

# 齐康 建筑设计作品系列

ARCHITECTURAL DESIGN WORKS SERIES OF QIKANG



2

侵华日军南京大屠杀遇难同胞纪念馆

MEMORIAL TO VICTIMS IN NANJING  
MASSACRE BY JAPANESE INVADERS

辽宁科学技术出版社



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辽宁科学技术出版社·沈阳

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## 本工程设计单位

一期工程：东南大学建筑研究所  
南京市建筑设计研究院

二期工程：东南大学建筑研究所

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摄 影 曾 琼

暗室制作 赖自力



## 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。长于建筑设计与理论、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.

## 齊 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、国務院学位委員会委員、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員会主任、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。





## 金陵劫难——侵华日军南京大屠杀遇难同胞纪念馆的创作设计

1937 年底至 1938 年初，侵华日军在南京以极其卑劣和残忍的手段对中国人民进行了血腥大屠杀，这是第二次世界大战中震惊世界的三大屠杀之一，是世界史上积血最厚的劫难，在战后的 1946 年，国际军事法庭查明，这场劫难被屠杀的中国人有 30 余万，其中多为工人、农民、一般市民、商人和放下武器的中国士兵。

这场劫难，日军屠杀的方式是集体枪杀、活埋、刺刀捅戳、焚烧，直到进行“杀人竞赛”。

这场劫难，伴随着烧杀抢掠，无数妇女惨遭强奸。国际法庭认定入侵南京市后一个月中发生了 2 万起左右的强奸案件，被强奸的除一般妇女外，还有 10 岁的幼女、70 多岁的老妇，甚至孕妇，有的在被强奸后还遭到剖腹割乳等兽行。

这场劫难，在短短的几周内，城市笼罩在烟雾中，街巷民宅遭毁坏，南京市近 1/3 建筑被毁，宗教寺院、慈善机构都不能幸免。

这场劫难，中国文化珍品遭到掠夺，据统计从 1938 年起，日军抢走图书文献达 88 万册，这个数字超过日本当时最大图书馆的藏书总量。

扬子江畔累累尸骨，秦淮河水无尽哀歌，金陵劫难在全国人民的心上留下了血的印记。岁月虽然走过了 60 个年头，但时间的流逝割不断、也洗不清民族的伤痛，特别是南京人民心中的创伤。历史不时地呼唤、提醒着从灾难中过来的中国人民，牢记这深重血泪劫难，悠悠国耻。1983 年秋，南京市人民政府决定建设“侵华日军南京大屠杀遇难同胞纪念馆”，以纪念死难的同胞。建设分两期进行。第一期于 1985 年 8 月 15 日纪念抗日战争胜利 40 周年时完成；第二期于 1997 年 12 月 11 日，南京大屠杀 60 周年之际完成。

劫难的历史永远不会也不应磨灭。纪念馆的建立是为了铭记这一难忘的历史，教育后代，前事不忘后事之师。

\* \* \* \*

时隔近 50 年，在经历了历史的变革之后，要建设一座不忘血泪劫难的纪念馆需要深思熟虑。纪念物是社会、国家、民族情感的凝聚，历史上的各种纪念建筑，在不同历史时期有着社会约定的建筑形态，碑，亭，馆等等都只是一种参照。作为一种纪念，国耻和民族的血泪劫难将怎

样表现呢？

1984 年秋，细雨蒙蒙，我来到工地。奠基碑边挖掘出的堆堆白骨刺得我眼睛发痛。儿时的回忆又浮现在我的脑海中。日军侵占南京时我才 6 岁，随母亲逃难到了祖籍浙江天台。父亲在金陵大学工作，留在苦难的南京城中。在安全区，父亲和同事们帮助了许许多多的难民，他自身险些遇难。幼时经常听父辈们谈起那一段劫难的经历，每次都感到沉重和悲愤。

设计方案时，与合作者构思中有两个选择，一是只设计一幢纪念建筑，内部陈列历史的实证和图片。再就是将纪念与整个场地作为灾难地，做整体环境设计。在江苏省及南京市领导的支持下，我们采取了以环境设计来表现历史劫难方案，于是我们全身心地投入，想以这件作品来告慰死难者的家属，告慰我的父辈们，告慰 30 万被屠杀的无辜死难者，并以此来纪念这段历史，纪念这场民族的灾难。

