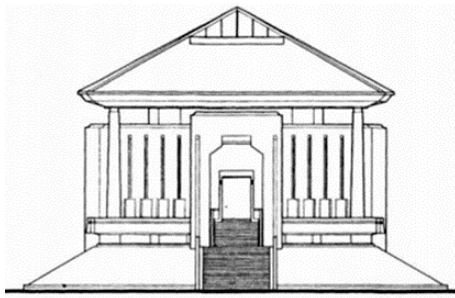
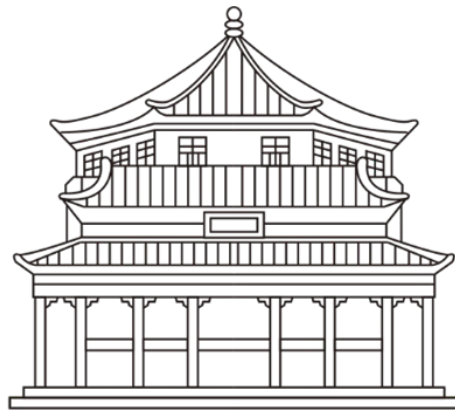


Monumentality in change and exploration

Modern Monumental Architecture in China after the 1920s



Jiixin Chen | 5480361 | April 2022

AR2A011 Architectural History Thesis

Supervisor S. Tanović

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1 Introduction

1.1 Research background and motivation

For a long time, Chinese architectural forms seemed to be misunderstood. Generally speaking, the worldview on Chinese and indeed Eastern architecture was influenced by Banister F. Fletcher in a position of "non-historical traditions"¹. In terms of China's architectural development, the enormous political, economic and even social changes that have taken place in China since the 1920s have led to an influx of architectural ideas and systems from the West, particularly from the United States and the Soviet Union because of the dramatic changes in the domestic environment², coupled with the reform and opening up of the Chinese architectural environment in the 1970s, led to several dramatic and even opposite changes in Chinese modern architecture in just 80 years.

The study of the development of modern Chinese monumental architecture, as architecture that synthesises architectural ideas and social thought, can show, in a small way, the difficulties faced by Chinese architecture after 1920, as well as the attitudes and creative responses of Chinese architects to them. I think that through conducting this research, I will be able to answer some of the following questions about modern Chinese monumental architecture: Is current Chinese massive

¹ Sir Banister Fletcher, *History of Architecture on the Comparative Method for the Student Craftsman, and Amateur* (London: B. T. Batsford Ltd., 1954), Sixteenth edition, frontispiece

² Yigang Peng, *Creativity and Expression*, (Harbin, Heilongjiang Science and Technology Press, 2002), p9

architecture's architectural philosophy fundamentally different from that of ancient Chinese monumental architecture? Is modern Chinese architecture's classical shapes merely a copy of ancient Chinese architecture using modern Western techniques and materials? How has modern Chinese monumental architecture responded to the impact of Western culture, and is it simply a matter of superimposing traditional symbols on modern materials and forms, as many critics have noted?

1.2 Literature review and Methodology

To obtain answers to the above questions, this thesis will use first- and second-hand theoretical and case material. The essay divides the study of modern Chinese monumental architecture after the 1920s into four steps. The first step is to examine the impact of Chinese architectural theory after the 1920s as a means of determining the scope of the subsequent search for Western architectural theories and cases, as well as identifying the historical context of the era in which modern Chinese monumental architecture developed; in this section, several sources describing the development of the Chinese architectural discipline after the 1920s will be explored. This section will cover some of the material describing the development of architectural disciplines in China after the 1920s, such as the close connection between the first Chinese architectural students and the Beaux-Arts system introduced in the United States, and the establishment and development

of representative architectural disciplines in later China, such as the Old Eight Schools, after the 1920s.

The second step is to study the philosophical ideas of monumentality and architectural forms in traditional Chinese architectural theory, to find the sources of design for modern Chinese monumental architecture, especially those aimed at continuing and carrying forward the nationality; in this section, because of the lack of theoretical works on purely architectural disciplines in China before the 20th century, I will also compare the views of scholars on Chinese architecture from outside China, such as Fletcher and Tadanori Ito, as well as the writings of representative figures in the field of traditional Chinese architecture, such as Jun Tong, and finally, the philosophical ideas of Zhuangzi, the founding philosopher of the classical Chinese system of architecture and garden thought, to find in them the basis of the ancient Chinese tradition of monumental architecture.

In addition, I will study the monumental architecture ideas and design paradigms introduced into China by the West after the 1920s, find the influence of modern Chinese monumental architecture design concepts; Here, Immanuel Kant's work (as a representative figure of Western philosophy), is explored comparatively with the Chinese philosophy represented by Zhuangzi, as an example to illustrate the difference between Chinese and Western monumental aesthetic ideas. At the same time, the study of China's learning and reflection on American and Soviet

monumental architecture after 1920 will be examined by way of case comparison. The final step is to compare the changes in the pursuit of Chinese nationality over time through the analysis of typical Chinese modern monumental architecture from two different eras (the 1920s and 1990s). By taking Liang Sicheng's "national form" as an example, the national characteristics of modern Chinese monumental architecture are interpreted. The paper also compares two cases to illustrate the adherence to Chinese nationalism and the changes in design thinking in modern Chinese monumental architecture over the nearly 80 years from the 1920s to the end of the 20th century.

2 Chapter 1: Historical Context

2.1 The Origin of Chinese Architectural Disciplines Deeply Influenced by Western Architecture

Most of the founders of modern Chinese architecture originated from a group of architects who studied abroad in the 1920s. In early 20th century China, architecture was a profession that did not formally exist, and training in the discipline existed only in the apprenticeship training of building craftsmen, without a systematic body of written knowledge.³ At a time when the Qing dynasty was overthrown and there were huge changes in culture, politics and economy, a group of Chinese students were able to study abroad such as in Japan, Europe and the United States to learn Shixue(practical learning) because of the "Shiye jiuguo" (rescuing China practical enterprise) movement. This group of international students has produced the majority of the founders and representatives of the modern Chinese architecture discipline.

Take the four great architects who are generally recognized in Chinese architectural circles: Liu Dunzhen, Tong Tong, Liang Sicheng and Yang Tingbao as examples.⁴ Liu Dunzhen graduated from the Department of Architecture of the Tokyo High School of Technology in Japan in 1921. Later, he taught at the

³ Jeffrey W. Cody, Nancy S. Steinhardt, and Tony Atkin, Chinese Architecture and the Beaux Arts, (Hong Kong, China, Hong Kong University Press, 2011), P12

⁴ Yongsheng Yang, Liansheng Ming, The Four Masters of Architecture, (China Construction Industry Press, 1998.10)

Department of Architecture of Nanjing Engineering College, now the School of Architecture of Southeast University, and was one of the pioneers of Chinese architectural education and the study of Chinese ancient architecture. In addition to Liu Dunzhen, Yang Tingbao, Liang Sicheng and Tong Chun all studied at the University of Pennsylvania in the United States in the Department of Architecture. Liang Sicheng returned to China on August 18, 1928, and taught at Northeastern University in Shenyang, where he founded the first architecture department in the history of modern Chinese education. Tong Jun devoted himself to conducting theoretical research on the history of modern architecture in the East and West and was a pioneer in the study of modern Chinese gardening theory.



Top left: Liang Sicheng; bottom left: Yang Tingbao

Top right: Liu Dunzhen; bottom right: Tong Tong

Image source: [R.38c90abd670799390c000b2604bc919c](https://www.bing.com/search?q=R.38c90abd670799390c000b2604bc919c&simid=608093873919505000&simdir=Images)

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2.2 The development of the discipline of modern Chinese architecture: close ties with the West and broken links with traditional culture

China's modern architectural education has borrowed from foreign architectural theories from the very beginning of the different representative schools, which has led to a high degree of similarity in the Chinese architectural education system and a gradual loss of relevance to its own traditional culture. Most of the universities' design teaching systems are derived from Beaux-Arts (e.g. Tsinghua University and Southeast University) and Bauhaus (e.g. Tongji University and the South China University of Technology); some of them follow the American Taxes Rangers and ETH-Zurich teaching models.

During the 1950s and 1980s, China's architectural education flourished, accompanied by a major restructuring of the rational faculties, the birth of the old eight schools of architecture, and the profound influence of the Soviet model of architectural education, Chinese architectural education completed the establishment of its model, especially in the process of learning from the Soviet model (i.e. the Beaux-Arts system) to achieve a high degree of unity.

