

Hangzhou - Old views (1912-1949): from the late Qing Dynasty to the Republic of China.

Hangzhou urban form: urban archaeology, city-positioning, place-branding

ANNA IRENE DEL MONACO

Sapienza University of Rome, Italy
anna.delmonaco@uniroma1.it

Abstract: This paper analyses Hangzhou urban growth towards its relationship with the West lake, the Grand Canal and the city important venues defined from Song Dynasty to the West Lake Expo of 1927. The paper provides documents and bibliography also on the urban archaeology remains of Song Dynasty and its coexistence with contemporary urban life as the Ancestral Temple Taimiao, the Mansion of Empress Gongshengreinlie, Deshou Palace, Imperial Street (Yu Jie).

Key words: The Grand Canal, urban growth, West Lake Expo, urban archaeology.

Hangzhou's waters through dynasties

The map of Hangzhou site during Sui Dynasty (581-618) reveals the physical continuity between the Qiantan River and the coasts of the water cove that during the Southern Song Dynasty has been remodeled during Dui Dynasty defining the main boundaries of the West Lake and partially filled by a promontory urbanized by a city of canals called Lin'an during Song Dynasty (Fig.1). Although Hangzhou is often quoted in writings as one of the seven ancient Capital of China – to underline its relevant historical phase during the Southern Song Dynasty (1127–1279) – its origin can be dated back to the Neolithic period, more than five thousand years ago. The city grew as a county government seat in the Qin Dynasty (221–206 BC) – recorded in the *Qiantangji*. “It is a city located in the estuary of Hangzhou Bay, and its specific location shifted several times due to geographical changes, before achieving its current location in the Sui Dynasty (581–618CE)”¹ Hangzhou was a political center also during the Wuyue Kingdom (907-978)²; but development of the city is strongly linked to the construction of the Grand Canal as we read also in the study of Zhu Qian³ entitled *Hangzhou. City profile*: “The urban economy of Hangzhou, the northbound origin of the Grand Canal leading to the north end in Beijing, was closely knitted with rich water meshes in the region. The West Lake and its neighboring mountains anchored the city's internal structure formation and became the urban physical essentials in early urban development in the Ming (1368–1644) and the Qing (1644–1912) Dynasties”. Therefore the Grand Canal is part of a historical infrastructural

1. FU 2015, p. 364.

2. CHINA DAILY 2009.

3. QIAN 2015, pp. 42-54.



Fig. 1. Hangzhou, Sui Dynasty (581-618)

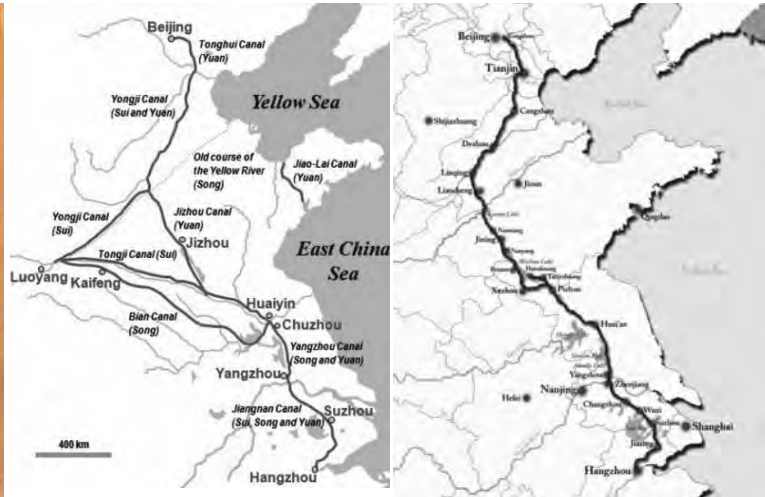


Fig. 2. Grand Canal Sui Dynasty, 2400 Km; Grand Canal Song/Ming Dynasty, 1800 km.



Fig. 4. Full view of West Lake Expo venues (1929). Source: Hangzhou Archive, *Ancient Atlas of Hangzhou* (Hangzhou: Zhejiang Archive Press, 2006), 183.

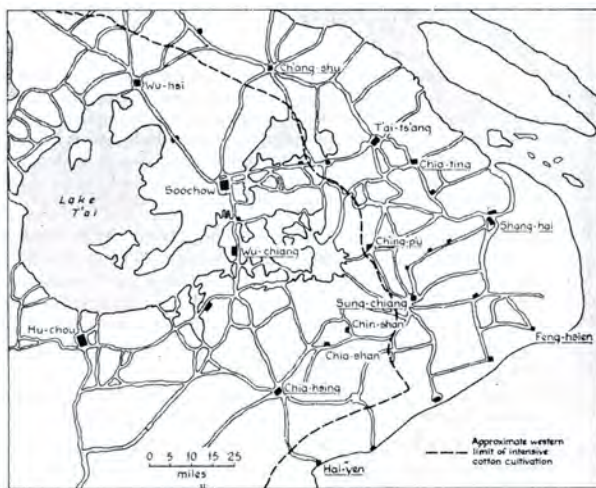


Fig. 5-6. Southeastern Kiangnan, 1600. Centers of administrative units in which the dike administrator system is known to have been in operation around 1600. The distribution of these centers suggests that both the need to drain Lake T'ai and the particular circumstances of the cotton belt may have played a part in the creation of the system. Mark Elvin. in G. William Skinner (ed.) 1977. One map dating from the 11th century published by Edward Denison and Guang Yu Ren in the book *Building Shanghai: The Story of China's Gateway*. Shanghai in the early 19th century was a walled city surrounded by waterways, including the Huangpu and the Woosong River.

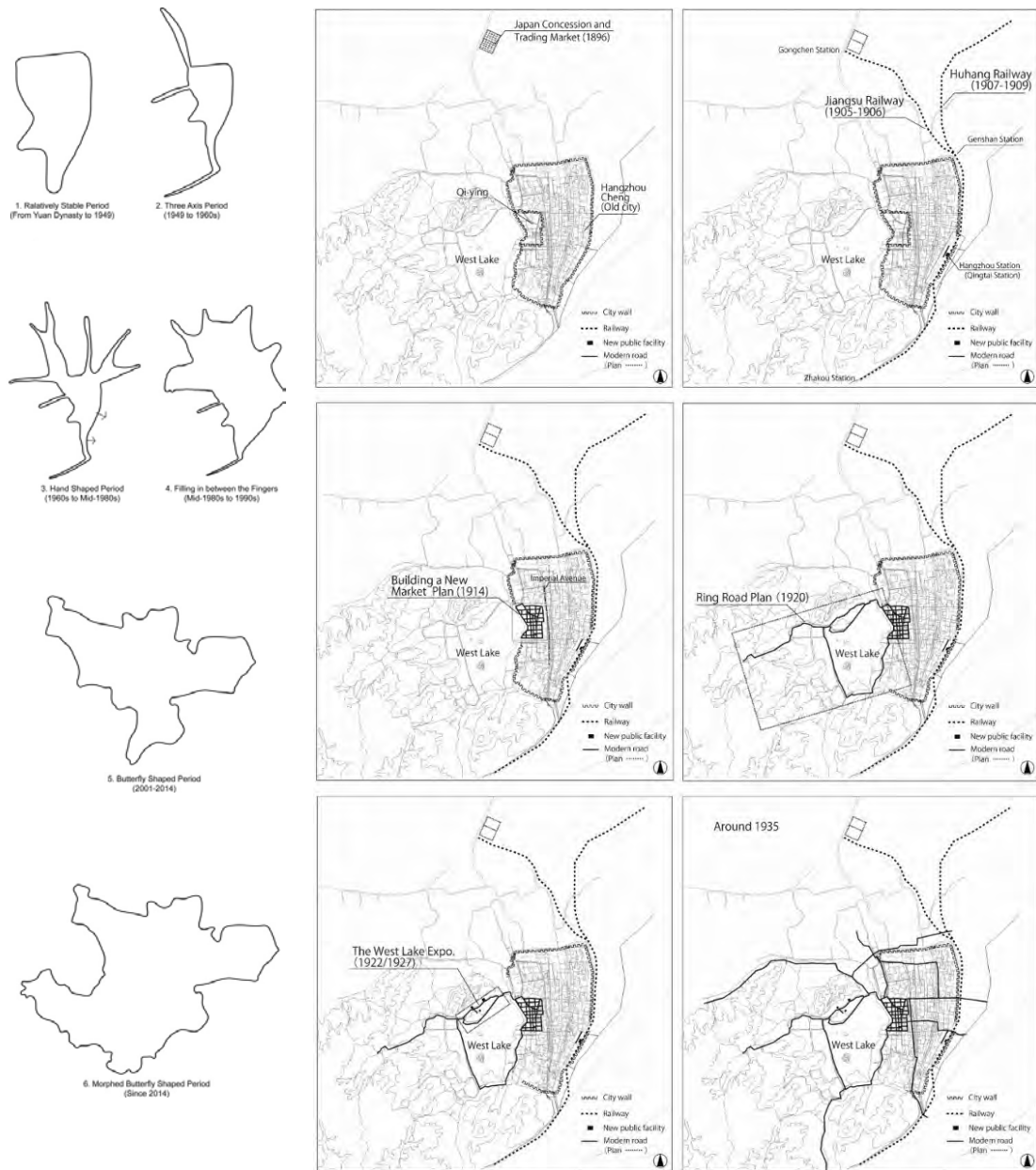


Fig. 3. Left: Hangzhou's spatial form evolution. Source: Hangzhou Municipal Government (2002). Modified by the author. Source: Zhu Qian, Hangzhou (City profile), "Cities", Volume 48, November 2015, p. 42-54. Right: The main urban transformations from ancient times to the nineteenth century have happened in the Qi-ying area – the Manchu settlement, encircled by a inner city wall, at the start of the Qing Dynasty (1644–1912) – with the construction of a new market. Source: Shulan Fu, Shan-shui myth and history: the locally planned process of combining the ancient city and West Lake in Hangzhou, 1896–1927, p. 365. "Planning Perspectives", 31:3.