这件作品在创作上采用了深沉的语言，除了陈列作品外，首先要借助于“场地”，这是一个有情感的“场”，能表达的“场”；其次要借助于“墙”，一个有感染力的“墙”；再就要借助于空间的氛围，特殊的序列，给参观者一种历史灾难的显现。总之建筑物、场地、墙、树、坡道、雕塑等成为整个表达环境氛围的要素。

记得黑格尔论美学时将建筑与音乐归为一类，这是有道理的，因为戏剧、绘画、歌唱可以直接受之于众，使人们在情感上沟通，音乐曲调借助于作曲家的手将音符、相关的乐器等相关的要素组合起来，再借助于作品的意义、情感形成动人的乐章。而建筑则是建筑师艺术灵感的迸发，他们运用地段、墙、屋顶、门窗……等实体和空间加上供人们活动的场所等要素，创作出各有特征、性格的建筑形象，使参观者产生情感上的共鸣，创造出绚丽多彩的艺术篇章。建筑是凝固的音乐，正是这个道理。

建筑可以是华丽的、也可以是简朴的；可以是活泼的，也可以是庄重的；可以给人们以激情，也可以给人们以压抑感，这些都是通过不同要素的组合，并配以不同的环境、氛围来实现的。创作者的激情是无穷无尽的，其手法也纷繁多采。一种富有表现力的艺术，要永恒地面对观众说话，即使其使用功能发生了变化，但其形象仍长期留在人们的心里。我们需要有感觉的空间，有感觉的实体，更要有组合的手段和场所的表现力。

在设计中要体现“劫难”、“悲愤”、“压抑”，需要有一个中心思想，这就是“生”与“死”。在设计南京大屠杀遇难同胞纪念馆时我正在进行南京雨花台烈士陵园纪念馆、碑的创作设计。“生”和“死”的主题不只是大屠杀纪念馆有，同样在雨花台也有“生”和“死”的哲理概



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急。后者是纪念为了人民的解放，为追求共产主义的理想而被反动统治者杀害，英勇就义的革命先烈们。而 30 万无辜平民被残害，却是前所未闻的劫难，30 万这个“数量”可以从一个侧面表述这场劫难的程度。

场地的设计至关重要，处理得当会产生使人震撼的感染力。一般的“场”是供参观者活动的场所，而这儿的“场”是由无生命的卵石构成的，卵石地面寸草不长，形成的荒凉、悲戚氛围，呈现出劫难当时的情景，象征一种死亡。于斯时，于斯地，特定的场景，表现特定的事件，整个场地铺上了石子，在沿边以及石台阶上种上草皮，给人一种生气，一种“生”的追求，形成强烈的“生”和“死”的对比。一边是敌人的杀光、烧光、抢光的“三光”政策的余炭，一边是“春风吹又生”的生机勃勃的景象，这是深层的联想。人民经历这场劫难后，并没有被吓倒，反而更激起了中华民族的抗日怒潮，最后终于战而胜之。

要造成特有的氛围，墙的围合与组织是不可缺少的。它是一种限定的“界”，一种从无序中创造出有序的空间引导，采用残缺和破损的墙围合遮挡，是创造空间氛围的特定手段。一期纪念馆的周边是曲折的围合，围合而又相对的空透，高约 2 米。它的高低错落，以及纪念馆斜边的坡度，给人一种进入墓穴的感觉。墙有两种，一种方整有