From the early 1980s to the present, the scale of architectural education has entered a period of rapid expansion, with the original eight schools rapidly expanding to the current 300 or so architectural schools, and the architectural teaching system has diversified. However, the shadow of the Beaux-Arts education system is still widely present in the Chinese architectural education system. In the 1960s, Tongji University and South China Institute of Technology introduced the Bauhaus teaching model, a modern Western architecture education system, into their teaching practice, and Feng Jizhong of Tongji University put forward the modern teaching concept of "space as an outline" in the reform. In the 1980s, Tongji University and the South China University of Technology introduced three major composition courses (plane composition, three-dimensional composition and colour composition); in the 1990s, with the return of a group of young teachers from Zurich Polytechnic, Southeast University tried to improve the traditional Beaux-Arts system and formed a new teaching model based on ETH. In the 1960s, Tongji University and South China Institute of Technology introduced the Bauhaus teaching model, a modern Western architecture education system, into their teaching practice, and Feng Jizhong of Tongji University put forward the modern teaching concept of "space as an outline" in the reform. In the 1980s, Tongji University and the South China University of Technology introduced three major composition courses (plane composition, three-dimensional composition and colour composition); in the

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Furthermore, the Chinese architectural education system has not incorporated traditional Chinese architecture as a key curriculum in the instruction of traditional Chinese architecture. Traditional Chinese architecture is often taught as knowledge-based disciplines, such as the history of Chinese architecture and the history of gardens, rather than as practical subjects, in major university curriculum plans⁶. Coupled with a general lack of modern research on culture and traditions, as well as a lack of pride in China's traditional culture at the end of the twentieth century, the modern Chinese architectural education system has demonstrated a trend of continuous westernization, while traditional culture has declined.

From this, we can see that Western architectural education has had a significant influence on the development of Chinese architectural education in two ways: 1) it has changed the traditional Chinese architectural education, directly abandoning the original apprenticeship in architectural education (many traditional architectural techniques have been lost in China nowadays), and

⁵Daqing Gu. "The history of "Bauza" architectural education in China: transplantation, localization and resistance", *Architect*, 2007(02):97-107

⁶ Reference to the curriculum of the eight old schools of Chinese architecture (Tsinghua University, Tongji University, Southeast University, Tianjin University, South China University of Technology, Chongqing University, Harbin Institute of Technology, Xi'an University of Architecture and Technology)

instead grafting on a set of the mature Western education system; 2) it has contributed in some ways to the status quo of a highly unified Chinese architectural education model.

3 Chapter 2: The aesthetics of monumental architecture in traditional China and its representative figures and statements

3.1 Introduction

To study the influence of Western architectural thought on Chinese monumental architecture, it is necessary to know what China's architectural thought was before the 1920s, that is before Western architectural thought entered China. In the search for a theory of Chinese monumental architecture, at first, I also focused on the architectural theory of ancient Chinese monumental architecture, but then I realized that ancient Chinese monumental architecture (most of the ancient Chinese monumental architecture was temple architecture dedicated to gods, emperors and historical figures) was not clearly distinguished from secular architecture in terms of form. In this respect, ancient Chinese monumental architecture cannot be distinguished as clearly as in the West, for example, the distinction between churches and dwellings in the West can be instantly seen, whereas Chinese religious and secular architecture, temples, tombs, and private houses all look very similar. Therefore, I gave up my initial focus on looking for the architectural ideas of ancient Chinese monumental architecture. Instead, I turned to the conceptual ideas of Chinese architecture first. Then I went on to study the philosophical fundamentals of Chinese monumental architecture.

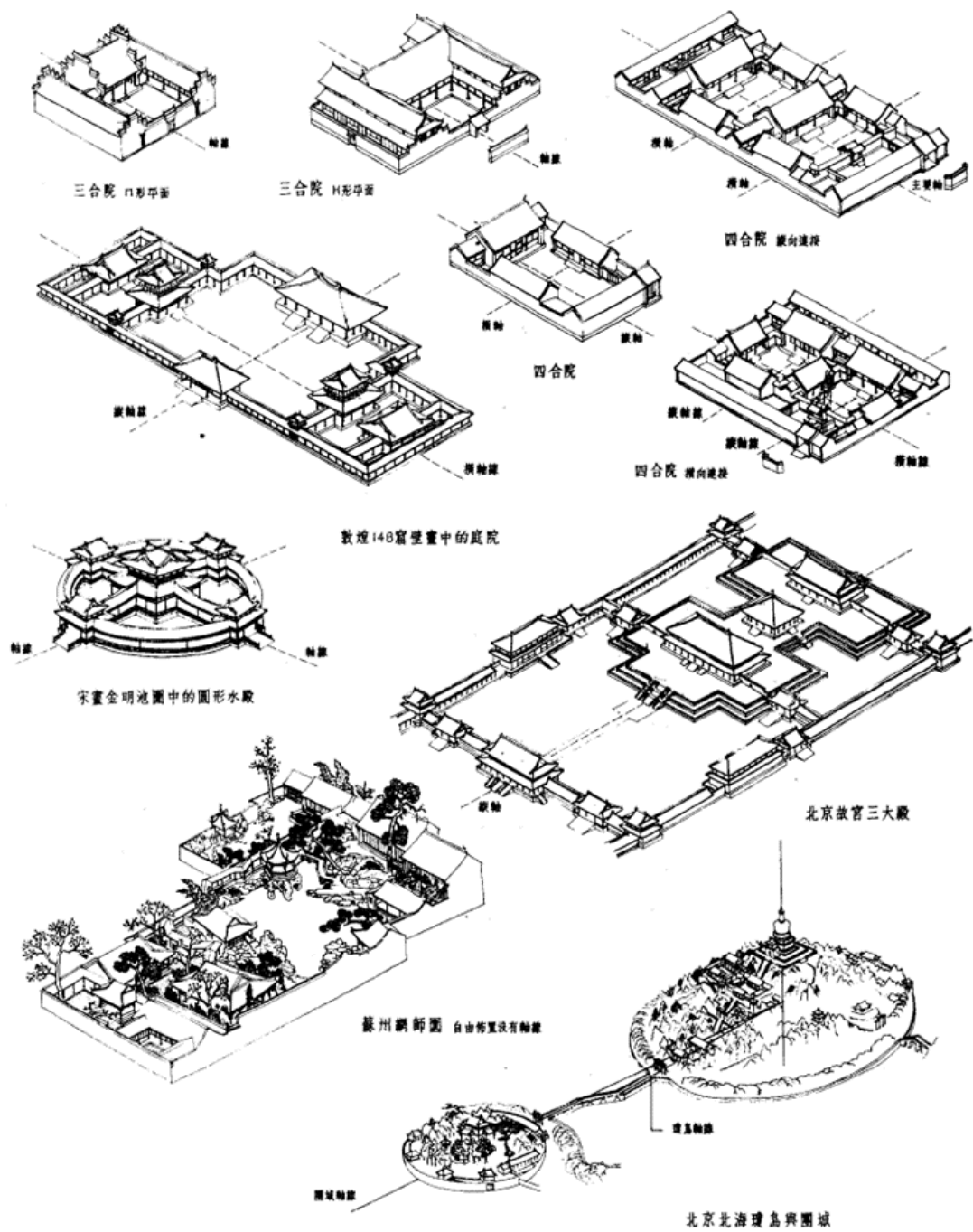


图 6 中国建筑庭院组合示意图

Chinese architecture courtyard combination diagram⁷

⁷Dunzhen Liu, History of Ancient Chinese Architecture, (Beijing, China Construction Industry Press, 1984), p12

