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辽宁科学技术出版社

——南京雨花台烈士纪念馆、碑轴线群体的创作设计

献给我的老师——杨廷宝先生

齐康

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齐 康 教 授

- 1931 年生，浙江杭州人。著名建筑学家、建筑教育家，国家建筑设计大师，博士生导师。
- 全国政协委员，国务院学位委员会委员，中国科学院院士，法国建筑科学院外籍院士。
- 1952 年毕业于东南大学建筑系。长于建筑设计理论与、城市规划与理论、风景园林设计、建筑绘画。其建筑设计作品多项获国家优秀工程设计奖，其中两项作品获 80 年代全国十大优秀建筑艺术作品奖。其作品曾到法国、日本、瑞士、加拿大等国展览。写有建筑理论专著五本，论文近百篇。现任东南大学建筑研究所所长，全国高等学校建筑学科指导委员会主任，中国建筑学会理事，中国城市科学研究会理事，中国城市规划研究会理事、资深会员，中国城市规划设计研究院高级顾问等职。

Professor Qi Kang

Born in the city of Hangzhou of Zhejiang Province in 1931. Distinguished architectural theorist, architectural educationist, master architect of China and doctor supervisor.

Member of the Chinese People's Consultative Conference, member of the Chinese Academy of Sciences, member of the Academic Degree Committee of the State Council and foreign member of the Academy of Architecture in France.

Graduated from the Architecture Department of the Southeast University in 1952, he is expert in architecture design and theory, city planning and theory, landscape and gardens design and architecture drawing. His works have been awarded the national prize for excellent design for many times, and two of them have been selected in the best ten master designs of China in 1980s. He has had the exhibition of his works in France, Japan, Switzerland and Canada. He has published five books and almost one hundred treatises. Now he is the head of the Research Institute of Architecture of the Southeast University, director of the National Supervisor Commission for Higher Education in Architecture, director of the Architectural Society of China, director of the Chinese Society for Urban Science Studies, director and distinguished member of the Urban Planning Society of China and senior advisor of China Academy of Urban Planning and Design.

齐康教授

•1931年生まれ、浙江杭州人。著名な建築理論家、建築教育家、建築設計師、博士生指導教授。

•全国政治協商委員、国务院学位委員会委員、中国科学院院士、フランス建築科学院外国籍院士。

•1952年東南大学建築系卒業。建築設計と理論、都市計画と理論、風景計画と造園設計、建築絵画を得意とする。その建築設計作品は多くの国家優秀工程設計賞を受賞した。そのうち2作品は80年代全国十大優秀建築芸術作品賞を受賞。その作品はこれまでにフランス、日本、スイス、カナダなどの国で展覧されたことがある。建築理論の専門著作は5冊、論文は百篇に及ぶ。現在東南大学建築研究所所長、全国大学建築学科指導委员会主任、中国建築学会理事、中国都市科学研究会理事、中国都市計画研究会理事ならびに殊勲会員、中国都市計画設計研究院高級顧問などの職にある。

本工程设计单位

东南大学建筑研究所
南京市建筑设计研究院
东南大学建筑系

总设计人

东南大学建筑研究所 杨廷宝 教授
齐 康 教授

建筑工程负责人

南京市建筑设计研究院 陈家葆 高级工程师

纪念馆建筑设计方案参加者

齐 康 陈家葆 杨永龄 郑 炘 孟建民等

建筑施工图设计参加者

纪惠珠 李 恕 郑 炘 曹 斌等

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给排水施工图：姚 强
电 施 工 图：龚为民
暖通施工图：柯朱恩