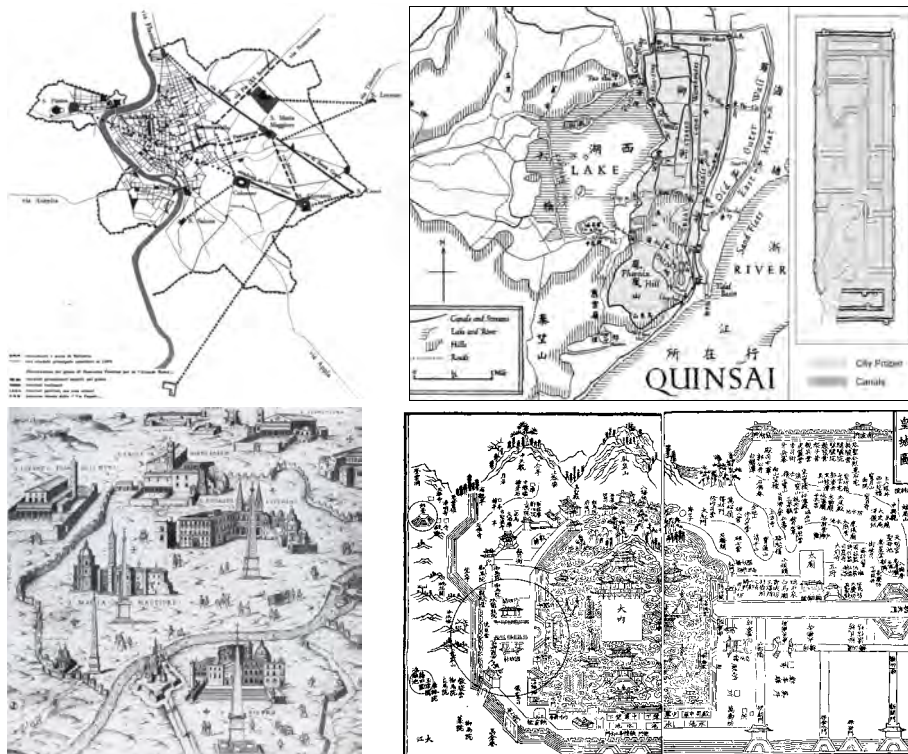


Fig. 7. Rome-Hangzhou: cities of sceneries and cities of processional paths. The Plan of Pope Sixtus V (above left) can be conceptually compared to the urban layout of Hangzhou during the Southern Song Dynasty (above right). The imperial road in Hangzhou was only one path-way while the pilgrimage paths in Rome are several and connected the squares signed by the obelisks and the most important churches especially during the Jubilee rites – as organized by the Architect Domenico Fontana. Moreover the book by Mario Manieri Elia Roma, Dall’acqua alla pietra demonstrates the relevant and native aquatic character of Rome and its expanded territory such as it is also evident in Hangzhou.

strategy at geographic scale developed since 486 BC.⁴ Initially the Grand Canal was 2400 km long, connecting Beijing with the Yellow River and with the Yangtze River passing by Wuxi, Suzhou and arriving to Hangzhou, the last stop. The first path was a triangle shape water geographic system crossing “eight provinces and municipalities and some 35 cities”⁵ some of the former Imperial Capitals discussed in the book *Chinese Imperial City Planning* by Nancy S. Steinhardt, in particular the former capital Kaifeng (today Bianliang) and Luoyang. The main historical restoration of the Grand Canal occurred during Ming Dynasty (Fig.2). Recently other renovation works happened as a consequence of the Application for Approval for Conservation Planning of National Cultural Heritage (2004) and of the Guideline for Conservation

4. <http://en.wuxi.gov.cn/sitePages/subPages/1300350001336506.html>

5. XINHUANET, *China invests in ancient Grand Canal*, http://news.xinhuanet.com/english/china/2013-11/14/c_132888709.htm



Fig. 8. The Imperial Road Renovation. Source: Jing Xie, *Disembodied Historicity Southern Song Imperial Street in Hangzhou*, "Journal of the Society of Architectural Historians", V. 75 N. 2, June 2016, pp. 182-200.

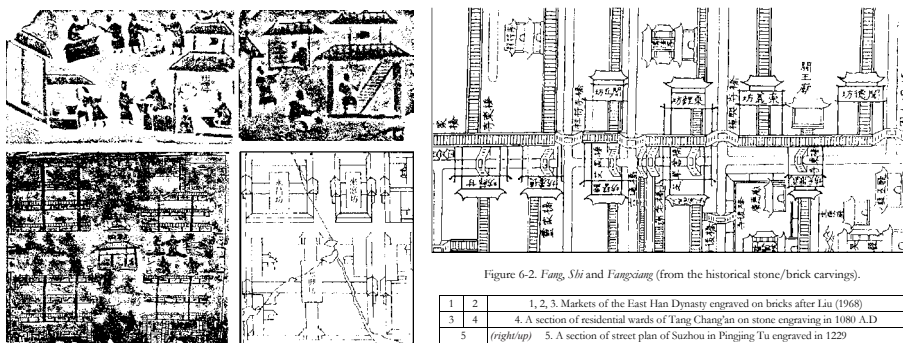


Figure 6-2. Fang, Shi and Fangqiang (from the historical stone/brick carvings).

1	2	1, 2, 3. Markers of the East Han Dynasty engraved on bricks after Liu (1968)
3	4	4. A section of residential wards of Tang Chang'an on stone engraving in 1080 A.D
5		(right/up) 5. A section of street plan of Suzhou in Pingqiang Tu engraved in 1229

Fig. 9. A further analogy between the two cities is given by the subdivision of neighborhoods or quarters; in the case of Rome this happens with the ancient quarters before the Fora, it happens with the Imperial Fora, strictly physically separated by each other and it happens in Medieval times with "Rioni", quarters characterized by crafts. Also in Song Dynasty Hangzhou the housing neighborhoods called fang were subdivided by crafts and jobs.

Planning for Historic Areas (2008), and of some relevant national legislation: “This event occurred when the National Assembly of the Peoples’ Delegation approved the Regulation for Historic Cities, Townships, and Villages. Shortly before this time, various local enactments were also passed, including regulations such as the Conservation Regulation for Historic Cities and Townships in Shanghai, Zhejiang, Jiangsu, and Shandong. A number of technical codes and guidelines, such as the Conservation Planning Code for Historic Towns (2005) and the Guideline for Conservation Planning for Historic Areas (2008) in Jiangsu Province were also established.⁶” In this framework on June 2014 the Grand Canal was added to World Heritage list after that nearly one billion yuan was spent for the renovation of one section in East China’s Shandong Province, nearby Hangzhou. During the Sui Dynasty the oldest parts of the canal were combined into one part defining approximately the actual 1794 km water transportation system that used to be part of a wider territorial complex water system from Yuan to Qing Dynasty, as we are able to read in the essay *Market Towns and Waterways: the county of Shanghai from 1480 to 1910* by Mark Elvin.⁷ The map (Fig.5) published by Elvin is particularly relevant in describing the water-based morphology of the Shanghai territory, its agriculture (cotton belt) and economy around Seventeenth century and mid-Nineteen century described in his essay:

“The peninsula that juts out into the sea south of the Yangtze River, north of the Ch’ien-t’ang River, and east of the Lake T’ai originally a swamp. It was only as a result of extensive hydraulic engineering and the building of a seawall along its eastern edge that it was made habitable and productive. Once this had been achieved, it rapidly became one of the richest areas. Economic progress in the region was directly connected with the intricate network of waterways that covered it. By the Southern Sung, if not somewhat earlier, these waterways supplied irrigation water for a high-yield agriculture and served as the means of communication for a flourishing waterborne commerce”.⁸

Hangzhou’s connections with water are threefold; first, there is its ‘congenital’ relationship with the Qiantang River, on whose ancient estuary the first settlement of the city rose; secondly, the city’s history and physical appearance were governed by the massive works carried out to regulate the flow of the river which led to the creation of the separate West Lake and the construction of a network of canals between the lake and the river, which made Marco Polo think that the city was somewhat similar to his native Venice; thirdly, Hangzhou was the southern terminal of the Grand Imperial Canal built by the Sui dynasty and reinforced by nearly all the dynasties that followed. In examining the city’s overall relationship with the water, it should be interesting to focus our attention on the first urban stretch of the Grand Canal, along which the city expanded in the second half of last century, mainly in the form of industrial plants built without an actual plan in mind. During the last years the banks of this section of the Grand Canal are the subject of improvement schemes (Qing Park, close to

6. ZHU 2012, pp. 10-22.

7. ELVIN 1977, p. 441.

8. *Ibidem*, Elvin quotes Ojazahi Fumio and Ikeda Shizui, Konan bunka kaihatsu shi, *History of the development of civilization in Kiangnan*; Tokyo, 1940.

Ningbo Road; Zheyao Park, close to Shixian Road), which are still not part of an appropriate overall programme of environmental upgrading as regards either function or landscaping. Large sections of the area surrounding the city, used to build industrial sites, were in fact connected to the Grand Canal by a network of small canals. Recently, these areas are being transformed and salvaged by the urban governance of the city in projects that are attempting also to resolve the serious pollution problem, as well as to re-establish the international reputation of Hangzhou as a Cultural Capital of China. They also aim to transform part of the land into marketable housing – for example, the Shan-Sui Project. The recent political conservation legislation and initiatives to relaunch the Grand Canal promoted both preservation (Shandong, Suzhou, etc.) and development projects as we learned through the studies about Xiacheng District Competition (extensively discussed in the introduction to this book), a case of industrial heritage and cultural industry⁹ – on of the most relevant issue at national level – of former fabrics settled along canals. Then, design proposals and studies for the Xiecun Wharf and Huizhou Wharf [Table 3] were offered during two international workshops organized with the Zhejiang University and the Zhejiang University of Technology based on a program including new housing and tourism services that we developed later in Rome after the workshop through a number of graduation thesis [Table 4] proposing a new modern northern gate to the historical city of Hangzhou for new citizens and tourists.

Moreover Zhu Qian's essay *Hangzhou. City Profile* proposes in brief the Hangzhou's spatial form evolution demonstrating in recent years the city growth eastward at municipal scale, with specific description and references to the new Central Business District. However as Shulan Fu explained in *Shan-shui myth and history: the locally planned process of combining the ancient city and West Lake in Hangzhou, 1896–1927*, the main transformation in urban form from ancient times to the nineteenth century have happened in the Qi-ying area – the Manchu settlement, encircled by an inner city wall, at the start of the Qing Dynasty (1644–1912) – area with the construction of a new market: “In Hangzhou, changes that led to its present city form can be first observed after the Treaty of Shimonoseki (1895), when Hangzhou was opened to Japan. Two planned construction projects were carried out that gradually introduced modernization into the city side, while also forming a new urban traffic structure.”¹⁰ During this phase several canals were closed and turned into roads and a concession and a trading market were built. According to Shulan Fu the relationship between the West lake and the city starts in 1920s since “Although West Lake and the city were geographically close to each other, and even though a specific class of people (scholar-gentry) visited it from time to time, West Lake was physically and mentally a separate part outside of the city until the 1900s due to the interrupting city wall and Shan-shui culture's mental separation of nature and normal urban life.” (Fig.3). Moreover Shulan Fu remarks implementation issues: “there were significant changes in the following four aspects: road pattern, land utilization,

9. LIU 2013, pp. 20-28.

10. FU 2015, pp. 363-390.

residents and industries, and street landscape. The first two changes can be easily observed by comparing maps before and after the plan's implementation. The road pattern before the plan's implementation was organic, following riverbanks or the lake shore. After the implementation, it became primarily grid-like."¹¹ Then, another significant intervention of beautification and urban development is discussed in the Shulan Fu's essay, before the issuing of the City Government District-divided Plan Sketch of 1932. The accomplishment of the West Lake Expo Venue of 1927 (Fig.4), during the same years in which the book *The Human Condition* by André Malraux, is set soon after the Chinese Revolution:

"In 1927, the North Expedition army led by Chiang Kai-shek occupied Nanjing, Shanghai, and other cities one by one, and the Republic of China government began to take hold. A Republic of China municipal government was established in Hangzhou, subordinate to the Zhejiang provincial government. The West Lake Expo was proposed in order to invigorate the economy, as well as to celebrate the North Expedition's victory. In October 1928, the proposal was approved by a Zhejiang provincial government committee, and the West Lake Expo preparation committee was formed, chaired by Chen Zhenjun, the head of the provincial construction department. West Lake Expo Venue construction (1927) was also directly influenced by the success of the New Market. In fact, the West Lake Expo was first proposed in 1922, soon after the circling road was constructed. In November 1922, Ruan Xingyi, police chief, who had been in charge of constructing the New Market and railwayroads projects, drafted a 'Preparation plan of West Lake Quanye Expo (*Chou She Xi Hu Bo Lan Hui Yuan Ti An*)', and published it in installments in the *Quanzhe Daily*".¹²

The chief architect of the *1929 West Lake Expo* was Liu Jipiao, founder and Head of Design at Hangzhou National Academy of Arts who had been a former student at Paris Ecolé des Beaux-Arts, author of the Chinese Pavillion at *Strasbourg Expo* – a building that somehow recalls the 2010 Shanghai Expo Chinese Pavillion – and author of *Paris 1925 Exposition Internationale des Arts decoratifs and industriels modernes*. Liu Jipiao's projects are evidently influenced by western ideas, in particular *art déco* and neoclassicism. We find a confirmation of the complex and lively coexistence of eastern and western (ancient and modern) ideas in during '20s in Hangzhou in the chapter *Spatial Change in Hangzhou, 1911-1927*¹³ by Liping Wang. The author collects some eloquent pictures describing the contrast between the Western-Style buildings and the men in traditional long gowns along the main street of the New Business District built in the 20's. However what was relevant is that after the construction of the West Lake Quanye Expo the number of visitors from China and from abroad increased more than eight time.