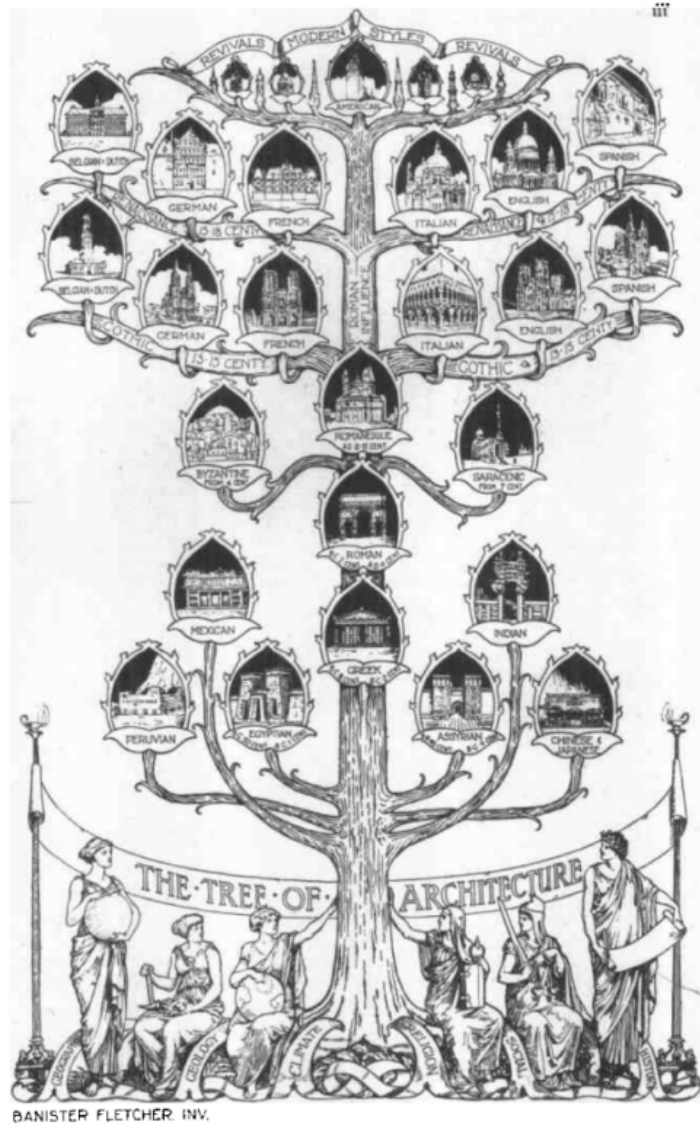
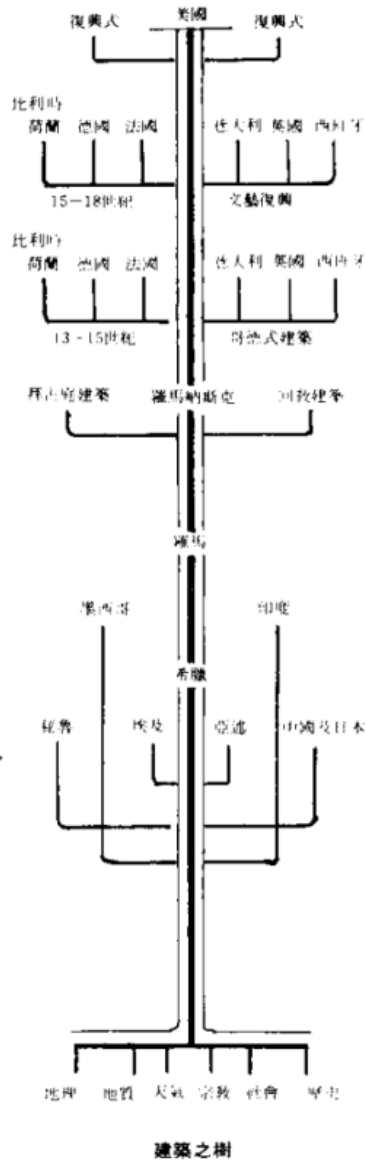
3.2 Interpretations of traditional Chinese architecture by scholars outside of China

Scholars of traditional Chinese architecture mostly focused on producing construction instruction books that were more oriented to the construction of buildings among craftsmen, such as the construction method, and most of the research on architectural theory was done by foreign scholars. For example, after the visit of the British Magdalene Mission to China in 1793, several travelogues published by George Magdalene and George Stanton, Fletcher's Sir Banister Fletcher's A History of Architecture, Tadanori Ito's History of Chinese Architecture, etc.) In contrast, most of the ancient Chinese writings on the philosophical thinking of architecture come from ancient Chinese literary and philosophical scholars. For example, Zhuangzi, Tao Yuanming, Xie Lingyun, etc. After reading some literature combining the two, I think it is necessary to understand and compare them, so in this section, I not only quote the works of ancient Chinese scholars, but also the works of Fletcher and Ito Tadanori, two more representative scholars from outside China.

3.2.1 Fletcher's "Tree of Architecture": The Unchanging Character of Chinese Architecture

In 1982, Li Yunhe's "Architecture of the Mentor" was published, citing the "tree of architecture" in Fletcher's History of Architecture and Fletcher's attribution of Oriental architecture (including Chinese and Japanese architecture, Indian

architecture and Muslim architecture) to "non-historical traditions". "This has led to many controversies and criticisms in the Chinese architectural community, as well as criticisms and interpretations of Fletcher's History of Architecture by older Chinese architects such as Liang Sicheng and the Japanese Tadanori Ito.



References to "The Tree of Architecture" in "The Artisans of China"⁸

⁸YunHe Li, Hua Xia Yi Craftsman, (Hong Kong, China, Hong Kong Wide Angle Mirror Press, 1982), p12

Fletcher's attribution of Chinese architecture as a "non-historical style" may be due to what he perceives as the vast differences and even oppositions between Chinese and Western architecture.⁹This includes the following aspects:

1. Structural Rationality. Fletcher believed that the main essential difference between historical and non-historical architecture was that the former progressed in structural matters, while the latter was mainly concerned with decoration. For example, in Fletcher's architectural history, Western architecture before the Renaissance is divided into three styles according to structural principles: the Romano-Greek style with the beam and column system, the Roman style with the combination of columns and semicircular arches, and the Gothic style with the pointed coupon system. As for Chinese architecture, he could not get a clear structural system in it.

2. Relevance to Western culture. Fletcher believed that Chinese art was dominated by painting, that the Chinese were too absorbed in the beauty of nature to care about architectural design, and that the latter was only required to meet the needs of life. Chinese architecture is in the "architectural tree" because of its early origins, but Egyptian and Western Asian architecture, which are also at the bottom, is "historical styles," more because they influenced Greek architecture. Chinese architecture has almost no connection with Western architecture, so it is excluded

⁹Fletcher, Banister, Dan Cruickshank, Andrew Saint, Peter Blundell Jones, Kenneth Frampton, and Fleur Richards. Sir Banister Fletcher's A History of Architecture. (Architectural Press/Elsevier, 2011).

from the mainstream "historical style".

3. the evolutionary capacity of architecture. From the "tree of architecture", we can see that Fletcher emphasizes the evolution of different buildings in terms of structure and style, which is also more in line with the definition of "tree". Fletcher has mentioned the "unhinged character" of Chinese architecture more than once, which should also emphasize the "lack of progress and development" of Chinese architecture.

3.2.2 Tadanori Ito: Ontology and Mutualism

After seeing Fletcher's "unchanging character", I began to think about whether such consistency could be called "no progress", and if Chinese architecture does have a great deal of constancy, then what is it? If it is true that Chinese architecture has a great deal of constancy, then what is this constant nature that has remained unchanged for thousands of years? In "The History of Chinese Architecture" written by Tadanori Ito, it is said that "Chinese architecture is based on the palace, and the palace is the guide of all architecture in a country."¹⁰ This is also summarized as "ontology" in the writings of some Chinese scholars. Also, he says that the arrangement of Chinese architecture, regardless of the type, has the same spatial archetype, which is the abstraction of Chinese architecture. At the same

¹⁰ Tadota Ito, History of Chinese Architecture, (Shanghai, Shanghai Bookstore Press), P40

time, some Chinese scholars hold a different opinion, preferring the "mutualism theory". The abstraction of Chinese architecture, as Tadanori Ito suggests, is the system of doors and halls, that is, doors and halls enclosing each other into courtyards, and all ancient Chinese building types can be organized in this way. If this spatial pattern itself can accommodate all functional categories, then the relationship itself is perhaps far more important than that of a palace. Perhaps the religious, feudal ruling architecture-based approach is simply the result of this spatial pattern of architecture as expressed in the hierarchy of feudal rituals. The core relationship that matters in this is the reciprocal relationship between architecture and the courtyard.

3.3 Interpretation of traditional Chinese architectural thought by Chinese scholars

When discussing ancient Chinese architecture, especially large monumental complexes, because of the close interrelationship between architecture and courtyard in Chinese architecture, as mentioned above, it is not possible to discuss only the architecture itself. All ancient and even modern Chinese spaces of the highest order, no matter what their function, will have at least one garden. Because of the priority that ancient Chinese architecture placed on the poetic meaning conveyed by the courtyard, the physical building is closer to living or the specific purpose itself, whereas the courtyard conveys a deeper philosophical meaning to the overall architectural area. As a result, in my search for theoretical

literature, I also concentrated on Chinese landscape literature to better grasp the philosophical thinking of ancient Chinese design.

