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How can we evoke

the memories of GUO

and ancient wars happened there

when visiting a modern landscape park?



02 Eoke ancient GUO—the Outer City Wall of Nanjing

—— Design of Guishan Ruins Park and City Wall Museum

Concept:

In this project, we deployed landscaping and scenario creation design methodology, redefining the cultural meaning of GUO in modern times and the functions it undertakes in modern urban life, protecting its cultural heritage while fulfilling its practical value in modern public life.

Background: Nanjing is a very important and unique ancient Chinese capital among many others and it has a very special city wall system. It has **four walls**, which are the borders of Royal Palace, Imperial City, Inner City, and Outer Villages. Among them, the Outer Villages, referred as "**GUO**", is the most peripheral defence line of the city, often attacked first in a war. Therefore, the GUO carries Nanjing's vivid historical memories and war impressions, and has a very high historical value and significance. Today, although living in a peaceful era, we should not forget the warriors who sacrificed to defend the country, the city and the citizens in the wars. The cultural meaning of GUO has gradually evolved from defense to commemoration. In addition, the spatial form of GUO no longer means separation, and confrontation. In the contemporary, GUO's form is more like a spatial symbol, becoming the focal point in the areas which attracts the tourists and surrounding residents.

The site: Located near the Xianhe Gate in Nanjing, it is the gateway area for Nanjing to defend against northern attacks. In history, there were two tragic wars during the Ming and Republican periods. In addition, the GUO is well preserved. It is backed to the mountain and facing the water, conforming to the wisdom of ancient Chinese Feng Shui construction, hence possessing very good exhibiting conditions and values.

Project Info:

Date: 2017.03-2017.06

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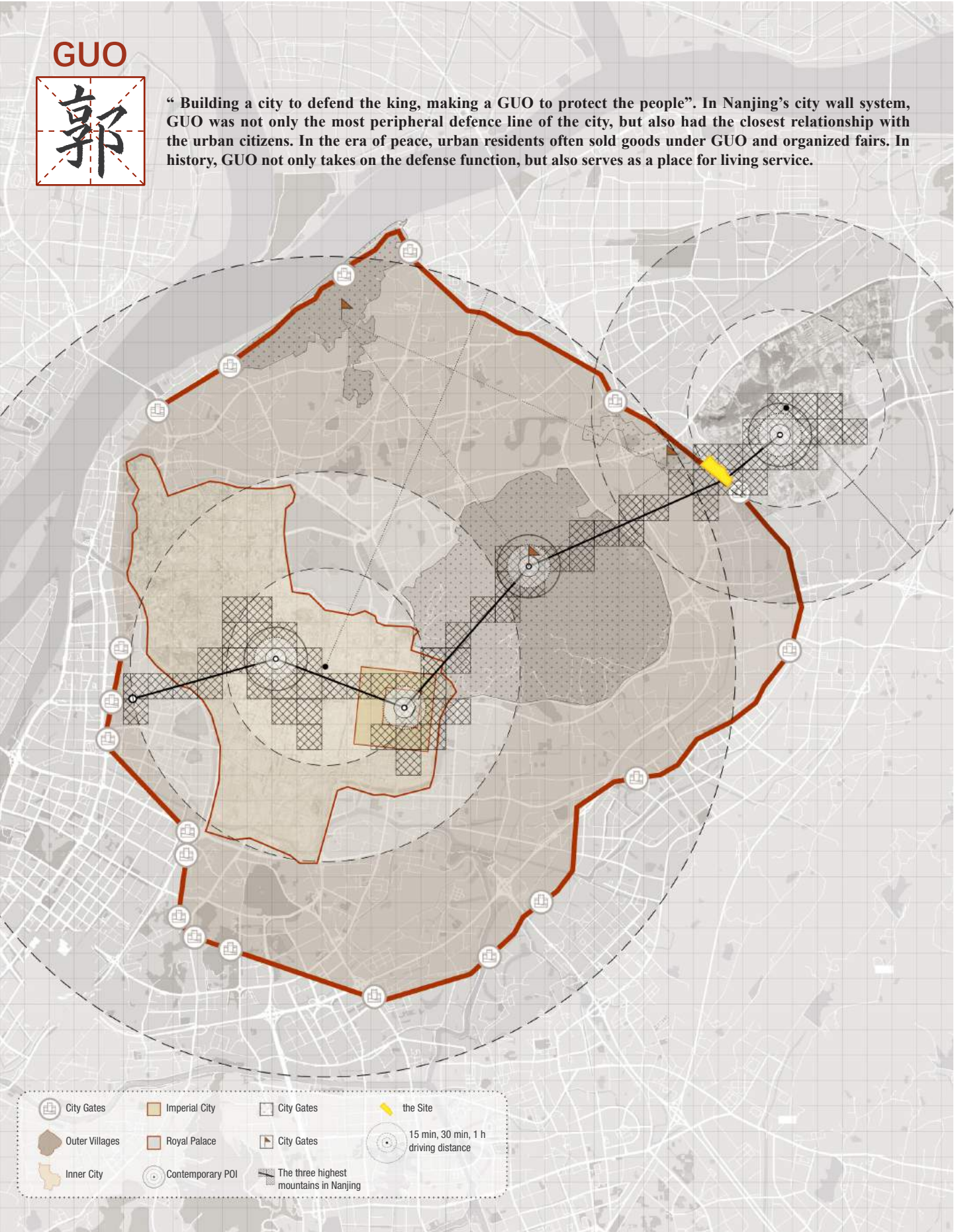
Instructors' emails: seuwxiao9999@163.com; qcwsqcws@163.com

