I, Yang Lin, hereby submit this original work as part of the requirements for the degree of Master of Science in Architecture in Architecture.

It is entitled:
Encounters with A Baroque Square and Skyscrapers: The urban transformation of Zhongshan Square Dalian China

Student’s name: Yang Lin

This work and its defense approved by:

Committee chair: Edson Cabalfin, MSArch
Committee member: Patrick Snadon, PhD
Encounters with A Baroque Square and Skyscrapers:
The urban transformation of Zhongshan Square Dalian China

A thesis submitted to the
Division of Research and Advanced Studies
of the University of Cincinnati

In partial fulfillment of the
requirements for the degree of

Master of Science
in Architecture

In the School of Architecture and Interior Design
of the College of Design, Architecture, Art, and Planning

2011

By

Yang Lin
Bachelor of Art, Environment Design, Tsinghua University, 2008

Committee Chair:
Edson Cabalfin
Committee Members:
Patrick Snadon
Ming Tang
Abstract

Using Zhongshan Square in Dalian city in northeast China as a case study, this thesis analyzes the historical development of the urban form of the public square from the Russian and Japanese colonial periods (1898-1945) and the market socialist period (1990s to the present, 2011).

In the colonial period, Dalian was built as a Baroque city. Later, in the market socialist period, Dalian grew to be a modern city filled with skyscrapers. With the changes of social systems in China, Dalian uniquely combines the Baroque square and skyscraper typology simultaneously. This study explores how the urban form of Dalian, particularly the Zhongshan Square area, changed in terms of historical context (from colonialism to market socialism) and symbolic representation (from centralized to decentralized spatial power).

This study argues that colonialism shaped the Baroque urban form and market socialism promoted the skyscraper typology in the urban transformation of Dalian. The transition of economical and political forces from a colony to a market socialist city decentralized the original spatial power of Zhongshan Square and emancipated the subsequent architectural and urban design. In addition, this study argues for the symbiosis of historic preservation and urban development as a way to analyze the changing socio-economical, political and technological conditions of the city.

**Key Words:** Baroque square- Colonialism- Zhongshan Square ; Market Socialism- Skyscraper- Dalian
Acknowledgements

This thesis is a result of an amalgamation of minds, thoughts, inspirations, supports and loves. First and foremost, my thanks to my committee members, Edson Cabafilm, Patrick Snadon and Ming Tang having greatly influenced me with their ideas and personalities. I would love to acknowledge my gratitude to my committee chair, professor Edson Cabafilm who fundamentally guided, encouraged, improved and pushed this thesis study. The thesis would not have been accomplished without your patient advising in our many meetings, and your mentoring when I was confused about my study. Thanks to professor Patrick Snadon for sharpening the ideas and editing my writing. Thanks to professor Ming Tang providing advice and resources. My special thank goes to my best editor, critic and friend, Mrs. Cindy Whitaker, who persistently and fundamentally supported this thesis work.

Thanks to all my interviewers in China, Suyang Zheng, Su su, Qingxi Sui, Ruo Wang, Haisheng Han, Qinjun Zhao, Yuan Liao, Bo Zhou, Jing Yao, and the authors from which I have appropriated ideas in my study. They significantly inspired and supported this thesis.

I would love to thank the Master Science of Architecture program in University of Cincinnati for their tolerance, guidance, and support. It is the MS Arch program in University of Cincinnati that has trained me to be a critical thinker and has opened a new door in my life. My thanks to my professors at SAID, David Saile, Adrian Parr, John Hancock, Nnamdi Elleh, Jeff Tilman, and Barry Stedman. Thank you for your wonderful and inspired classes. I learned a lot from your classes and you as individual scholars. Many dear MS friends helped bring this thesis about as well. They include Mae Al-Ansari, Czaee Malpani, Maryam Fotouhi, Helen Turner, Shuai Ma, Charles Ellis, Ashley Bryan, Katherine Setser, Meghan Nash, and Blake Lane. Thank you for your friendship and company. Your strength and support helped me get through my thesis.
To my parents, thank you for your greatly love, guidance, encouragement and support throughout my growing up. I am grateful to my mother for always believing that I was smart enough to do everything, and my father for authentically enjoying discussing my topic and my future as a friend. Your pride in me is a motivating force. This work is dedicated to you.

