



A PERSPECTIVE OF COLLECTIVE MEMORY: MONUMENTS/MEMORIALS IN
MODERN (1840-1949) GUANGZHOU



By
Mr. Guoxing CHEN

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Monuments/memorials are places of memory, and their research focuses on art and the urban public realm. Some scholars have explored commemorative objects from their relationship with history and memory or used them to explain collective memory (cultural or social memory). However, starting from the place, the materials for exploring the mechanism and specific content of the monument/memorial carrying collective memory still need to be further excavated. This research takes the monument/memorial in modern Guangzhou (MMG) as the research object, and the specific research objectives are: 1) To analyze the distribution characteristics of the MMG. 2) Explain the concept of spatial vector patterns of monument places; in terms of place structure, identify the construction model and elements of monuments, and interpret their mechanism and content of carrying collective memory. 3) To conduct conceptual reflection through the design practice of the Heroes Monument in Guangzhou. Starting from pragmatism, the researchers mainly collected qualitative and quantitative data through literature research, field investigation, map research, pilot cases, and questionnaire surveys. Then coded and classified the data, performed a visual comparative analysis, and focused group discussions. Finally, inductive, interpretive, and reflective design practices are used to implement and answer research goals and questions. The study results showed that: 1) Most monuments/memorials in modern Guangzhou are located on the city's edge, individually or in groups in natural or planned mountain environments, and have a certain degree of aggregation. The site selection of the place of the Chinese-style monument tends to be "natural" sites. Chinese traditional culture emphasizes the harmonious relationship between man and nature; this concept profoundly affects people's collective memory and the site selection of the MMG. 2) The elements of the construction model of monuments carry people's collective memory at different levels. The MMG carries collective memory mainly about people's beliefs, etiquette, culture and garden design techniques. Through this study, the researchers mainly constructed the theoretical knowledge of spatial vector patterns, worship behaviour and FMSVS's (function theme, morphology style, spatial relationship, visitor experience and symbolic meaning) construction model of monument places. They developed a comparative model of spatial vector patterns research tool.

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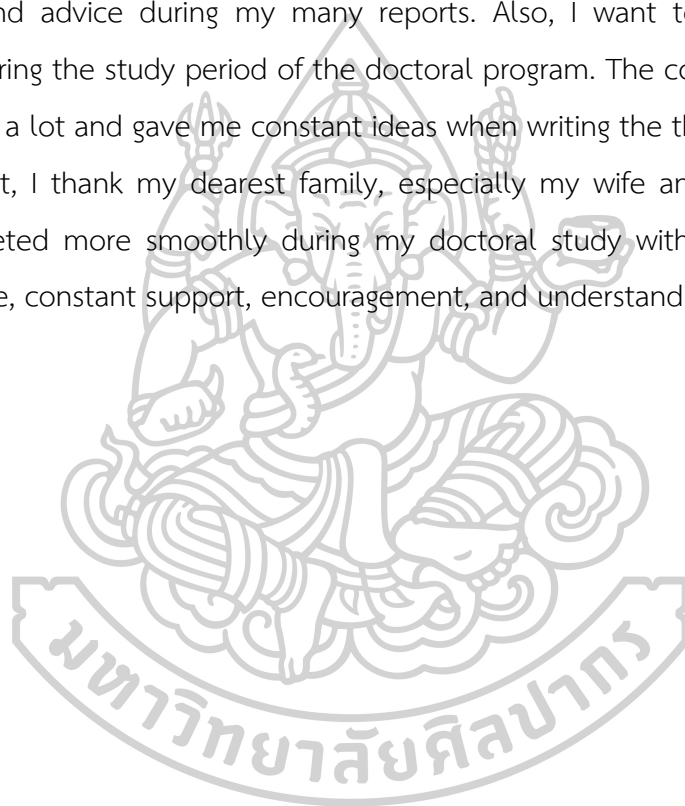


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Chapter 1 Introduction

1.1 Background of the Research

In certain countries or regions, people built countless monuments/memorials to worship virtue and repay meritorious deeds. Guangzhou, China, witnessed the construction of numerous monuments/memorials between 1840 and 1949. These monuments/memorials are different from traditional Chinese monuments such as stone pagodas, stone squares, and steles, and also different from monuments built after the founding of New China.

According to Wenlan Fan (1962), Dunkui Lin (1990), and other scholars, who divided historical periods based on social nature, China's modern history, characterized by a semi-colonial and semi-feudal society, consists of two stages and spans from 1840 to 1949. As can be seen from Figure 1, the first stage is the stage of the old democratic revolution from 1840 to the eve of May 1919; the second stage is the stage of the new democratic revolution from 1919 to 1949. China mainly experienced 11 significant events during this period, as shown in Figure 1. The seven major events shown in red in Figure 1 occurred in Guangzhou. This aspect shows that Guangzhou has a critical in modern China.



Figure 1. Timeline of outline of modern Chinese history

Source: Author, 2022

Guangzhou was the birthplace of the Chinese Democratic Revolution during this period, and Figure 1 illustrates seven significant events that were closely related to the city (Chen, 2018). For future generations to remember history and influential

people and events, creating conditions to help remember and commemorate is necessary. As a result, individuals constructed numerous monuments in Guangzhou that hold cultural, artistic, and historical significance. Researchers discovered that Chinese traditions and traditional Western memorial styles inspired these monuments' architectural styles and typological characteristics.

Since its opening up 40 years ago, Guangzhou has experienced profound changes. Rapid urbanization and continuous population growth have hit the city hard. Regrettably, urban expansion has resulted in the destruction and occupation of the original sites of some modern monuments. This status quo thus leads people to question the meaning and value of these monuments and their places.

In a specific period, these monuments and their places are a medium to witness history and reflect the innovative exploration of Chinese culture and art. University of Louisville professor Delin Lai (2012) says people built them in times of national crisis to "awaken the masses" with new symbols and architectural forms. Their appearance is the continuation and transformation of traditional Chinese etiquette and a new collective symbol created by the government and the people "using the past to open up the present".

Monuments/memorials possess ethical characteristics that compel historical memory, serve as mediums for witnessing history, and express historical consciousness, which depends on social systems to impart meaning (Huang, 2019). They are integral components of modern national, political, and cultural construction, comprising both a historical and material environment. They are subjected to a series of constitutive factors in the physical environment before they can function to shape memory, especially when they relate to the collective memory of an ethnic group or nation. A problem raised here is how a monument/memorial carries memory; what are its mechanisms and contents?

1.2 Significance of the Problem

Research on monuments and memorials has made valuable explorations in architecture, landscape, urban planning, and history, which is essential in paving the

way for further investigations. However, in the past decade, memory studies have been the essential intellectual base for studying memorial sites (Chen & Chen, 2023). Some scholars (Antonova et al., 2017; Dwyer & Alderman, 2008; Gurler & Ozer, 2012; Osborne, 2014) have explored monuments' memory function and content or explained collective and cultural memory through monuments (Assmann, 2016; Assmann & Czaplicka, 1995; Nora, 1999, 2020). However, these studies mainly focus on the relationship between the history and memory of public monuments or memorials (Cudny & Appelblad, 2019; Kulišić & Tudman, 2009), needing further exploration of the specific elements of monuments that carry memory content and cultural and artistic value. Researchers believe that they can further explore the specific elements of monuments to uncover the memory content and artistic value materials they carry. Therefore, researchers have focused on the Monument/Memorial in modern Guangzhou (MMG) and researched this issue.

Firstly, existing research is limited to individual cases and static analysis. Previous researchers focused on individual cases and conducted single analyses from the perspectives of design, history, memory, and commemoration, using static research methods to study specific and unique cases as the object. For example, Delin Lai (2012) analyzed the Sun Yat-sen Monument in Guangzhou (SYM) from two perspectives: ceremonial architecture design and commemoration. Jiefeng Lu (2003, 2004, 2006, 2009, 2022) talked about the history of the SYM in Guangzhou and the Huanghua Gang 72 Martyrs Cemetery. Junzhen Zhu (2011), Qi Lu (2010a, 2010b), and their colleagues studied cases, including the Huanghua Gang 72 Martyrs Cemetery and the Memorial Mausoleum for the Martyrs of the 19th Route Army's Battle Against the Japanese in Songhu. They analyzed these cases from the perspective of landscape design. When analyzing the Sun Yat-sen Memorial symbol, Yunxi Chen (2009) analyzed individual monuments and their environments from the perspective of memory and commemoration. One of the reasons for studying these individual cases is related to the researchers' interests. However, this makes it challenging to understand MMG's systemic and holistic nature. Therefore, if we can study them as a whole in a specific cultural context, we should have a clearer understanding of the

situation of the monuments at that time, clarifying their distribution characteristics and types.



Figure 2. Traditional Chinese Stone Pagoda-style monuments that serve a religious purpose: The Stone Pagoda of Shaolin Temple, Dengfeng, China

Source: Author, 2010

Secondly, the monuments built during this period, except for a few cases that directly borrowed traditional memorial styles, generally had standard features that differed from traditional Chinese monuments and monuments built after the founding of the People's Republic of China (PRC). As is well known, the main types of traditional Western monuments are obelisks, columns of fame, and Gothic-style pavilions. In contrast, the main types of traditional Chinese monuments, according to Delin Lai (2012), are stone towers, stone arches, and steles. Stone towers serve religious purposes, while stone arches and steles serve social purposes. (Figures 2, 3, 4) Additionally, from 1949 to the early reform and opening up period, the monuments built in China mainly commemorated revolutionary martyrs (Ji, 2009). (Figure 5. The People's Heroes Monument in Beijing, by Sicheng Liang and Kaiqu Liu et al., 1958) One of the prominent representatives is the monument to the People's Heroes in Beijing. In Guangzhou, one of the prominent representatives of this historical stage of monuments is the Guangzhou Liberation Memorial Statue. (Figure 6)

Existing research needs an in-depth analysis of the specific elements of modern Guangzhou monuments (Gu et al., 2017; Jin & Cui, 2010; Wong, 2011; Yin, 2006, 2021; Zhang, 2000), which carry memory content and cultural and artistic value.



Figure 3. Traditional Chinese Stone Paifang-style monuments that serve a social purpose: The Tangyue Paifang group, Shexian, China

Source: Author, 2012



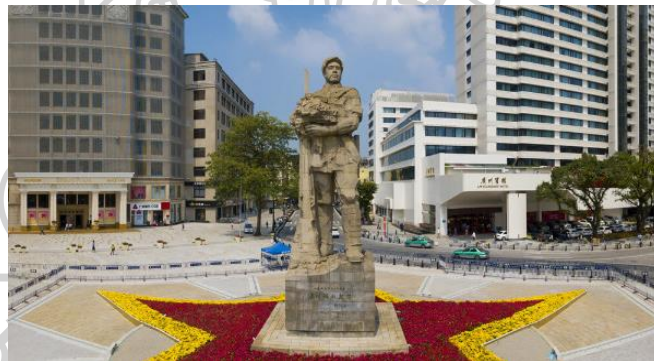
Figure 4. Traditional Chinese Steles-style monuments that serve a social purpose: The Daimiao tablet forest, Taian City, China

Source: Author, 2012



*Figure 5. The People's Heroes Monument in Beijing, by Sicheng Liang and Kaiqu Liu
et al., 1958*

Source: Author, 2009



*Figure 6. Guangzhou Liberation Memorial Statue, by He Pan and Mingcheng Liang,
1980*

Source: Culture, radio and film, television, tourism & sports administration of Yuexiu district (Ed.) (2021)

Finally, discussing this issue is more of the place's research. Yi-Fu Tuan (1973, 1977) believes that space will become a place if people's psychological experience involves meaning, action, and emotions. Visitors' psychological experience in the monument/memorial involves meaning, action, and emotions. Therefore, the monument/memorial study is more research on the site. In addition, if the research on the spatial vector patterns and a constructive mode of the monument/memorial

is considered together with its surrounding environmental relationship, two aspects should be considered in the end: First, the location of the monument/memorial; The second is the structure and spirit of the venue. As a constructive construction with special significance, a comprehensive study of design, history, memory, and commemoration can answer these questions. However, research in this area was often an analysis case in the past. It needed a comprehensive understanding of the monument of a historical period, especially in the depth of the location, structure, and spirit of these places. (Figure 7) An in-depth discussion of these aspects is necessary. First, as a more specific concept than space, the place is characterized by a comprehensive general atmosphere. And the essence of the space definition element (Norberg-Schulz, 2010). Secondly, the venue initially presented spontaneous experiential integrity; its “phenomenology must include the basic construction mode, that is, the correlation between the models in the model” (Norberg-Schulz, 2010). This integrity and correlation are more like a structural world. In addition, as an “Existential Space” place contains architecture, space, and people, it is meaningful. People’s settlement, life, or games are related to their bodies and mental state. Innovative settlement is a stable feeling in people’s hearts. This feeling is a conscious model that gradually developed from childhood and eventually became a “structured whole” (Norberg-Schulz, 1990).

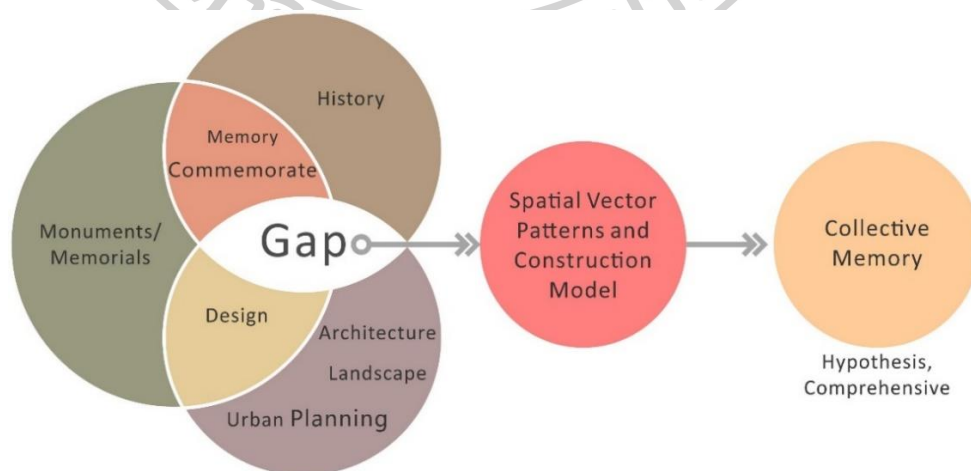


Figure 7. Research gap

Source: Author, 2022

Therefore, this study aims to systematically and dynamically examine the Monument/Memorial in modern Guangzhou (MMG) and clarify these elements' memory content and mechanism from location selection, spatial vector patterns, and construction model. This study provides theoretical support for the government, decision-making groups, or institutions in constructing, protecting, and publicity of monuments/memorials at a macro level. At the micro level, this study provides more in-depth research content for the memory of monuments/memorials. It provides a valuable reference for future research on historical and cultural heritage protection of monuments/memorials. (Figure 8)

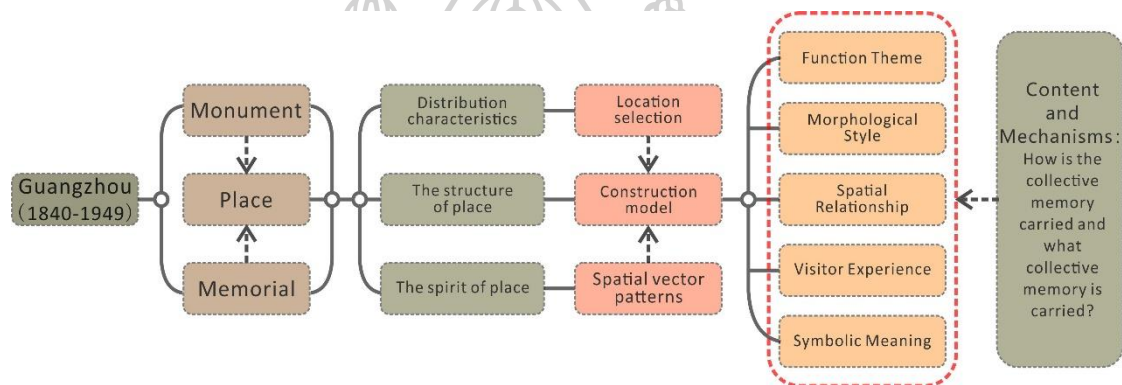


Figure 8. Significance of the problem

Source: Author, 2022

1.3 Hypothesis

Because of the social significance of the monument/memorial and its difference from other types of environments, the researchers proposed to explore the spatial vector patterns and construction modes of the monument/memorial through collective memory. Researchers hypothesize that monumental sites carry people's collective memory through different elements of their construction model.

The assumptions mentioned above emerge in this study because, as a purposeful art type, the monument/memorial's material objects, material reality attributes, and symbols most accurately embody collective memory. Aleida Assmann (2016, 2017) maintains that society can adopt social signs and symbols to achieve

collective memory but cannot create it. As a public monument, it is precisely a symbol and signs society adopts. It helps visitors construct collective memory by recording and reproducing the past (triggering memory) through physical objects. In addition, a monument/memorial can best reflect the nature of collective memory as a material object and have distinctive features. Therefore, the perspective of collective memory is most suitable for interpreting the characteristics of social symbols embodied in monuments/memorials. (Figure 9)

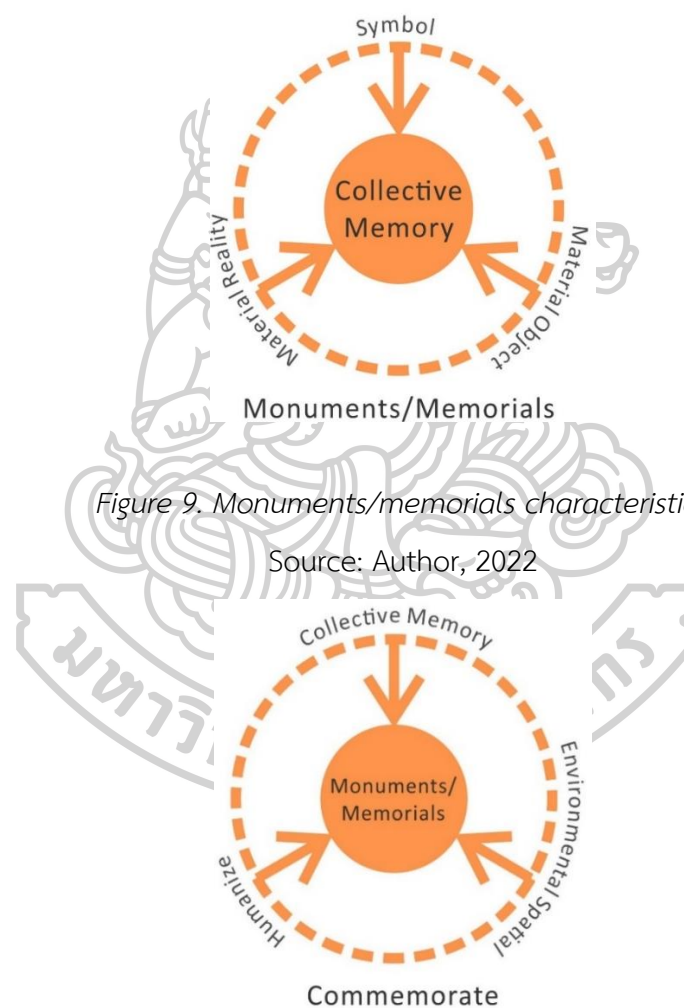


Figure 9. Monuments/memorials characteristics

Source: Author, 2022

Figure 10. Function and commemorate information of monuments/memorials

Source: Author, 2022

Secondly, the monument/memorial transmits commemorative information through the environmental space to realize the primary function of collective memory and humanize. A place represents an abstract location and consists of a

specific material medium in the overall environment and space. (Figure 10) As a unique type of urban public space, the monuments/memorial and their locations have unique commemorative function mechanisms that differ from other places. In addition, as a kind of psychological activity, the basis of reminiscence is to relive the memory. The monument/memorial site provides such a scene to relive the memory, enabling people to participate collectively in pursuing history. Furthermore, the positional relationship between the site and urban space, visitor experience, and symbolic meaning reflect the characteristics of the monument place in addition to condensing the characteristic form themes in the environmental space.

1.4 The Objectives and Questions

For this research, the researchers made the following assumptions regarding the objectives and questions. (Figure 11)

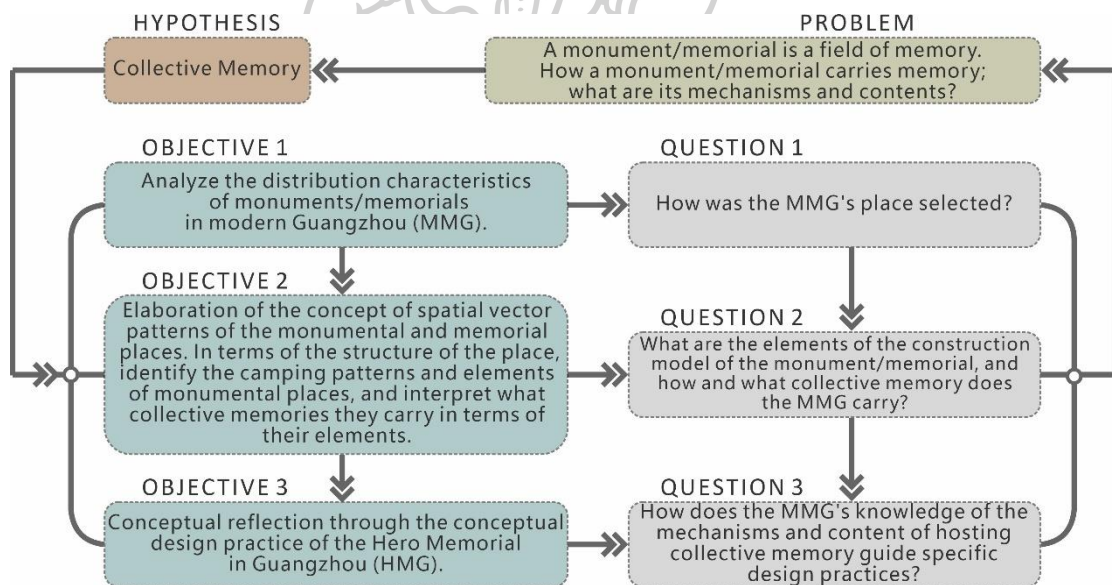


Figure 11. Inferential process of research objectives

Source: Author, 2023

1.4.1 Objectives

Although monuments with different spatial vector patterns imply different spiritual and aesthetic meanings of the place, the construction models and elements that make up the site structure are the same. Monuments are places of memory

(Nora, 2020), where tangible or intangible media are memory carriers. Based on the assumption that monuments/memorials are carriers of collective memory, this study aims to achieve the following objectives:

- 1) To analyze the distribution characteristics of the MMG.
- 2) Explain the concept of spatial vector patterns of monument places; in terms of place structure, identify the construction model and elements of monuments, and interpret their mechanism and content of carrying collective memory.
- 3) To conduct conceptual reflection through the design practice of the Heroes Monument in Guangzhou.

1.4.2 Questions

According to the research objectives, the researchers put forward related research questions.

- 1) How was the MMG's place selected?
- 2) What are the elements of the construction model of the monument/memorial, and how and what collective memory does the MMG carry?
- 3) How does the MMG's knowledge of the mechanisms and content of hosting collective memory guide specific design practices?

The primary objective is to interpret the distribution characteristics of the MMG based on clear concepts and scope and to answer the question of how monument locations are selected. This research's second objective is its core, which explains the concept of spatial vector patterns and compares monuments with different spatial vector patterns. On this basis, the construction model of monuments/memorials and its constituent elements - functional themes, spatial relationships, morphological styles, symbolic meanings, and visitor experiences- are clarified. Through these elements, the study answers the question of how do the elements of the construction model of the monument/memorial carry collective memory, and what does it carry. The third objective is to conduct conceptual reflection through practice and explore the guidance of scientific theory for specific design practices.

1.5 The Scope of the Research

The overall understanding of the MMG is inseparable from analyzing some critical cases during this period. Regarding the relationship between the whole and the part, one of the interpretations of the “hermeneutic cycle”: is that “the whole can only be understood by understanding its parts, and the part can only be understood by understanding the whole”, which provides much research—sound theoretical basis (Y. Li, 2006; Yin, 1988). Based on the theme of this study, “The Monument/Memorial in Modern Guangzhou (MMG)”, the research scope should include the relevant time, space, and urban and suburban areas of the monument/memorial in Guangzhou. This study attempts to interpret the distribution characteristics, spatial vector patterns, and construction models of the memorial/monument in modern Guangzhou in the timeline and spatial dimensions.

1.5.1 Research scope of monuments/memorials in Guangzhou

1.5.1.1 Timeline

According to the time division of modern history, the research time axis is from 1840 to 1949. People primarily built the existing MMG cases because of the war and the destruction of urban construction during the first half of the 20th century. Therefore, the research regards this period as the most crucial timeline. However, this research will include monuments/memorials constructed after 1949 to make a case comparison.

1.5.1.2 Spatial range

Apart from the monument, researchers consider the surrounding area an essential subject for study, as it plays a pivotal role in understanding the monument’s historical, cultural, and social significance. For this reason, the researcher believes that, as an essential part of the scope of the study, it is also of great significance to investigate the area near the monument case involved in this research. Therefore, the spatial scope of the study includes the environmental field, various memorials and facilities constructed, and a specific urban field around them.

1.5.1.3 Urban and suburban areas

Guangzhou has a long history of more than two thousand years (Chen, 1996). After continuous development, by the end of the Qing Dynasty, Guangzhou had formed three urban areas: the old city, the south city, and the west city. With the demolition of the city wall in 1921 and the opening of the Haizhu Bridge in 1933, Guangzhou gradually broke through artificial and natural restrictions (Huang, 2018). Since the founding of New China, Guangzhou's industrial development, economic growth, and the influx of many migrants have become the main factors driving changes in the city's boundaries. Guangzhou has continuously expanded and adjusted its city boundary over the past 30 years due to policies, land use changes, urban planning, and other factors (Huang, 2018). For example, the Guangzhou Municipal Government's adjustments to urban construction planning and adjustments to urban land use policies have to some extent, promoted changes in urban boundaries. Figure 12 clearly shows the changes in the city boundaries of near and modern Guangzhou.

According to the available evidence, the boundaries between urban and suburban areas of Guangzhou stayed the same between 1930 and 1949. A 1933 map of Guangzhou City is shown in the upper right corner of Figure 13. Among them, the red dotted line was the urban boundary of Guangzhou at that time, and the most extensive dotted line on the periphery was the suburban boundary. The remaining six pictures are pictures of the current status of the Guangzhou city boundary monument erected in 1930. Determine the positions of these six boundary markers through site and map surveys, and mark their positions on the map. The results show that their positions intersect with the city boundary line (cyan dotted line) of Guangzhou City identified on the map of this period. In addition, the aerial view of Guangzhou drawn by Kaneko Tsunemitsu of Japan between 1930 and 1940 presents the original appearance of the urban built-up area of Guangzhou during this period (Zhong, 2018). (Figure 14) By comparing Figure 13 and Figure 14, the re-searchers can confirm that the scope of the modern Guangzhou urban built-up area drawn by the two pictures is consistent. Therefore, the researchers clarified that the red dotted line in Figure 13 marks the urban area, while the cyan dotted line marks the city

boundary. Based on this evidence, the researchers determined the urban area, suburbs, and other areas of modern Guangzhou as follows: the interior of the red dotted line in Figure 13 is the urban area of modern Guangzhou; the area between the red dotted line and the blue dotted line in Figure 13 is the suburbs; Figure 13 the range between the cyan dotted line of, and the red dotted line in Figure 12 is other regions. It is the researcher's intention to only discuss the study case within the boundaries of modern Guangzhou, as noted by the title (i.e., the blue dotted line in Figure 13).

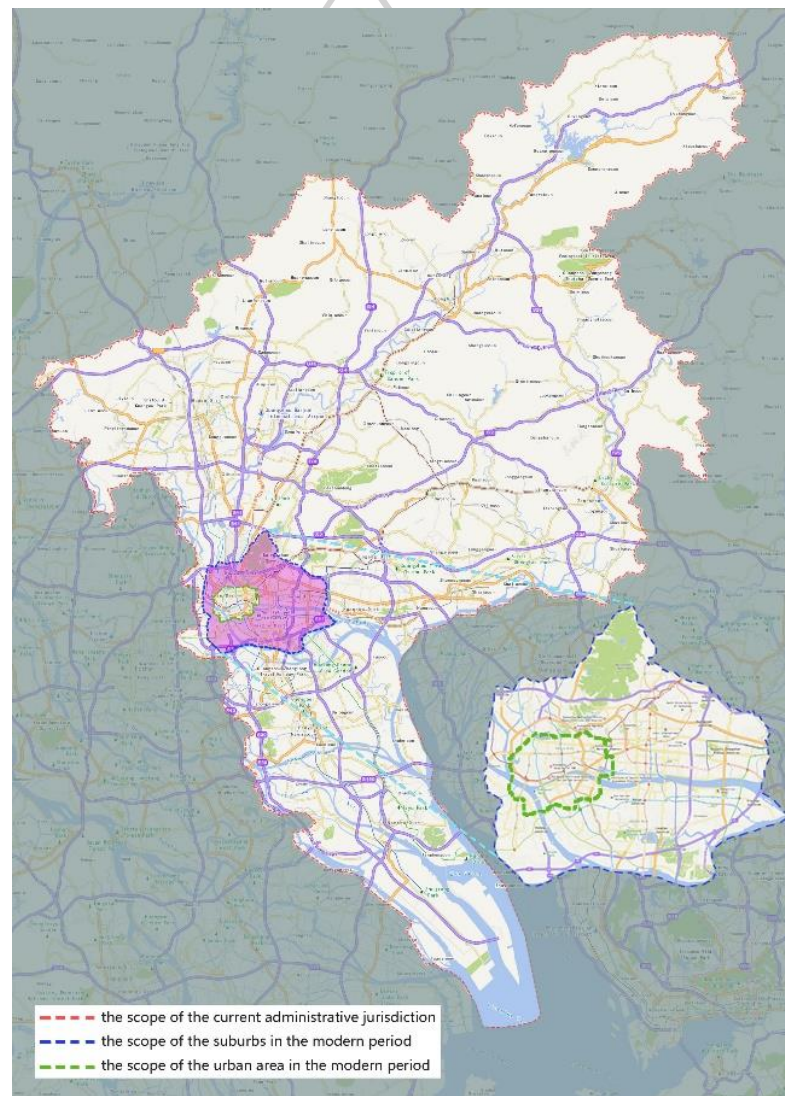


Figure 12. Regional map of Guangzhou

Source: Author adapted from Map World (2022), 2022

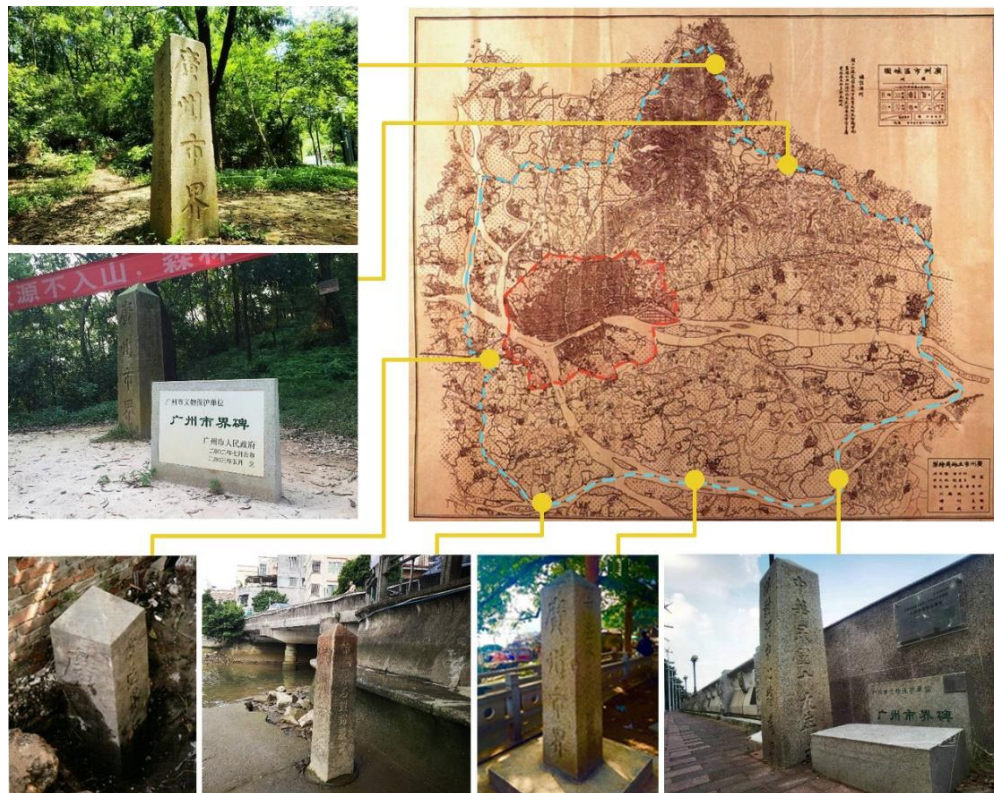


Figure 13. The urban area, suburban range, and city boundary of Guangzhou in the 1930s and 1940s

Source: Author adapted from China's First History Archives (Ed.) (2003), 2022

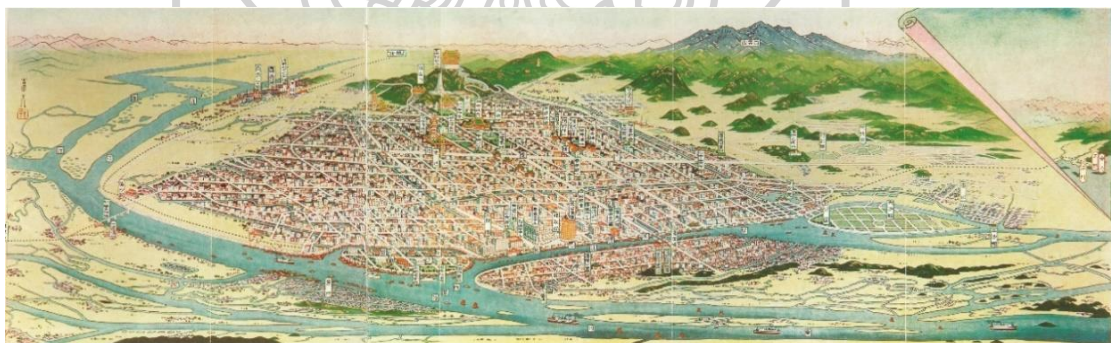


Figure 14. Aerial view of Guangzhou city between 1930 and 1940

Source: Kaneko Tsunemitsu (Zhong, 2018)

1.5.2 Principles for the selection of target monuments and memorials

The researcher bases the selection of memorials/monuments to investigate on criteria such as “geographical distribution, memorial style, thematic focus, and

cultural preservation considerations”. The primary purpose is to confirm the distribution characteristics, spatial forms, and construction models of the MMG in the modern era through spatial evolution and the selection of memorial styles and to interpret the collective memory content they carry through the phenomenon of place.

1.5.2.1 Geographical distribution

Due to the different locations of the monuments, their spatial relationship with the surrounding field varies, which will affect the construction model of the monuments. The study will distinguish between monuments built in urban and suburban areas and explore their locations.

1.5.2.2 Memorial style

The monuments built in modern Guangzhou have artistic value and symbolic significance, and overall, they present a style different from those built in other periods. The study will compare the spatial forms of the monuments from the perspective of their style vectors.

1.5.2.3 Memorial theme

In terms of the memorial theme, the monuments built during this period mainly commemorate revolutionary figures, followed by revolutionary events and the essential activities. The study will focus on the functional themes of the MMG during the modern era.

1.5.2.4 Cultural preservation of monuments

The cases included in this study have been carefully evaluated by local governments and professionals and registered as cultural relics protected at the city level or above. This study uses them as specific research objects because the preservation of the monuments must have preservation value and future preservation potential.

1.5.3 Research limitations

The selected case in this study is the Guangzhou monument, which has a nearly century history. However, wars, urban development, and poor management

caused the decline of some monuments and irreversible changes to the site. Some project cases have lost their historical materials, and the individuals who participated in their construction and design have also passed away. In order to overcome these research limitations, the researchers adopted a mixed research method and extensively collected research-related literature. They conducted archival and literature research and, at the same time, used suitable technical means to conduct on-site inspection and surveying, and mapping to restore the situation and technical data of the site. Secondly, the researchers focused on the site selection, spatial vector patterns, and construction model of the monument to reduce the research's limitations. Finally, with the help of semiotics, art, and other methods, the researchers adopt an interdisciplinary exploration method to establish the connection between concrete monuments and abstract cultural identities to explore the meaning of monuments that carry collective memory.

1.6 Etymology, Definition and Difference of Monument and Memorial

From the first century AD, the Chinese used stone pillars or flat slabs of stone as symbolic monuments: first, they were used for funerals or as mere memorials; later, clans or groups erected them in public spaces to honor individuals, or as symbols of the collective identity of the community by celebrating an event; by the fifth and sixth centuries AD they were used for Buddhist purposes (Wong, 2011). The need for more Chinese vocabulary corresponding to foreign language vocabulary leads to overlap and ambiguity among various vocabulary words. Its leads to overlap and ambiguity between various vocabulary words. Therefore, “Monument” and “Memorial” in English can be expressed as “纪念碑 (Jìniàn Bēi)” in Chinese. It corresponds to “Monument”, “Memorial” in French, “Mahnmal”, and “Denkmal” in German.

In European culture, before the end of the 19th century, elite groups erected monuments to pay their homage (Michalski, 1998). However, the methodological or historical assumption of the 1990s was to use brief presentations to achieve a state of being “read” that caused the erection of public monuments to turn to the realms

of art, politics, and society. This period began to see monuments that transcended personal tribute and national significance, refreshing memory scales.

Based on the above premise, it is necessary to discuss the English monument and memorial in terms of etymology, definition, and difference.

1.6.1 Etymology and definition of monument

Alois Riegl (1981) introduced the monument concept in his seminal article “*Der Moderne Denkmalkultus: Sein Wesen Und Seine Entstehung*” in 1903. Starting from the competing values, he divided monuments into two categories: intentional and unintentional. He believes that the richness of the monument’s expression is far beyond people’s imagination. According to James E. Young, a prominent scholar known for his work on anti-memorials and counter-monuments, a monument is an object, space, or place erected to commemorate a historically significant event or person, including those that represent triumph. Monuments and monumental structures serve as intermediaries between people and memory. The preceding discussion clearly articulates a monument’s definition and commemorative function through language.

In contrast to the above definition, these are the definitions of the monument found in the Longman, Oxford, and Cambridge dictionaries:

“A building, statue, or other large structure that is built to remind people of an important event or famous person” (Longman Dictionary of Contemporary English, 2022).

“A building, column, statue, etc. built to remind people of a famous person or event” (Oxford Learner’s Dictionary, 2022).

“A structure or building that is built to honour a special person or event” (Cambridge Dictionary, 2022).

1.6.2 Etymology and definition of memorial

The origin of the word “Memorial” is partly from Latin and partly from French, according to the Oxford English Dictionary. The Online Etymology Dictionary states

that it is derived from the classical Latin *memoriālis*, meaning “about memorial memory”.

Harris Dimitropoulos (2009) defines a *memorial* as a representation with continuing value in testifying to the collective significance of events, people, or situations and establishing a link between them. Charles L. Griswold (1986) views a memorial as a form of pedagogy aimed at instructing future generations about the past and determining what is worth preserving.

In contrast, the Longman, Oxford, and Cambridge dictionaries all provide their definitions of a memorial:

The Longman Dictionary of Contemporary English (2022) defines a memorial as: “Something, especially a stone with writing on it, to remind people of someone who has died”. Moreover, the Oxford Learner’s Dictionary (2022) defines it as: “A statue, stone, etc., that is built in order to remind people of an important past event or of a famous person who has died”. The Cambridge Dictionary (2022) defines it as: “An object, often large and made of stone, which has been built to honour a famous person or event”.

For Monument and Memorial, the above definitions, especially those in the Longman, Oxford, and Cambridge dictionaries, have their limitations. Because they only identified Monuments and memorials as objects but needed to realize their significance in the landscape foreground. In a broad conceptual sense, Monuments and memorials have something in common. They serve as an intermediary role between people and memory, a place that constitutes a social or collective interpretation of the past by building a material place of memory. Regarding “memory”, these places and landscapes actively retain traces that can reveal numerous stories. As Edward S. Casey (2000) sees it, the surfaces of these places are embedded with memory traces, expressed in the form of “mute profusion”. Judith R. Wasserman (1998) emphasized that when a place is carefully preserved and restored, it becomes part of a community's collective or social record. In addition, Wasserman also emphasized that denying the memorial's connection with places and landscapes will cause researchers to lose their way or limit the impact of memorial research.

Regarding the capacity of places to host memory and meaning, Casey (2000) argues that precisely because places are so well suited to accommodate and retain memory, any comprehensive understanding of place memory requires an appreciation of how places facilitate memory.

1.6.3 Difference of monument and memorial

As mentioned earlier, in the Chinese context, “monuments” collectively refer to monuments and memorials. If it is necessary to make a rigid distinction between them in terms of memory: the former expresses a kind of commemoration; the latter emphasizes condolences, mourning, and remembrance and memory. Judging from the etymology and definitions of monument and memorial mentioned above, English semantics has roughly two directions for the two words: monument, which implies “death, reminder/warning”, and Memorial, which carries the connotation of “memory”. There was a clear difference between the two at one time: monument is more of a kind of architecture and sculpture, which initially presupposes a more robust public nature, with a material monumentality, including stone, massive, concise, static, masculine, long-lasting and a commemorative artistic tradition that can be handed down from generation to generation; public memorial is a kind of landscape; memorial emphasizes the content and events of memory, and is not monumental, such as admirable, heroic words and deeds, glorious victories, national history, and myths, which are enlightening meaning (Bevan, 2006; Huang, 2019).

In Arthur C. Danto's view, erecting monuments is for people to remember forever; and building memorials is for people never to forget (Danto, 1985). Moreover, Marita Sturken (1991) believes a monument is usually not built to commemorate defeat; memorials are designed to remember the fallen. A monument usually symbolizes victory, whereas a memorial represents the sacrifice of a life. Through memorials, particularly historical narratives are framed that grief, loss, and obligation are embodied. At the same time, Sturken (1991) also pointed out the different ways of distinguishing them: unlike memorials, monuments use fewer explanations, while monuments emphasize texts.

Moreover, in Young's view, the traditional distinction between monuments and memorials is that victories characterize the former, and the latter embodies losses - which could be more helpful (Young, 1993). Memorials are frequently situated in public areas and encompass diverse cultural artifacts linked to collective memory, including street signs, historical markers, landmarks, statues, reservations, and parks. One may refer to this collective assemblage as a monumental or heritage landscape.

In summary, monuments and memorials originally had a clear distinction. However, many disciplines have been studied from different perspectives, resulting in their definition blurring from purely aesthetic architectural forms to powerful tools for representing authority and control. However, the two have a convergence trend in art, architecture, and landscape disciplines. From the perspective of memory, monument and memorial have the same identity. The difference between the two is: that the monument represents victory and positivity, and the memorial represents failure and criticism. Therefore, in order to focus on the research objects and problems, the so-called **"Monument/Memorial"** throughout this article mainly includes monumental steles, monumental towers (or memorial pavilions), memorial columns, memorial gates (or archways), memorial statues, and monumental monuments — tombs, excluding memorial halls and ruins buildings.

1.7 Definitions of Terns

17.1 Place

The term generally refers to a place or space, a concrete physical location or an abstract concept. In this research, Place refers to both the location where the monument/memorial was built and the whole of the site where the monument/memorial is situated and its surrounding environmental space, including a whole composed of concrete objects in the site in terms of their nature, form,

texture and colour. In addition, when discussing the siting of the MMG, the primary reference is to its abstract location.

1.7.2 Construction Model

It refers to the standard elements and styles used to build and design a particular building or structure. This research mainly refers to the site-specific elements used in constructing and designing the monument/memorial. These elements include function theme, morphology style, spatial relationship, visitor experience and symbolic meaning.

1.7.3 Spatial Vector Pattern

Spatial vector patterns refer to the standard patterns presented by a particular orientation of a building or structure in the environmental space compared with other orientations. This research refers to the monument/memorial as a monumental building, which presents a standard pattern in one orientation compared to other orientations. It has four main types: vertical upward, horizontal extension, horizontal lying flat and disappearing and sinking. See Chapter 3 for a more detailed discussion.

1.7.4 Worship Behavior

It mainly refers in this study to the course of action visitors take when they venerate or visit the monument/memorial.

1.7.5 Morphology

It refers primarily to the state of the monument/memorial and the space of its place. It includes the appearance of a monument/memorial, such as its outline shape and internal structure. This state does not refer to a static image but the result of a dynamic balance, which affects and is affected by the entire design atmosphere.

1.7.6 Form

It mainly refers to the form and state of the monument/memorial in this research. It includes the monument/memorial's shape, demeanour, shape and posture, and expression of the monument/memorial under certain conditions.

1.8 Conceptual Framework of Thesis Structure

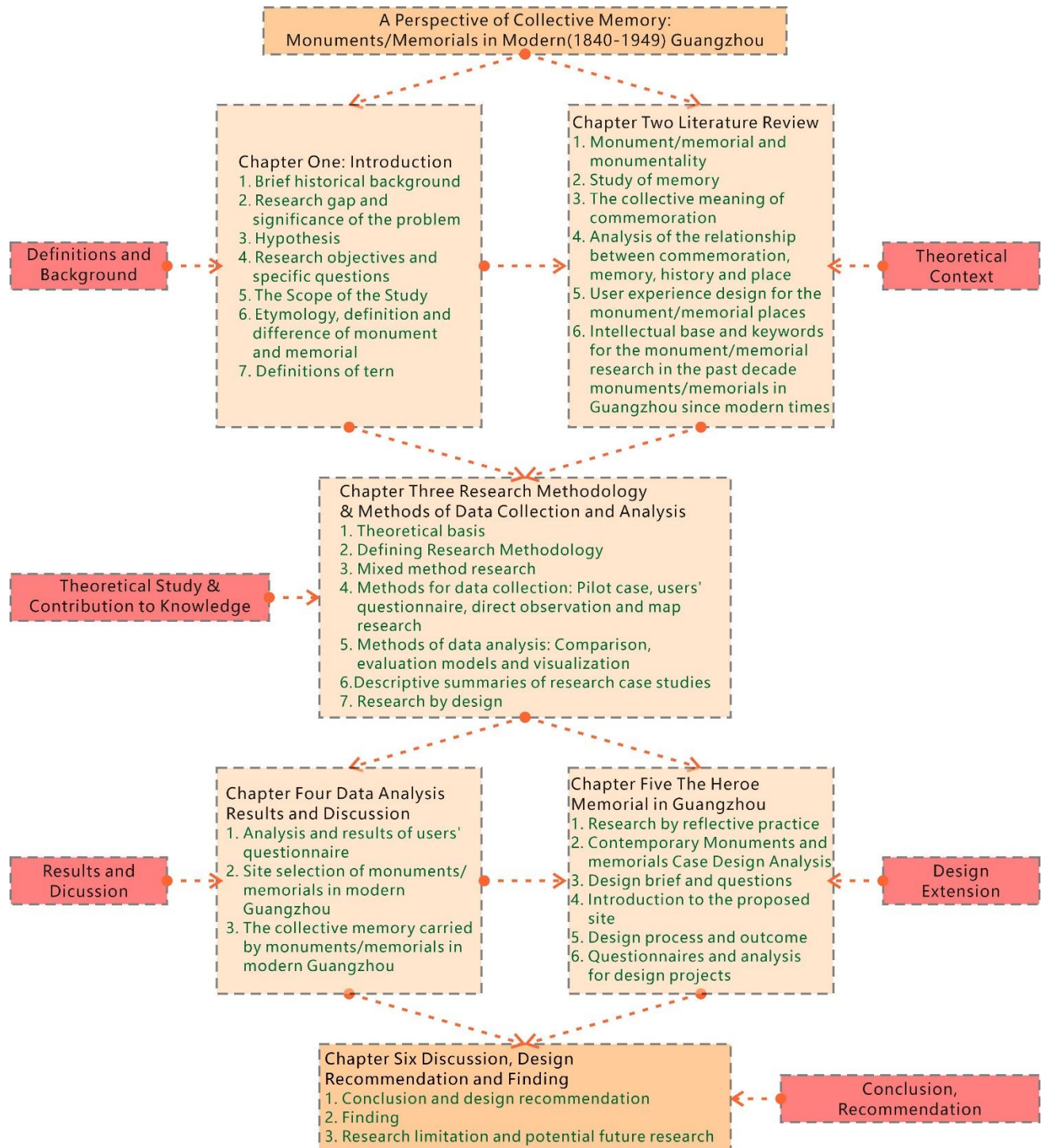


Figure 15. Conceptual framework of thesis structure

Source: Author, 2023

Chapter 2 Literature Review

By observing the relevant literature on Anti-memorial/Counter-monument, Vickery believes there are four main types of inquiries in Monument/Memorial research topics (Vickery, 2012): Memory study, Visual objectification, narrative, and the public sphere. (Figure 16) The literature review in this paper does not follow this structure. In addition to the “memory research” content, the researchers broke up. They reorganized the following inquiry content according to the research perspective, specific research objects, and practical research needs: visual objectification, narrative, and the public sphere. Knead them into the relevant topics of this article’s literature review and discuss them. In the content arrangement of the literature review, the researchers took the interaction of monumental places and memory as the logical main line, connected relevant literature content behind the scenes, and finally focused on studying the monument/memorial in modern Guangzhou. (Figure 17)

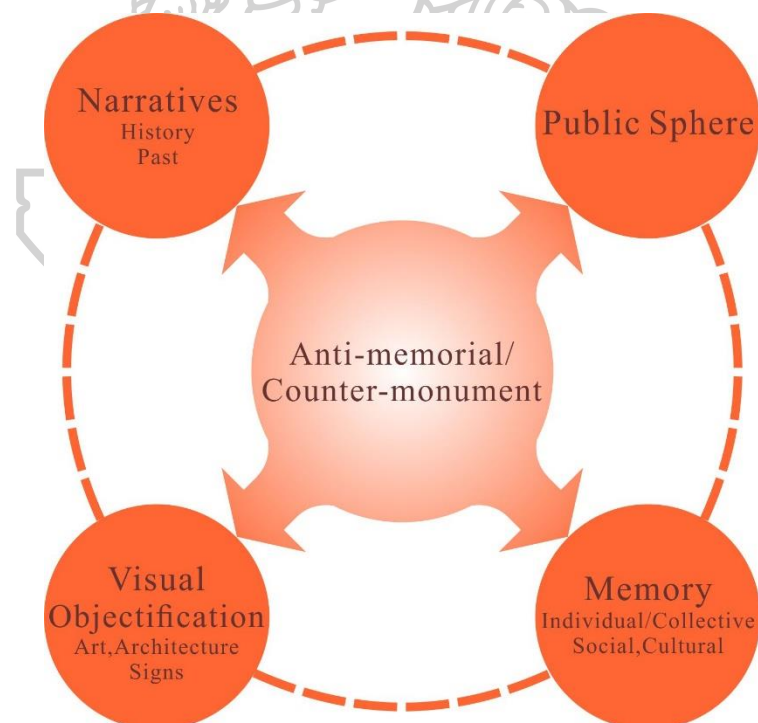


Figure 16. Subject areas in the monument/memorial research

Source: Author adapted from Vickery (2012) and Mohammad (2016), 2023

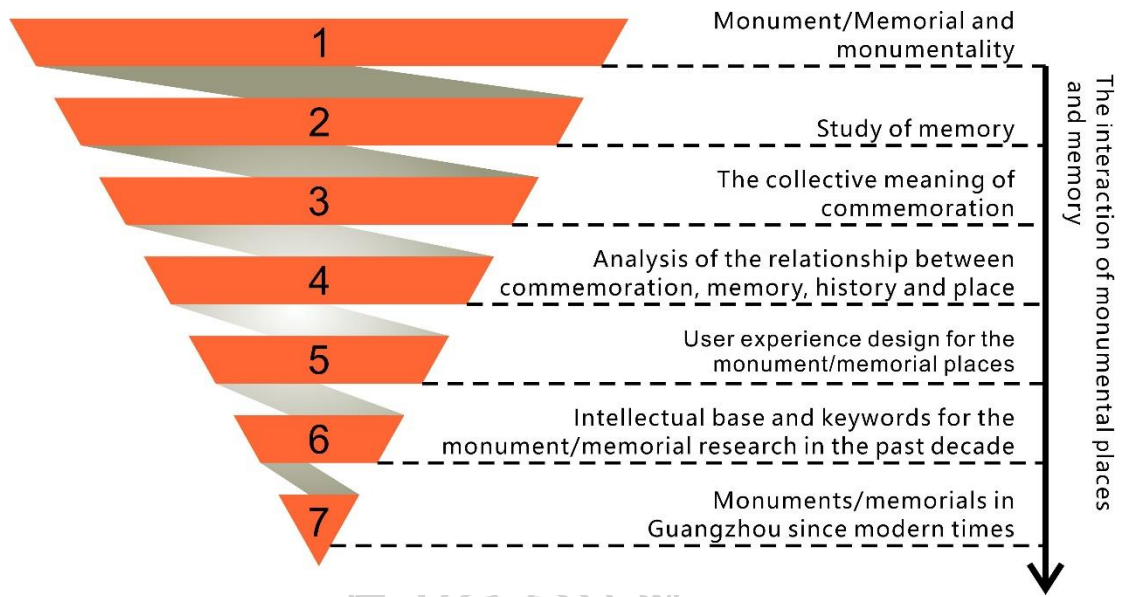


Figure 17. The logic of content arrangement in literature review

Source: Author, 2023

2.1 Monument/Memorial and Monumentality

2.1.1 Monument/Memorial

The “Monument” derives from the Latin “Monumentum”, meaning to remind and admonish. A specific theoretical framework suggests that people may have initially represented and embodied a monument as a tomb decorated with a unique symbol. In this theory, for a memorial to his dead companions, primitive man built a tomb or erected a stone on top of the grave to mark the burial place. (Stubbs, 2009). While the heritage and architectural communities sometimes interpret a monument as a “Monumental” structure, this meaning is only figurative in modern times (Lu, 2021). The term’s original definition refers to a marker or symbol that serves as a reminder or warning. Throughout history, people have erected monuments to commemorate significant events or individuals, such as war memorials or statues of notable figures. In addition to being tangible symbols of remembrance, monuments often hold great cultural and historical significance, reflecting the values and beliefs of the society that created them. Overall, the monument concept has evolved from

a primitive marker of burial sites to an enduring symbol of cultural and historical memory.

So far, although there are many publications on monument/memorial research topics, humanities and social science monument/memorial research still needs to be recognized. (Figures 18, 19, 20) Interestingly, the following disciplines scatter their research literature: history, archaeology, architecture, urban design, landscape architecture, cultural studies, sociology, humanities in general, and geography study. Urban and art historians explore them as aesthetic objects, focusing on their inherent historical and artistic value but underestimating their potential political value. Human geography scholars use them as political tools to legitimize a political elite's power. However, there needs to be more exploration of the relationship between material and symbolic aspects and their political dimensions (Bellentani & Panico, 2016).