Collaborator: Xintian Li, Xiajing Wu, Xing Liu, Wei Sun

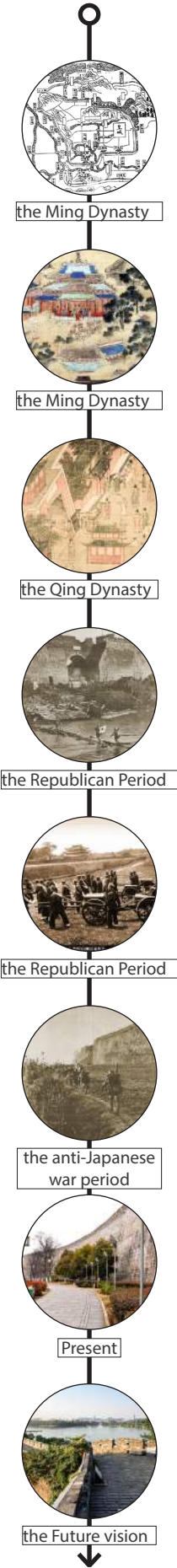
Personal Contribution: site survey 40%, concept 70%, planning 70%, landscape design 90%, museum design 30%, graphic drawing 80%

Site: Nanjing, Jiangsu

01 The Unique City Wall System of Ancient Nanjing



02 The Historic Timeline of GUO



+ A.D. 1390: Start of construction



In 1390, Emperor of the Ming Dynasty, Yuanzhang Zhu, ordered the construction of GUO, to strengthen the defense of Nanjing city. GUO is 8-10 meters high and 6-8 meters wide. The Nanjing City Walls are the only walls in the history of China that were built in the south of the Yangtze River.

+ A.D. 1937: Damaged in the wars



In 1937, the Japanese army attacked the Chaoyang Gate with heavy artillery. In the battle of Nanjing, thousands of soldiers fought hard in the area from Qilinmen Gate to Xianhemen Gate. After Nanjing being occupied, thousands of soldiers attacked the Japanese from the front when retreating. They became one of the few troops in the battle that broke out from the front.