3.3.1 Tong Jun: The Consistency of Chinese Garden Layout Construction

Tong Jun has said in "Jiangnan Landscape Journal", "Chinese gardens, although there are differences in function, scale, attributes, and place, none of them is important, what matters is its layout construction, which does not differ from anyone, only the difference in size, at first there is no difference in the system."

¹¹Compared to the Chinese architectural form embodied in the "Building Method", especially the palace complex, which is a highly orderly building, the garden, as an essential part of ancient Chinese architectural relationships, is instead not about the order, but rather the disintegration of excessive order, to achieve the ancient Chinese philosophy of "the joy of landscape" and The harmony of the "unity of heaven and human" in ancient Chinese philosophy.

3.3.2 Zhuangzi's philosophy of "great beauty"

Zhuangzi, a Chinese philosopher of the pre-Qin era, did not have a treatise directly discussing architecture. But Zhuangzi's ideas were extremely important in ancient China and had a great influence on all aspects. In his writings, Zhuangzi

¹¹ Jun Tong, Jiangnan Landscape Journal, (China Industry Press, 1963)

recounts many images of the immensity of forms, such as the 'Tao' that gives birth to all things in space and time. The great birds, "thousands of miles in size", "with wings like clouds hanging down from the sky", and "those who rise for tens of thousands of miles", and the ancient trees, "ten thousand feet high "and so on.

¹²The 'great beauty' Zhuangzi refers to is a kind of infinite beauty, a great beauty accompanied by awe, initiative and freedom.

Chinese people are comfortable with man's position in nature and believe that man and nature are in a unified and integrated relationship. As Zhuangzi described: "Heaven and earth are born together with me, and everything is one with me"¹³ - a moving plea for man and nature to live in harmony. There are similar notions that depict this sentiment, such as "all things are self-contained", "inaction", "non-action", "to combine the sky of heaven with the sky of man ", nature, love for the "quiet state" and so on. Therefore, Zhuangzi's "great beauty" and "magnificent beauty", as a very important part of Chinese philosophy, are calm, peaceful and harmonious.

3.4 Summary: The unchanging nature of the Chinese architectural system and the pursuit of a sense of "great beauty"

To sum up, although there are different reviews and criticisms in different scholars'

¹² Chuji Cao, A Brief Commentary on Zhuangzi, (Beijing, China Bookstore 1982), p4-5

¹³ Ibid., p30

discussions in different eras, a more consistent view can be extracted after comparison: the system of ancient Chinese architecture maintained a high degree of unity, that is, the mutual enclosure of doorways and courtyards shaped the space to meet functional and spiritual needs. Such an architecture, with abstract living space as its core, was able to satisfy all functions from political to religious to residential. In terms of architectural philosophy, ancient Chinese architecture is based on Zhuangzi's "great beauty", which is the harmony of man and landscape and the pursuit of self-transcendence.

4 Chapter 3: The philosophy of monumental architecture introduced to China from abroad after the 1920s, and the related architectural practices

4.1 Introduction

After initially identifying the ancient Chinese architectural systems and philosophical ideas that would have influenced modern Chinese monumental architecture, the next step is to identify the relevant lineage of monumental architectural design ideas imported from the West in the 1920s and their influence on modern Chinese monumental architectural design. In this regard, unlike the previous chapter, which needed to examine the form and philosophical thought of ancient Chinese architecture because it was not specifically different from other functional buildings, only the Western paradigms and philosophical thought of a monumental architectural design were introduced into China after the 1920s are discussed here.

Many changes in Chinese political thought since the 1920s have influenced Chinese architectural theories. The Beaux-Arts system and American architecture were first to spread from the first group of architects in old China whom almost all returned to the United States; then, in the mid-1950s, due to the political slogan of "one side down," the Soviet Union was also blindly worshipped in the

academic field; then, in the late period, progressivism was criticized from its flourishing, and during the confusion, people proposed to create a "new Chinese socialist-style." Finally, following China's reform and opening up, there was a high level of intellectual freedom and activity.¹⁴ From this process, it could be seen that Chinese architecture was influenced by American and Soviet architecture around the 1920s, and therefore most of the buildings cited below are representative of Soviet and American architecture.

4.2 The Influence of Western Monumental Philosophical Thought on Chinese Monumental Architecture - Taking Kant's Sublime as an Example

To enable a comparative discussion with Zhuangzi's harmonious 'sense of great beauty' in the previous paragraph, the discussion here is based on He Tianzhong's 'Zhuangzi's Great Beauty and Kant's Sublime Beauty', in which he discusses two representative philosophical and cultural figures, Zhuangzi and Kant, emphasizing the spirit of struggle and sublimity in the Western cultural context as opposed to the spirit of harmony promoted in the Chinese cultural context.

There are two kinds of the Kantian sublime: one is quantity, that is, the infinite size of the object; the other is power, that great force or grandeur of the object which arouses both fear and reverence.¹⁵

¹⁴ Yigang Peng, *Creativity and Expression*, (Harbin, Heilongjiang Science and Technology Press, 2002), p9

¹⁵ Tianzhong He, *Zhuangzi's Great Beauty and Kant's Sublime Beauty*, *Studies in Literary Theory*, 2005 (1),

4.2.1 Large in size

Large, inhuman scale is an important way of generating monumental architectural forms, such as huge, heavy statues or buildings that commemorate great people, national events and so on. For example, the Mount Rushmore National Memorial in the United States, which Peng Yigang has described as the most moving example of recent monumental architecture, is a huge building that "not only successfully expresses the subject matter, but also shakes people's emotions so that any ordinary American who is there will feel a sense of pride. Any ordinary American who has been there can't help but feel a sense of pride".¹⁶



the Mount Rushmore National Memorial

Image source : [56afee75-lm-9427-169da4c7df1.jpg \(568×320\) \(biyi.cn\)](#)



Statue of Young Mao Zedong in Changsha, China

Image source : v2-84116ee104c94526cc74edfd8ce0e4d9_720w.jpg (900×598)

(zhimg.com)

And the Soviet architecture of the time, particularly the Stalinist style marked by the establishment of the final design of the Soviet Palace in 1933, also influenced the architecture of the new China with its strong ideological character and its enormous volume and power.



The Colossal Statue of Lenin in the Soviet Palace

Image source: <https://img.biransign.com/1533263717145.jpg>



Beijing Exhibition Hall (formerly Soviet Exhibition Hall) designed with the participation of Soviet experts

Text on the left of the picture: Commemorating the opening of the exhibition on the economic and cultural achievements of the Soviet Union in Beijing

Text on the right: We must set up a nationwide study of the Soviet Union to build our country --Mao Zedong

Image source : [OIP.fe7sFLJTQPI7_mhul9X4CgHaD8](https://oip.fe7sFLJTQPI7_mhul9X4CgHaD8) (474×252) (bing.com)



Posters from the period of China-Soviet friendship in New China

The above building is one of the representative Stalinist buildings in the Soviet

Union: The Ministry of Foreign Affairs

Image text: The Soviet Union is our role model

Image source : v2-b22eb0816f5ceeed147db9a6b57343a7_r.jpg (580×380)

zhimg.com

4.2.2 The great power of strength

In the monumental architecture that expresses a sense of the sublime through the

greatness of power, the infinite and great spirit of sublime monumental architecture is mainly reflected in relatively concrete statues that show gestures and relatively abstract gestures such as 'vertical' and 'spiral'. For example, the Soviet monument to the Battle of Stalingrad, 'Motherland Calling', is a powerful image of a mother, turning with her sword and shouting, inspiring patriotic enthusiasm with its great energy. In a similar social period and ideological context, China also produced many statues of infinitely noble revolutionary power and enthusiasm, such as the monument to the May 30th tragedy at Longhua Martyrs' Cemetery in Shanghai and the monument to the Tomb of the Unknown Martyrs.