To all of you, my sincerest gratitude.
# TABLE OF CONTENTS

*Abstract*

*Acknowledgements*

*List of Illustrations*

## Chapter One
### Introduction

1.1 Preface  

1.2 Research Question & Objectives  
- Statement of problem  
- Research objectives  
- Research strategies and Methodology  
- Hypothesis  
- Significance  
- Scope and limitations  
- Challenges  

1.3 Literature Review  
- Market socialism  
- Urban design, architecture and historical contexts  
- Dalian as narrative  

## Chapter Two
### Discovering Dalian and Zhongshan Square

2.1 Dalian  
- Brief history of Dalian  
- Name  
- Geography  
- Administration  
- Demographics  
- Economy  
- Socio-culture  

2.2 Zhongshan Square  
- The Square  
- Historical buildings around Zhongshan Square  

## Chapter Three
### Colonial Baroque Square

3.1 Baroque Planning
• Definition of Baroque planning
• Baroque Rome
• Nineteenth century Paris

3.2 Russian and Japanese Colonial Periods 52
  3.2.1 Generative factors of Baroque square
  • Dalian under Russian colonizing (1889 – 1905)
  • Saharoff planning
  3.2.2 Generative factors of the “western” buildings
  • Dalian under Japan colonizing (1905 – 1945)
  • Japan’s urban design
  • Japanese architecture westernization

3.3 Colonialism and Urban Form 69
  • Colonialism
  • Why Baroque square and “western” buildings?
  • Low-rise skyline
  • Symbolic representation in urban form

3.4 Conclusion 82

Chapter Four
Market Socialist Skyscrapers

4.1. Skyscrapers 84
  • Definition of skyscrapers
  • Skyscrapers in Chicago and New York City

4.2. Generative Factors of Skyscrapers Context (1990s – 2011) 92
  • Anti-skyscrapers sentiments
  • Market socialism in China
  • 80’s Planning and 90’s Planning

4.3. Market Socialism and Urban Form 105
  • Market socialism
  • Why skyscrapers?
  • Extruded skyline
  • Symbolic representation in urban form

4.4 Conclusion 116

Chapter Five
From “Low-rise” Skyline to “Extruded” Skyline

5.1 Comparison 119
  • Historical context
  • Symbolic representation
  • Economy and urban form
• Architectural emancipation
• Branding Dalian

5.2 Conclusion

• Skyscraper boulevards
• Future recommendations
List of Illustrations

Figure 1: Blasting demolition of Wulihe Stadium in Shenyang China. 4
Figure 2: CCTV Tower Beijing 4
Figure 3: The plaque of State cultural relic protection units— Dahe hotel in Zhongshan Square Dalian. 6
Figure 4: Flow chart of the research strategy. 10
Figure 5: The cover of The Concrete Dragon. 17
Figure 6: Dalian and the perspective from Zhongshan Square. 19
Figure 7: The map of Manchuri, also known as Manchuguo. 22
Figure 8: Zhongshan Square of Dalian circa 1920s. 24
Figure 9: The map of China, and its special administrative region Dalian. 26
Figure 10: Dalian and Lushun (Lushunkou in the map). 27
Figure 11: Zhongshan Square in Dalian. 30
Figure 12: Zhongshan Square in Dalian circa 2006. 32
Figure 13: No.1 Zhongshan Square, Industrial and Commercial Bank of China circa 2008. 33
Figure 14: No. 2 Zhongshan Square, Citibank circa 2008. 34
Figure 15: No. 3 Zhongshan Square, Dalian Financial building circa 2010. 35
Figure 16: No.4 Zhongshan Square, Dalian Hotel circa 2008. 36
Figure 17: No. 5 Zhongshan Square, Industrial and Commercial Bank of China’s Dalian Branch circa 2008. 37
Figure 18: No. 6 Zhongshan Square, Bank of Communications circa 2010. 38
Figure 19: No. 7 Zhongshan Square, China CITIC Bank circa 2008. 39
Figure 20: No. 8 Zhongshan Square, Dalian People’s Cultural Club circa 2008. 40
Figure 21: No. 9 Zhongshan Square, Bank of China’s Dalian Branch circa 2008. 41
Figure 22: No.10 Zhongshan Square, Dalian Post Office circa 2008. 42
Figure 23: G.F. Bordino, structure of Roman streets according to the plan of Sixtus V (Rome, Biblioteca Apostolica Vaticana). 46
Figure 24: A point in space as an organizing idea.

