight of China's residents' tourism consumption, with the average amount spent in museums, historical and cultural scenic spots and cultural and art venues increasing by more than 25%, and the average year-on-year increase in the number of visitors was more than 30%. In recent years, the "net red cities" such as Chengdu, Xi’an, Chongqing, Changsha and so on have been making their mark in creating cultural IPs, increasing the exposure of their cities through various means such as the Internet and short video marketing, enhancing the city's popularity and tourism buzz, and achieving a double harvest in terms of popularity and economy.

5. Conclusion

5.1. Maintaining the city's unique culture

China is also entering an era of industrialisation and post-industrialisation in which urban society is the main form, and it is extremely urgent to maintain and strengthen the distinctive culture of cities and to bring into play the creativity and cohesion of urban culture. As a cultural paradigm shift and integration, urbanisation urgently needs to be well researched in terms of space, institutions, behaviour and concepts. Chinese society should learn from the experience
of the construction of cultural cities with special characteristics in the world, and fully summarise the success stories and failures; it should correctly evaluate the current situation of the construction of cultural cities with special characteristics in China, and avoid the homogenisation of a thousand cities under the impact of globalisation, informatisation and urbanisation; it should allow different ethnic groups to maintain and strengthen the distinctive culture of the city in the physical form of different cultures, and truly show the distinctive characteristics of the city. It is also an opportunity for different ethnic groups to maintain and strengthen the distinctive culture of the city in different cultural forms, so as to truly showcase the charm of the city’s distinctive culture and give full play to the creativity and cohesion of the city’s culture. Large-scale cultural events are an important medium for the dissemination of a city’s image and an important element and vehicle for the formation of its characteristics.

5.2. Urban culture for urban competitiveness

The mutual promotion and integration of culture and economy has become a new feature and trend in today’s world. Urban culture is not only a spiritual activity, it can also create huge economic benefits and wealth in itself and promote the development of the economy. The integration of urban culture into economic activities can enhance the value and taste of the economy, in order to form the characteristics of the industry, which can enhance the attractiveness, promote consumption and increase the total value of the economy, which is proven by many practices. In a sense, urban culture is an intrinsic basis for the development of the city’s economy. City culture is the basis for the expansion of a city’s economic attractiveness and radiance, and is a huge driving force and intangible asset that supports the city’s survival, competition and development. Moreover, as far as the economic development of a city is concerned, the cultural factor can provide it with deep, wide and strong-headed motivation, and can better ensure the institutional continuity, planning rationality and construction system of urban development from the level of business management concept. No matter which city, no matter what period of time, urban development needs the support of culture. The role of urban culture in supporting urban economy is mainly manifested in: firstly, urban cultural orientation gives value to economic development; secondly, urban culture gives high organisational effectiveness to urban economic development; thirdly, urban culture gives stronger competitiveness to urban economic development. The economy is the shape of the city, culture is the god of the city, the economy and culture complement each other, the shape and the god of the city will exude infinite charm.

5.3. Enhancing the image and cultural taste of the city

Urban development needs culture, culture shapes the city, enhances urban taste and creates a good human environment for urban development. Through cultural construction, the city’s iconic culture is shaped, the city’s characteristic culture is shaped, the city’s spirit and style is shaped, the city’s cultural force is enhanced, the cultural content of urban development is constantly added, and the city’s intrinsic cultural quality is improved, thus further enhancing the city’s image and taste and providing environmental conditions for urban development. City culture fundamentally determines the image and quality of the city and the resulting size of the city’s radiant attractiveness. In a sense, the culture of a city demonstrates its style, reflects its management philosophy, represents its level of science and education, marks the ideological and moral standards of its citizens and reflects its overall spirituality, and is a specific cultural productivity formed by the unification of various forces within the city in a common development direction. It is because of culture that cities are able to continuously improve their image and taste.
5.4. Creating an urban cultural IP

Although urban cultural IP is being taken seriously by more and more cities in China, there are currently no typical cases of IP planning being used to realise the economic value of cities. Many cities’ perception of creating cultural IP is still at the level of traditional mascot design, and furthermore, they work on iconic tourist attractions, limiting the creation of cultural IP to serving the tourism industry, without the concept of creating a personalised, irreproducible and sustainable living organism that can evolve with the times. Some experts have pointed out that there are still many problems in the creation of cultural IP in domestic cities, such as the lack of deep excavation of the city’s temperament, crude image design, excessive pursuit of a “positive image”, too much of an official aesthetic meaning, and the lack of distinctive IP characteristics. To put it simply, in the creation of cultural IPs, there are too many administrative traces and too few market-oriented means, making it difficult for cultural IPs to be widely disseminated and resonate.

References