纪 念 碑

结 构 施 工 图：洪德龙
给排水施工图：姚 强
电 施 工 图：陈凤英

轴线绿化

设 计：齐 昉

摄 影

曾 琼

暗室制作

赖自力

室外雕塑

上海油雕工作室

室内雕塑

戴广文

前言

雨花台是处美丽的地方，它离南京古城中华门南1公里许，在海拔60米的山丘上。相传在梁武帝时，高僧云光法师在此讲经，感动了佛祖，天上落花如雨，以此得名。其周围有很多古迹，北有南宋抗金英雄杨邦义剖心处，明虢国公俞通海墓，明方孝孺墓，东有明镇国将军李杰墓，又称永宁泉，南宋诗人陆游称之为“江南第二泉”。雨花台山岗不高，但地势险要，是南京城南的制高点，视为南大门，历来是兵家必争之地。六朝建康战事，太平天国在此血战经年，北伐时期的国民革命军也凭借此地来攻打城内清军。

人们如若登临这块突兀的台地，俯览南京半壁城池，南向眺远则是一望无际的丘陵风景。通常人称风景优美，总谈论名山大川、高山峻岭、江海湖泊，却不曾提到山丘风貌。似海波的山丘上，林木郁郁葱葱、层层叠叠、一望无际、浩瀚广大，特别是雨后云彩将大地装扮得格外秀丽。知名的雨花石晶莹圆润，色泽鲜丽，多姿多彩，天上地下交相辉映，真是人间的奇景。

但在黑暗的旧中国，南京在反动统治下，雨花台成了杀害革命进步人士和共产党人的刑场，成千上万的革命先烈在这一带惨遭杀害，雨花台的寸土片石都洒着先烈们的鲜血。尽管镇压很残酷，但人民并未被吓倒、征服和杀绝。可以这样形容革命者的气节，他们从地下爬起来，揩干净身上的血迹，掩埋好同伴的尸首，又继续战斗。在共产党的领导下，经过了长期、曲折、复杂和艰苦卓绝的革命斗争，一个新的中国终于在世界的东方大地上诞生了。就历史意义讲，如果说南京中山陵是旧民主主义革命纪念地之一，那么南京雨花台烈士陵园则是新民主主义革命纪念地之一。

人类的进步事业总是由一批有理想、有抱负的先驱

者、革命者前仆后继，艰苦奋斗，以至壮烈牺牲，才取得伟大的业绩和胜利。他们的献身精神永远激励着人们为着伟大的共产主义事业去拼搏、去奋斗。死难烈士的光辉形象和业绩犹如日月，永远映照在人民的身上，印嵌在人民的心中。

世界上有众多的纪念地，或缅怀亲人，或纪念英雄人物和他们的业绩，但其意义均莫过于纪念为革命进步事业而献身的牺牲者。在我们伟大的中国，百年艰辛，沧桑巨变，有着许许多多纪念地，而雨花台烈士陵园纪念地的意义显得特别重大。为此，人民政府于1950年开始兴建陵园，在主峰上树立了“死难烈士殉难处”纪念碑。1980年建英勇就义大型群雕、红领巾广场并修缮各处纪念地等。由于财力的不足，政府决定先绿化后建设。几十年的绿化使这片山丘林木茂盛，中间一片泉水和湖泊，构成起伏的自然场地。

建设纪念馆、碑建筑轴线是陵园建设的主体，怎样规划设计好这条轴线是研究的重要工作。东南大学杨廷宝教授于1952年就参与和主持这项工作。1980年在他的主持下进行全国性的方案竞赛，有500余方案参赛，并在此基础上东南大学建筑系钟训正、杨永龄、郑光复、叶菊华、赖聚奎等教师作了很大的努力，探索建筑方案的种种可能性，这都为杨廷宝老师最后综合归纳构思提供了前提，为现行方案奠定了总构思的基础。

构思的主题，实际上就是如何在这自然环境中处理好这个富有意义的“轴”，如何表现纪念建筑群的形象特征。在综合现行构思方案的过程中，杨廷宝老师用其手势向我比划以凹形为主体建筑的构想，一种对称、凝重，体现传统设想的构思。当时主要协助构思方案的有陈家葆和杨永龄同志。1982年底杨廷宝老师不幸谢世，遗留的是