The urban form of the Imperial Capital Lin'an

The extended landscape of Shanghai region (Zhejiang and Jiangsu Provinces) is still characterized by the presence of a well preserved dozen of ancient water towns (Nanxun, Tongli, Wuzhen, Zhouzhuang, etc.) about hundreds of water towns settled

11. FU 2015, p. 374.

12. *Ivi*, p. 381.

13. WANG 2001, p. 107.

since 11th century by a water-based civilization which produced important urban masterpiece as Hangzhou and Suzhou, whose relevance is comparable to Venice in the western countries.¹⁴ A map (Fig.6) dating from the 11th century and published by Edward Denison and Guang Yu Ren in the book *Building Shanghai: The Story of China's Gateway*¹⁵ – which confirms the studies by Mark Elvin already quoted above (Fig.5) – describes Shanghai in the early 19th century as a walled city surrounded by waterways, including the Huangpu and the Woosong River (Fig.5-6). The same map presents the region around Shanghai filled by other walled settlements functionally dependent on abundant waterways. In this geographic framework Hangzhou emerged in 12th century as the Imperial Capital of Southern Song Dynasty. A “hybrid” capital, if we consider the distinction of “natural”, “planned”, “hybrid” Chinese capitals as it is proposed by F.W. Mote¹⁶ in Skinner’s book quoting Hilberseimer’s *The Nature of Cities* (1955). As it is already mentioned during Song Dynasty Hangzhou was named Lin’an. Significant documents and interpretation on Lin’an are collected and elaborated in the doctoral thesis by Zhou Yuliang¹⁷ discussed in 2004 at National University of Singapore. His research is particularly helpful to understand the ancient city layout and the spatial symbolic organization of the Song Imperial Capital whose pattern was organized into canal and *fang* (walled courtyard dwellings). A former research by Nancy Steinhardt published in her book of 1990 presents also relevant records on Lin’an deserving quotation, despite the length:

“Upon the fall of North China to the Jin in 1126, a descendent of the Song emperor and several thousand members of the former Song household regrouped in South China. Eventually this remnant of the Song chose the city Lin’an, today Hangzhou, in Zhejiang province, for their new capital. Perhaps because of the numerous and detailed contemporary descriptions of thirteenth to fourteenth-century Hangzhou, including the longest chapter of Marco Polo’s travel account, or perhaps because it has long been considered one of China’s most beautiful cities, the site chosen by the Song has been a research subject for several of Europe’s great twentieth-century sinologists, including Arthur C. Moule, Étienne Balazs, and Jaques Gernet. No new archaeological evidence about the Southern Song (1127-1279) imperial city has appeared since 1962. Nor has the scholarship of these three men proved inaccurate. Therefore, Lin’an will be discussed here briefly, only for the purpose of providing enough information to examine its plan during the century and a half when it was an imperial city. Although never before an imperial city, Lin’an, like every previous Chinese capital, had an urban history that could be traced to the Warring States period. By about 600, when the first city wall at Lin’an was constructed, the artificial West Lake had already been dug. *Lin’an zhi* (Record of Lin’an) says that the early-seventh-century wall was 36 *li* and 90 *bu*. In eighth century the city extended west to include six wells that supplied the residents with saline-free water. In 893 an additional eastern rampart, closer to the Zhe River, was added. Two hundred thousand workers plus the armies of thirteen districts labored during this period of wall extension, which resulted in almost 30 kilometers of defensive perimeter.”¹⁸

14. John Elkann, interview to Joseph Ryckwert, *Le archistar curano il loro ego e il tessuto delle città va a pezzi*, La Stampa 29/05/2016: “JE: Don't you think Venice is the most extraordinary city in the world? JR: "Of course, it's extraordinary, but there are other cities on the water in China and Southeast Asia. What seems unique to Venice is its elective monarchy and the way it uses its port face to show its power.”

15. DENISON 2006.

16. MOTE 1977, p. 106.

17. ZHOU 2004.

18. STEINHARDT 1990.

Ancestral Temple Taimiao and Mansion of Empress Gongshengreinlie

Therefore Steinhardt in a paragraph of her book dedicated to Lin'an mentions a lack of documents of archaeological evidence related to Hangzhou until 1962. The Hangzhou Municipal Institute of Cultural Relics and Archaeology published two reports in 2007 and in 2008¹⁹ after the 2006 discoveries: Report on Archaeological Excavation to the Site of Lin'an City *The Remains of the imperial Ancestral Temple* of 2007 and the Report on Archaeological Excavation to the Site of Lin'an City entitled *The remains of the Mansion of Empress Gongshengreinlie of the Southern Song Dynasty* of 2008. The excavation of the Imperial Ancestral Temple – enshrining the four generation of ancestor of the first Emperor of Song Dynasty – started in 1995 after their destroy during Yuan Dynasty. Today both the archaeological areas, after surveys and studies are covered/protected by public squares and green public grass.

Deshou Palace

Walking north for 300 meter beyond the Zhonghe elevated Bridge and leaving behind the area of the Ancestral Temple Taimiao, nearby the residence of He Xue Yan, a late Qing dynasty notable businessman, it is evident under a parking area the location of the remains of the Palace of the Father of the first Song Dynasty Emperor, the *Deshou Palace*. Today this area is surrounded by high-rise buildings and not far from Huimin Road, a commercial tourist road crossing the Imperial Road recently renovated. The surveys of *Deshou Palace* started as a consequence of the demolition works for the construction of a housing estate. So this area was included in the initiative of the Municipality of Hangzhou when launched the call for ideas for the Lin'an Heritage Park guidelines.²⁰ But despite the competition results a parking area was the solution the Municipality of Hangzhou was able to implement without getting risks and to let the ruins of *Deshou Palace* live buried together with the contemporary city. But the collective memory of *Deshou Palace* is still a open issue. In the book *Song Blue and White Porcelain on the Silk Road*²¹ Adam T. Kessler provides implicit details on the complex sequence of historical events that remodeled the layout of Hangzhou after the Songs moved the capital from Kaifeng (Bianliang) to Hangzhou. Kessler's book is also a documents in which details on the residence of the Retired Northern Song Emperor Huizong are present:

“According to the Jin Zhiwei and Hu Yunfa, following the Northern Song precedent, the Southern Song also divided their Lin'an capital imperial residences at Hangzhou City into northern and southern palaces. They explain: ‘The shards with the *Yuan Deshou* and *Deshou Houyuan Jia* inscriptions from the official-kiln *Laohudong* site near Hangzhou City was porcelain used by *Deshou Palace*. The *Deshou Palace* was equal in layout and extent to the Southern Song imperial palace. The Southern Song called their imperial the Greater Inner [Palace] (NanNeigong), the Southern Inner [Palace] or the Souther Palace. They called the *Deshou Palace* (BeiNeigong) the ‘Northern Inner [Palace] (Beigong).’ Moreover Kessler provides notes on the garden parks

19. HANGZHOU MUNICIPAL INSTITUTE OF CULTURAL RELICS AND ARCHAEOLOGY 2008.

20 See the Introduction to this book for details.

21. KESSLER 2012, p. 208.

of *Deshou Palace* too: "Jin Zhiwei and Hu Yunfa (2004): The *Deshou Palace* was located just beneath Lin'an northeastern city gate and was built at the beginning of the Southern Song by expanding the official region occupied by the traitorous prime minister Qin Hui. The garden parks of *Deshou Palace* were built so exquisitely that they even excelled those of the imperial 'Great Inner [Palaces]'.²²

Southern Song Hangzhou and the Cosmology of the Chinese City

A wide and notable description related to the adaptation of Hangzhou to a Southern Song Capital is provided by Steinhardt in her book of 1990. However the Arthur F. Wright's essay *The Cosmology of the Chinese City: Southern Sung Hangchow*²³ published in William Skinner's edited book of 1977 deserves full evidence for the richness of details on Hangzhou urban form analysis:

"The choice of Hangchow as *de facto* capital was a difficult one for the Sung ruler and his officials, who had fled south after the Jurchen conquest of the North China Plain. One writer says that the Emperor Kao-tsung divined regarding a suitable capital area²⁴, but the choice seems to have been made – after a decade of hesitation and argument – at a time when invasion and disorder threatened the precarious continuity of the Sung dynasty. The negative view of the city may be represented by the comment of Wei Fu-min, who said after a visit that it was 'narrow, overcrowded, and noisy, ... a mean little place, lost in a corner of the empire and most unworthy of becoming capital'.²⁵ It was not until 1138, after hope had been given up of using Nanking, in its strategic position facing the North China Plain, that Hangchow (then Lin-an) was designated as temporary capital (*hsing-tsai*). The town had begun, like others on the southeast coast, as a fort in the wars between Wu and Yueh in the fifth century B.C. In Ch'in and Han times it was a fortified outpost in a semi-barbarian region. The land was lost, insalubrious, and subject to flooding by high tides until in the Later Han a dike was built to control the tides and a lake created behind the town to provide fresh water for the people and for irrigation. The assimilation of the aborigines and the development of agriculture encouraged the growth of a market town. The town grew into a thriving commercial center after it became the terminus of the southern extension of the Sui Grand Canal. The first permanent walls were built in 591. More substantial dikes were built in later dynasties, and the city was a prosperous commercial center and port by the time the Sung settled there in 1138.²⁶ Hangchow as it then was offered manifold physical obstacles to the introduction of the classical cosmology of the city: first, it was crowded in a narrow plain, with the lake and the mountain to the west and the Che estuary and the sea to the south and east; second, it was densely populated, and the population grew after it was chosen as capital; third, the main approach to the city was by road or canal to its northwestern corner; and fourth, the streets were not on a grid plan, and the narrowness of the city from east to west, plus its elongation from north to south, made symmetry out of the question. The battered remnants of the Sung, when they decided to settle here, found a city that had recently suffered occupation, sack, and the ravages of nine fires and two epidemics.²⁷ The imperial government, when it arrived, was notably short of funds. Nevertheless, it began immediately to introduce elements of the classical plan and persisted in this effort for the

22. KESSLER 2012, p. 210.

23. WRIGHT 1977.

24. *T'u shu pien*, by the Ming author Chang Huang, as quoted in TSCC, ch. 102, p. 39b. In the same passage Chang Huang analyzes the *feng-shui* of this site.