Figure 25: The thinking eye.

Figure 26: Plan of Paris on which are superimposed competition projects for the place Louis XV, from Pierre Patte, Monuments eriges en France a la gloire de Louis XV (1765).

Figure 27: Paris in 1870, before the works of Haussmann were begun.

Figure 28: Paris in 1870, showing the great changes mad in two decades.

Figure 29: Dalian’s urban planning designed by Saharoff in 1899.

Figure 30: Paris, looking southeast. The course of the Champs-Elysees is interrupted by a burst of radial avenues sharing the Arc de Triomphe as a terminal vista.

Figure 31: Zhongshan Square in Dalian in 1930s.

Figure 32: Dalian’s urban planning designed by Japan in 1905.

Figure 33: The comparison of planning in Dalian in Russian colonial period and in Japanese colonial period.

Figure 34: Ueno Imperial Museum, designed by Conder, 1878.

Figure 35: Bird’s-eye view Remin road, circa 1930s.

Figure 36: Zhongshan Square in 1930s.

Figure 37: The section shows the unfinished Orthodox Church in Zhongshan Square.

Figure 38: The plan of Zhongshan Square.

Figure 39: Home Insurance Building in Chicago 1890.

Figure 40: Flatiron Building in New York City in 1961.

Figure 41: Empire State Building in New York City in 2007.

Figure 42: Skyscrapers Moscow-style.

Figure 43: Zhongshan Square in 1980s.

Figure 44: Zhongshan Square in Dalian circa 2006.

Figure 45: Cover of Creating Market Socialism.

Figure 46: Downtown Dalian.
Figure 47: Map of Dalian in 2011.  112

Figure 48: Washington DC. Plan.  115

Figure 49: The two layers (colonial layer and market socialist layer).  119

Figure 50: Zhongshan Square 1950s and 2000.  120

Figure 51: The three in sequence showing Zhongshan Square in Russian colonial period, in Japanese colonial period, and the present situation.  125

Figure 52: The section showing the urban height transformation in Dalian and the future recommendations.  129

Figure 53: Money tree.  135

Figure 54: Xinghai Square in Dalian.  136

Figure 55: “Nanshan 1910”, 1 km (0.62 mile) to Zhongshan Square.  137

Figure 56: Yin and Yang.  143
CHAPTER 1

INTRODUCTION

Since 1978, when China adopted an open-door policy, economic development has been extremely rapid. Massive construction has occurred, industrial capacity has burgeoned, and population mobility, along with the desire for access to historic and natural sites, has occurred on a scale previously inconceivable. The impact of these changes, over little more than twenty years, on the face of China has been profound.