Statue of the Soviet Union: "Motherland is calling"

Image source : [R.5c2651cfecd69fd83e2549a94e875d38 \(750×1000\) \(bing.com\)](https://www.bing.com/images/search?view=detailv2&thid=OIP.R.5c2651cfecd69fd83e2549a94e875d38)



May 30th Tragedy Monument, Shanghai, China

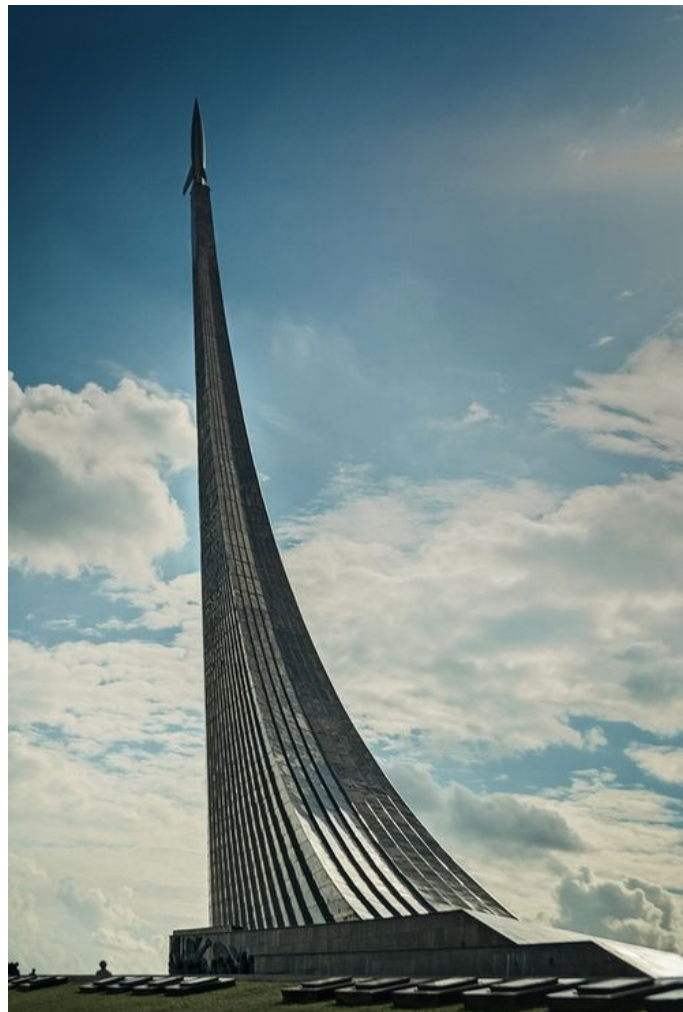
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And vertical forms are also prominent in monumental architectural forms that express the sublime, as Qi Kang said in his elaboration of the conception of the Yuhuatai Martyrs' Memorial Hall: "The monument group is conceived so that people visiting it can achieve a climax of remembrance, an atmosphere that dominates the whole situation When people go straight up to the big platform and look up to the top of When people go to the big platform and look at the top of the monument, they can achieve a climax of remembrance, a dominant atmosphere. When people go straight up to the big platform and look at the

top of the monument, they can achieve a sublime state of mind". For example, the Soviet Monument to the Conquerors of the Universe, built-in Russia to commemorate the first landing of Soviet aviators in space, symbolises the sublime spirit of the conquest of the universe with its enormous height of 99 metres and the shape of a flame. The monument to the peaceful liberation of Tibet, designed by Zikang, has a vertical top and triangular bottom composition, which creates a stable visual impression and brings a sense of solemnity and sacredness to the mind.



Monument to the Soviet Cosmic Conqueror, Russia

Image source : [96c8427f45776b62d889977d4972d8f9.jpg](https://www.shutterstock.com/image-photo/96c8427f45776b62d889977d4972d8f9.jpg) (500×741)

pinimg.com



Monument to the Peaceful Liberation of Tibet, China

Image source : [pic_005_02.jpg \(960×640\)](#) (garmin.com.cn)

4.3 The influence of Western monumental architectural design paradigms on Chinese monumental architectural design

The influence of Western monumental architecture on Chinese monumental architecture has changed over time in terms of architectural design paradigms. Between the early 20th century and the 1950s and 1960s, a large number of buildings existed that were directly imitated from the West. For example, the Tianjin Mingyuan, built-in 1920 and now transformed into a civic park.

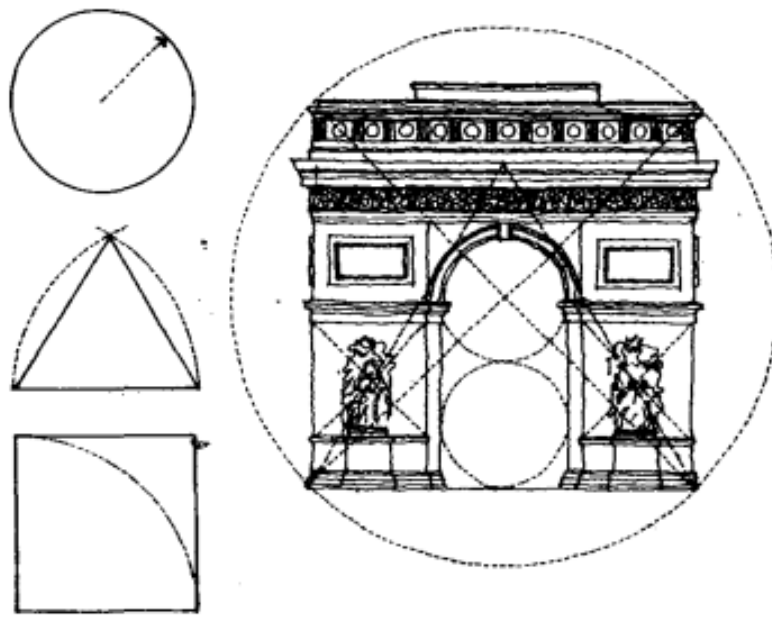


Mingyuan Square, Tianjin, China

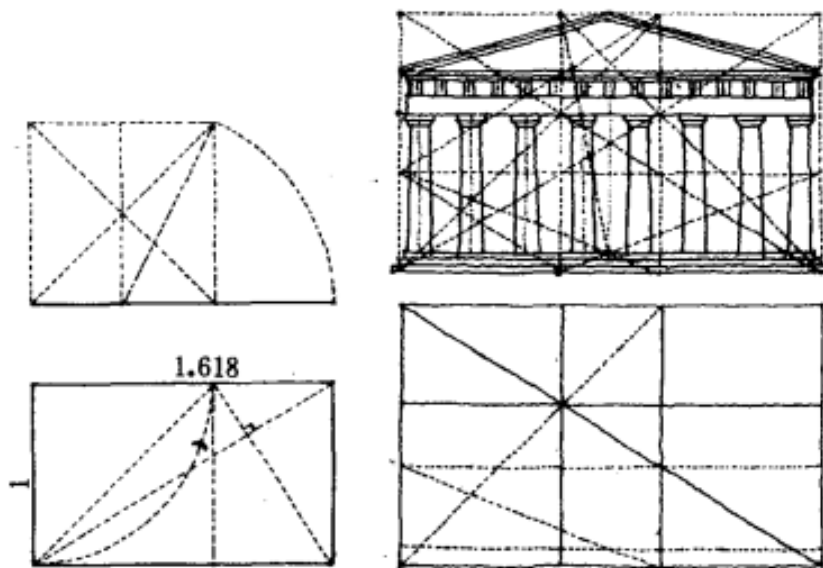
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Later on, as Chinese architectural theorists paid more attention to traditional architecture, the study of Western monumental architectural paradigms was not simply a matter of imitation and absorption, but of returning to analyse its traditional architecture using relevant and systematic analytical techniques, and then creating new national forms. This is also illustrated in Lai's study, where he argues that 'the "classical Chinese-style architecture", far from an inherited paradigm, was the outcome of a reexamination of Chinese architecture inspired by a new interest in international architecture."¹⁷

¹⁷ Delin Lai, *Exploring the History of Modern Chinese Architecture - Exploring a Modern Chinese Monument - Designing the Sun Yat-sen Mausoleum in Nanjing*, (Beijing, Tsinghua University Press, 2007), p221



a 对巴黎星形广场凯旋门所作的几何分析



b 对帕提农神庙所作的几何分析

An analysis of the aesthetics of scale in the Arc de Triomphe and the Parthenon¹⁸

¹⁸ Yigang Peng, Theory of Architectural Space Combination, (China Construction Industry Press, Beijing, 1983)