25. Quoted from René-Yvon Lefebvre d'Argencé's introduction to his magnificent series of functional maps of Hangchow, part 3, p. 30. Wright affirms "Mr. D'Argencé has kindly allowed me to see this introduction, a manuscript that has a wealth of precise detail on the development of Hangchow as a capital."

26. Henri Maspero, "Rapport sommaire sur une mission archéologique au Tchö-Kiang", Bulletin de l'Ecole française d'Étrême-Orient, 14 (1914): 2-5. Historical sketch is based mainly on the standard local histories.

27. D'Argencé Manuscript, p. 27.

next century and a half. D'Argencé shows that the early steps to remodel the city were taken with great caution in order not to arouse the animosity of the townspeople; condemnation of buildings was properly paid for, and in many cases the imperial government waited for the death of a major landholder or for the disgrace of a notable official before acquiring needed pieces of property. We cannot follow all the moves in this long and complex effort, but a few steps may be noted. A palace compound was built on the site of a Buddhist temple in the hills south of the city; this was subsequently surrounded by a second enclosed space called the imperial or administrative city, later substantially enlarged and connected to the original walls of Hangchow proper. The question of orientation and appropriate nomenclature plagued the ritualists from the start. The palace city, of course, should face south when the function implied by such an appellation would in fact be performed by the Ho-ning-men in the north. The T'ai miao was located on the narrow strip of land that connected the palace city with the old city of Hangchow, whereas the Altar of Land and Grain was established near the northern end of the Imperial Way which ran south through the city proper to the palace city. Later, an altar for the imperial sacrifice to Heaven and Earth was established in the actual southern suburb, i.e., to the south of the imperial city. This was a high altar whose construction reflected the numbers symbolic of the Chinese emperor's control of the universe: for example, the altar was in four tiers (=season), with twelve steps (=months) leading from the third tier to the top. Here, too, the emperor worshiped the 360 stars (=days of the year) and the ancient gods of the five directions, which in Han earlier times had had their cult places outside the city gates.[...] The ming-t'ang rituals were simply performed in one of the regular palace structures specially renamed for the occasion. Unhappily for the ritual perfectionists, the Imperial Way led from north to south. However, in the course of time it was paved and greatly embellished in a way that later bedazzled Marco Polo.²⁸ For all these efforts, Hangzhou remained to the end a profoundly unsatisfactory imperial capital. Chu Hsi, comparing it to the spaciousness of Nanking – from which one could see, in the mind's eye, all the strategic points laid out in dynamic symmetry across the North China Plain – said, 'Being in Lin-an is like going to the side-room of a house and sitting: when you look out what you see outside is utterly without symmetry'. The city, which revealed the earlier Kaifeng in its industrial and commercial prosperity, and whose cultural vitality was reflected in the bustle of its streets and markets, and in the great number of its theaters, bookstores, private clubs, and mass religious observances, was indeed a most unlikely setting for the perpetuation of archaic symbolism and ceremonies. Yet generations of Confucian ritualists in the service of the Sung emperors tried to demonstrate that even in this 'mean little place, lost in a corner of the empire' the emperor was still the Son of Heaven and pivot of the cosmos, and that the Sung were the rightful heirs and perpetuators of a universal system".²⁹

Indeed, Arthur F. Wright's description of Hangzhou, despite being one of the oldest available in English language, is the most comprehensive and inclusive especially in describing of the Inner-City area.

Southern Song Imperial Street (Yu Jie) renovation

A recent essay of Jing Xie entitled *Disembodied Historicity Southern Song Imperial Street in Hangzhou*,³⁰ notably focused on the renovation of Southern Song Imperial Street (Yu Jie), reveals a raising cautious attitude toward architectural heritage among the youngest generation of Chinese scholars³¹ – especially if western trained – to interpret renovation project according to a more western-oriented approach:

28. GERNET 1962, p. 41.

29. WRIGHT 1977, pp. 63-66.

30. XIE 2016, pp. 182-200.

31. Jing Xie graduated at University of New South Wales in Australia where Xing Ruan is a leading scholar.

“After the 2006 discovery of archaeological evidence from the Southern Song period, the street underwent a process of redevelopment. Following renovation designed by celebrity architect Wang Shu, the street reopened to the public in 2009. With its preservation and rebuilding of historical forms, this redevelopment mirrors other extremely large heritage-led urban regeneration projects in China today. Ironically, this movement arrives at a time when historical buildings in many Chinese cities have been almost annihilated by the frenzied process of urbanization. So-called heritage or cultural preservation projects have become widespread and follow a standardized business model that has achieved a degree of success, particularly in the tourism industry.”

This comment by Jing Xie is particularly relevant to learn about the recent discourse – alive at least since the 80’s³² – distinguishing between “heritage” and “cultural preservation”. The awareness or else the critic revival towards Chinese traditional architectural culture is one of the most relevant issue debated after the globalizing *euforia* which invested China around the 2008 (Beijing Olympics) and 2010 (Shanghai Expo). Modern Chinese architecture and the influences of western culture have had a milestone in the book by P.G. Rowe and S. Kuan, *Architectural Encounters with Essence and Form in Modern China*,³³ since it is also significant reference of the travelling scholar exchange between US and China that started with the generation of Liang Sicheng. However the Pritzker Prize appointment to Wang Shu in 2012 signed a turn in the international architectural world towards the perception of Chinese Architecture, especially that kind of architecture questioning in the contemporary practice the traditional values and memory. Another interesting recommendation could be a comparison between Wang Shu (Yu Jie) renovation and the rehabilitation projects by some Italian Architects i.e. Vincenzo Latina in Siracusa – the Padiglione-Museo Artemision – and Emanuele Fidone – the Basilica Paleocristiana di San Pietro in Siracusa, although the a Italian design approach tends to be formal even with the most mellow and secular designers. After the *euforia*, also the Chinese approach to contemporary architecture finally started becoming more concentrated on the revival of Chinese tradition, as it is proven by the contents of architectural magazine like *World Architecture*. In this framework the renovation of the Southern Song Imperial Street by Wang Shu and his students from Academy of Art in Hangzhou cannot be considered as a philological exercise of urban renovation, as it would be expected in the Italian or western tradition. It represents a participatory creative³⁴ public art experiment which can be accepted or criticized, like Jing Xie does. Nevertheless it raised the public interest close to the remains of a the most important urban phase of the city – imperial Song Capital City – mostly unknown whose architecture and style – because of lacks of evidences, drawings and remains – is unknown to the most refined scholars yet. But also in the western world something is changing after Rem Koolhaas and OMA are conceptually-professionally working on “preservation” as a “modern technological innovation”, since Koolhaas affirmed: “We are living in an incredibly exciting and slightly absurd moment, namely that preservation is overtaking us”.

32. ABRAMSON 1997.

33. ROWE 2004.

34. KOOLHAAS 2011.

Rome-Hangzhou analogies

An Italian architect, especially if Roman based or trained, studying Hangzhou and its urban-archaeological history could swiftly distinguish some analogies between the Central Archaeological Area of Rome and what has been defined the Lin'an Heritage Park – discussed in the introduction to this book – even in terms of physical dimensions. And the approach expected by the Municipality of Hangzhou through the international restricted consultation – that until today did not experienced implementations – could make a Roman architect think about the enthusiastic cultural atmosphere shared by archaeologists, architects, scholars, politicians for the 1911 Exhibitions in Rome, Turin, Florence. And the later E42 International Exhibition (today EUR) was an opportunity to remodel the city of Rome, the institutions (especially museums and galleries) and the political consensus³⁵ demonstrating the cultural progress and the linkage between the leading power and the glorious outstanding past.

Indeed, the description by Arthur F. Wright, the most extended and precise of Hangzhou at the Song Dynasty, can only compete with the one offered by Jaques Gernet in *La vita quotidiana in Cina al tempo dell'invasione mongola*³⁶ that recalls for some of the atmospheres described by a very well know book on Ancient Rome by Jerome Carcopino, *Daily life in ancient Rome*.³⁷ There are consistent analogies between Rome and Hangzhou. Both are processional, water-base, urban archaeology settled cities. The Plan of Pope Sixtus V can be conceptually associated to the urban layout of Hangzhou during the Southern Song Dynasty (Fig.7). The imperial road in Hangzhou was only one main path while the pilgrimage paths in Rome were a net connected the square with obelisks and to the most important churches (Fig.8).

Moreover the book by Mario Manieri Elia *Roma, dall'acqua alla pietra*³⁸ demonstrates the relevant and native aquatic character of Rome and its expanded territory. A further analogy between the two cities is given by the subdivision in neighborhoods or quarters; in the case of Rome this happens with the ancient quarters before the Fora,³⁹ it happens with the layout of the Imperial Fora, strictly physically separated by each other and it happens in Medieval times with “Rioni”, quarters characterized by crafts and professions. Also in Song's Hangzhou the housing neighborhoods called *fang* during Song Dynasty were subdivided on the base of crafts and professions (Fig.9). See PANG 2006 for similar studies on Suzhou urban history.

Although the Italian methodology in archaeological studies and exhibit design is different a further analogy can be established – in terms of urban archaeology case study – between the project for the Southern Song Imperial Street (Yu Jie) renovation by Wang Shu and the recent interventions for *Vicus Caprarius* – an archaeological site in Rome emerged during the renovation works of Cinema Trevi; a Roman *insula* originally a swamp involved, at the time of Agrippa, in the Virgo aqueduct

35. PASQUALINI 2003.

36. GERNET 1962.

37. CARCOPINO 1991.

38. MANIERI ELIA 2009.

39. PALOMBI 2016.

construction. The same for *Crypta Balbi* which today is the Roman National Museum and includes the ruins of the Theater of Balbus (13 B.C.), a late-antique monument, and the Middle Ages remains – housing built on top of the theater's *esedra*. So *Crypta Balbi* is a museum providing the evidence of the transition from V to IX century, from late-antiquity to middle ages, which is a methodological approach that can be of some interest considering Song Dynasty Lin'an and modern Hangzhou.