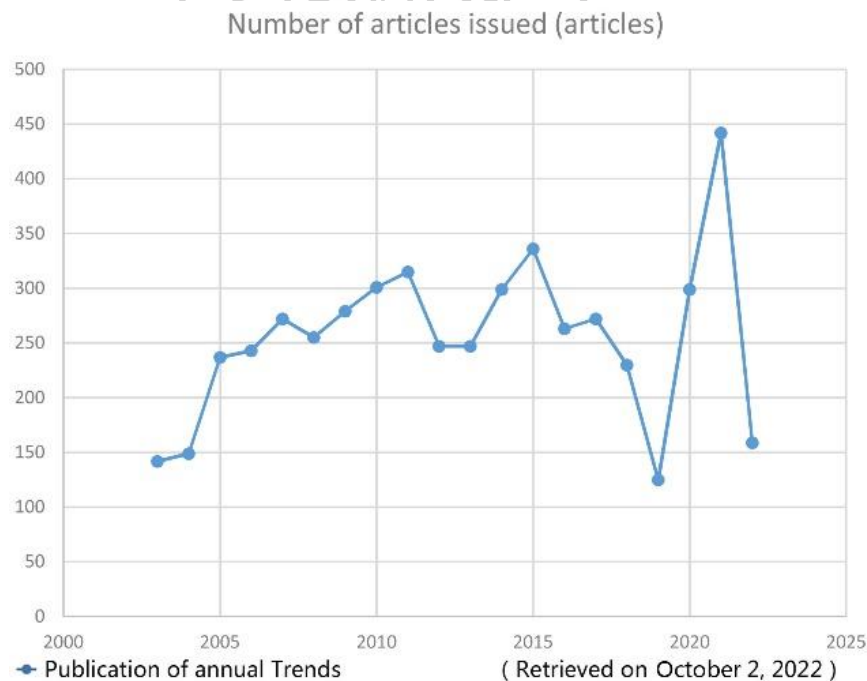


Figure 18. Trends in the number of annual publications for the monument/memorial research topics in CNKI (China National Knowledge Infrastructure) database, 2003 – 2022

Source: Author, 2022

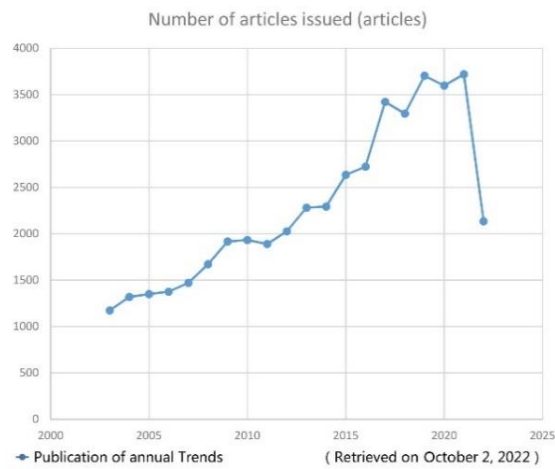


Figure 19. Trends in the number of annual publications for the monument/memorial research topics in the Web of Science (WOS) database, 2003-2022

Source: Author, 2022

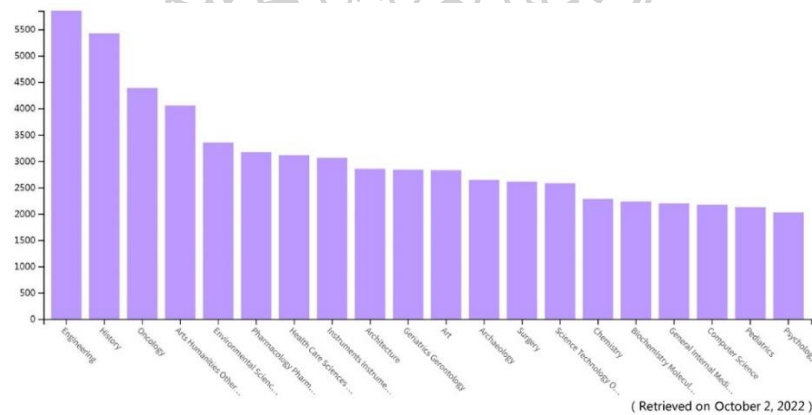


Figure 20. The number of published papers in the top 20 research areas of the monument/memorial research topics in the WOS database

Source: Author, 2022

During the 19th and 20th centuries, Europeans mainly associated classical Roman and Greek antiquity structures with monuments. Since the 20th century, people have understood monuments to be communication devices between the past and the present (Levenson, 2019). For the unique research on monuments, Austrian art historian Alois Riegl (1981) published “*the modern cult of monuments: its essence and its development*” in German first. Although published in 1903, this seminal article was not translated into English by Kurt W. Foster and Diane Ghirardo

until 1982 and published in *Oppositions*. Riegl believes that monuments can be artistic or literary, outlines the competing values to be considered when preserving and/or protecting “artistic and historical monuments”, and explains these values in detail. He divided monuments into two categories: intentional and unintentional, establishing five types: Sepulchral monuments, imperial authority symbols, political status symbols, identities/nations/regions, and prestigious signature symbols. Contrary to his traditional understanding of monuments, American scholar John Brinckerhoff Jackson (1980) believed that “monuments can be in any form”. In Hong Wu’s (2008) view, the main factors in judging monuments are their inherent commemorative and ceremonial functions rather than typology and physical form.

It is worth mentioning that ICOMOS (International Council on Monuments and Sites) defined monuments in 1964. This definition can also be used as a reference for monuments to include commemorative significance as a fundamental indicator. In the same year, the Council also held conferences on monumental spaces, monuments, and restoration of monumental buildings and published research results of scholars. Jackub Pavel (1964), Luigi Crespi (1964), and Iñiguez Almech (1964) all put forward their views on the monument at this time. The main issue they discuss is: as a part of the collective cultural heritage, we can discuss its epochal significance from the state, society, and people’s common ownership so that it is possible to examine its variability under the alternation of generations and social changes. In addition to the research results put forward by these scholars, Aldo Rossi (1984), a representative of urban architecture research, pointed out in 1966 that when we want to define a monument, we should look for monumental buildings from the beginning. Its meaning, reason for being, style, and history.

In addition, in 1982 and 1992, respectively, Harvard University and Washington University held monument research forums. Among them, the academic symposium held by the University of Washington was directly named “Monument” and mainly discussed the issues related to the monument from the perspective of its function and external characteristics.

Although the above research has discussed monuments' definition, perception, style, content, and meaning, James Edward Young (1992, 1993, 1997, 1999a, 2002, 2016) has comprehensively studied the various appearances and commemorative aspects. His primary research is the investigation and analysis of Jewish holocaust monuments, and he puts forward the differences and individual meanings between monument and memorial, which leads to the discussion of anti-monuments. In his related works and a series of papers, he explored how people understand monuments/memorials in time and social changes (Young, 1993, 2002).

In China, Jinfa Li first explored the artistic style of monument sculpture (Yin, 2006). In contrast, the study of monuments in Chinese literature is based on several papers on the People's Heroes Monument in the 1950s. In the Chinese academic world, a noteworthy scholar who has studied monuments is Shuangxi Yin (2004, 2006, 2010, 2021). Yin's book *Eternal Symbols: A Study of the People's Heroes Monument* and a series of papers related to monument studies focus on the People's Heroes Monument while also discussing monuments built after New China was founded from the perspectives of architectural art, sculpture, and history. In addition, apart from Yunxi Chen (2009), who explores monuments and their environments from the aspect of memory and commemoration when dissecting Sun Yat-sen Memorial Symbol, Wei Gao (2011), who explores some monument spaces in Beijing from the perspective of urban space, and Jiefeng Lu (2003, 2004, 2006, 2009), who explores individual monument spaces from the aspect of historical narrative, most other scholars explore monuments or monumental spaces from the aspect of architecture, landscape or public art in terms of visual materialization. For example, Yuan Tan (1987) explores the relationship between monumental architecture and the environment, its thematic conception and tangible image from the perspective of architectural design; Bingyi Liu (2004) explores the design of monumental landscape from the perspective of landscape planning; Zhijun Wang (2009) explores monumental art complexes in terms of definition, characteristics, and expressive themes; Delin Lai (2012), while studying the history of modern Chinese architecture, briefly explores some of the monuments built at that time from the perspective of

Chinese ritual architecture. The case of monuments built at that time is briefly discussed from the perspective of Chinese ritual architecture. In addition, Haixiang Zhao (2011) explores the power discourse, public art, and media of monumental space.

In summary, the abovementioned research on monuments' definition, style, art, content, and meaning has inspired the author to focus on "epochal character" when exploring monuments/memorials. This literature is a valuable reference for this study. It helps the author understand the concept and history of monuments/memorials, identify and recognize the different types of monuments/memorials, and lay the foundation for focusing on and exploring the research questions.

2.1.2 Monumentality

Monumentality is also called commemorative, and its earliest appearance was based on the demonstration of the power of the imperial king, as well as triumphant victory after the battle's return (Lin, 2008). It concerns memory, continuity, and political, racial, or religious obligations. It does not necessarily belong only to monuments but to all monumental places (Yuan, 2010). After summarizing the related research on Monument/memorial, it is necessary to review the related research on monumentality; because their relationship is similar to the relationship between "form" and "content" (Wu, 2008). The discussion on it is more in archaeology, city, and architecture.

In the 20th century, a series of wars, republics, revolutions, and other events caused the role and monumental/monumental meaning of monuments to undergo several transformations and definitions. The attitude towards historic buildings was considered Monumentalized until the First World War: just like the isolated tombstones erected in the park. After experiencing the death and destruction of World War I, "living monuments" (such as schools, libraries, and museums preserved after the war) were needed to meet society's immediate needs at that time. Immediately afterward, the Second World War killing environment made architects

and critics feel the need for “Modern Monumentality”. The more obvious phenomenon is that in the early 1940s, discussions on “Modern Monumentality” emerged in unison, and a series of seminars, books, and reviews appeared in large numbers between 1943 and 1947. In addition to proposing the possibility of looking at modern architecture from the perspective of modern monumentality, these documents also explore its inherent and self-monumentality.

A new perspective took hold when architect Sigfried Giedion (1984) and three others jointly proposed “Nine Points on Monumentality” in “*Harvard Architecture Review*”, pointing out that the discussion of monumental significance comes from the role played by monuments; that is to say, the monument is regarded as an essential factor in defining the meaning of monumentality, and the role and meaning of the monument are emphasized, which also shows the views and definitions of modernist practitioners on monumentality. The following year, Giedion (1984) published *The Need for a New Monumentality*. He pointed out that Monumentality is extended from external people’s demand for symbols. Such symbols should be able to present their inner life, their behavior, and their social concepts. Giedion was concerned with the monumental meaning at that time was a collective symbol belonging to the community; he believed that monumentality was a collective power shared by the people in the region’s framework. In addition, Louis Isadore Kahn (1944), a modernist practical operator, published “Monumentality” in 1944 and redefined monumentality: “monumentality” is also a kind of technology that can remind people of added value. “Geometry” is the primary source of archetypes of monumentality and technological innovation. Monumentality is also a hidden structure conveying eternal, inherent, and incomprehensible spiritual characteristics. He believes that “monumentality is difficult to explain, it cannot be deliberately created, and monumental works do not require the best materials or the latest technology to create... monumental architecture points out that a direction of structural perfection and the perfection of structure is mostly established under the impressive and clear shape and logical scale”. During this period, Lewis Mumford (1949) also published related articles on monumentality. Judging from related

articles, their definitions and views on monumentality have not deviated from the traditional way of expressing monumentality through external symbols and still focus on expressing monumentality through substantive forms.

Before the advent of the 1960s, Le Corbusier, Rudolph, Louis Isadore Kahn, and others became interested in stone buildings. They pay attention to the decoration and emotion of the building through the performance of details to form another monumental concrete expression (Millon, 1964). This directly affects the tradition of expressing “monumental” significance on a heroic scale. Therefore, in the 1960s, the academic circle turned to the discussion of “New Monumentality”. Moreover, scholars regard monumental architecture as a critical breakthrough in shifting the pivotal role, arguing that it should be able to express the democratic spirit of buildings. Henry A. Millon (1964) emphasized that the definition of a monument should not be just “huge” in size but should be lofty, grand, noble, eternal and stable, and not affected by time. As early as 1938, Lewis Mumford (1938) argued that monumental architecture should be transformed from presenting the power of the ruler to embodying the power of the collective “democratic spirit”. In his later period, he regarded the monument as expressing “commemoration”, not simply as a carrier of “passing” but as a “living monument”. This opens up the close relationship between monuments, people, and events. Some iconic monuments of this period also faced multiple and multi-faceted discussions on their commemorative significance.

In 1984, the Department of Architecture of Harvard University held a forum on “*Monumentality and the City*”, discussing several contemporary viewpoints on the difference between city and monumentality to organize monumentality in modern cities. The relevant research results of the forum were included in *The Harvard Architecture Review* of that year.

It is worth mentioning that Arnold Whittick (2007) pointed out that Monumentality needs to imply timeliness different from what can be expressed by architectural work "borrowed" from an original intention. The traditional Greek and Roman Renaissance played a significant role in his discussion of monumental

architecture. He pointed out that if the monumentality formed by borrowing the vocabulary of the classical period is enormous and magnificent, it is a kind of “false monumentality”. In Osborne’s (2014) view, even though each of these variables is essential to the monumentality of the monument, monumentality involves more than shape, size, visibility, or permanence. An object's monumentality is created through its relationship with a person and the surrounding cultural constellation of symbols and values.

In Chinese literature, the study of Monumentality is mainly influenced by a series of related research papers and treatises by the famous American art historian Hong Wu (2007; 2008; Wu & Sun, 2002). After his book on “Monumentality” was published in China in 2008, it caused significant repercussions and aroused active discussions on monumentality in the Chinese literary circle. He pointed out that traditional Chinese monuments differ significantly from West ones. He believes that the relationship between Monumentality and monuments is similar to the connection between “content” and “form”; he also discusses monuments in ancient Chinese art and architecture from the aspects of “monumental history” and “monumental history”. In addition, he believes that through the concept of “monumentality”, art can be closely linked with political and social life. “Monumentality” concerns memory, continuity, and political, racial, or religious obligations (Yuan, 2010).

To sum up, the discussion above on monumentality hints at this research's contention that monumentality should not be determined by its size; tombs of small dimensions can be monumental, while shopping malls of large dimensions cannot. Therefore, the primary considerations for measuring the monumentality of a thing are: whether it has historical value belonging to a specific place, site, and people, as well as memory and aesthetic form. This is the first principle that determines the significance of a monument. In addition, the public domain, temporal significance, and collective power are all key factors affecting the monumental significance of the monument.

2.2 Study of Memory

As an indispensable part of human life, memory was first studied in psychology and psychoanalysis, and it became an essential concept in humanities and social sciences in the 1970s and 1980s (P. Gao, 2011; Wang, 2012). After 2000, memory research became prevalent in the humanities and social sciences. It originated from the “memory research fever” in Europe and involved many fields such as history, sociology, folklore, and anthropology. It is about tradition, distinguishing between history and memory, and identifying memory types, such as historical, collective, social, and cultural (Huang, 2019). In addition, memory, as the key linking people and history, is the essential core topic to explore the significance of monuments/memorials. Therefore, after summarizing the related research on monuments/memorials and monumentality, it is necessary to discuss a critical factor in maintaining cultural heritage - “memory”.

2.2.1 Memory, collective memory and forgetting

Although the masterpiece of memory research is “*Rethinking France: Les Lieux de Mémoire*” by Pierre Nora (1999), the French sociologist Maurice Halbwachs (2002) is the founder who reconstructed the theory of memory into a theory. He first proposed the concept of “collective memory” and, in 1950, published the essential book “*On Collective Memory*” on memory research; in 1992, the book was translated into English by Lewis Coser and was widely discussed. It should be mentioned that before him, scholars have discussed concepts related to “collective memory”, such as Rousseau’s concept of collectiveness and Durkheim’s “collective consciousness” and “collective jubilation” (Durkheim, 2006; Liu, 1998). Halbwachs’ theoretical breakthrough was the collective memory that holds people together. He believes that the collective memory fills and maintains the gap between the period of exuberance and the period of everyday life, keeping the monotony of daily life fresh and alive in routine practice. This gave birth to his concept of “collective memory” – For collective memory to be inherited, social interaction and group consciousness must be able to extract continuity from past events shared among

social group members (Halbwachs, 2002). He believes that collective memory is both material and spiritual, meaning it can be physical objects, such as statues, monuments, locations in space, and symbols, or something symbolic, linked to and imposed on these physical objects. At the same time, he pointed out that collective memory is not static but constructed through social interaction. “This social construction, if not all, then it is largely shaped by present concerns”. Clearly, at this point, he points to two essential features of “collective memory”: immediacy and social construction. Looking at his theoretical exposition, the researchers found that the collective memory of this individual is based on the present and is constructed from the past; and it is realized through social interaction and the constraints of the collective framework. This assertion also opens up a new research perspective for social memory theory.

Although Halbwachs opened a door for the academic circle; however, his understanding and explanation of collective memory still have certain limitations. This theoretical flaw reserved an academic path for Paul Connerton’s (1989) social memory theory.

Connerton pointed out that “memory” is a very common faculty among individuals, but there is also social memory relative to individual memory. He replaced the concept of collective memory with social memory, paid attention to its production and transmission, and emphasized memory’s social and habitual characteristics. Connerton argues that power relations determine social memory: the higher and more powerful the hierarchy of power that controls social memory, the greater the influence over it (power, by its nature, sometimes manipulates social memory). In addition, he proposed that social forgetting is an essential means of selecting “social memory”, and what society wants to remember and forget directly relates to reality's needs. In the book *How Society Remembers*, he expounded how human society remembers and how to realize the transformation of memory form from individual to group and other vital issues; Memorial rituals and bodily practices enable the transmission of social memory. Looking at his discourse, we can find that his focus revolves around the connection between memory and bodily

practice and the continuity of social memory. However, precisely because of this, his theory ignores many other social memory phenomena, covering up universal facts through limited parts.

With the continuous relay of scholars, the discussion of memory has shifted from the field of society to the field of culture. Pierre Nora (1989b), James Edward Young (1992, 1993, 1999a, 1999b, 2002), Dori Laub (1991), Dominick LaCapra (2000), Aleida Assmann (2016, 2017), and Cathy Caruth (1995) used “cultural memory” to explore the significance of monuments under different nationalities, places, events, societies, and time changes. Several phenomena formed, thus constructing their perspectives on space, culture, and history, systematically analyzing and annotating them, and presenting different symbols of commemoration. Among them is Aleida Assmann (2016, 2017), whose research was influenced by Halbwachs and German art historian Aby Warburg (1866-1929). Regarding the historical aspect of memory, she focuses on the weight of Germany’s absent past in today’s society and explores the past in conscious or unconscious forms. Both she and her husband-in-law Jan Assmann (2015; Assmann & Czaplicka, 1995) hold that collectives cannot create memory, which can only be constructed by society’s symbols and symbols adopted by society as a whole; at the same time, they believe that the media are all media through which history can be witnessed, including public buildings, architectural monuments, museums, and the media.

German scholar Wulf Kansteiner’s criticism of memory research methodology, is enlightening (Kansteiner, 2002). He considers recent memory’s uncertain sense of belonging after the Cold War and the challenge of genocide and judges that “collective memory is not history”. Although collective phenomena in action and statement can grasp the distant events of history and society, they often defend the interests of the privileged. Kansteiner emphasizes audience-related statements, and the content of past and present collective historical consciousness can be linked. He suggested broadening the strategic context of special presentation, connecting reception and fact to three different historical endorsements - “tradition”, “memory

maker,” and “memory consumer”, and gathering culture, intelligence, and interests to form a collective memory historical culture production and consumption.

The other side of memory is forgetting. In its related research, the British scholar Adrian Forty (2001) gives the author another perspective of thinking. In 2001 he published a persuasive account of “forgetting”; arguing that architecture can imply memory is questionable while also overturning Aldo Rossi’s claim that cities are a place where people collect their collective memories and that it also opposes Aldo Rossi’s (1984) claim that memory is always associated with objects and places. In Xiaokui Wang’s (2012) view, due to the alternation of power, social changes, and cultural orientation shifts, through political and cultural operations, the representations reflected in memory can be changed, and specific memories can be erased or forgotten.

In Pierre Nora’s (1989b) view, memory is disappearing. When restoring or constructing history is futile, the goal is not to recall history but to grasp “present memory about the past”; feelings related to the past only remain in certain “places”. During his rationale for retaining the sites of actual events as monumental sites are widely used in scholarship, some scholars take issue with his reification of memory. For example, Paul Ricoeur (2017) believes that the question of whether memory can persist by relying on the matter is worth exploring. Monument/Memorial, as “a place where memory is rich”, is different from the “Milieux de Mémoire” that can make the audience experience historical authenticity, highlighting the crisis after the reconstruction of history and commemorative culture-recording and reproducing through material. In the past, people seem to be able to let go of the burden of memory finally. The memory contradiction after “Monumentization” is also shown here.

In summary, although memory research continues to expand and deepen, the etymology of “memory” and “monument” is interlinked. Memory is the most critical core topic to explore the meaning of a monument/memorial, and monument/memorial has the ethical feature of forcing the memory of history. Humanities and social science research on memory, although today’s researchers

pay more attention to individual societies' memory practices and do not consider memory a separate entity, results in monuments being criticized. Some scholars doubt the memory function of monuments and believe that the materialization of history enables people to take off their responsibilities and forget; thus, they put forward the concept of "anti-monument", emphasizing that when designing monuments, they do not focus on the concretization of groups or things, thinking that this will instead reveal memory or containment its entanglement with different phenomena. One of these phenomena is that scholars cannot avoid "collective memory" when discussing monuments and memory; in addition, concepts related to "collective memory", such as social, historical memory, collective memory or social memory, and historical memory. There is a relationship of complementarity, inclusion, and integration among them, and it is not easy to separate them (P. Gao, 2011). What needs to be pointed out here is that although scholars use monuments to discuss and demonstrate "collective memory", the relevant materials on the mechanism and content of collective memory carried by monuments still need to be further excavated. It is these that trigger the author to study monuments through collective memory.

2.2.2 The interaction of the personal and collective memory

French philosopher Henri Bergson (2013) believed in his book "Matter and Memory" published in 1896 that human memory is a state of mind, an act of retaining past images, and divides memory into habitual memory and real memory. Furthermore, it also believes that memory is a continuous state that exists in time. Significantly influenced by Henri Bergson's theory in his early years, Maurice Halbwachs (2002) regards collective memory as an element and claims that this element can support a specific group in actual life. At the same time, he also recognized that collective memory is a concept jointly constructed by society; therefore, he also believes that individuals in the community will construct collective memory as their memory, which will continue in a homogeneous community context build-up.

Due to legacy issues, particular histories seem destined to "survive" in society. The memory of a whole society is not only a cultural good and resource but also a memory of a particular history (or consensus) or personal experience that occurred in the past, as well as a source of "cultural good" and personal experience (Mohammad, 2016). Therefore, memory can be considered a method for analyzing a society's identity or extending the sense of identity for future generations. In large-scale historical events, collective memory is presented with the help of works of art, literature, film, anniversaries, and memorial ceremonies while simultaneously denying individual memories and replacing them with collective memories that are socially recognized.

Through the research on memory, Kathryn Mitchell (2003) believes that subject to "social construction", memory can be acquired through social interaction. He emphasized that each generation has tried to recreate and refashion memory for its contemporary purposes; collective recollection and repeated experiences sustain memory. One reality that has to be admitted is that memory has always been highly valued by societal control and the construction of national social and political identities by collective memory. Since memory is not eternal and fixed, it will change due to the transformation of time and space; therefore, exploring the relationship between "collective memory", "personal memory", and "cultural memory" contained in memory also constitutes a monumental significance - the main steps.

2.3 The Collective Meaning of Commemoration

In Alois Riegl's (1981) view, no matter what type of monument (deliberate and unintentional), there is commemorative value; only through value can we discuss its commemorative significance. He also pointed out that the commemorative value of the two types of monuments is stipulated and defined by others (the previous creators, with the meaning of "collective") and us (individuals). Commemorative acts or monuments aimed at collective commemoration are constructed based on collective/shared collective memory and identity. In addition, this collective memory and identity are directly determined by the attitudes and characteristics held by the

commemorative organization or official institution and directly affect the totem, symbol, and meaning of the monument/memorial. In contrast, different monuments/memorials created by different nations, countries, and communities also reflect the characteristics of their communities (institutions or groups). For example, the Memorial created to commemorate the sacrifice of the collective has a collective meaning when presented in the public domain.

A public monument/memorial is a public event and collective process led by an institution or community. No matter how personal the hidden motives of the participants are, as long as it is a public monument in the public domain, it needs to be recognized throughout the process and accepted by the public. The collective significance of these created monuments/memorials lies in enabling people to convey and extend information after “losing”. This information can stimulate public discussion or thinking (Lin, 2008). Moreover, the content information, such as symbols and meanings conveyed by it, is unquestionable. Its form implies civic and political intentions and conveys the event’s significance to the community (or group). In addition, memory will change due to collective impermanence. As the most basic concept of monument/memorial, collective memory will follow the monument/memorial and change due to changes in time or space. Furthermore, because of this transformation, the monument/memorial has substance and can become a “historical” object/place from a commemorative one.

2.4 The Interaction of Commemoration, Memory, History and the Place

In Latham's (2008) view, people commemorate historical events, memories and people in many ways. These memorials often take the form of statues, buildings, sculptures, tombstones, and other public works of art. In addition to being a temporal relationship, a city's history and memory are strongly influenced by its spatial context. Through monuments/memorials, formally commemorative elements can be incorporated into urban landscapes. Such spaces or places, animated by the constant flow of people who come to mourn, debate, and protest, are intensely social (Knauer & Walkowitz, 2004).

Actual or non-substantial objects produce the appearance of memory in the real place (Nora, 1989b). A place is a physical place where collective and individual memories emerge and are invoked. Memory formation is due to the combination of “place” and “event”, which makes the place derive elements related to space, time, characters, and so on because of the event, thus arousing people’s memory. Therefore, the memory belonging to a place or place is because the place has mediated properties that provide recall so that this memory can catalyze the process of materialization. (Figure 21)

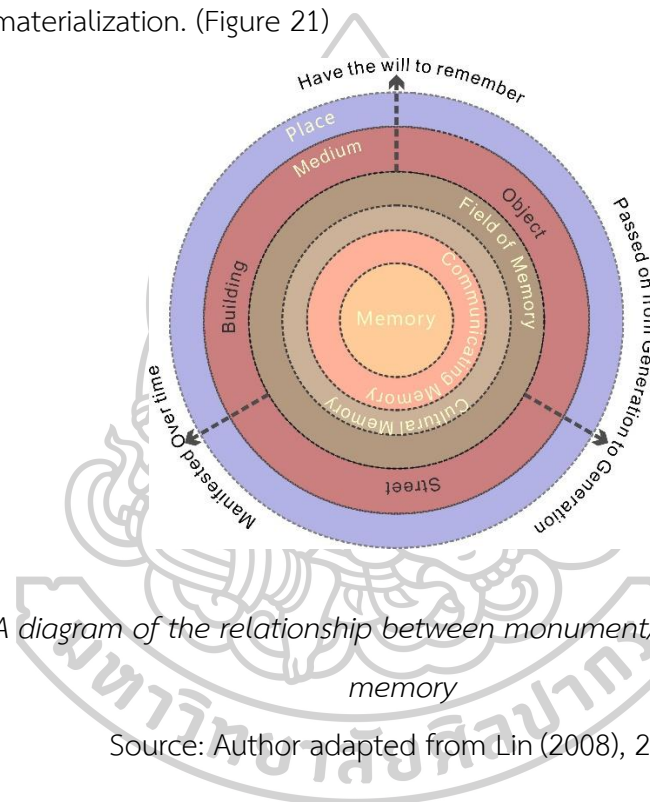


Figure 21. A diagram of the relationship between monument/memorial, places and memory

Source: Author adapted from Lin (2008), 2022

Memory is life, a continuous phenomenon that emerges through us. At the same time, history is a kind of reconstruction, which is always incomplete and needs to be reorganized, and it is a reproduction of the past. Memory, by contrast, is influential and variable, accommodating only truths that suit it. However, history is an intellectual and secular product, and people recognize it in induction and criticism. At the same time, memory places “recall” in a sacred state, and its appearance is through a “recall” Medium” to summon. History is always ordinary, but memory is only meaningful to a particular group. This is also like Maurice Halbwachs (2002) once said, there are memories for as many groups as there are

individuals, and memories are naturally differentiated and specific, belonging to the collective, the majority, and also belonging to individuals; on the other hand, history belongs to everyone. It is not a single individual, so it needs to be recognized and proved by the whole; while memory is established in a firm substantive state, that is, in space, posture, image, and object, history is related to Temporary continuation is rigorously tied together, so that there is a process and connection between things. Memory is purer than history, which only inherits the relationship.

As Pierre Nora (1989a) reminded us, we see the form of memory from the outside. Memory is not a social practice but a process of interiorizing memory individually and compulsively. The passage from memory to history requires each community group to define its sense of identity through the process of “rebirth” of its history. Each individual becomes his historian through the act and task of recall. Memory implies a transformation from history to psychology, from sociality to individuality, from objective to subjective feeling, and from repetition to commemoration. Memory also feels the need to “remember” and protects the sense of identity trapped within it when each person thinks about it; when memory is no longer available, it ceases to exist unless it captures something only when there is personal meaning. As fewer memories are collectively experienced, more individuals must undertake their own “individual memories”. When a particular ethnic group has undisputed memories and “internalizes” them in their hearts, it forms a complete sense of identity. (Figure 22)

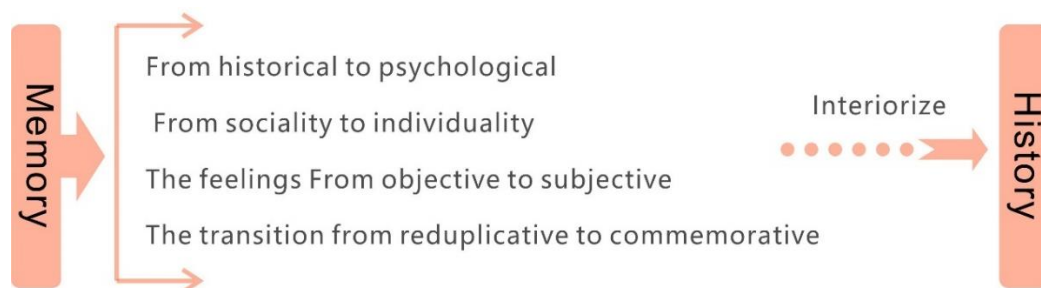


Figure 22. Memory undergoes a process of internalization and becomes a common history

Source: Author adapted from Lin (2008), 2022

2.4.1 Field of memories

Streets, buildings, and squares in urban spaces serve as the impression of the city and have an essential function in our memory. These substantive media allow people in them to be affected continuously. When people can “remember” a space’s history, then, simply by presenting the space in a certain way, the space can become a “field of memory (*Les Lieux de Memoire*)”. However, its community’s “collective memory” has to be shared by the “field of memory”. It is possible to preserve public memory when people from the community share what happened in that place. Pierre Nora (1989a, 1999, 2020) pointed out that in the “field of memory”, memory presents a clear, thorough, and mysterious character of history. An important point is deliberately “dismantled” under the sensory experience, and this dismantling may raise issues regarding historical continuity and specific memories. The place is simple and vague, without clear boundaries; it is natural and artificial; it is also the result of the simultaneous presentation of three perceptions of “material”, “symbol”, and “function”. Sometimes it is even just a data place, for instance, an archive, but when it carries symbolic or imaginative meaning, it can also become a “memory field”. Memory places exist because conditions for memory do not exist in the “real” world; the actual field of memories disappears, creating a sense of place and identity. The “field of memory” history is extracted from its related objects, combined with the theme of otherness related to the background, and constructed based on mobilized concepts. It is an impalpable, difficult-to-express concept created in the role-playing of “memory” and “history”, It is the interactive relationship between these two elements. Therefore, seeking the “field of memory” is another attitude toward continuing memory in historical events.

Nora (1989a, 1999, 2020) also mentioned that the “field of memory” discussion has a premise: it requires people to be willing to recall before discussing what is worth remembering. If there is no will to “remember”, then the “field of memory” is no different from the “field of history”. Similarly, the group or society can jointly decide whether it will keep the memory in its mind; individuals in the group can also choose whether to keep or discard it. If there is no history, time, or

change to intervene in our memory, we will be willing to put ourselves in the outer memory frame. If we are to accept that the fundamental intention of the “field of memory” is to suspend time, to seal off the forgotten, to establish things, and to “materialize” the past, the changed, and the intangible, then the “substantial” medium contained in the “field of memory” that evokes memory is the field where we further understand the existence of a particular historical event. It has become vital content to explore the significance of monuments in the face of the different personal memories of different communities and the changing factors of the times due to the change of time.

2.4.2 Medium of memory

According to Jan Assmann (2015), memory has four external dimensions: mimetic memory (das mimetische gedächtnis), object memory (das gedächtnis der dinge), communicative memory (das kommunikative gedächtnis), and cultural memory (das kulturelle gedächtnis); Among them, cultural memory constructs a space in which the first three dimensions can be more or less seamlessly connected. He believes that people are constantly surrounded by everyday or more personal objects, which reflect the person himself and remind him of himself, his past, and his ancestors. In addition, objects that point to a purpose and meaning (such as monuments, tombstones, temples, and idols, etc.) go beyond the memory of objects by making visible the index of time and identity that would otherwise be hidden. All belong to the category of cultural memory. As he sees it, collective memory comprises cultural and communicative elements; the former contains memories of the past that just passed away, while the latter focuses on specific focal points in the past. Specifically, he said preserving the past's current form is impossible within cultural memory. It is usually condensed into some symbols (symbolische figures) that can be attached to memories.

From the above Jan Assmann's understanding of memory, we can see that objects, especially objects that point to a particular purpose and meaning, are the medium of memory. Other objects must complete the collective memory belonging

to a place. For example, the objects (such as buildings, streets, etc.) in the urban space are historical objects and construction of communication and transmission of memory. Objects in the city (such as buildings, streets, bridges, temples, squares, etc.) can be regarded as cultural objects that construct spatial memory. Visitors can follow the paths or streets marked on the map to receive a science-fiction-style and virtual-style Guided by guides to browse the city, and through the individual, their independent ideas to construct these substantive objects in the city into their own personal experience, stories, and memories of the place (Boyer, 1996).

It must be pointed out that the ability to summon structured memories from a specific location can provide a clear role and position in history for individual and unique memories and collective memories shared by the public. Memories of a place can be triggered by recalling specific fragments or histories from the past through familiar urban objects that were previously experienced. However, when the physical objects associated with a place where an event occurred no longer exist or gradually disappear, the visual images or objects that can evoke memories become even more significant.

2.5 User Experience Design for the Monument/Memorial Places

The user experience of monument/memorial places belongs to the performance evaluation of architectural and landscape projects, which relates to the built environment in general. This performance evaluation emphasizes that the designer should take into account the user's environmental responsibility and use it as a basis for environmental improvement. As a theory and method, Post-Occupancy Evaluation (POE) is a research on the built environment developed in environmental psychology in the 1960s. It refers to the performance evaluation of the built environment after the building is completed and put into use. The original basis of its theory is Norbbert Wiener's cybernetics, and the main component is feedback, that is, acquiring uncontrollable information and analyzing it. Then the controllable factors are optimally controlled (Wiener, 2016). Wolfgang F. E. Preisner and Jacqueline Vischer's definition of post-building evaluation are the evaluation of building

performance after the building is built and used for a while. This process includes data acquisition, analysis, and comparison of results with evaluation standards (Preiser & Vischer, 2005). There are five primary methods for evaluating user behaviour in the built environment: trace tracking, systematic observation, performance observation, on-site interviews, and standard questionnaires (Shi & Wang, 2007).

In architectural applications, international scholars mainly research POE theory from building energy consumption and space use evaluation, environmental behaviour and evidence-based design analysis, and sustainable space measurement. Scholars in China mainly research POE theory from the evaluation levels and dimensions perspective (Xu & Zhu, 2018). The research on POE theory in architecture has become increasingly mature, and some countries or regions have established several different evaluation models and standards. For example, the LEEDTM (Leadership in Energy and Environmental Design) in the United States. In addition, similar evaluation models and standards have been established in the UK, Australia, Japan and China.

In the field of landscape, landscape performance evaluation, which is a feasible way for landscape architecture to move towards evidence-based science, has now become one of the research hotspots in the academic circle. Landscape construction projects are typically evaluated using indicators and methods, or their sustainability characteristics are described. Affected by social development and ideological changes, three central research systems have emerged in the development and evolution of landscape performance evaluation: Post-Occupancy Evaluation (POE) for built projects influenced by humanism and originated from the field of architecture, sustainable sites initiative (SITES) and landscape performance series (LPS) influenced by the concept of sustainable development (Yan & Lin, 2020).

The relevant research of scholar Omar Mohammad inspired researchers to pay attention to the user experience design of monument places. His related research uses observation, behavioural mapping, and questionnaire methods to collect user experience data for three cases of memorial landscapes. It uses this data for

personal design research projects (Mohammad, 2016). Furthermore, it is worth noting that some scholars use various technical means (especially virtual reality technology) to improve the user experience of monuments. Katerina Kontopanagou, Athanasios Tsipis, and Vasileios Komianos, for example, use immersive technologies for research on Byzantine-influenced monuments (e.g., churches, monuments, museums) in order to improve the visitor experience of the place (Kontopanagou et al., 2021).

Although the performance evaluation research on the existing built environment is becoming increasingly mature, the user experience materials for monument projects still need to be further explored by scholars. The current literature on performance evaluation of the built environment, particularly research on the user experience of monumental places, has inspired researchers to investigate the design of the user experience of monuments in terms of function, behaviour, and meaning.

2.6 Intellectual Base and Keywords for the Monument/Memorial Research in the Past Decade

Chaomei Chen (2006) pointed out that using relevant data and relevant software to analyze the knowledge base and keywords of the research topic will help identify the research frontiers and hotspots. In this regard, the researchers used the data of the WOS (Web of Science) and the CNKI (China National Knowledge Infrastructure) databases to analyze the research subjects of monuments/memorials in the past ten years. The research results have been published (Chen & Chen, 2023; Chen & Suneta, 2023). The knowledge base and keywords of monuments/memorials research in the past ten years are briefly described.

2.6.1 Intellectual base

According to Olle Persson (1994), research fronts are the state of development of a research field (or subject), and the citations of these research fronts form the knowledge base of this research field (or subject). His realization inspired Chen Chaomei. When Chen was developing the software (research technology) of

CiteSpace, identifying the knowledge base was realized by tracking the citation track of the research front in the literature (Chen, 2006). With the help of burst articles, Chen transforms the content into scientific issues or topics discussed by a group of literature based on burst articles in the research frontier within a specific time (Pan & Hou, 2012). The core concept and process of identifying CiteSpace through research technology software are as follows: First, CiteSpace software analyzes burst articles, burst terms and citing articles on the sample data of documents; through this research, the results obtained from technical software analysis can help researchers make comprehensive judgments and detection of research frontiers. Finally, researchers use software to analyze the results and regard the emergent node documents in the document co-citation network as the knowledge base of a specific research field (or subject). Based on the abovementioned theory, the researchers used the relevant data of monuments in the WOS and the CNKI databases from 2012 to 2021. With the help of the visual analysis software, CiteSpace analyzed the literature information of the emerging nodes in the generated document co-citation network and found the monuments in the past ten years key knowledge base of the research is the study of memory (Chen & Chen, 2023). (Table 1)

Table 1 lists the main burst node articles of the monument/memorial places in the past ten years after analysis by CiteSpace software. These articles are not only articles with a sudden change in the citation frequency of the subject of research on monuments/memorials in recent years but also representative documents that have attracted significant attention from the international academic community. They are the representative intellectual base of the research frontier of “monument/memorial” places in the past ten years. Among them, Marianne Hirsch’s (2012) book “*The generation of postmemory: Writing and visual culture after the holocaust*”, published in 2012. It is one of the node articles with high co-citation frequency and centrality in the past ten years of the monument/memorial places research. In the book, the author discusses the question, “Can we remember other people’s memories?” with the help of the post-memory concept; he believes that “for those who have not experienced traumatic events, Memories of these traumatic events live

on in their lives”. Because the history of trauma inherited by survivors’ children and their contemporaries is not directly recalled but through haunting post-memory—that is, passed down within families and across cultures through mediated images, objects, stories, actions, and influences. The authors aim to provoke new understandings of history and people's place in this book by exposing readers to fundamental and cutting-edge theories in gender, trauma, memory, and visual culture.

Table 1. Burst node articles in the co-citation network of articles on the subject of the monument/memorial places research in the past ten years

No.	Freq	Burst	Degree	Centr-ality	Author	Year	Topic	Cluster ID
1	14	4.16	14	0.10	Marianne Hirsch	2012	<i>The Generation of Postmemory:Writing and Visual Culture after the Holocaust</i>	0
2	8	3.94	7	0.00	Paul Williams	2007	<i>Memorial Museums: The Global Rush to Commemorate Atrocities</i>	2
3	10	3.85	5	0.01	Anonymous	2011	<i>Communication</i>	1
4	10	3.38	8	0.04	Michael Rothberg	2009	<i>Multidirectional Memory:Remembering the Holocaust in the Age of Decolonization</i>	5
5	10	3.22	15	0.05	Astrid Erll	2011	<i>Travelling Memory</i>	0
6	7	3.16	7	0.04	Patrizia Violi	2012	<i>Trauma Site Museums and Politics of Memory: Tuol Sleng, Villa Grimaldi and the Bologna Ustica Museum</i>	0
7	8	2.83	8	0.01	Kingsley W.Baird	2015	<i>Personal communication with Ngataiharuru Taepa</i>	11
8	7	2.78	1	0.00	Marianne Hirsch	2008	<i>The Generation of Postmemory</i>	5
9	5	2.71	4	0.01	Anonymous	2012	<i>Communication</i>	1
10	11	2.5	13	0.06	Sharon Macdonald	2013	<i>Memorylands:Heritage and Identity in Europe Today</i>	0

Marianne Hirsch’s (2008, 2012) works mentioned above and his article “*The generation of post-memory*”, published in 2008, as well as Patrizia Violi’s (2012) politics of memory, Michael Rothberg’s (2009) multidirectional memory, Sharon Macdonald’s (2013) memory lands, Astrid Erll’s (2011) traveling memory and other studies, can be summarized as a cluster of memory studies. Therefore, the key intellectual base of the study of the monument/memorial places is the study of memory in the past ten years.

Table 2. Top 20 keywords for centrality value

Sequence Number	Keyword	Centrality	Frequency	Year
1	Collective memory	0.12	77	2012
2	Memory	0.10	71	2012
3	Politics	0.09	61	2012
4	History	0.20	59	2012
5	Historical memory	0.12	50	2015
6	Cultural heritage	0.06	41	2013
7	Monument	0.16	37	2012
8	Place	0.07	30	2012
Table 2. Cont.				
9	Identity	0.07	29	2013
10	War memorial	0.06	29	2012
11	Sepulchral monument	0.10	28	2013
12	Public space	0.04	26	2014
13	Dark tourism	0.03	24	2012
14	Heritage	0.08	24	2014
15	War	0.07	23	2013
16	First world war	0.13	21	2012
17	Memorial museum	0.04	20	2017
18	Landscape	0.01	19	2013
19	National identity	0.04	19	2013
20	Death	0.05	17	2014

2.6.2 Keywords

“Keywords are a highly refined and summarized core content of an article, which embodies the research value and direction of the article; the correlation between keywords can show the internal connection of knowledge in various disciplines to a certain extent, while the distribution and evolution of research topics It can more intuitively reflect the changes of research hotspots, research methods, and research directions in different periods”. (Zhang et al., 2021) The researchers used the relevant analysis functions of the CiteSpace software to construct a keyword co-occurrence network. They obtained the top 20 keyword lists and keyword co-occurrence maps of the centrality ranking of monument research in the past ten years. (Table 2, Figure 23) The keywords in Table 2 are sorted by their frequency of occurrence. It can be seen from Table 2 that “collective memory”

appears most frequently (77 times) and has the most significant impact; correspondingly, it is represented by the node with the most prominent and most circles in Figure 23. In addition, “memory”, “politics”, “history”, “historical memory”, “monument”, “sepulchral monument”, “heritage”, and “First world war” (the frequencies are 71, 61, 59, 50, 41, 37, 28, 21, respectively) While each is a node, they are closely connected with “collective memory”, which has been the main subject of this research field in the past decade.

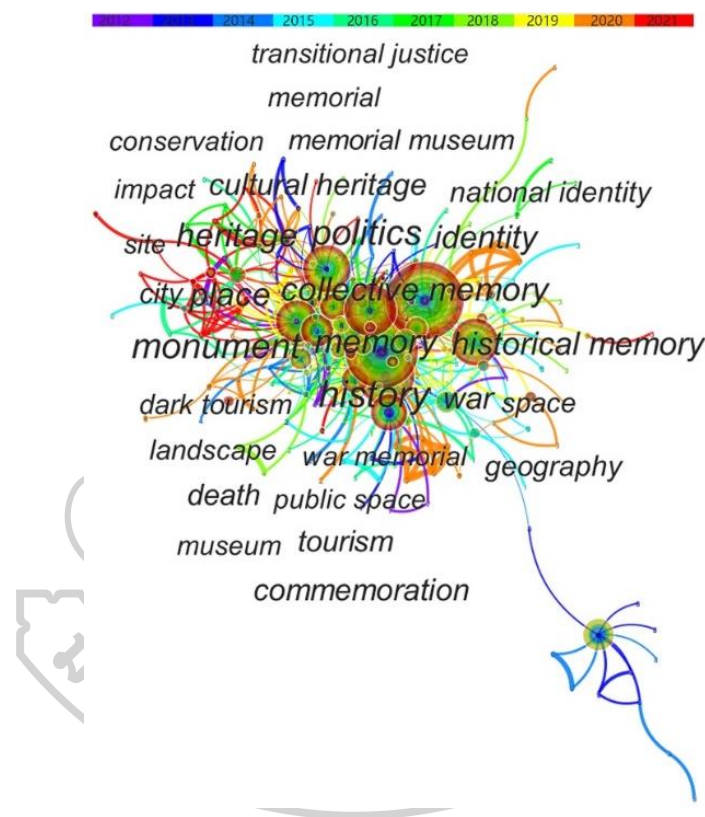


Figure 23. Keyword co-occurrence views for research on the monument/memorial places

Source: Author, 2022

In Figure 23, the size of keyword nodes (circles in the figure) depends on their frequency of occurrence. From Figure 23 and Table 3, it can be seen that “collective memory”, “memory”, and “historical memory” are related to memory (centralities are 0.12, 0.10, 0.12, respectively) are closely related to “history”, “sepulchral monument”, “Sepulchral monument”, and “First world war” (centrality is 0.20, 0.10,

0.13) and “monument” (centrality is 0.16) are the key nodes of this map, which is a significant knowledge base in the field of the monument/memorial places research in the past decade. Keywords are most closely related.

2.7 Monuments/Memorials in Guangzhou since Modern Times












2.7.1 Monuments/memorials built in Guangzhou from 1840 to 1949

As mentioned above, due to the expansion of the city and the destruction of the war, the monument cases in the modern period of Guangzhou were mainly concentrated in the first half of the 20th century. These cases are selected from the “Guangzhou National Key Cultural Relics Protection Units List”, “Guangzhou Provincial Cultural Relics Protection Units List”, and “Guangzhou Municipal Cultural Relics Protection Units List” according to the region, time range, and selection principles, 70 in total. (Table 3) According to their site location, some cases are classified into monument groups, a total of 28 cases/group. (Table 4) Among them, the more significant monuments or monument groups are mainly “The SYM in Guangzhou”, “The Changzhou Island Monument Group”, “The Huanghua Gang Park Monument Group”, and “Nineteenth Route Army Songhu Anti-Japanese War Memorial Group”. Some of them have clear designers. For example, the designer of “The SYM in Guangzhou” is architect Lu Yanzhi, the designer of “Huanghua Gang Seventy-two Martyrs Memorial Tomb” and “Nineteenth Route Army Songhu Anti-Japanese War Cemetery” is architect Master Yang Xizong and others.

The monuments/memorials in Table 3 show that their primary construction time is distributed from the 10s to 40s of the 20th century. Their architectural form, style, and typological characteristics are not only influenced by Chinese tradition but also borrow and copy the appearance of Western-style traditional monuments; in terms of standard features, they are generally different from Chinese tradition and monuments built after the founding of the PRC. The functional theme mainly commemorates the historical events of war and revolutionary heroes. Memorials can be divided into on-site and off-site monuments according to whether or not they happened on the site. According to the different forms, the monuments in modern

Guangzhou can be divided into the door opening, pavilion, tower, tombstone, statue, memorial column, and Que. The portal-type monuments include archways, triumphal arches, and halls; the tombstone-type monuments include obelisks, square columns, and stele.

Table 3. Monuments in modern Guangzhou types by form

Division	Door opening style: Archway Type (Ar)			
Form 1 *				
	Ar 1: Memorial archway of Foshan, 1933	Ar 2: Memorial archway of the four martyrs in Honghua Gang, 1911-1918	Ar 3: Memorial archway of Shi Jianru, 1913	Ar 4: Memorial archway of Huanghua Gang 72 martyrs, 1924
				
	Ar 5: Memorial archway of Zhang Damian, 1926	Ar 6: Memorial archway of peasant movement workshop, 1926	Ar 7: Memorial archway of Sun Yat-sen, 1929	Ar 8: Memorial archway of Hong Kong seamen's strike, 1933
				
	Ar 9: Memorial archway at the former site of Shipai, Sun Yat-sen University, 1937	Ar 10: Memorial archway of Huanghua Gang 72 martyrs, 1936	Ar 11: Memorial archway for the fallen martyrs of the eastern expedition, 1936	






Division	Door opening style: Arc de Triomphe Type (ArT)				
Form 2					
	ArT 1: Memorial archway of Zhu Zhixin, 1922	ArT 2: Memorial archway of Deng Zhongyuan, 1924	ArT 3: Memorial archway for the fallen martyrs of the eastern Expedition, 1928	ArT 4: Arc de triomphe, 1933	ArT 5: Memorial archway, 1933

Table 3. Cont.

Division		Door opening style: Hall Type (H)			
Form 3					
	H 1: Memorial tombstone of Zhang Damian, 1926	H 2: Memorial Pailau of Sun Yat-Sen, 1929			
Division		Que-style (Q)			
Form 4					
	Q 1: Memorial gate of Huanghu Gang, 1937	Q 2: Memorial tombstone of the five overseas Chinese martyrs, 1924	Q 3: Memorial tombstone of martyr Cai Guangju, 1926		
Division		Pavilion-style (P)			
Form 5					
	P 1: Memorial pavilion of Huanghu Gang 72 martyrs, 1919	P 2: Memorial pavilion of Zhu Zhixin, 1922	P 3: Memorial tomb pavilion of Deng Zhongyuan, 1924	P 4: Memorial tomb pavilion of Liang Guoyi, 1924	P 5: Memorial tomb pavilion of Wu Tingfang, 1924
					
	P 6: Memorial tomb pavilion for the fallen martyrs of the eastern expedition, 1926	P 7: The Xing pavilion, 1928	P 8: Guangfu memorial pavilion, 1948	P 9: Memorial pavilion of Hong Kong seamen's strike, 1932	P 10: Memorial tomb pavilion of Chen Fu martyrs, 1932
					
	P 11: Anti-Japanese memorial pavilion, 1933	P 12: Memorial tomb pavilion of Wu Chaoshu, 1933	P 13: Memorial pavilion of Liu Yi, 1937	P 14: Memorial pavilion for the fallen Soldiers of the 54th army in India and Burma, 1945-1949	

Table 3. Cont.

Division	Tombstone-style: The Square Pillar Tablet Type (Sq)			
Form 6				
	Sq 1: Memorial tombstone of the martyrs of the Gengxu new army uprising, 1910	Sq 2: Memorial tombstone of the martyrs of the Shaji tragedy, 1925	Sq 3: Sun Yat-Sen's office monument, 1930	Sq 4: Martyrs' inscriptions, 1933
Division	Tombstone-style: Obelisk Type (Ob)			
Form 7				
	Ob 1: Memorial tombstone of Feng Ru, 1921	Ob 2: Memorial tombstone of Xingzhong Hui, 1923	Ob 3: Memorial tombstone of admiral Deng Yinnan, 1924	Ob 4: Monument to the dead martyrs of the workers and peasants movement, 1925
				
	Ob 6: Monument to the martyrs of the Shaji tragedy, 1926	Ob 7: Memorial tombstone of the northern expedition, 1929	Ob 8: Monument to "Dr. Sun Yat-sen, who began his medical studies and the fountainhead of the revolutionary movement", 1935	Ob 9: Zhengqi Changcun monument, 1936
				
				Ob 10: Memorial tombstone of Li Shinan, 1937
				
	Ob 11: Monument to the 63rd army anti-Japanese fallen soldiers, 1942	Ob 12: Memorial tombstone of the 63rd army anti-Japanese fallen soldiers, 1942	Ob 13: Monument to the fallen soldiers of the war in Chengbei, 1946	Ob 14: Memorial to compatriots who died in the war in Taihe township, 1946
				
				Ob 15: Monument to the martyrs of the February 18 war, 1948

Table 3. Cont.

Division	Monument Statue-style (Ms)				
Form 8					
	Ms 1: Memorial statue of Deng Zhongyuan, 1924	Ms 2: Monument statue of premier Sun, 1930	Ms 3: Sun Yat-Sen memorial bronze statue I, 1933	Ms 4: Wu Tingfang memorial bronze statue, 1933	Ms 5: Sun Yat-Sen memorial bronze statue II, 1945
Division	Door opening style: Steles Type (St)				
Form 9					
	St 1: Jiushan Tang monument, 1920	St 2: Memorial tombstone of Yang Xianyi, 1924	St 3: Memorial tombstone of Fan Hongtai, 1924	St 4: Blood and tears on the Huanghua memorial, 1946	
Division	Memorial column-style (Mc)				
Form 10					
	Mc 1: Memorial column of Zhu Zhixin, 1922	Mc 2: Memorial column of Deng Zhongyuan, 1924	Mc 3: Memorial ornamental column, 1929	Mc 4: Monument to the Martyrs, 1929	
Division	Tower-style (T)				
Form 11					
	T 1: Sun Yat-Sen Monument, 1929	T 2: Monument to the Martyrs of the First Division of the Guangdong Army, 1939	T 3: Memorial of Army's New First Army India-Burma Fallen Soldiers, 1945		

* The composition of the picture name in the table: encoding, name, and years. Source: Ar 7 image from Lu (2003), T 3 image from Zhao (2022), Other images from Author.

Table 4. Site location categorization table of the monument in modern Guangzhou

No.	Coding	Name	Location
1	Sq 1, Q 1, H 1, Ar 5	Monuments group in Xianlie middle road	Xianlie middle road, Yuexiu district
2	Ar 2	Memorial archway of the four martyrs in Honghua Gang	Zhongshan second road martyrs' cemetery, Yuexiu district
3	Ob 4, Ob 5	Monuments group I in Yuexiu south road	No.89, Yuexiu south road, Yuexiu district
4	Ob 2, Ob 3, Sq 2	Monuments group II in Xianlie south road	Dabao Gang, east suburb, south Xianlie road, Yuexiu district
5	St1	Jiushan Tang monument	Dayuan north road, Dayuan village, Taihe town, Baiyun district
6	Ar 3, Ar 4, Ar 10, ArT 2, P 1, P 3, P 4, Q 3, Ob 1, St 2, St 3, Mc 2, Ms 1	Memorials group in Huanghua Gang park	No.79, Xianlie middle road, Yuexiu district
7	Ob 6	Monument to the martyrs of the Shaki tragedy	Intersection of Xinji road and Yanjiang west road, Yuexiu district
8	P 7, Ms 3	Memorials group in the south campus of Sun Yat-sen university	The south campus of Sun Yat-sen university, Haizhu district
9	P 8	Guangfu memorial pavilion	Xiaobanglong Gang in Yuexiu mountain, Yuexiu district
10	Ar 6	Memorial archway of peasant movement workshop	No.42, Zhongshan four road, Yuexiu district
11	P 5, P 9, P 12, Ms 4, Ar 1, Ar 8	Memorials group in Yuexiu park	Yuexiu park Yuejing Gang, Jiefang north road, Yuexiu district
12	Q 2, P 6, Ar 11, ArT 3, Ob 7, Ob 9, Ms 2	Memorials group in Changzhou island	Changzhou island, Huangpu district
13	T 1, Ar 7, Sq 3 Ms 5, Mc 3, H 2	Sun Yat-Sen monuments group	Yuexiu park Yuejing Gang, Jiefang north road, Yuexiu district No.259 Dongfeng middle road, Yuexiu district
14	P 10	Memorial tomb pavilion of Chen Fu martyrs	South side of No.14 middle east street, Jiangnan avenue, Haizhu district
15	Mc 4, P 11, Sq 4, ArT 4, ArT 5	Monuments group to the 19th route army Songhu anti-Japanese war (RASAW) martyrs	Shuiyin road, Tianhe district
16	Ob 8	Monument to "Dr. Sun Yat-sen, who began his medical studies and the fountainhead of the revolutionary movement"	No.107, Yanjiang west road, Yuexiu district
17	Ob 10	Memorial tombstone of Li Shinan	No.65 Shahe Ding street, Tianhe district
18	P 13	Memorial pavilion of Liu Yi	Wushan campus of south China university of technology, Tianhe district
19	Ar 9	Memorial archway at the former site of Shipai, Sun Yat-sen university	South side of south China university of technology, Guangyuan expressway, Tianhe district
20	T 2	Monument to the martyrs of the first division of the Guangdong army	Niumian Gang on the side of Guangshan highway in Shahe Yantang, Tianhe district
21	Ob 11, Ob 12	Monuments group to the 63rd army anti-Japanese fallen soldiers	Next to the dam of Liuxi river reservoir, Liangkou town, Conghua district
22	T 3	Memorial of army's new first army India-Burma fallen soldiers	Matou Gang, Baiyun mountain, Tianhe district
23	Ob 14	Memorial to compatriots who died in the war in Taihe township	West Liangsheng road, Taihe town, Baiyun district
24	St 4	Blood and tears on the Huanghua memorial	Huanghua Tang, Huanghua road, Yuexiu district
25	P 14	Memorial pavilion for the fallen soldiers of the 54th army in India-Burma	No. 35 Yongfu road, Yuexiu district
26	Ob 13	Monument to the fallen soldiers of the war in Chengbei	Jiangxia Ling, Jianggao town, Baiyun district (moved to Jianggao park in September 1995)

Table 4. Cont.