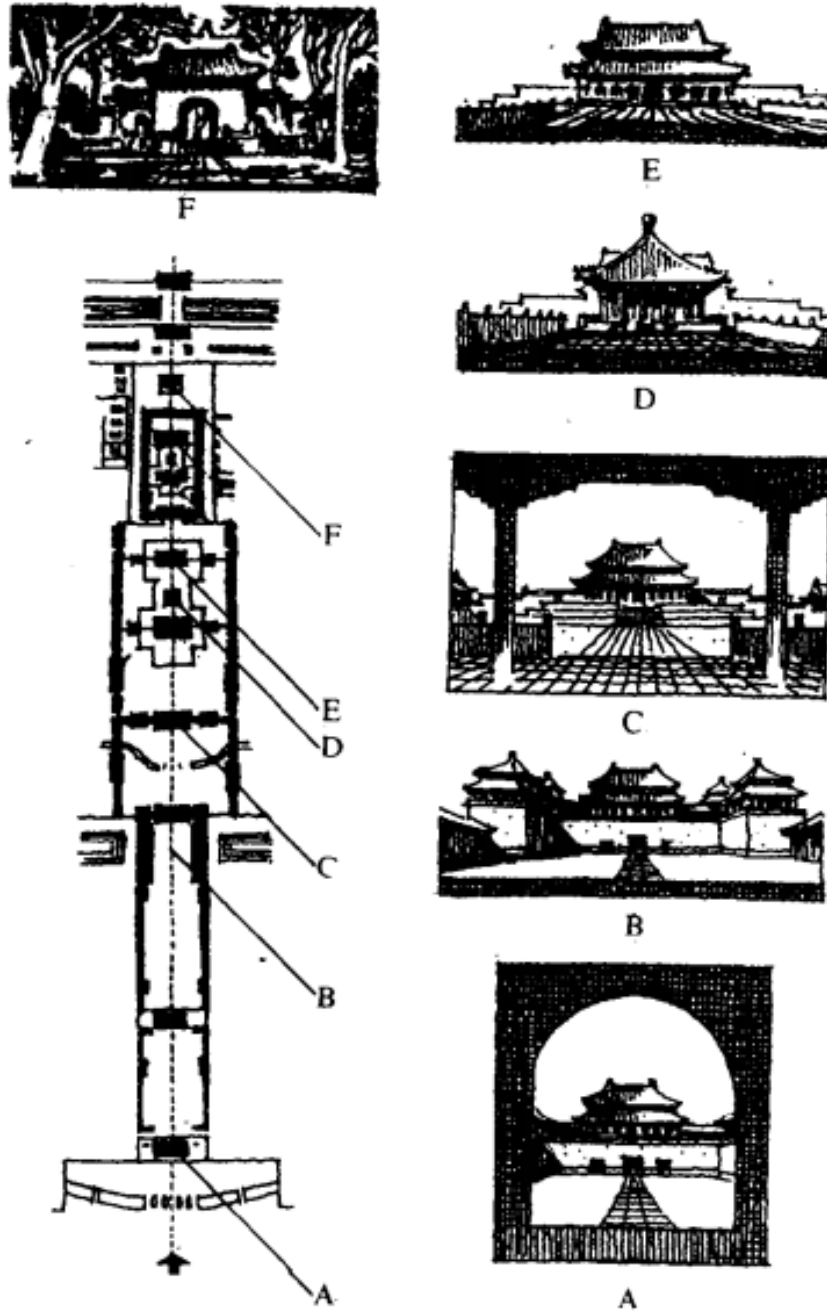


图 27 北京故宫沿中轴线的空间序列组织

An analysis of the spatial sequence along the central axis of the Forbidden City
in Beijing¹⁹

¹⁹ Yigang Peng, Theory of Architectural Space Combination, (China Construction Industry Press, Beijing, 1983)

5 Chapter 4: Analysis of how the "New Chinese Style" was developed for monumental architecture in China after the 1920s

5.1 Ideas for the generation of monumental architecture to continue the noble spirit of the Chinese nation: the example of Liang Sicheng's "national form"

Case studies have shown that in the post-1920s Chinese monumental architectural design, most of the creative thinking was of a 'national form' character (the term 'national form' first came from the slogan 'national form, socialist content' put forward by Soviet experts who came to China in the mid-1950s. The slogan "national forms, socialist content" was first introduced in the mid-1920s by Soviet experts to China.). These monumental buildings of 'national form' generally possess some or all of the nine characteristics of Chinese architecture as outlined in Liang Sicheng's 'Characteristics of Chinese Architecture'. Because of the importance of Liang Sicheng's related remarks, they are quoted at some length here.

(1) Individual buildings generally consist of three main parts: the lower foundation, the middle of the house itself and the upper wing of the stretched roof.

(2) In terms of layout, a "house" in China consists of several such buildings and several associated buildings built around one or more courtyards or patios.

- (3) This system uses wooden construction as its main structural method.
- (4) The arch.
- (5) Lift fold, lift frame: roof slope with this lift, from the lower section of the eaves of the gentle slope gradually increased to a steep slope near the ridge, into a gently curved surface.
- (6) The roof has always occupied an extremely important position in Chinese architecture Its magnificent decorative nature was also discovered and utilized early The roof is not only a delight to the people for thousands of years but also the proudest achievement of our nation. Its development became one of the most significant features of Chinese architecture.
- (7) The bold use of vermilion as the dominant colour for the roofs of large buildings, on columns, doors, windows and walls, and the use of colourful painted patterns to decorate the superstructure of wooden frames Chinese architecture is the most adventurous of the world's architectural systems in its use of colour.
- (8) In wooden architecture, all the intersecting parts of the building are largely exposed and slightly worked to become a decorative part of the building itself.
- (9) In the building materials, a large number of coloured glazed brick tiles; try to use the decorative potential of various colours of paint. Carved flowers on wood, decorative reliefs on stone surfaces, and carvings on brick walls.

As a result, the characteristics of traditional Chinese architecture include the three-

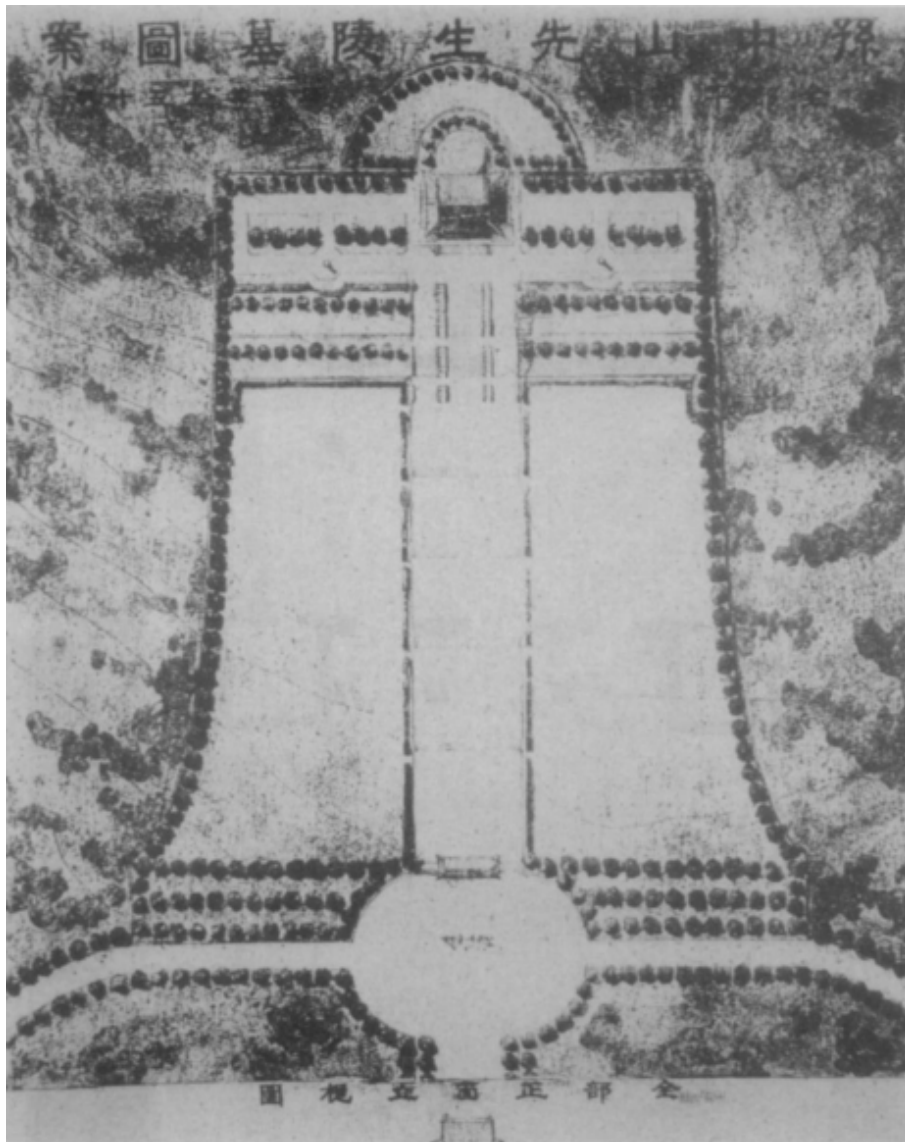
part composition of a single building, the enclosed courtyard of a building group, the timber structure, the structure and decoration of the arch, the roof form of the lift and fold lift, the large roof and decorative nature, the brilliant colours, the combination of structure and decoration with each other, and the decorative nature of the combination of various materials. These are not only characteristics of traditional Chinese architecture, but also symbolize a large degree of national pride. The "national form" style, which is the result of different degrees of re-creation of one or several types of Chinese architectural features, has been widely recognized as the main way of generating Chinese monumental architectural forms. However, as time has changed, the "national forms" have gradually become more liberal, as shown here by the comparison between the Zhongshan Mausoleum designed by Lu Yanzhi and the Zhou Enlai Memorial Hall in Huai'an designed by Qi Kang.