怎样完善纪念馆的造型设计和怎样表现建筑轴的群体设计以及纪念碑的设计。

在似锦如画的自然绿色树林中，轴线的处理是建造环境的总设想。在153.7公顷的面积中，规划设计的纵长位于近1 000米的地形、地势中，建筑轴线正好设在五座山丘之间，即东、西炮台，纪念馆馆址中间山头任家山及北端的一潭水池和一个小小的湖。我们的设计怎样贴切地将这根“轴”线镶嵌到这起伏自然的地貌中，如何顺其势而求其形，使空间程序和人们在参观、瞻仰中获得的感受意义相吻合，这些在具体实施过程中，建筑设计师和领导者不断地作出了探索。

1983年6月，邓小平同志亲笔为雨花台烈士纪念馆、碑题名。1984年4月，中心轴线的主体工程经国家批准全面破土动工。1988年7月1日，整个建筑竣工，对外开放。我国著名建筑师、建筑学家，我们敬爱的老师杨廷宝的构思方案终于在这里实现了。

由东大门入口，经500米略呈S形的道路，即可望见纪念馆并进入忠魂广场，左侧的山丘上是忠魂亭，右侧为纪念馆，登高8米到达纪念馆平台。纪念馆总面积为5 900平方米，主体部分高26米，重檐，东西长90米，南北宽49米，整个建筑呈“冂”形。传统的建筑风格，现代的建筑手法，花岗石墙面，白色大理石窗框，白色琉璃瓦顶。正门上方镌刻着邓小平题写的“雨花台烈士纪念馆”馆名，正上方雕凿着“日月同辉”图像，其点题具有象征意义。整个建筑，包括馆前栏杆呈白色，与绿色树林形成明显对比。从纪念馆平台下几步即纪念桥，长约70余米，为梯形实体。桥的两侧设置了12个花圈雕饰。再下，到达中央水池区，水池前竖立国歌碑，为了不遮挡视野，用门框架作其陪衬。碑的两侧各为男女纪念哀悼立像，又

作为斜坡地的结束。中心水池长72米，宽22米，与两壁斜坡构成封闭空间，并面对着国际歌碑，远望可见到纪念碑、大台阶石级、两侧壁的整体形象及碑的水光倒影，是一幅动态的画面。纪念碑前的广场连通东西炮台山脚下的便道，沟通了整个中轴的交通。30米宽的大台阶是登上纪念碑的起始，两侧保留了六棵大雪松，四壁环以回廊，为纪念碑二层平台，每边各有黑色花岗石碑共90块，总长144米。东碑廊镌刻着马克思、恩格斯著的《共产党宣言》、列宁著的《马克思的三个来源和三个组成部分》；西碑廊镌刻着毛泽东著的《新民主主义论》。三篇经典著作，共47 043字，由我国著名书法家赵朴初、肖娴、费新我、武中奇、陈大羽、尉天池等36人书写，它是我国目前最长的碑廊。

主峰上的烈士纪念碑坐落在原奠基碑处。1986年破土兴建，1989年落成，碑高42.3米，碑身宽7米，厚5米，切去斜角，呈长方形，寓意是纪念南京1949年4月23日解放。碑顶的形式是抽象了的屋顶，似旗似火炬。由回廊进入大平台底的大厅，那里由大平台上的三个大花圈作为采光井，并由隧道通向碑底的楼梯和电梯间上通碑顶，从而俯览整个南京城。大平台上安放了十块纪念石，作为对被屠杀者的纪念，又是空间序列的需要。大平台烘托出纪念碑是一种空间向上的趋势。碑前站立着“砸碎旧锁链”的铜像。像高5米，基座高2.5米。碑的基座是传统碑座的变形。中轴线上的雕像均为上海油雕室设计制作。碑的基座标高为60米，碑与馆的间距为450米。

建筑轴的总构思是在比较东西方建筑轴并结合空间程序，注意到参观者心理的基础上形成的，因轴的概念涉及到视觉的、精神的、自然生态的、意念的等等因素。我们不妨分析一下东西方的建筑轴。东方的以北京故宫、