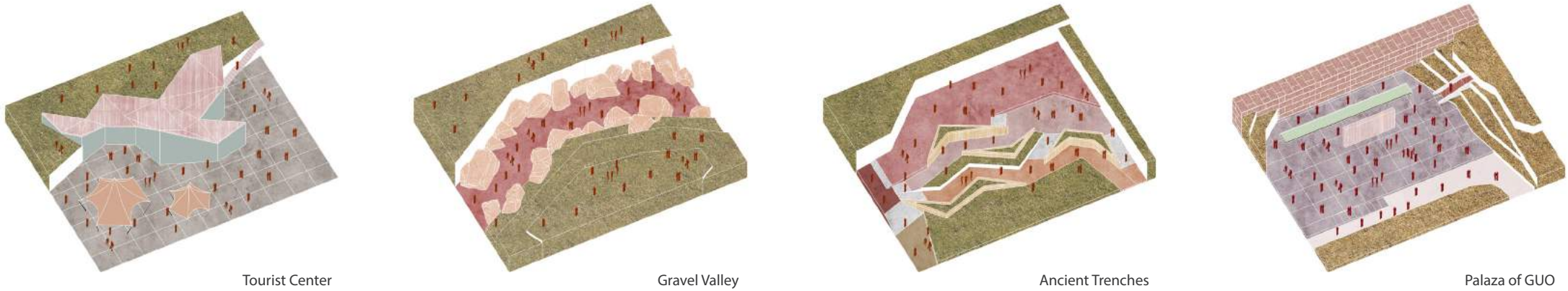
+ 1988 - PRESENT: Protection, commemoration and remembrance



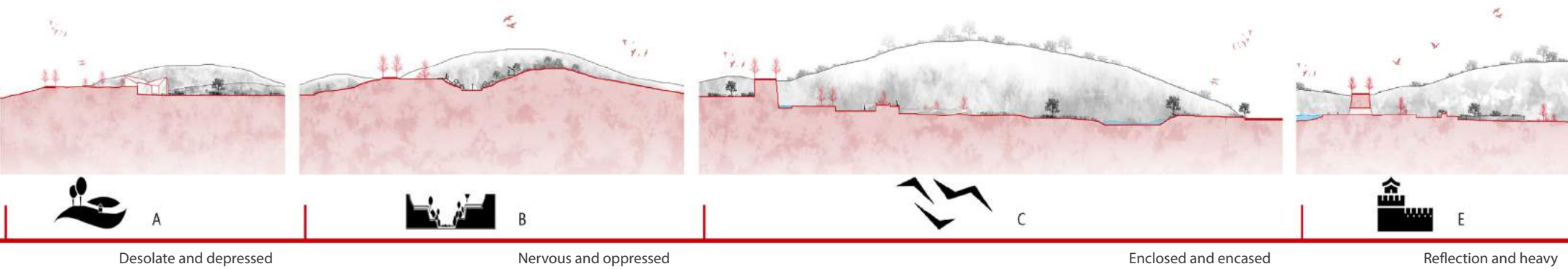
Nowadays, the protection of Nanjing GUO is increasingly valued by the Nanjing government and the state. Foreign GUO, together with the Nanjing Massacre Memorial Hall, the mass graves, etc., retain impressions of war and memories of history, and at the same time undertake public service functions such as visiting and education.