Recent Hangzhou

As Liping Wang affirms in the paper *Tourism and Spatial Change in Hangzhou, 1911-1927* today Hangzhou is considered a perfect place for tourism:

“For most visitors today, Hangzhou evokes sentimental feelings of a romantic past, where elegant temples, fine pagodas, and carved bridges frame the delicate landscape of rolling hills and are mirrored in the placid water of West Lake. Benefitting from this abundance of classical beauty, Hangzhou enjoys a status that many other cities are trying to establish for themselves – an ideal place for tourism. Like so many other popular tourist destinations in the world, Hangzhou's attraction rests upon a combination of the seeming purity of its natural beauty and its presumed timelessness. It seems natural to speak about Hangzhou in the most recent addresses of the national programming-planning expressed through the ‘Five-Year Plans’ national – [which] show that China has established itself in recent years a national cultural policy that after almost three decades of disastrous demolitions, provides almost without distinction, the recovery of the historic cultural heritage (even that of collective memory), in addition to the pursuit of environmental and sustainable requirements often stated rhetorically.”⁴⁰

Introducing the book of the photographer Mathieu Borysevicz entitled *Learning from Hangzhou* Denise Scott Brown and Robert Venturi describe briefly Hangzhou as it follows:

“In this city the coming together of life patterns – traditional and modern, evolutionary and revolutionary, high culture and vernacular, civic and commercial, Chinese-Eastern and global – and of architectural styles – classical Chinese, Classical Beaux-art and contemporary commercial – create an urban dynamic that is supremely vital. Here signs predominate. What sign! Electronic graphics vie with traditional graphics and billboards jostle graffiti to create a pervasive urban medium of commerce and community – and an urban *joie de vivre* unabashedly of our time. If 17th century Rome was the city of dynamic space, 19th century Philadelphia the city of dynamic industry, and 20th century Chicago the city of dynamic high-rise, is Hangzhou in 2008 the city of dynamic communication?”⁴¹

Borysevicz's book has obvious references to *Learning from Las Vegas* but it has neither the lucid ambition of the two American scholars nor their objectives in describing indirectly a new dimension of a foundation city in the desert. Borysevicz is more concentrated in distinguishing elements as style, identity, advertisement, icons in a layered urban organism like Hangzhou which is not a capital in the desert such as Las Vegas but a relevant jewel in a historical territorial network. So also the parallel between Hangzhou and Las Vegas and the parallel between the speed of the architecture

40. WANG 2011.

41. VENTURI 2008, p.10.

responding to the American's car culture and the Chinese speed in construction is as partial as risky, such as the comparison proposed by Venturi between Rome and Las Vegas, between strips and piazza. Hangzhou is certainly a city of dynamic communication wishing increasingly for place-branding – as Chinese Capital of Culture – and dealing with city positioning in competition with Beijing, Shanghai and Xi'an. Steven Holl has been working intensively in Hangzhou: Shan-Shui Urban development, Hangzhou Music Museum, Triaxial Field, Normal University Cangqian Performing Arts Center, Art Museum and Arts Quadrangle; Julien De Smedt designed and built a fashionable 16-storey office complex in the Inner City. The most representative built collective experiment of International architects in Hangzhou – beside the works of the Pritzker Prize winner Wang Shu – after some years is still Westbrook Resort (built by Hangzhou Westbrook Investment Co. Ltd) a large development of hotels and villas, immersed in a water-channels-environment on the edge Xixi National Wetland Park nearby the National Wetland Museum designed by Arata Isozaki.

Bibliography

ABRAMSON 1997

Daniel B. Abramson, *Neighborhood redevelopment as a cultural problem: A Western perspective on current plans for the Old City of Beijing*. PhD Dissertation, Tsinghua University, Beijing 1997.

CARCOPINO 1991

Jerome Carcopino, *Daily life in ancient Rome*, Penguin, London 1991.

China Daily, *Ancient capital Hangzhou continues its allure*, http://www.chinadaily.com.cn/m/hangzhou/e/2009-08/07/content_8541371.htm, 2009.

DENISON 2006

Edward Denison, Guang Yu Ren, *Building Shanghai: The Story of China's Gateway*, Wiley 2006.

ELVIN 1977

Mark Elvin, *Market Towns and Waterways: the county of Shanghai from 1480 to 1910*, G. William Skinner (ed.) *The city in late imperial China*, Stanford University Press, Stanford 1977.

FU 2015

Shulan Fu, *Shan-shui myth and history: the locally planned process of combining the ancient city and West Lake in Hangzhou, 1896–1927*, "Planning Perspectives", 31, 2015, pp. 363-390.

GERNET 1962

Jacques Gernet, *Daily Life in China on the Eve of the Mongol Invasion, 1250-1276*, Stanford University Press, Stanford 1962.

HANGZHOU MUNICIPAL INSTITUTE OF CULTURAL RELICS AND ARCHAEOLOGY 2008

Hangzhou Municipal Institute of Cultural Relics and Archaeology, Report on Archaeological Excavation to the Site of Lin'an City: 1) *The remains of the Mansion of Empress Gongshengreinline of the Southern Song Dynasty*; 2) *The Remains of the imperial Ancestral Temple of 2007*, Cultural Relic Press, 2007-2008.

KESSLER 2012

Adam T. Kessler, *Song Blue and White Porcelain on the Silk Road*, Brill, Leida 2012.

LIU 2013

Liu Jian, *Development of Cultural and Creative Industries in China and its Impacts on Urban Renovation*,

China City Planning Review, 22, 3, 2013, pp. 20-28.

MANIERI ELIA 2009

Mario Marnieri Elia, *Roma, dall'acqua alla pietra*, Carrocci, Roma 2009.

MOTE 1977

Frederick W. Mote, *The transformation of Nanjing*, in William Skinner (ed.), *The city in late imperial China*, Stanford University Press, Stanford 1977.

PALOMBI 2016

Domenico Palombi, *I Fori prima dei Fori: storia urbana dei quartieri di Roma antica cancellati per la realizzazione dei Fori Imperiali*, Edizioni Espera, Roma 2016.

PANG 2006

PANG Wai Ki, *Urban Morphology of Traditional Chinese Cities in the Context of Modernization – A Case Study of Suzhou*, 42nd ISoCaRP Congress 2006. Paper

PASQUALINI 2003

Anna Pasqualini, *L'antiquaria di gesso: passato e futuro del Museo della Civiltà romana all'EUR, "mediterraneo antico"*, 2, IX, 2006; Linda Aimone, Carlo Olmo, *Le esposizioni universali: 1851-1900: il progresso in scena*, Allemandi, 1990; U. Levra, R. Roccia (ed.), *Le Esposizioni torinesi 1805 – 1911. Specchio del progresso e macchina del consenso*, pp. 1-6, Torino 2003.

QIAN 2015

Zhu Qian, *Hangzhou (City profile)*, in "Cities", 48, 2015, pp. 42-54.

ROWE 2004

P. G. Rowe, S. Kuan, *Architectural Encounters with Essence and Form in Modern China*, MIT Press, Boston 2004.

STEINHARDT 1990

Nancy Shatzman Steinhardt. *Chinese Imperial City Planning*. University of Hawaii Press, Hawaii 1990.

VENTURI 2008

Robert Venturi, Denise Scott Brown, *Preface*, in Mathieu Borysevicz, *Learning from Hangzhou*, Timezone 8, 2008.

WANG 2001

Liping Wang, *Spatial Change in Hangzhou, 1911-1927* in Joseph Esherick (ed.) *Remaking the Chinese City: Modernity and National Identity, 1900 to 1950*, University of Hawai'i Press, Hawaii 2001.

WANG 2011

Liping Wang, *Tourism and Spatial Change in Hangzhou, 1911-1927*, China Heritage December 2011; http://www.chinaheritagequarterly.org/features.php?searchterm=028_tourism.inc&issue=028

WRIGHT 1977

Arthur F. Wright, *The Cosmology of the Chinese City: Southern Sung Hangchow* in William Skinner (ed.) *The city in late Imperial China*, Stanford University Press, Stanford 1977.

XIE 2016

Jing Xie, *A recent essay of Jing Xie Disembodied Historicity Southern Song Imperial Street in Hangzhou*, "Journal of the Society of Architectural Historians", 2, 75, 2016, pp. 182-200.

ZHOU 2004

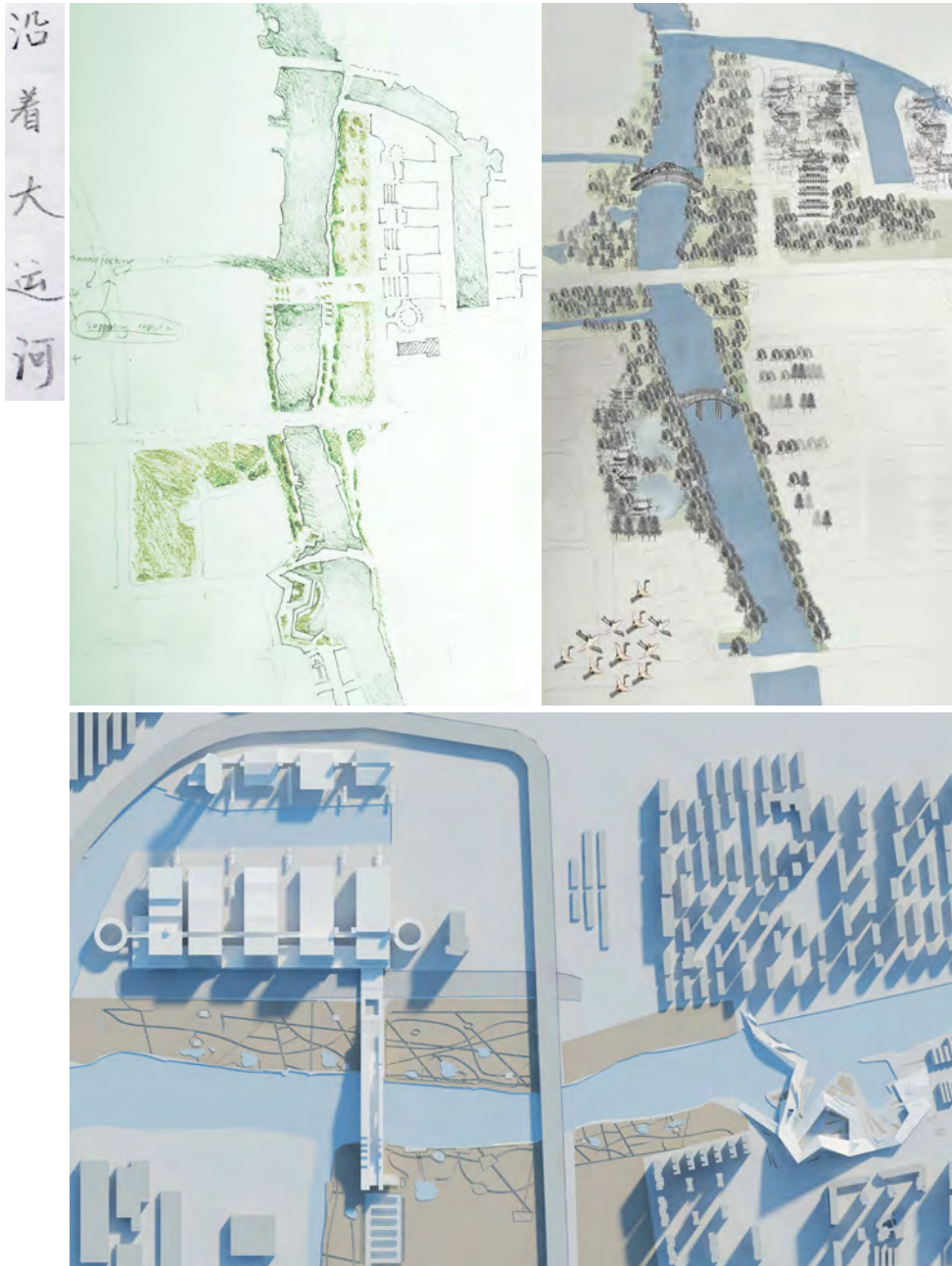
Zhou Yuliang, *The Structure of an Imperial Chinese City: a person-environment study of Lin'an (1123-1278)*. Doctoral Dissertation, University of Singapore 2004.

ZHU 2012

Guangya Zhu, *China's architectural heritage conservation movement*, in "Frontiers of Architectural Research", 1, 2012, pp. 10-22.