曲阜孔庙为代表。建筑轴以院墙围合的院,串越一幢幢建筑而组成的建筑群,呈现出层层叠叠的院子,一进进的院落及其两厢展开,即使是陵寝也是石人石马、四方城为前导。在西方实例中,法国的卢浮宫、凡尔赛宫及其他府邸,则以建筑围合与自然庭园相结合,呈几何形,对称又紧紧相联;意大利花园从高地洒水向下也以轴来联系。在我到过的国家中,我认为巴黎近郊 CHATEAU DE MAISONS 府邸与花园的自然结合,是最为优美的轴,它以府邸为主建筑,缓缓的斜坡,对称的雕像群与花坛,设计得十分得体,具有宜人的环境和尺度。华盛顿的建筑轴,以碑和林肯纪念堂遥相呼应,长长的水池,宁静而富于引导。在纪念建筑群中的轴,莫过于前苏联在伏尔加格勒(原名斯大林格勒)玛玛也夫高地的高80余米的“母亲”像及其面对伏尔加河组成的群体。欧洲的城市发展经历过一段“英雄主义时期”,巴黎、维也纳等可以认为是无数轴构成的城市,我们可以从中得到有益的启迪。我们在设计雨花台纪念轴时,从忠魂广场、台阶、纪念馆、桥、哀悼群雕、水池、大台阶到平台上的碑是一种引起沉思的程序,一种富于意义的程序,贴切于大自然,然后不断向上直至天空,从一种有限的氛围到达无限的程序。这种构思在我脑海中是逐步形成的。

建筑造型艺术的研究,及其形象特征的研究是我们研究的重要方面。在解决总构思之后,艺术造型问题成为最突出的难题,也是首要问题。在现代建筑中,在世界建筑文化交流频繁之际,探求一种适应的形式,即此时此地取得共识,而不是彼时彼地的搬和抄,既确定雨花台是新民主主义革命纪念地,又要在新的条件下实现建筑文化传统的更新。在这种主题思想下,从总体到建筑细部都要探求这条路子,一种“整体”的设计(即 Holistic Design),

这就定下了富有时代性和中国传统特色的新的建筑风格的调子,而这调子又要在地方文化中寻求脉络。

在南京历史上,有两座古代纪念物是精美的艺术品,一座是萧秀墓神道柱,其尺度比例、造型态势及细部都富有纪念的美感;再就是栖霞山栖霞寺的舍利塔,塔体的造型简化了中国传统木建筑繁杂的塔身和檐部,细细琢磨是传统建筑的简化,从内涵上有启示。这样纪念馆屋顶脊,檐部、檐下部都作了简化的变形。杨廷宝老师说过“用古典、传统的大比例,采用现代的手法是个将传统风格带入现代建筑的好手法”。杨廷宝老师的几个重要作品,如南京中山陵音乐台、原中央医院、体育场大门等都是这种手法。为了尊重老师的设计构思,我采用了这种原则。东大门的造型设计采用的是碑型,不能不说受到萧秀墓神道柱造型的影响。纪念馆的造型,特别是檐下部的处理,脊的处理,栏杆、座椅等等均采用了变形和简化手法。

轴的过渡,即纪念馆和纪念碑之间的过渡,完全是一种造型的空间艺术。过渡包括桥、水池和纪念碑的大平台。桥是过渡的开敞空间,当人们走出纪念馆走向纪念碑时,桥的形体要十分简洁、洁净。桥要成为一种纪念性的桥,它没有栏杆,只有梯形的连续体型,每边12个简练的花圈。走在桥上是一种开敞的空间感,一端仰望纪念碑,碑起着引导作用;一端是馆,都具有消失感和层次性。中央水池一段是封闭的空间,以水池为中心。水池是泉水,水有涨有落,所以岸边设计成石级形,不论水的涨和落,都成为水的石砌的岸边。过桥下台阶,首先看到的是国歌碑,两侧采用框架作为碑的边框,这样自北向南不至于挡住桥踏步的视线,而且又是远望纪念碑的框景。两侧的哀悼像是山坡下挡土的结束,带有旗形的挡土