力，如入口处方整有边的墙上刻着邓小平同志对纪念馆的题字“侵华日军南京大屠杀遇难同胞纪念馆”，紧接着入口迎面的墙上用中、英、日三国文字刻着“遇难者 300 000”的黑色字样，庄严而凝重，代表了中国人民向全世界公布的实证和不忘国耻的决心。这里有一段记事，当时市委书记张耀华同志打电话给我，说能否用血红色刷在卵石广场上。这是一种朴实愤恨的情感，也表明了领导们参与的积极性和重要性。另一种墙凸凹不平，如残破起伏、高低错落的遇难者的浮雕墙，长达 50 米，沿续下来，直至遗骨陈列室。沿着浮雕墙行进可以看到不断变换的墓冢式的情景。墙是一种封闭和开放的过渡，是一种视觉的引导。登上石阶，由下而上，先是封闭，使您只能看到天空，形似折桥。再往上，则由上向下俯视整个场景，这是一组整体的环境设计，是一种空间的组合，一种要素的匹配。

原设想遗骨陈列室的遗骨用一层碎土掩埋，但这样遗骨会变黑，后采用膨胀珍珠岩粒来衬托遗骨。当人们穿过遗骨陈列室时，心情会完全沉下来，不少日本参观者来到这里时纷纷下跪，表示忏悔和哀悼。从遗骨陈列室出来，又经过一段墙进入馆内参观图片、实物以及实录的录像片。在这里，墙的作用仍然是一种封闭开放的过渡，一种视觉的引导。

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1993年，纪念馆二期工程在南京市政府投资和爱国港人的捐资下，正式破土动工，它是对纪念馆场地的完善和充实。首先是对着遗骨陈列室修建纪念碑墙，墙呈“L”形，在遗骨陈列室前形成围合空间，从而加强转角的整体感。在纪念碑墙的一端，下面修了一个永久花圈，花圈的上方铭刻着死难者的姓名。

由于城市发展的需要，纪念馆入口由朝北改为南向，于是入口大门重新进行了设计，它采用悬挑4米的空框雨篷，使参观者一进门就有一种压抑的感觉。在黑色花岗石上，镌刻了馆名，在高达13米的十字形标志物上，刻上了大屠杀发生的日期。停车场就近另辟场地，从而给入口留出了空旷的场地。

二期工程的最重要内容是以“金陵劫难”为主题的大型雕塑（原名“人民的灾难”），它面对着入口处的长形广场。为了营造一个合适的氛围，我们精心设计了连续凸凹的花坛和地灯，注意了细沙石铺面 and 水泥铺面的关系，同时将右侧长40米的墙面，全部贴上黑色磨光花岗石，强烈的导向，很快将参观者带入肃穆的气氛中。

雕塑的构思经过多种方案的比较，难度最大的是以什么样的形式出现在参观者面前。群雕，在较远处是难以看清的，历史上有许多群雕均有此缺陷；单体雕像，又难

以表现其深刻的内涵，所以大多认为以建筑的体块组合为宜，大块的造型容易取得与一期建筑相匹配的陪衬效果。怎样用最简洁的建筑语言和雕塑来体现造型的意义呢？经过反复的思索，最后还是选用我惯用的手法——体块错位。死难者的头颅、被活埋时挣扎的“手”、杀人时砍断的“战刀”、残破的城墙、枪炮射击的痕迹等，用一空透的斜坡穿越这些体块之间，将其连为一体，它既起到组合体块的作用，又起到残疾人的坡道和正常人的通道的作用。这种组合是一种典型的有特色内容的组合，组合体的各部分以不同的比例使参观者得到视觉上的统一。空间的尺度，形体之间的比例关系，所要表述内容的程度，在这里得到了协调的、恰当的处理。整个群组的高度还考虑到遮挡后面民宅对景观的影响。设计中我想到中国古典园林的“咫尺山林”，那是对大自然风景的一种浓缩，山石、亭榭等都是在一个相对限定的整体环境中做出设计的。同理，纪念馆二期工程的设计离不开与一期建筑的整体和谐。整体的设计就要有整体的意识，整体的意识要从构思的中心意义出发。如果说一期建筑的构思是用场地、墙、墓冢似的纪念馆来表达“生与死”，那么二期工程的构思是表达“痛与恨”。意义的连续是空间的连续，是序列的连续，手法随意义而变换，仍然看得出它的连续性和整体性。



二期工程的“金陵劫难”大型雕塑，以建筑体块表达历史的意义，首先是观念意义上的统一，是用残破、死亡的形象求得视觉上的一致；是在统一主题下整体的构图，更重要的是抽象和具体的统一，理念与理象的一致，这是创作中大胆的突破，也是对历史传统艺术的新的认识。