- Edited by Neville Agnew and Martha Demas The Getty Conservation Institute, Principles for the Conservation of Heritage Site in China (2002)

Historical architecture in Chinese cities has come under new pressures and challenges. In the International City Culture Seminar held in Beijing 2007, Mr Lu Chen, a former Peruvian ambassador to China, proclaimed that today only 50% of the significant or historical buildings from the 1900s are left in Mainland China, and the rest of them are either demolished or in disrepair. This has led to dramatic urban transformation of Chinese cities at an astonishing pace. For instance, in my hometown Dalian, compared with twenty years ago, the urban fabric of the city has changed intensely, along with demolition of the old buildings and construction of the new modern buildings. In my personal memory, much monumental architecture as well as the urban fabric of Dalian has disappeared completely, and the former image of Dalian is hardly identifiable. I cannot even recognize my elementary school where an exclusive community has replaced the entire neighborhood. Personally, without the elementary school building serving as an artifact, it is as if my
childhood memory dried up without any residue remaining. In fact, the present Chinese cities take away not only the individuals’ memory, but also challenge the collective memory of China. Facing the intense social issue, as a Chinese architectural designer as well as a historic preservation supporter, I began to ask:

“Why have the old buildings in Chinese cities been relentlessly demolished?”

As a matter of fact, many modern buildings in China were often considered as “too new” to preserve. The ambiguous appraisal of modern buildings raises the dilemma between preservation and new development. In China, a country with more than two-thousand years of civilized history and an unbroken cultural tradition, it is hard for most Chinese to associate relatively modern buildings with a need for preservation. For Chinese, the Great Wall is historical, because it was built between 220–206 BC by the first Emperor of China, Qin Shi Huang (秦始皇)\(^1\); the “Terra Cotta Warriors and Horses” is historical, being a collection of terra cotta sculptures depicting the armies of Qin Shi Huang in Qin dynasty; the Forbidden City is historical, an exceptional architecture complex seen as a piece of heritage of great Chinese nationality in the Yuan (1271 to 1368)\(^2\), Ming (1368-1644)\(^3\) and Qing (1644-1912)\(^4\) dynasties. However, the relatively newer buildings, built during twentieth century with modern techniques and materials, are rarely considered as historical pieces. Therefore, since 1979, and particularly in the last twenty years, with the economy booming in China\(^5\), the “vibrant” real estate market has killed a great number of short-lived modern architectural structures, gradually and silently.

According to Jixiang Shan, the minister of State Cultural Relics Bureau in China, historic architecture in the cities of the world typically average about 5% of the original buildings remaining, while in Chinese cities historic architecture is no more than 3% of the

---

\(^2\) Ibid, 84.
\(^3\) Ibid, 87.
\(^4\) Ibid, 91.
\(^5\) Ibid, 182.
original pieces, which is ironic since China is considered to be one of the four ancient cradles of civilization. He also points out that cultural heritage preservation in China should not only focus on ancient heritage, but should also emphasize modern architectural preservation. In Chinese cities, modern buildings and historical buildings have been severely depleted. Wulihe Stadium, a stadium seating 65,000 built in 1989 in Shenyang the capital of Liaoning province in the northeast of China, was torn down in 2007 after being used for only seventeen years. In Dalian the second large city in Liaoning province, the old post office building — constructed in 1912 by Russian Colonizer during World War I — was demolished completely in 2008. The same site now hosts a new modern skyscraper as an office building with twenty stories. Although China is drawing the attention of the world as one of the latest hotbeds of avant-garde architecture, the old images of Chinese cities are being eroded and replaced by modern international scenarios at an impressive speed. The erosion of the old Chinese cities prompts the questions: Why have Chinese cities changed so fast? What are the reasons driving these changes? How are the urban forms of Chinese cities transformed?

In order to answer these questions, this thesis has selected Dalian — a typical second tier city in China — as an example case to zoom in on the issues and study them specifically. Primarily focusing on Zhongshan Square, a site juxtaposed by both historical colonial buildings and newly built skyscrapers in downtown Dalian, this thesis aims to adopt colonialism and market socialism to analyze the historical contexts and urban form changes of Dalian in a new way. Further, it will try to respond to the questions about urban transformation of Chinese cities formerly raised. The key leading thesis questions are:

---

6 Jixiang Shan, From cultural conservation to cultural relic conservation. (Tianjin: Tianjin University Press, 2008), 299.