03 Strategies to Simulate Scenarios along the Main Route

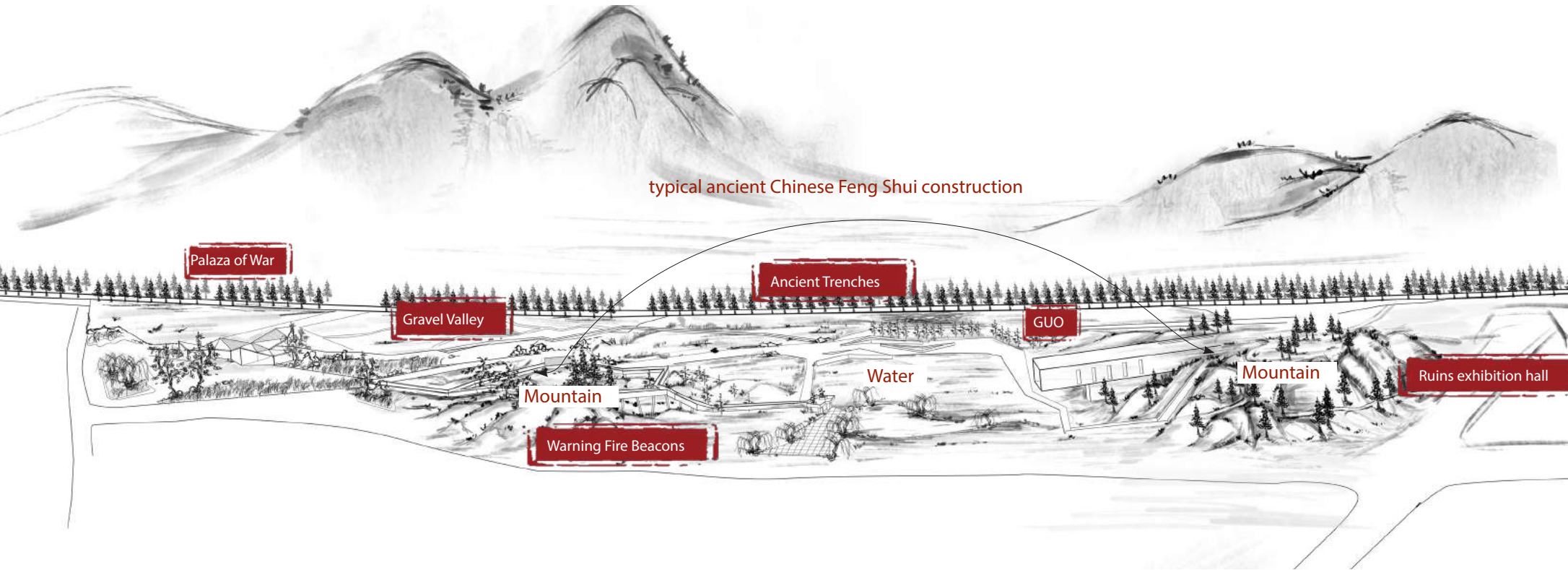
3.1 Important Nodes in the Main Tourist Route