一块用中、英、日文镌刻着“遇难者300 000”的石壁墙、一颗仰天长叹、怒目圆瞪的巨颅、一面写着遇难者的姓名、带有刀劈和枪击痕迹的“哭墙”，以及满目凄惨的枯焦树和卵石场，还有那墓穴般的遗骨陈列室……这就是纪念馆的“场”。走进“场”，馆中的人们都似乎能听到死者冤魂的哭泣和呼号，感受到那悲愤的冲击！一切都表述着当时的情景，它只是血泪历史的一个片断。历史的永恒和真实将永远提醒着人们，民族的灾难促使我们觉醒和奋发，祖国的繁荣强大和团结是我们尊严和幸福的保障……。建筑的语言不可能说完，永远也说不完。

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中日两国人民有着长期友好的历史，有着友好的文化交流，60年前的灾难，使中国人民蒙受了无尽的痛苦和浩劫，日本人民也在这期间遭到不同程度的苦难，以史为训，愿中日两国人民世代友好。

1997年12月10日二期工程竣工，13日南京市人民在南京大屠杀发生60周年之际举行了隆重的纪念大会，这一天，南京市……

汽笛长鸣，划破长空！

纪念地的长明灯点燃了。

死难者安息吧！

齐 康

1997.12.16 于中山疗养院

## A disaster to Jinling

—Creative Design of the Memorial to the Victims in Nanjing Massacre by Japanese Invaders

At the turn of the year of 1937, the Japanese aggressor troops atrociously and bloodily massacred an overwhelming number of Chinese people, in Nanjing, a world-shocking event during the Second World War and a most ruthless disaster in the world history. In 1946 the investigation of the International Court Martial showed that more than 300, 000 people were mass shot, buried alive, bayoneted or burnt to death. Unimaginably, a competition was stimulated in killing people. Most of the massacred were workers, farmers, townspeople and soldiers who had already laid down their arms.

Apart from the slaughter and looting a large number of rapes were committed on women, even on 10 years old girls, on over 70 years old women and on the pregnant. What's worse, lots of women's bellies were cut open and their breasts cut off after rape. The International Court Martial confirmed that about 20, 000 rapes were committed just in one month after the Japanese in-

vasion of Nanjing.

In no more than a few weeks, did the whole city see the destruction of nearly 1/3 of its buildings. Even monasteries, churches of charitable organizations were not spared.

Lots of Chinese cultural treasures were plundered. Statistics showed that a plunder of about 880, 000 copies of books and documents reached Japan from 1938, much larger than the collection housed in the biggest library in Japan at that time.

Along the Yangtze River were seen piles of bones of victims and by the Qinhuai River mournful songs were heard singing. All left an indelible mark on the hearts of the Chinese people. Sixty years have passed but the distress caused can never be removed from the Chinese people's hearts, let alone of Nanjing citizens'. History has always reminded those who have survived the Japanese invasion of the bloody ignominious national



12 disaster. In memory of those massacred, Nanjing Municipal Government decided to build the Memorial to the Victims in Nanjing Massacre by Japanese Invaders. The construction of the project was carried on in two phases. The first phase would be completed before August 15, 1985, the 40th anniversary of the victory of Anti-Japanese War while the second, December 11, 1997, the 60th anniversary of Nanjing Massacre.

Never can disastrous history be rubbed out. The construction of the Hall marked on our mind this unforgettable history so as to teach the generations afterward. Let the past experience be a guide for the future.

About 50 years have passed since, and our country has undergone historic changes. The construction of a memorial to history written in blood and tears calls for profound meditation. The memorial is an embodiment of social and national feelings. Lots of memorials were constructed in various styles, as established in different historical periods. It follows that monuments, pagodas and halls built in the past can only serve as a reference. The question faced was how to have the bloody ignominious disaster embodied to the full in the memorial-hall.