Figure 2: CCTV Tower, Beijing. Source: The office of metropolitan architecture (OMA). (Accessed October 20, 2011)
• How did Zhongshan Square transform from a Baroque Square to an open space surrounded by skyscrapers?

• How does Zhongshan Square express the interactions between the Baroque Square and the skyscraper neighborhood in terms of historical contexts, urban forms and spatial power representations?

• What role should Zhongshan Square play in urban design in Dalian, in terms of preservation and new development?

Research Question & Objectives

Statement of the Problem

The historical buildings around the Zhongshan Square in Dalian, built by Japanese and Russians during the colonial period from 1889 to 1945, are under the protection of the Chinese government as State cultural relic protection units. Most scholars and preservationists in Dalian believe that Zhongshan Square is a very successful preservation project in terms of building renovation, functional operation, and social influence. However, when an increasing number of skyscrapers were built within the last twenty years, the urban contexts of Zhongshan Square have changed extensively. The preservation policies and urban planning launched in 1980s and 2000s barely adapt the new and rapid changes in Dalian in terms of economic development, social needs, and urban aesthetics.

Before the city’s independence in 1945, Dalian was a colony of Russia (1889 - 1905), then Japan (1905 - 1945), and international trade was the pillar industry. Limited by the scales of transportation, technology, population, colonial policies and wars, Dalian as a

---

7 State cultural relic protection units are approved and published by the State Council, selected by the State Council Heritage Administration from provincial, municipal and county-level cultural relic protection units which are of great historical, artistic and scientific interest, or directly designated by the State Council. In China, cultural relics protection units can be divided into six levels which are single cultural relic protection points, district-level cultural relic protection points, district-level cultural relic protection units, county-level cultural relic protection units, municipal cultural relic protection units, provincial cultural relic protection units, as well as state cultural relic protection units.
whole did not expanded greatly. However, the Reform and Opening-up policy launched in 1979 indicated that socialism in China had adopted a capitalist economy. Following from that revolutionary change, the 80’s and 90’s Planning programs massively reformed Dalian and produced new buildings, particularly skyscrapers. With the new urban scenario, the juxtaposition of the old urban fabrics and the modern skyscrapers created a new skyline in Dalian, which co-existed in contradiction.

Figure 3: The of plaque of *State cultural relic protection units*, Dahe Hotel in Zhongshan Square, Dalian. Source: Photographed by Gang Lin, 2002.

**Research Objectives**

- To explore the historic context of Dalian in the colonial and market socialist periods
- To understand the changes of urban form in Zhongshan Square
- To identify the socio-economic influences of these urban changes in Dalian
- To create a future suggestion for urban design in Dalian in terms of historical preservation and new urban development
Research Strategies and Methodology

As the primary methodology, this research relies on the analysis of written materials about urban transformation of Dalian by English, Chinese and Japanese writers. The author’s sources include books, articles, dissertations and theses, photographs, reports, and documented interviews (phone and on-site), which comprise the main activities of this research project. Meanwhile, analytical approaches are also used to study urban design drawing, and sketches in order to interpret the urban form and urban transformation graphically and explicitly. Colonialism and market socialism will serve as a theoretical framework for qualitatively analysis in this study, and quantitative research will assist secondarily.

Hypothesis

In the colonial period, the Baroque urban design and “low - rise” skyline in Dalian are the result of the control notion of colonizers, including the Russians and the Japanese. As a Baroque square, Zhongshan Square manifested the colonial power and the deeper social influence on the city as a whole. The classical “western” buildings around Zhongshan Square particularly displayed the architectural westernization of Japan during Meiji era. In the market socialist period, also known as the post-Mao era, Chinese economic development is the fundamental reason for the generation of skyscrapers in Dalian, which created an “extruded” skyline for the city. With the contrast between the “low - rise” and “up - rise” skylines, the change of urban form closely correlates with the socio-political transformation in China in a macro scope, and economic development in Dalian in a micro perspective. In short, in Dalian, the colonial economy led to a “low – rise” skyline, and the market socialist economy increased the height of buildings, raising the skyline to be a “up – rise” one.