27	Ob 15	Monument to the martyrs of the February 18 war	Xiufa Village, Xinzao Town, Panyu District
28	P 2, ArT 1, Mc 1	Monuments group of Zhu Zhixin	No.127, Xianlie east road, Yuxiu district

For the convenience of later research, the researchers coded these monuments according to the type of form, using the abbreviation of the first two letters or the first letter of the English name of the monument to indicate different types. Among them, Ar represents the archway and triumphal arch style, H represents the hall style, P represents the pavilion style, T represents the tower style, Ob represents the obelisk style, St represents the stele style, Sq represents the square column stele style, Ms represents the statue style, Mc represents the memorial column type, and Q represents the Que-type. These abbreviations denote various architectural styles of monuments in the study. The number represents the construction time, and the smaller the number, the earlier the monument was built. These codes plus numbers represent different monuments.

Table 5. The monument/memorial in Guangzhou from 1950 to the present

Division	Pavilion-style (P)			
Form 1				
	P 15: Blood Sacrifice Xuanyuan Memorial Pavilion, 1957	P 16: Memorial Pavilion for the Blood Friendship of the Chinese and Korean People, 1964	P 17: Memorial Pavilion for the Blood Friendship of the Chinese and Soviet People, 1964	P 18: Yubei People's Anti-Japanese Memorial Pavilion, 1995
Division	Tombstone-style: Steles Type (St)			
Form 2				
	St 15: Monument to Sanyuanli Anti-British Struggle Martyrs, 19520	St 16: Monument to the Geological Survey of Guangdong and Guangxi, 1999	St 17: Martyr Memorial Tombstone II, 1956	

Table 5. Cont.

































Division		Tombstone-style: The Square Pillar Tablet Type (Sq)				
Form 3						
	Sq 5: onument to Three Martyrs in Longtang, 1982	Sq 6: Monument to Guangdong Aviation, 1988	Sq 7: Martyr Memorial Tombstone I, 1956	Sq 8: Monument to Revolutionary Martyrs in Huadu, 1959	Sq 9: Monument to Revolutionary Martyrs in Conghua, 1957	
Division		Tombstone-style: Obelisk Type (Ob)				
Form 4						
	Ob 16: Monument to Revolutionary Martyrs in Zengcheng, 1981	Ob 17: Fengru Crash Site Monument, 1988	Ob 18: Monument to Revolutionary Martyrs in Liangtian, 2004	Ob 19: Monument to the fallen officers and soldiers of the Ninth Independent Brigade against Japan, 2005	Ob 20: Martyr Memorial Tombstone III, 1956	
Division		Monument Statue-style (Ms)				
Form 5						
	Ms 6: Monument to the People's Heroes in Panyu, 1952	Ms 7: the Five Goats Stone Sculpture, 1959	Ms 8: Monument to the Guangzhou Liberation, 1980	Ms 9: Monument to Guangzhou Uprising, 1987	Ms 10: Memorial Statue of Ye Jianyin, 1987	
Form 5						
	Ms 11: Memorial Statue of Guangzhou Uprising Leaders, 2007	Ms 12: Monument to the struggle against the British in Zhoutouzui, 2007	Ms 13: Statue of Looking at the Sea Avalokitesvara, 1994	Ms 14: Memorial statue of naval martyrs of the Battle of Wanshan Sea, 1995	Ms 15: Feng Ru Memorial Sculpture, 2004	
Form 5						
	Ms 16: Anti-SARS Memorial Sculpture, 2006	Ms 17: Anti-SARS Memorial Wall, 2006	Ms 18: Ye Xin Memorial Statue, 2006	Ms 19: The Gothenburg revisits the Guangzhou Memorial, 2006	Ms 20: Liao Bingxiong Memorial Statue, 2010	

Table 5. Cont.

									
Ms 21: Lin Zexu Memorial Statue, 2010		Ms 22: Monument of Tuan Yi Da, 2012		Ms 23: Guangzhou Hero Memorial Statue, 2015		Ms 24: Martyr Memorial Statue I		Ms 25: Martyr Memorial Statue II	
Division					Division				
Memorial column-style (Mc)					Tower-style (T)				
Form 6					Form 7				
									
Mc 5: Monument to Anti-Japanese Battle in Zhidizhuang, 1992					T 4: The Commemorative Monument of Sohar Ship, 2013				

* The composition of the picture name in the table: encoding, name, and years. Source: Ar 7 image from Lu (2003), T 3 image from Zhao (2022), Other images from C. Chen.

Table 6. Site location categorization table of the monument/memorial in Guangzhou from 1950 to the present

No.	Coding	Name	Location
1	St 15	Monument to Sanyuanli Anti-British Struggle Martyrs	No. 35, Guanghua 1st Road, Baiyun District
2	Ms 6	Monument to the People's Heroes in Panyu	Xinghai Park, Panyu District
3	Mc 5	Monument to Anti-Japanese Battle in Zhidizhuang	Tasha Gang, Zhidi Zhuang, Liren Dong, Nancun Town, Panyu District
4	Ms 7	Five Goats Stone Sculpture	Yuexiu Park, Jiefang North Road, Yuexiu District
5	Sq 8	Monument to Revolutionary Martyrs in Huadu	Commercial Avenue, Huadu District
6	Ms 8	Monument to the Guangzhou Liberation	Haizhu Square, Yanjiang Middle Road, Yuexiu District
7	Sq 9	Monument to Revolutionary Martyrs in Conghua	Cunqian Road, Conghua District
8	P 15, P 16, P 17, Ms 9, Ms 10, Ms 11	Memorials Group of Guangzhou Uprising Martyrs' Cemetery	Martyrs Cemetery, No. 92, Zhongshan 3rd Road, Yuexiu District
9	Ob 16	Monument to Revolutionary Martyrs in Zengcheng	The top of Lychee Mountain opposite the East Lake Park in Licheng Street, Zengcheng District
10	T 4	The Commemorative Monument of Sohar Ship	Zhoutouzui Park, Haizhu District
11	Sq 5	Monument to Three Martyrs in Longtang	Zhonglutan Town, Zhuliang Street, Baiyun District
12	Ms 12	Monument to the struggle against the British in Zhoutouzui	Zhoutouzui, Binjiang West Road, Haizhu District
13	Sq 6	Monument to Guangdong Aviation	No.113 Shui Yin Road, Tianhe District
14	Ms 13	Statue of Looking at the Sea Avalokitesvara	No.28, Ximen Road, Shilou Town, Panyu District
15	Ms 14	Memorial statue of naval martyrs of the Battle of Wanshan Sea	Naval Martyrs' Cemetery, Huangpu District
16	P 18	Yubei People's Anti-Japanese Memorial Pavilion	Jianggao Park, Jianggao Town, Baiyun District

Table 6. Cont.

17	St 16	Monument to the Geological Survey of Guangdong and Guangxi	Sun Yat-sen University, No. 135, Xingang West Road, Binjiang Road, Haizhu District
18	Ob 17, Ms 15	Memorial Group of Feng Ru Aircraft Crash Site	Shahe Peanut Liao, Tianhe District
19	Ob 18	Monument to Revolutionary Martyrs in Liangtian	Liangtian Village, Zhonglutan Town, Baiyun District
20	Ob 19	Monument to the fallen officers and soldiers of the Ninth Independent Brigade against Japan	Yongan Park, Longdong Village, Longdong Street, Tianhe District
21	Ms 16, Ms 17, Ms 18	Anti-SARS Memorial Sculpture Group	Guangzhou Sculpture Park, Xiatang West Road, Feiyoling, Baiyun District
22	Ms 19	The Gothenburg revisits the Guangzhou Memorial	Huangpu Ancient Port, Huangpu Village, Haizhu District
23	Ms 20	Liao Bingxiong Memorial Statue	Tianhe Park, Tianhe District
24	Ms 21	Lin Zexu Memorial Statue	West side of the bottom of Haiyin Bridge, Yanjiang East Road, Yuexiu District
25	Ms 22	Monument of Tuanyida	Yuexiu South Road, Yuexiu District
26	Ms 23	Guangzhou Hero Memorial Statue	Hero Plaza, Zhongshan 3rd Road, Yuexiu District
27	Ms 24, Ms 25, Sq 7, St 17, Ob 20	Monuments/Memorials Group in Yinhe Martyrs' Cemetery	No.394, Yanling Road, Tianhe District

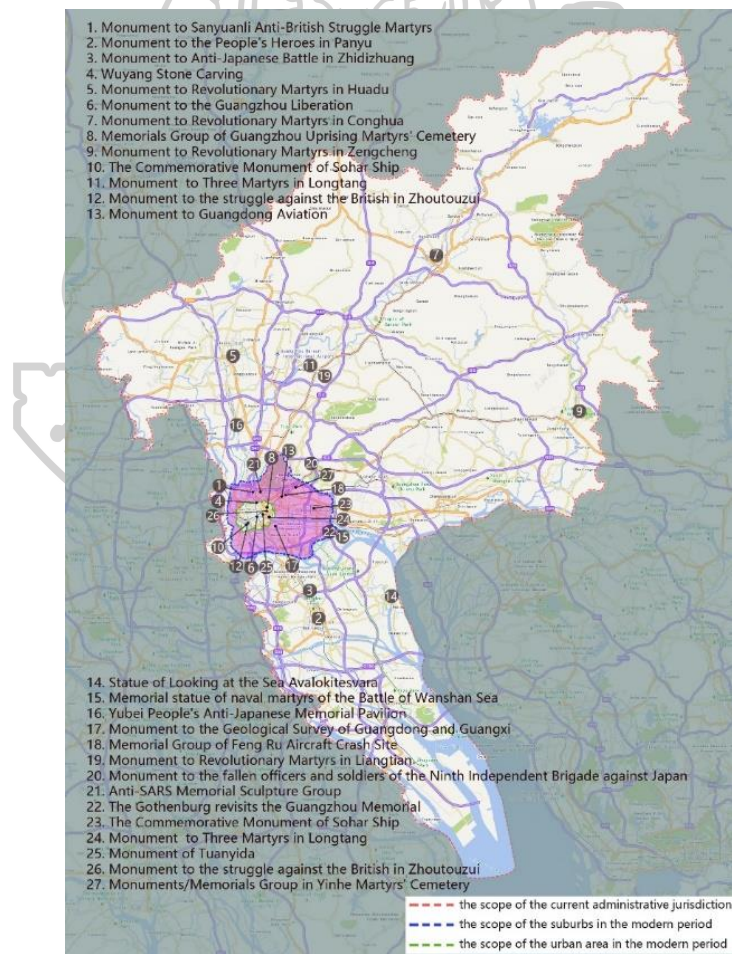


Figure 24. Monuments/memorials built in Guangzhou from 1950 to the present

Source: Author adapted from Map World (2022), 2022

2.7.2 Monuments/memorials built in Guangzhou from 1950 to the present

In Shuangxi Yin's (2006) view, for a period after the founding of New China, the ruling class commemorated and praised the outstanding achievements of revolutionary martyrs and heroes during the revolutionary period, as well as showing the people's high degree of patriotism and internationalism in fighting for the revolution and building a better society. There was a boom in the construction of monuments all over China. This craze was greatly influenced by the creation and construction of the People's Heroes Monument. Under such influence, Guangzhou built some monuments/memorials with such functional themes in the 1950s, 1960s, and 1980s. After that, some monuments/memorials with other functional themes were built in the 1990s and the new century. (Table 5, Table 6) Among these monuments/memorials, the more influential ones are "The five Goats Stone Sculpture", "Monument to the Guangzhou Liberation", "Monument to Guangzhou Uprising", and so on. Looking at these monuments/memorials, it is generally different from those built before. Although their various forms and functional themes are slightly different from the previous monuments/memorials, they are influenced by the creation of sculpture artists, especially those built after the 1980s. Most of them are various commemorative sculptures or statues. For example, the creators of the more influential "Five Goats Stone Sculpture" are sculptors Jichang Yin, Benzong Chen, and Fanwei Kong; sculptor Jichang Yin also created "Monument to Guangzhou Uprising" and the original "Monument to the Guangzhou Liberation"; the creators of the current "Guangzhou Liberation Monument" are sculptors He Pan and Mingcheng Liang. In addition, due to the expansion of Guangzhou's jurisdiction, the locations of these monuments/memorials are more scattered. (Figure 24)

2.7.3 Research literature of monuments/memorials in Guangzhou

The researchers found a small amount of scholarly literature devoted to studying monuments and their sites built in Guangzhou. Except for a few scholars who conduct relevant research on a few cases from the perspectives of history, architecture, and landscape, the research materials in this area still need to be

further excavated. The currently available research literature mainly includes: Jiefeng Lu (2003, 2004, 2006, 2009, 2022) discussed the construction of the “Huanghua Gang Seventy-two Martyrs Memorial Cemetery” and “Sun Yat-Set Monument” with the help of historical facts; Qi Lu (2010a, 2010b) discussed the “Huanghua Gang Seventy-two Martyrs Memorial Cemetery” and “Nineteenth Route Army Songhu Anti-Japanese War Memorial Cemetery” design.

In addition to the particular case studies mentioned above, individual scholars discussed other cases of monuments in modern Guangzhou incidentally when discussing other issues. For example, when Yunqian Chen (2009) analyzed the commemorative symbols of Sun Yat-Sen, he briefly discussed “The SYM in Guangzhou” from the perspective of memory and commemoration; when Junzhen Zhu (2011) discussed modern Chinese gardens, he listed the designs of several monument gardens in modern Guangzhou; Delin Lai (2012) briefly discussed the form and symbolic meaning of “The SYM in Guangzhou” when analyzing traditional Chinese ritual architecture; when Xiang Zhou (2019) analyzed the monumental places in the late Qing Dynasty and the Republic of China, he used the example of “Memorials Group in Huanghua Gang Park” to discuss the evolution and motivation of modern Guangzhou city monumental places; Changxin Peng (2012) analyzed the relationship between “The SYM in Guangzhou” and urban space in his demonstration of the modern transformation of Lingnan city and architecture and exploring the internal mechanism of its development; Shawei Zhang et al. (2017) and others discussed the schematic language of Guangzhou cemetery landscape from the perspective of visual materialization; Chao Chen (2016) and Jing Shao (2013) used the case of the “Monument to Guangzhou Liberation” to demonstrate the development of sculpture art with revolutionary historical themes in the new era and the development of Chinese modern urban sculpture.

Looking at the existing research literature, they need a comprehensive and systematic combing, ignoring the differences between the monuments built in modern Guangzhou and the traditional ones and the monuments after the founding of the PRC. However, some scholars have discussed it from the aspects of visual

materialization (such as Qi Lu, Junzhen Zhu, Shawei Zhang), public sphere (such as Xiang Zhou, Changxin Peng), narrative (such as Jiefeng Lu, Delin Lai) and memory (such as Yunqian Chen) The monuments of modern Guangzhou, however, these discussions are only for a few cases. When scholars in the past studied the monuments of modern Guangzhou, they did not study the monuments of this period as a whole. In addition, although some scholars regard the monument as a memory field to explore collective memory, or explore the collective memory meaning and symbolic content of the monument through narrative and memory, and even explore the collective memory function and symbolic meaning of “The SYM in Guangzhou” (such as Yunqian Chen, Delin Lai), etc., however, it remains to be discovered which aspect of the monument carries the collective memory and what material of the collective memory it carries. Judging from the existing literature on memory research, some researchers use keywords or concepts such as “memory”, “collective memory”, “historical memory”, “memory field”, “cultural memory”, and “memory politics” from the aspects of history, memory, and commemoration. The topic of monumental places is studied, and sociological discourses on “memory studies” often use monuments and their places as examples. There needs to be relevant research literature on modern Guangzhou monuments from the perspective of memory research. This article does not limit the research object to individual cases like previous scholars. Through the perspective of collective memory, the scope of research is focused on modern times. At the same time, it uses tradition and monuments built after the founding of the PRC to compare. Based on this, through the perspective of collective memory, with the help of the case of the MMG, based on interpreting the mechanism and content of their collective memory, the research aims to explore the “Chinese memory” of monuments’ current value.

2.8 Summary

Although some scholars summarize the research topics of the monument/memorial into four aspects of inquiry: memory study, visual objectification, narrative and the public sphere, the research wanted to avoid

following such a structural theme. Instead, it focuses on the main line of this article's specific research object and research perspective content, reviews relevant literature, and integrates the content of the inquiry literature from the four aspects mentioned above into the relevant literature review. The literature review of this paper mainly follows the following clues: based on summarizing the research on monuments/monuments, monumentality, and memory, and then from the relationship between a memorial, memory, history, and place, and the collective connotation of commemoration and the intellectual base and keywords for the monument/memorial research in the past decade, and finally fell on the monument/memorial research in Guangzhou since modern times Memorial material and research literature.

Regarding the literature content of monument/memorial and monumentality, on the one hand, researchers pointed out that although there are a large number of relevant research literature, the monument/memorial research is still marginalized; each discipline mainly regards them as aesthetic objects and political tools respectively wait to do research. At the same time, the researchers also reviewed the historical background of the monument/memorial research, interspersed with the relevant research literature on them by relevant scholars. Finally, the researchers pointed out that the Study of monuments/memorials should consider their political dimension, not just their artistic and historical value. On the other hand, researchers mainly summarize the evolution and definition of Monumentality in different historical periods and social backgrounds. From the relationship between monument/memorial and Monumentality (similar to the relationship between form and content), it is pointed out that the primary considerations for measuring the Monumentality of a thing are whether it has historical value belonging to a specific place, site, and people, and the function of memory and aesthetic forms; at the same time, it also points out that public domain, epochal significance, and collective power are all key factors affecting the monumental significance of the monument.

In terms of the literature content of the study of memory, first starting from the concept of “collective memory” and its theory proposed by Maurice Halbwachs,

combined with the influence of this theory on the follow-up social memory, cultural memory, and other memory research, aiming at the memory, collective memory A literature review is carried out on related theoretical research on forgetting, which provides a theoretical basis for further research. On the other hand, this paper reviews the relevant research literature on the role of individual and collective memory and its importance in society. It explores the relationship among collective, personal, and cultural memory as the main content of monumental significance. Finally, the researchers point out that social assertions have always highly controlled people's collective memory, through which government agencies, groups, and elites construct national social and political identities.

In the literature content of the collective meaning of commemoration, the researchers start from the commemorative value of the monument and summarize the following related research literature: how the collective commemoration behavior constructs the whole/common collective memory and identity on the monument. At the same time, researchers pointed out that in addition to implying the political intentions of citizens, the form of the monument also conveys the significance of the event to the community.

Regarding the content of the literature on the relationship between commemoration, memory, history, and place, on the one hand, the researchers focused on the monument as a field of memory and conducted a literature review through the following content: how people's commemorative behavior connects history and place; and pointed out that memory is a part of life, history is a reconstruction, and memory only accommodates the truth that fits it. History is the product of reason and secularity, while memory is the placement of memories in a sacred state and manifested through the "medium". Memory implies a transition from history to psychology, from sociality to individuality, from objective to subjective feeling, and from repetition to commemoration. On the other hand, the relevant literature on the media of memory is reviewed; and it is pointed out that the ability to summon structured memory at a specific location can provide a clear

historical role and positioning for personal and unique memory, as well as collective memory shared by the public.

The user experience of monument/memorial places belongs to the performance evaluation of architectural and landscape projects, mainly reflected in the evaluation of the built environment. There are five primary methods for evaluating user behaviour in the built environment: trace tracking, systematic observation, performance observation, on-site interviews, and standard questionnaires. In architectural applications, international scholars mainly research POE theory from building energy consumption and space use evaluation, environmental behaviour and evidence-based design analysis, and sustainable space measurement. Scholars in China mainly research POE theory from the evaluation levels and dimensions perspective. In the field of landscape, landscape performance evaluation has become a research hotspot in the academic circle, and it is a feasible way for landscape architecture to move towards evidence-based science. At present, relevant research on landscape performance evaluation mainly focuses on selecting evaluation indicators and methods or describing the sustainability characteristics of landscape construction projects. This area mainly has three research systems: POE, SITES and LPS.

In the research literature on intellectual base and keywords for the monument/memorial research in the past decade, the researchers used CiteSpace software and data from WOS and CNKI databases to analyze the literature information of emergent nodes in the literature co-citation network; finally found that the critical intellectual base of the study is the study of memory; the keywords are collective memory, memory, politics, history, etc.

Finally, it summarizes the situation of monuments/monuments built in Guangzhou since modern times and related research. The researchers pointed out that the modern Guangzhou monument/memorial was mainly built in the 10s to 40s of the 20th century. Traditional Chinese and Western-style monuments influenced the architectural form, style, and type characteristics. The primary function is to commemorate the historical events of war and revolutionary heroes. Moreover,

previous related research mainly focused on individual cases. The relevant research literature should have comprehensively and systematically sorted out modern Guangzhou monuments, ignoring the content and significance of collective memory.



Chapter 3 Research Methodology& Methods of Data Collection and Analysis

The researchers made a research design for this research, as shown in Figure 25. In the content arrangement of this chapter, the researcher first introduces the relevant theories of past scholars based on this research, then expounds on new theoretical discoveries and research tools. Finally, the researcher discusses this research's specific data collection and analysis methods.

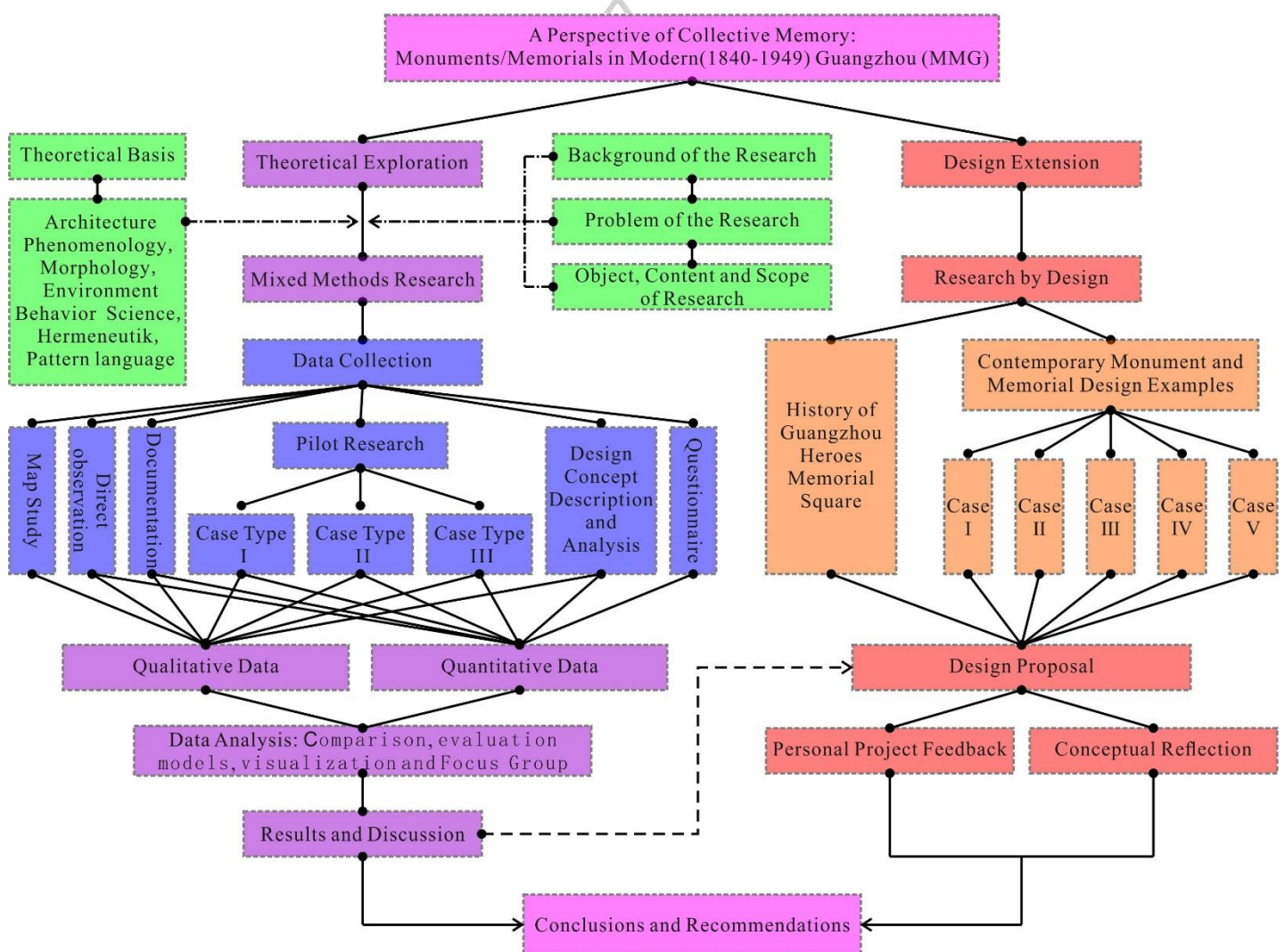


Figure 25. Research framework

Source: Author, 2023

3.1 Theoretical Basis

3.1.1 Pattern language, form and behavior

In Alexander's (1964) view, when discussing design, the real object of discussion is composed of form and environment, not just form. His *Pattern Language* is a theory composed of many patterns. Its ideas are central to Christopher Alexander's architectural theory (Alexander, 1964, 1975, 1977, 1979). This theory tells people that designers and users play equally important roles in design projects. Its establishment and use depend on a large number of investigations and studies on human behavior, activities, and places, on public participation, the observation and analysis of primitive natural culture, and on designers participating in the whole process of architecture. Alexander tried to establish the corresponding relationship between behavior patterns and patterns in architecture through pattern language. Users use the system of patterns just like using language; even the general public can use it freely. The pattern he calls uses language to describe the place form consistent with the activity; it does not give a specific answer but only a structural relationship (Liu, 2005). He also pointed out that the beginning of every design problem is to achieve a mutual fit between the form of the problem and its context. Adapting form and context is a mutual process: the form should be suitable for the context, and the context should also be suitable for the form (Henderson, 2013).

The inspiration of Alexander's theory for this research is that the study of monuments/memorials should not only focus on (or discuss) its form but also consider the whole composition of it and the environment. In other words, the research on monuments/memorials not only focuses on (or discusses) their form but also pays attention to their place, form, and structural relationship.

From the perspective of spatial vectors, different types of the monument/memorial and their environments can be divided into four types of spatial vector patterns: vertical upward, horizontal extension, horizontal lying flat, and disappearing and sinking. (Figure 26) Figure 26, a, represents the monument/memorial with vertically upward (VU) spatial vector patterns, and the

representative case is Washington Monument. The b represents the monument/memorial of the spatial vector patterns of the horizontal extension (HE), and its representative case is the VVM (Vietnam Veteran Memorial) designed by Maya Ying Lin (case see 5.2.1 for details). The c represents the monument/memorial of the spatial vector patterns of the horizontal lying flat (HLF), and the representative case is the MMJE (Memorial to the Murdered Jews of Europe) designed by Peter Eisenman (case See 5.2.2 for details). The d represents the monument/memorial of the spatial vector patterns of disappearing and sinking (DS), and the representative case is National September 11 Memorial (see 5.2.4 for case details). (Figures 27, 28, 29, 30) It should be pointed out that, like Mount Rushmore National Memorial or monuments floating in the air, their spatial vector patterns also belong to type a. (Figures 31, 32) In the opinion of many scholars (Chen, 2017; Stevens et al., 2012; Yang, 2013), the morphology of traditional monuments/memorials is more positive and vertical. In contrast, contemporary monuments/memorials (or “anti-monuments”) morphology is more pessimistic and complex. In other words, of the four spatial vector patterns of the monument/memorial in Figure 26, type A represents more of a traditional monument pattern. In contrast, the other three types represent the contemporary monument/memorial pattern.

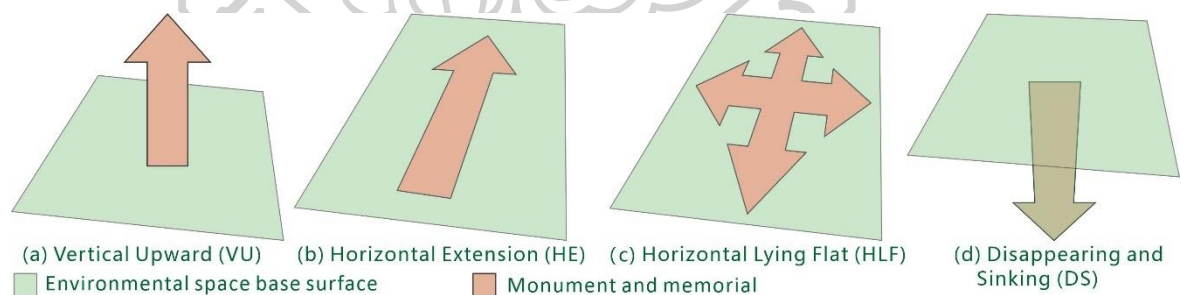


Figure 26. Spatial vector patterns of the monument/memorial.

Source: Author, 2022



Figure 27. Washington Monument

Source: Zarpe77 (2022)



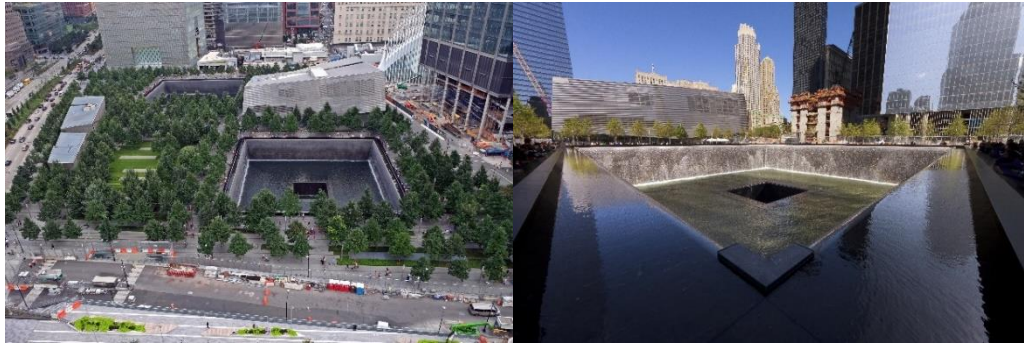
Figure 28. The Vietnam Veteran Memorial (VVM) I, by Maya Lin, 1982

Source: Sartle (Ed.) (2022)



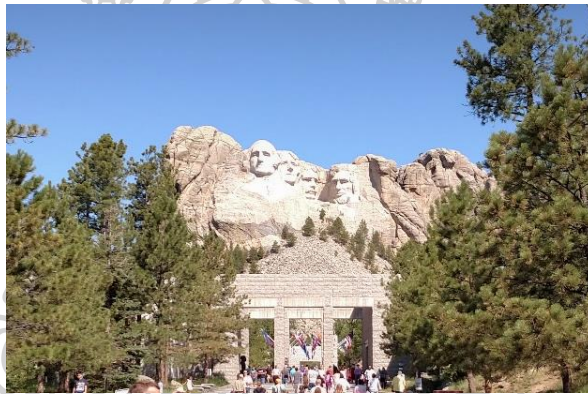
Figure 29. Memorial to the Murdered Jews of Europe I, by Peter Eisenman, 2005

Source: Omar Mohammad (2016)



*Figure 30. National September 11 Memorial, by Michael Arad and Peter Walker,
2014*

Source: Wikipedia (Ed.) (2022)



*Figure 31. Mount Rushmore National Memorial, by Gutzon and Lincoln Borglum,
1941*

Source: Sarahehaug (2022)



Figure 32. Air Ruins Monument

Source: Kusama (2005)

The theory of environmental behavior tells us that environment and behavior are a dialectical interaction relationship, and a particular place environment supports its specific environmental behavior (Liu, 2005). Therefore, monument/memorial environmental spaces with different spatial vector patterns will induce different worship behaviors of visitors, and different activity modes often accompany different worship behaviors. (Figure 33, Table 7) Gathering worship behaviors are often more suitable for collective worship activities, while ordered and scattered worship behaviors are more suitable for individual or group prayer and meditation.

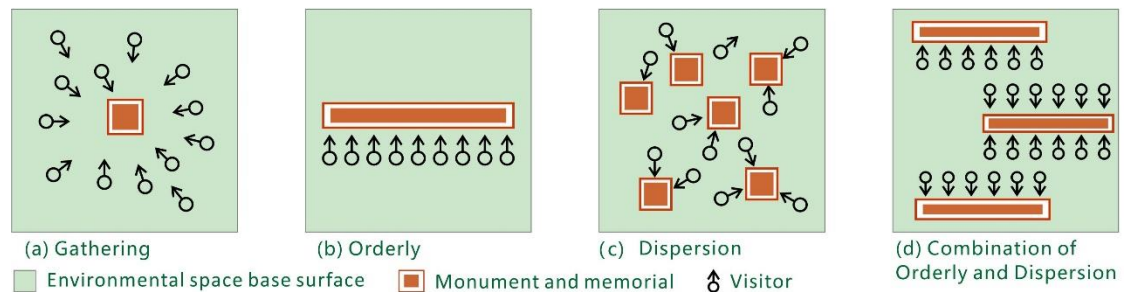


Figure 33. Visitor worship behavior in the monument/memorial environment

Source: Author, 2022

Table 7. Morphological patterns, behaviors, activities and spatial characteristics of the monument/memorial

Spatial Vector Patterns	Visitor Worship Behavior	Activity Mode	Spatial Characteristics
Vertical Upward (VU)	Gathering	Look on, Collective	Single Center
Horizontal Extension (HE)	Orderly	Contact, Through, Personal	Linearization
Horizontal lying flat (HLF)	Dispersion, Combination of orderly and dispersion	Detour, contemplation, Personal	Multi-center or no center
Disappearing and sinking (DS)	Gathering , Orderly	Looking down, the Collective and Individual	Single Center or no center

In the monument/memorial environment of vertical upward (VU) spatial vector patterns, the monument is usually located in the center of the environmental space. Its height contrasts with the horizontal space environment base where it is located, so it stands out from a distance. This type of spatial vector pattern's monumental environment emphasizes the spatial characteristics of a single center,

which is easy to eye-catching from a distance (while also repelling people's eye-catching). Visitors tend to trigger gathering worship behavior during commemorative activities. (Figure 33: a) In the horizontal extension (HE) type of spatial vector patterns monument environment, its monuments usually lie on the base of the space environment where they are located and are not eye-catching. Visitors have to approach or walk through it to attract attention and often touch it when approaching it, thereby inducing recollection and reflection on the history of its commemorative theme. The monuments of this kind of spatial vector pattern often cut across the base of the spatial environment and have linear spatial characteristics. When visitors carry out commemorative activities in such places, their environmental behavior is often an orderly worship behavior. (Figure 33: b) For monuments with horizontal lying flat (HLF) spatial vector patterns, their monuments often occupy the entire space environment base; while visiting, visitors tend to circle between areas where the monument is partially shuttled and different atmospheres; while people experience the characteristics of the place, this kind of environmental space stimulates their contemplative behavior. Monuments of this type of spatial vector pattern have polycentric or non-centric spatial characteristics. People's commemorative behavior often presents scattered worship and a combination of orderly and decentralized worship. (Figure 33: c, d) Monuments with disappearing and sinking (DS) spatial vector patterns are often trapped, hidden, or buried underground, and the places where they are located are often where historical events occurred; People often pass through a particular space environment base to approach the monument. When people visit monuments with this spatial vector pattern, their worship behavior is often gathering or orderly.

3.1.2 Phenomenology

Phenomenology is a philosophy that explores the “essence of phenomena”, leading to the research and discussion of psychological phenomenology, social phenomenology, and architectural phenomenology; its related academic theories include site structure, site spirit, and hermeneutics. A basic idea of the

phenomenological method is to discover the essence by directly facing the thing or phenomenon. In a broad sense, architectural phenomenology is the research on the relationship between people and the environment using phenomenological methods consciously or unconsciously. Its central issues involve people, environment, place, architecture, and the world. In a narrow sense, architectural phenomenology refers explicitly to an architectural theory created by Norwegian architectural theorist Christian Norberg-Schulz (1990, 2010). The primary purpose and task of architectural phenomenology are to help people understand the various complex connections and meanings between people and the built environment, thoroughly understand the problems and their root causes in today's world environment, and then fundamentally find solutions to these problems; its core concept and the central issue is the place and its spirit.

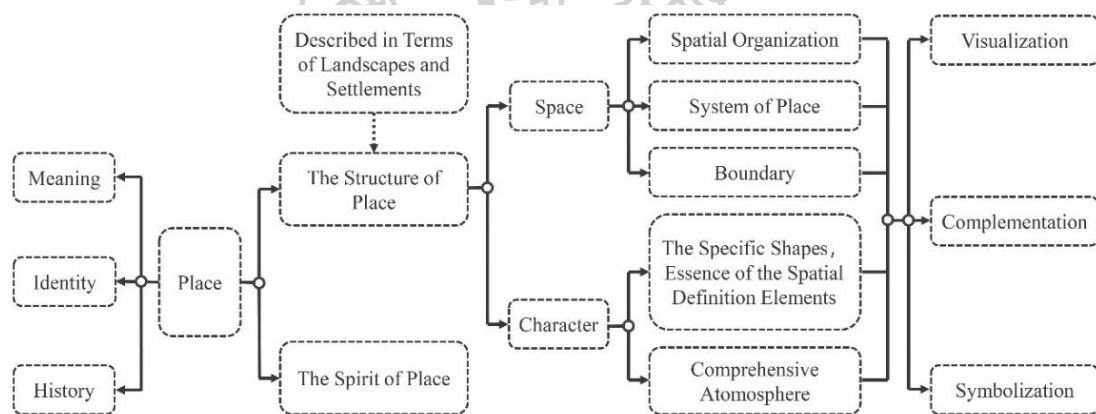


Figure 34. Norberg-Schulz's place theory

Source: Author, 2022

In Norberg-Schulz's (2010) view, the artificial environment has structure and meaning, which can help and guide people to understand and experience things and their meaning in the world; on the one hand, it reflects people's understanding of the natural environment, and on the other hand, it reflects people's understanding of the status quo of their existence. He replaced "space environment" with "place" and pointed out that place is a meaningful whole combining natural environment and artificial environment; it not only has the form of an architectural entity but also

has spiritual significance. (Figure 34) At the same time, he believes that the artificial environment's primary task and the actual content is visualizing natural phenomena and establishing positive and meaningful relationships with them; visualization, complementation, and symbolization are the three basic ways to connect the artificial environment with the natural environment.

Unlike Norberg-Schulz's research, which focuses on people's experience and perception of the quality, properties, and meaning of things in the world (both natural and artificial) in the built environment, Kevin Andrew Lynch's (1960) research focuses on people's perception, understanding, and evaluate the psychological and behavioral patterns of people in the space environment. In terms of people's overall perception of the city, he listed in "*The image of the city*" that people rely on intuition and memory experience in exploring the city to find the direction and location of the destination they want to reach. He believes that edges, Paths, districts, nodes, and landmarks are the five essential elements that constitute people's image of the urban environment. These elements help and guide people to orient and identify in the city. His theory explains the relationship between form and space, form and image.

The above-mentioned phenomenological theories on human and space, human and environment, and human and place memory provide a theoretical basis for this paper to analyze the spatial experience and meaning of monuments and the interaction between matter and emptiness from the perspective of space and perception. People's subject consciousness is related to the state of space, and viewing monuments or any plastic art can promote the formation of a subject consciousness of visitors. For example, people walk around a monument, feel its volume, material, light and shadow, structure, and other forms, and comprehensively discover unique feelings and meanings in consciousness. It is worth pointing out that people's on-site perceptual experience does not consider social, political, and economic factors and obtains the meaning of viewing from an irrelevant aesthetic feeling. The research attempts to return to the spatial form to understand the monument's structural interaction and spatial environment. A monument is a

phenomenological, experiential, shifting, ever-evolving discourse; it co-exists and lives among people, enabling those who pass through (or look at) it to be profoundly aware and discover the truth.

3.2 Defining Research Methodology

As mentioned above, this research focuses on the MMG and, at the same time, uses the monument/memorial built in Guangzhou from 1950 to the present, as well as some contemporary monument design cases, to illustrate the spatial vector patterns of the monument place; and identify the construction model and elements of monuments from the perspective of site structure, to interpret the mechanism and content of their collective memory (that is, how does the monument/memorial carry collective memory and what collective memory does it carry), and then explore the contemporary value of the monumental place of “Chinese memory”. Due to the lack of research literature that explores the interaction of the monumental/memorial places and memory in depth; therefore, the researchers focused their research on the MMG and took this aspect as a trigger point for further research, exploration and investigation in this study. Furthermore, the researchers hope to enrich the knowledge system of the monument/monument research through this study and provide some new knowledge and research tools for evaluating the design of the monument/monument from the perspective of collective memory. As it turns out, the evaluation of the monument/memorial design is complex due to its complexity and subjective perception. Developing design guidelines for a successful monument/memorial is a challenging task. Therefore, the study does not provide design guidelines; but it can stimulate future researchers’ discussion of the monument/memorial memory research. In addition, as a supplementary part of the scientific investigation, including qualitative and quantitative methods, the design research discusses the Hero Memorial in Guangzhou (HMG) and some recent monument cases, reflecting on the current monument/memorial design from the perspective of collective memory.

The researchers achieved the research objectives by adopting three approaches for this research:

First, as introduced in Chapters 1 and 2, this research starts with the deductive method. It introduces the research background, significance, problems, assumptions, scope, definitions, and differences between monument and memorial, research theories, and relevant literature review. It involves theories such as morphology, typology, and environmental behavior. The method of data collection is based on these theories and the literature content.

Second, the inductive or empirical approach. This approach involves acquiring new knowledge through previous theories, collecting qualitative and quantitative data, and analysing questionnaires and pilot cases to deeply identify and understand the mechanisms and content by which monuments/memorials carry collective memory. In addition, there are design projects and expert evaluations for the Hero Memorial in Guangzhou (HMG). Mixed-method multilevel investigations used in research allow researchers to examine questions from different perspectives and use different methods to answer those questions.

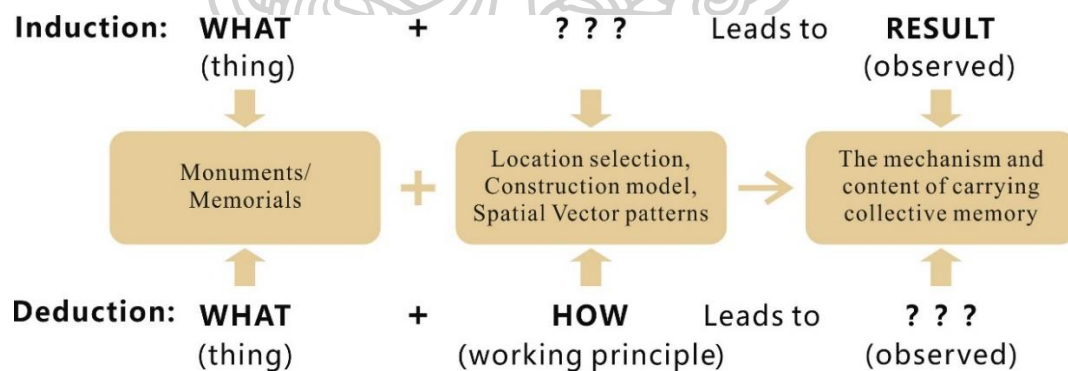


Figure 35. Defining research methodology

Source: Author, 2022

In the inductive method, we know the “what” in the scene and observe the results (what), but we do not know the “way” that guides their movement; while in the deduction method, the “what” is known; Then the “how” is also known, and they will work in harmony (Groat & Wang, 2013). Based on the above two methods,

as a core model of “exploring the context”, they help researchers predict and explain the MMG phenomenon. As shown in Figure 35, the hypothesis in the reasoning model of this study (the mechanism and content of monument/memorial carrying collective memory) is formed in this way: it is based on a specific known “thing” (that is, MMG) and “working principle” (that is, site selection, construction model and spatial vector patterns) under the coordinated work, boldly predicted the results. These assumptions must be tested (as described in Chapters 1 and 2 of this paper). On the other hand, the “working principle” that we use certain known “things” and hypothetical results to explain the observed results is a creative work here.

Third, reflective design practices. It is a design extension carried out under the guidance of specific preliminary theories of this study; this design extension, in turn, can verify, practice and expand the previous research theory. In this study, as a specific practical design and spatial representation, design extension is the design application of the MMG research theory from the perspective of collective memory. It is based on the research gap found in the literature review and explored with the help of the researcher's design and theoretical research experience. This design exploration partly draws on Schön's (1984) theory of reflective practice and supports this study's work as a complementary component to qualitative and quantitative methods. The final stage of the overall research includes evaluating the design project through questionnaires. In chapter five, the researcher will discuss the design project and its methodology in detail.

3.3 Mixed Methods Research

Mixed methods research is an avenue of inquiry that combines or combines qualitative and quantitative research forms. It incorporates philosophical assumptions, the use of qualitative and quantitative research methods, and the blending of both research methods in research (Creswell, 2009). This study adopts quantitative and qualitative research methods, not simply collecting, integrating, and analyzing digital and text data but making extensive use of their respective advantages in collecting

and analyzing data to ensure the complementarity of data. Its databases represent both quantitative and qualitative information. Therefore, the overall intensity of its research is greater than that of qualitative or quantitative research.

Obviously, for very complex monument/memorial research questions, it is feasible for this study to use mixed methods to extract essential design aspects and answer research questions. Therefore, researchers conduct fieldwork through direct observation and simultaneously search for digital survey data, textual sources, and audiovisual materials. In addition, the researcher summarizes the study's preliminary findings through a comprehensive visual analysis of the questionnaire survey and quantitative literature data. The researchers then focused on qualitative questions to obtain more detailed place-specific results. Finally, conduct project design, conceptual reflection, and feedback on the results, and then conclude. (Figure 36) The research is mainly qualitative and adopts two methodological approaches:

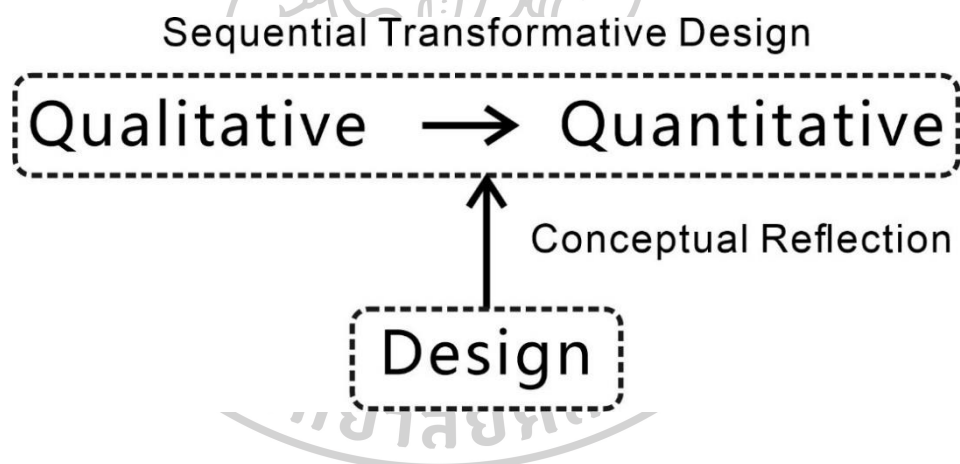


Figure 36. Mixed methods research

Source: Author, 2022

First, quantitative methods. It is used to develop knowledge, survey strategies are questionnaires and field mapping, data collection is based on pre-determined tools, statistics are produced, and visual analysis is performed. The researchers collected and compiled data from visitor surveys, online surveys, direct observations, and literature.

Second, qualitative methods. It is based on intellectual claims from a constructivist perspective (i.e., environmental observation) and uses investigative

strategies such as narrative, pattern language, phenomenology, and case studies. In this research, the researchers collected data from environmental field observations. Then they compared the obtained data for similarities or differences to develop themes about each case study from the data.

Based on Linda N. Groat and David Wang's (2013) theory of architectural research methods, this study selected the qualitative research paradigm as the primary method, and the quantitative research was supplemented. The main reason is that the unknown variables at the beginning of the research require many theoretical explorations. Facilitate the holistic exploration of complex situations and environments. In addition, the researchers used constructivism to establish the meaning of the monument/memorial phenomena from the participants' perspective. Also, they intended to identify multiple meanings of personal or collective experiences extracted from the questionnaire, and finally, through qualitative design reflection and feedback to develop themes or patterns.

3.4 Methods of Data Collection

3.4.1 Pilot case study

As mentioned earlier, the mixed methods employed in this study are developed based on case studies. The case study approach used in this study, as described by Hancock & Algozzine (2016), is a type of qualitative research that theoretically has dense details and describes a single unit or system bounded by space and time. In addition, through case studies, researchers hope to gain a deeper understanding of the context and meaning of monumental places for those involved. What needs to be pointed out here is that the “situation” of this research refers to the monument/memorial of the entity, and “those involved” are the designers, managers, and on-site visitors (or participants of the online questionnaire); they are considered as information Source and unit of analysis.

In Groat and Wang's (2013) view, the case study strategy has a deeper meaning than simply studying phenomena in the natural state, and the background

of the case itself is inseparable. Such research can be descriptive or exploratory; it focuses on a setting or phenomenon in a real-life context. If the case study method is used for relevant research, the researcher needs to study the human experience in a specific situation, including a detailed description of the researched person.

The case study strategy goes deeper than simply studying phenomena in a state of nature. The case context is virtually inseparable from itself; it can be descriptive or exploratory; its essence is to focus research on real-life contexts, an environment, or a phenomenon. Where the case study method is used, the study of human experience in a particular situation includes a detailed description of the person being studied.

Although the conclusions of case studies are relatively open and broad, Yin (2013) recommends using theory to guide case study design. “As part of the research or design phase, whether the purpose is to create a theory or to test a theory, theory-building is necessary ... a complete research design [should include] a theory of the subject of study”. He also notes that the theory is not “grand”; instead, the idea is for you to have a “complete picture of the research” that tells you what data must be collected and what criteria should be used to analyze it. Therefore, in the theoretical framework part of the first chapter, the researchers put forward the theoretical content of spatial vector patterns and visitor worship behavior for the monument/memorial based on the previous theories of pattern language, morphology, and behavior.

In Groat and Wang's (2013) view, although scholars sometimes ascribe the term "qualitative research" to case studies in the literature, this does not mean that the two are equivalent or that the two are forcibly equated. They argue that, for qualitative research, there is no need to use research cases. Furthermore, they also point out that case studies can be based entirely on quantitative data. If the case study tends to be qualitative (even if not entirely), it is more theoretically oriented than inductively oriented. Therefore, the researchers here did not design the case study as a complete qualitative study but flexibly collected relevant case data and conducted the targeted analysis.

3.4.2 Questionnaire

Creswell (2009) believes that the purpose of the questionnaire is to provide a quantitative or numerical description of their trends, attitudes and opinions by studying a sample of a group of people; at the same time, based on the results of the sample, the researcher summarizes or makes a statement about the group of people. When measuring people's attitudes, behaviors, opinions, and beliefs, Christensen (2018) believes survey research is the best choice. Therefore, for the monument from the perspective of collective memory, the research records people's opinions (or attitudes), personal feelings, visiting experiences, behaviors, and reactions through questionnaires. (Appendix A)

The entire questionnaire consists of two aspects and five parts in total. The first aspect is the communication value of personal information and collective memory perspective; the second is the support of environmental attributes. Based on the purpose of the above questionnaire survey, the researchers integrated people's personal views (or attitudes), feelings, visiting experiences, and behaviors towards the monument from the perspective of collective memory into the relevant entry questions in the second to fifth parts. The specific contents of the five parts are as follows:

Part I: Personal Information. Questions about gender, age, marriage, and profession.

Part II: General Questions. This part is divided into three dimensions, which are the familiarity (Questions 5, 17, 22), company (Question 7), and frequency of visits (Questions 18, 24) of the monument and two modern Guangzhou monuments.

The third part: is the value of carrying the collective memory monument project. This part is divided into eight dimensions, importance (Questions 8, 10), enjoyment (Question 6), freedom (Question 13), didactic (Question 20), readability (Question 16), belonging (Question 9), visitors' experience (Questions 14, 15, 19, 21, 23) and issues bearing elements of collective memory (Questions 11, 12). In Mohammad's (2016) view, dimensions such as importance, enjoyment, freedom, didactic, readability, and belonging reflect the value of memorials to a certain extent.

Since the focus is on testing the monument/memorial items that carry collective memory, the researchers increased the dimension of the elements that carry collective memory through pre-testing in this study.

Parts IV and V: Environmental supportiveness based on environmental attributes (SEA) and monument site design preferences. This part is presented in the form of five-point scale questions, which are based on phenomenology about the relationship between people and the environment, and set up related activities from the aspects of human cognition, emotion, and behavior. These activities (or projects) are playing in the water, sitting on its features, sitting on the grass, thinking, etc. (see Appendix A for details); the scale data of the critical part belong to the support of environmental attributes, and the scale data of the preference part belong to the preference of monument site design. The content of these two parts is mainly to explore and study the behavior of potential visitors for later design.

The researchers adopted the questionnaire survey method, and the questionnaires were distributed on-site and online to collect data. The researchers first distributed the questionnaire in a small area to check whether the language was concise, whether the expression was clear, and the reliability and validity of the questionnaire. Finally, a standardized questionnaire suitable for this study was compiled, and 342 formal questionnaires were distributed through on-site and online channels, including 86 on-site and 256 online. Through careful screening, the researchers deleted 22 invalid questionnaires with incomplete answers and transparent rules. Three hundred twenty valid questionnaires were obtained in this study, and the effective questionnaire recovery rate was 95.6%. According to Tinsley's (1987) suggestion, the sample size required for factor analysis is more than five times that of the scale items. The scale of this study has 38 items in total, and the sample size is 8.4 times the items. The researchers imported valid samples into SPSS 25.0 and output one of Cronbach's α test results, Cronbach's α coefficient results, and the item-Item-Total Statistics. (Table 8, Table 9, Table 10)

It can be seen from Table 8 that there are 320 cases of valid data ("Valid" row) and no missing ("Excluded" row) in this study, and the total sample size is 320 cases.

It can be seen from Table 9 that Cronbach's α coefficient value of the items of the monument/memorial perspective of measuring collective memory is 0.977, suggesting that these 38 items have a high internal consistency.

Table 8. Case processing summary of collective memory perspective the monument/memorial questionnaire

		N	%
Cases	Valid	320	100.0
	Excluded ^a	0	.0
	Total	320	100.0

a. Listwise deletion based on all variables in the procedure.

Table 9. Reliability statistics of collective memory perspective the monument/memorial questionnaire

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.977	.980	38

Table 10. Item-total statistics of collective memory perspective the monument/memorial questionnaire

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Question5	267.74	979.693	.356	.970
Question6	268.10	1026.418	-.278	.970
Question7	268.13	977.584	-.222	.970
Question8	267.81	1027.095	-.321	.970
Question9	267.71	986.590	-.242	.970
Question10	265.67	990.770	.483	.969
Question11	265.67	992.299	.448	.969
Question12	265.77	986.546	.528	.968
Question13	265.78	985.564	.491	.969

Table 10. Cont.

Question14	265.49	991.068	.685	.968
Question15	265.70	996.606	.347	.969
Question16	265.54	981.346	.676	.968
Question17	265.45	991.431	.671	.968
Question18	265.66	981.679	.635	.968
Question19	265.50	990.319	.655	.968
Question20	265.61	988.201	.607	.968
Question21	265.80	969.957	.758	.968
Question22	265.61	994.046	.529	.969
Question23	265.70	996.606	.347	.969
Question24	265.54	981.346	.676	.968
Question25	265.70	996.606	.847	.969
Question26	265.45	991.431	.871	.998
Question27	265.45	991.431	.671	.968
Question28	265.45	991.431	.871	.968
Question29	265.54	981.346	.876	.998
Question30	265.69	971.186	.888	.988
Question31	265.45	991.431	.871	.968
Question32	265.85	966.111	.889	.968
Question33	265.78	986.711	.707	.968
Question34	265.95	988.617	.357	.969
Question35	265.97	964.408	.813	.968
Question36	265.95	958.781	.863	.967
Question37	265.81	969.316	.808	.968
Question38	265.87	987694	.926	.938

3.5 Methods of Data Analysis

3.5.1 The comparative model of spatial vector patterns (CMSVP)

With the help of the comparative model of spatial vector patterns (CMSVP) shown in Figure 36, the researchers conducted an intuitive and visualization comparative analysis of the specific monuments by sequentially encoding the MMG. With the help of rectangular coordinates, the researchers assume that the monument/memorial of the four spatial vector patterns in Figure 26 are placed on the horizontal and vertical coordinate axes, respectively. It is stipulated that the positive direction of the horizontal number axis (horizontal axis) is 0° , and the counterclockwise direction is 90° , 180° and -90° (or 270°), respectively. The spatial dimensions they represent are horizontal lying flat (HLF), vertical upward (VU), horizontal extension (HE), and disappearing and sinking (DS). Rays of 45° , 135° , 225° , and 315° respectively, represent the monument/memorial with the characteristics of both spatial vector patterns of HLF and VU, HE and DS, VU and HE, and DS and HLF. Numbers 0 to 5 represent different levels, and the larger the number, the taller (or longer; or deeper, or the larger plane area) the monument represents. According to the regulations above, they are combined with the specific height (or length, depth, or the size of the occupied area) of the monument; we can intuitively place them in the corresponding positions in Figure 37 to obtain their visualization comparison information.