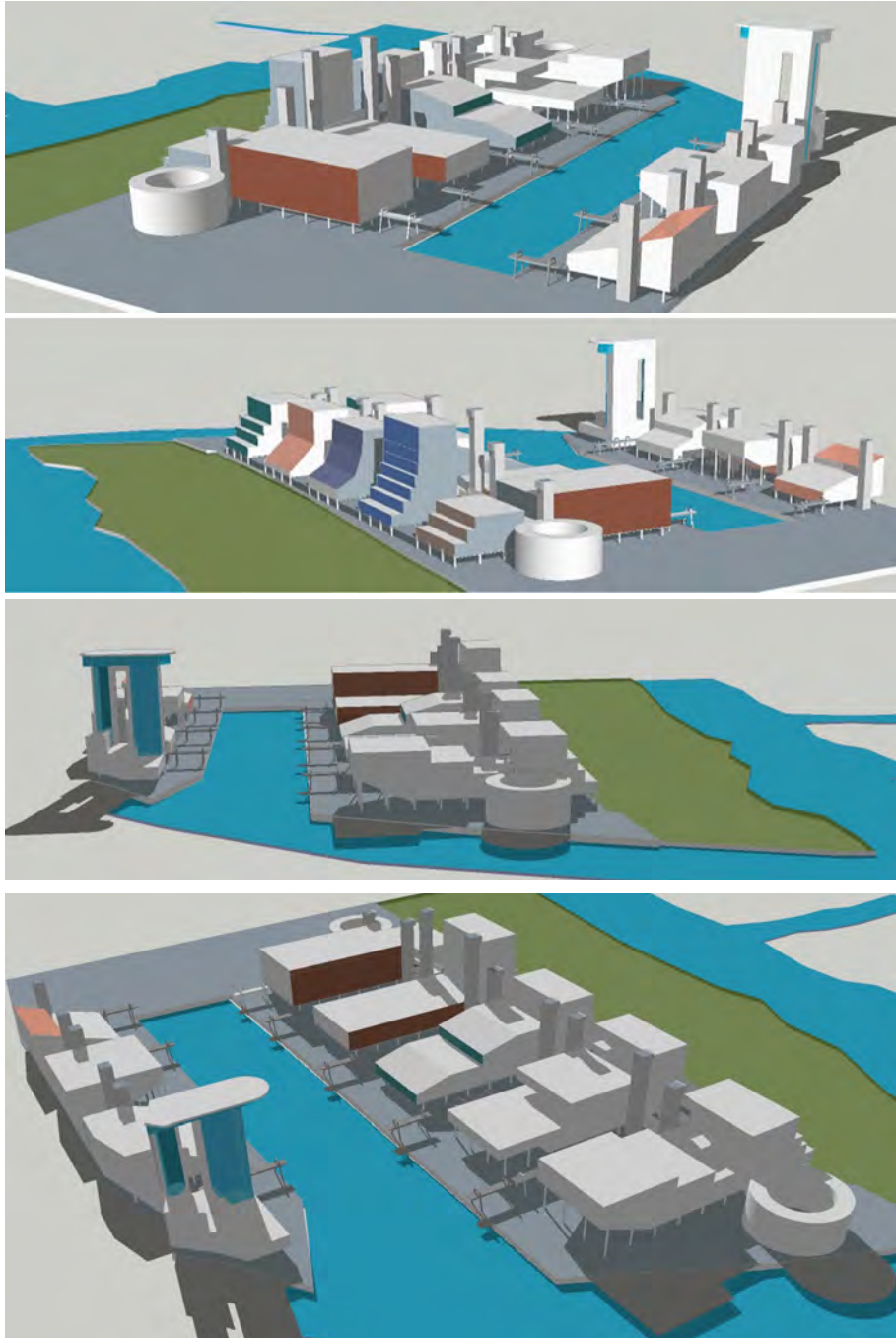
TABLE 03 - HUIZHOU WHARF, XIECUN WHARF

Workshop "Spring Field Studio 2012" **Huizhou Wharf, Xiecun Wharf**



*Master Plan "Along the Great Canal".
Up Left: Lucio Barbera; Up Right: Anna Irene Del Monaco. Down: Seminar Student 3D Model.*

TABLE 03 - XIECUN WHARF



Lucio Barbera: Master Plan Xiecun Wharf 3d views.

TABLE 03 - XIECUN WHARF

Workshop "Spring Field Studio 2012"

Group The Wharf 1: Paola Barone, Andrea Di Martino Russo, Maria Grazia La Rocca, Dario Marigliani, Fabio Marigliani, Roberta Molino, Silvia Tofani.

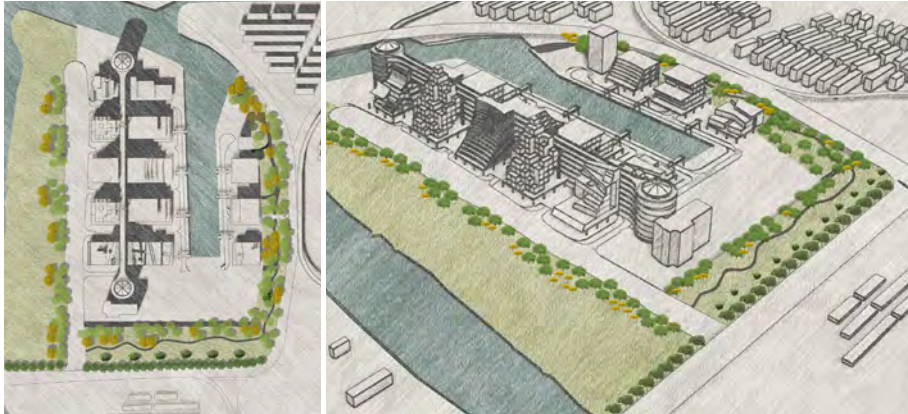


TABLE 03 - XIECUN WHARF

Workshop "Spring Field Studio 2012"

Group The Wharf 2: Giulia Capozzi, Mercedes Maria Coli, Ilaria Di Clemente, Marta Ippolito, Marco Lattarini, Davide Papagna, Roberto Viti, Fu Yun Yu, Gong Yue.



TABLE 03 - BRIDGE XIECUN/HUIZHOU

Workshop Spring Field Studio 2012

Group The Bridge + The Park: Annalisa Leoni, Martina Morino, Carlo Pantanella, Giorgio Paparelli, Marco Piotti, Mariagiulia Rotunno, Giovanni Spadolini.



TABLE 03 - HUIZHOU WHARF

Workshop Spring Field Studio 2012

Group The Hub 1: Denise Damiani, Carla Di Girolamo, Fabiana D'Ortenzio, Pepi Giugliano, Antonella Micarelli, Caterina Rizzo, Alessandra Testani.

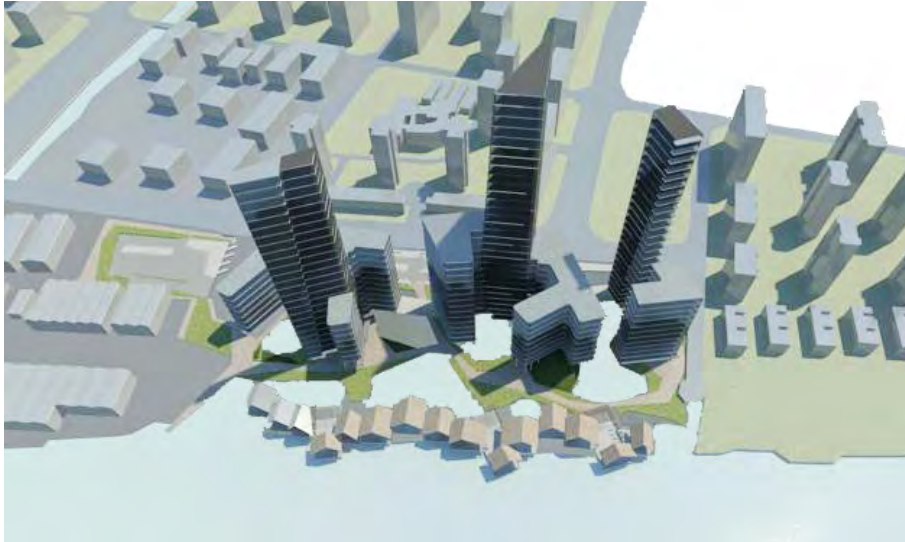
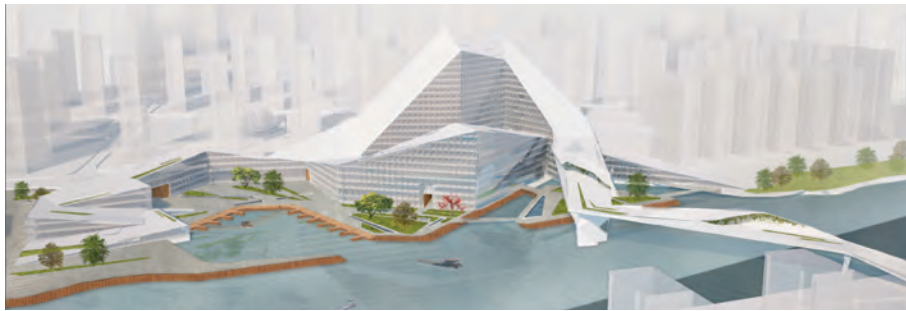


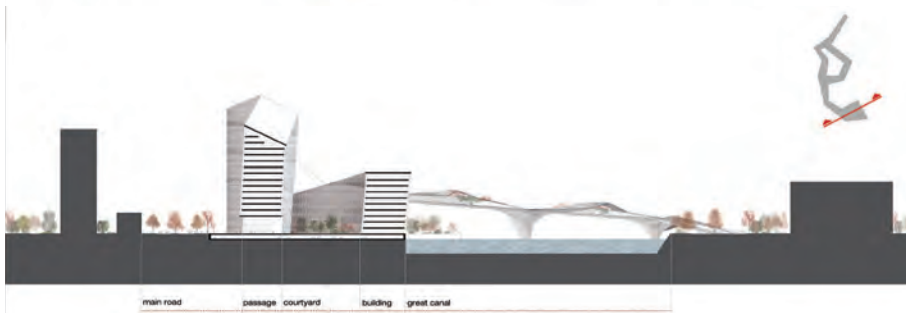
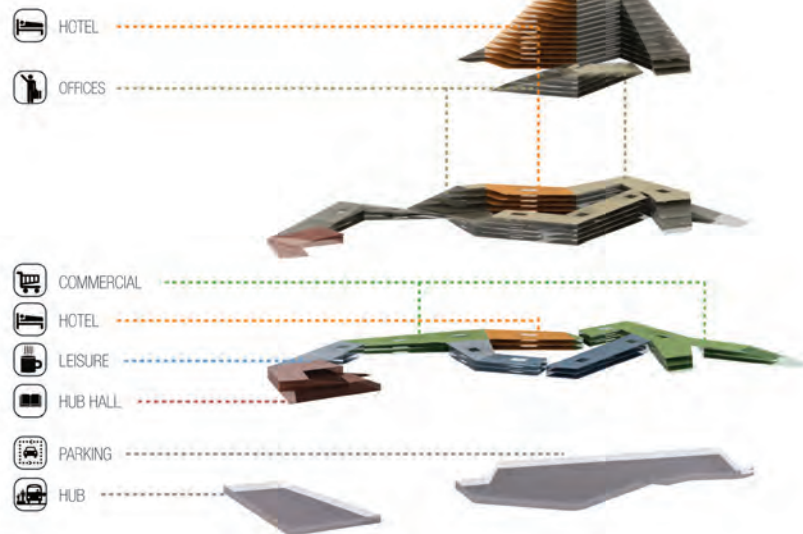
TABLE 03 - HUIZHOU WHARF

Workshop "Spring Field Studio 2012"

Group The Hub 2: Silvia Aloisio, Alessandro Angelelli, Pierpaolo Canini, Mattia Carnassale, Antonio De Pasquale, Giuseppe D'Emilio, Rossella Tomassella, Zening Tong, Xiao Lu.