墙微微的压在雕像的肩上,给哀悼的雕像有某种负重感。雕像站立的浅浅石级与水边的石级相呼应,水边的石级和岸上的石级形成一种对比,这是空间艺术的构成。水边两侧的绿化带,目前已长得十分茂盛,将东西炮台的树林与斜坡融为一体。这里我们作出了水池边断面的空间设计。可见在山丘地段的轴线设计,纵向与横向的竖向空间艺术设计都是十分重要的。我们研究了分层次空间艺术处理的方法和技巧。

纪念碑的群组构思,是要使人们参观达到一个纪念的高潮(Climax),一种主宰全局的氛围。回廊套住二层台阶,使上大平台有个空间过渡,这种过渡是由回廊的下一个空间通过石级到达上一层空间,是一种“桥”的过渡。“桥”下过渡到大平台下的纪念大厅,由大平台上的三个大花圈采光,进入电梯、楼梯间。而二层台阶过渡到大平台的顶。大平台上的构想和北京天坛的构想是相通的。平台要容纳众多的参观纪念者,是一种纪念的场。三个大花圈是地下大厅的采光井,不能不说是受到罗马古建筑万神庙采光穹顶的启发。加上两边各五块纪念石,造成一个平台上的空间序列,也增加了层次空间。平台的栏杆是悬挑的,从而扩大了空间,这里的尺度烘托出碑的高耸,形成强烈对比,突出了碑和碑前的铜像。纪念碑后铭刻了纪念碑文。碑后的栏杆呈弧形,给人一种结束的感觉。这儿可望半壁城池,半壁山丘风景。

历史性、纪念性的建筑知识是丰富我们创作设计的源泉,也是推陈出新和借鉴手法的基础。

忠魂亭是1996年建造的,由北向南是轴线的结束点,是句号。江泽民同志为亭题字。亭高8.305米,宽5.8米。亭的造型与纪念馆的顶有某种呼应。

纪念轴线的东侧是东殉难处,北为北殉难处,各有

大型“英勇就义”的群雕,西侧为红领巾广场。目前建筑轴线的交通组织是双向的,多数游客来到此地是逆向的行走,这是总体规划结构上的遗憾之事。

纪念馆的室内设计曾作过多次方案,其中理想的是序言厅,厅内有由红旗构成的序言碑。结束厅是“英灵之门”,陈放着死难烈士的名册。

整个建筑设计创作历时12个年头。历史事件深深地感动着我,激发着我创作的灵感,激励着我不断进取。我深深地感谢江苏省、南京市领导和一切支持过我的朋友和同志们,特别要提到的是柳林同志(原省顾问委员会主任,雨花台建陵委员会主任),他的远见卓识和支持对我们的工作是莫大的帮助。感谢谭垣先生、吴良镛先生、冯纪忠先生。张耀华同志(原南京市委书记、市长)、甘铎同志、蒋毅辛同志、武中慧同志等都给予热情的指导和帮助。具体设计工作中我始终得到陈家葆同志的通力合作,以及我的研究生郑忻、孟建民、林维宁等的帮助。南京市建筑设计研究院所有参加设计的同志也给予我全力的支持。一切成果的获得都是集体智慧的集约,一切归功于人民。

作为我个人,我认为建筑创作是不断思索的过程,尤其是设计纪念建筑,它是人们情感的集聚。凝思是一种深层的思维结构,转化为表层思维结构,思维的结构又转化为物质形式,成为一种情感的表现。