5.2 Design of Sun Yat-sen's mausoleum, Lu Yanzhi, 1925

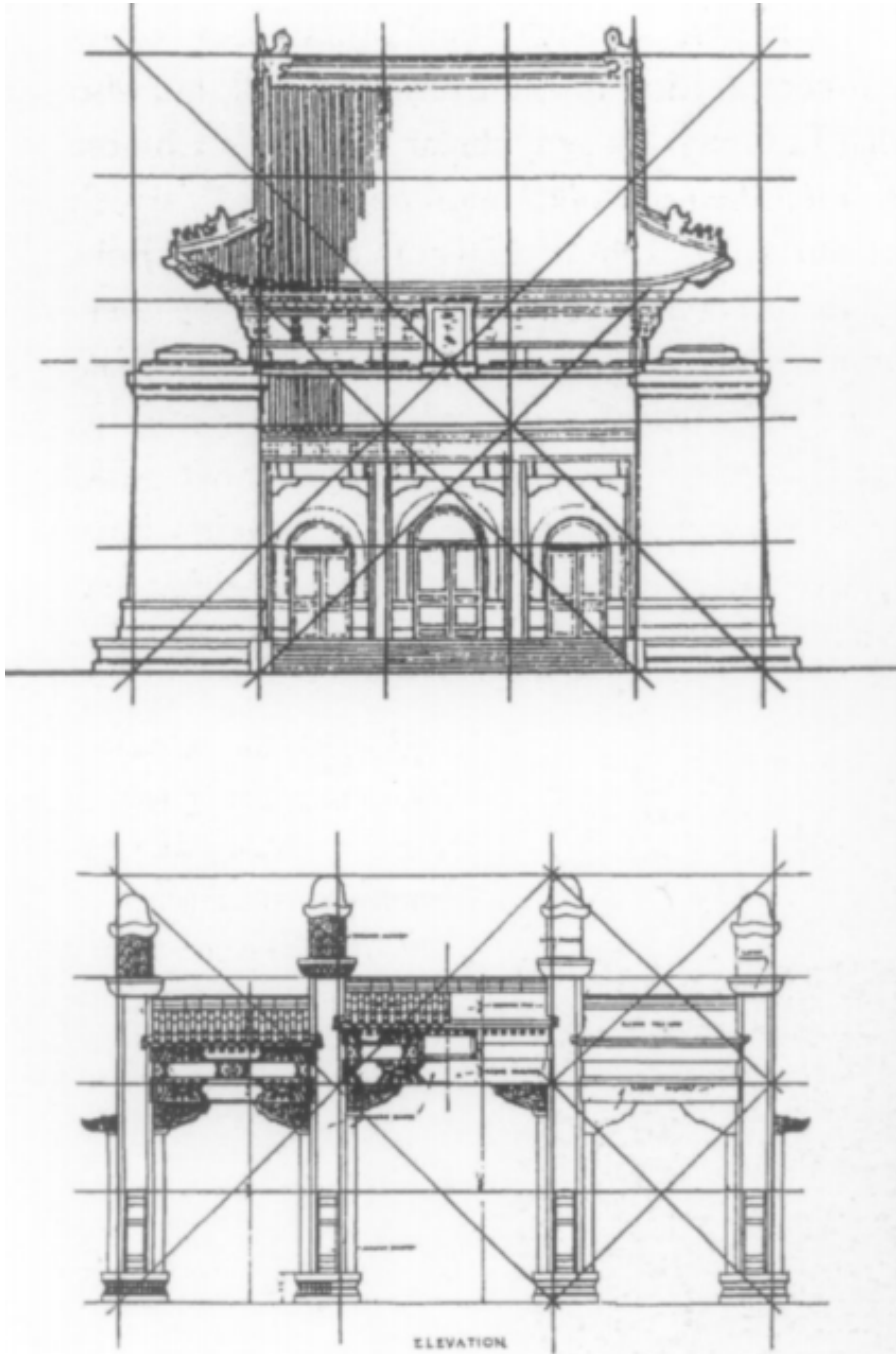
The Sun Yat-sen Mausoleum, designed by Lü Yanzhi, is an important work in the "national practice" of modern Chinese monumental architecture, and at the time of the competition, the requirement was clearly stated that the memorial hall "must be of a special and monumental nature in the ancient Chinese style".²⁰ This is reflected in all aspects of the mausoleum: in the overall layout, it inherits the

²⁰Delin Lai, *Exploring the History of Modern Chinese Architecture - Exploring a Modern Chinese Monument - Designing the Sun Yat-sen Mausoleum in Nanjing*, (Beijing, Tsinghua University Press, 2007), p246

characteristics of ancient Chinese imperial mausoleums, with a strictly central symmetrical layout reflecting the basic features of Chinese monumental architectural complexes; in the design of the main building, the main hall incorporates a three-part composition common to both China and the West; the roof continues the traditional architectural hipped roof, using blue glazed tiles; the decoration and materials of the body of the house are a mixture of Chinese and Western. In the interior of the building; in the details, the arch of the traditional Chinese wooden structure is recreated with concrete and marble, and so on; all these are monumental architectural patterns explored by integrating the formal features of Western classical architecture with the characteristics of traditional Chinese architecture.