The researchers recruited seven relevant professionals to conduct a focus group discussion on the MMG. The eight relevant professionals are one art history expert, a public artist, a poet, a visual communication design expert, a landscape architect, an architectural designer/expert, and an urban designer. The researchers first introduced the relevant situation according to the above-mentioned comparative model of spatial vector patterns. Then they asked professionals to discuss the positions of the monuments in Table 3 in Figure 37 by category and collect the final discussion results.

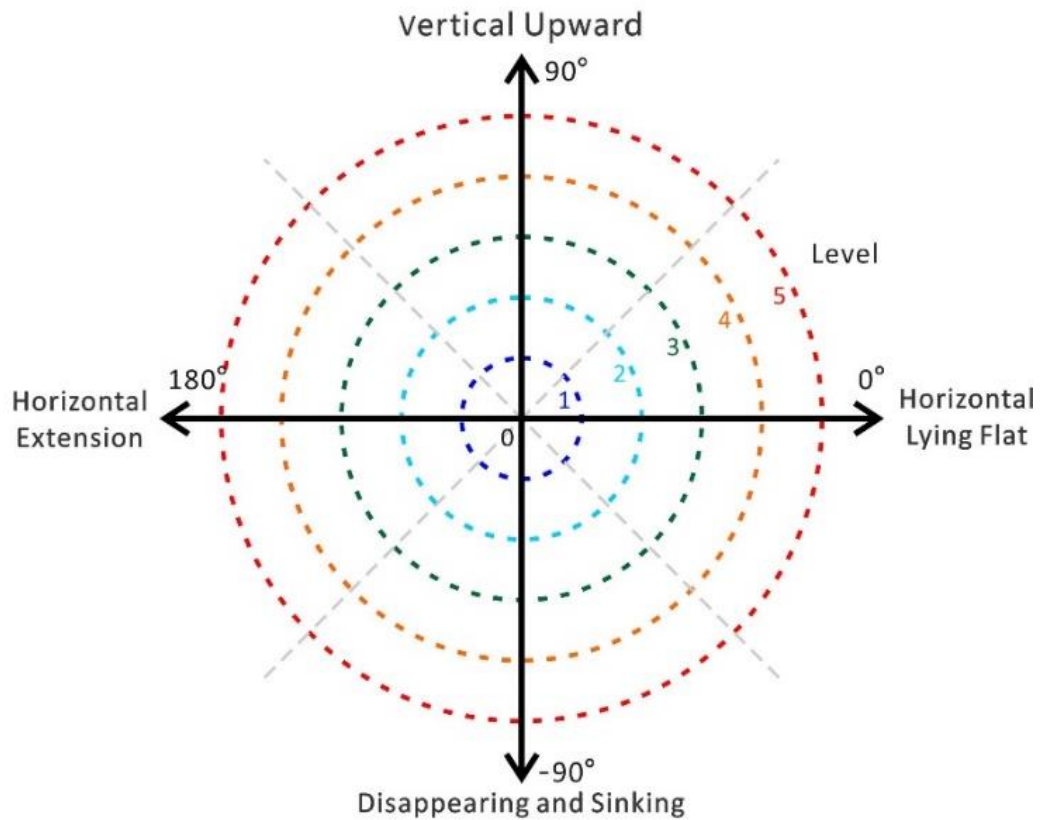


Figure 37. The comparative model of spatial vector patterns (CMSVP)

Source: Author, 2022

3.5.2 FMSVS's construction model evaluation model

In Quentin Stevens' (2012) and Vickery (2012) views, the so-called “counter-monuments and anti-memorials” have at least one strategy different from traditional monument works regarding subject, form, site, visitor experience, and meaning. The five aspects above are a visual strategy against traditional monuments. It inspired the researchers to analyze the construction model carrying the collective memory monument from the five aspects of function theme, morphology style, spatial relationship, visitor experience, and symbolic meaning (abbreviated as FFSVS) according to the specific situation of this study. (Figure 38) The reason why it is slightly different from the five aspects mentioned above of “counter-monuments and anti-memorials” in terms of visual strategy is mainly based on the following aspects:

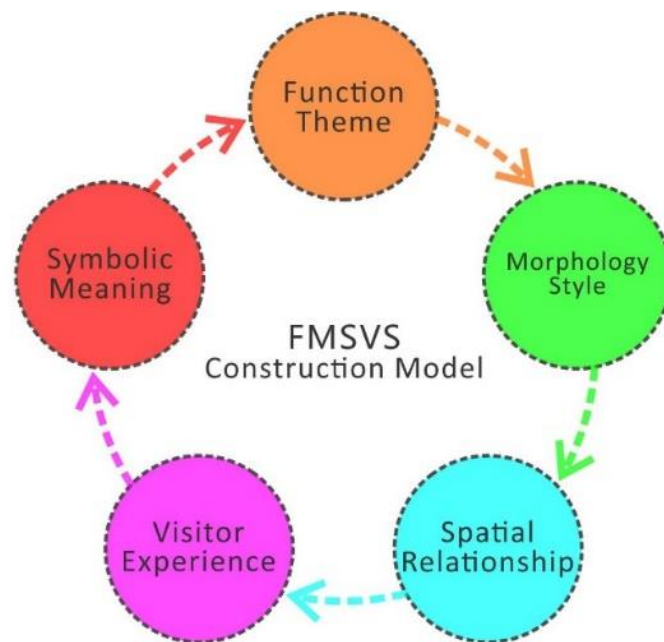


Figure 38. FMSVS's construction model evaluation model

Source: Author, 2022

First, the function and theme of the monument/memorial are closely related. Quentin Stevens (2012) believe that traditional subject monuments are usually affirmative: celebrating an event or a person (or a group) or celebrating an ideology; contemporary monuments are often critical. The main functions of traditional monuments are memory and didactic, while the function of contemporary monuments is sometimes internalized. Counter-monuments and anti-memorials works often recognize darker events or strike at the more disturbing aspects of events that might have been glorified in other eras. This research focuses on the MMG, which are traditional monuments whose primary function is to remember and humanize; from the perspective of commemorative themes, it is mainly to commemorate revolutionary figures, followed by revolutionary events. Except for the SYM (because it is more political and iconic), their purpose is more social than religious. The difference in the functional theme of the monument/memorial often determines the difference in its shape, style, and site selection. Therefore, the researchers regard the functional theme as the first element in evaluating the construction model of monuments.

Second, as mentioned in 1.7 of this chapter, although the forms of traditional monuments are more vertically upward and often figurative, the styles of monuments serving different functional purposes are different, and monuments/memorials of the same form often have different performance styles (Stevens et al., 2012). Therefore, the researchers regard the morphological style as the second element in evaluating the construction model of monuments.

Third, the monument's image must be displayed in a particular space. In the view of Tan Yuan and others (Tan et al., 1987), "the image expressed by a monumental building should be displayed through a certain space". Traditional monuments are usually very obvious, prominent, and visible. They are separated from daily space by higher natural terrain or plinths; sometimes, their location is often used as an active symbolic order of the space itself (Huang, 2019). The reason why the spatial relationship of the monument/memorial is discussed from the relationship and orientation of the surrounding urban space instead of focusing on the specific location of the site is that, on the one hand, it is because it can better explain the site selection than discussing the specific site location; on the other hand, this discussion of the spatial relationship of the monument also includes the discussion of the specific site location. In addition, compared with the location, the Chinese traditionally pay more attention to the orientation of buildings (Cheng, 2010).

Fourth, the monument/memorial environment with different spatial vector patterns will stimulate the participation of some senses of the visitors and trigger some of their body movements. Although these responses are difficult to predict, monument/memorial designers can facilitate these behaviors in visitors by providing the right environment and settings. The visitor's responsive experience is both sensory and behavioral.

Fifth, unlike anti-monumental approaches, traditional monuments often use visually materialized symbols to achieve didactic functions. It conveys a clear, unified message through an explicit textual or graphic representation of people, places, or events, allegorical figures, and archetypal symbolic forms. Therefore, discussing the MMG from symbolic meaning rather than meaning would be more accurate.

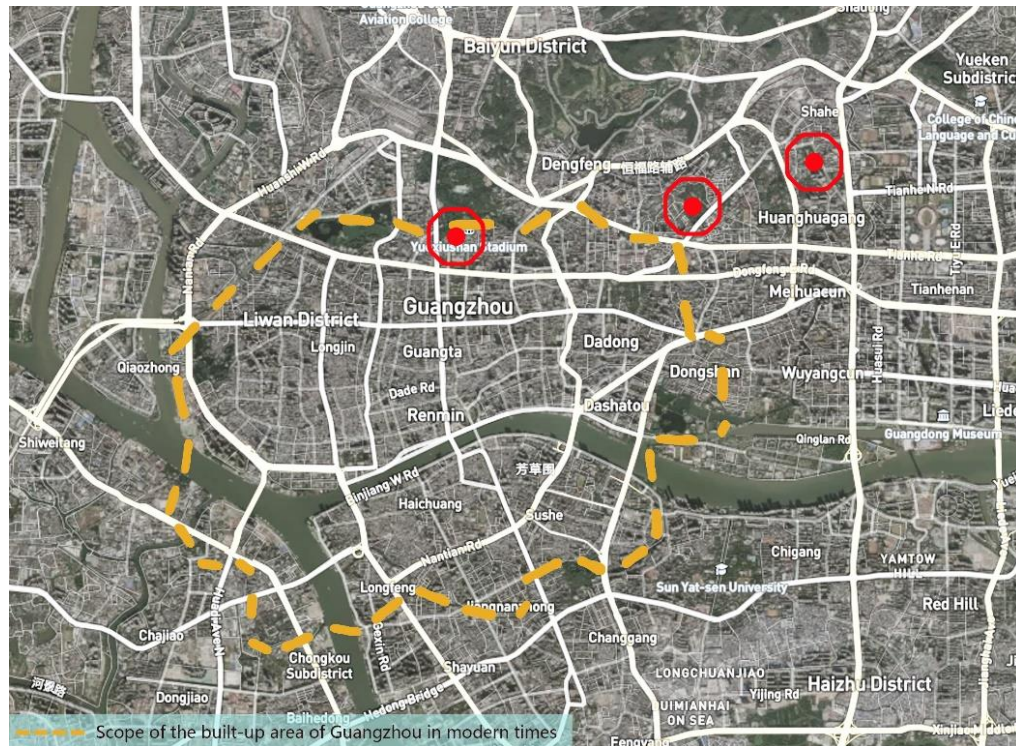


Figure 39. Location of the three cases in Guangzhou (The position of the red circle in the figure)

Source: Author adapted from Map World (2022), 2022

3.6 Pilot Case Studies

3.6.1 Selection criteria for pilot cases

In Figure 39, the red dots from left to right are the SYM in Guangzhou, the Memorials Group of the 72 Martyrs in Huanghua Gang (MGMHG), and the Monuments Group to the Fallen Soldiers of the RASAW in Guangzhou. The reason why the researchers chose the SYMG, the MGMHG, and the FSRASAW as pilots in the case is mainly based on the following principles:

First, influence and importance. Among the MMG, the SYM in Guangzhou is the most famous because of its construction model and design; it is also one of the most famous monuments in modern China (Lai, 2012). According to Jiefeng Lu (2009) and Xing Yuan (2010), the MGMHG is the first martyr memorial cemetery with the most profound cultural and historical accumulation in modern Chinese history.

Compared with them, other examples of monuments built in modern Guangzhou were either influenced by them or could not fully reflect the research questions.

Second, form and style. From the perspective of form and style, many scholars believe they represent some main types of Chinese and Western traditional monuments (Lai, 2012; Lu, 2003, 2004, 2006, 2009; Lu, 2010a, 2010b). The MGMHG, in particular, is a museum of exotic monuments (Lai et al., 2015).

Third, the designer. These three cases have real designers, the designer of the SYMG is Yanzhi Lu; the designs of the FSRASAW and the MGMHG are architect Yang Xizong. In Delin Lai's view, they have a certain status in the history of modern Chinese architecture. What is more interesting is that Xizong Yang was admitted to Cornell University in the United States a year earlier than Yanzhi Lu, and they both graduated from the Department of Architecture of the building.

3.6.2 Descriptive summaries of pilot case studies

3.6.2.1 The memorials group of the 72 Martyrs in Huanghua Gang (MGMHG)

The MGMHG is located on Xianlie Middle Road, Guangzhou City. It was built to commemorate the martyrs who died in the "March 29" Guangzhou Uprising of the Tongmeng Hui led by Mr. Sun Yat-sen. Due to special historical conditions, it was not planned, designed, and built at once. It was first built in 1912; in 1918, Shengtao Fang and Lin Sen planned to build the Cemetery of the Seventy-two Martyrs, and it took half a year to build a square tomb. Its plane is square, 17.3m long, and 17.26m wide. Slope-shaped, a pointed stele is erected in the center of the tomb, and the words "Tomb of the Seventy-two Martyrs" are engraved on the stele. Afterward, when it was expanded in 1919, the 72 martyrs' "Liberty Bell" memorial tomb pavilion (P 1) and the south gate (Q 3) were built on the tomb, and the Memorial archway of Huanghua Gang 72 martyrs (Ar 4) was built in 1924. So far, the construction of the core outline of the Huanghua Gang Seventy-two Martyrs Cemetery has been initially formed. The design work of these projects is the architect Yang Xizong. In addition to these, Deng Zhongyuan Memorial Group (ArT 2, P 2, Ms 1, Mc 2), Feng Ru Memorial Tombstone (Ob 1), Shi Jianru Memorial Archway (Ar 3), and Yang Xianyi Memorial

Group were successively built in the memorial cemetery. Memorial Tombstone (St 2) etc. In 1932, Xizong Yang and Keming Lin designed the memorial gate (Q 3) and archway (Ar 10) based on the original tombs. (Figures 40, 41)

1) Location selection

The original site of the case site was Honghua Gang on the eastern outskirts of the old city of Guangzhou. At first, the site was only a cemetery of loess, which was very desolate. Pan Dawei bought the land and buried 72 martyrs. Because the yellow flowers in autumn were used as a metaphor for the unyielding character of the martyrs, it was later renamed Huanghua Gang and is still in use today (Lu, 2009). Combining the above discussion and Figure 39, the researchers found that the site, as an off-site memorial garden, was in the city's suburbs (outside the built-up area). However, along with the continuous expansion of the urban built-up area, it is now surrounded by the residential and commercial areas of the city, and all kinds of buildings around it are standing tall.

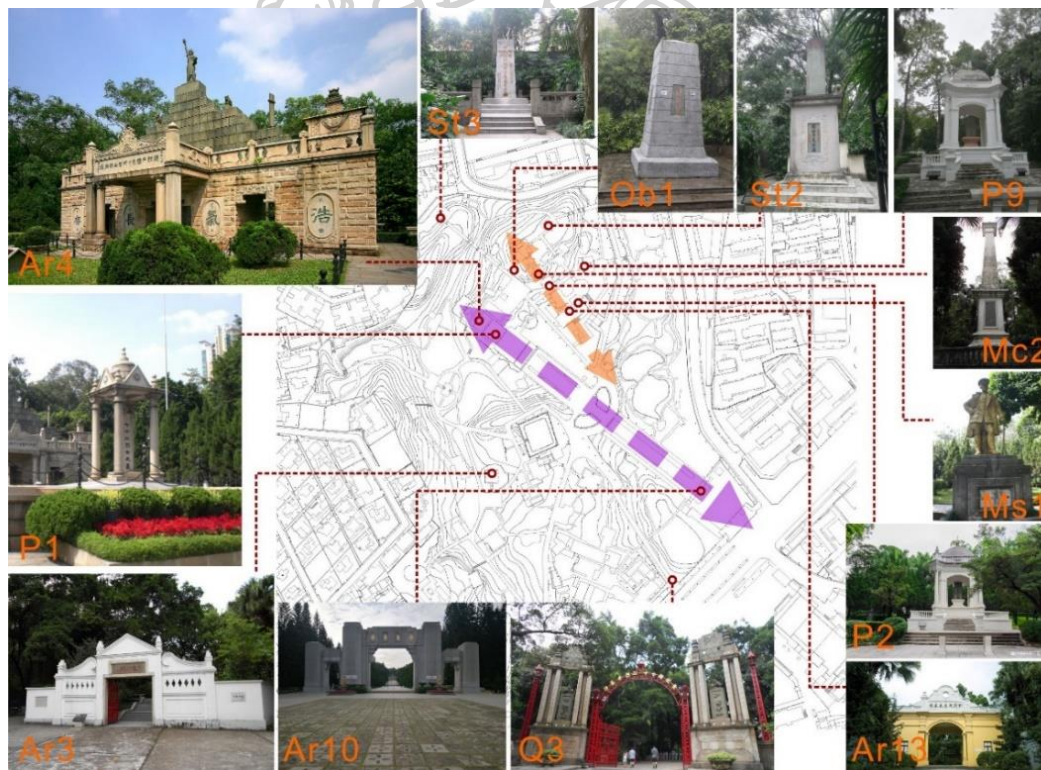


Figure 40. The memorials group of the 72 Martyrs in Huanghua Gang (MGMHG)

Source: Author, 2022

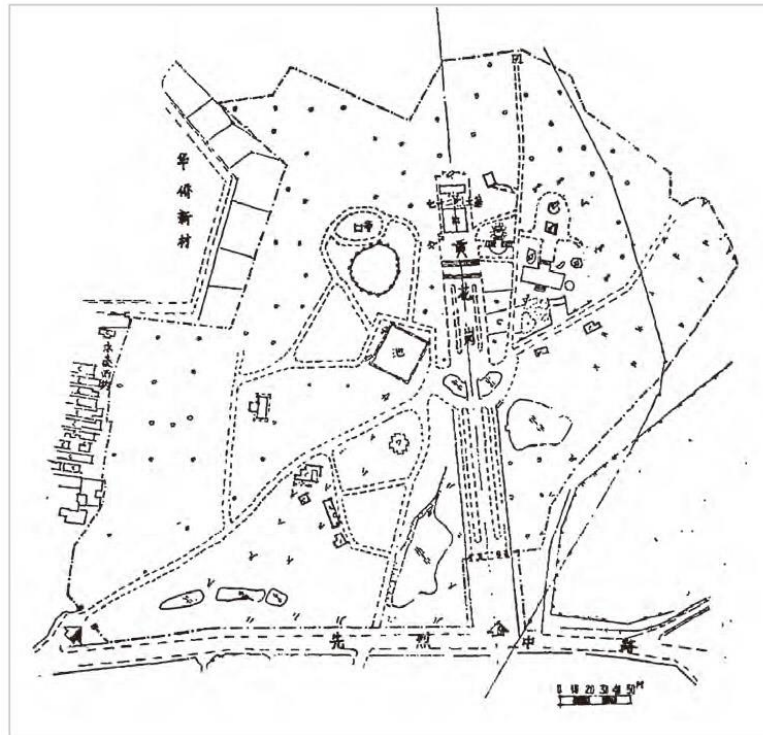


Figure 41. Plan of the 72 Martyrs' Cemetery in Huanghua Gang

Source: Shiqi Meng and Jijun Zha (Meng & Zhao, 2021)

2) Function theme

The central part of paying homage and mourning in the whole site is the Memorial Archway sculptures and tombs. As the burial place of revolutionary martyrs, its central functional theme is to commemorate the martyrs who died in the “March 29” Guangzhou Uprising for future generations to worship them. In addition, while the venue allows people to remember the revolutionary events of the uprising, it also plays an educational role for people to learn the great sentiments and dedication of the revolutionary martyrs.

3) Morphology style

As far as the overall space is concerned, because many memorial structures are distributed along the site's central axis, their spatial vector patterns belong to the horizontal extension (HE). However, as far as the main monument on the site is concerned, its spatial vector patterns are more between horizontal extension (HE) and vertical upward (VU). The main architectural style of the site is dominated by

modern Western neoclassical style while incorporating traditional Chinese style. Chinese and Western traditions mainly influence the morphology style of monuments. The styles of these monuments are mainly steles, pavilions, archways, commemorative statues, and memorial columns.

4) Spatial relationship

The site is backed by Baiyun Mountain, with the tomb passage from northwest to southeast as the main central axis (purple dotted line in Figure 39), linking up the Memorial Archway (Ar 4), the Memorial Tomb Pavilion (P 1), and the Memorial Archway (Ar 10). The spatial characteristics of the overall site present the characteristics of linear space, and the main memorial structures are gathered on the long 230m central axis, among which the memorial archway (Ar 4) and the memorial archway (Ar 10) are large in scale. The southeast side of the central axis is connected to the city's main road, and the memorial archway is used as the node building of the entrance square, which is convenient for people to walk through and enter the site. In addition, next to the central axis, a secondary axis is arranged to connect with it in the middle (orange dotted line in Figure 39). On the secondary axis, Zhongyuan Deng Memorial Archway (ArT 2), Memorial Tomb Pavilion (P 2), and Ji Gong Column (Mc 2) are arranged. The site's surrounding area was originally the city's outskirts, and its spatial relationship with the surrounding area presents a state of natural integration; it is a part of the natural scenery of the city's outskirts. With the city's expansion, the built-up area continues to expand, and commercial and residential buildings now surround the site. Its spatial relationship with the city's surrounding area has become a public leisure green space in the urban area, which surrounding residents usually use.

5) Visitor experience

After the planning and design of the site, the memorial hall (Ar 4) and tombs for paying homage and mourning are used as the main body to develop the site space. The entire cemetery gradually unfolds along the hillside, and the intense sequence and organization of the central axis allow visitors to worship and admire the martyrs in the progressive march, change, and strengthen. (Figure 42)



Figure 42. Cross section of the central axis of the 72 Martyrs Memorial Cemetery in Huanghua Gang

Source: Author, 2022



Figure 43. Mochi (Silent pool)

Source: Author, 2022

The site's central axis rises step by step according to the terrain, with distinct layers, creating a solemn and solemn atmosphere. The Mochi (silent pool) is arranged in the middle of the main tomb passage (central axis), and the bridge deck is deliberately paved with tooth-shaped chiseled stones. Visitors passing by naturally stroll with their heads down, creating an atmosphere of "bow their heads in silence". (Figure 43) When visitors tour the entire site, they mainly proceed in an orderly manner along the central axis. When paying homage to and visiting the main monument, visitors circle the east and west sides of the tomb in an orderly manner,

and at the same time, they can touch it and walk under it when they reach the Memorial Archway (Ar 4) in the north. While visiting around and passing through, visitors have reached an orderly act of worship. Moreover, the tombs are set against the Memorial Archway, making the commemorative significance on the site appear unique and straightforward, but they can directly touch the hearts of visitors.

6) Symbolic meaning

The main memorial buildings of the entire site are the Memorial Archway (Ar 4) and the Memorial Tomb Pavilion (P 1). (Figure 44) The Memorial Archway comprises three parts: The Archway body with a rectangular plan, the mountain-shaped stacked stone platform, and the Statue of Liberty. (Figure 45) In front of it is the memorial tomb pavilion shaped like the Liberty Bell. (Figure 46) The statue of Liberty on the original Memorial Archway holds a mallet (now a torch) high in its right hand. A stone hammer in its left hand echoes the Liberty Bell tomb pavilion, meaning to strike the stone bell in front, symbolizing “sound the alarm” and “wake up the people”.



Figure 44. The memorial archway and memorial pavilion for the 72 Martyrs in Huanghua Gang

Source: Author, 2022



Figure 45. The memorial archway for the 72 Martyrs in Huanghua Gang

Source: Author, 2009



Figure 46. The 72 martyrs memorial pavilion and the memorial archway in Huanghua Gang

Source: Author, 2009

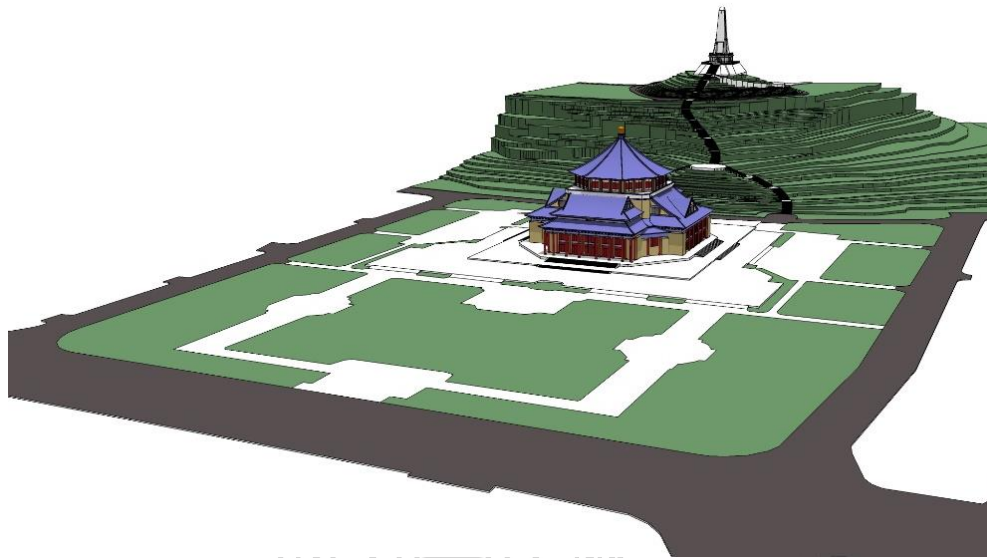


Figure 47. The SYM and memorial hall in Guangzhou

Source: Author, 2021

3.6.2.2 The SYM in Guangzhou

The SYMG is located in Yuexiu Park, Guangzhou, and was built to commemorate Dr. Sun Yat-sen. The SYMG and the Memorial Hall are integrated designs. In 1926, architect Lu Yanzhi's design work was affirmed by the competition judging committee, and thus it was built. It was built in 1929 and completed in April 1930. Together with the memorial hall in front of it, it was built on the central axis of the old city of Guangzhou; the pattern of the front hall and the rear monument forms a majestic momentum. (Figure 47) The SYMG has an elevated platform, pedestal, monument body, and top. The middle of the platform is the pedestal, and the top has an outer corridor, above which is the monument body. (Figure 48) The monument's base is about 25.8m long and 24.5m wide. The base of the first floor is square, about 14.5m in length and 15.8m in width. The plane of the base of the monument body on the base is in the shape of a cross, with an arch underneath and carved handrails on the base. Its body is made of granite, 37m high, with a square shape and a pointed top. On the front of the stele is a massive granite about 7m long and 4m wide, on which Sun Yat-sen's will is engraved. (Figure 49)

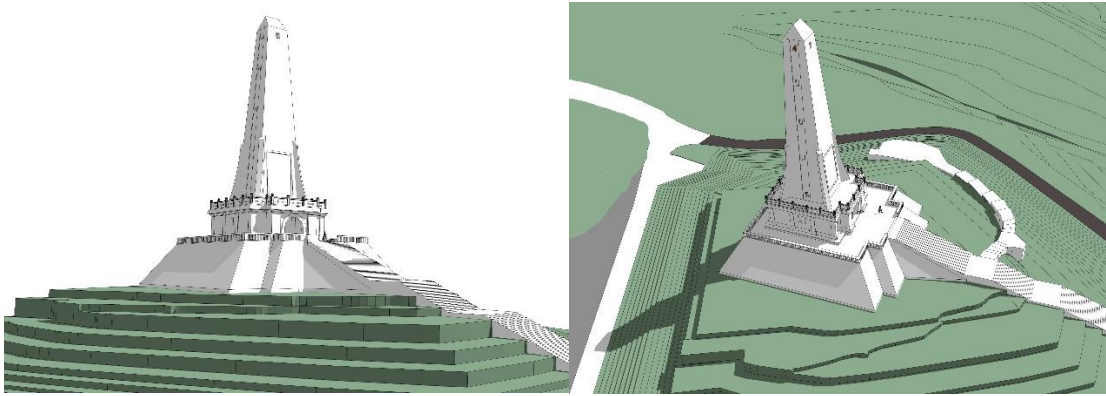


Figure 48. Co-sketch model of the SYM in Guangzhou

Source: Author, 2021



Figure 49. The SYM in Guangzhou I

Source: Author, 2011

In the integrated design of the SYMG and the memorial hall, the designer integrated the south gate building (H 2), the fountain, the Huabiao (Mc 3), the commemorative bronze statue (Ms 5), the flagpole, the memorial hall, the east and

west annex buildings, the hundred-step ladder, Monument (T 1) and other single commemorative structures or commemorative sketches are integrated into the overall spatial sequence. In addition, around the site of the SYMt, there is not only the preserved Foshan memorial archway of the Guanyin Temple but also the monument to Sun Yat-sen's administrative office, Wu Tingfang and Wu Chaoshu's memorial tomb pavilions built later. (Figures 50, 51) Together, they form a monumental group.

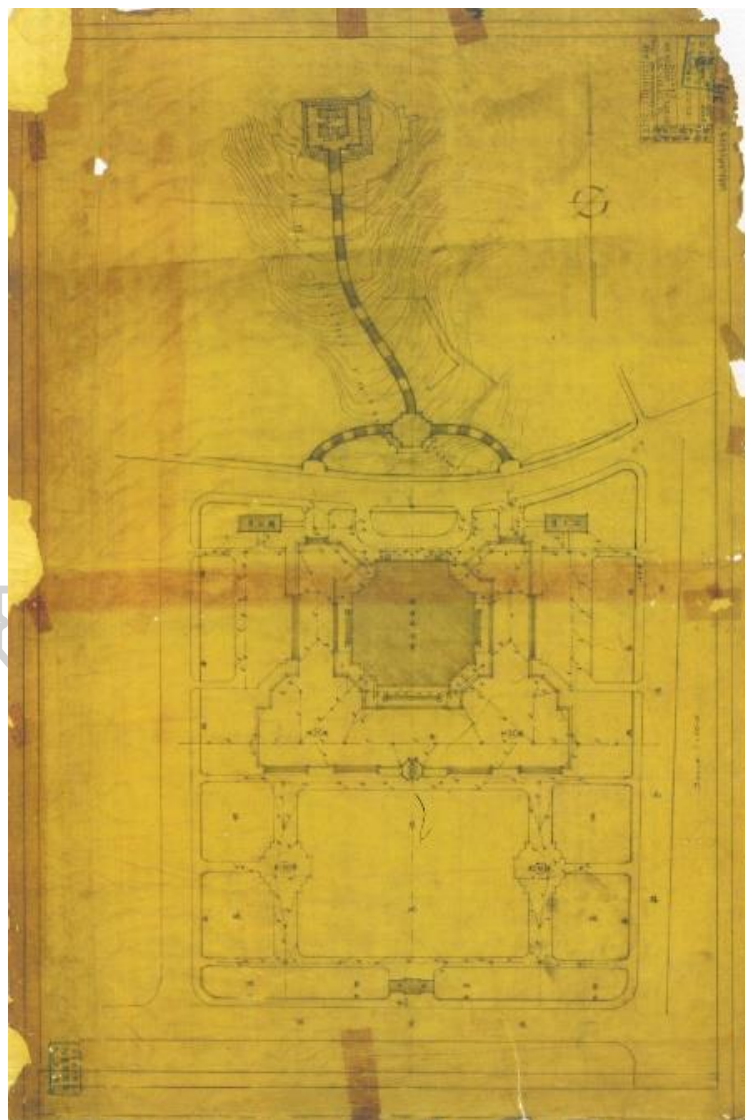


Figure 50. Plan of the SYM and memorial hall

Source: Author reproduced from the publicity wall of the Sun Yat-sen memorial hall,

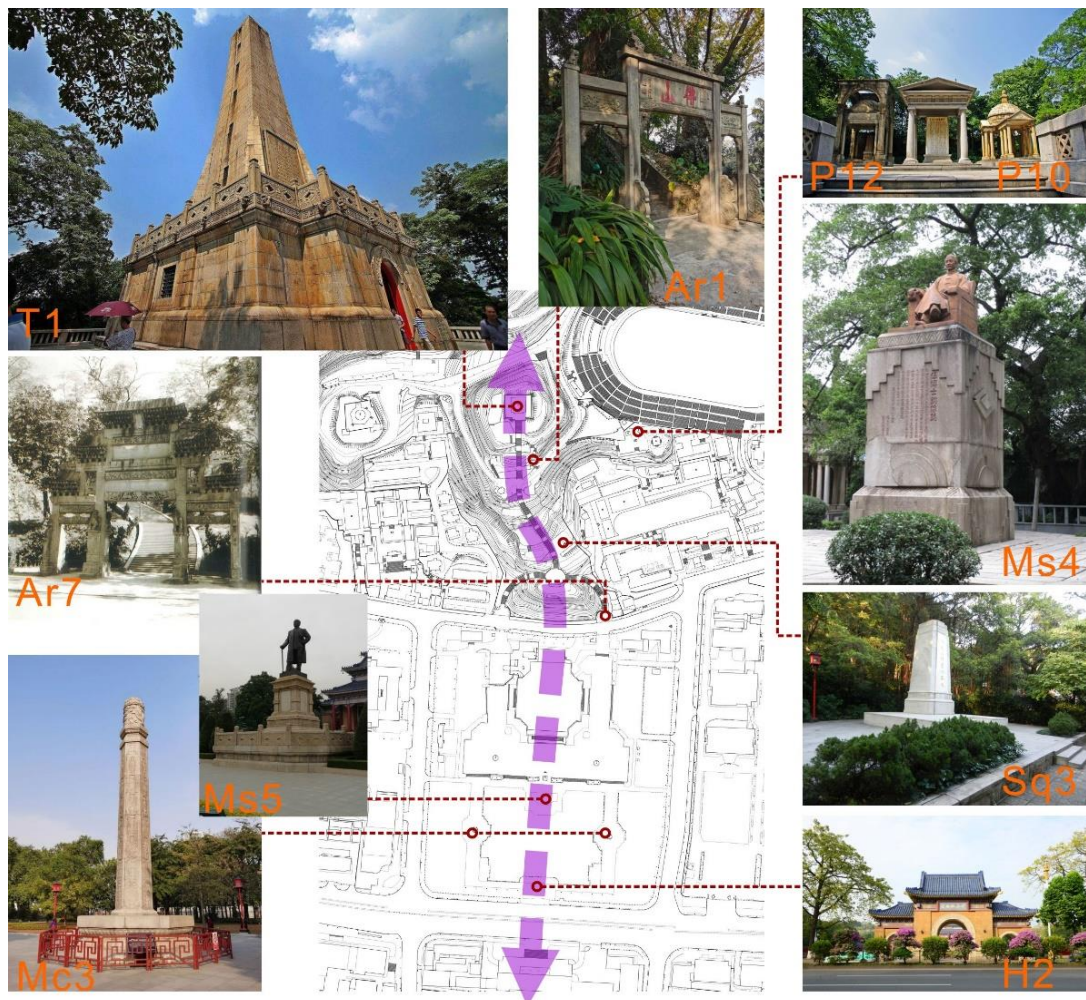


Figure 51. Group of the SYM in Guangzhou

Source: Author, 2022

1) Location selection

The site of the SYMG is on Yuejing Gang, the central peak at the southernmost tip of Yuexiu Mountain. The original site was Guanyin Temple. During the Second Opium War in 1857, it was the headquarters of the British and French allied forces occupying Guangzhou. In 1928, the Guanyin Temple was demolished to build the SYMG. It can be seen from Figure 39 that, as an off-site monument, the site of the SYMG was at the edge of the urban built-up area at that time. However, with the city's expansion, except for Yuexiu Park in the north, the other three sides of the current site are residential and commercial areas. It is worth mentioning that the site is at the commanding height of the built-up area of the old city of Guangzhou, and

people can see the SYMG from a distance in the urban area, which makes it possible to promote the “carelessly” contact between the public and the commemorated objects through site selection. At the same time, since the site originally belonged to Yuexiu Park, it is now one of the best scenic spots in the park.

2) Function theme

At that time, the government of the Republic of China built the SYMG to express people’s loyalty to the late Prime Minister Sun Yat-sen and to accept his will. As an important monument, on the one hand, it is for future generations to remember and remember Mr. Sun Yat-sen’s revolutionary deeds; on the other hand, the social elites at that time also hoped to educate the people through its lofty image. In addition, it is located at the commanding height of the built-up area of the old city, so it has a strong marking and guiding role.

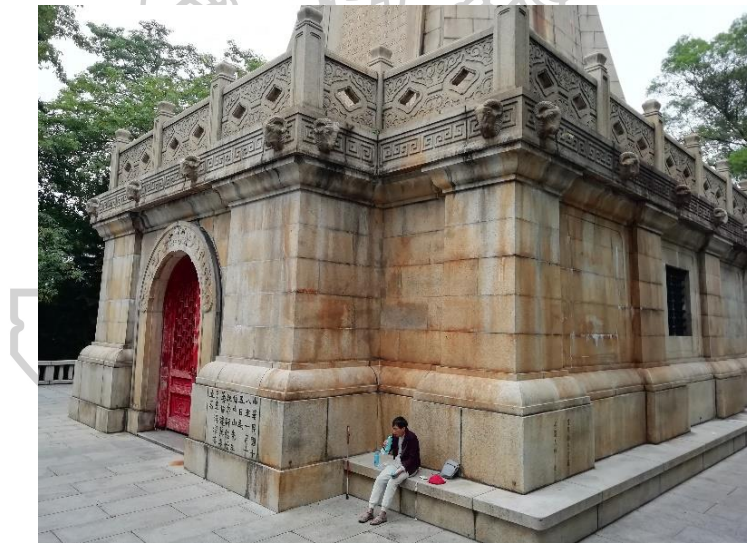


Figure 52. The base of the SYM in Guangzhou

Source: Author, 2011

3) Morphology style

As far as the main body of the monument is concerned, the spatial vector patterns of the SYMG are vertically upward (VU). Its pedestal is decorated with traditional Chinese elements, an oversized simplified Sumeru pedestal. The monument’s body is shaped like an obelisk, and the overall outline is curved; the

four corners of the monument's body have arc-shaped buttress walls to strengthen the overall image. (Figures 52, 53) On the conversion layer, where the base and the body of the stele meet, there is a small platform that can be walked around; stone fences surround it, and the stone slabs of the fence are carved with curly grass patterns. The original top of the stele was a spire, which was struck by lightning. When it was restored, the top of the stele was flat in the north-south direction and sharp in the east-west direction. This image considers the form and content of traditional Chinese stone steles and stone towers and differs from the upright and straight Western-style obelisks. It consists of an elevated platform and the monument's body on the platform; because of this image, people call it a memorial tower.



Figure 53. The monument's body of the SYM in Guangzhou

Source: Author, 2011



Figure 54. The main nodal buildings of the modern Guangzhou city central axis

Source: Author reproduced from the publicity wall of the Sun Yat-sen memorial hall, 2022

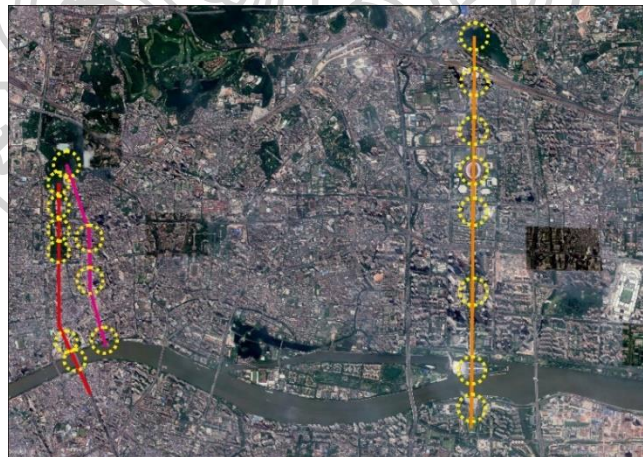


Figure 55. The Guangzhou's traditional, modern and contemporary urban axis

Source: Author, 2022

4) Spatial relationship

The SYMG's site is backed by Yuexiu Mountain, facing south and surrounded by lush trees. It can be seen from Figures 14 and 39 that, as the commanding height

on the edge of the urban built-up area, people can see the whole city here. The spatial characteristics of the SYMG present the characteristics of a single center. As far as its spatial relationship with the city's south is concerned, from north to south, it is on the same urban axis as Sun Yat-sen Memorial Hall and City Hall in modern Guangzhou. Together, they are majestic and have become the city symbol of modern Guangzhou (purple dotted line in Figure 51) (Zhou, 2005). (Figures 54, 55) By restoring history, the study returns time to the middle and late periods of the Republic of China after the monument was built. With the help of historical materials drawn and photographed at this time, the relationship between the location of SYMG and the surrounding urban space is better clarified. (Figures 56, 57) During this period, except for a few pagodas, the urban space in this area was full of low-rise houses; the SYMG standing high on the top of the hill was majestic and particularly eye-catching. This powerful landmark feature allows it to dominate the central axis of urban space.



Figure 56. The SYM in the republican period

Source: Author reproduced from the publicity wall of the Sun Yat-sen memorial hall,



Figure 57. Aerial view of the SYM area during the republican period

Source: Maolin Zhi Jia (2020)

5) Visitor experience

As an integrated design, the space sequence of the entire memorial area is completed in one go, from the south gate building (H2) to the memorial hall and then to the monument. Visitors enter from the south gate building in front of the memorial hall, transform through different spatial sequences in the above sequence, and experience the unique feeling of every building itself; finally, the climax of spatial experience is reached on the top floor of the monument. In this spatial sequence, the Baibu Ladder is a stone staircase connecting the SYMG and the memorial hall from the foot of the mountain to the top. It is in an inverted “Y” shape and is made of granite—a total of 498 levels up and down. (Figure 58) Visitors can climb up the steps from Yingyuan Road behind the memorial hall to reach the large platform on the top of the mountain; this process is also an experience of looking up at the SYMG. Visitors can enter the stele through the circular arch on the south side of the base of the monument’s body and reach the top of the

monument along the spiral ladder. On the base of the first and second floors of the platform and around the monument's body, visitors can look down from the railing; people can overlook the city from the window inside the monument.

The interior of the SYMG is divided into 13 floors with spiral steps. Enter from the arch on the front of the pedestal on the first floor, pass through the narrow front hall, and enter the slightly wider hall inside the monument's body; through the staircase set on the north side of the hall, go out along the stairs to the outer corridor on the second floor or go up to the monument's body top floor. (Figure 59) There are narrow windows on the east, west, and four sides of the top floor of the second, fourth, sixth, and eighth-story steles, resulting in the difference in light and shade between different layers of the stele. While climbing the monument's interior, visitors constantly walk through the dark and bright spaces. This climbing process is consistent with the experience of climbing the ancient pagoda, which will arouse the memory of the visitors. In addition, visitors can walk around the large platform at the monument's base to contemplate, reminisce and admire; they can also walk around the monument's body on the second-floor corridor or lean on the railing to overlook the sightseeing; or go straight up the stairs inside, through the window on the monument's body overlooks the beautiful scenery of the city. (Figure 60) When visitors walk around the pedestal or the corridor on the second floor to reminisce, the sense of oppression brought by the massive volume of the monument will shock their hearts. What is different from this kind of experience is that the overlooking from the outer corridor on the second floor and the distant view from the inside of the stele will bring different visual enjoyment to the visitors. This kind of visiting experience, designed and arranged, evokes a similar behavior memory of people visiting and paying homage to the pagoda. Although visitors will walk around the base of the SYMG, from the point of view of a single visitor, when they browse the SYMG, they mostly look from a distance or gather at the small platform of the base through the hundred-step ladder and walk around the base; therefore, the behavior of visitors belongs to gathering worship.

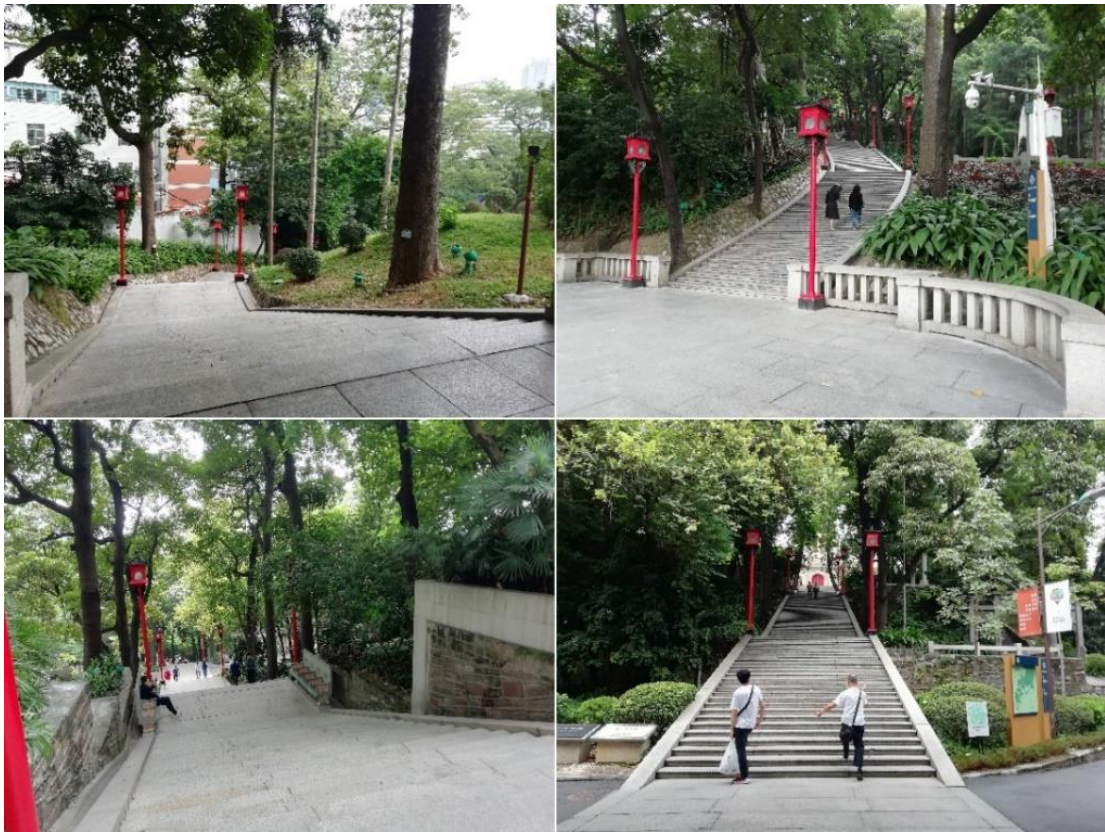


Figure 58. The 100-step connecting of the SYM and memorial hall

Source: Author, 2011



Figure 59. The SYM interior space

Source: Author, 2011

6) Symbolic meaning

There are 26 stone carvings of sheep heads on four sides of the base of the SYMG, which symbolizes that the monument stands in “Yangcheng” (Lu, 2004). The SYMG stands on the top of the mountain, which is suitable for people looking up

from different directions and expresses the nobility and greatness of the commemorated object. While redefining the central axis of Guangzhou's modern city, it also uses new symbols to change the old meaning of urban space. Its image reflects the need of the new nation-state to re-establish a new worship system and even a belief system. It is also the collective memory carrier of national commemoration in the new era (Lai, 2012). Therefore, it continues the traditional Chinese tower style and has an innovative design. As a Chinese architectural monument in the new era (modern period), it is the most suitable carrier for collective memory.

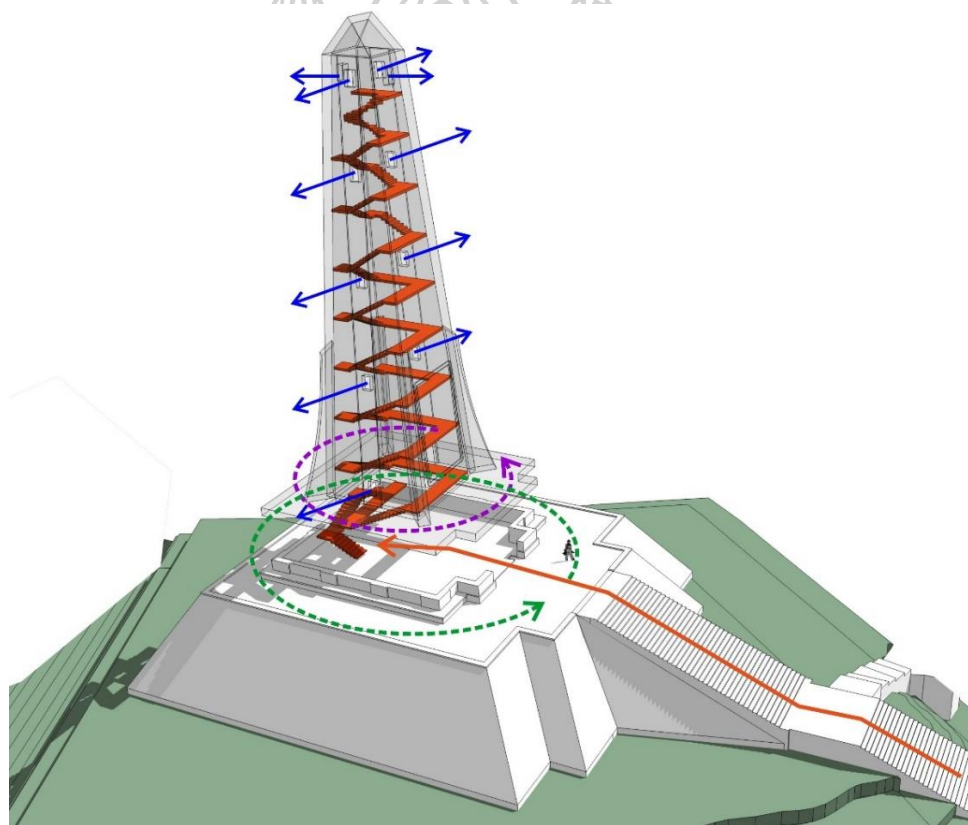


Figure 60. The base of the SYM interior space visitor behavior route analysis (Blue: The line of sight from the inside to the outside. Green: The detour route of the platform on the first floor. Purple: The detour route of the outer corridor on the second floor. Orange: The primary way of visiting the monument.)

Source: Author, 2021

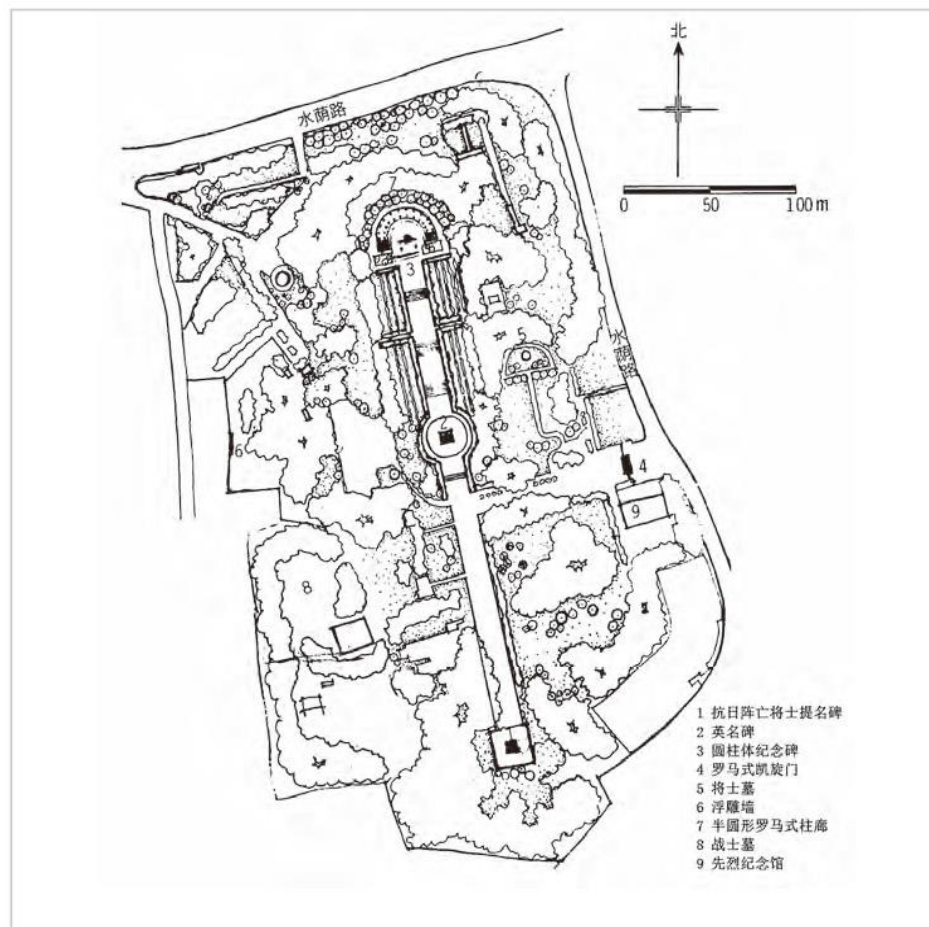


Figure 61. Plan of the RASAW Martyrs' Cemetery

Source: Shiqi Meng and Jijun Zhao (2021)

3.6.2.3 The monuments group to the Fallen Soldiers of the RASAW

The monuments group to the Fallen Soldiers of the RASAW is located at No. 113, Shuiyin Road, Guangzhou City, covering an area of more than 40,000 square meters, commonly known as the cemetery of the 19th Route Army. It was donated by overseas Chinese to commemorate the soldiers who died in the 19th Route Army of the National Revolutionary Army in the “January 28th” Songhu Anti-Japanese War in 1932, in recognition of their deeds of defending the country and resisting the enemy. The place was originally the cemetery of the 11th Army of the National Revolutionary Army, the predecessor of the 19th Route Army; architect Xizong Yang designed and planned the entire memorial cemetery; the site was built at the end of 1932. The overall architectural scale of the memorial cemetery is magnificent, with a

rigorous layout and solemn and elegant shape; the north-south tomb passage forms a very obvious central axis; the masonry materials of the main buildings are all granite stones. The main buildings in the place include Arc de Triomphe (ArT 4), Tomb of Soldiers, Anti-Japanese Pavilion (P 11), Martyrs' Inscriptions (Sq 4), Memorial Hall of Martyrs, Tomb of Soldiers, Tomb of General and Monument to Martyrs (Mc 4); the current relief wall and aviation monument were built later. (Figures 61, 62)



Figure 62. The monuments group to the Fallen Soldiers of the RASAW

Source: Author, 2022

Trees surround the overall monument complex on the site. On the site's north side is the primary and representative memorial structure - the Monument to Martyrs (Mc 4). Built-in 1932, the monument is 19.2 meters high and covers an area of 2298 square meters. Its base is engraved with the words "Monument to the Anti-Japanese Martyrs of the 19th Route Army in Songhu" inscribed by Li Jishen. In front

of the Monument is a three-dimensional square granite base, on which stands a mighty and majestic bronze statue of a soldier of the 19th Route Army. The warrior is 3.15 meters high, with a rifle on his shoulder and a bronze drum cap (bamboo cap) on his back. On the front steps of the statue, two pairs of bronze lions lie down, and eight bronze standing tripods are arranged in turn on the stone tomb railings guarding the Monument. Behind the Monument is a Roman-style semi-cylindrical corridor surrounded by 12 ancient Roman-style stone pillars. There are gate pavilions on both sides of the corridor, and the pavilion walls on the left and right are engraved with the inscriptions “Monument to the Fallen Soldiers of the 19th Route Army” and “Monument to the Cemetery of the 19th Route Army” written by Lin Sen, the former chairman of the National Government. (Figure 63)



Figure 63. The monument to martyrs

Source: Author, 2011

In the middle of the site's central axis, to the south of the main part and representative of the Monument to the Martyrs (Mc 4), is a rectangular granite “the monument inscribed on martyrs who died in battle against Japan” (Sq 4). It is 7.7m high; the four sides of the stele are engraved with the names, hometowns, and other information of the 1983 martyrs. They are the heroes of the 60th Division, 61st Division, 78th Division, and the First Division Supplementary Regiment of the 19th Route Army, who died in the Songhu Anti-Japanese War that year.

The Anti-Japanese memorial pavilion (P 11) is located at the southernmost end of the site's central axis and is a square pavilion made of granite. The pavilion covers an area of about 30 square meters, is composed of 10 square stone columns, and is 3.7 meters high. It is a concrete flat-roofed building.

In the northwest of the site, at the intersection of Shaheding, Xianlie Road, and Shuiyin Road, there is a triumphal arch (ArT 4) made of granite in imitation of the Roman period. It was built in 1932 and is 13.4 meters high and 11 meters wide. Under the forehead is engraved “the cemetery of the 19th Route Army Anti-Japanese War Fallen Soldiers” inscribed by Lin Sen. On the back of the gate is “loyal-hearted” by Ziwen Song, the executive president of the national government.

1) Location selection

The site’s owner was Huang Qiang, chief of staff of the 19th Route Army. In 1928, he transferred the land to the 11th Army (the predecessor of the 19th Route Army) as a cemetery place (Zuo & Guan, 1996). It can be seen from Figure 39 that, as an off-site memorial garden, the site was on the outskirts of the city at that time, and there were no buildings around it. However, the city has continued to expand; it is now surrounded by schools, parks, and residential and commercial areas. It has also changed from a former memorial cemetery to a leisure place for nearby citizens.