MIXED USED BUILDING



SECTIONS

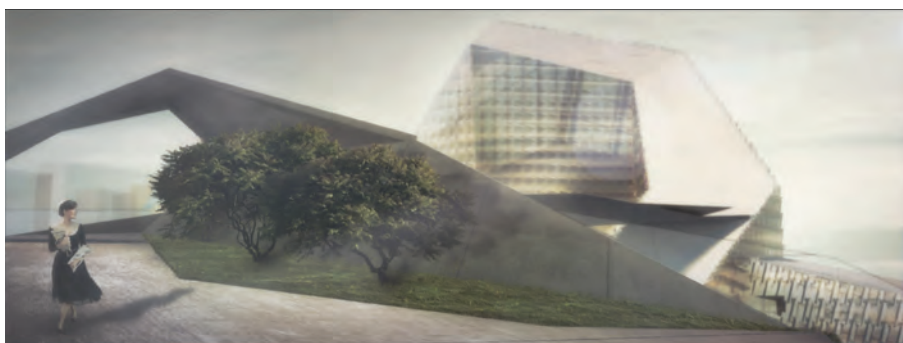
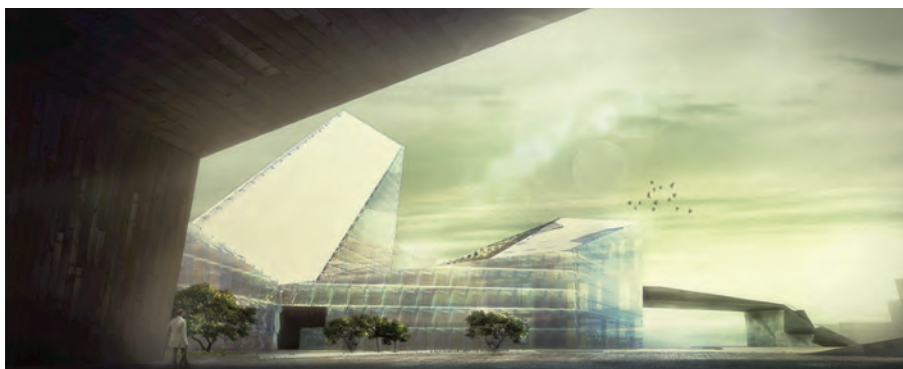
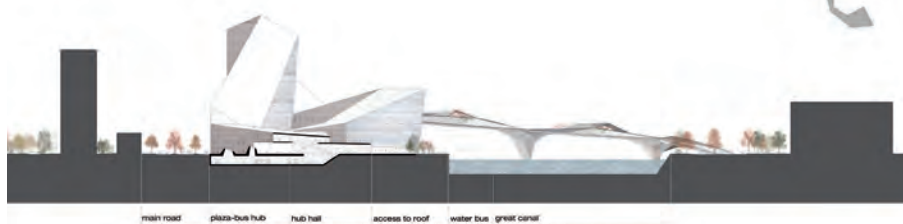
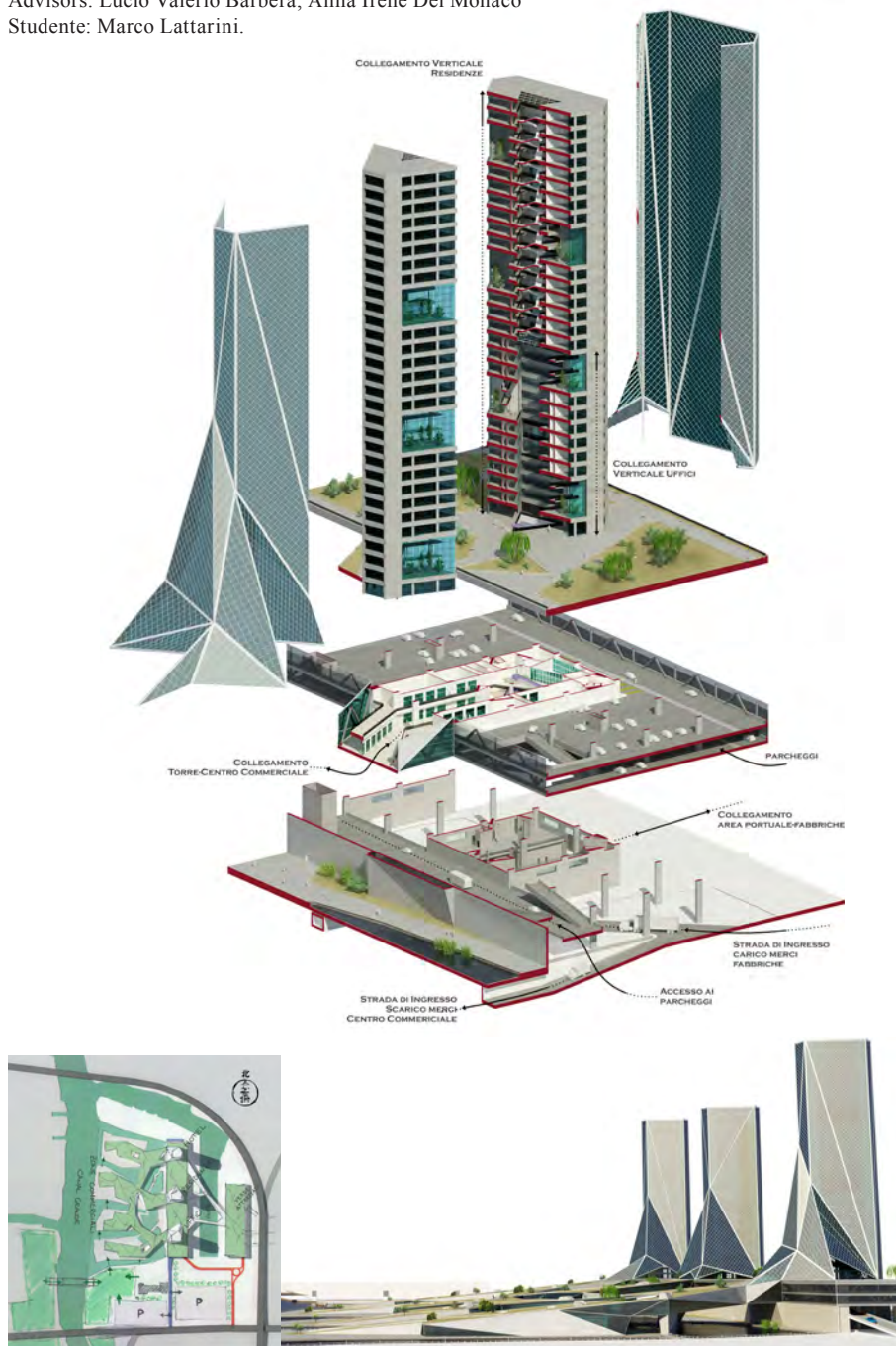


TABLE 04 - XIECUN WHARF

Graduation thesis 2014 (Xiecun Wharf) - Regeneration along the Great Canal, Hangzhou
Advisors: Lucio Valerio Barbera, Anna Irene Del Monaco
Studente: Marco Lattarini.



Graduation thesis 2014 (Xiecun Wharf) - Regeneration along the Great Canal, Hangzhou
Advisors: Lucio Valerio Barbera, Anna Irene Del Monaco
Studente: Mercedes Coli.

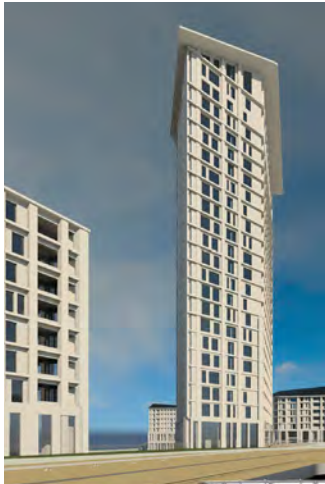
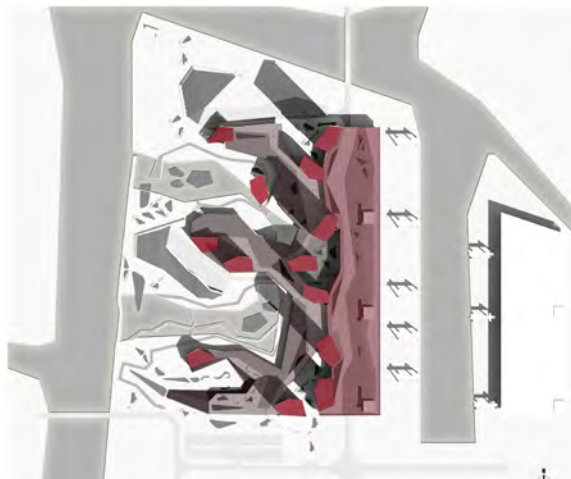


TABLE 04 - XIECUN WHARF

Graduation thesis 2014 (Huizhou Wharf) - Regeneration along the Great Canal, Hangzhou
Advisors: Lucio Valerio Barbera, Anna Irene Del Monaco
Student: Giuseppe Giuliano.



Graduation thesis 2014 (Bridge Huizhou-Xieacun) Regeneration along the Great Canal, Hangzhou
Advisors: Lucio Valerio Barbera, Anna Irene Del Monaco
Student: Giovanni Spadolini.