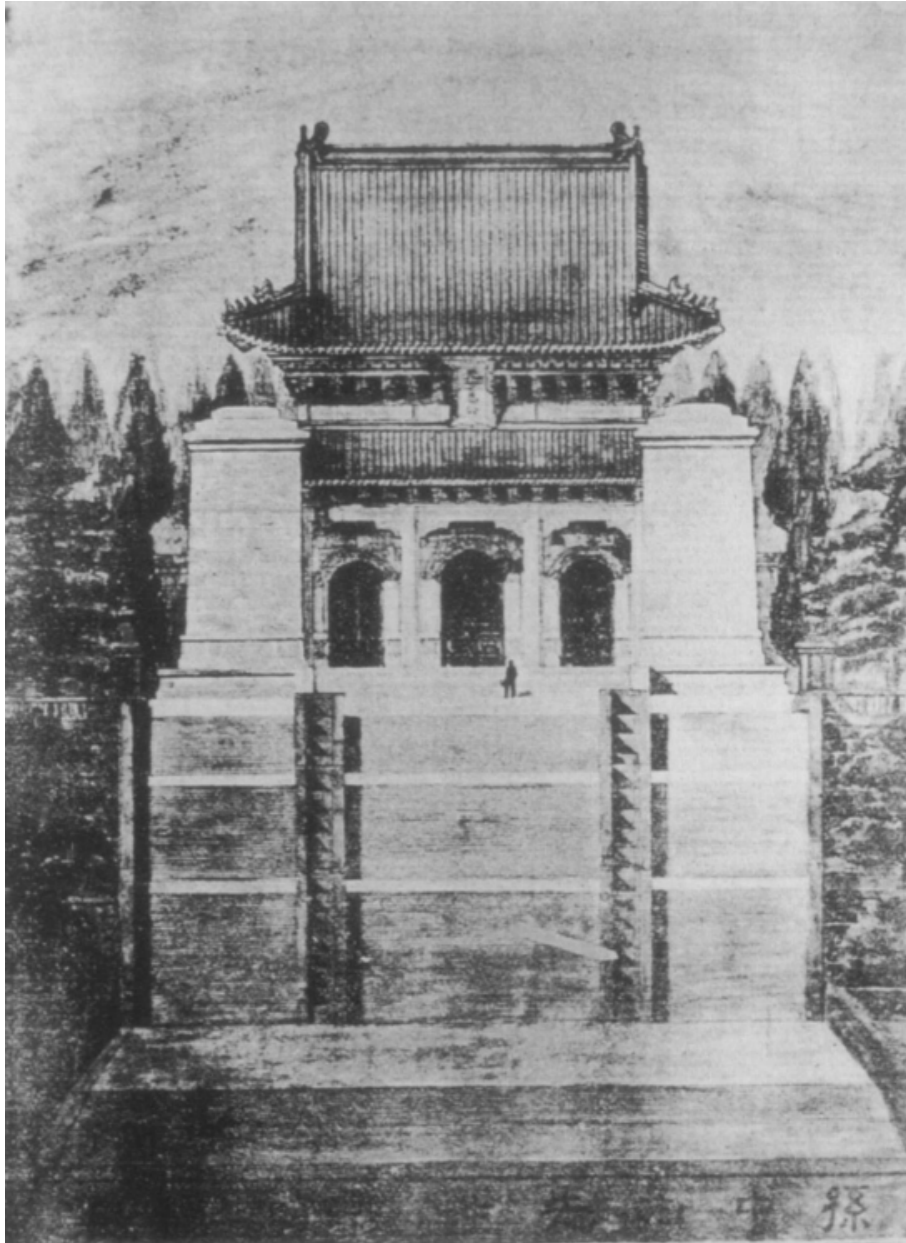


The plan of the Sun Yat-sen Mausoleum



Proportional analysis of the main hall of the Sun Yat-sen Mausoleum²¹

²¹ Delin Lai, *Exploring the History of Modern Chinese Architecture - Exploring a Modern Chinese Monument - Designing the Sun Yat-sen Mausoleum in Nanjing*, (Beijing, Tsinghua University Press, 2007), p267



The façade of the main hall of the Sun Yat-sen Mausoleum, Lü Yanzhi

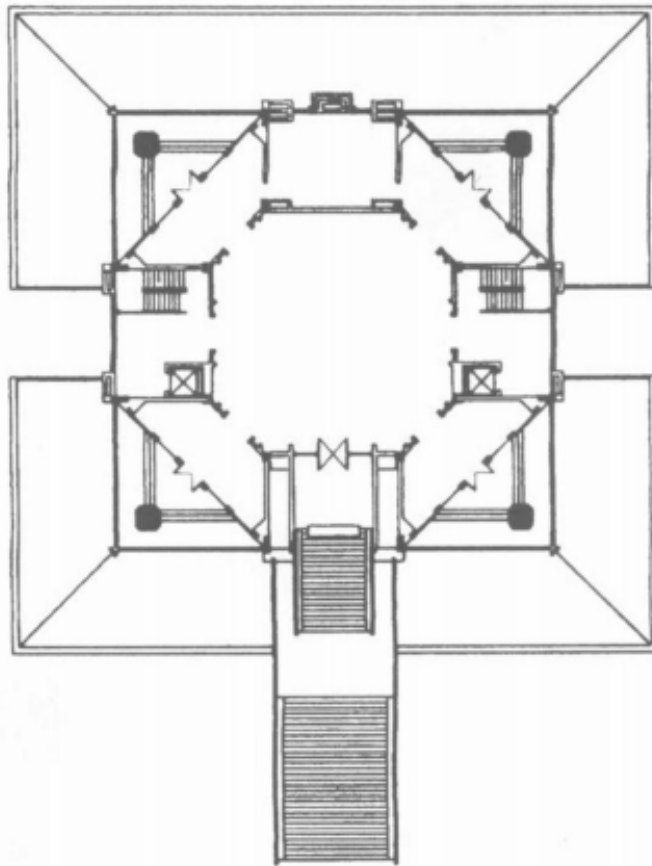
Many scholars, however, believe that the early Chinese "national form" architecture of the 1920s was a synthesis of traditional symbols with Western methods and materials, with numerous flaws. However, it is clear from the above-mentioned development process of the difficult transformation of Chinese modern architecture that the "national form" architecture was

overloaded with cultural and political significance in its creation, and perhaps inevitably fell into the formalism dilemma at the time.

5.3 Zhou Enlai Memorial Museum, Huai'an, Qi Kang, 1992

In the design of the Zhou Enlai Memorial Hall, Qi Kang chose a square geometry as the basic prototype for the adaptation, using the simple and stable form of "square" to symbolize the noble spirit of Premier Zhou. Qi Kang explained in the design note: "One of the simplest shapes in architecture is the abstract square square building form inevitably leads to a square cone roof, so "square", " cone", "circle" became the most single, clear and understandable body type in abstract geometry. Since ancient times, the square cone has been a monumental symbol of the ancient Egyptian pyramids, the ancient Chinese tombs, etc.", "The three steps at the base of the Greek temples and the shape of the Chinese mausoleum are deformations of the archetype, which are combined with the square body to strengthen this combination of forms"²². Although the existence of four-cornered saved spires is also found in important traditional Chinese buildings, such as the Zhonghe Hall in the Forbidden City, it is already difficult to say that there exists a traditional architectural prototype for the Huai'an Zhou Enlai Memorial Hall from a formal point of view.

²² Kang Qi, *Architecture Thinking*, (Harbin, Heilongjiang Science and Technology Press, 1999), P103



Façade and Plan of Zhou Enlai Memorial Hall²³

²³ Kang Qi, Architecture Thinking, (Harbin, Heilongjiang Science and Technology Press, 1999), P104

6 Conclusion and Discussion

China's monumental architectural design after the 1920s experienced a succession of changes - the spread of Western capitalist ideas - the anti-capitalism and propagation of Soviet "national forms" after the one-sided policy of the new China - the criticism of progressivism and the return to a blank space in architectural theory - and the reactivation of various studies on Western and ancient Chinese history after the reform and opening up. In the short half-century period from the 1950s to the beginning of the 21st century, there were so many shifts and shocks, which inevitably led to a certain degree of confusion in thinking, generally manifested in three representative views: 1. insisting on complete restoration; 2. emphasis on the modernization of architecture, opposing any traditional practice; 3. believing that the architecture of the world is moving toward unity.²⁴

However, in recent years, with the emphasis on traditional Chinese architecture and the deeper understanding and study of Western architecture in Chinese architectural theory, the theory of architectural design has been able to proceed more dialectically rather than in a pre-imitation manner. In the scope of monumental architectural design, although the expressions and the basic forms of the selected monumental architectural forms are completely different, there has been a deeper understanding of the design concept. For example, the new

²⁴ Yigang Peng, *Creativity and Expression*, (Harbin, Heilongjiang Science and Technology Press, 2002), p23

"national form" of monumental architecture is not simply a copy of a large roof, but a refinement and fusion of national characteristics and modernity based on the core of national identity.

The present perspectives of Chinese architecture are divided on the mode that monumental architecture should follow, whether it should primarily inherit Chinese national traditions or completely use modern architectural techniques. However, because of the depth of Western influence on Chinese architecture and the large number of modern buildings built over the years that adhere to the Beaux-Arts or Bauhaus systems, monumental architecture in the form of modern architecture has become an extremely important part of modern monumental architecture in China. At the same time, as national self-confidence has grown, the role of traditional Chinese forms has shifted from a political need to a popular desire for a feeling of national identity. Under these circumstances, I think the two models will continue to exist for a long time and to intermingle with each other. As for the basic mode of view, Qi Kang's statement on the mode of monumental architecture might serve as a reference:

As a monumental architecture, it is a cohesion of social, national and ethnic emotions, and various monumental buildings in history have socially agreed with architectural forms in different historical periods, and monuments, kiosks and pavilions are only a reference.²⁵

²⁵ Kang Qi, "Memorial Hall for the Victims of the Nanjing Massacre", *Journal of Southeast University*, 1998(2), 1

But the emphasis on national characteristics is certainly much higher than before, how the architectural forms can be derived with both national characteristics and modernization, has become a space for many Chinese architects to explore. And to be able to find a better method of inheritance, one must first let go of other theories that seem to run counter to the practice. As Peng Yigang puts it:

To achieve the resemblance, we must first take a form that is not like the resemblance - that is, we must let go of the advanced foreign architectural techniques without worrying about the possible tendency to temporarily detach from the traditional forms, which, as we know, is precisely for the sake of better inheritance.²⁶

²⁶ Yigang Peng, *Creativity and Expression*, (Harbin, Heilongjiang Science and Technology Press, 2002), p26

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