2) Function theme

The main body of the entire site for people to admire and mourn is the Memorial to the Martyrs (Mc 4). The primary function of its construction is to commemorate the fallen soldiers of the 19th Route Army against Japan and offer sacrifices to them for future generations. While letting people remember the historical event of the 19th Route Army’s “January 28th” Songhu Anti-Japanese War in 1932, it also considers their actions in resisting the enemy and defending the country. This monument combining memorial pillars and statues is more conducive to arousing people’s memory or association of historical events and figures.

3) Morphology style

The site is a memorial cemetery rich in ancient Roman architectural style. Because the north-south central axis is very obvious, as far as the overall site is concerned, its spatial vector patterns are horizontal extension (HE). However, its single subject—the Monument to the Martyrs (Mc 4), they are a spatial dimension that is vertically upward (VU). Compared with the surrounding space, this cylindrical Monument of antique Roman architectural style made of granite is extraordinarily

magnificent. In addition, the Arc de Triomphe (ArT 4), located in the northwest outside the site, also has a vertically upward spatial dimension. Its overall image and style are borrowed from the Arc de Triomphe in Paris, France. It has large relief flower baskets engraved with cloud and water patterns on both sides.

4) Spatial relationship

The overall site comprises two axes, the central and secondary axes; they connect the various monumental structures on the site. The spatial characteristics of the overall site present the characteristics of linear space; the main central axis runs north-south (purple dotted line in Figure 62), nearly 300 meters long and 14 meters wide, and the axis runs through the Anti-Japanese Memorial Pavilion (P11), the Martyrs' Inscriptions (Sq 4), The monument to the martyr (Mc 4) and the Roman colonnade, the east and west sides of the axis are divided into the tombs of sergeants and soldiers. At the south and north ends of the axis, the Anti-Japanese memorial pavilion and the martyrs' monument are respectively built as endpoints. The martyr monument at the northern end stands on the platform at the end of the axis, echoing the Anti-Japanese memorial pavilion at the southern end. The secondary axis runs east-west (orange dotted line in Figure 62), connecting the site with the city's main road. The site's surroundings were originally the city's suburbs, with natural scenery; however, the continuous population growth and the city's expansion have changed the relationship between the site and its surrounding spaces from integrating with nature to integrating with urban blocks and parks.

5) Visitor experience

The designer carefully planned the site, with its overall orientation from north to south. The topography of the central axis tomb passage in the middle of the site is raised step by step with the steps; the steps lead visitors up to reach the highest Roman colonnade, where they can have a panoramic view of the whole garden. (Figure 64)

During the tour, the sight line of the visitors changes significantly with the elevation of the terrain, which strengthens their psychology of looking up. The central axis tomb passage in the site is expansive and closely integrated with the

steps; as the terrain continues to rise, it strengthens the characteristics of the tomb passage and, at the same time, enhances the spatial atmosphere of the site (Zhang et al., 2017). When visitors tour the entire site, they march in an orderly manner along the central axis and finally gather in front of the Monument to the Martyrs. This way of visiting is a gathering worship behavior. The presentation of the critical memorial structure of the site is a combination of monuments and statues, which is more conducive to arousing people's memory or association with historical events.

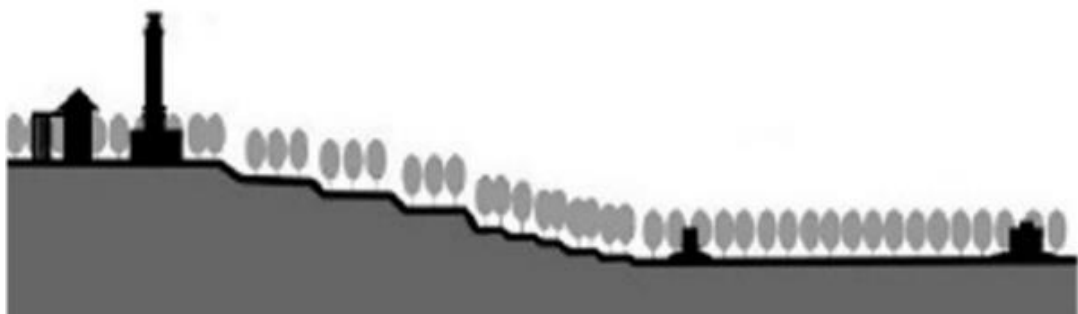


Figure 64. Cross section of the central axis of FSRASAW cemetery

Source: Author, 2022

6) Symbolic meaning

The monument to the martyr (Mc 4) and the colonnade are the critical part of the whole site to pay homage to and commemorate; its base is in the shape of a sun, which contrasts with the enormous half-moon-shaped colonnade at the back, symbolizing the heroic spirits of the anti-Japanese soldiers and the sun and the moon shining together. A bronze statue of a hero and warrior stands in front of the monument; the designer arranged two pairs of large bronze lions on the left and right sides of the stele pedestal; at the same time, eight large bronze tripods were placed on the guardrails on both sides of the passage in front of the stele. These numbers are specially used to commemorate the “January 28th” Songhu Anti-Japanese Incident. In addition, the majestic Arc de Triomphe symbolizes the triumphant return of the heroic 19th Route Army against Japan; the tall and majestic

cylindrical monument symbolizes the patriotic spirit of the martyrs who are not afraid of violence and righteousness (Zuo & Guan, 1996).

3.6 Summary

This chapter first introduces the theoretical knowledge of the Spatial Vector Patterns and Visitor Worship Behavior of the monument/memorial proposed by researchers from Christopher Alexander's pattern language and environmental behavior theory. Then, with the help of Christian Norberg-Schulz's place theory, explain its spatial experience and significance to monuments, and analyze matter and emptiness from the perspective of space and perception of interactive content. Secondly, the researcher determines the mixed research method for this article based on defining the research method using the induction and deductive methods. Thirdly, the researcher discusses the data collection methods through pilot cases and questionnaire surveys.

Based on relevant theoretical knowledge, the researchers explained two data analysis methods: The comparative model of spatial vector patterns and FMSVS's construction model evaluation model. Finally, with the help of three pilot cases of monuments in modern Guangzhou, the researchers conducted a detailed analysis of their site selection and construction model content, closely linked to collective memory, thus completing the data collection of the pilot cases. In addition, it is explained that the final design extension is based on the content of Schön's theory of the reflective practice.

Chapter 4 Results and Discussion

4.1 Analysis and Results of Users' Questionnaire

In the third chapter, the researcher explained the distribution and recovery of the questionnaire. This section provides a descriptive analysis of participant demographics, general data, and survey results.

4.1.1 Respondents' personal information

This part is mainly about the personal information of the interviewee; it mainly includes information about the interviewee's gender, marriage, age, and profession.

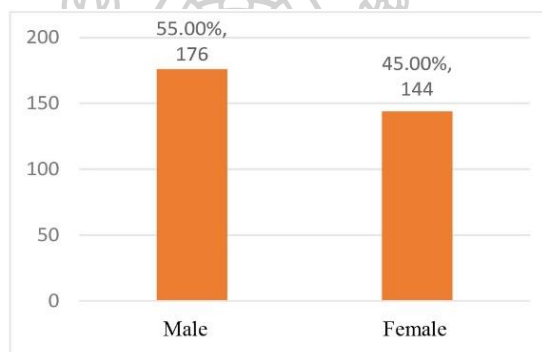


Figure 65. Respondents' gender

Source: Author, 2022

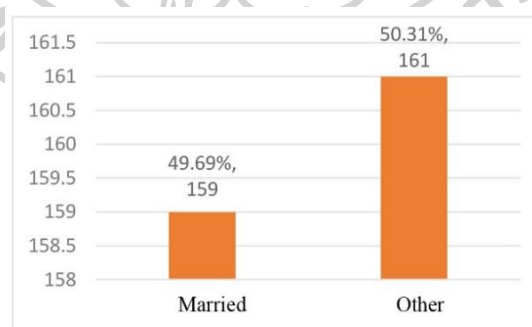


Figure 66. Respondents' marriage

Source: Author, 2022

4.1.1.1 Gender

According to the collected Gender data, there are more male than female respondents. It can be seen from Figure 65 that the total number of male

respondents is 176, accounting for 55.00% of the sample; while the total number of female respondents is 144, accounting for 45.00% of the sample. Since the questionnaire is distributed on-site and online; therefore, the collected data reflect that the proportion of male on-site and online users is higher than that of women.

4.1.1.2 Marriage

Married respondents are less than the number of other respondents. Married respondents accounted for 49.69% of the sample, with 159 people, while other respondents accounted for 50.31%, with 161 people. (Figure 66) The data reflect little difference in the number of married users and other respondents.

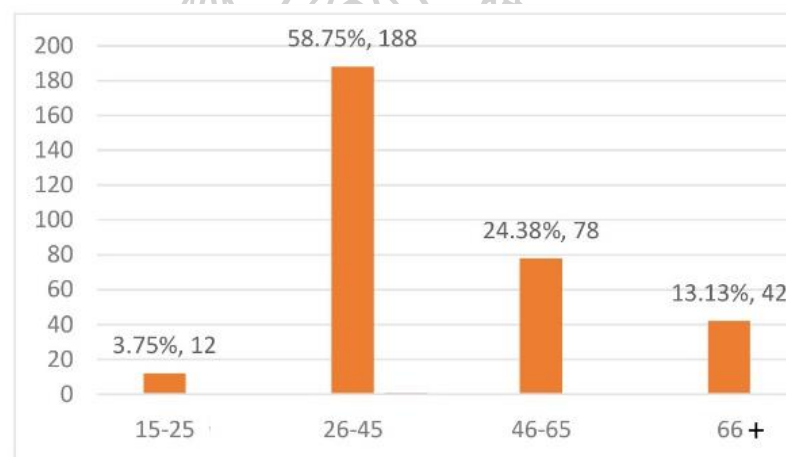


Figure 67. Respondents' age groups

Source: Author, 2022

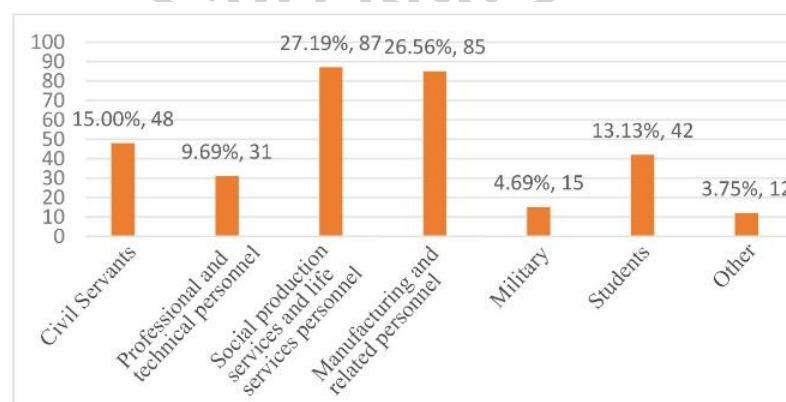


Figure 68. Respondents' profession

Source: Author, 2022

4.1.1.3 Age

The data in Figure 67 shows that 58.75% of the respondents are between the ages of 26-45, while those aged 15-25 account for about 3.75% of the sample, the group aged 46-65, and the group over 66 accounts for 24.38% and 13.13%.

4.1.1.4 Profession

Figure 68 shows that social production and life services personnel accounted for 27.19% of the sample, and manufacturing and related personnel accounted for 26.56%. These two types of occupation groups accounted for 53.75% of the sample, more than half of the sample size, which has a specific correlation with many of these two types of occupation groups in society. The civil servant group accounted for 15.00% of the sample; the professional and technical personnel group accounted for 9.69%; the military group accounted for 4.69% of the sample; the Students group accounted for 13.13% of the sample. Other groups accounted for 3.75% of the sample.

4.1.2 General questions

This part contains mainly general questions for respondents to answer. It consists of three dimensions and six questions, mainly about the degree of understanding, companionship and visit frequency of the monument/memorial and two monuments in modern Guangzhou.

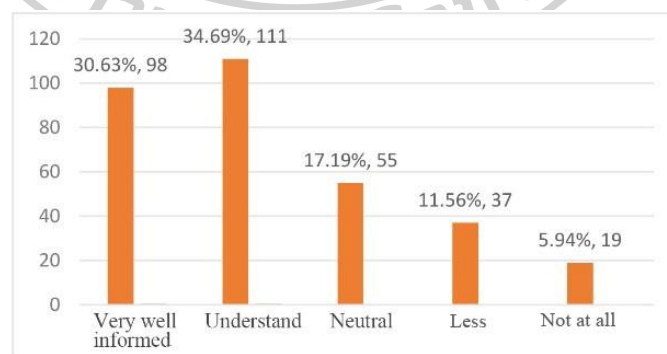


Figure 69. Respondents' familiarity with the monument/memorial prior to their current visit

Source: Author, 2022

4.1.2.1 Familiarity

Regarding the familiarity with monuments/memorials before the interview, 30.63% of the respondents answered Very Well Informed, 34.69% answered Understand, 17.19% answered Neutral, Less, and Not at all respondents accounted for 11.56%, and 5.94% respectively. (Figure 69)

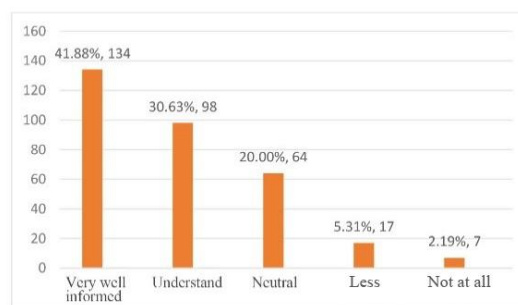


Figure 70. Respondents' familiarity with the SYM in Guangzhou prior to their current visit

Source: Author, 2022

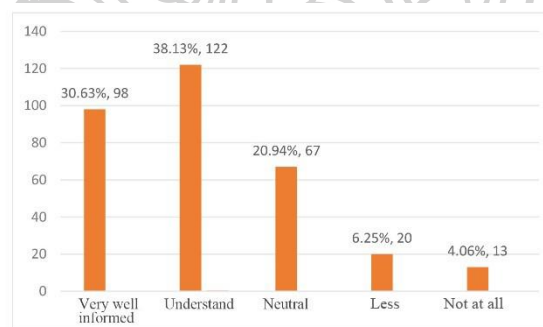


Figure 71. Respondents' familiarity with the monument to the fallen soldiers and martyrs of the RASAW in Guangzhou prior to their current visit

Source: Author, 2022

Most interviewees hold a positive attitude regarding familiarity with the SYMG before the interview. The respondents who chose Very Well Informed and Understood accounted for 41.88% and 30.63% of the sample, respectively. The sum of the two data accounts for 70% of the sample, which reflects a certain extent that

the SYMG has been well spread. In addition, the respondents who chose Neutral, Less, and Not at all accounted for 20.00%, 5.31%, and 2.19% of the sample, respectively. (Figure 70) Regarding the familiarity with the Monument to the Martyrs and Martyrs of the Songlu Anti-Japanese War of the 19th Route Army in Guangzhou before the visit, most of the interviewees also held a positive attitude. The respondents who chose Very Well Informed and Understood accounted for 38.13% and 30.63% of the sample, respectively—the combined data of the two accounts for about 70% of the sample. In addition, the respondents who chose Neutral, Less, and Not at all accounted for 20.94%, 6.25%, and 4.06% of the sample, respectively. (Figure 71)

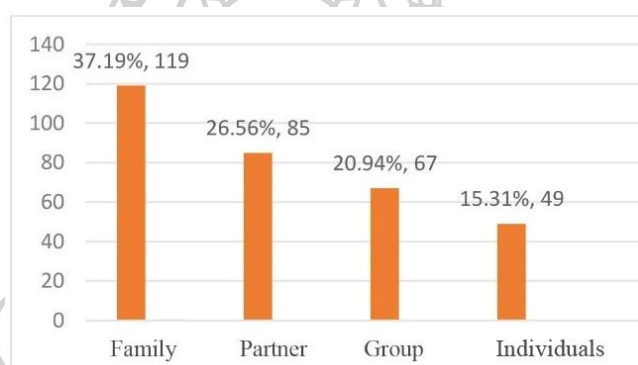


Figure 72. Respondents' company during the memorial visit

Source: Author, 2022

4.1.2.2 Company

These data gave the researchers insight into using the monument's site by different groups, families, and alone. Figure 72 shows that most people visit together as a family or a partner. These two types of people accounted for 37.19% and 26.56% of the sample, respectively. 20.94% of the respondents visited with a group, while individuals only accounted for 15.31% of the sample.

4.1.2.3 Frequency of visits

Regarding the Frequency of visits to the SYMG (Sun Yat-sen Monument in Guangzhou) before the visit, respondents who chose Very Frequency accounted for 45.31% of the sample, while those who chose Frequent accounted for 27.19%. The

combined data of the two accounts for more than 70% of the sample, which is not only related to the on-site distribution of some questionnaires to a certain extent but also reflects that the venue is convenient and suitable for visitors. In addition, the respondents who chose Neutral, Infrequent, and Not at all accounted for 20.31%, 5.94%, and 1.25% of the sample, respectively. (Figure 73)

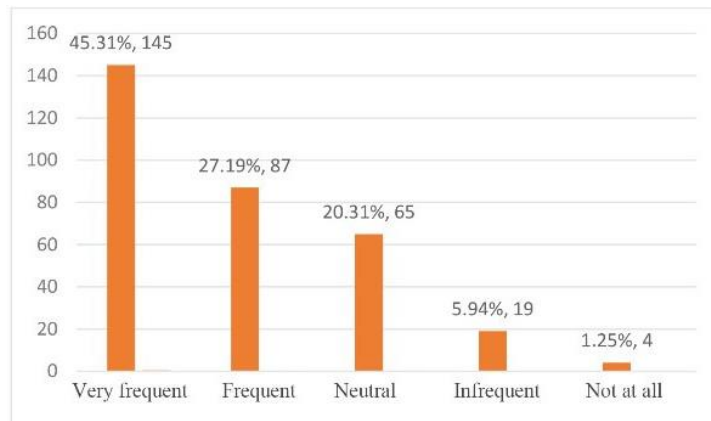


Figure 73. Respondents' frequency of visiting the SYM in Guangzhou

Source: Author, 2022

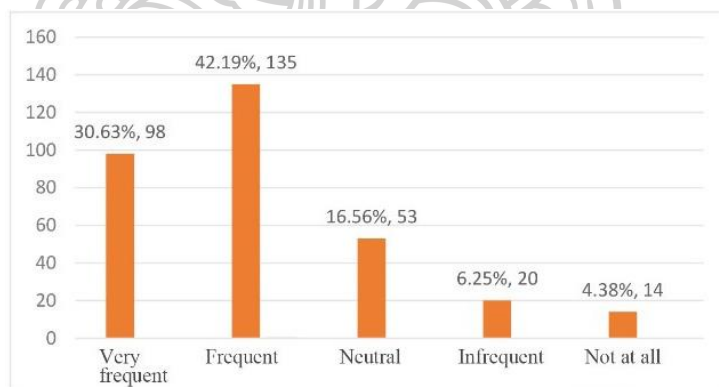


Figure 74. Respondents' frequency of visiting the monument to the fallen soldiers and martyrs of the RASAW

Source: Author, 2022

Regarding the Frequency of visits to the Monument to the Martyrs and Martyrs of the 19th Route Army in Songhu, Guangzhou, before the visit, the respondents who chose Very Frequency accounted for 30.63% of the sample. In comparison, those who chose Frequent accounted for 42.19% of the sample. In addition, the

respondents who chose Neutral, Infrequent, and Not at all accounted for 16.56%, 6.25%, and 4.38% of the sample, respectively. (Figure 74)

4.1.3 The value of collective memory carried by the monument/memorial

This part is mainly for the interviewees to answer questions about the value of collective memory carried by the monument/memorial, with 14 questions in 8 dimensions. It is mainly about Importance, Enjoyment, Belonging, Freedom, Readability, Didactic, Visitors' experience, and the elements that carry the collective memory and their ordering of the monument.

4.1.3.1 Importance

Regarding the importance of the monument/memorial carrying memory (especially collective memory), about 80% of the respondents think to Interpret or Very Interpret; 39.69% answered Very Interpret; and 40.31% of the respondents think to Interpret. 13.44% of the respondents held a Neutral position. Respondents who answered Less or Not at all accounted for 5.94% and 0.63% of the sample, respectively. (Figure 75) The collected data generally reflects that the respondents believe the monument/memorial bearing memory (especially collective memory) is essential.

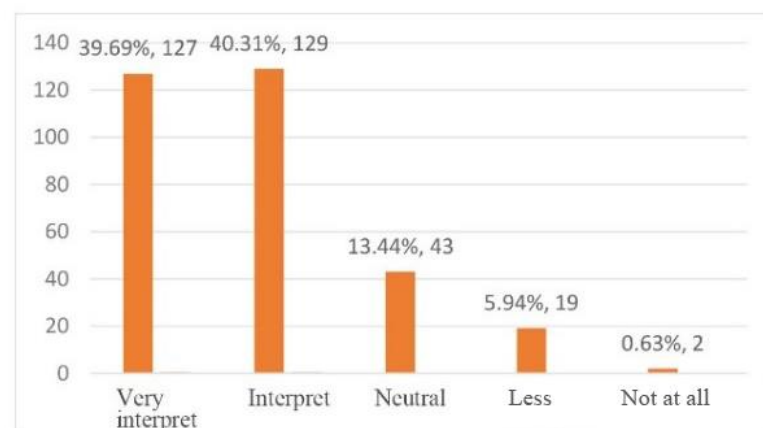


Figure 75. Respondents' importance of the monument/memorial to carry memory (especially collective memory)

Source: Author, 2022

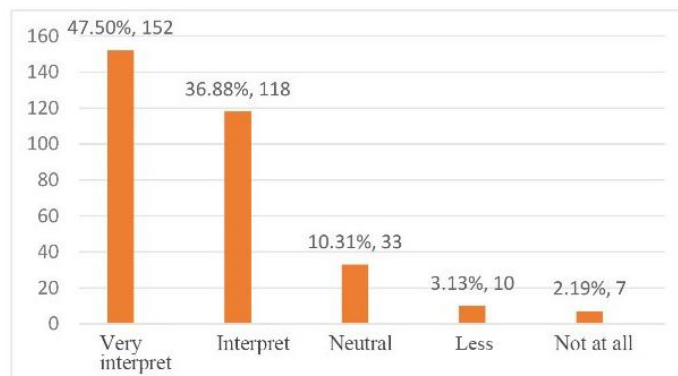


Figure 76. Respondents' content carrying collective memory

Source: Author, 2022

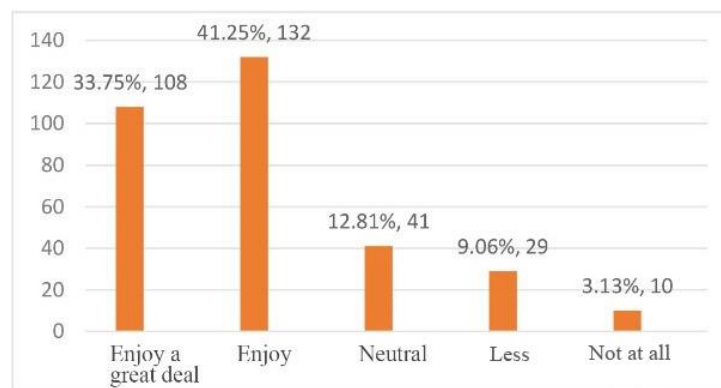


Figure 77. Respondents' enjoyment of visiting monuments/memorials

Source: Author, 2022

Regarding the importance of interpreting the monument/memorial carrying collective memory content through the construction model, 47.5% of the sample think Very Interpret, and 36.88% think Interpret. 10.31% of the respondents held a Neutral position. Respondents who answered Less and Not at all accounted for 3.13% and 2.19% of the sample, respectively. (Figure 76) The collected data generally reflects that the respondents believe it is essential to interpret the content of the monument/memorial carrying collective memory through the construction model.

4.1.3.2 Enjoyment

In respondents' answers to the question of Enjoyment of visiting the monument/memorial, 30.62% of the respondents said Enjoy a great deal, 34.69% of respondents answered Enjoy, and those who answered Neutral, Less and Not at all

accounted for 17.19%, 11.56%, and 5.94% respectively. (Figure 77) The data shows that more than 60% of the respondents prefer to visit monuments/memorials places.

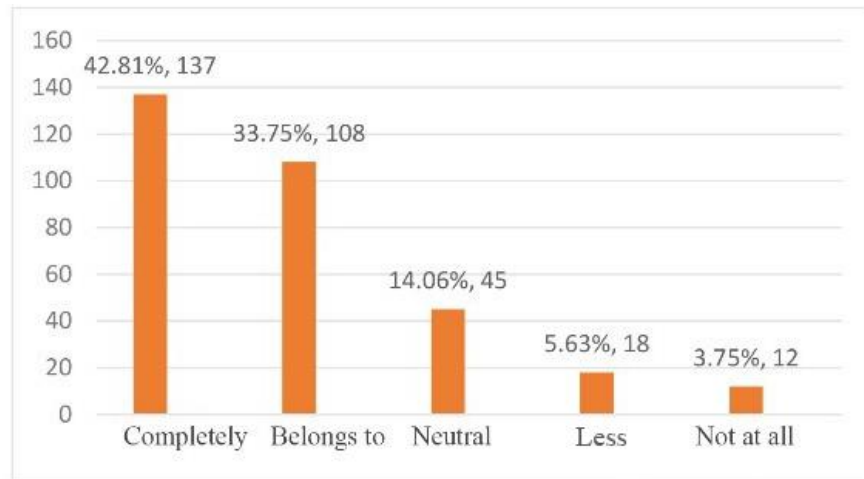


Figure 78. Respondents' belonging to the monument/memorial built in modern Guangzhou.

Source: Author, 2022

4.1.3.3 Belonging

Regarding the answer to how belonging to the SYMG is, 42.81% of the respondents in the sample chose completely, while 33.75% of the respondents thought Belongs. 14.06% of the respondents held a Neutral position. Respondents who answered Less and Not at all accounted for 5.63% and 3.72% of the sample, respectively. (Figure 78)

4.1.3.4 Freedom

In response to the question that monument/memorial venues need to provide freedom to visitors, 17.50% of the respondents in the sample chose Very Free. The respondents who chose Free accounted for 10.00% of the sample. Respondents holding the Neutral position are the most, accounting for 30.63% of the sample. The respondents who chose Less and Not at all accounted for 14.69% and 27.19% of the sample, respectively. (Figure 79)

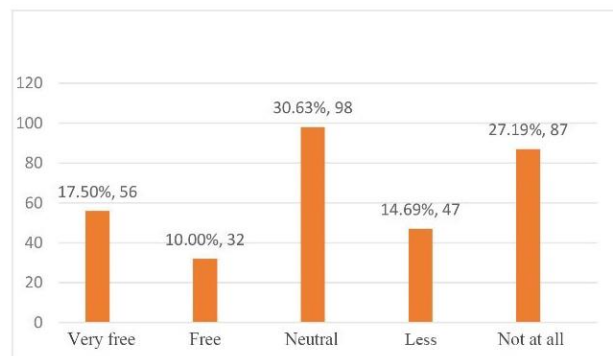


Figure 79. Respondents' freedom to provide for the monument/memorial places

Source: Author, 2022

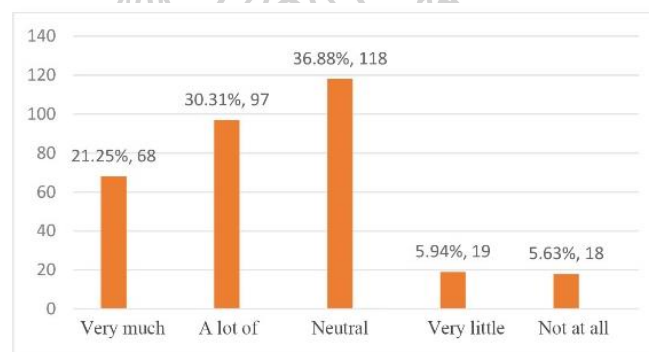


Figure 80. Respondents' perception of the readability of the monument/memorial

Source: Author, 2022

4.1.3.5 Readability

Regarding what can be learned from the monument/memorial visit, Neutral has the most respondents, accounting for 36.88% of the sample. The second is to answer A lot of and Very much, accounting for 30.31% and 21.25% of the samples, respectively. The respondents who answered Very little and Not at all accounted for 5.94% and 5.63% of the sample, respectively. (Figure 80)

4.1.3.6 The elements that carry the collective memory and their ordering

In addition to the history of the commemorated things, for the monument/memorial elements that carry collective memory, 24.48% of the sample chose Symbolic Meaning, and 19.06% chose Morphological Style. Respondents who choose Visitor Experience, Function Theme, Spatial Relationships, and others, in turn,

account for 17.40%, 13.65%, 13.33%, and 12.08% of the sample, respectively. (Figure 81) According to the collected data, the interviewees first think that the content of collective memory carried by the monument is Symbolic Meaning, followed by its Morphological Style. To a certain extent, it reflects the importance of Symbolic Meaning and Morphological Style in monument design. In addition, the connection between the two reflects the understanding that people usually interpret the Symbolic Meaning of monuments through the Morphological Style.

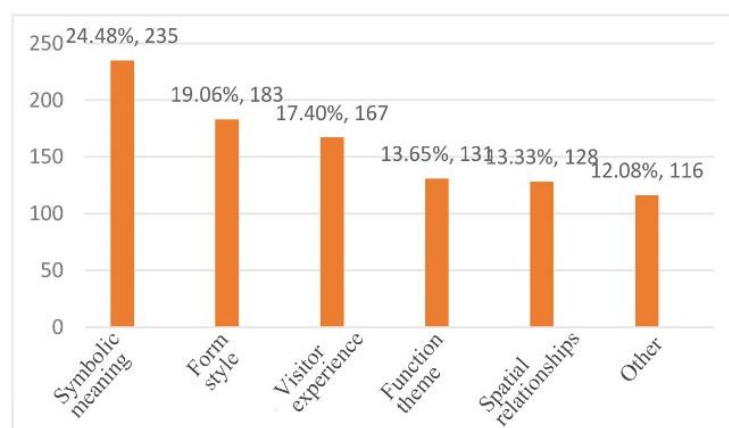


Figure 81. Respondents' content carrying collective memory

Source: Author, 2022

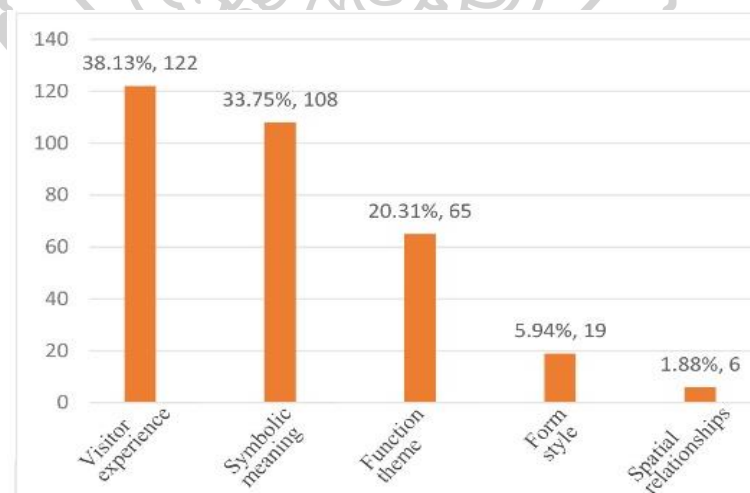


Figure 82. Respondents' ranking of the model elements of the monument/memorial project

Source: Author, 2022

Regarding sorting pattern elements of monument projects, the respondents ranked Visitor Experience first, accounting for 38.13% of the sample. The second place is Symbolic Meaning; the respondents accounted for 33.75% of the sample. Moreover, the third place is Function Theme, and the respondents accounted for 20.31% of the sample. The fourth and fifth places are Morphological Style and Spatial Relationships, and the respondents accounted for 5.94% and 1.88% of the sample, respectively. (Figure 82) The collected data reflects that the respondents are more concerned about the experience of visiting the monument site.

4.1.3.7 Didactic

Regarding the question of how well the respondents understand the symbolic meaning of the MMG, 39.38% of the respondents answered Very well Informed, while 27.81% answered Understand. Respondents who accounted for 16.88%, 9.69%, and 6.25% of the sample chose Neutral, Less, and Not at all, respectively. The data shows that the respondents who answered Understand and Very Well informed accounted for about 70% of the sample, which shows that the MMG is good at teaching. On the other hand, it is also positively correlated with the frequency of visits by the respondents. (Figure 83)

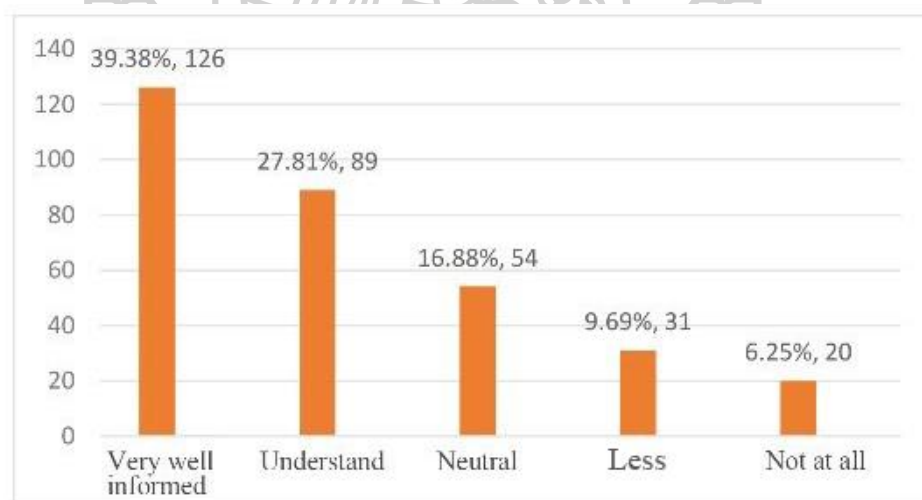


Figure 83. Respondents' monuments/memorials didactic

Source: Author, 2022



Figure 84. Respondents' traditional Chinese monument style

Source: Author, 2022

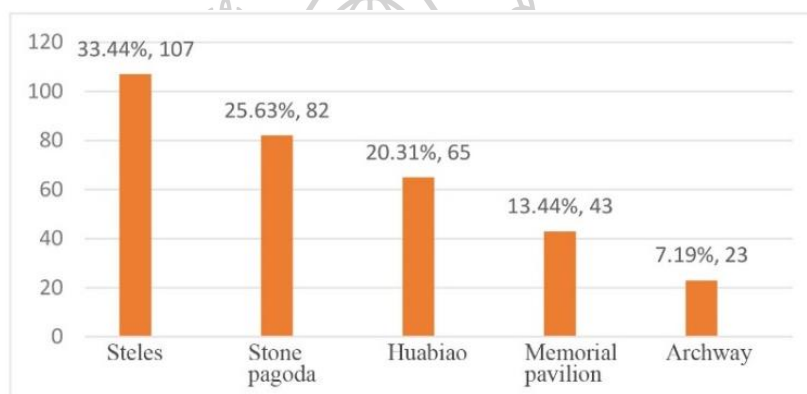


Figure 85. Respondents' ranking of traditional Chinese monument styles

Source: Author, 2022

4.1.3.8 Visitors' experience

This part investigates the respondents' memories of traditional Chinese monument styles and pilot cases of the monument/memorial.

Regarding the style of traditional Chinese monuments, the respondents who chose Stone Pagoda accounted for 27.19% of the sample, while those who chose Steles accounted for 19.90%. Respondents who chose Archway, Huabiao, and Memorial Pavilion accounted for 15.00%, 14.48%, and 12.92% of the sample, respectively. In addition, other respondents choose, which account for 10.52% of the sample. (Figure 84) From the collected data, the top three are Stone Pagoda, Steles, and Archway. This result is consistent with Lai Delin's view that stone pagodas, stone memorial archways, and steles are mainly traditional Chinese monuments.

Regarding the importance of commemorating things and the greatness of commemorating people, the respondents ranked the styles of traditional Chinese monuments as follows: Steles ranked first, and the respondents who chose it accounted for 33.44% of the sample. In second place is Stone Pagoda, chosen by 25.63% of the sample. Moreover, Huabiao ranked third, and the respondents who chose it accounted for 20.31% of the sample. Memorial Pavilion and Archway ranked fourth and fifth, respectively, and the respondents accounted for 13.44% and 7.19% of the sample, respectively. (Figure 85) For a given SYMG picture, under the condition that a maximum of three items can be selected, the researcher counts the respondents' data for each option of this question and then calculates their percentages. (Figure 86) 27.71% of respondents think it is Upright, 20.63% think it is sublime, and 13.85% think it is majestic. In addition, 13.23%, 12.60%, and 11.98% think it is peaceful, oppressive, and others, respectively. (Figure 87) From Figure 86, the data of upright and sublime account for about half, and there is a difference between them and the data of other options. This result reflects that SYMG gives people more impressions of upright and sublime in the interviewees' memory.



Figure 86. The SYM in Guangzhou II

Source: Author, 2011

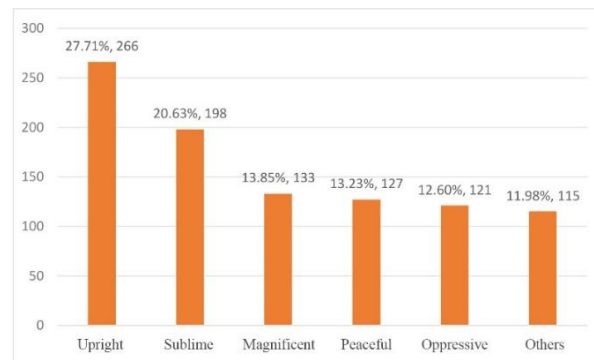


Figure 87. Respondents' memories in the form of the SYM in Guangzhou

Source: Author, 2022



Figure 88. Monument to the martyrs of the First Division of the Guangdong Army

Source: Author, 2018



Figure 89. Memorial of the Army's New First Army India-Burma Fallen Soldiers

Source: Wenji Caishui (2021)

In the judgment of the morphological style of the three monuments of the SYMG (T 1), Monument to the Martyrs of the First Division of the Guangdong Army (T 2), and Memorial of Army's New First Army India-Burma Fallen Soldiers (T 3), it accounts for 30.63% of the sample of respondents think they are more like memorial pagodas, and 22.19% of the respondents think they are more like an obelisk. (Figures 88, 89) The respondents who chose the Jigong Column, Archway, Tombstone, Pavilion, and Others accounted for 20.94%, 12.50%, 5.31%, 4.38%, and 4.06% of the sample, respectively. (Figure 90)

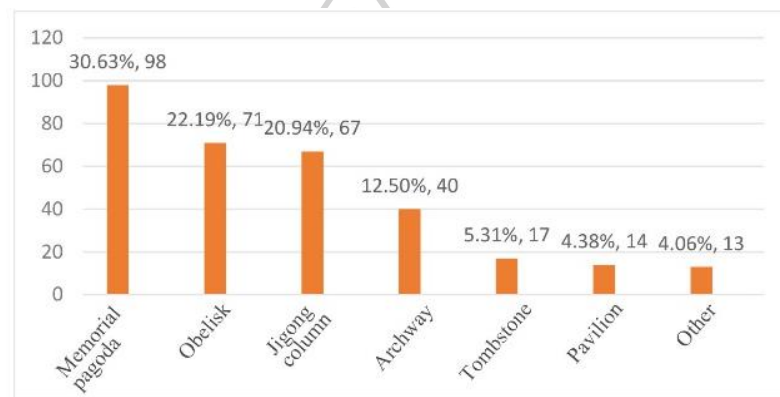


Figure 90. Respondents' memories in the form of three modern Guangzhou monuments

Source: Author, 2022

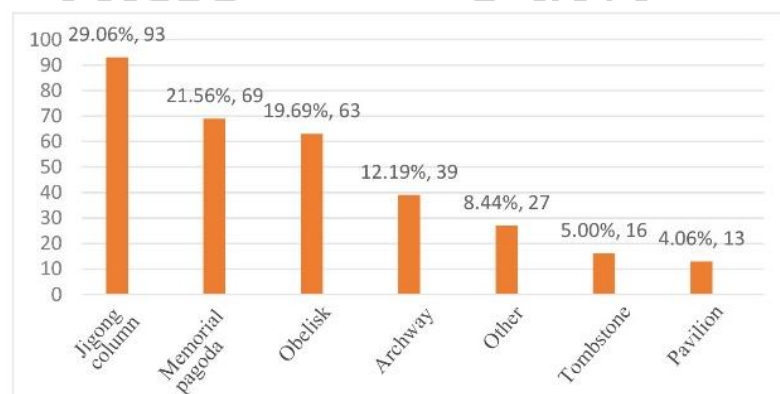


Figure 91. Respondents' memories in the form of the monument to the fallen soldiers and martyrs of the RASAW

Source: Author, 2022

In judging the form of the Monument to the Martyrs and Martyrs of the RASAW, 29.06% of the sample respondents thought it was a Jigong column. In comparison, 21.56% of the respondents thought it was a Memorial pagoda. In addition, 19.69%, 12.19%, 8.44%, 5.00%, and 4.06% of the respondents think it is Obelisk, Archway, Others, Tombstone, and Pavilion, respectively. (Figure 91)

4.1.4 Environmental support for the monument/memorial in modern Guangzhou based on environmental attribute

The affordability of a monument/memorial site refers to the perceived function of its physical attributes (design elements) and their significance in encouraging certain activities at the monument/memorial. The environmental attributes of a monument/memorial play an essential role in the user's contact and interaction with it. The second part of the questionnaire lists the relevant functions of the contextual support of the monument site (see the second part of Appendix A for details). Through the survey of respondents, the researchers can understand the functional requirements and preferences of the users for the affordability of the design project in advance; on the other hand, the respondents' situational support (affordance) preference data provides a reference for the function setting and planning of the personal design project at the end of this study.

4.1.4.1 The affordance of the monument/memorial

Figure 92 represents the average of the 14 monument/memorial affordability scores. The highest score is Place Tributes, with an average of 4.6. Next are Touch Its Features and Contemplate, with averages of 4.5 and 4.3, respectively. The affordability scores of the functional items Read A Text, Stroll, Remember, Express Myself, Think, Play In The Water, Sit On Its Features, Sit On The Grass, Others, Observe, Write are 4.1, 4, 3.9, 3.8, 3.7, 3.5, 3.4, 3.2, 3, 2.8, and 2.7.

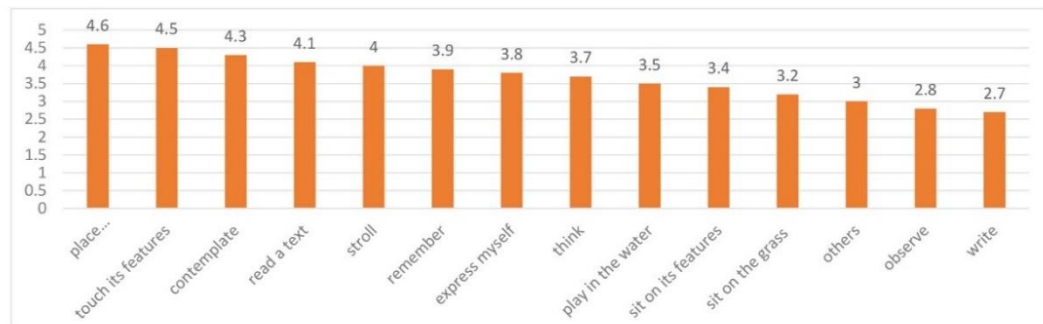


Figure 92. Respondents' monuments/memorials affordances

Source: Author, 2022

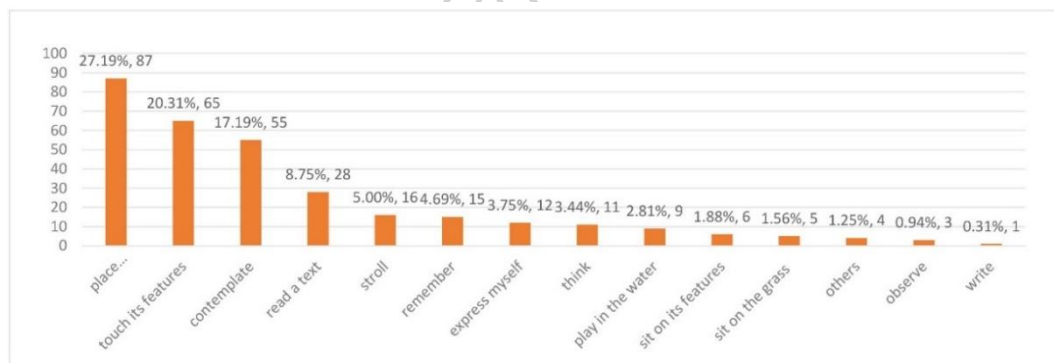


Figure 93. Respondents' monuments/memorials affordances importance full mark ranking

Source: Author, 2022

Figure 93 ranks the total score (5 points system, 5 is the full score) of the importance of the monument/memorial affordance, based on the number and proportion of respondents who choose the most critical item and give 5 points. Among them, Place Tributes accounted for the highest proportion, 27.19%. Next is Touch Its Features and Contemplate, with 20.31% and 17.19%, respectively. The functional items Read A Text, Stroll, Remember, Express Myself, Think, Play In The Water, Sit On Its Features, Sit On The Grass, Others, Observe, and Write accounted for 8.75%, 5.00%, 4.69%, and 3.75% respectively %, 3.44%, 2.81%, 1.88%, 1.56%, 1.25%, 0.94%, and 0.31%. From Figure 94, the data level difference in the histogram gradually flattens after the Stroll item, reflecting that the affordance of Place

Tributes, Touch Its Features, Contemplate, and Read A Text is more valued by the respondents.

4.1.4.2 The monument/memorial places design elements' preference

Regarding the monument/memorial design preferences of the respondents, the respondents were asked to identify their favorite monument/memorial design elements and could choose according to their preferences. Figure 94 represents the average of their scores. The highest score is Place Tributes with an average of 4.7. Next are Touch Its Features and Contemplate, with averages of 4.5 and 4.3, respectively. The order of the first three is the same as the order of importance above. The affordability scores of the functional items Read A Text, Stroll, Remember, Express Myself, Think, Play In The Water, Sit On Its Features, Sit On The Grass, Others, Observe, and Write are 4.1, 4, 3.9, 3.8, 3.6, 3.5, 3.3, 3.2, 3.1, 2.9 and 2.6 points.

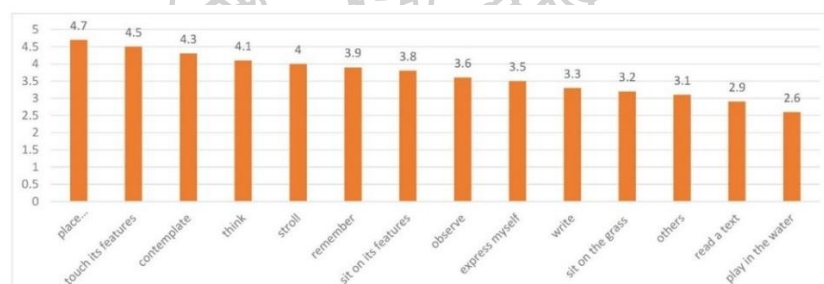


Figure 94. Respondents' monuments/memorials design preference

Source: Author, 2022

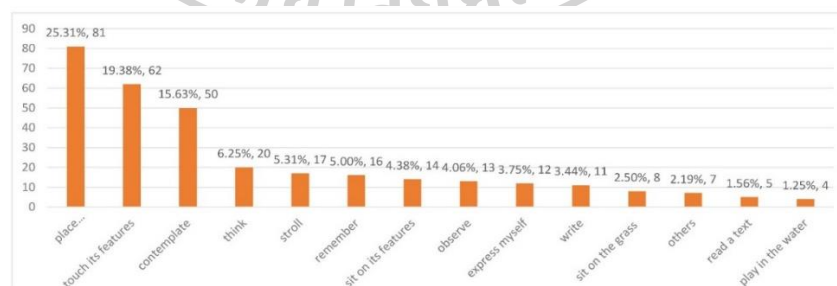


Figure 95. Respondents' monuments/memorials design preference full mark ranking

Source: Author, 2022

Figure 95 is the full-score ranking of the monument/memorial design element preference, which is the same as the above-mentioned algorithm and scoring of the

full-score ranking of the monument/memorial affordance importance. Among them, Place Tributes accounted for the highest proportion of 25.31%. Next is Touch Its Features and Contemplate, with 19.38% and 15.63% respectively. The functional items Read A Text, Stroll, Remember, Express Myself, Think, Play In The Water, Sit On Its Features, Sit On The Grass, Others, Observe, and Write accounted for 6.25%, 5.31%, 5.00%, and 4.38% respectively, 4.06%, 3.75%, 3.44%, 2.50%, 2.19%, 1.56% and 1.25%. From Figure 94, the data level in the histogram gradually flattens after the Think item, reflecting that design elements such as Place Tributes, Touch Its Features, and Contemplate are more valued by the respondents.

4.2 The Monument/Memorial Places Selection in Modern Guangzhou

In Section 1.5 of the first chapter, the researchers have clearly defined the urban and suburban areas of modern Guangzhou and determined the selection principles for the target monuments. In Section 2.6 of Chapter 2, the researchers grouped the SYMGs according to their site location (Table 11). Based on the division of urban, suburban, and other areas in modern Guangzhou in the first chapter, the researcher will discuss the location of the SYMG and the content of collective memory it carries. (Figure 96, Table 12)

Table 11. Site location categorization table of the monument/memorial in modern Guangzhou

No.	Coding	Name	Location
1	Sq 1, Q 1, H 1, Ar 5	Monuments group in Xianlie middle road	Xianlie middle road, Yuexiu district
2	Ar 2	Memorial archway of the four martyrs in Honghua Gang	Zhongshan second road martyrs' cemetery, Yuexiu district
3	Ob 4, Ob 5	Monuments group I in Yuexiu south road	No.89, Yuexiu south road, Yuexiu district
4	Ob 2, Ob 3, Sq 2	Monuments group II in Xianlie south road	Dabao Gang, east suburb, south Xianlie road, Yuexiu district
5	St1	Jiushan Tang monument	Dayuan north road, Dayuan village, Taihe town, Baiyun district
6	Ar 3, Ar 4, Ar 10, ArT 2, P 1, P 3, P 4, Q 3, Ob 1, St 2, St 3, Mc 2, Ms 1	Memorials group in Huanghua Gang park	No.79, Xianlie middle road, Yuexiu district

Table 11. Cont.

7	Ob 6	Monument to the martyrs of the Shaki tragedy	Intersection of Xinji road and Yanjiang west road, Yuexiu district
8	P 7, Ms 3	Memorials group in the south campus of Sun Yat-sen university	The south campus of Sun Yat-sen university, Haizhu district
9	P 8	Guangfu memorial pavilion	Xiaobanglong Gang in Yuexiu mountain, Yuexiu district
10	Ar 6	Memorial archway of peasant movement workshop	No.42, Zhongshan four road, Yuexiu district
11	P 5, P 9, P 12, Ms 4, Ar 1, Ar 8	Memorials group in Yuexiu park	Yuexiu park Yuejing Gang, Jiefang north road, Yuexiu district
12	Q 2, P 6, Ar 11, ArT 3, Ob 7, Ob 9, Ms 2	Memorials group in Changzhou island	Changzhou island, Huangpu district
13	T 1, Ar 7, Sq 3	Sun Yat-Sen monuments group	Yuexiu park Yuejing Gang, Jiefang north road, Yuexiu district
	Ms 5, Mc 3, H 2		No.259 Dongfeng middle road, Yuexiu district
14	P 10	Memorial tomb pavilion of Chen Fu martyrs	South side of No.14 middle east street, Jiangnan avenue, Haizhu district
15	Mc 4, P 11, Sq 4, ArT 4, ArT 5	Monuments group to the RASAW martyrs	Shuiyin road, Tianhe district
16	Ob 8	Monument to “Dr. Sun Yat-sen, who began his medical studies and the fountainhead of the revolutionary movement”	No.107, Yanjiang west road, Yuexiu district
17	Ob 10	Memorial tombstone of Li Shinan	No.65 Shahe Ding street, Tianhe district
18	P 13	Memorial pavilion of Liu Yi	Wushan campus of south China university of technology, Tianhe district
19	Ar 9	Memorial archway at the former site of Shipai, Sun Yat-sen university	South side of south China university of technology, Guangyuan expressway, Tianhe district
20	T 2	Monument to the martyrs of the first division of the Guangdong army	Niumian Gang on the side of Guangshan highway in Shahe Yantang, Tianhe district
21	Ob 11, Ob 12	Monuments group to the 63rd army anti-Japanese fallen soldiers	Next to the dam of Liuxi river reservoir, Liangkou town, Conghua district
22	T 3	Memorial of army’s new first army India-Burma fallen soldiers	Matou Gang, Baiyun mountain, Tianhe district
23	Ob 14	Memorial to compatriots who died in the war in Taihe township	West Liangsheng road, Taihe town, Baiyun district
24	St 4	Blood and tears on the Huanghua memorial	Huanghua Tang, Huanghua road, Yuexiu district
25	P 14	Memorial pavilion for the fallen soldiers of the 54th army in India-Burma	No. 35 Yongfu road, Yuexiu district
26	Ob 13	Monument to the fallen soldiers of the war in Chengbei	Jiangxia Ling, Jianggao town, Baiyun district (moved to Jianggao park in September 1995)
27	Ob 15	Monument to the martyrs of the February 18 war	Xiufa Village, Xinzao Town, Panyu District
28	P 2, ArT 1, Mc 1	Monuments group of Zhu Zhixin	No.127, Xianlie east road, Yuexiu district

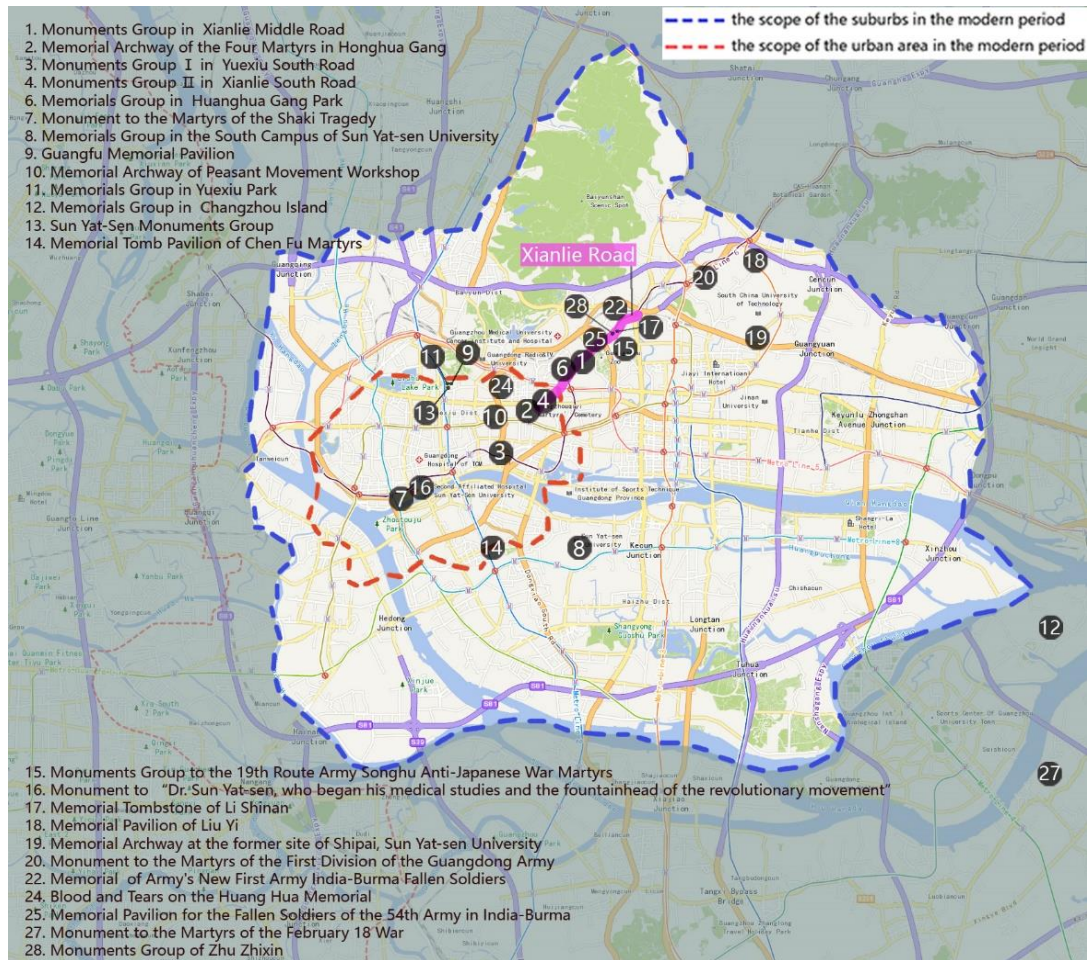


Figure 96. The monument/memorial cluster site location in modern Guangzhou

Source: Author adapted from Map World (2022), 2022

The researchers used the map to investigate the monuments in Guangzhou, classified the cases according to the site, and obtained 28 monuments or monument groups. (Table 11) It can be seen from Figure 96 that, except for the monuments numbered 5, 12, 21, 23, 26, and 27, the locations of other cases are all within the city limits of modern Guangzhou. Furthermore, the researchers found that these monuments are concentrated in specific locations along Xianlie Road (the purple line in Figure 96); the site selection has a certain degree of aggregation. Table 12 shows that there are fewer cases of monuments built in urban areas than in Suburban; there are more cases of monument sites as places where historical events took place (that is, on-site) in urban areas than in suburban areas.