In 1984, one drizzling autumn day, I visited the project site. Bones of the massacred dug out were piled beside the cornerstone, which brought back the days of my childhood. I was only 6 years old when the Japanese aggressor troops invaded Nanjing. Mother and I fled to my native town, Tiantai, Zhejiang, while my father stayed in Nanjing, as he was working with Jinling University. Together with his fellow teachers, he was nearly killed when helping with settling down refugees in safety area. Whenever listening to their stories about the ignominious disaster, I couldn't help feeling indignant.

In discussing the design plot, some suggested building a hall, with its interior entirely given to the display of pictures and material evidence. Others suggested taking the disastrous place as the construction ground. With the approval of the government of Jiangsu Province and Nanjing Municipal Government, the second suggestion was adopted; that is, to embody the historical disaster in a wholesale environmental design.

Whole-heartedly we embarked on the design, with the intention of condoling the family members of the massacred, and the older generation, of honoring the

300,000 innocent people massacred, and of commemorating the historical disaster.

The project was to be built in solemn architectural language. Besides displaying actual objects and materials related, first importance should be attached to the memorial ground, emotional and expressive. Again walls around should be endowed with appealing power and full use be made of the atmosphere and of the specific arrangements so as to give visitors a true representation of what had happened in history. In a word, buildings, grounds, walls, trees, slopes and sculptures were essential elements not to be neglected.

Hegel, so far as I can remember, reasonably placed architecture and music in the same category. As is well known, drama, paintings and songs directly come from people and help them understand each other. Marvelous movements are composed by arranging notes differently, by using certain instruments and by attributing significance and emotion to them. Colorful characteristic architecture is the creation of an architect, an outburst of an architect's inspiration. Deliberate use is made of space and such elements as a plot of land, walls, roofs,

doors, windows, grounds (for visitors' activities) and etc. in order to arouse sympathetic response in them. Architecture is sort of hushed music.

Buildings can be splendid or simple, gay or somber, which can give rise to either excitement or depression. This can be achieved through arrangement of different elements enveloped in different surroundings and atmospheres. There is no end of architects' intense emotion and there is an endless variety of techniques for use. An expressive artistic piece of work is to hold an everlasting talk with people. No matter what changes in function it may undergo, its living image should be left on visitors' minds for a considerably long time. Therefore we must create emotional space and objects, most of all, we need organizing methods of organization and expression of place.

The motif is to reflect the disaster, the distress and the indignation of people. To live or to die, I think, is the answer. While in charge of the design I was designing the Memorial and Monument for Yuhuatai Martyrs' Mausoleum. The gist of life and death should be embodied in both. However, the latter is to commemo-



14 rate those revolutionary martyrs who died a heroic death for Chinese people's liberation, and for an aspiration of communist ideal, while the former, 300, 000 innocent people massacred in the unheard-of disaster. The figure of 300, 000 itself is an aspect to tell the tragedy of the disaster.

The planning of the site is of first importance. If properly designed, it can give forth earthshaking power. Generally speaking, ground refers to where the visitors move about. But here, the ground is made of pebbles, where not a single blade of grass is in sight, forming a bleak desolate and wild atmosphere, which symbolizes death, a disastrous scene. To make a sharp contrast, around the pebbled ground and on the stone steps grow verdant lawns, symbolizing an aspiration of life. On the one side is the wild scene caused by the enemy's policy of "burning all, killing all and looting all", while on the other side is a scene full of life. Never were people frightened who had experienced the disaster. On the contrary, insurging tide came in. The Chinese people did defeat the aggressors at long last.

To create a special atmosphere, the arrangement of

and the encirclement of walls are basic, which define the boundary, directing from an out-of-order space to a good-in-order one. A specific means is to use dilapidated wall to cut off from the rest. The surrounding wall of the first-phase memorial project is winding and creeping but leaky. It is about 2-meter high. Its unevenness and the slanting side of the hall seem to give the people a feeling of entering a tomb. At the entrance is an edged square wall with the inscription of "Memorial to Victims in Nanjing Massacre by Japanese Invaders" in the Mr. Deng Xiao-ping's handwriting. Immediately facing us is the wall with the inscription of "Victims 300, 000" engraved in black, in Chinese, in English and in Japanese, which looks imposing and grave, solemnly announcing to the world the official evidence and the determination to keep in mind forever the national shame. Meanwhile the 40-meter-long wall on the right is black granite faced, forming a solemn and respectful atmosphere. The embossed wall, say, the rugged, dilapidated wall with relief sculpture of victims massacred stretches as long as 50 meters up to the bone-exhibition room. Walking along the relief-sculptured wall can be seen the ever-changing