创作的目的在于缅怀和纪念,只有实践才能获取历史性的真知。

死难烈士们的业绩与山川同存,与日月同辉。

齐 康

1997.11.20

PREFACE

Sitting on a hill with an elevation of 60 meters, the beautiful Yuhuatai is 1 km or so to the south of Zhong Hua Gate—an ancient gate of Nanjing. This place has a story: in the Liang Dynasty, an eminent monk—Yun Guang expounded the texts of Buddhism here, and the Buddha was moved, so the Buddha dropped down many flowers like rain, then people call this place as Yuhuatai. There are many historic sites around it; in the south, Yang Bangyi, a hero who fought against Jin in Nan Song Dynasty, and the graveyard of Duke Yu Tonghai, and the graveyard of Fang Xiaoru in Ming Dynasty; in the east, the graveyard of the General Li Jie in Ming Dynasty, which is called as Yongning Spring, and also called by the famous poet Lu You in Nan Song Dynasty “the Second Spring”. Though this place is not high, it is very important because of its commanding elevation in the north of Nanjing. So in this place many battles happened.

Standing on this lofty place, you can overlook half of the city; looking far to the south, you can see the endless scenery of hills. Generally speaking, when people talk about the scenic beauty, they will mention great rivers, lofty or famous mountains, seas and lakes, but never mention the scenery of hills. On the wave-like

hill, trees are lush and green, vast and grand. Especially after rain, radical clouds dress the land, the famous rain-flower stones are sparkling, crystal and clean. The sky and the land add radiance and beauty to each other, which make an incredible beauty.

Before liberation, under the reign of the reactionary government, Yuhuatai became an exution ground where buried many progressive personages and communists. Thousands of revolutionary martyrs were cruelly killed here, whose blood swept over every stone. In spite of this cruel suppress, the Chinese people were never afraid, never conquered, and never terminated. They crawled up and wipe out the blood, buried their companies' bodies, and continued their fight. Under the leadership of the Communist Party, through the protracted tortuous struggle, they built up a new China. This is the true portrayal of these martyrs. If we mention the historic significance, we can say the Sun Yietsan Mausoleum is one of the memorial places for the old democratic revolution, and the memorial hall at the Yuhuatai Cemetery is the one for the new democratic revolution.

A group of pilots and revolutionists, with their hope and ambition, devoted to the progressive causes of

mankind bravely and tortuously. Only by their fight and their death can we get such grand triumph. Their spirits will stimulate people to fight and struggle for the great communist causes. Like the sun and moon, these martyrs' glorious images and outstanding achievements will impress us forever.

In the world there are many memorial places, for relatives, or for heroes and creators, but the most significant ones are those for the martyrs who died for the revolutionary progressive causes. In the past 100 years our great country has lived through hardships. Consequently we have many memorial places, while the memorial place at the Yuhuatai Cemetery is of greater significance. In order to memorize this event, our government began to build a cemetery in 1950. Soon the memorial monument "the place where the Martyrs were killed" was set up on the top of the highest peak. In 1980, the grand sculpture complex and the Red Scarf Square were built, at the same time many memorial places were repaired. Because of financial problem, the government decided to afforest this place first, construct it second. Through many years planting, this hill has lush trees, and in the center there are lakes and springs, which form an undulatory natural place.

The main task of cemetery building is to design the axis of the hall and the monument. One of the most important jobs is to plan and design this axis appropriately. Early in 1952, Professor Yang Tingbao of the Southeast University was engaged in this case as a director. Under his leadership, a country wide plan competition was held in 1980, and more than 500 solutions aired in this competition. Based on this competition, a group of teachers: Zhong Xunzheng, Yang Yongling, Zheng Guangfu, Ye Juhua, Lai Jukui, etc, in the Architecture Department of the Southeast University, did their utmost to probe the feasibility of their plans. All these efforts gave Professor Yang Tingbao a premise to work out the whole plan.

Actually the theme of the plan is how to deal with this significant axis associated with natural environment, and how to manifest the characteristic of the memorial hall. During the course of unifying all the plans, Professor Yang Tingbao with his weak body put forward a plan which makes concave as the major characteristic of the whole complex. This traditional plan is symmetric and grand. At the same time, Ms. Chen Jiabao and Mr. Yang Yongling gave their help. At the end of 1982, this respected professor Yang Tingbao

passed away. What he left with us are the modeling plan to perfect the memorial hall, and the complex plan to manifest the axis and the plan of the monument.