Table 12. Urban and rural locations of the monument/memorial in modern Guangzhou

Location	Numbers		Off-site Percentage
	On-site	Off-site	
Urban	8	16	26.67%
Suburban	2	31	51.67%
Others	0	13	21.66%

By analyzing Figure 96, Table 11, and related literature, the researchers found that, except for the case of on-site monuments, the site selection of modern monuments in Guangzhou is different from traditional and contemporary monuments. Qingxi Lou (2014), a scholar of Chinese architectural history and a professor at Tsinghua University, believes that in traditional Chinese monuments, people usually place archways at the front of the building complex, stand independently in the city center, or place them on the thorough-fare ends. People put Huabiao outside the gates of important buildings and sometimes around bridgeheads or buildings. People put steles in front of the main hall or the court-yard, in unique stele pavilions, or front of mausoleums. The temple locates the memorial towers serving religious purposes in the center of the temple, coexisting with the temple's main hall or locating them southeast of the front or back of the temple. In contrast, people build Fengshui pagodas on flat ground or hillsides inside and outside towns, although most locate on hillsides rather than having specific locations (Wang, 2007). In addition, as space symbols, European classical-style monuments are often placed in the city's public space and generally tend to exist between municipal squares or privileged buildings (Cudny & Appelblad, 2019; Huang, 2019).

In contrast, most monuments in modern Guangzhou are located on the city's edge, individually or in groups in natural or planned mountain environments, and have a certain degree of aggregation. In the early days of New China and the 1960s and 1980s, Guangzhou and even the whole of China erected monuments in mausoleum parks or important urban node memorial squares (Yin, 2006, 2021).

During the research process, the researchers found that the monument sites numbered 2, 4, 9, 11, and 22 in Table 11 were originally hillsides in Guangzhou City, which were natural green spaces in the city. Even if it is a monument built in the suburbs or elsewhere, people build it on a natural hillside. However, with the city's expansion, these monuments are now surrounded by residential or commercial areas. It is worth noting that the people named some important monument sites in modern Guangzhou as mausoleum parks and erected many monuments there, including the cases numbered 6, 12, 15, and 22 in Table 12.

From the perspective of collective memory, the site selection of modern Guangzhou monuments is a continuation of the collective memory that emphasizes the relationship between man and nature in traditional Chinese culture. In Chinese culture, the relationship between man and nature is an inseparable whole, and the pursuit of harmony between nature and man is the core of the spirit of Chinese traditional culture (Cao, 2005; Casey, 2000). Jianjun Cheng (2010), a professor at the South China University of Technology, and Kongjian Yu (1998), a renowned landscape architect and professor at Peking University, believe that the Chinese prioritize reverence for nature and incorporate Fengshui principles in their construction of dwellings, cities, and tombs. In addition, Swedish art historian and sinologist Osvald Sirén (2020) once pointed out that Chinese architectural art draws inspiration from the Chinese people's personal experience with nature's sentimental and meaningful aspects. The Chinese people's attitude towards nature differs from that of the West, as they do not seek to dominate nature with their creations and ambitions. Instead, they hope to live harmoniously with nature to establish a perfect, harmonious, and integrated natural order. The Chinese nation characterizes its aesthetics by advocating for and appreciating the beauty of nature. The traditional Chinese culture has a saying that "those who know enjoy the water, and those who are benevolent enjoy mountains". The Chinese environmental concept emphasizes the harmonious coexistence between humans and nature, advocating for beauty to lead to the prosperity of people. Chinese culture strongly emphasizes the ideal of harmony between humans and nature (Qin, 2010). The site selection of modern Guangzhou

monuments is mainly in the natural or planned mountainous environment, which embodies the collective memory of the Chinese people's environmental concept of advocating nature.

On the other hand, Chinese-style mausoleum parks serve as commemorative places that recall ancestors, express respect, pursue eternity, and record history (Gu, 2010). Initially, emperors used mausoleums, as demonstrated by royal cemeteries from past dynasties (Zhang et al., 2017), including the Mausoleum of the Yellow Emperor, the Mausoleum of Qin Shihuang, Zhaoling Mausoleum, Qianling Mausoleum, Ming Xiaoling Mausoleum, Ming Tombs, and Genghis Khan Mausoleum. These imperial cemeteries have become important cultural landscapes, and some martyr cemeteries and celebrity cemeteries built before and after the founding of New China have also become bases for patriotic education. The evolution of cemeteries into multi-functional commemorative landscape complexes reflects changes in rituals and patriarchal systems in China (Xu, 1981).

The symbolic meaning of Chinese-style mausoleum parks and their role as a means of collective memory and expression in traditional Chinese commemorative places are evident. Sun Yat-sen Mausoleum in Nanjing serves as a prime example. Gongzhong Li (2006) says it is a public symbol with modern solid political and cultural connotations. He further asserts that the Kuomintang used the tombs of great men to shape mainstream historical memory and create new symbols that promote national identity and authority. The open commemoration held at Sun Yat-sen Mausoleum has made it a symbol of the new "China" to some extent. Professor Delin Lai (2012), director of the art history project at the University of Louisville, considers the mausoleum a crucial political symbol of the Republic of China period and a representation of national strength and self-confidence. These perspectives emphasize the crucial role of Chinese-style monument sites as a means of collective memory and expression and illustrate their impact on the nation's political and cultural identity.

In addition to the Nanjing Sun Yat-sen Mausoleum, the Guangzhou Uprising Martyrs Cemetery also represents Chinese-style memorial sites. It is the resting place

of the Chinese revolutionary martyrs and has also witnessed the revolutionary process of the people of Guangzhou. Establishing cemeteries as resting places for revolutionary martyrs and building monuments has continued throughout the country after the founding of New China.

In short, some modern Guangzhou builders constructed mausoleum park-style memorial sites in clusters, which continue the collective memory of Chinese mausoleum park ritual culture. They chose Chinese-style memorial sites for these constructions. The Chinese culture considers the expression of collective memory an integral part of their culture. However, an in-depth exploration of monument sites in Guangzhou and later China is still needed to apply the conclusions drawn from these studies to the site selection of contemporary monument sites. Therefore, additional research is required to validate the practical effectiveness of this paper's proposed theoretical approach and enhance the research findings.

The researchers have concluded that traditional Chinese collective memory and external factors such as politics, history, and economy significantly influence the site selection and planning of monument sites in modern Guangzhou. From the perspective of collective memory, the researchers explored the site selection of monuments in modern Guangzhou and came to the following conclusions:

First, Chinese traditional culture emphasizes the harmonious relationship between man and nature; this concept profoundly affects people's collective memory and the site selection of modern Guangzhou monuments. The study found that people prefer to erect monuments in natural hillside green spaces, which reflects the collective memory of Chinese people's traditional concept of nature. This concept of nature reflects the harmonious symbiotic relationship between human beings and nature and expresses people's yearning for the beauty of nature. Therefore, considering the natural environment when selecting a site can make the monument site closer to people's lives and cultural traditions and enhance the cultural identity of the site.

Secondly, the mausoleum park-style memorial site is a sublime Chinese-style memorial site. Its eternal symbolic significance and the characteristics conducive to

tourists' visits are its success factors. The cemetery-style monument site conveys the reverence and remembrance of the heroes with a robust axis relationship and the towering and majestic monuments. This way of planning the site is also in line with the expectations of Chinese people for monuments. In addition to showing heroic deeds, creating a solemn and mysterious atmosphere is also necessary. At the same time, the planning method of the mausoleum park-style memorial site also facilitates tourists' visits. It helps tourists better consider the historical background and cultural connotation of the commemorated event or person. Therefore, in planning the monument site, the choice of a mausoleum park-style memorial site is a practical choice that conforms to the characteristics of Chinese culture. It embodies the collective memory of the Chinese people's pursuit of lofty and eternal meaning.

4.3 The Collective Memory Carried by the MMG

4.3.1 Function theme

As can be seen from Table 5, in terms of the theme of commemoration, except for a few monuments, the MMG's themes are mainly the commemoration of revolutionary figures, followed by the commemoration of revolutionary events. They are all for the primary commemorative purpose of expressing grief and commending achievements, and they are commemorative and commendable. People build these monuments, and the primary function is for memory and humanization. In Delin Lai's (2012) view, people transform the historical past into a permanent spatial existence, that is, by displaying commemorative objects in public spaces or even duplicating them and placing them in multiple places to arouse the viewer's frequent thoughts and thoughts. For the builders, placing the monument in the public space establishes a social and moral model by commemorating critical historical figures and events; while reflecting the dominant ideology of the society and propagating mainstream values, it also establishes political and cultural identity and legitimacy.

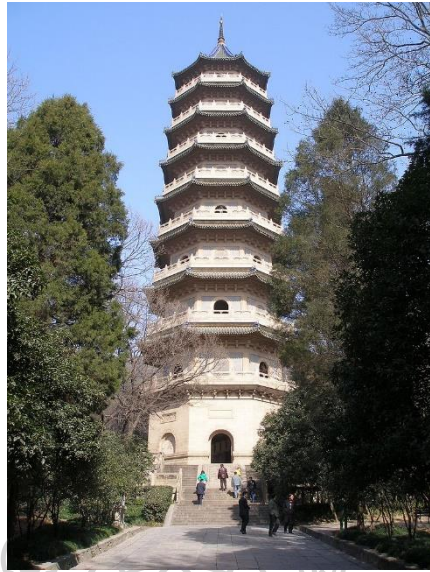
Traditionally in China, monuments serve not only social but also religious purposes (Lai, 2012). Looking at the MMG, what is slightly different from the tradition

regarding functional themes is that no matter the stone pagodas, stone memorial archways, and steles, they mainly serve social purposes. Moreover, as in the past, the functions of commemoration and enlightenment are achieved by using abstract text instructions to illustrate specific commemorated people or things. In the MMG, words are regarded as the primary means of expressing the monument's meaning. This phenomenon continues the critical position of characters in Chinese traditional culture for expressing thoughts and values; in commemorative culture, characters are more important for expressing commemorative meaning than modeling. This text-oriented expression has been continued in the MMG and has become an essential part of collective memory.

The characteristics of the MMG on the subject of function can be explained from the following facts.

The above characteristics of the MMG on the function theme can be explained from the following facts.

First of all, the three-tower monuments of the SYMG (T 1), the Monument to the Martyrs of the First Division of the Guangdong Army (T 2), and the Memorial of Army's New First Army India-Burma Fallen Soldiers (T 3) are no longer serving religious purposes, but to serve social purposes. Among them, the function of the SYMG is not only to commemorate and remember but also to mark and redefine urban space, and the same is true for the latter two to a certain extent. The use of tower monuments for social purposes rather than religious purposes is not only in Guangzhou in modern times but also in other places in China - for example, the Nanjing National Revolutionary Army Memorial Tower designed by Henry K. Murphy. (Figure 97) Examples of the three tower monuments above, on the other hand, also reflect the influence of Ta culture on Chinese people. In fact, outside of China, the form of the stone tower is regarded as a symbol representing China. Figure 98 is a structure in the form of a Chinese stone pagoda at the ICONSIAM outdoor plaza in Bangkok in 2023, which merchants built to enhance the festive atmosphere of the Chinese New Year. This picture at least shows that in the collective memory of the Thai people, the Chinese-style stone pagoda is a symbol representing China.



*Figure 97. National Revolutionary Army Fallen Soldiers Memorial Tower in Nanjing,
by Henry K. Murphy, 1929-1935*

Source: Wikimedia (Ed.) (2007)



*Figure 98. Chinese stone pagoda structure in the outdoor plaza of ICONSIAM,
Thailand, 2023*

Source: Author, 2023

Secondly, the function of monuments such as archways-style in modern Guangzhou is more of a sign and a space boundary. It can be explained by the specific location of the memorial archway on the site in the three pilot cases in

Chapter 3. In China, the function of the traditional archway is to the moral Humanize of praise and laud (Jin & Cui, 2010). As a commemorative sign and space boundary, Chinese-style archways have examples even in Bangkok, Thailand. Figure 99 is the commemorative landmark of Chinatown in Bangkok - China Gate. Built in 1999, the commemorative gate, also known as King Rama IX's Birthday Celebration Arch, is located in the center of the enormous traffic island of China Gate on Soi Yaowarat Road in Chinatown. The Thai Chinese built it to celebrate the 60th birthday of King Phumiphon Adunyadet after he ascended the throne and to show the loyalty of the Chinese community to the king. Figure 100 is the Chinese-style archway of the Thian Fah Foundation Hospital in Bangkok. The archway is a space-defining sign of the hospital grounds and Trok Pho Road.



Figure 99. Memorial archway landmark in China town, Bangkok

Source: Author, 2023



Figure 100. The Chinese-style archway gate of the Thian Fah foundation hospital, Bangkok

Source: Author, 2023

Finally, as a shared cultural carrier in ancient China, stele inscriptions are more critical than their shapes. Inscriptions in ancient China appeared very early and were widely used in social life. Regarding steles engraved with words, the common ones are merit steles, chronicle steles, tombstones, statue inscription steles, inscription steles, religious steles, Poetry Steles, Calligraphy, and Painting Stele, etc. Judging from the many inscriptions handed down from generation to generation, their inscriptions, and calligraphy are of considerable literary and artistic value. The reason for this phenomenon is that inscriptions on inscriptions on inscriptions are specialized styles, generally rigorous in form, exquisite in conception, beautiful in language, and elegant. Many literati and scholars have written many inscriptions extolling the time and passing them down to later generations, such as the “*Epitaph of Zihou Liu*” written by Yu Han, and the “*Monument of Loyalty*” written by Shi Su, which are all famous

literary works. At the same time, most of the inscriptions on the inscriptions were written by famous calligraphers, such as Ouyang Xun's "*Jiucheng Palace Liquan Inscription*", Zhenqing Yan's "*Duobao Pagoda Stele*" and so on. These works are their masterpieces, the model of calligraphy art at that time, and the model of calligraphers in the past dynasties. In addition, it is precisely because of these written records that the inscriptions have the power of memory like the well-known "*Records of the Historian*" and other historical books; especially those inscriptions that make up for the important historical events that are not recorded in the historical books enrich people's historical memory.

4.3.2 Morphology style

As mentioned in Chapter 3, although different forms of monuments often present different spatial vector patterns, and their service functions and purposes are different in terms of form and style, they have the following characteristics in the case of many MMG audiences:

First, their spatial vector patterns are mainly vertical upward (VU), and they often obtain commemorative functions with their tall and straight shapes and enormous heights. From the discussion in the second chapter, we can see that although there are many types of the MMG, starting from their specific height (or length; or depth, or the size of the occupied area), according to their volume, shape, spatial characteristics and the visitor's Behavior, etc., can be placed in the spatial vector patterns comparison model for analysis. Figure 101 is the result of the focus group discussion. It can be seen from the figure that their positions are in the 90° and 180° quadrants of the model. Their positions are in the spatial vector patterns interval of the vertical upward (VU) and the horizontal extension (HE). Except for a few archways and Arc de Triomphe type monuments whose spatial vector patterns belong to or tend to be the horizontal extension (HE), the spatial vector patterns of other monuments belong to or tend to be the vertical upward (VU). In these monuments showing the vertical upward (VU) spatial vector patterns, there are differences in level due to differences in height, volume, etc. Several tower

monuments (T 1, T 2) have the most prominent vertical upward (VU) dimension. In contrast, several stele or obelisk monuments (St 1 and St 4; Ob 1, Ob 2, and Ob 6) have the lowest degree of such spatial vector patterns.

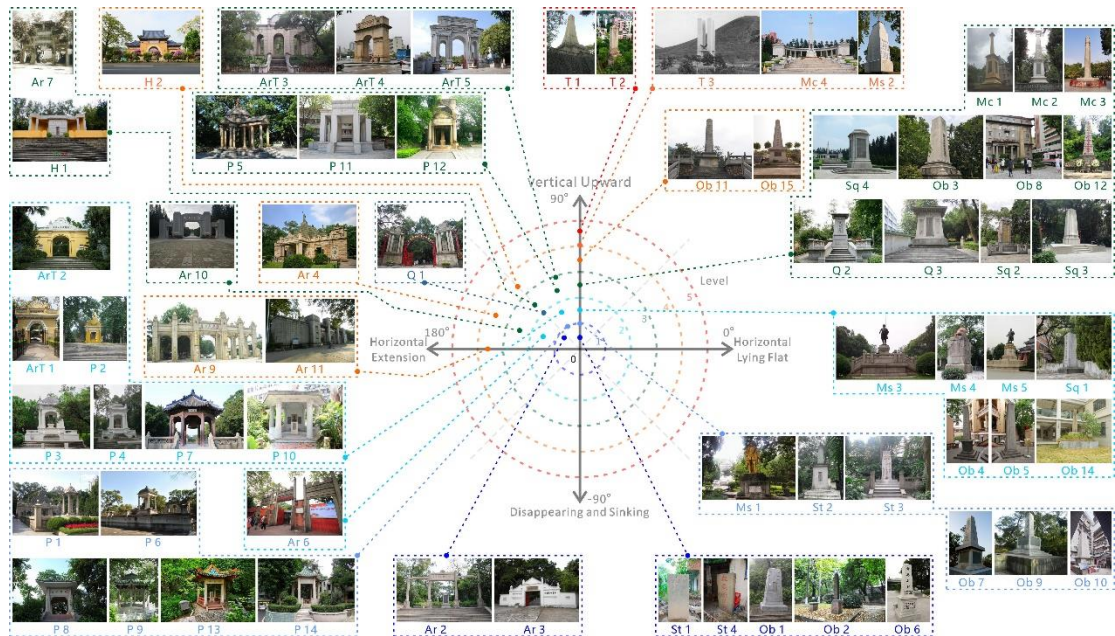


Figure 101. The CMSVP coordinate map of the MMG

Source: Author, 2023



Figure 102. Stele material in Yangshan

Source: Mapio (Ed.) (2022)

Secondly, their styles are mainly Western-style, especially the obelisk style. While drawing on traditional Western monuments, they are also striving to innovate. It can be found from Table 3 that in the MMG, obelisk-style monuments are the

most, followed by Western-style memorial pavilions, Arc de Triomphe, and memorial columns. Among scholars holding similar views, Delin Lai (2012) took the monument group in Huanghua Gang as an example, explaining that “after the Revolution of 1911, there were more monument designs in various Western architectural styles in various parts of China” and called the site a museum of various exotic-style monuments (Lai, 2012). In addition, Junzhen Zhu (2011) also pointed out that the Xianlie Road area in modern Guangzhou adopted Western-style commemorative buildings (structures).

The characteristics mentioned earlier of the MMG in terms of form and style, on the one hand, reflect that the mainstream consciousness of the collective memory of the ruling class is to insist on envoy or memory. This point of view can only be explained by the fact that the modern Guangzhou monuments partially subverted the traditional monuments’ form and style and the functional themes of traditional Chinese monuments.

In China, traditionally, stone tablets, archways, and stone pagoda-style monuments are the top choices for public monuments erected to flaunt meritorious deeds, commend meritorious deeds, and praise chastity (Jin & Cui, 2010). As one of the forms of monuments, stone steles had different functions in early ancient China. It has gone through the process of standing in the palace, watching the sun in front of the temple, tying the animals, tying the coffin to the tomb with a rope beside it, and later recording events (Lou, 2014). After that, it gradually went out of temple gates and tombs and appeared in other places where things needed to be remembered and was used by the ruling class as a monument to some influential people or things. As the “No. 1 Monument in the World”, the Yangshan Monument, a colossal stone material excavated by Di Zhu to commend the merits of his father, Yuanzhang Zhu (the first emperor of the Ming Dynasty) and at the same time win over people’s hearts and stabilize the political situation, is the proof. (Figure 102) In addition to the stone stele standing alone and outside, the stele and the pavilion are also standard in China, but it is generally more critical. For example, in Table 3, P 1, P 2, P 3, P 4, P 5, P 6, P 10, and P 12 all appear in this form.

As a typical sign and symbol of Chinese culture, the archway occupies a unique position in Chinese traditional culture (Jin & Cui, 2010). Traditionally, the memorial archways for military and political merit, Kedi meritorious deeds, high-ranking officials and eunuchs, loyalty, filial piety, and chastity are erected by the ruling class, on the one hand, to strengthen the sense of loyalty to the emperor and win over subordinates to serve the court; It is set based on the mainstream consciousness such as righteousness (Jin & Cui, 2010).

Compared with steles and archways, “pagoda” occupies a particular sacred and essential position in the hearts of Chinese people. First, the purpose of the ancient Chinese building towers is generally a product of theocracy, which has a certain sense of sacredness from the beginning. There are two central systems of pagodas in China: Buddhist pagodas and the other Fengshui Pagodas (also known as Wenfeng Pagodas) that were popular during the Ming and Qing Dynasties. However, the latter’s construction also has some relationship with the pagoda. The purpose of building the pagoda is “mainly to use it to bury relics after the death and cremation of Buddhist saints, eminent monks, and mages, and to use Buddhist scriptures, cassocks, or important Buddhist cultural relics as commemorations” (Zhang, 2009). Since the 14th century, with the significant development of Feng Shui, pagodas have been used for social purposes as iconic and symbolic public monuments. Many were built in counties and villages across China (Zhang, 2011). Although its style imitates the form of a pagoda, it does not have luxurious decoration. Whether it is a Buddhist pagoda based on commemorating saints or eminent monks with a sacred aura or a Fengshui pagoda with a particular connection with Taoist thought and is used to “press Fengshui”, they all have some sense of sacredness or mystery. Secondly, this can be explained by the fact that several important monuments in modern Guangzhou all chose the form of “memorial pagodas” (such as T 1, T 2, T 3 cases) (in the same period, several influential “memorial pagodas” were also built in other places in China “memorial pagoda” type of monument. See 4.3.1). Finally, sorting the styles of traditional Chinese monuments from the questionnaire is also explained;

the respondents who chose stone pagodas in this question accounted for 27.19% of the sample, ranking first.

It can be seen from the above that the MMG chooses a large number of stone monuments, archways, and towers in terms of shape and style, which not only reflects the continuation of Chinese-style collective memory of these monuments in flaunting merit and commending meritorious deeds, The collective memory of the sacred and vital status of commemorative buildings (or structures) in the hearts of Chinese people.

On the other hand, this design method of using foreign forms, new symbols, and new paradigms is now a collective memory witness of people's rebellion against the old autocracy and pursuit of the new spirit of the times in modern times.

Just like some monuments listed in Table 3, they present a style different from traditional Chinese monuments; obelisks have the most cases. The reason for this phenomenon, according to the authoritative opinion of Delin Lai et al. (2015), is related to China's passive opening of the country after 1840, the rise of various Westernization Movements, and some reform-minded individuals in local governments. It is related to having more autonomy in local construction affairs; it is also related to a large number of architectural and engineering personnel who have studied abroad and returned to China to become the main manipulator of the right to speak in architecture. In addition, the obelisk has been one of the primary forms of western monuments since the 18th century. In modern China, in addition to being a symbol of the times, it is also related to the following factors: the tall and straight shape can better symbolize the nobility and greatness of the commemorated object; the same shape on four sides is suitable for multi-angle viewing in public spaces; the shape is simple and easy to make; the vertical and flat surface similar to traditional Chinese steles makes it easy to inscribe the name of the stele and write other words (Lai, 2012).

Similar to Lai Delin's point of view, Xiang Zhou (2019) believes that during the period of the Republic of China (1912-1949), China's "social thinking began to remove the dross that originally belonged to the maintenance of feudal imperial

power, and gradually began to advocate democracy and science, and carry forward the spirit of revolution”. In Guangzhou during this period, the newly built monument places had new forms and meanings; most monumental buildings (structures) in the sites adopted Western classical architectural forms, among which elements such as columns, mountain flowers, line feet, and round arches were not uncommon. We can also see these architectural forms from the pictures of related monuments in Table 3. In addition, according to Junzhen Zhu (2011), “The architectural styles of Chinese cemeteries in the past dynasties mostly follow the ancient system. Only a few martyrs’ cemeteries along Xianlie Road in Guangzhou in modern times adopted Western-style commemorative buildings (structures), creating a unique style. The garden landscape demonstrates the pioneering spirit of democracy to overthrow the monarchy and establish a republic”.

The materials mentioned earlier show that, as the famous Italian architect Aldo Rossi (2006) thought, MMG, as an element of urban form, reflects the historical characteristics of the city, the memory of individuals and society, and has a spiritual function that makes the city permanent.

4.3.3 Spatial relationship

In terms of spatial relationship, the MMG presents characteristics different from the traditions and monuments built after the founding of New China, which is mainly reflected in the following three aspects:

First, use the natural terrain or mountain environment to allow the monument to dominate or coordinate its surrounding environmental space. In the previous 4.2 content, the author has already discussed that the MMG is mainly in the natural or planned mountain environment alone or in groups. Because of this site selection feature, it is necessary to use the natural terrain (or add a platform on top of it) to elevate the monument to achieve its spatial relationship that dominates the surrounding environment. The more obvious case is T 1, T 2, T 3, Ob 11, Ob 15, Ms 2, Sq 1; or use the high terrain with the back to coordinate its spatial relationship with the surrounding environment, such as the case of Ar 4, Mc 4, Ob 12, Sq 3, Q 3, P 6, Ar

11, etc. In this regard, they are not like most traditional Chinese-style monuments, which often become appendages to surrounding buildings, but present a pattern of central pointing or signs. However, they differ from traditional western monuments, often the focus of sight in the building complex. For example, according to the judgment of the environment when they were built, on the urban interface, their surroundings are often “soft” interfaces; that is, they are more of a green field-type monument rather than a square-type monument. The weakened spatial boundaries often make the site of the monument open. However, this openness weakens its iconicity because they are located in a specific range of places (sometimes in a memorial garden or a natural memorial environment).



Figure 103. The street of memorial archways, the old town of Chaozhou

Source: Author, 2019



Figure 104. The Tangyue Paifang group, Shexian, China

Source: Author, 2012

Secondly, according to a particular spatial sequence, through a special axis relationship, several monuments of the same or different types are connected in series to form a monument group, forming a public commemorative activity space with a certain integrity. It can be seen from the discussion of several pilot cases in 3.6 of Chapter 3 above that it will not be repeated here. In addition, the Zhu Zhixin Monument Group (including cases P 2, ArT 1, Mc 1) and the Eastern Expedition Martyrs Memorial Park (including cases Q 2, P 14, Ar 11, ArT 3, Ob 9) are also the same. Traditionally, the Chinese have connected several monuments of the same or different types in series to form a group of monuments. The most convincing example is the archway street that is still preserved in many ancient cities in China. (Figures 103, 104) Even in modern Guangzhou, there were spaces like this. (Figure 105)



Figure 105. The street of memorial archways in modern Guangzhou city

Source: Xiang Zhou (2019)

Finally, they flexibly deal with orientation issues according to the site's context. In the MMG, although the orientation of most cases is "facing south", some cases do not follow this "south" feature for some symbolic meanings. For example, cases Ms 2, P 6, and Ar 11; among them, Ms 2, the Monument to Premier Sun, facing north and south, mainly implies Sun Yat-sen's last wish to set the Central Plains in the north and unify China (Master, 2018). In the monument group of Cheung Chau Island, many monuments have this meaning in terms of orientation.

The characteristics of the above-mentioned spatial relationship in the MMG reflect that the production of space is gradually realized with the blending of physical and spiritual space. It allows visitors to form a deep memory of their space symbols; at the same time, people use this memory to continuously construct and strengthen the memory of the space. It does not become a vassal of the surrounding space environment like traditional Chinese monuments. However, it uses the terrain to determine the orientation or construct the space axis to command or coordinate

the surrounding environment. It uses this kind of space to show the image of commemorative buildings (structures) and display collective memory, and intentionally let people feel this image, and at the same time, expect to convey to people the value and meaning beyond the material form through this image. Except for the SYMG, although in terms of spatial relationship, they are not directly placed in the center of the city's central axis like some monuments built after the founding of New China (or on the primary nodes of important urban public spaces or the central traffic nodes of the city, Such as the location of Monument to the Guangzhou Liberation), compared with traditional Chinese monuments, their arrangement is also considered a pioneering work. All in all, the MMG presents such a spatial relationship, reflecting the collective memory of the importance of "location" in traditional Chinese culture. Their construction reflects that the builders are trying to eliminate the shackles of traditional ideas and etiquette.

4.3.4 Visitor experience

As mentioned earlier, the spatial vector patterns of the MMG are mainly vertical upward (VU), often with a tall and straight posture and a certain height to coordinate and lead the surrounding space environment. They are more like greenfield monuments. As far as single monuments are concerned, they often present a pattern of central pointing or signs, which induces visitors' gathering and worship behavior. However, influenced by tradition, some of these cases are often connected in series according to a particular spatial sequence and a specific axis to form a group of monuments, thus forming a particular overall commemorative space. When visitors visit this group of monuments, they detour and pass through multiple or multiple groups of monuments, making visitors' behavior show the characteristics of gathering and dispersing worship. For example, when visitors are at The Memorials Group of the 72 Martyrs in Huanghua Gang (MGMHG), The Monuments Group to the Fallen Soldiers of the RASAW, and the Changzhou Island Monument Group, they are in the venue While detouring and passing through, experience the integration of physical space and spiritual space of the site. When facing the Monument, because

of its simple and direct architectural form and theme, it is easier to arouse the commemorative psychology and behavior of the visitors, that is, to arouse their feelings about the commemorative space and the memory of the specific history, and then induce personal emotions: introspection, solemnity, and respect for commemorative things to achieve spiritual communication with the site.

In Xiao Min's (Xiao, 2020) view, in a commemorative environment, monuments take on the role of focal points and totems with a sense of ritual, which brings together, sublimates, and magnifies the group's emotions. In addition, the MMG uses the most primitive stone as the material of the Monument. The sense of history contained in this traditional material can arouse the collective memory and religious emotion in the depths of the visitors. Like most traditional Western-style monuments, the MMG is more suitable for visitors to watch and appreciate from a distance. However, while it attracts visitors' attention, it also rejects and repels their gaze. This visual experience enables audience groups to achieve viewing from a distance. Such as SYMG (T 1), the Monument to the Martyrs of the First Division of the Guangdong Army (T 2), the Monument to Premier Sun (Mc 2), the Monument to the Martyrs (Mc 4), the Monument to the Soldiers of the 63rd Army's Anti-Japanese War (Ob 11), The "February 18th" Anti-Japanese War Martyrs Monument (Ob 15) and other experiences for the viewers are like this.

The experience mentioned above given to visitors by the MMG site is the product of the combination of time and space sequences. Whether it is a single stele, sculpture, or a group of multiple steles bodies, although they have different themes or artistic appeal to visitors, the builders have worked hard to combine them with a particular space environment. The cooperation shows a specific visual effect and artistic atmosphere. As a kind of "text" that is mainly pictorial rather than linguistic, they and their surrounding space environment, on the one hand, allow the viewer to capture the information of their explicit level through information such as form and material; on the other hand, through this information induces the viewer's visual thinking, allowing them to recognize its symbolic expression and experience its connotative level of information.

4.3.5 Symbolic meaning

Modern society's monument squares or complexes are extensions of ancient sacrificial and religious sites. It is just that the designers have replaced the altars at their core with monuments or sculptures (Xiao, 2020). Obviously, in the MMG, many monuments serving as proper places and altars are symbolic symbols. Their most incredible artistic function is the generation of spiritual meaning: calling for spiritual dialogue and communication with the public with their lofty and ideal values (Yin, 2004). For example, the Huanghua Gang Seventy-two Martyrs Memorial Tomb Pavilion (P 1), the Liberty Bell on the top and the Statue of Liberty behind the memorial workshop convey the original ideal of the bourgeois republic of Sun Yat-sen's revolutionaries (Peng, 2010).

An essential function of the monument/memorial is to create visible symbols and build "collective memory" or "social memory" (Cudny & Appelblad, 2019). So, what visible symbol did the MMG create? What kind of "collective memory" or "social memory" do these visible symbols help people build? Table 3 and the previous discussion show that most are vertical upward (VU), borrowing, and retranslating rather than directly copying the traditional monument style. Although Western architectural ideas influenced the various forms of monuments, builders chose more obelisk-style monuments that could reflect the spirit of the times but only partially abandoned other monuments. Even the monuments that follow the Western style but they are trying to show them more Chinese characteristics. For example, the Huanghua Gang Seventy-two Martyrs Memorial Tomb Pavilion (P 1) mentioned above. However, its short obelisk style directly comes from Western obelisks, and the pavilion above it also presents the Western Baroque style. However, the construction of stele pavilions during the construction of tombstones is an inheritance of Chinese architectural traditions. It created the basic style of Chinese obelisk architecture. It influenced many obelisk-style monuments built in the same period, which is evidence of the Sinicization of obelisks (Li, 2015). From this point of view, MMG's "collective memory" reflects the exploration of new commemorative forms by Chinese social elites in modern times; in terms of "social memory", it

reflects the reconstruction of a new cult system or even a belief system by the new nation-state through new forms of commemoration. This symbolic meaning can also be seen from the construction of the SYMG: it is called the “memorial pagoda”, It is also an alternative obelisk, although it and the Sun Yat-sen Memorial Hall constitute the traditional Chinese pattern of “the front hall and the back stele”. However, it uses new symbolic symbols to redefine the old meaning of urban space (see the previous section, 3.5.2.2, for details). All in all, the construction of the MMG allows people to have a common past with each other. These pasts constitute their collective memory, giving them a sense of unity and solidarity among strangers.

4.4 Summary

This chapter first analyzes the results of the user questionnaire for respondents’ personal information, general questions, the value of collective memory carried by the monument/memorial, and Environmental supportiveness based on environmental attributes.

Secondly, discuss the site selection for the HMG. The researchers found that: the MMG differs from Chinese and Western traditional and contemporary monument sites; they are primarily located in natural or planned mountain environments individually or in groups, and the sites have a certain degree of aggregation. Most of the cases are along Xianlie Road. On the one hand, site selection of the MMG generally presents the characteristics of being in a natural or planned mountain environment, which is the collective memory of the Chinese people’s environmental view of advocating nature; on the other hand, some monuments built in modern Guangzhou the appearance of clusters in the form of mausoleum park is a collective memory embodiment of Chinese mausoleum park etiquette culture; their location is also a collective memory expression of lofty Chinese-style monuments, which has eternal symbolic significance.

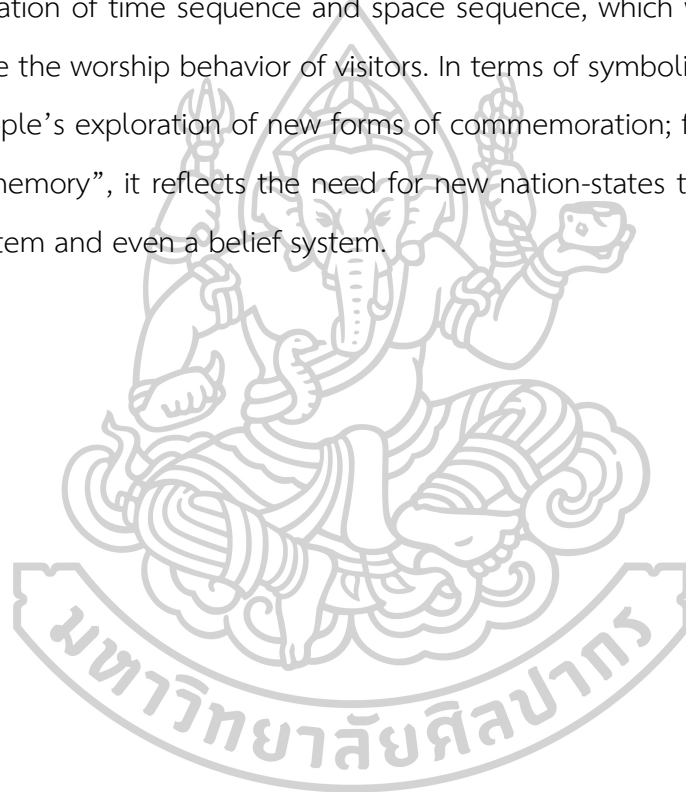
Finally, it discusses the characteristics of the MMG and the content of collective memory from the five aspects of the construction model. On the functional theme, the primary function of the MMG is to remember and humanize;

its themes are mainly to commemorate revolutionary figures, followed by revolutionary events; they commemorate the primary purpose of mourning and commending achievements, which belong to commemoration and commendation sex. Their function serves only social purposes. They use abstract text instructions to illustrate specific people or events that need to be commemorated and then achieve the functions of commemoration and enlightenment; it reflects the continuation of the collective memory of Chinese-style monuments in the MMG that text expression is more important than shape. At the same time, several important tower monuments reflect the influence of tower culture on Chinese people. In addition, the archway-style monuments in modern Guangzhou have different functions from this type of traditional monuments; their function is more of a symbol and a space boundary than a symbol of praise and moral education.

Regarding morphology style, the spatial dimension of the MMG is mainly vertical upward (VU), which often obtains commemorative functions with its tall and straight shape and colossal height. On the one hand, the stele-style, archway-style, and tower-style monuments built in modern Guangzhou reflect the continuation of the Chinese-style collective memory of such monuments on the MMG in terms of flaunting merit and commending meritorious deeds; at the same time, from the perspective of collective memory, their sacredness and its essential position have always remained in the memory of the Chinese people. In addition, their styles are mainly Western, especially the obelisk style. While drawing on traditional Western monuments, they are also striving to innovate. This design technique of using foreign formal styles, new symbols, and new paradigms is a collective memory testimony of people's rebellion against the old autocracy and pursuit of the new spirit of the times.

Regarding the spatial relationship, they mainly use the natural terrain or mountain environment to allow the monument to command or coordinate the surrounding environmental space, presents a "soft" interface, and have a center-pointing or center-marked pattern. In addition, some monument places among them, according to a particular spatial sequence, connect several monuments of the same

or different types in series through a particular axis relationship to form a monument group, forming a public commemorative activity space with unquestionable integrity; and according to the site, environment Handle orientation issues flexibly. The spatial relationship characteristics of the MMG embody the collective memory of the importance of “location” in Chinese traditional culture. In terms of visitor experience, most of the MMG’s places will induce the gathered worship behavior of visitors. In addition, several crucial mausoleum park-style monument sites are the product of the combination of time sequence and space sequence, which will induce gathering and disperse the worship behavior of visitors. In terms of symbolic meaning, the MMG reflects people’s exploration of new forms of commemoration; from the perspective of “social memory”, it reflects the need for new nation-states to re-establish a new worship system and even a belief system.



Chapter 5 Design of the Hero Memorial in Guangzhou (HMG)

5.1 Research by Reflective Design Practice

In Groat and Wang's (2013) view, although design and research are two different types of work, they exhibit many important commonalities and are complementary and overlapping in many places. They are not opposite or entirely consistent; however, subtle differences and complementary relationships exist between them. Within their respective fields, although they use the same types of logic (abductive, inductive, and deductive), the research is more conceptual and organized. In Marshall & Newton's (2000) view, most of the understanding of researchers in scientific exploration research comes from explicit knowledge and abstract theories summarized and tested by predecessors. Unlike this case, design research does not engage in discovering regularities in objects; it focuses on exploring possibilities. According to Strand (1998), design research involves the investigation of strategies, procedures, methods, routes, tactics, plans, and modes of design work, as well as the testing of ideas, materials, and techniques, and the investigation of cultural, social, economic, aesthetic, and ethical issues Research.

The above understanding of design and research suggests to researchers that the practice of scientific inquiry and design inquiry should not be independent and separate. Implicit in the dialectical nature of human experience and experience, practice-based research, as Franz (2000) describes it, is an interpretive, non-dualistic activity. It may provide alternative or complementary research to formal investigation or science; however, the research situation is not intended to solve a problem but merely an investigation; its problematic situation is characterized by "uncertainty", "disorder", and "indeterminacy" (Schön, 1984). Many design agencies now combine design and research in their design activities and often use research intermittently, either through reflective research on design works or through reflective practice. In this kind of design research activity, practice-based research methods can provide information for design in various ways; the design research process and the final

presented design works are the research objects of this type of activity and become the source of problems discovered in this type of research work.

Based on the above understanding, the researchers first briefly discuss several cases of contemporary monument design in the following content arrangement, then discuss the design practice of Hero Memorial in Guangzhou (HMG), and finally give feedback on the design project questionnaire.

5.2 Five Examples of the Contemporary Monument/Memorial Design

When researchers selected contemporary monument design cases, they mainly screened cases based on the following principles: 1) spatial vector patterns, 2) worship behavior, 3) influence, and 4) designers. In terms of spatial vector patterns and worship behavior, the five cases selected by the researcher are very different from traditional monuments; the VVM and a “+” shape monument in the Matteo Ricci Memorial Square in Nanchang belong to the spatial vector patterns, the memorial of horizontal extension (HE) to the MMJE belong to the spatial vector patterns of horizontal lying flat (HLF), the National 911 Memorial in New York belongs to the spatial vector patterns of disappearing and sinking (DS); and the spatial vector patterns of the National Holocaust Monument in Canada are between vertical upward (VU) and horizontal lying flat (HLF), different from traditional vertical upward monuments, its visitor experience is a sublime behavior combining order and dispersion. In terms of influence, the VVM and the MMJE have aroused active discussions on monument design in academic circles because of their different forms from traditional monuments; among them, the VVM is considered by many scholars to be an icon case for distinguishing traditional and modern monuments (Campbell, 2006). The National 911 Memorial in New York has attracted worldwide attention from the very beginning because of its commemorative events. Although Maya Lin was studying at Yale University when she designed the VVM, she later became a famous designer. The MMJE and the National Holocaust Monument in Canada was designed by famous architects Peter Eisenman and Daniel Libeskind, respectively. The designer of the Matteo Ricci Memorial Square in Nanchang is China’s Turenscape

designs; the works of this design agency have won many awards in the world, such as the ASLA Design Honor Award, the International Architectural Award, etc. As a well-known landscape architect, Peter Walker participated in the design of the National 911 Memorial in New York. The researchers selected five contemporary monument/memorial design cases for the above reasons.

5.2.1 Vietnam Veteran Memorial (VVM) (1982)

The VVM, built in 1982, is located on a grassy slope in the Constitution Garden near the Lincoln Memorial and was designed by Maya Lin. It is a memorial case where the spatial vector patterns are horizontal extensions (HE). The elites of the United States responded to the voice of the people. They designed and built it to commemorate the soldiers who participated in the Vietnam War to express people's thinking about the war and mourning for the dead.

Unlike most of the monuments that rose from the ground in the past, the VVM consists of two walls that form a "V" shape, sinking into the ground at an angle of 125 degrees, and the depth of the junction is about 10.5 feet; the two walls that make up the overall shape of the memorial prostrate toward the ground, each extending 240 feet outward, and the height gradually decreases until it meets the ground; one end points to the Washington Monument, which is a mile away, and the other end faces the 600-foot-away tree shaded Lincoln Memorial. (Figure 106) In 1984, three figurative sculptures of soldiers looking back toward the memorial wall were added to the site.

The memorial returns to the text's authenticity and the names of more than 5,000 missing and dead soldiers are arranged chronologically by the date of death and engraved on the wall. Unlike most traditional monuments designed to be viewed from a distance, visitors can participate in the memorial, turning visitors from spectators into actors. They followed the names on the wall and walked down the wall, and the black granite wall gradually occupied the distant view. The two black granite walls act like mirrors, and as visitors walk down the walls, their images are reflected on the walls and the list of names. Such circumstances add visitors to the

death list, making them part of the dead list. That is, they become part of the monument. In addition, the smooth tactile texture of the wall surface of the memorial monument psychologically induces the visitor to touch and erase the names on the death list (Sturken, 1997). When designing the project, the designer considered the space for placing various tributes along the wall in front of the memorial wall. This design layout allows visitors to have literal physical and emotional contact with the names of their loved ones who died.

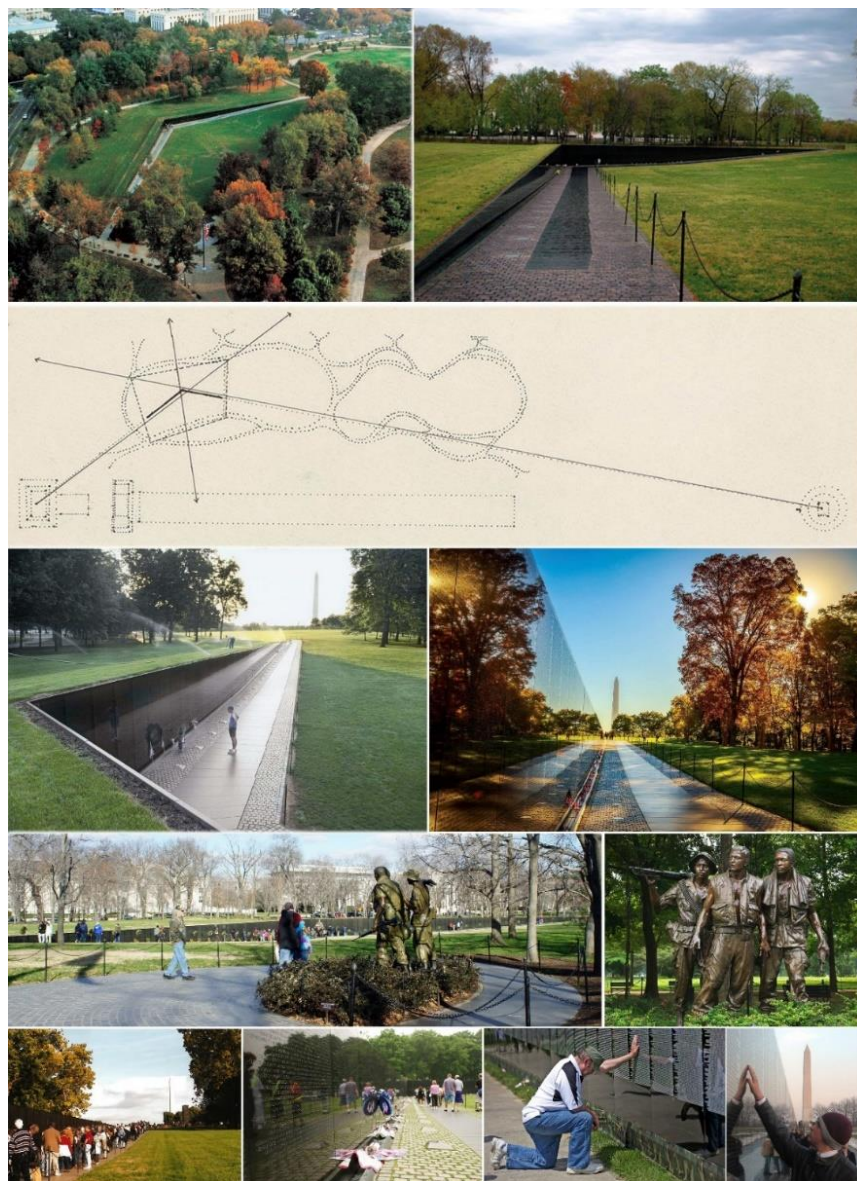


Figure 106. The Vietnam Veteran Memorial II, 1982

Source: Ant Landscape (2020)

The VVM is built below ground level and can only be seen close up. The “V”-shaped wall is a retaining wall, which fixes and supports the soil behind; the wall faces south and is full of sunlight, enhancing the sun’s power, making it a warm and bright haven. While the memorial wall blocks the hustle and bustle of the city, it also allows the site to give visitors a quiet and restrained sense of place. It is not built on the landscape but continuous, contemplative, in harmony with the earth rather than preaching. Although it is simple, this simple and quiet taste prompts visitors to touch and perceive the memorial wall. They slid their fingers over the inscriptions and names on the wall, experiencing the physical touch while feeling the soul’s shock.

5.2.2 Memorial to the Murdered Jews of Europe (MMJE) (2005)

The MMJE, located in Berlin and covering an area of 19,000 square meters, was completed in 2005. It was built to commemorate the millions of Jews slaughtered in Europe during the Nazi era. The designer is the famous American architect Peter Eisenman. It is a case of a monument whose spatial vector patterns are horizontally lying flat (HLF). It breaks the concept of monuments and abandons the use of any symbolic symbols. It consists of 2,711 cuboid cement monuments of uneven height, arranged in a grid and lying flat on a 4.7-acre slope. (Figure 107) The number 2711 was determined by the architect based on the area of the memorial site; it has no symbolic meaning and has nothing to do with the number of victims (Zhang & Zhang, 2008). However, unlike the conventional large-scale monuments occupying the center of the site, many small-scale monuments occupy the entire site, highlighting the individuality of life rather than being replaced by a unified group of monuments.

In the entire site of the case, what is important is the passage between the cement monuments of different heights and the spatial experience they create. When visitors step into it, instead of just admiring the monument from the outside as usual, they experience the space in the countless crisscrossing paths inside; the design element that the designer pays close attention to is precisely this kind of

experience for the visitors. Unlike traditional monuments, which are eye-catching and at the same time full of specific characteristics that resist the gaze, there are no restricted areas, and everywhere can be passed, including low concrete monuments, where visitors can climb and sit. This memorial project no longer emphasizes a single towering symbol, and many individualized tragic stories replace the unified monumentality. Every corner of the site is full of depression, loss, a heavy atmosphere, and walking through the forest of concrete steles—the surprise when suddenly meeting a stranger inadvertently (Huang & Wang, 2014).

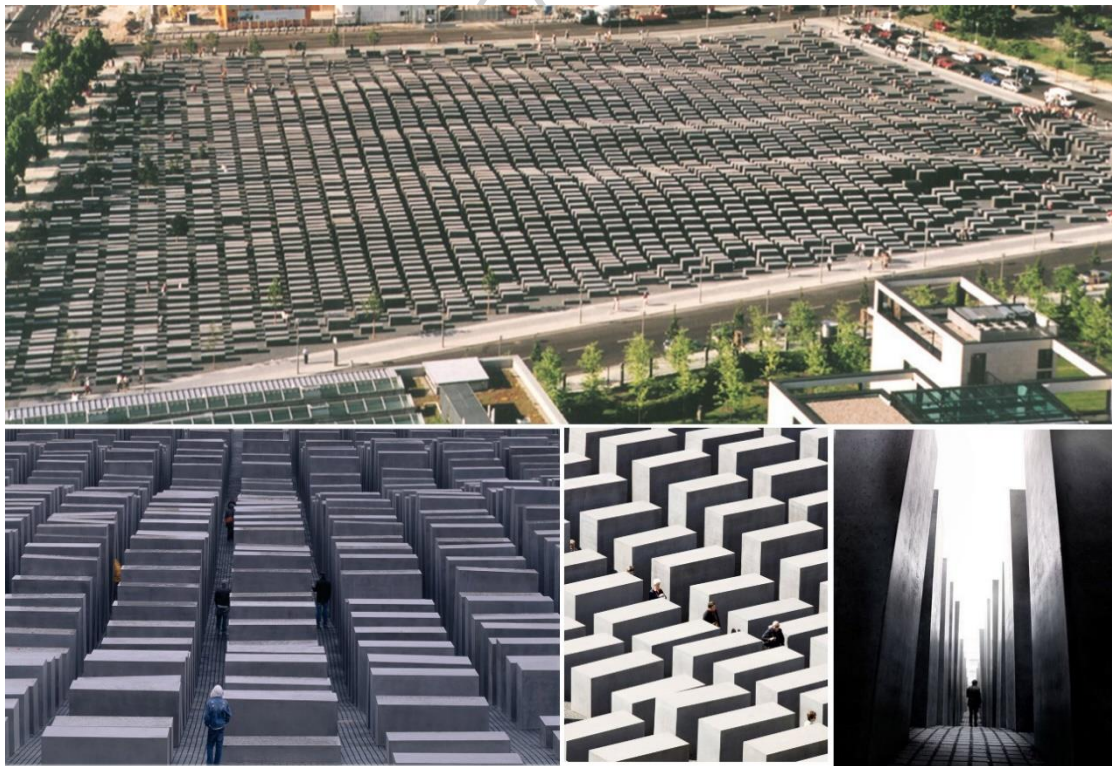


Figure 107. Memorial to the Murdered Jews of Europe II, 2005

Source: Teli Duxing de Zhu (2020)

Unlike a monument in the traditional sense, it is not commemorated in a symbolic form; neither the number nor the shape of the cement block is symbolic. Unlike traditional monuments that convey commemorative meaning through graphics and text, it does not have any inscriptions and graphics, no symbolic signs, and no center that attracts attention; only the “underground information center”

located in the southeast corner of the Jewish experience of suffering at the beginning of the 20th century and the concreteness of the place of suffering highlights the commemorative significance of the monument. Different from the gathering worship behavior of traditional monuments, the designer intends to allow visitors to enter and exit the monument site from all directions at will; this is a scattered worship behavior of visitors. In addition, the site encourages visitors to meditate here and to feel and experience a feeling in a personal way: the pain of being torn apart as countless children were forcibly taken from their parents in Auschwitz concentration camp (Chen, 2017).

5.2.3 Matteo Ricci Memorial Square, Nanchang (2009)

The case is located on the southeast bank of the Ganjiang River in Nanchang City, China, next to the Jiangzhong Zijin Commercial Center. It is to create an urban public space with ideological and historical tension and recreational activities for citizens. It was built to commemorate the Italian missionary Matteo Ricci's missionary event in Nanchang. In the middle of the square, a monument in the "+" shape lies horizontally on the site. It comprises a broken bridge pointing obliquely to the Ganjiang River and a "Road of Thorns" perpendicular. (Figure 108) The broken bridge is a metaphor for historical aspirations and vistas. At the same time, the "road of thorns", constructed of black gravel roads and stainless steel "giant rocks", is a metaphor for the spiritual suffering and trek experienced by Matteo Ricci. The colossal cross shape formed by the broken bridge and the road of thorns is like the figure of Matteo Ricci bridging the gap between China and the West during his 28 years in Nanchang and China (Pang, 2012).

The project's designer is Guangzhou Turen Landscape Planning CO., LTD, a well-known landscape design agency in China, and it was completed in 2009. The researcher had the honor to participate in the preliminary conception of the design scheme and, simultaneously, understand some of the project's situation. Unlike traditional monuments' vertical upward and towering forms, it lies flat on the site and blends into the space environment where it is located. Unlike traditional

monuments that keep visitors from the outside, visitors can climb the steps of the broken bridge to look far away or walk inside the road of thorns constructed of stainless steel plates; through personal feelings, experience, and reflect on the hardships and greatness of Matteo Ricci's missionary journey. This visitor experience process is an act of worship combining order and dispersion.



Figure 108. Matteo Ricci Memorial Square, Nanchang, 2009

Source: Author, 2009

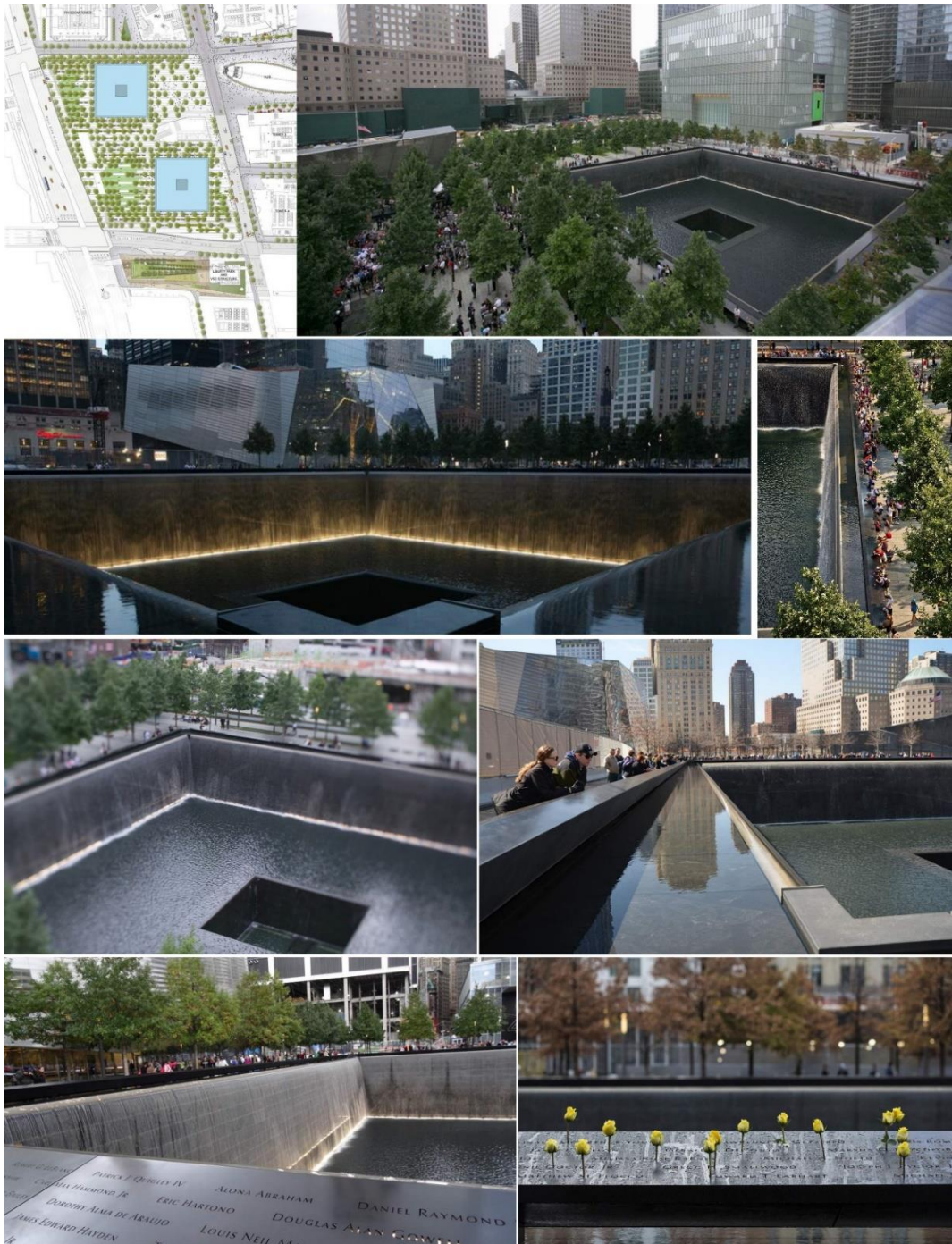


Figure 109. National 9/11 Memorial, New York, 2011

Source: Aimee (2022)

5.2.4 National 9/11 Memorial, New York (2011)

The National 9/11 Memorial in New York, built in 2011, is located on the 16-acre former site of the World Trade Center in New York. Michael Arad and Peter

Walker designed it after winning an international design competition in 2003. According to the designer's vision, after the completion of the project, the place will become a place that simultaneously accommodates memory and play, life and death (Arad, 2012).