tomblike scene. Here wall is a transition from a state of enclosure to a state of opening-up, kind of a visual guide. Up the steps, only the sky can be seen, just like standing on a bascule (folding bridge). Climb upward and the panorama can be overlooked. This is a wholesale environmental design, a combination of space and a match of elements.

Originally, I intended to partly bury the bones of the dead in powdered soil, but it was said that they would turn black very soon. Therefore the bones are put against beads of pearlite. Walking across the exhibition room, visitors would become more and more heavy-hearted. When Japanese people came to visit the room, many of them couldn't help falling on their knees to show sorrow for the dead. Co-ming out of the room and passing a wall, visitors entered another room to have a look at pictures and the actual objects on display and to watch bits of films recorded then. Here again wall acts as a transition from a state of encirclement to that of opening-up, kind of a visual guide.

By the subsidy from Nanjing Municipal Government and the subscription from Hong Kong patriotic

compatriots, in 1993 ground for the second-phase project was broken, which makes the first-phase project perfect and substantial. First an L-shaped stele wall was built facing the bone-exhibition room, forming an encirclement and enhancing environment in its entirety at the corner. Beneath one end of the stele wall was a stone wreath, and on the upper part were engraved parts of the victims' names.

To meet the need of city development, the entrance has changed from a northern exposure to a southern one, and its gate has been redesigned. A 4-meter light framed cantilever canopy was built over the entrance, bringing to visitors a depressing feeling. Engraved on the black granite are the words "Memorial Hall", while on the 13-meter-high cross-shaped sign, the date of the massacre. Parking lot is in its neighbourhood, leaving a spacious ground in front of the entrance.

The motif of the second-phase project is embodied in the mass sculpture named "A Disaster to the City of Jinling", originally named "A Disaster to People", which faces the oblong square at the entrance. To create a proper atmosphere a stretch of uneven flower terraces

and landlamps were carefully built, and attention was given to the relation between fine graveled ground and concrete pavement. Meanwhile black granite is faced on the 40-meter-long wall on the right, thus creating a solemn and respectful atmosphere.

As is well known, mass sculpture is difficult to see clearly from a distance and many of the mass sculptures in history bear the defect. It is also difficult to acquire deep connotation in individual sculptures. Most of us thought it better to adopt the combination of architectural blocks, as it is easy to have the colossal artistic models go well with the first-phase project. But how to reflect the motif in simple architectural language and in sculpture? At last, building block-staggering was adopted, as I am used to the technique'say, a victim's head, an outstretched arm of a buried-alive victim bending painfully in struggle broken bayonets or sabres' broken walls, shot marks and etc. were joined with a leaky slope passing through them. The slope acts as a passage for visitors and a ramp for the disabled. This is a typical combination of contents. Each part of the combination is properly proportional to each other so as to give visitors a

unified vision. Here spatial scale, proportion of different objects and the extent of what is to be represented are all in good harmony and well dealt with. Even the height of group sculptures receives proper attention so as to screen the buildings behind. In designing, Chinese gardens came to my mind, which is sort of a condensation of nature, with mountains and pavilions put in a limited ensemble. The design of the second-phase project should be agreeably harmonized with that of the first-phase project. As the first-phase project is a representation of life and death by the subtle use of ground, walls, and tomb-like exhibition room, so is the second-phase of project a representation of distress and hatred towards aggressors. The continuity in meaning is to be embodied in a stretch of space and arrangements. As a rule, technique varies with significance, but the entirety and continuity can still be felt.

"A Disaster to Jinling", the colossal sculptures of architectural blocks staggered, is an embodiment of historical significance. This is a unification of conceptions, a combination of pictures of the same motif, and what is more, a unification of the abstract and the concrete and