The main problem of building up whole environment is how to deal with the axis in this picturesque green trees. Within the area of 153.7 ha the Longth planned is nearly 1 000meters from north to south, the axis is just among the five hills, that is: the west and the east forts While the memorial hall was built on the top of the center hill—Ren Jia hill, to the north are a spring and a small lake. Our plan is how to inlay this axis appropriately into this undulatory earth, and how to make significance coincide with the feeling that people can get during visit. But to achieve this aim, our designers and directors should continue to research during construction.

On June, 1983, Mr. Deng Xiaoping gave his autograph to the memorial hall and the monument at the Yuhuatai Cemetery. On April, 1984, the main body project gained the admission of the government to be built. On July 1, 1988, it was open to the public. The plan of professor Yang Tingbao—a famous architect in our country, became true.

Through the East Gate, you can see the memorial

hall and enter into the Zhong Hun Square, to the left is the Zhong Hun Pavilion on the top of the hill, to the right is the memorial hall. Climbing up 8 meters high, you will reach the platform. With an area of 5 900 square meters, the memorial hall is 26 meters high, which has double eaves, and is 90 meters long and 49 meters wide. Our designers use the modern techniques to show the traditional style. All the Surface of the walls are made of granite, and the window frame of white marble, and the roofs of white glaze. And all the buildings including fences are white which form a sharp contrast with the green woods. Down from the platform, you will stand on the about 70 meters long memorial bridge, whose two sides are dotted with 12 stone wreaths. Down deeper, you will reach the center pool, in front of which is the National Anthem Monument. In order not to obstruct people's view, the designers use doorframes as a foil of the monument. And on both sides of the monument are the sculptures, which act as the end of the slope. With 72 meters length and 22 meters width, the center pool forms a closed place with the two slopes. At a distance, you can see that the monument, the stone steps, the two slopes, and the inverted reflection of the monument in water form a dynamic picture.

The 30-meter-wide steps are the start of the monument, of which two sides are 6 big cedars. The second floor of the monument platform is the 144-meter-long winding corridor surrounded by walls, of each side are the 90 pieces of black granite. On those tablets are engraved three famous writings by Marx and Engels, Lenin and Mao Zhedong, autographed by Zhao Puchu and other 35 famous antographors. This is the longest tablet corridor in China now.

Built from 1986 to 1989, the memorial monument on the highest peak is 42.3 meters high, 7 meters wide and 5 meters thick, which indicates that Nanjing was liberated on April 23, 1949. The top of the monument is an abstract roof, which looks like a flag and a torch. Through the winding corridor into the big hall under the platform, you can find that the three big wreaths on the platform are the lighting wells. On the big platform there are ten memorial stones, which act as a commemoration for the martyrs. The monument set off by the platform gives us a feeling of upness, and in front of it stands the bronze stature of 5-meter high "Break out the old chains". And its base is 2.5 meters high, which is a conversion of the traditional bases.

The whole plan of the axis was formed after a com-

parison between the Oriental architecture and the Western one, for many effects, such as view, spirit, natural environment and thoughts, have great influence on the conception of this axis. Now let's analyze the axis of the East and the one of the West. Just using the following ones as examples: the Imperial Palace in Beijing and the Confucian Temple in Qufu, which can represent the typical axis of the East, we can see that each compound is endorsed with walls, and each complex is formed by many compounds and wings which are stringed together. Even a cemetery also uses stone man, stone horses and *si fang cheng* as the head. While in the western countries, many famous buildings, such as the Louvre, the Versailles Treap and other mansions in France, achieve a union between natural grounds and enclosed yards, which is symmetric and joined closely. Among many countries I have been to, I think Chateau De Mansions near Paris has the most beautiful axis. This mansion effects a union between gardens and the mansion, the gentle slope, symmetric sculpture group and flower terrace, all these reflect the appropriate design. In Washington, the monument and the Lincoln Memorial Hall echo from afar, and the long spring is peaceful and significant. In Europe, the development of cities also live

through “a period of heroism”. Many cities, such as Paris and Vienna, which are regarded as the ones formed by many axes, can give us many useful enlightenments. When we design the axis of the memorial hall and the monument at the Yuhuatai Cemetery, we create an undulatory and significant procedure from Zhong Hun Square, to the memorial hall, to the bridge, to the sculpture groups, to spring and to the monument. All these agree with the nature. But at the same time, this one is up to sky, is from limited to unlimited.