The spatial vector patterns for this monument case are disappearing and sinking (DS). In the center of the site are two reflecting "void pools", each about an acre in the size, constructed using the collapsed plinths of the twin towers of the former World Trade Center. (Figure 109) There are more than 400 trees planted around them. The two reflective memorial pools, sunken deep into the ground and surrounded by a cascade of waterfalls, are flanked by bronze plaques bearing the names of all the victims of the 2001 and 1993 attacks. The entire site's design conveys a spirit of hope and renewal, creating a space for meditation and contemplation, separate from the usual sights and sounds of a bustling metropolis. White oaks create rustling foliage across the square. These woods bring a green rebirth in spring, provide cool shade in summer, and display seasonal color in fall. People walk through the oak forest in the memorial site from all sides of the city, walk under the shade of the open trees, approach the "void pool", walk along the bronze nameplate overlooking the giant hole, or surround it to commemorate, or choose to descend through a tunnel-like structure using stairs and ramps to the reflecting pool level below ground. The sound of the water grew louder the further they went, drowning out the noise of the city.

Unlike traditional monuments that need to use specific visual images to convey symbolic meaning, it uses the simple imprint of the void left after the twin towers' destruction as the main symbol. The waterfalls on the four walls of the void pool rush into two "endless" cavities, expressing a feeling of eternal heartache, sadness, and helplessness with this indescribable and unfathomable void. Alternatively, it conveys a sense of hope and rejuvenation and a contemplative space away from "the usual sights and sounds of a bustling metropolis". At the same time, the carved nameplates around the void pool symbolize the threshold of life and death, carrying a painful emotion.

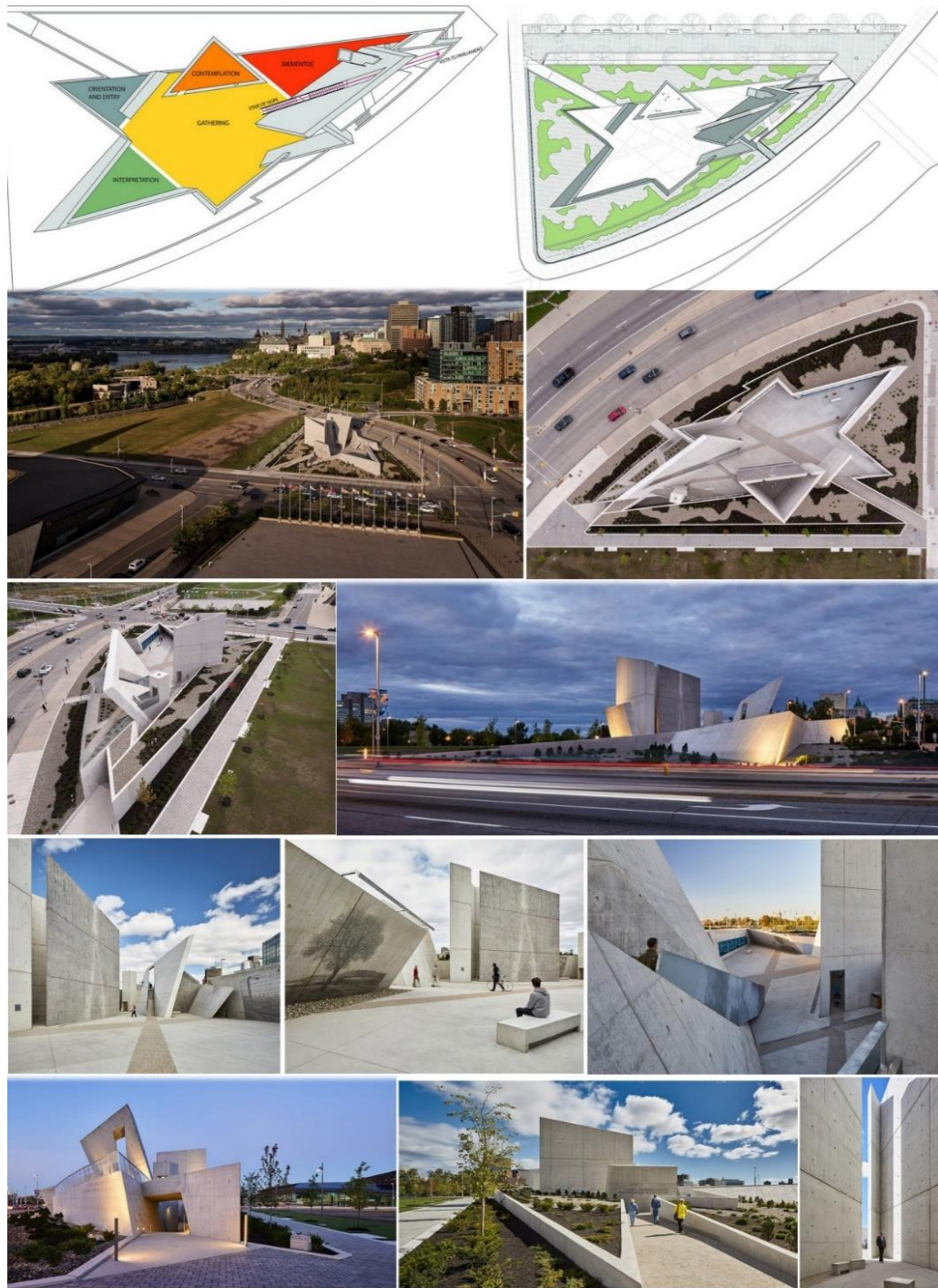


Figure 110. National Holocaust Monument, Canada, 2017

Source: Studio Libeskind (2017b)

5.2.5 National Holocaust Monument, Canada (2017)

The National Holocaust Monument in Canada is located on the corner of Booth Street and Wellington Street and covers an area of 0.79 acres. It is opposite

the War Museum; the site connects the museum with the capital's historical center; the design agency responsible for the project is Studio Libeskind. (Figure 110) It was built to commemorate the thousands of innocent people who died in the Nazi atrocities, and it was also built for the survivors who eventually stayed in Canada; its function is to commemorate the past and warn the future (Libeskind, 2017a).

Unlike traditional monuments that can only be seen from a distance, visitors can walk through and stay in various areas inside the monument. Visitors enter the monument through the main entrance of Booth Street, and the first thing they see is a triangular space; when entering the monument from Wellington Street, the sequence of spaces that visitors walk through first enters a dark space defined by concrete, then enters one of the triangular spaces; then enters the central gathering space and the rest of the triangular spaces, etc. In addition, large-scale, monochrome photographs of Holocaust sites are depicted on each triangular concrete wall. These photographic landscape murals are evocative, representing death camps, killing fields, and forests. At the same time, these photographic works also guide visitors to walk through and stay in different regional spaces. Throughout the visit, views and views change as visitors move through and around its interior due to the varying heights and slopes of the concrete walls that make up the monument.

The monument consists of two physical floors with different meanings: the rising plane represents the future. In contrast, the descending plane guides visitors into the interior space, where they can focus on contemplation and memory. The monolithic monument comprises six exposed concrete triangular volumes shaped like a six-pointed star. The reason for designing such a shape is that the Nazis forced the Jews to wear the symbol of the hexagram, which was convenient for the Nazis to identify and exterminate, and the hexagram became a symbol of the Holocaust; at the same time, the triangular space represents the insignia used by the Nazis and their collaborators to label homosexuals, Romsinti, Jehovah's Witnesses, and political and religious murderers (Libeskind, 2017a). The second is that this design makes the monument have an excellent experience environment; the star-shaped shape brings the visual experience of the massacre to people's memory. In addition,

the six triangular spaces within the monument serve the functions of interpretation, meditation, central gathering, and orientation. A rough landscape surrounds the monument, with various coniferous trees growing on the cobblestone ground. Over time, it represents the contributions to Canada of Canadian survivors and their children.

5.2.6 Inspirations from the monument/memorial design case

Comprehensive observation of traditional and the contemporary monument/memorial design shows the following characteristic results in the construction model content of the FMSVS:

The changing trend of the function theme shows the transformation from the original memory and commemoration to the traditional humanization to the contemporary internalization. In the morphology style, the spatial vector patterns of monument/memorial show a changing trend, from vertical upward to the horizontal extension to horizontal lying flat, disappearing and sinking, and then to the latest virtual. On Spatial Relationships, the changing trend is from single, univocal space to complex space and then to rich and varied spatial relationships, and from emphasizing a single-center center and a clear axis relationship to a multi-center (or no center) and vague axis relationship. On the visitor experience, it presents worship behaviors ranging from gathering, orderly, and dispersion to emphasizing diverse spatial experiences. Regarding symbolic meaning, the emphasis has shifted from sublimity and celebration to peaceful and critical (Chen, 2017).

5.3 Questions and Brief of the Design Study

The earliest record of “heroes” in Chinese works is the eighth chapter of “Heroes” of “Character History” written by Shao Liu (2nd century AD-240s) (226-239) during the reign of Emperor Wei Ming; it says: “Congming Xiu Chu, Wei Zhi Ying; Danli Guo Ren, Wei Zhi Xiong (those who are smart and have literary talents are called Ying, and those who are courageous and have a military strategy are called heroes)”. For example, Liang Zhang (250 BC or before - 186 BC Year) is “Ying Er Bu Xiong (both

clever and literary, but without courage and military strategy)”, while Xin Han (about 231 BC - 196 BC) is “Xiong Er Bu Ying (Although he has the courage and military strategy, he is not smart or talented)”; if a person has both Ying and Xiong characteristics, he or she will be famous in the world; such as Bang Liu (256 BC/247 BC-June 1, 195 BC), and Yu Xiang (232 BC year - 202 BC).

As a commonly used concept in daily life, literature, history, and psychology, in daily life, people call soldiers, police officers, firefighters, ambulancemen, and even ordinary people who embody heroic qualities such as bravery, tenacity, self-sacrifice, and bravery as heroes; People regard revolutionaries, thinkers, philosophers, jurists, and poets who led the War of Independence successfully or put forward the concept of patriotism, nationalism, or the democratic rule of law as heroes. For example, Thomas Carlyle (2009) respectively put Odin, Muhammad (about 570-632), Dante Alighieri (1265-September 14, 1321) and William Shakespeare (1564-1616), Martin Luther (1483-1546), and John Knox (1513 -1572), Samuel Johnson, September 7, 1709-December 3, 1784) and Jean-Jacques Rousseau (June 28, 1712-July 2, 1778), Oliver Cromwell (April 1599 25 – September 3, 1658) and Napoléon Bonaparte (August 15, 1769 – May 5, 1821) as heroic representatives of the god, prophet, poet, priest, literati, and emperor types. In addition, the “hero”, referred to by analytical psychology represented by Carl Gustav Jung, is a leader who meets the needs of the public’s subconscious and general psychology and is trusted by the public.

In real life, people often use “A hero by success or failure”; that is, whether an individual’s “victory” or “success” is an essential criterion for judging a “hero”. This view is a sublime dualistic heroism. In contrast, the Chinese have held the pluralist hero view of “Do not appraise a hero by success or failure” since ancient times. Although Yu Xiang was ultimately defeated in the Chu-Han dispute with Bang Liu, in “Yu Xiang in History Notes” by Qian Sima (145 BC-1st century BC), Yu Xiang was shown to people as a heroic image with a distinctive personality. In this book, the brilliance of Qian Sima’s writing is that he writes about failure but does not appreciate a hero by success or failure (Gao, 2006). In Wentao Song’s (Song, 2002) view, Fu Du, a great poet in the Tang Dynasty, wrote many poems reflecting his

progressive political views of “Do not appreciate a hero by success or failure” and his deep worries about the current situation.

Based on the epistemology mentioned above of heroes, how to interpret the meaning of “heroes” for the design of the HMG, that is, to interpret the meaning of the memorial site, is a primary issue that needs to be considered in the design. In addition, reflecting and applying the previous relevant research theories in project design is also one of the problems. In addition to the above two issues, routine design issues also need to be considered, such as function, space, interface, site treatment, streamlining, relationship with surrounding spaces, etc.

5.4 Introduction to the Proposed Site

5.4.1 Historical background

Dongjiao Chang is the oldest sports venue in Guangzhou, and the project design site is part of it; it has been the place for Guangdong’s military imperial examinations since the Tang Dynasty until the Qing Dynasty abolished the military imperial examination system. In other dynasties, it was also used as a place for drills, exercises, contests, and military reviews. During the Ming and Qing Dynasties, it was used as a military training ground (Daily, 2015). During the first domestic revolutionary war zone, strikers from Hong Kong, provinces, and people from all walks of life gathered, marched from there, and then flocked to Shamian to hold demonstrations and protests (Wu, 2010). On July 9, 1926, the National Revolutionary Government held the Northern Expedition Swearing-in Conference here (Gao, 2017). During the Guangzhou Uprising in 1927, more than 5,000 revolutionaries and masses were shot here (Huang, 2010). Most of the current Dongjiao Chang site has been occupied by the Guangdong Provincial People’s Stadium. Therefore, the site has become the best site for people to remember this period of history. The government called it Heroes Square commemorating the relevant revolutionary martyrs and events.

In June 1994, the 9406 civil air defense project in Yuexiu District, Guangzhou City, was established. The underground where the HMG case is located is the site of

the project. The civil air defense project has a total construction area of 130,240 square meters and two floors of underground buildings. In regular times, the first floor of the basement is a shopping mall, and the second floor is a parking lot. The underground of the case site is a civil air defense project combining peacetime and wartime, which restricts the possibility of downward expansion of the site and limits the idea of downward expansion of the scheme design.

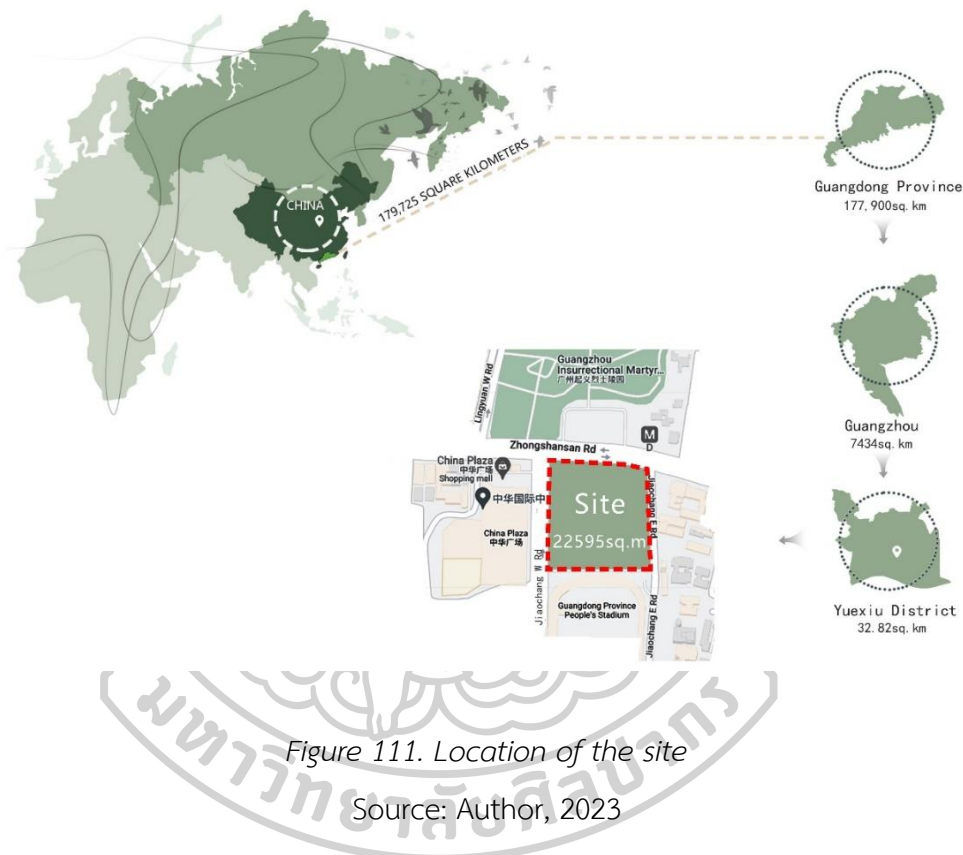


Figure 111. Location of the site

Source: Author, 2023

5.4.2 Location and status of the site

The site is located at No. 25-27, Zhongshan 3rd Road, Yuexiu District, Guangzhou City, Guangdong Province, China; to the north is Zhongshan 3rd Road, across the road from the Martyrs Cemetery; to the east is Jiaochang East Road and residential quarters, to the south is Guangdong Provincial People's Stadium, and to the west is Jiaochang West Road and China Plaza. (Figure 111) The site is now a memorial square and leisure space covered by the urban civil air defense project, and its underground space is usually used as an underground commercial street and parking lot. There is a vehicle entrance and exit on the east and west sides and two

entrances and exits of underground commercial streets (also used as subway entrances and exits). After decades of rapid development, with the influx of many people and the continuous expansion of the urban area, the site's surrounding area has become part of the old urban area. The China Plaza and the underground commercial space on the west side of the site used to be an essential commercial spot in the urban area of Guangzhou, and the business was prosperous; the underground commercial space was used as a sales place for trendy items in Guangzhou, coupled with the flow of people brought by the entrance and exit of the subway, the flow of people was tremendous. Affected by online shopping, although the flow of people has decreased, the surrounding area is still an important commercial area in Yuexiu District. In addition, the site connects the main entrance of the Martyrs Cemetery and the Guangzhou Liberation Monument in the north and the Guangdong Provincial People's Stadium in the south; they together constitute the local urban axis of the area. (Figure 112)



Figure 112. Site and surroundings

Source: Author, 2023

5.5 Design Process and Outcome

5.5.1 Project design concept

When the project design expresses the core idea or concept, that is, its overall planar form, the initial letter “V” of Victory is selected as the overall original shape of the monument; combined with the Meaning of success and victory contained in the V sign (V sign), it echoes the dual heroism of “A hero by success or failure” (Cosgrove, 2014). Unlike the vertical upward (VU) presented by the spatial vector patterns of conventional sublime monuments, the designer lays the “V” flat on the site, presenting it in a prostrate posture to the ground. (Figures 113, 114, 115, 116, 117) Using the connection lines of several entrances of the original site, the shape of “V” is cut, deconstructed, and reorganized. This process implies the generalization “A hero by success or failure”. It echoes the multi-heroism of “Do not appreciate a hero by success or failure”, thus adding and giving the site a new symbolic meaning. In addition, the project concept regards the site as a mausoleum park-style memorial site; one is to use the Meaning of this type of site to convey respect for heroes; the relevant arguments in chapter four can show that the mausoleum park-style monument site is the collective memory and expression of a sublime Chinese-style memorial site, with eternal symbolic significance. The second is to consider the garden tour-style worship behavior of visitors. In addition to the above content, the project design starts a series of thinking and solves the above-mentioned related design research issues.

The project divides the site area and sets specific functions based on the affordability of the monument in the preliminary questionnaire survey and the preference of design elements for the monument’s site. In this way, the project’s design should be as close to the visitors as possible from the very beginning and meet the diverse needs of the visitors on the premise of adhering to monumentality instead of relying solely on the designer’s experience for conception. Visitors can place tributes, touch their features and contemplate in the venue, read a text, stroll, remember, express themselves, think, play in the water, sit on its features, sit on the

grass, etc. The deconstruction and reorganization of the “V” in the whole process of concept conception of the project change from one-dimensional to two-dimensional and then to three-dimensional; the new space created by the conceptualization of the site design will not only carry a new meaning, but more importantly, its space will become diverse, unlike the conventional monument space. At the same time, the newly envisioned venue space is close to people's lives while meeting the diverse activity needs of the users; the venue designed in this way will be monumental and more everyday living.



Figure 113. First draft of the plan

Source: Author, 2022



Figure 114. Second draft of the plane

Source: Author, 2022



Figure 115. The monument is conceived as an experiential environment of V shaped

Source: Author, 2022



Figure 116. Design sketch model I

Source: Author, 2022



Figure 117. Design sketch model II

Source: Author, 2022

5.5.2 Site selection strategy based on collective memory

As a site to commemorate the event's scene, the project's site and its surrounding area in modern times have become part of the urban area. Obviously, for the first research objective and question of this study, combined with the design

of the project, the researchers need to answer a question: the “natural” site selection characteristics of modern Guangzhou and even traditional Chinese monuments based on collective memory, how to reflect in the design of this case. The project design uses **literal** and **phenomenal** strategies to respond to this question. The literal strategy is to design a large area of planting on the east and west sides of the site. Dotted and scattered green plantings are distributed in the north and middle of the site, which generally makes the site appear natural due to the numerous green plants. (Figure 118) The phenomenal strategy uses the natural phenomenon of “infiltration and fusion”. Considering the material, the retaining walls of the planting ponds on the east and west sides of the site are made of smooth metal materials. This material is merged by mirroring to achieve a natural scene that integrates the site with the surrounding environment. (Figure 119) The green plants and the mirror-integrated metal planting pool retaining wall interface make the project site space appear as a “soft” interface. From the discussion of the relevant content in Chapter Four, we can see that modern Guangzhou and traditional Chinese-style monuments based on collective memory emphasize the relationship between man and nature; and it is different from the “hard” peripheral interface of traditional Western monuments placed in important urban squares. They are often surrounded by “soft” interfaces. In this regard, the strategy used in the design is an appropriate choice to solve the above problems. In addition, such treatment also lays the groundwork for the treatment of elements such as spatial relationship and visitor experience; at the same time, this is also a presentation of the collective memory of a high-standard Chinese mausoleum park-style memorial site.

5.5.3 Construction model strategy based on collective memory

Based on the collective memory strategy, the researchers aim at the construction mode of the HMG, combined with the relevant theories in the third chapter, and discuss the content of the following discussion from the aspects of Function themes, Morphological styles, Visitor experience, and Symbolic meaning, expect the collective memory of contextualization of the project translation.



Figure 118. The monument is conceived as an experiential place of a natural and “soft” interface

Source: Author, 2023

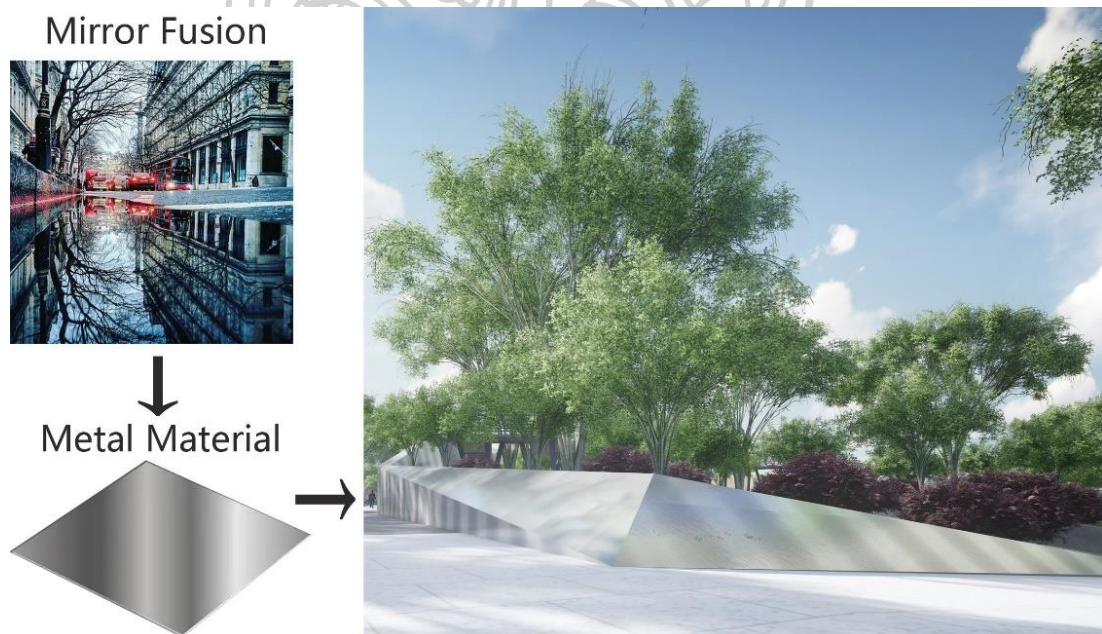


Figure 119. Mirror fusion metal planting pond retaining wall design

Source: Author, 2023

5.5.3.1 Functional themes based on collective memory strategies

The first thing to consider for the site's design is its function themes. Obviously, in addition to considering the commemorative and memory functions of the project, that is, considering that the project is to commemorate the revolutionary heroes who died on the site and let people remember the revolutionary events related to the site; also consider other functional themes that the project as a monument site has to undertake, just like some collective memory and humanize functions that the MMG has: affirming and celebrating an event, a person (or a group) and an ideology.

Geoffrey Alan Jellicoe (1983, 1993, 1995, 1996) believes that abstraction in modern art and landscape design can engage the “subconscious mind” of humans, thereby inspiring designs and enriching the experience of viewers and visitors. Moreover, through the analysis of the previous contemporary monument cases and relevant literature, it is found that in addition to emphasizing memory (collective memory), the function themes of monument sites have changed from humanizing to interiorizing and even criticize certain mainstream consciousness or viewpoints. Therefore, the project design uses simple concrete memorial walls, abstract rivers of life, etc., to stimulate the “subconsciousness” of visitors, emphasize their visiting experience, and let them think and meditate on the site. The project uses memory and interiorizes instead of humanization as the project's function themes strategy, abandons the sublime binary heroism of “a hero by success or failure” and echoes the multi-heroism of “do not appraise a hero by success or failure”.

5.5.3.2 Morphological styles based on collective memory strategies

The “V” sign is famous for its frequent use by Churchill; in quite a few countries, it means “victory” or “success”. Figure 120 is the internationally famous *Victory* poster. The poster's designer is Fang Chen, a former professor at Shantou University in China and now a professor at Pennsylvania State University in the United States. The poster won the first prize at the 9th Chaumont Graphic Design Biennial in France. In Georges Roque's (2015) view, “In the Victory poster...As for the alleged victory that the subject suggests with her fingers, we cannot ultimately say if the subject won or not. But we do know that the proposition ‘I won’ is either true or

false”. There is no language on the poster, just a hand with missing fingers in the shape of a “V”. The incompleteness of these three fingers reminds people that victory has to pay a painful price. The strong visual impact hits everyone’s heart, making people feel desolate and bitter and prompting them to take a new look at their behavior with reflection. Although “V”, as a recognized collective memory symbol representing victory, has long been known; however, people are also examining and reflecting on the desolation and bitterness behind the victory.



Figure 120. The victory poster by Fang Chen

Source: AD518 (Ed.) (AD518, 2010)

The project mentioned above design concept has been explained. The project uses the “V”-shaped symbol as the overall original form of the monument. It is laid flat on the site and presented as prostrate on the ground through deconstruction and reorganization. (Figure 121) The reason for choosing such a shape is not only the “heroic” meaning contained in the “V”; another important reason is that the monument/memorial’s design has a particular relationship with the background of its

era and the values it advocates; its design on the spatial vector patterns has changed. This change reflects the different aesthetic meanings of monuments/memorials design works: contemporary monuments/memorials have changed from heroic sublime to the admiration of peace and tolerance of diversity. Its aesthetic meaning reflects the change from a sublime To a peaceful and inclusive transition (Chen, 2017). The relevant content of several contemporary monument/memorial cases mentioned earlier in this chapter can be illustrated. Therefore, the project design abandons the lofty vertical upward (VU) spatial vector patterns monument and chooses spatial vector patterns that reflect peace, diversity, and tolerance.



Figure 121. Formal derivation diagram

Source: Author, 2023

The project design does not emphasize the decoration and common forms of traditional elements like conventional and traditional monuments but chooses simple and irregular forms to let visitors experience the strangeness of the design so that they can induce their inner beauty when experiencing the site environment feel (Rong, 2001). In addition, to reflect the collective memory of traditional Chinese monuments in the questionnaire survey, the project conceives a lighting installation

on the stair of hope, presented as a light tower instead of a stone tower. (Figure 122) In a “virtual” transparent form, this light tower device serves as a light-transmitting skylight for the indoor pavilion during the day, emitting light into the sky at night. This conception is inspired by contemporary virtual monument design (Zhao & Huang, 2020). In addition, it is also inspired by the Chinese-style collective memory of the pagoda monument as a form of memorial to essential people and important events.



Figure 122. Virtual light tower installation: The light of heroes

Source: Author, 2023

5.5.3.3 Spatial relationships based on collective memory strategies

The overall site is divided into eight parts: the transitional planting area from east to west, the courtyard of welcome), the courtyard of Interpretation, the courtyard of worship, the courtyard of contemplation, the stair of hope, and the indoor exhibition room. (Figures 123, 124, 125, 126, 127, 128, 129) Such a zoning

concept can divide the site into introverted and extroverted spaces. Each courtyard space presents different inward layout forms due to different combinations of memorial walls. In contrast, the planting transition areas on the east and west sides and the existing differences in the entrances and exits of the underground spaces for pedestrians and vehicles present different outward layout forms.

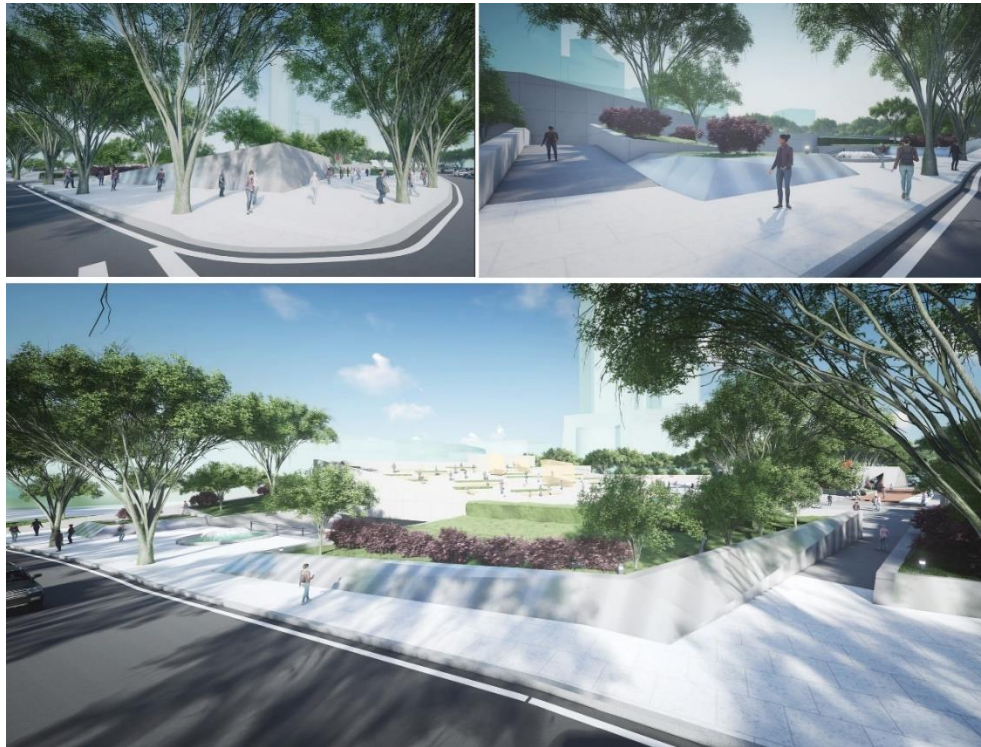


Figure 123. The east transition planting area

Source: Author, 2023

The project design lays the “V” flat on the site. When considering the spatial relationship between the site and the surrounding cities, the “V” opens on the spatial axis to welcome the Martyrs Cemetery in the north. Its intersection point connects to the stadium in the south. In addition, the deconstructed and reorganized “V” shape is cut into multiple commemorative walls, enriching the spatial form of the site; commemorative walls with scattered heights are combined into various regional spaces to deal with the height difference of the site and its surrounding spaces’ transition relationship. (Figure 130) The deconstructed and reorganized “V”-shaped symbolic monument lay flat on the ground peacefully, blurring the center

and axis of the site; the high and low planting pond retaining walls on the east and west sides, and the use of stainless steel materials that reflect and blend with the surrounding environment, so that the human scale of the commemorative space of the site blends with the surrounding environment, presenting a “peaceful” yet solemn spirit of the monument site. It contrasts with the traditional “sublime” Monument to Guangzhou Uprising in the north. The project design does not copy the central axis layout of the traditional mausoleum park. While blurring the center and axis of the site, it deals with the formal relationship of the site in a balanced and symmetrical layout. (Figure 131)



Figure 124. The west transition planting area

Source: Author, 2023



Figure 125. The courtyard of welcome

Source: Author, 2023



Figure 126. The courtyard of interpretation

Source: Author, 2023



Figure 127. The courtyard of worship and stair of hope

Source: Author, 2023



Figure 128. The transition area between the courtyard of welcome, the courtyard of interpretation, and the courtyard of worship

Source: Author, 2023



Figure 129. The courtyard of contemplation

Source: Author, 2023

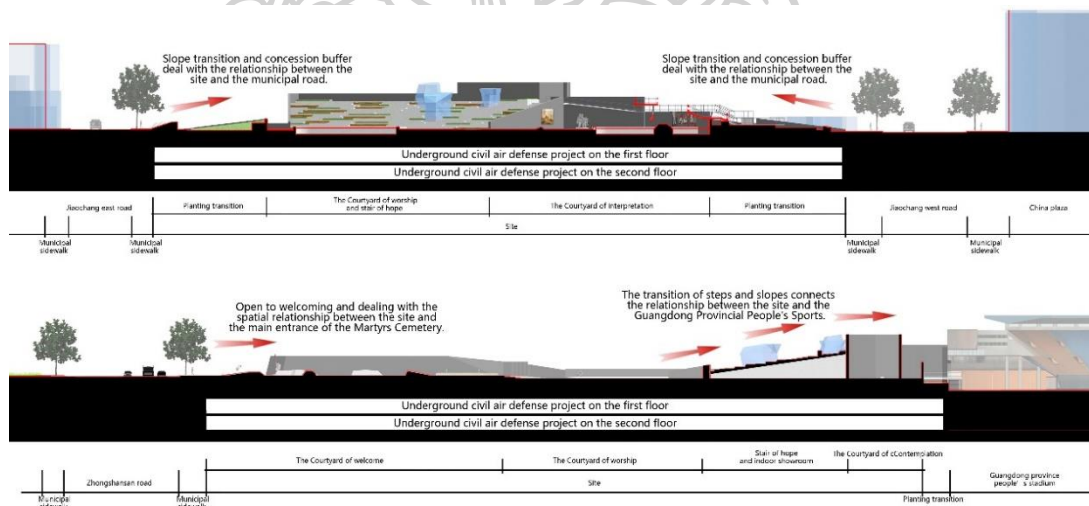


Figure 130. Site I - I (top) and II - II (bottom) sections

Source: Author, 2023

It is conceived in this way because this treatment makes the site's space unified, rich, and varied. The site space shows a gradual transition from open to closed from north to south; it deals with the spatial relationship between the site

and the surrounding environment through opening welcome, rhythmic penetration and masking relationship, slope transition, and retreat buffer. (Figure 132) Through the deconstruction and reorganization of “V”, multiple memorial walls are cut out, and several courtyard spaces with different openness and privacy are enclosed; they become the activity center for visitors to worship in the project. Such spatial processing is one of the methods based on the characteristics of traditional Chinese garden architecture based on collective memory. Traditional Chinese buildings, such as temples, palaces, mausoleums, and even general residential buildings, mainly adopt stylized central axis symmetry and courtyard layout; the courtyard space surrounded by walls is not only one of the characteristics of traditional Chinese garden architecture but also makes it become the center of people’s outdoor activities (Peng, 2002). Therefore, the project design draws on the method of enclosing space in traditional Chinese courtyard houses and encloses courtyard spaces with different degrees of secrecy and openness through the openings and boundaries of the memorial wall, the collective memory of the courtyard space. (Figures 133, 134)

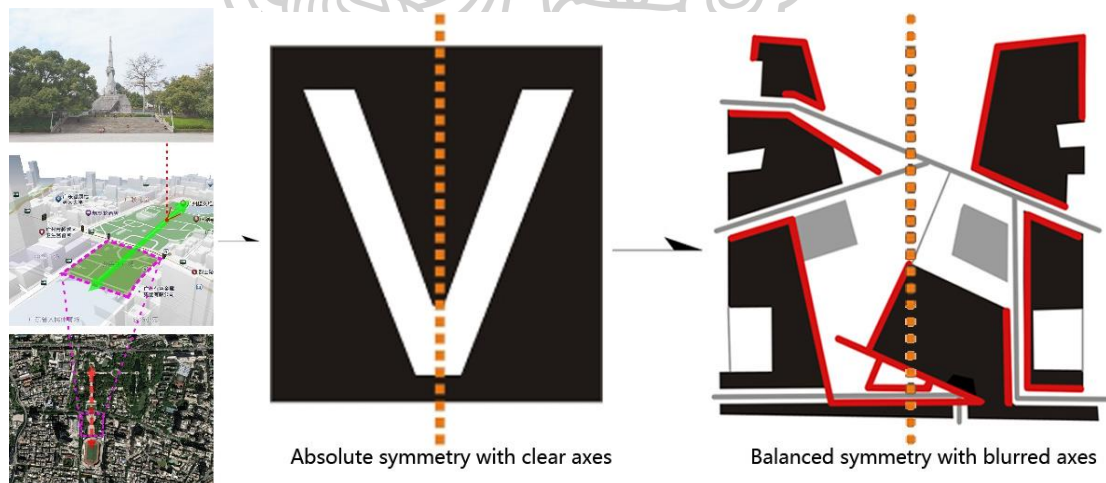


Figure 131. Diagram of the site axis

Source: Author, 2023

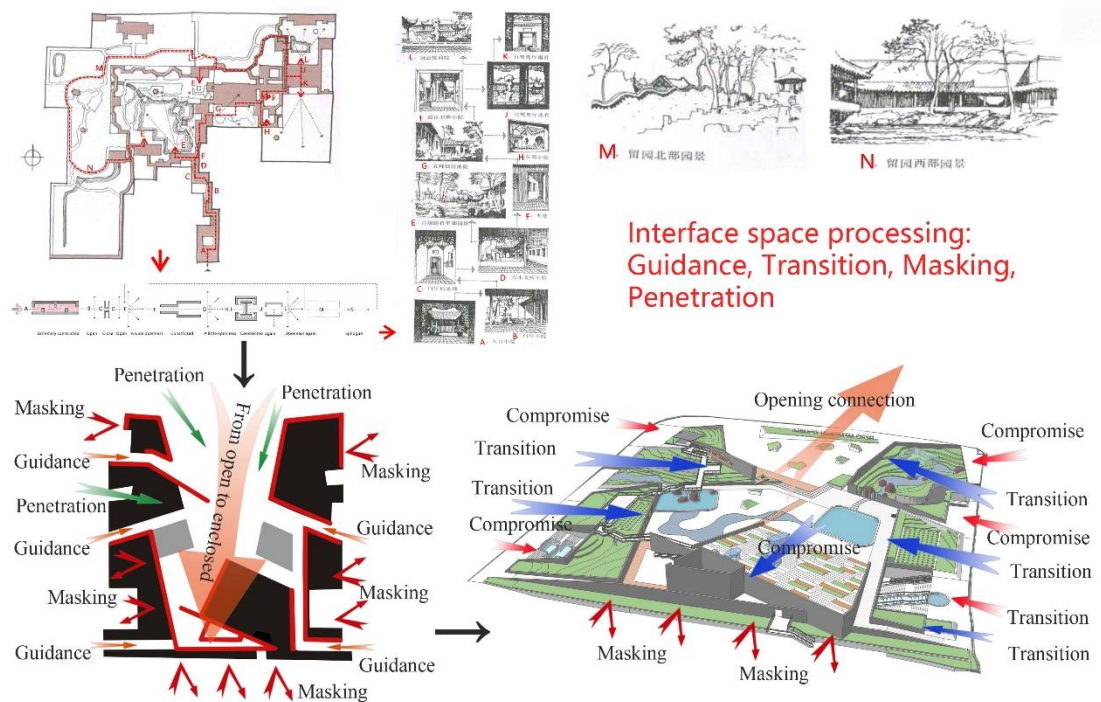


Figure 132. Diagram of the site space

Source: Author, 2023

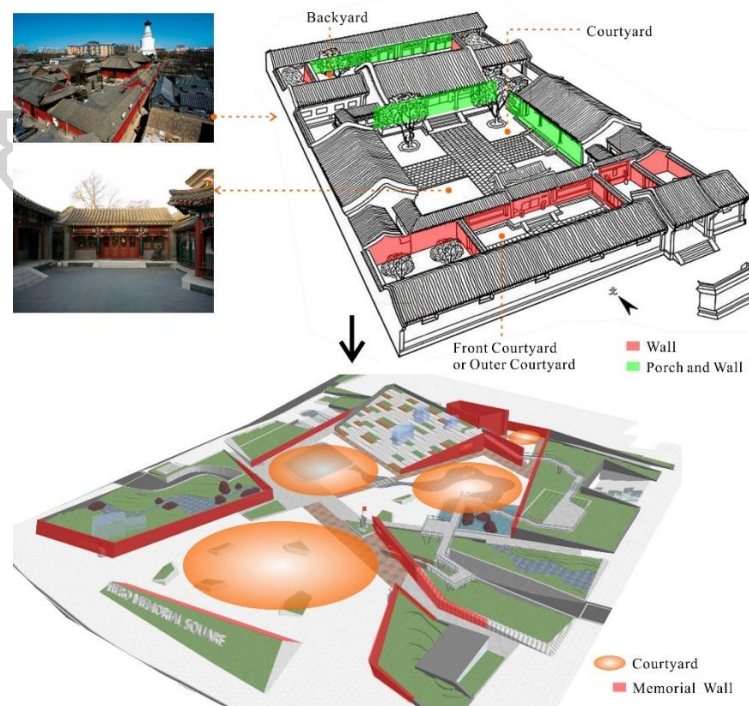


Figure 133. The source of the spatial enclosure concept of the site

Source: Author, 2023



Figure 134. Diagram of site functional space partition

Source: Author, 2023

5.5.3.4 Visitor experience based on collective memory strategies

As mentioned, the designer cut, deconstructed, and reorganized the “V” shape when conceiving the project. The site has multiple commemorative walls, which is convenient to inspire and guide visitors to perform worship behaviors in a scattered and orderly manner. (Figure 135) The scheme designs two physical ground linear forms with different meanings: the road of heroes and the river of life. Among them, the Road of Heroes connects other areas except for the planting transition area in the east and, at the same time, finally guides visitors into the enclosed and

relatively closed contemplation courtyard. Here they can contemplate and remember. In addition, the designer uses trestle bridges and verandas to realize the collective memory of the linear space of traditional Chinese gardens through the hero's road, allowing visitors to have a garden-style space experience. (Figures 136, 137) The winding trestle bridge and the "Road of Heroes" paved with rust-red iron plates allow visitors to view and tour the site from various angles when visiting, combining concrete memorial walls, abstract the river of life, the figurative themed commemorative statues, emphasize, guide and inspire visitors to experience and think about the site.

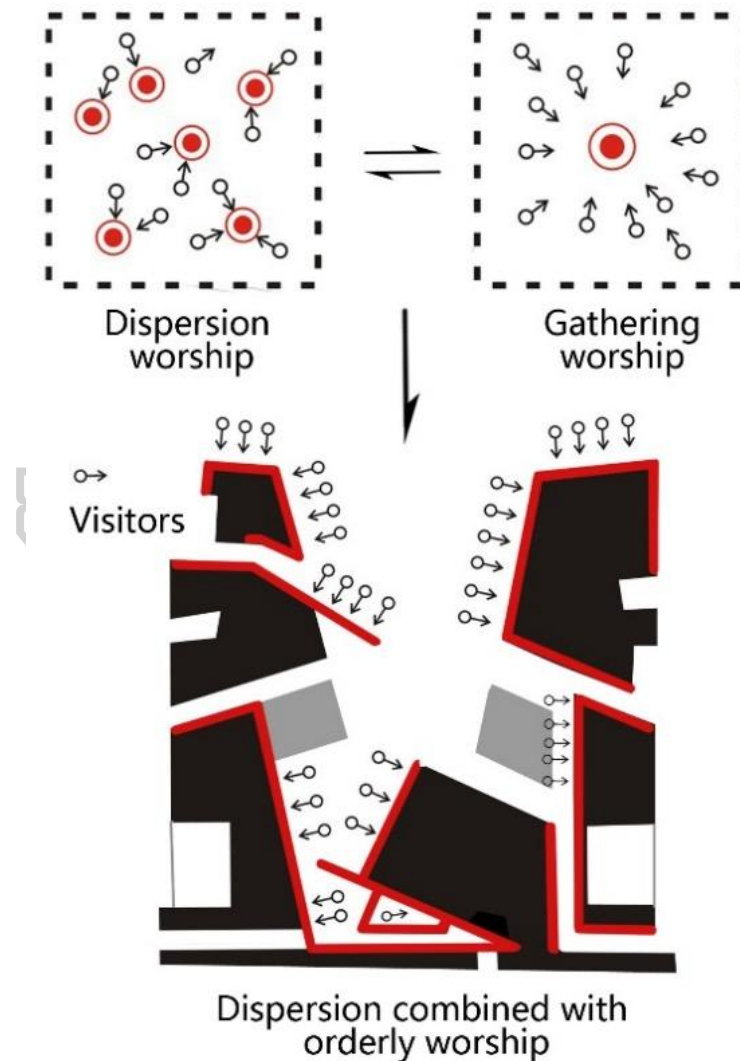


Figure 135. Visitors' worship behavior

Source: Author, 2023

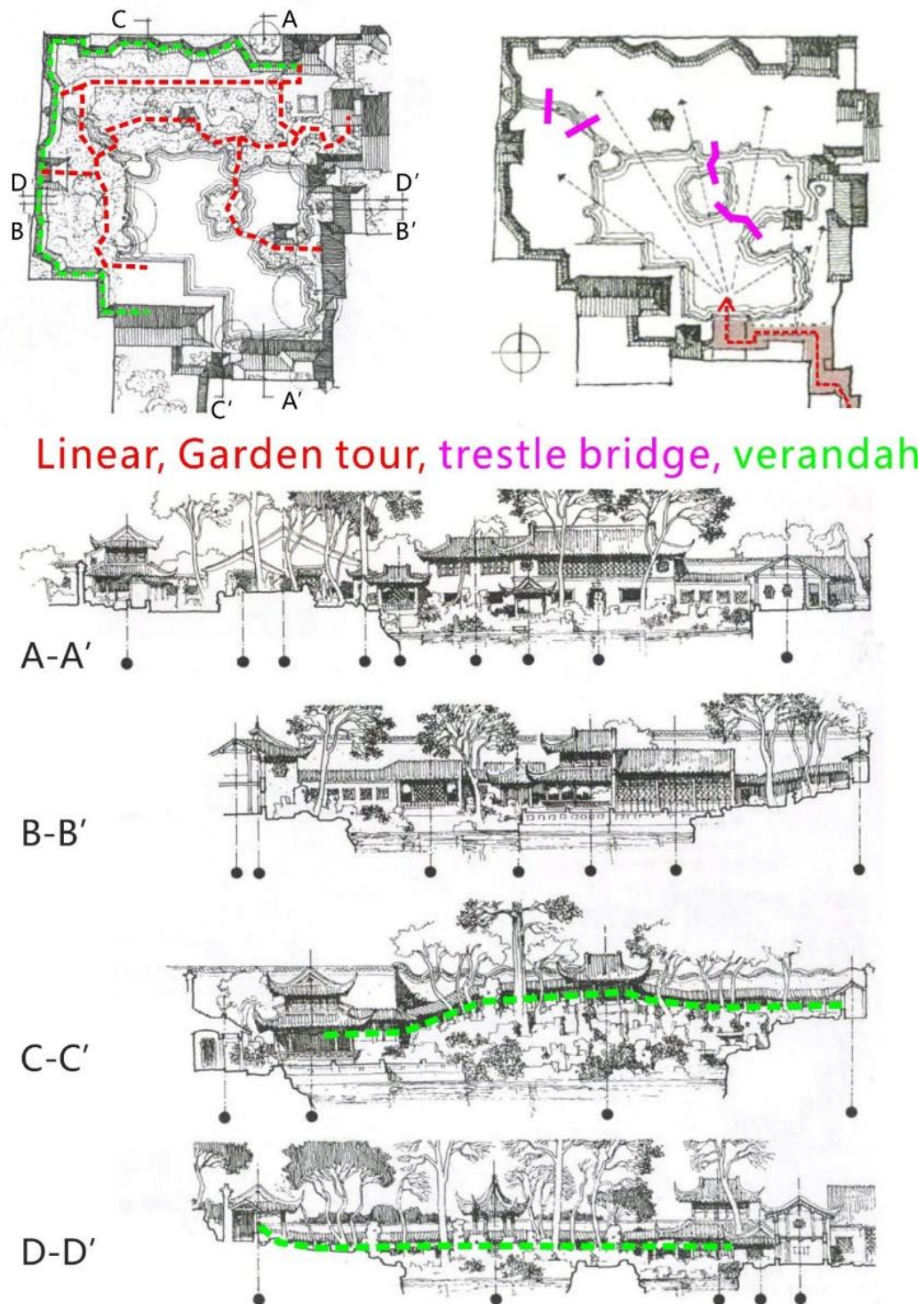


Figure 136. *Collective Memory of Linear Space in Chinese Traditional Gardens: Garden tour, trestle bridge and verandah, by Classical Gardens of Suzhou: The Linger Garden (partial)*

Source: Author adapted from Yigang Peng (2002), 2023



Figure 137. The road of heroes: Linear, garden tour, trestle bridge

Source: Author, 2023

Huanan Zhong (2006) believes that the most significant feature of Chinese literati garden theory is the tetralogy of garden tours: Ge, Xun, Yin, and Du. Among them, “Ge” stands for obstruct, blocking, covering, conceal, hiding, and also

represents half-blocking, half-covering, and half-hiding design techniques; “Xun” is the way for visitors to find their way by themselves or because they are blocked; “Yin” is to guide, attract, instruct, hint; “Du” is to walk from one space to another, either through bridges or through arches, or visually beyond. From this aspect, it is evident that the concept of visitor experience of the project embodies a collective memory experience of the Chinese literati’s garden tour.

The designer uses the phenomenal crushed stone “river” as a metaphor for a literal stream, expressing and applying the water management method of dispersing water and connecting streams in traditional Chinese gardens in an artistic way. (Figures 138, 139) his way, the memory of water management in traditional Chinese gardens is brought into the project’s design. The “river of life” composed of crushed stones connects the dynamic and static water of life in the Courtyard of Interpretation and the Courtyard of worship. Also, it connects the east-west planting transition area, the Courtyard of Interpretation, and the courtyard of the worship area.

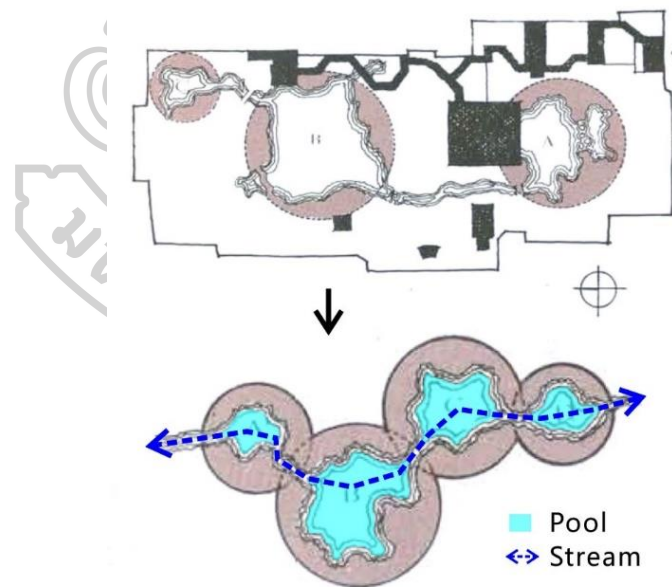


Figure 138. In traditional Chinese gardens, the water management method of dispersing water and connecting streams in series, by the Zhanyuan Garden in Nanjing

Source: Author adapted from Yigang Peng (2002), 2023



Figure 139. The river of life

Source: Author, 2023

5.5.3.5 Symbolic meaning based on collective memory strategies

As mentioned above, the project echoes the sublime binary heroism of “A hero by success or failure” with the meaning of victory and success in the “V”. The designer lays the “V” flat instead of vertically upright on the site; At the same time, cutting, deconstructing, and reorganizing it imply the implication of generalizing the “hero by success or failure” and advocating the multi-heroism of “Do not appraise a hero by success or failure”; thus reflecting the transformation of the aesthetic meaning of the site from sublime to peaceful and inclusive, adding and giving new meaning to the site.

In addition, the twists and turns of the “Road of Heroes” symbolize the ups and downs of a hero’s journey to become a hero. The abstract “river of life” made of gravel and the dynamic, static, and figurative “water of life” in the courtyard of interpretation and the courtyard of worship symbolizes the eternal lives of heroes. The stair of hope, where people can gather for large-scale events such as climbing high to look at the sky and offering sacrifices, and the hero light tower (“virtual” light tower device), symbolize the glory of heroes and a bright future. It embodies the hero’s “light” shining on the city and the influence of their deeds on later people.

5.6 Questionnaires and Analysis for Design Projects

In response to the user feedback on the design project, the researchers used the questionnaire survey method to collect data through online distribution. The entire questionnaire consists of two parts, the first part is personal information; the second part is the value of the design project. The personal information in the first part includes gender, marriage, age, and profession; the value of the design project in the second part includes familiarity (Question 5), necessity (Question 6), importance (Question 7), suitability (Question 8), readability (Questions 9, 11, 13, 14, 15), functionality (Question 10), and enjoyment (Question 12).

The researchers first distributed the questionnaire in a small area to check whether the language was concise, whether the expression was clear, and the reliability and validity of the questionnaire. Finally, a standardized questionnaire suitable for this study was compiled. The official questionnaire was distributed online, and 230 valid questionnaires were obtained. (Appendix B) According to Tinsley's suggestion, the sample size required for factor analysis is more than five times that of the scale items. There are 15 items in the research scale, and the sample size is 15.3 times that of the items. The researchers imported valid samples into SPSS25.0 and output one of Cronbach's α test results and the results of Cronbach's α coefficient and Item-Total Statistics. (Figure 140, Tables 13, 14, 15)

As can be seen from Table 13, there are 230 cases of valid data ("Valid" row) in this study, no missing ("Excluded" row), and the total sample size is 230 cases. It can be seen from Table 14 that Cronbach's α coefficient value of the items of the research measuring the HMG is 0.979, suggesting that these 15 items have a high internal consistency.

5.6.1 Respondent users' personal information

This part of the content is mainly about the interviewed users' personal information, including their gender, marriage, age, and profession information.

Table 13. Case processing summary of design project questionnaire

		N	%
Cases	Valid	230	100.0
	Excluded ^a	0	.0
	Total	230	100.0

a. Listwise deletion based on all variables in the procedure.