3.2 Terrain Sequence & Atmosphere



3.3 Implementation of Ancient Chinese Feng Shui Philosophy in Our Design



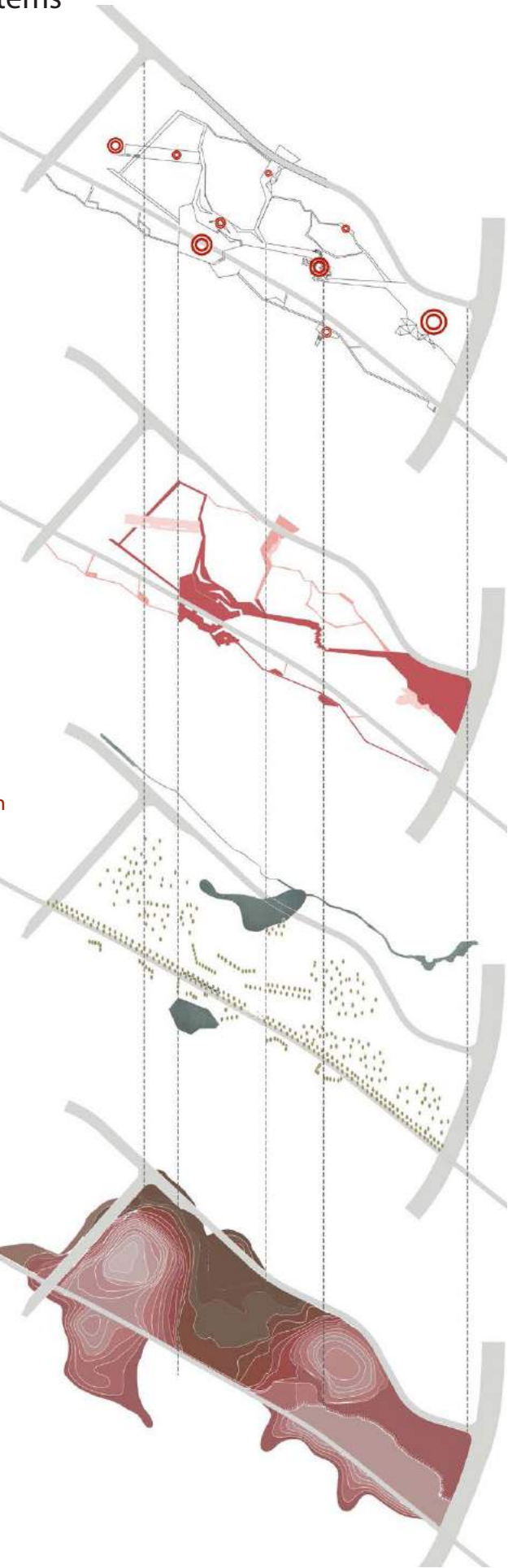
04 Landscape Systems

POI
Most POIs locates along the tourist routes, while they have different functions, some serves for exhibition and others serves for catering.

Scenic route
We design two tourist routes. The main route leads people to be emerged in the scenarios of ancient wars and the sub route takes people to climb mountain and have a veiw of the whole site.

Plants & water system
Two mountains forms a valley. We place the museum and the beacon on hills, while the plaza in the valley, which conforms the philosophy of Feng Shui

Terrain
Two mountains forms a valley. We place the museum and the beacon on hills, while the plaza in the valley, which conforms the philosophy of Feng Shui



05 The Main Walking Sequence of Vistors

Tourist Center

- Provides services and places for visitors who have just arrived at the park.
- Built on topography, mimicking steep cliffs in volume
- Create a desolate battlefield atmosphere contrary to the flat and empty square.

Gravel Valley

- Create landscapes with natural canyons and steep cliffs
- The people in the valley and the people on the cliff have a sight interaction with each other, this may create a sense of crisis that the valley is under the danger of being attacked

Trenches

- Design artificial landscapes to simulate ancient trenches
- Use the height difference to form different tour paths
- Create an occlusion-seen-occlusion visual experience

Museum

- Long and narrow volume creates an atmosphere of reflection
- The visiting route of the museum is integrated with the main tourist route
- Use materials and sequence to create a sense of ritual and a solemn atmosphere

Ruins of GUO

- Ruins of GUO is the ending part of the main tour
- Use the hole in GUO body to form a connection with the other side of the city wall
- Provide visitors with different perspectives for learning GUO



8:00 a.m. - 10:00 a.m.



10:00 a.m. - 10:30 a.m.



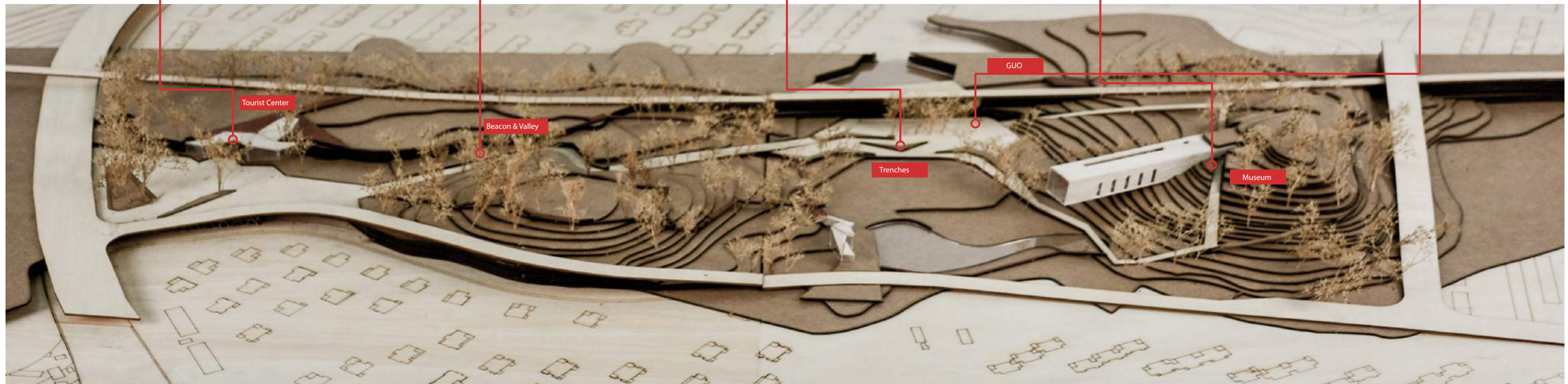
10:30 a.m. - 12:00 a.m.