In order to critically discuss the hypothesis above, this study will provide the historical contexts and the changes of urban form, and link with a theoretical analysis through colonialism and market socialism.
Significance

Few studies connecting the Baroque Square and skyscrapers in Dalian have discussed the changes of urban forms in Dalian from the colonial period to the present. And studies that link colonialism, market socialism and urban transformation in Dalian are even more rare. So this study has the potential to create a new way to unpack the changes of urban form in Dalian though researching the colonial and market socialist history, the social systems and institutions, and the colonial and modern architectures. With the issue of urban design, architectural design and historical preservation, it is hoped that this study could draw more attention to the urban design and historical preservation in Dalian, and promote more thinking about the urban identities of Dalian, and even other Chinese cities.

Secondly, this thesis could serve as an urban study of Dalian for future researchers or relevant educational purposes. It is a young research topic, and the method of how to implement urban design and historic preservation in today’s Chinese society is still in process. Like the new political system adopted in China — socialism with Chinese characteristics — urban design and historical preservation are in the unplanned phase. “To cross the river, one has to be sure about stones at the bottom.”8 Facing the new social, economic and cultural challenges, Dalian as well as other Chinese cities still develop in a crude planned stage, without former experience either in China or in other countries.

Finally, drawing from study experience in both China and the United States, and work experience at an architectural publication, this research might be valuable for the urban design and historical preservation in China.

Scope/ Limitations

Urban Design in Dalian is a broad topic in terms of urban planning, architecture, economy, politics, socio-culture and many related social aspects. However, essentially, the definition of urban design elevates to the political arena, that is, deciding who gets what,

---

8 Jixiang Shan, From cultural conservation to cultural relic conservation, (Tianjin: Tianjin University Press, 2008), 12.
where and when. The political arena of urban design closely correlates to socio-economical factors. Therefore, this thesis will focus on urban design in terms of politics and social-economics.

Primarily focusing on Dalian, a typical second-tier city in China, this thesis sets a relatively limited geographic scope. In addition, it specifically narrows the time scope of building construction down to the colonial period (1898-1945) and the market socialist period (1979-present).

The context between 1945 and 1979, also known as the Mao era, is excluded from this study, because China in the Mao era is too broad and complicated to discuss in terms of social movements, political divergence, and social ideology. Further study could be developed on socialism and the planned economy in the Mao era along with significant social movements, including Land Reform, the Great Leap Forward, and the Cultural Revolution. However, because of the scarcity of reliable sources recording that history, this study will not discuss the context in Mao era.

The selective time spans aim to narrow the thesis research to a manageable scale, chronologically. The Russian colonial period (1898-1905) and Japanese colonial period (1905-1945) are combined as one chapter indicating the general colonial period of Dalian, as compared to the market socialist period in Dalian. Furthermore, the study is limited to the case of Zhongshan Square to discuss urban form transformation in Dalian and the future urban design. Last but not least, this study limits the analysis of Zhongshan Square to three aspects: historical contexts, urban form and spatial power representations.

Starting from the limited question, this study attempts to extrapolate to how the urban design balances historical preservation and new development in Chinese cities in a large scope. However, research analyses do vary greatly from case to case, and the urban design applications can be of different scales in terms of time, location, culture, and political and economic environment. It is hoped that this thesis, in its final form, is able to weave the artifacts and theory into the integrated arguments, and offer new perspective on the roots of urban design in practice in Dalian, and may be applicable to other Chinese cities as well.
Challenge