Table 14. Reliability statistics of design project questionnaire

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.979	.989	11

Table 15. Item-total statistics of design project questionnaire

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item- Total Correlation	Cronbach's Alpha if Item Deleted
Question 5	265.80	969.957	.758	.968
Question 6	265.61	994.046	.529	.969
Question 7	265.70	996.606	.347	.969
Question 8	265.45	991.431	.671	.968
Question 9	265.45	991.431	.671	.968
Question 10	265.45	991.431	.671	.968
Question 11	265.54	981.346	.676	.968
Question 12	265.69	971.186	.788	.968
Question 13	265.45	991.431	.671	.968
Question 14	265.85	966.111	.889	.968
Question 15	265.78	976.711	.707	.968

5.6.1.1 Gender

There are more male respondents than female respondents. Male respondents accounted for 59.13% of the sample, 136 people; female respondents accounted for 40.87%, 94. (Figure 140) Given that the questionnaire was distributed online, the data collected reflect that the proportion of male users online is higher than that of female users.

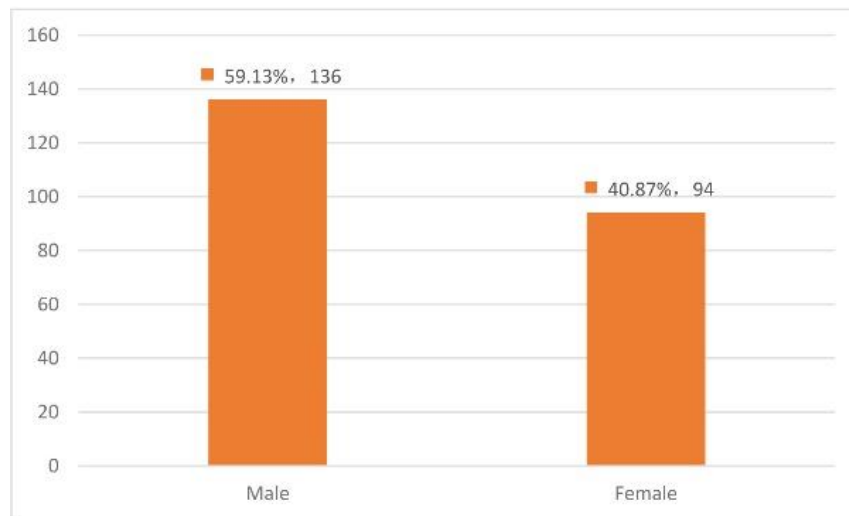


Figure 140. Respondent users' gender

Source: Author, 2023

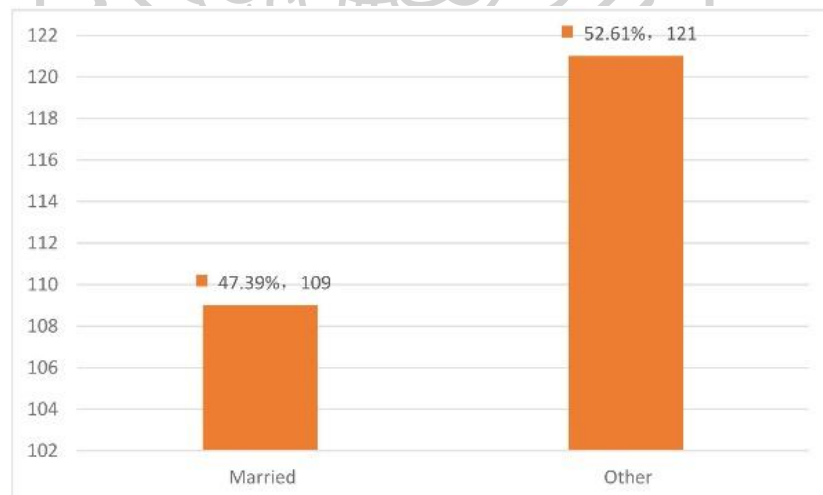


Figure 141. Respondent users' marriage

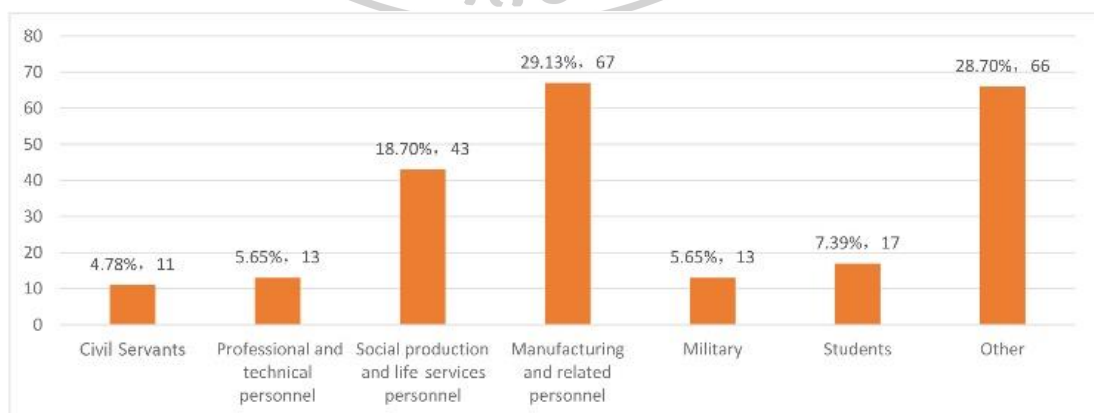
Source: Author, 2023

5.6.1.2 Marriage

The number of married respondents is smaller than that of other users surveyed. Married respondents accounted for 47.39% of the sample, with a total of 109 people, while other respondents accounted for 52.61%, with a total of 121 people. (Figure 141) The data reflect little difference in the number of married and other respondent users.

5.6.1.3 Age

The data in Figure 142 shows that 43.91% of the respondents are between the ages of 26-45, while those aged 15-25 account for about 6.52% of the sample, and the group aged 46-65 and the group over 66 accounts for 37.82% and 11.75%.



5.6.1.4 Profession

Figure 143 shows that manufacturing and related personnel accounted for 29.13% of the sample, and other groups accounted for 28.70%. The groups of these two types of occupations accounted for 57.83% of the sample, more than half the sample size. The civil servant group accounted for 4.78% of the sample, the professional and technical personnel group accounted for 5.65% of the sample, the social production and life service personnel accounted for 18.7% of the sample, the military group accounted for 5.65% of the sample, and the student group accounted for 7.39% of the sample.

5.6.2 The value of design projects

This part contains mainly general questions for respondents to answer. It has seven dimensions and 11 questions; it is mainly about the Familiarity, Necessity, Importance, and Suitability of the Heroes Square in Guangzhou, as well as the readability, functionality, and enjoyment of the project design plan.

5.6.2.1 Familiarity

The results showed that half of the respondents were familiar with the Familiarity with the Heroes Square in Guangzhou before the visit. Among them, 23.48% of the respondents answered “Very well informed”, and 26.52% answered, “Understand”. While 18.70% of the respondents knew about it, they were unfamiliar. Respondents unfamiliar with it accounted for only a minority, among which the respondents who answered “Less” and “Not at all” accounted for 13.04% and 18.26%, respectively. (Figure 144)

5.6.2.2 Necessity

Regarding the current situation of Heroes Square in Guangzhou, the interviewees answered the question of the Necessity of its design and transformation. From Figure 145, more than half of the people think the site needs redesigned. These include absolutely necessary and necessary options, which account for 14.78% of the total sample. In addition, 37.82% of the respondents chose Neutral, indicating that the design status of the site needs to be optimized, but there is no need for a

complete redesign. Respondents who answered hardly needed (Hardy) and not at all (Not at All) accounted for 13.04% and 34.36% of the total sample, respectively. Therefore, some partial design improvements to Guangzhou Heroes Square can improve the use effect and aesthetics of the site.

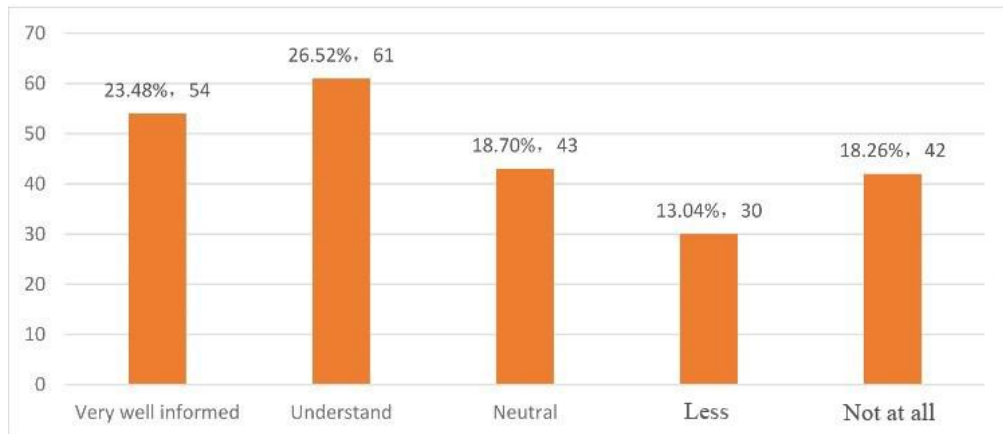


Figure 144. Respondent users' familiarity with the hero square in Guangzhou

Source: Author, 2023

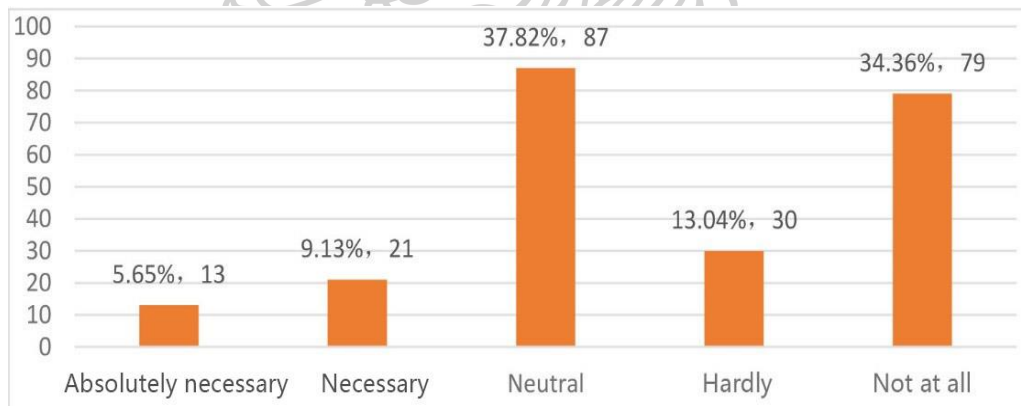


Figure 145. Respondent users' necessity with design and modify the site of the Hero Square in Guangzhou

Source: Author, 2023

5.6.2.3 Importance

Regarding the critical reasons why Heroes Square in Guangzhou needs to be redesigned, the respondents' responses are similar according to the options. 22.46% of the respondents chose "Others"; 19.28% of the respondents chose "The object of

remembrance has little explanation and does not inspire visitors to remember, think and contemplate; 17.53% of the respondents chose “The site does not present “heroic” qualities, except for the 11 statues of commemorative figures”; 14.64% of the respondents chose “The space has a single function and does not give visitors various experiences”; 13.48% of the respondents chose “There is no atmosphere of a memorial site”; 12.61% of the respondents chose “The existing site design must address its relationship with the surrounding urban space”. (Figure 146) However, from the perspective of the researcher, after direct observation on the spot, the author believes that the three most important reasons and reasons for the selection are:

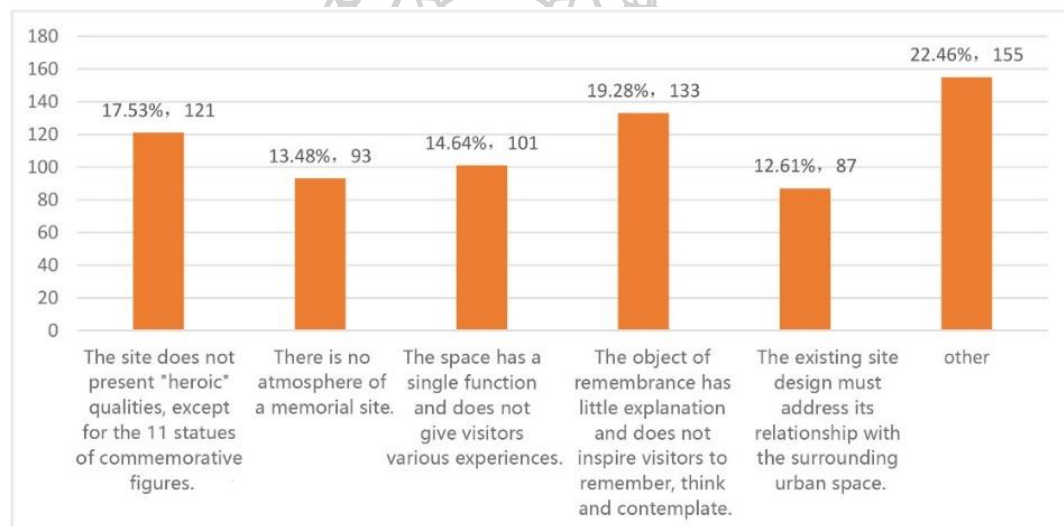


Figure 146. Respondent users' importance with the hero square in Guangzhou

Source: Author, 2023

First, the site does not present “heroic” qualities, except for the 11 statues of commemorative figures. Heroes Square should create a solemn atmosphere and promote the spirit of heroism. A square would lose its purpose if it did not exhibit heroic qualities apart from a few statues. Therefore, it is necessary to redesign the square to present a solemn atmosphere so visitors can feel the spirit of heroism here.

Second, there is no atmosphere of a memorial site. The monument site should be a place with a particular atmosphere; it should be able to lead the visitors

into a specific state of thinking. It is only meaningful if the square creates such an atmosphere. Therefore, it is necessary to redesign the square to create a place with a particular atmosphere where visitors can feel a certain spirit of heroism.

Third, the space has a single function and does not give visitors various experiences. The monument site should be designed to provide different experiences where visitors can enjoy different activities and views. If the square's function is single, visitors' experience here will be minimal. Therefore, it is necessary to redesign the square to provide different experiences and give visitors a richer sense of experience.

Comparing the above reasons with the interviewees' answers reflects differences in the design and use of monuments between researchers (or designers) and users.

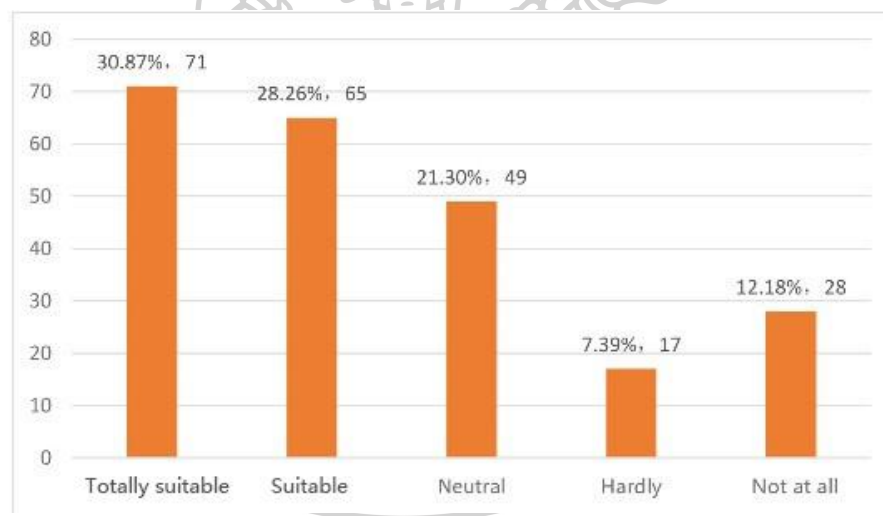


Figure 147. Respondent users' suitability with the hero square in Guangzhou venue as the HMG

Source: Author, 2023

5.6.2.4 Suitability

According to the results of Figure 147, about 60% of the respondents answered positively about whether it is appropriate to use the site of the Heroes Square in Guangzhou to construct the HMG, thinking that it is very suitable or suitable. Among them, 30.87% of the interviewees chose "Totally suitable", 28.26%

of the interviewees chose “Suitable”; 21.30% of the interviewees chose “Neutral”; indicating that the site as an alternative site needs to be adequately considered. In addition, the respondents who chose “Hardly” and “Not at all” accounted for 7.39% and 12.18% of the total sample, respectively.

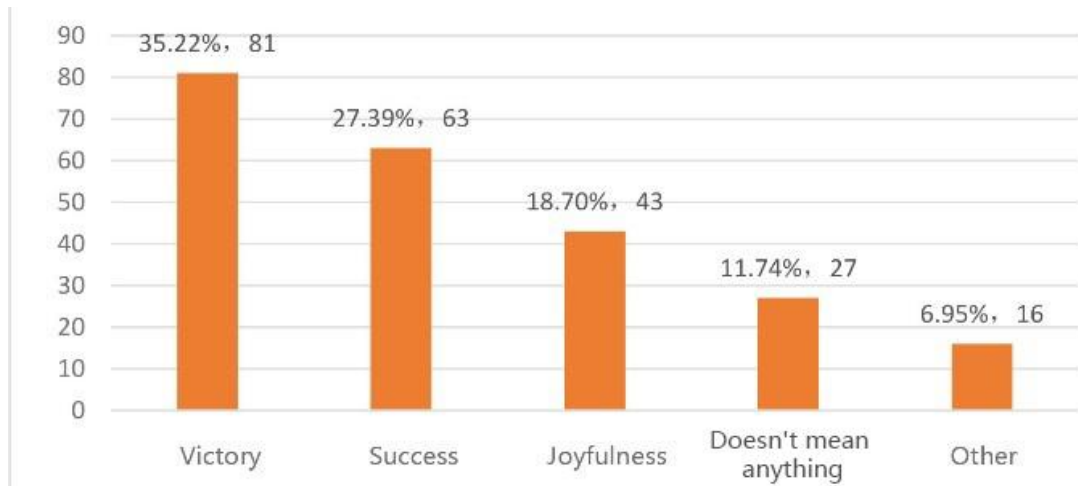


Figure 148. Respondent users' readability with the meaning of the “V” gesture

Source: Author, 2023

5.6.2.5 Readability

Regarding the meaning of the V sign, more than 60% of the interviewees think it means Victory and Success, and it is readable. Among them, the respondents who think it represents victory account for 35.22% of the total sample; the respondents who think it represents success account for 27.39% of the total sample. In addition, the respondents who think it represents Joyfulness, doesn't mean anything, and others accounted for 18.70%, 11.74%, and 6.95% of the sample, respectively. (Figure 148) The results showed that most people understand that the V sign usually means victory and success.

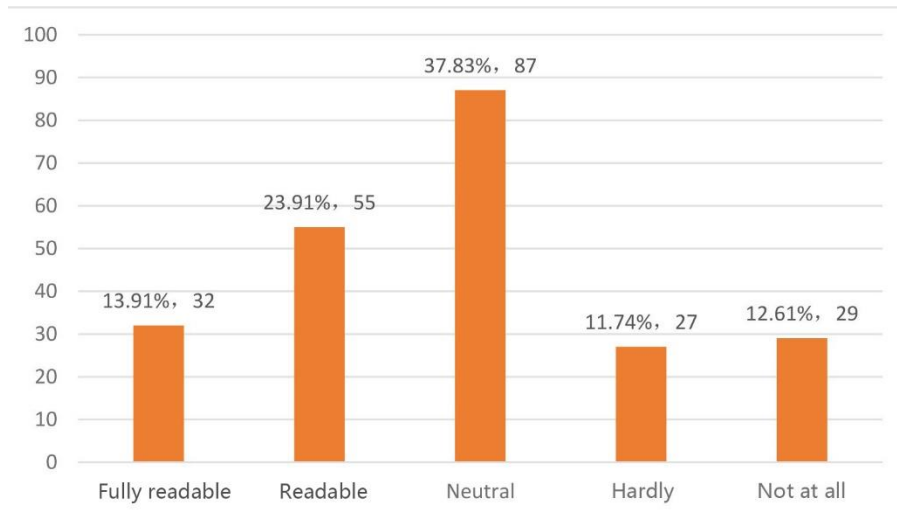


Figure 149. Respondent users' readability with the HMG's "V" shape plan

Source: Author, 2023

From the results of Figure 149, 37.82% of the interviewees think that the general plan concept of the design scheme is readable in terms of understanding the significance of the "V"-shaped general plan concept. Among them, 13.91% and 23.91% of the respondents chose "Fully readable" and "Readable", respectively. 37.83% of the respondents chose "Neutral", indicating that the respondents still need to understand the significance of the "V"-shaped general plan concept of the design scheme. However, when visitors have little knowledge, they are more able to stimulate their thinking and contemplation when they visit. In addition, 11.74% and 12.61% of the respondents answered "Hardly" and "Not at all", respectively.

From the results of Figure 150, regarding the problem that the "The Road of Heroes" design of the scheme brings visitors the garden tour experience, most interviewees hold a general or capable attitude towards the garden experience of the design concept. Among them, 16.95% and 23.48% of the respondents chose "Fully conveyed" and "Conveyed", respectively, and 38.70% of the respondents chose "Neutral". In addition, 13.48% and 7.39% of the respondents answered "Hardly" and "Not at all", respectively. Obviously, regarding the results of this question, everyone has different preferences and expectations for the garden

experience and how the specific experience needs to be evaluated by the visitors' experience.

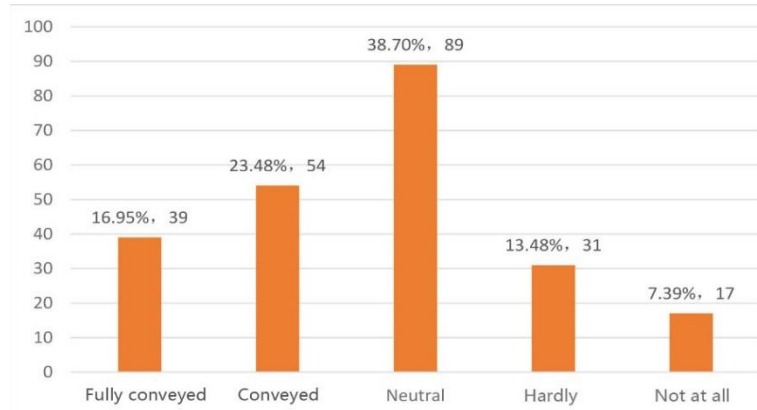


Figure 150. Respondent users' readability with the garden tour experience through the designed "The Road of Heroes"

Source: Author, 2023

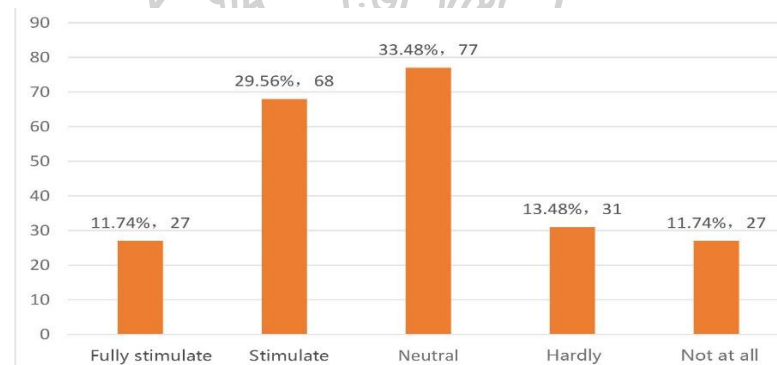


Figure 151. Respondent users' readability with thinking about the place by the designed phenomenal "The River of Life"

Source: Author, 2023

From the results of Figure 151, about whether the phenomenal "The River of Life" design concept of the scheme can inspire visitors to think about the place, about 41.30% of the interviewees think it can inspire them to think about the place when they visit, and 33.48% of people think it can only cause general thinking. In addition, 13.48% and 11.74% of the respondents answered "Hardly" and "Not at all", respectively. So overall, the design idea has the potential to provoke thought, but there is also a fair number who think it provokes thought in general or not at all. Of

course, this conclusion is based only on the data presented, and the actual situation may differ.

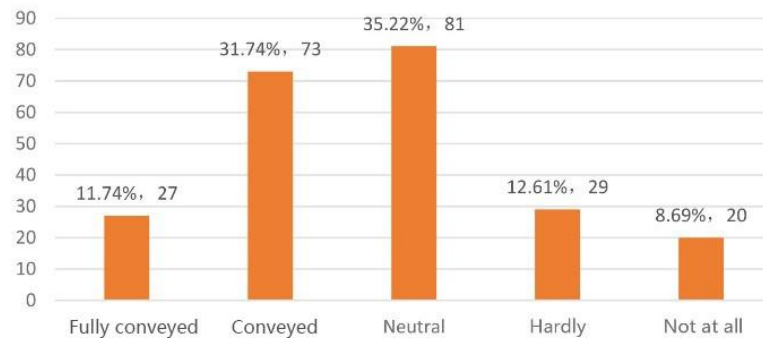


Figure 152. Respondent users' readability with the designed "heroic tower of light"

Source: Author, 2023

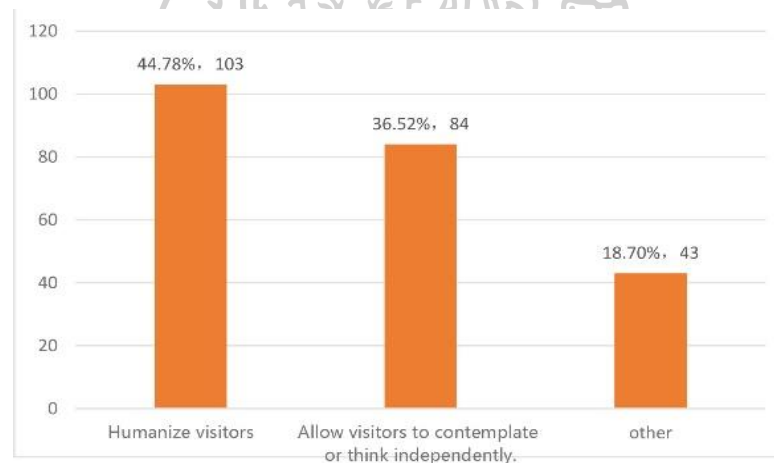


Figure 153. Respondent users' functionality with the HMG

Source: Author, 2023

According to Figure 152, only 31.74% of the respondents think the Heroic Tower of Light design concept can convey lofty and eternal meaning. In comparison, 11.74% of the respondents think it can fully conveyed, and 35.22% felt it could only convey a general meaning. Another 12.61% felt that it conveyed little meaning, and 8.69% felt that it conveyed no meaning.

5.6.2.6 Functionality

From the results of Figure 153, in addition to the functional theme of memory and commemoration, what kind of functional questions should the HMG have? 44.78%

of the respondents think it should have the function of humanizing visitors while answering “Allow Visitors to contemplate or think on their own”, and “other” respondents accounted for 36.52% and 18.70% of the sample, respectively.

From the relevant content in 5.2.6 of this chapter, we know that the functional theme of the monument/memorial has changed from the traditional Humanize to the contemporary internalization. However, judging from the data results of the respondents, although there are differences in the data of the respondents who chose the two functional themes, the gap is insignificant. The functional theme that suggests people’s preference for the HMG combines the two. If the HMG has the function of Humanizing visitors, it can also allow them to contemplate or think independently; visitors will be able to understand the history and deeds of heroes, and they will also be able to think about the impact of these deeds on themselves and society. Therefore, when designing a monument, display and interaction can be used to give visitors a deeper understanding of the life stories and contributions of heroes; at the same time, a guiding environment and atmosphere can be created through design to allow visitors to think deeply—the significance and value of these historical and heroic deeds to oneself and society.

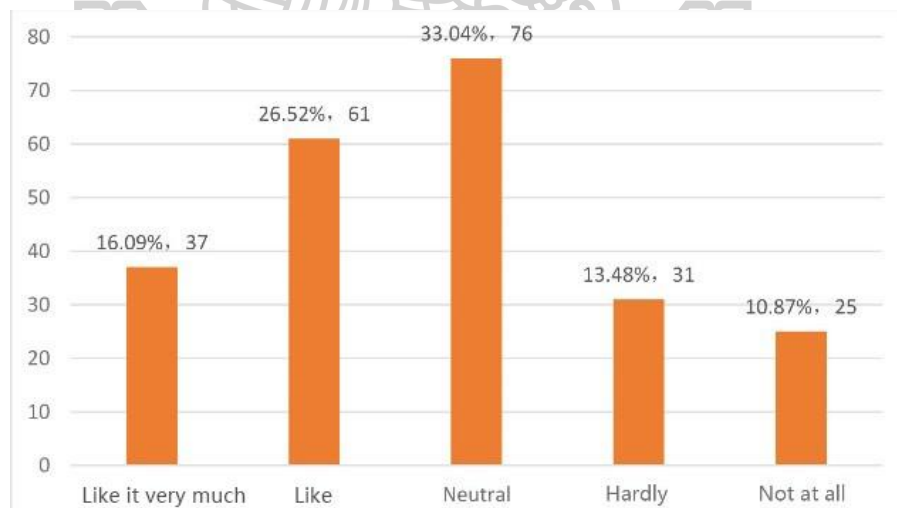


Figure 154. Respondent users’ enjoyment with the design concept of the HMG

Source: Author, 2023

5.6.2.7 Enjoyment

According to the data in Figure 154, regarding the respondents' preferences for the design scheme, the project's design concept has received relatively balanced feedback from the interviewees. Among them, 16.09% of the respondents said they liked it very much; 26.52% said they liked it; 33.04% said neutral; 13.48% said hardly; 10.87% said Not at all.

5.7 Summary

The content of this chapter is based on the discussion of similarities and differences between design and research. First, the researcher introduces the reasons and theoretical basis for the reflective design practice in this paper. Second, based on analyzing five contemporary monument/memorial design cases, the researchers summarized the changing trend of monument/memorial design from the five elements of the FMSVS construction model. Thirdly, the researchers focused on the reflective design practice of the HMG and explored the concept and epistemology of "hero"; simultaneously, the researchers also pointed out the relevant design issues that must be considered in project design. Fourth, the researcher briefly introduces the history and current situation of the project's design site. Fifth, the researchers elaborated on the design process and results of the project: firstly, in the concept of project design, how to change from the lofty dualistic heroism to the peaceful and inclusive multi-heroism; then, on the project site selection and construction Model (five aspects of functional themes, morphological styles, spatial relationships, visitor experience, and symbolic meaning) develop specific design discussions from the perspective of collective memory. Sixth, the researchers conducted a questionnaire survey from the seven dimensions of familiarity, necessity, importance, suitability, readability, functionality, and enjoyment regarding the value of the site selection and design of the HMG and analyzed the results.

See Figure 153 and Figure 154 for the conceptual design of the Hero Memorial in Guangzhou.



Figure 155. Concept design I for the Hero Memorial in Guangzhou

Source: Author, 2023

Source: Author, 2023

Chapter 6 Conclusions, Discussions and Recommendations

6.1 Conclusions

The monument/memorial is a medium for witnessing history and expressing historical consciousness that relies on social systems to give meaning. The monument/memorial is an essential part of national political and cultural construction, and the history and material environment of its place play a role in shaping memory. Its design and construction reflect the influence of factors such as culture, politics, history, economy, and collective memory of a particular society. As the field of memories, it carries the contents of collective memory promoted by government groups and elites. The relevant findings of this study excavate and refine the specific collective memory content carried by monuments/memorials. The relevant knowledge obtained from the research can help people interpret, design and build monuments/memorials from the perspective of collective memory.

6.1.1 Restatement and results of objectives

Based on the phenomenon problem, researchers focused on the monument/memorial in modern Guangzhou (MMG). Then, using a mixed research method, from the perspective of place and collective memory, three research objectives are established:

- 1) To analyze the distribution characteristics of the MMG.
- 2) Explain the concept of spatial vector patterns of monument places; in terms of place structure, identify the construction model and elements of monuments, and interpret their mechanism and content of carrying collective memory.
- 3) To conduct conceptual reflection through the design practice of the Heroes Monument in Guangzhou.

For research objective 1, the researchers started with direct map surveys and site visits and categorized all study cases by site and type. Then the researchers used

inductive and deductive methods to analyze the distribution characteristics of the monument/memorial in modern Guangzhou (MMG):

Most monuments/memorials in modern Guangzhou are located on the city's edge, individually or in groups in natural or planned mountain environments, and have a certain degree of aggregation. Some monument cases are arranged in clusters of mausoleum park-style memorial places. Judging from the situation at that time, there were fewer cases of monuments built in urban areas than in Suburban; there were more cases of monument sites as places where historical events took place (that is, on-site) in urban areas than in suburban areas. Due to the construction and expansion of the city, judging from the current location, most of the monuments are located along Xianlie Road in Yuexiu District, Guangzhou.

For objective 2, the researchers first put forward the theoretical knowledge content of spatial vector patterns and worship behaviour of monument places based on architectural phenomenology, pattern language and environmental behaviour theory. Different from the previous scholars' strategy of evaluating monuments from the five aspects of subject, form, site, visitor experience and meaning, researchers from the perspective of place structure discussed and established the elements of the construction model of monument places: 1) function theme, 2) morphology style, 3) spatial relationship, 4) visitors Experience (visitor experience) and 5) symbolic meaning; and then interpret, summarize and deduce the mechanism and content of the MMG carrying collective memory:

The monument/memorial in modern Guangzhou carries people's collective memory through site selection and construction mode. They mainly carry people's beliefs, etiquette, culture and garden design techniques. From the perspective of collective memory, the site selection of the monument/memorial in modern Guangzhou is a continuation of the collective memory that emphasizes the relationship between man and nature in traditional Chinese culture. Some modern Guangzhou builders constructed mausoleum park-style memorial sites in clusters, which continue the collective memory of Chinese mausoleum park ritual culture.

They chose Chinese-style memorial sites for these constructions. The Chinese culture considers the expression of collective memory an integral part of their culture.

For objective 3, the researchers first analyzed and discussed five contemporary memorial cases and their enlightenment to this research. Then, through the conceptual design of the Hero Memorial in Guangzhou, the researchers reflected on the relevant theoretical knowledge, mainly from the site selection and five elements of the construction model. See Figure 153 and Figure 154 for the conceptual design of the Hero Memorial in Guangzhou.

6.1.2 Restatement and results of questions

According to the research objectives, the researchers put forward related research questions:

- 1) How was the MMG's place selected?
- 2) What are the elements of the construction model of the monument/memorial, and how and what collective memory does the MMG carry?
- 3) How does the MMG's knowledge of the mechanisms and content of hosting collective memory guide specific design practices?

In response to question 1, the researchers found that the site selection of the place of the Chinese-style monument tends to be "natural" sites. Chinese traditional culture emphasizes the harmonious relationship between man and nature; this concept profoundly affects people's collective memory and the site selection of the monument/memorial in modern Guangzhou. In addition to the mausoleum park-style memorial site is a sublime Chinese-style memorial site. Its eternal symbolic significance and the characteristics conducive to tourists' visits are its success factors.

Regarding question 2, the researchers found that the elements of the construction model of monuments carry people's collective memory at different levels. For the monument/memorial in modern Guangzhou, they carry the belief content of government groups and elites on functional themes. In terms of morphological styles, it generally presents vertical upward spatial vector patterns; they carry the content of the designer's design techniques. They carry traditional

Chinese architecture's "position" and spatial concept content in spatial relationships. Regarding visitor experience, they carry the relevant content of traditional Chinese gardens in arranging visitors' tour routes. In symbolic meaning, they carry the content of people's worship and belief system.

The function of the monument/memorial in modern Guangzhou is to serve social purposes. Their themes are mainly the commemoration of revolutionary figures, followed by the commemoration of revolutionary events. These functions and themes reflect that government groups and elites hope that through their construction, while helping future generations remember commemorative events and figures, they also educate people with the beliefs they advocate.

On morphological styles, on the one hand, most of them are mainly Western-style obelisks and Chinese-style steles and archways, but they are slightly different from traditional styles; it reflects people's pursuit and exploration of new commemorative forms, and at the same time, present with the help of foreign formal styles, new symbols and new paradigms of design techniques. On the other hand, several tower monuments have specific innovations in style. Their design techniques and content characteristics reflect the continuation and innovation of the designer's style of the monument at that time. Based on continuing the traditional monument, the designer pays attention to innovation and adds new elements and features. This innovative design not only conforms to the design trend at that time but also meets people's aesthetic needs for monuments. Therefore, the presentation of this feature not only reflects the designer's style and creativity and the influence of the social and cultural environment at that time.

On spatial relationships, they mainly use the natural terrain or mountain environment to allow the monument to dominate or coordinate its surrounding environmental space, present a "soft" interface, and a pattern of center pointing or center signs. In addition, some monument sites among them, according to a particular spatial sequence, connect several monuments of the same or different types in series through a particular axis relationship to form a monument group, forming a public commemorative activity space with unquestionable integrity; and,

according to the place, environment Handle orientation issues flexibly. Their characteristics in spatial relationships reflect the balance and harmony of space in traditional Chinese architectural space, the emphasis on the level and order of a single space or the relationship between different spaces, and the harmonious coexistence with the natural environment. The rational organization and design of these spatial relationships can not only improve the practicality and aesthetic value of the building but also convey a cultural and philosophical concept.

On visitor experience, most of the MMG's venues can trigger tourists to gather and worship. In addition, several substantial mausoleum park-style monument sites are the product of a combination of temporal and spatial sequences. This structure guides visitors to gather and disperse acts of worship. These characteristics reflect that the garden experience content of traditional Chinese gardens has influenced the site design of the MMG.

In symbolic meaning, on the one hand, they generally show vertical upward spatial vector patterns; their style is mainly in the style of Western obelisks, and the overall style shows the continuation and innovation of the traditional style. These characteristics witnessed the exploration of new knowledge by government groups and elites at that time, as well as the collective memory of learning from the West, and reflected people's pursuit of rebelling against the old autocracy and striving for the spirit of the new era. From the perspective of "social memory", these symbols reflect the needs of emerging nation-states to re-establish new worship and belief systems.

For question 3, the researchers have answered it with the following design recommendation.

6.2 Design Recommendation

It can be seen from the literature and related design cases that the monument/memorial design is very complicated. The abstraction and emptiness of contemporary design bring more difficulties to people's understanding of the monument/memorial. However, the researchers propose key elements that

landscape architects, architects, and designers can consider when designing monuments/memorials from the perspective of collective memory. These are not design formulas or solutions but inspirational guides to research-based reflective design practice. Although the reflective design practice of this study is case-specific, general design recommendations can be applied to the contemporary monument/memorial in the same category. For research question 3, the researchers finally came to the following design recommendations:

1) The location of the site and the great significance of the events and people commemorated affect the choice of spatial vector patterns and the expression of the symbolic meaning of the monument/memorial; the site selection of essential monuments/memorials should be conducive to the expression of commemorative things meaning.

2) In addition to the shared memory and commemorative functions, whether it is a monument/memorial of humanization or internalization, it should be combined with the expression of abstract and empty meaning with concrete collective memory. To explain the significance of commemorative things; thus it is beneficial for visitors to experience the spirit of the memorial site. Thematically, the design of a monument/memorial can indicate its importance to a particular group or audience.

3) Although a single, precise spatial dimension and a single-center, clear-axis spatial relationship are more conducive to expressing the meaning of the monument/memorial; however, multiple, ambiguous spatial dimensions and multi-center, fuzzy axis spaces Relationships can stimulate visitors to have multiple experiences of the site and to think about the significance of the monument/memorial. Creating a public space rather than just a monument/memorial facilitates the place's appreciation and use by people of different genders, ages, and backgrounds.

4) The monument/memorial design based on collective memory should incorporate interactive elements that stimulate all senses and burdens of the visitor.

It is essential in creating the monument/memorial of interaction and personal and collective reflection.

6.3 Contribution

Through this study, the researcher has made the following contributions to the research field in terms of theory construction, research tool development, and research method design:

In terms of theoretical construction, based on the theory of architectural phenomenology, pattern language and environmental behaviour, the researchers constructed theoretical knowledge of the spatial vector patterns, worship behaviour and the FMSVS's construction model. The researchers categorized complex monument shapes into four spatial dimensions: 1) vertical upward (VU), 2) horizontal extension (HE), 3) horizontal lying flat (HLF), and 4) disappearing and sinking (DS). (Figure 24) The worship behaviours of visitors to monument sites with different spatial dimensions are: 1) gathering, 2) orderly, 3) dispersion and 4) combination of order and dispersion orderly and dispersion. (Figure 31)

Regarding research tool development, the researchers developed a comparative model of spatial vector patterns for the monument/memorial. This research tool facilitates visual comparative analysis of multiple monuments/memorials. See Figure 35 for the specific and visualized analysis tools of the comparative model of spatial vector patterns.

In the design of the research method, the researchers constructed the knowledge of the elements of the construction model of the monument/memorial from the perspective of pragmatism. At the same time, the researchers used appropriate methods to collect the qualitative and quantitative data of the cases. Then they used the comparison and focus group methods to analyze the data. Finally, the researchers summarized and interpreted the interactive content between monument sites and memory from site selection and construction model elements.

6.4 Future Discussions

As the theoretical focus of this study is primarily on “historical” monuments in modern Guangzhou, the researchers do not claim that this study answers all questions, nor does it fully answer the collective memory content carried by the monument/memorial. Although this study presents the theoretical knowledge of spatial vector patterns and worship behavior, as well as the visualization comparative model of spatial vector patterns and the evaluation model of the FMSVS construction model, These are helpful for people to interpret the monument/memorial and also help later scholars to conduct a visual comparative analysis of the monument/memorial; however, these knowledge and research tools still need to be further improved.

The researchers subdivided the content of the monument/memorial carrying collective memory from the elements of site selection and construction model. They expanded the theoretical knowledge of its design and its interaction with society, culture and memory. However, the collective memory contents of different countries, regions, and nationalities differ. Since this study focuses on the monument/memorial in modern Guangzhou, other researchers can learn from this study and conduct in-depth discussions on the monuments in the country (region or nation) or between different countries (regions or nations).

In this study, the researchers emphasize the importance of the spatial vector patterns of the monument/memorial. This research highlights the place and its spirit, emphasizing that the relationship between the monument/memorial and its surrounding space is as meaningful as the relationship between its internal space, emphasizing that the monument (monument/memorial) place is an open daily public space with multiple activities, rather than the importance of single-use public spaces. However, the content and meaning of collective memory carried by monuments/memorials can be presented in two ways: literal and phenomenal. Through these two presentation methods, the contextualized translation of collective memory content can be achieved, allowing visitors to have multiple

experiences, making the monument/memorial have rich connotations and the spirit of the place more diverse. However, when entering the rich monument space, the visitors' intuitive feelings are constantly stimulated, and their worship behaviour and activity methods will be affected by the rich space experience. This aspect deserves further in-depth discussion by other researchers.

6.5 Summary

The researcher first restated the relevant research results on the research objectives proposed in this research. The result of objective 1 is: most monuments/memorials in modern Guangzhou are located on the city's edge, individually or in groups in natural or planned mountain environments, and have a certain degree of aggregation. Some monument cases are arranged in clusters of mausoleum park-style memorial places. Judging from the situation at that time, there were fewer cases of monuments built in urban areas than in Suburban; there were more cases of monument sites as places where historical events took place (that is, on-site) in urban areas than in suburban areas. The result of objective 2 is: the monument/memorial in modern Guangzhou carries people's collective memory through site selection and construction mode. They mainly carry people's beliefs, etiquette, culture and garden design techniques. The result of objective 3 is: the conceptual design of the Hero Memorial in Guangzhou.

The researchers then answered the research questions. The result of question 1 is: the site selection of the place of the Chinese-style monument tends to be "natural" sites. Chinese traditional culture emphasizes the harmonious relationship between man and nature; this concept profoundly affects people's collective memory and the site selection of modern Guangzhou monuments. The result of question 2 is: the elements of the construction model of monuments carry people's collective memory at different levels. For the monument/memorial in modern Guangzhou, they carry the belief content of government groups and elites on functional themes. In terms of morphological styles, they carry the content of the designer's design techniques. They carry traditional Chinese architecture's "position"

and spatial concept content in spatial relationships. Regarding visitor experience, they carry the relevant content of traditional Chinese gardens in arranging visitors' tour routes. In symbolic meaning, they carry the content of people's worship and belief system. The result of question 3 are: 1) The location of the site and the great significance of the events and people commemorated affect the choice of spatial vector patterns and the expression of the symbolic meaning of the monument/memorial; the site selection of essential monuments/memorials should be conducive to the expression of commemorative things meaning. 2) In addition to the shared memory and commemorative functions, whether it is a monument/memorial of humanization or internalization, it should be combined with the expression of abstract and empty meaning with concrete collective memory. To explain the significance of commemorative things; thus it is beneficial for visitors to experience the spirit of the memorial site. Thematically, the design of a monument/memorial can indicate its importance to a particular group or audience. 3) Although a single, precise spatial dimension and a single-center, clear-axis spatial relationship are more conducive to expressing the meaning of the monument/memorial; however, multiple, ambiguous spatial dimensions and multi-center, fuzzy axis spaces Relationships can stimulate visitors to have multiple experiences of the site and to think about the significance of the monument/memorial. 4) The monument/memorial design based on collective memory should incorporate interactive elements that stimulate all senses and burdens of the visitor. It is essential in creating the monument/memorial of interaction and personal and collective reflection.

The researchers then elaborate on the contribution of this study. Regarding theoretical construction, constructed theoretical knowledge of the spatial vector patterns, worship behaviour and the FMSVS's construction model. Regarding research tool development, the researchers developed a comparative model of spatial vector patterns for the monument/memorial. In the design of the research method, the researchers constructed the knowledge of the elements of the construction model of the monument/memorial from the perspective of pragmatism. They used them as

the content of the evaluation model to complete the research on the research object.

Finally, the similarities and differences between this study and other studies and theories clarify other scholars' future discussions on related research.



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Appendix



Appendix A: Collective Memory Perspective the Monument/Memorial Questionnaire

Hello! We are conducting a survey of collective memory perspective monuments/memorials, particularly those built in modern Guangzhou. This survey aims to explore their communicational value and provide a reliable basis for designing such sites. We hope you will answer honestly, and we will keep your answers confidential. Thank you for your support!

Part one: Personal information, the communication value of monuments from the perspective of collective memory

1. Gender

- A. Male B. Female

2. Marriage

- A. Married B. Others

3. Age

- A. 15-25 B. 26-45 C. 46-65 D. 66+

4. Profession (Previous or Present)

- A. Civil Servants B. Professional and technical personnel
C. Social production services and life services personnel
D. Manufacturing and related personnel E. Military F. Students G. Others

5. Did you know about the monument/memorial before?

- A. Very well informed (1) B. Understand (2) C. Neutral (3)
D. Less (4) E. Not at all (5)

6. How much do you enjoy visiting a monument/memorial?

A. Enjoy a great deal (1) B. Enjoy (2) C. Neutral (3) D. Less (4)

E. Don't enjoy at all (5)

7. If you were to visit a monument/memorial, who would you be with?

A. Individuals B. Partner C. Family D. Group

8. Do you think it is vital for monuments/memorials to carry memories (especially collective memories)?

A. Very interpret (1) B. Interpret (2) C. Neutral (3) D. Not interpret (4)

E. Not at all vital (5)

9. How much of a sense of belonging do you feel to the monuments/memorials built in modern Guangzhou?

A. Completely (1) B. Belongs to (2) C. Neutral (3) D. Less (4)

E. Not at all (5)

10. Do you think it is crucial to interpret the content of a monument's/memorial's collective memory through its construction model?

A. Very interpret (1) B. Interpret (2) C. Neutral (3) D. Less (4)

E. Not at all vital (5)

11. In addition to the history of commemorating things, if the monument/memorial carries collective memory, which of the following do you think it is? (Multiple choice)

A. Function theme B. Spatial relationships C. Form style D. Symbolic meaning

E. Visitor experience F. Others

12. Please arrange the model elements of the monument/memorial item in order.

☐ A. Function theme ☐ B. Spatial relationships ☐ C. Form style

☐ D. Symbolic meaning ☐ E. Visitor experience ☐ F. Others

13. How much does the monument/memorial give you the freedom to do whatever you like?

A. Very free (1) B. Free (2) C. Neutral (3) D. Less (4) E. Not at all (5)

14. What do you think are the styles of traditional Chinese monuments? (Multiple choice)

A. Stele B. Archway C. Stone pagoda D. Memorial pavilion E. Huabiao F. Others

15. Please rank the following Chinese traditional monuments (from very important to very unimportant) in order of the importance of the commemorative things and the greatness of the people commemorated:

☐ A. Steles ☐ B. Archway ☐ C. Stone pagoda

☐ D. Memorial pavilion ☐ E. Huabiao

16. How much have you learned from the monument/memorial?

A. Very much (1) B. A lot of (2) C. Neutral (3) D. Very little (4) E. Not at all (5)

17. Did you know about the Sun Yat-sen Monument in Guangzhou (SYM) before?

A. Very well informed (1) B. Understand (2) C. Neutral (3)

D. Less (4) E. Not at all (5)

18. How often do you visit the SYM in Guangzhou?

A. Very frequent (1) B. Frequent (2) C. Neutral (3) D. Infrequent (4)

E. Not at all (5)

19. The following picture is the SYM in Guangzhou; how does it make you feel?
(Multiple choice)



A. Magnificent B. Sublime C. Upright D. Oppressive E. Peaceful F. Others

20. How well do you know the symbolic meaning of the monuments/memorials built in modern Guangzhou?

A. Very well informed (1) B. Understand (2) C. Neutral (3)

D. Less (4) E. Not at all (5)

21. The picture below shows three important monuments in modern Guangzhou; what do you think they are more like?



A. Tombstone B. Memorial pagoda C. Jigong column D. Obelisk E. Archway

F. Pavilion G. Others

22. Did you know about the monument to the fallen soldiers and martyrs of the 19th Route Army Songhu Anti-Japanese War (RASAW) in Guangzhou?

A. Very well informed (1) B. Understand (2) C. Neutral (3)

D. Less (4) E. Not at all (5)

23. The picture below is the monument to the fallen soldiers and martyrs of the RASAW in Guangzhou. What do you think it is more like?



A. Tombstone B. Memorial pagoda C. Jigong column D. Obelisk E. Archway

F. Pavilion G. Others

24. How often do you visit the monument to the fallen soldiers and martyrs of the RASAW in Guangzhou?

A. Very frequent (1) B. Frequent (2) C. Neutral (3) D. Infrequent (4)

E. Not at all (5)

Part Two: Supportiveness of environmental attributes

Listed in the table below are the activities of the monument/memorial place. Please rate them and your suggested functions according to their importance to you personally and to varying degrees of success in carrying out these activities at the

monument/memorial. On the five-point scale, '1' means not essential/not successful, and '5' means very important/very successful.

NO .	Activities (Projects)	Importance					Preference				
25	Sit on the grass	1	2	3	4	5	1	2	3	4	5
26	Play in the water	1	2	3	4	5	1	2	3	4	5
27	Read a text	1	2	3	4	5	1	2	3	4	5
28	Sit on its features	1	2	3	4	5	1	2	3	4	5
29	Stroll	1	2	3	4	5	1	2	3	4	5
30	Think	1	2	3	4	5	1	2	3	4	5
31	Touch its features	1	2	3	4	5	1	2	3	4	5
32	Observe	1	2	3	4	5	1	2	3	4	5
33	Contemplate	1	2	3	4	5	1	2	3	4	5
34	Express myself	1	2	3	4	5	1	2	3	4	5
35	Write	1	2	3	4	5	1	2	3	4	5
36	Remember	1	2	3	4	5	1	2	3	4	5
37	Place tributes (flowers, letters, etc.)	1	2	3	4	5	1	2	3	4	5
38	Others:										
		1	2	3	4	5	1	2	3	4	5
		1	2	3	4	5	1	2	3	4	5

Appendix B: Design Project User's Questionnaire

Hello! We are conducting a user survey for the project design. The purpose of this survey is to find out the value of the project design from the users' perspective and to provide some reliable evaluation of the project design. We hope that you will answer the survey honestly, and we will keep your answers confidential. Thank you for your support!

1. Gender

- A. Male B. Female

2. Marriage

- A. Married B. Other

3. Age

- A. 15-25 B. 26-45 C. 46-65 D. 66+

4. Profession (Previous or Present)

- A. Civil Servants B. Professional and technical personnel
C. Social production and life services personnel
D. Manufacturing and related personnel E. Military F. Students G. Other

5. Did you know about Heroes Square in Guangzhou before?

- A. Very well informed B. Understand C. Neutral D. Less
E. Not at all

6. The picture below shows the site status of the Hero Square in Guangzhou. Is it necessary to design and modify its site?

- A. Absolutely necessary B. Necessary C. Neutral D. Hardly E. Not at all



7. If Guangzhou Heroes Square was to be renovated, which of the following would you consider to be the most important reasons? (Choose 3)

- A. The site does not present "heroic" qualities, except for the 11 statues of commemorative figures;
- B. There is no atmosphere of a memorial site;
- C. The space has a single function and does not give visitors various experiences;
- D. The object of remembrance has little explanation and does not inspire visitors to remember, think and contemplate;
- E. The existing site design must address its relationship with the surrounding urban space;
- F. Others.

8. If there is a need to build a monument to the heroes of Guangzhou, do you think the location of Guangzhou Heroes Square is suitable?

- A. Totally suitable B. Suitable C. Neutral D. Hardly E. Not at all

9. The picture below shows the V gesture, what do you think it represents?

- A. Victory B. Success C. Joyfulness D. Doesn't mean anything E. Others



10. If you were to design a monument to the heroes of Guangzhou, in addition to the functional theme of memory and commemoration, you think it should be.

A. Humanize visitors

B. Allow visitors to contemplate or think on their own

C. Others

11. The picture below shows the general plan of the Hero Monument in Guangzhou after deconstructing and reorganizing the "V" shape. Is it readable?

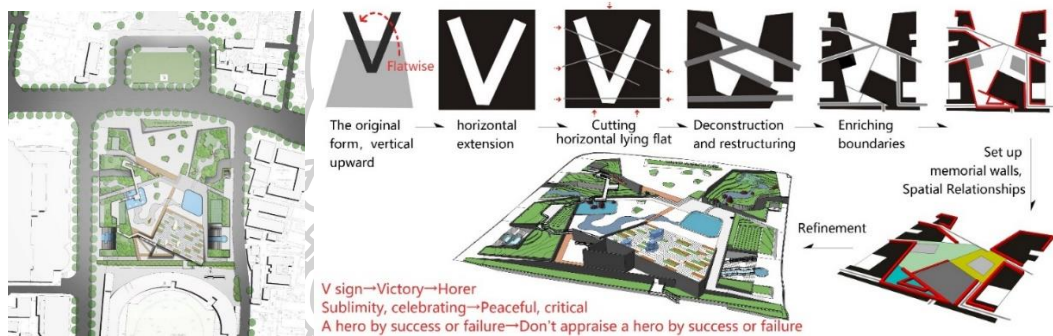
A. Fully readable

B. Readable

C. Neutral

D. Hardly

E. Not at all



12. The image below shows the design rendering of the project, how much do you like this design?

A. Like it very much

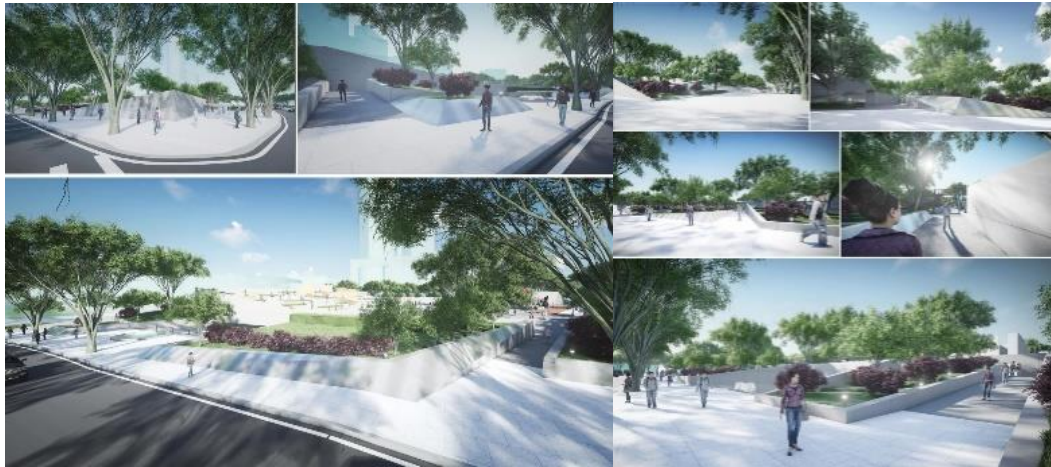
B. Like

C. Neutral

D. Hardly

E. Not at all





13. The picture below is the design of "The Road of Heroes". Can it convey a good experience of visiting a garden?

- A. Fully conveyed B. Conveyed C. Neutral D. Hardly E. Not at all



14 . The picture below is the design of the imagery "The River of Life". Does it stimulate visitors to think about the site while visiting?

- A. Fully stimulate B. Stimulate C. Neutral D. Hardly E. Not at all



15 . The picture below is the design of the hero light tower. Compared with the figurative and traditional vertical upward style monument, can it convey a similar meaning of sublime and eternal?

A. Fully conveyed B. Conveyed C. Neutral D. Hardly E. Not at all



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