12:00 a.m. - 15:00 p.m.



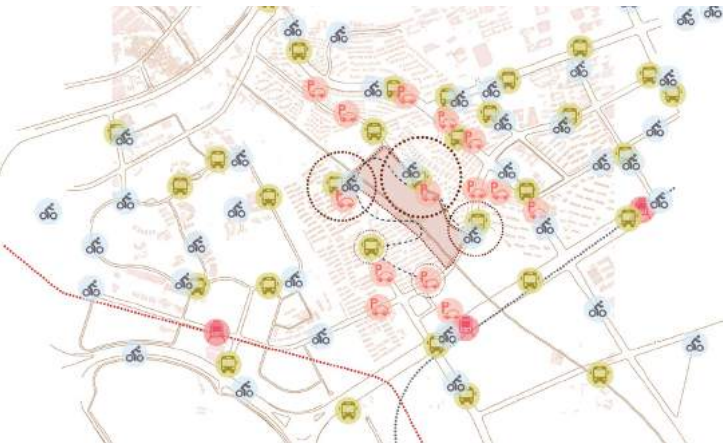
15:00 p.m. - 17:00 p.m.



06 Design Analysis of the park



Plan Layout of Guishan Ruins Park



Interaction with urban transport



Interaction with urban transport

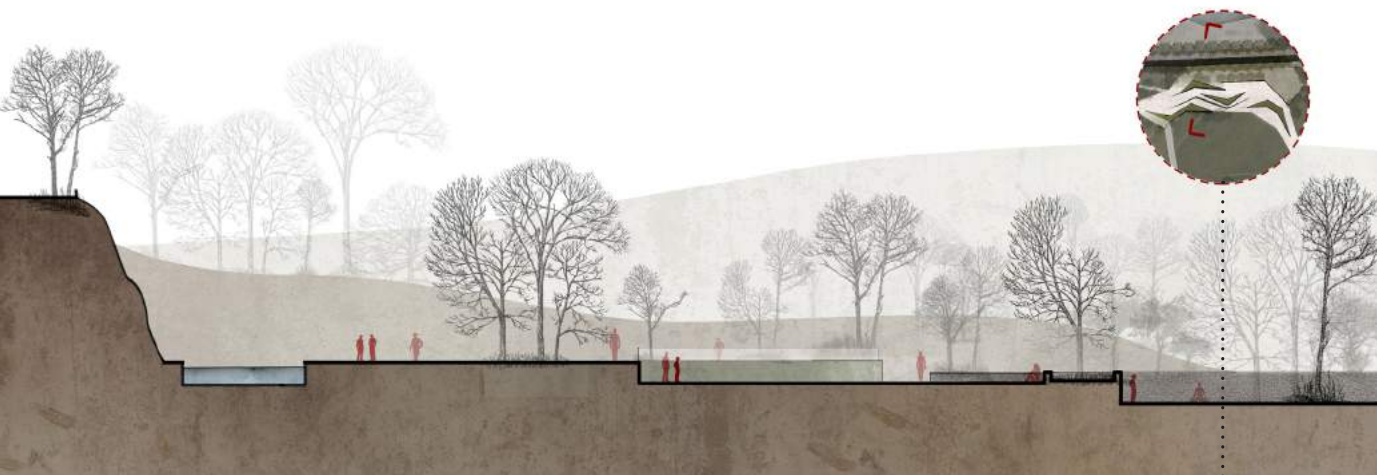


Tourist routes & Activities

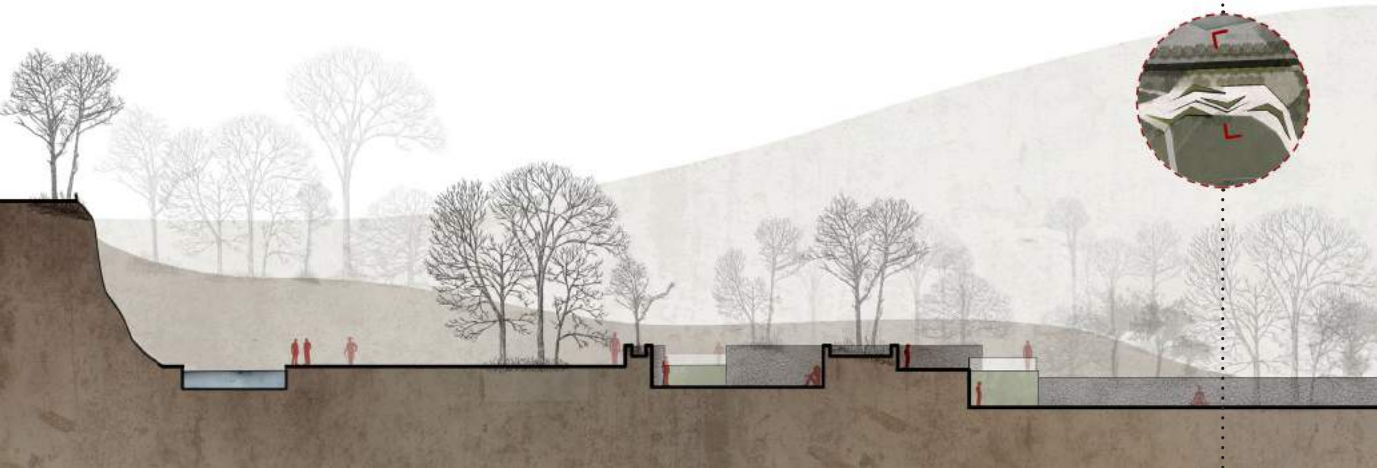


Visual line analysis

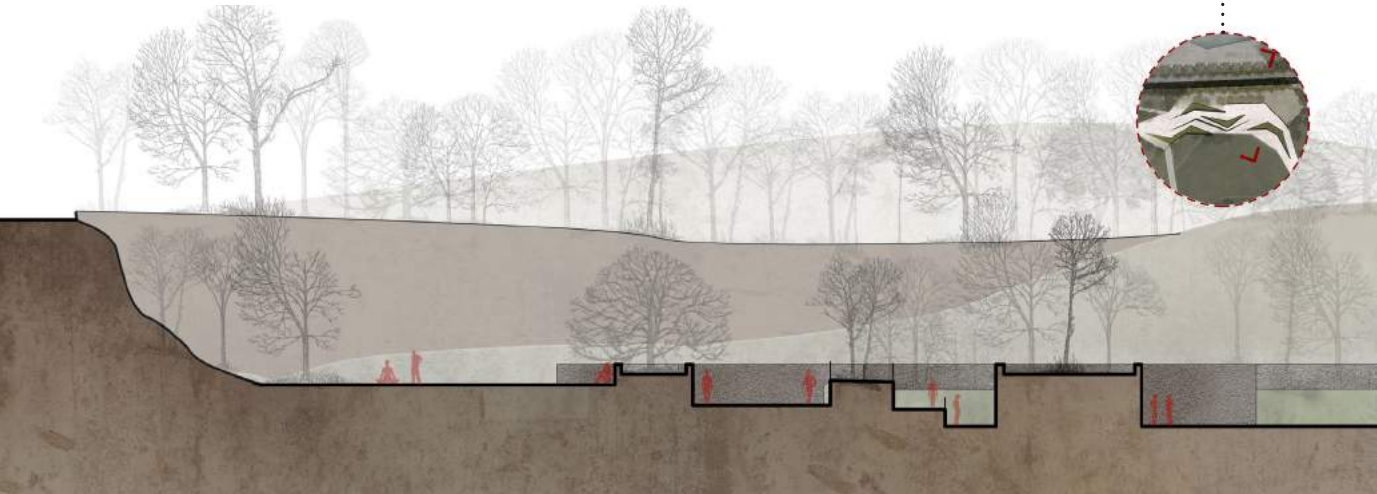
07 Typical Sections at the Important Nodes of the Trenchment