This study is critical, because the social and historical issues being discussed do not end at presenting facts and data. They interrogate the society and the history, and propose problems associated and conjured by these society and history. Mainly relying on qualitative analysis, this research cannot be exhaustive and comprehensive, accounting for all urban changes perspectives in Dalian. The specifically detailed information on the individual buildings, urban planning, local economy, legal systems and political institutions, and socio-culture documentations, are generally discussed. In addition, many sources have written most of the literature in Chinese, the appropriate interpretation work is another challenge. But it is hoped that the thematic structure and the fresh information could help to strengthen this study and elevate it to an academic level.
Literature Review

The former studies of urban design or planning history in Dalian are generally divided three parts: the chronological study of history of urban planning in Dalian; concentration on the urban planning history in Dalian in colonial period solely; and formal analysis of urban form driven by professional design in modern Dalian. All these three parts have their strengths and limitations.

First, the chronological studies of history of urban planning in Dalian are mostly studies by Chinese scholars. Though few, these studies are very valuable to trace the historical events and artifacts. But lacking comprehensive details and rigorous arguments, these works are more like official publications by the government rather than academic studies. These works include: “The Research of Dalian’s History of City Planning” by Wei Dong in Dalian University of Technology in 2001, and The Architectural heritage of modern China, Dalian, written by Qingxi Sui, Fuhe Zhang, Songshen Cun and Taiyan Xize in 1995.

Secondly, the research by Koshizawa Akira in the 1980s concentrated on the urban planning history in Dalian in the colonial period solely. He was the professor of Hokkaido University in Japan, had published the book, Zhong Guo Dongbei du shi ji hua shi (History of Urban Planning in Northeast China) in 1982. In this book, in chapter three, “History of Dalian Urban Planning”, along with urban planning history in other colonial regions in northeast China, Akira collected the many details of urban planning in Dalian during Russian and Japanese colonial periods. The later researchers on this field, mostly Chinese, are highly influenced by Akira’s study, and this thesis included.

Thirdly, there are also many recent studies focusing on urban design and modern culture in Dalian, including: “Study on conformation of the city square in Dalian”, a thesis project written by Yanhua Zhou in Dalian University of Technology in 2009; “Re-thinking and investigation of urban square design in contemporary China”, a thesis published by Zhang Lei in Beijing Forestry University in 2006; and “A research of the urban culture of modern Dalian (1898 - 1945)”, a dissertation authored by Huilan Jin in Northeast Normal
University in 2009. As to the third category, the formal site analysis of urban form in Dalian chiefly adopts the urban design theory written by western theorists who are highly influenced by democracy and western ideology. Thus, one criticism is that the formal analysis is completely westernized and has lost the Chinese design thoughts, even urban traditions. These studies are theoretically good but rarely are practiced completely as the original ideas. It is mainly because the metaphysical approach does not connect the unique conditions in Dalian socially, economically and politically.

In fact, few people directly establish the connection between the transformation of urban form and social, economical and political changes to discuss the urban design in Dalian. This thesis will link the two major factors to examine the development of urban form in Dalian, particularly in Zhongshan Square during 1898 to 1945 and 1979 to 2011. Further, it will attempt to investigate the reasons and influences on the urban development, and finally, hopes to be able to explore the future urban design for Dalian.

**Market Socialism**

According to Pierson Christopher, *market socialism* describes “an economic and political system which combines the principles of social ownership of the economy with the continuing allocation of commodities (including labor) through the mechanism of markets.”  

Seeing markets as systems inscribing the social and economic power of private capital, market socialists differentiate “market” from capital market. Market socialists offer a “market” combined with varying forms of the social ownership of capital, which allows the society to attain greater economic efficiency under socialism. At the same time, it also secures greater individual liberty or a more equal value of liberty, which is able to increase democracy and enhance social justice.  

Firstly, started by the Polish economist Oskar Lange, *Market socialism* is a current of ideas. Yugoslavia adopted market socialism in the 1960s to distinguish its approach from the centrally planned socialism of the Soviet Union. A

---

10 Ibid
similar development occurred in Hungary during the late 1960s and early 1970s. Later, China practiced market socialism, also known as “socialism with Chinese characteristics” in 1979, beginning with Xiaoping Deng’s “economy reform and openness policy”11.