What we emphasis on are the research of the art of architecture design and the research of image characteristics. After deciding the whole plan, we encountered the essential problem—the plastic arts. In this period of frequent communication among different architecture cultures, we probed for an appropriate form, then at last we had made sure that: being a memorial place for the New Democratic Revolution, the Yuhuatai Cemetery should have renewed traditional design. According to this idea, we sought for a Holleistic Design, which endows new meaning to the traditional style of architecture.

Two ancient relics of Nanjing city are fine works of art. The first one, the Dhanari Columns of the Tomb of

Xiaoxiu, express memorial sense of beauty on scale, form and details, while the other, the Pagoda of Buddhist Relics of Xixia Buddhist Temple, shows the simplified body and eaves of Chinese traditional timber architecture in stone. These examples bring us a simple solution on the eaves, the part under the eaves and the ridge of the Memorial. “The combination of classic scale with modern manner might introduce traditional spirit in modern architecture.” The words of Mr. Yang Tingbao can be found in some of his important works, such as the Amphitheatre of Sun Yietsan Tomb, the former Central Hospital and a Gate of Stadium. Following this thought and inspired by the Dhanari Columns of the Tomb of Xiaoxiu, I adopted the prototype of monument in the design of the East Gate. The form of the Memorial, the handle of the part under the eaves and ridges, the design of the handrails and benches are all under the principles of transformation and simplification.

The transition of axis, or the transition from hall to monument, is wholly an art of design. This transition includes the bridge, the spring and the big platform. Being an open space, the bridge should have a clear and simple image, and the bridge should be a memorial one, which has no railings, only 12 wreaths on each side. Standing

on it, we have a feeling of openness and wideness. On one side of it is the guiding monument, on the other side is the hall, and both give us a feeling of gradation and release. The center lake is a closed space, and the bank has steps because of the fluctuation of the water in the lake. The first object falling into your eyes after several steps down is the National Anthem monument, of which both sides have frames in order not to obstruct people's view from south to north. On each side the sculptures seem to be the end of the retaining walls. The retaining walls slightly press the shoulders of the sculptures, which create an environment of heaviness. The sculptures on the steps echo with the steps beside lake, and the steps beside the lake form a comparison with these on the bank. The flourish trees on each side of the lake grow up which make the woods of the two forts and the slope as one—all these are the space design of section beside lake that we make. From this you can see that, in the axis design of the hill relief, the design of space is very important.

The design of the monument complex is to make people reach the climax of memory, and to give an atmosphere of grandness. The winding corridor covers the steps of two floors, which gives the platform a transition

of space. And this transition is from the lower level to the upper level through steps, which is a transition of “bridge”. Through this “bridge” to the memorial hall under the platform, we can see that the three wreaths on the platform are the lighting wells, and the natural lights through the wreaths pass in the lifts. The design of the big platform is similar to the design of the Tiantan in Beijing. As a memorial place, the platform should have enough space to hold visitors. The design of the three wreaths as the lighting wells, to be frank, is influenced by the lighting dome of Pantheon in Roman. With the help of 5 memory stones on each side, a space sequence on the platform is formed. The hanging banisters help broaden the space and serve as a foil to the bronze statue and the grand monument behind, on the back of which the epigraph is engraved. The curve shape of the banisters behind the monument serves end of, as the where the scene of the city and landscape could be fall into the sight of the visitors.

The architectural knowledge of history and commemoration enriches our creative design.

Zhong Hun Pavilion was built in 1996, which is the full stop of the axis. Mr. Jiang Zeming gave his autograph to this pavilion. The pavilion is 8.305 meters high