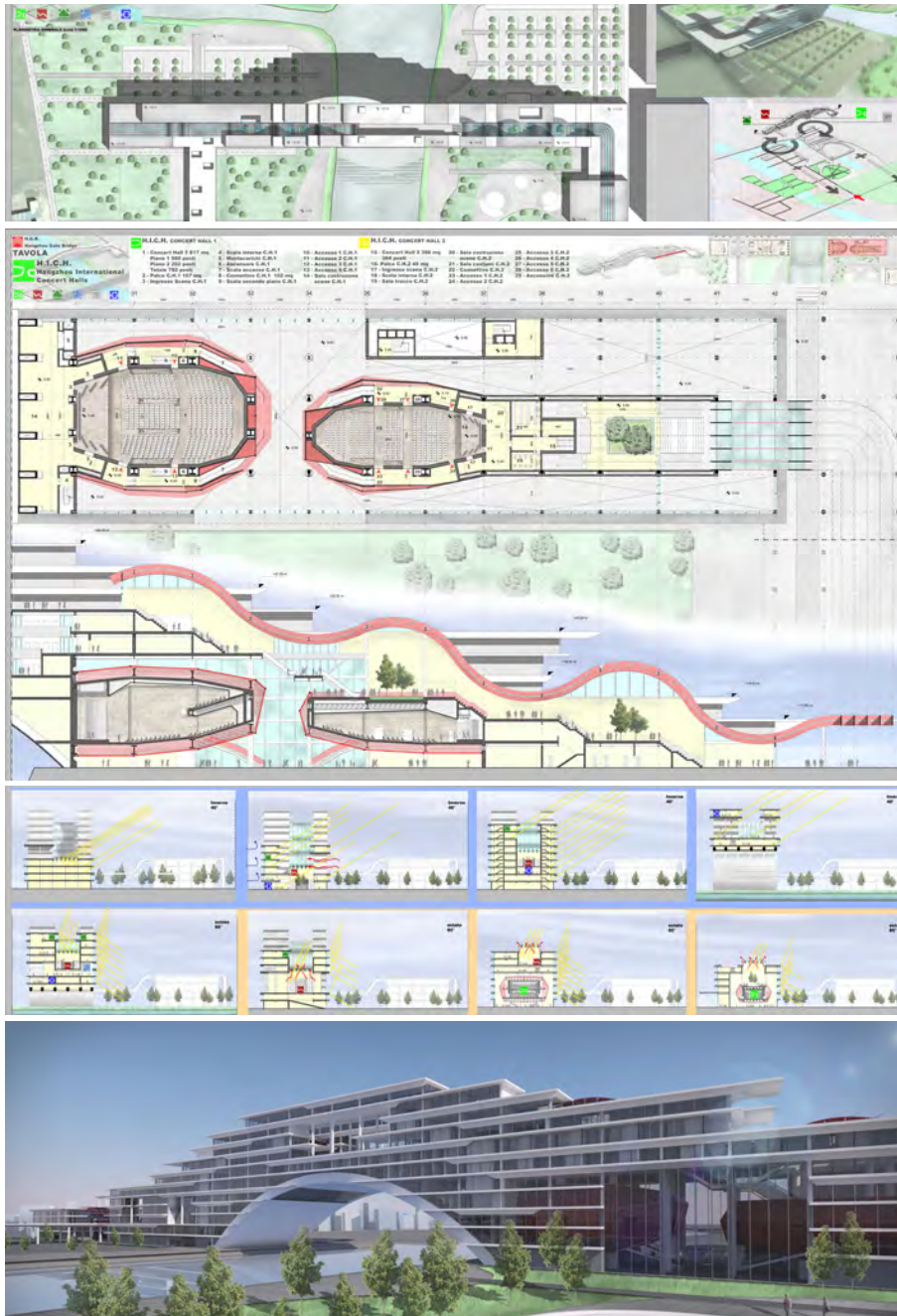


TABLE 04 - No. 224 AND No. 236 OF WEST LAKE ROAD

**Project for the preservation and the functional development of the
No. 224 and No. 236 of West Lake Road (Wks 2013)**

Belula Teclé Misghina

The buildings to be preserved in red. The aim was to give a modern interpretation of the traditional residential buildings of this part of China. We took as examples the very dense dwelling texture of the Li Long houses that are present also in Hangzhou with an interesting variation. The new urban settlement is completely pedestrian and is organized around the two main historical streets which will reach the public streets at points where bus stations could be placed. A parking area is confirmed in the North-West corner of the plot. Commercial paths cross the settlement. Large green areas are planned to create a garden integrated with a water canal.

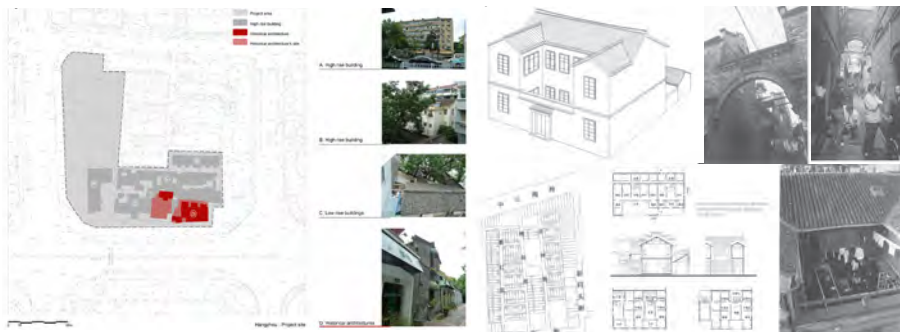
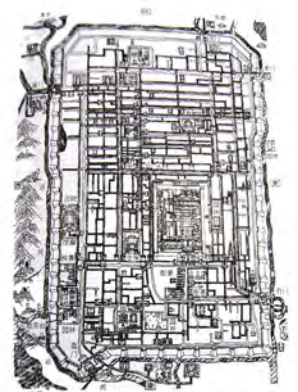
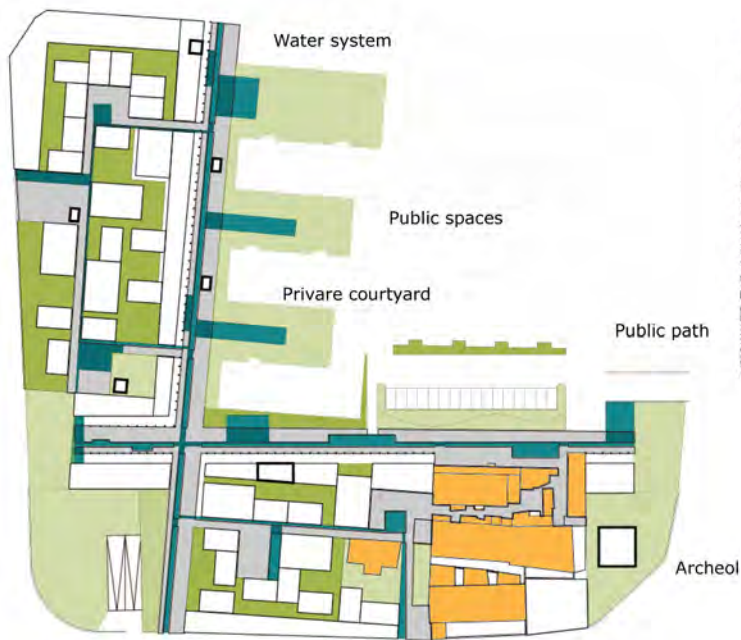
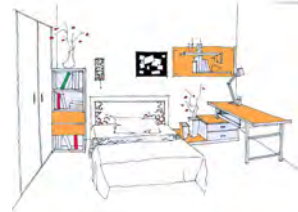




TABLE 04 - No. 224 AND No. 236 OF WEST LAKE ROAD

Workshop Spring Field Studio 2013

Group: Hu Jia Tian, Zheng Yin Hua, Wang Kai Li, Qi Jie, Edoardo Maria Zurlo, Francesca Berrera, Maria Valse, Herbert Natta, Claudio Cristini.



Suzhou map

Workshop Spring Field Studio 2013

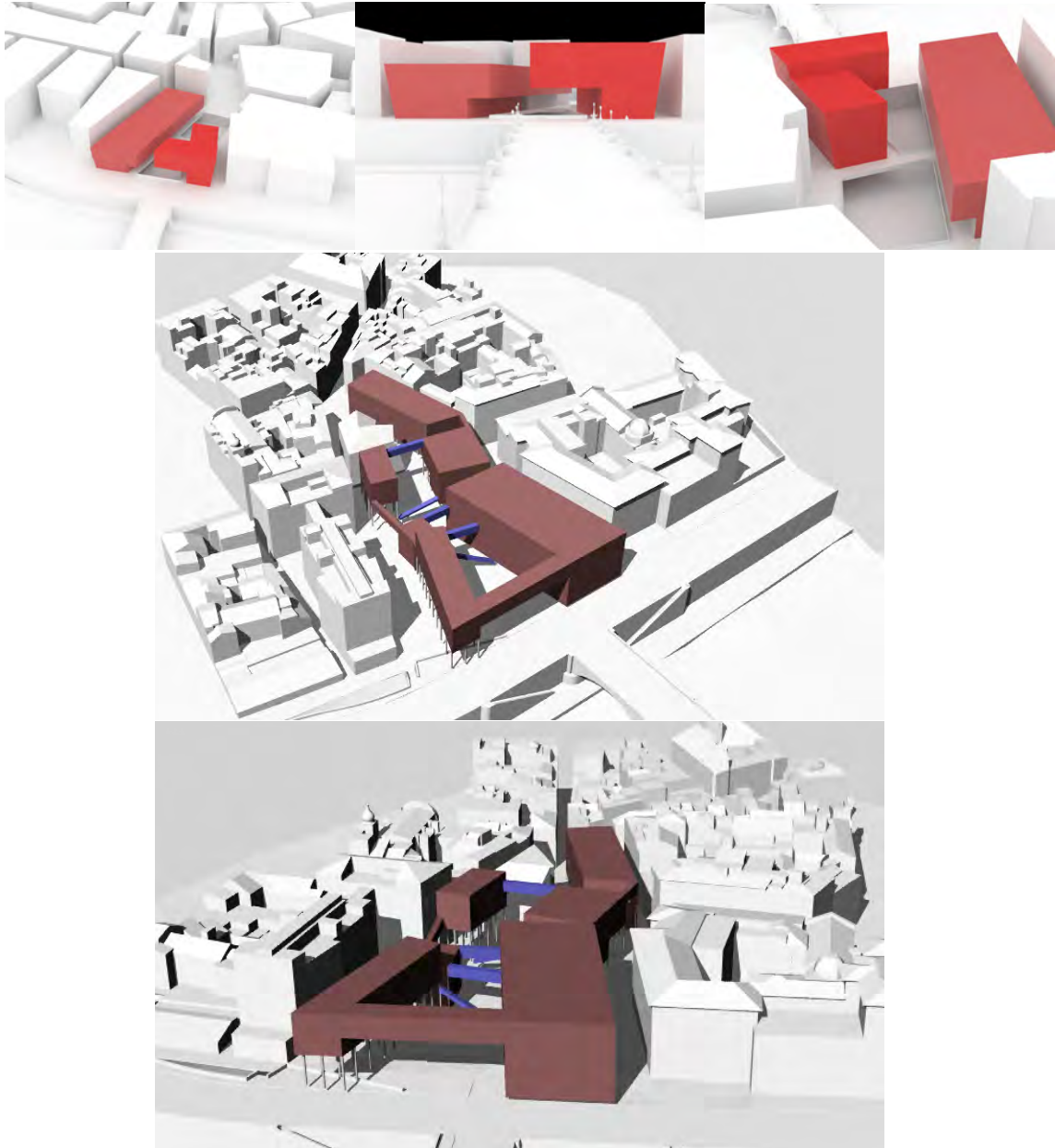
Group: Eleonora Falconi, Sara Felici, Giulia Felli, Ginevra Lizza, Ludovica Mioni, Carolina Pallotta, Francesca Pola, Silvia Rinaldi, Isabella Severi, Laura Zevi, Lou Zhuangjie, Gao Yafei, Luo Wenqian, Gao Xiang, Tian Hongbo, Wan Shang.



Workshop Spring Field Studio 2013

Group Valentino Danilo Matteis, Andrew Iacobucci.

TABLE 04 - PIAZZA DELLA MORETTA



Workshop Spring Field Studio 2013/2014 in Rome, Sapienza University of Rome, Zhejiang University, Zhejiang University of Technology of Hangzhou. Theme: Piazza della Moretta, mixed use development in urban archaeology area. Selected studies. Tutors: Anna Del Monaco, Wu Yong, Wen Bo Yu. Above: Michela Ugolini, Laura Terrone, Giovanni Fernando, Jun Du, Maurizio Di Curzio, Adriano Londei, Roperta Pietricola, Sofia Proietti, Giovanni Zintu; Down: Marco Addona, Maria Laura D'Alvano, Laura Flavia Giardina, Ma Tingting, Magdalena Tabak, Wu Juan, Wu Jing Yao, Chen Zhenda, Fang Lizhang, Thiago Consalvo, Marzia Maraviglia, Valentino Matteis, Andriew Iacobucci, Gianluca La Ruffa, Ginevra Lozzi.

Graduation Thesis - Urban Rehabilitation Piazza della Moretta, Roma.
 Relatore: Anna Irene Del Monaco
 Studente: Ilaria Ferrazzilli.