Section A

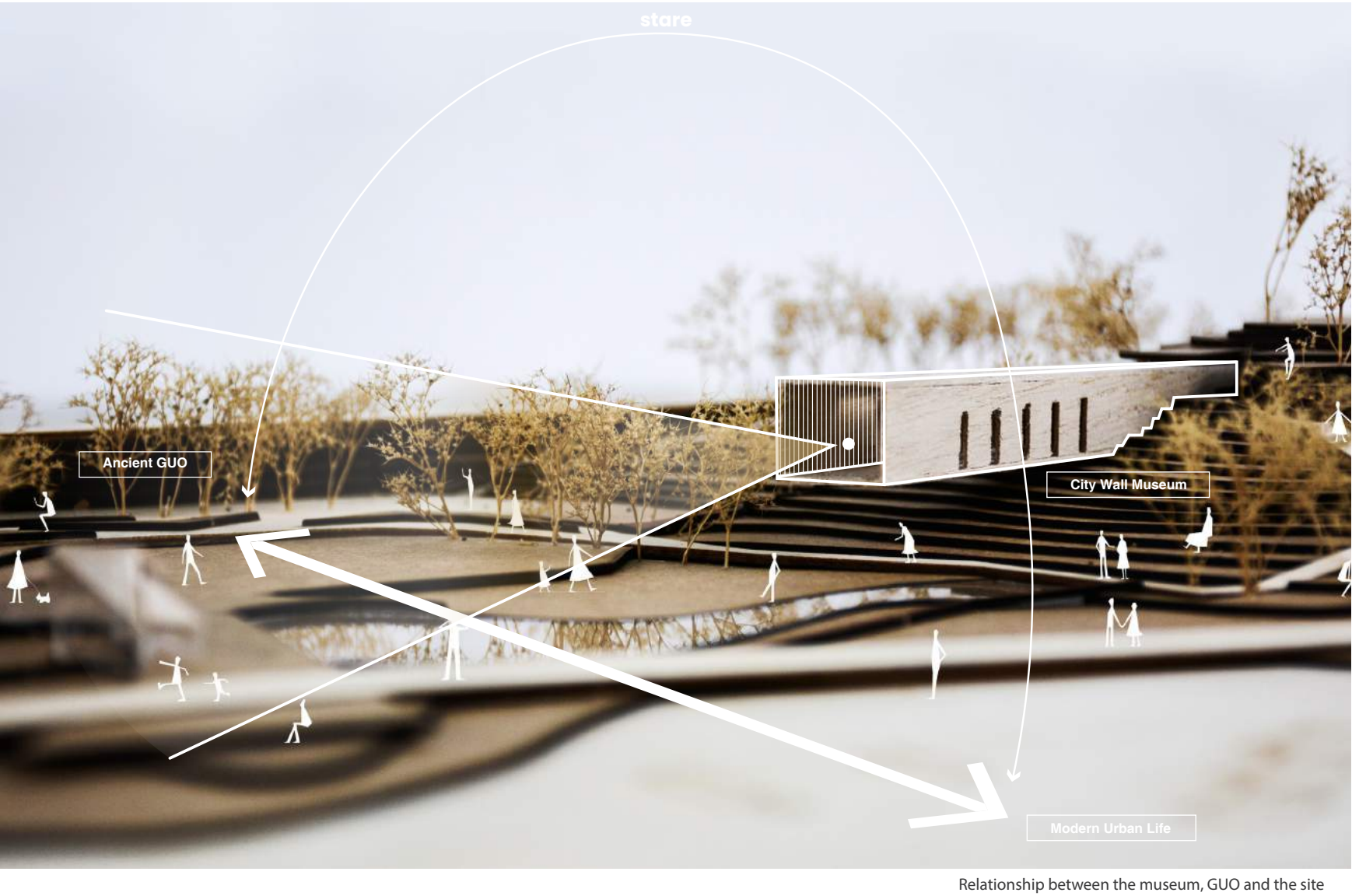


Section B



Section C

08 Visual Line Analysis



10 Interior Renderings of Three Main Corridor Spaces in the Museum



09 Basic Drawings of the Wall Museum