The economic system operated by market socialism represents a compromise between socialist planning and free enterprise. In this system, private ownership is eliminated or greatly restricted; the enterprises are state or collective owned. However, the market is retained as the mechanism for coordinating most of production and consumption. There are usually government restrictions placed on the market beyond what is typical under capitalism.12 For market socialists, combined with varying forms of the social ownership of capital, the market is a way of attaining greater economic efficiency under socialism. In addition, as a way of securing individual liberty or a more equal value of liberty, the market is able to increase democracy and enhance social justice.13

In China, market socialism is interpreted in a Chinese way, which differs from the old concept of market socialism discussed above. China developed a more flexible form, in which private ownership is not restricted extensively but the state still owns the significant industry such as telecommunications, petroleum, aluminum, mined metals, railways, food, and land. Market is still retained as the mechanism to coordinate production and consumption. Chinese government attempted to judge market socialist practices as market institutions, and to measure them against the standards of capitalist economies. Adopting these criteria, the Chinese government plays a strong role in the economic sphere and the prominence of personal relationships in business. Therefore, the market institutions are not completely free from state intervention and the separation between public and private spheres is ambiguous.14

---

11Carolyn L. Hsu, Creating market socialism: how ordinary people are shaping class and status in China, (Durham: Duke University Press, 2007), 181.
Urban Design, Architecture and Historical Contexts

Urban design is directly allied to architecture. The subject matter of urban design is the arrangement of a considerable number of buildings so that they form a single composition. The designs may cover more than one site and involve many owners, users and government agencies. In general, “urban design, or the art of building cities, is the method by which man creates a built environment that fulfills his aspirations and represents his values.”15 Similar to architecture, urban design is “a people’s use of an accumulated technological knowledge to control and adapt the environment for social, economic, political and religious requirements. The city is an element of a people’s spiritual and physical culture and, indeed, it is one of the highest expressions of that culture.”16 Within this broad dialogue of cultural expression of a city, the statement of Cliff Moughtin clearly illustrates the exclusive link of symbolic meaning and a public urban space, a square or a plaza:

“The single most important function of an element in the city is the symbolic meaning attached to it. All great civic art is in tune with the profound depths of our emotions. The great plaza, like the great building, is linked with the world of fantasy, the context of feeling. There is in all-aesthetic experience, a deep core of valuation, which owes little to critical judgment.”17

The symbolic meaning of a city intimately addresses historical contexts in the past, and the imagination of the future. Moughtin claimed that the public urban space, such as a square or a plaza, carrying the richness of cultural tradition, is the centralized core of a city. Regarding the centralization and the attitudes toward the past, Le Corbusier and Moughtin carry the opposite stances on the issue. Le Corbusier had a negative proposition towards centralization. In The Radiant City, Le Corbusier advocates “Demolition of the Centre. That is what we have been insisting upon for years. And now you are actually doing it! You are actually doing it! Because it is inevitable.”18 In response, Moughtin argued:

16 Ibid, 12.
17 Ibid, 88.
“If civilization is defined as the culture of living in cities then Le Corbusier’s prophesy could well be self-fulfilling and so strike the death knell of Europe’s proud legacy of great city building and, with it, the passing of our distinctive culture, to be replaced by the linear Coca-cola belt stretching from Liverpool to the Ruhr with individuals isolated in Frank Lloyd Wright’s bland sea of super suburbia, Broadacre City.”  

The discussion between Moughtin and Le Corbusier in the middle of twentieth century has continued into the twenty-first century. Catherine Jane Bull believes that the histories in multiple fields are valuable for design. She insists that professional practice in design must accommodate local values, historical conditions and social expectations. On the contrary, in fact, modern societies tend to desire each city’s having characteristics that differentiate itself from the rest. This tendency originates from the similarity of the shared world widely in modern societies— the convenience of international networks of capital, communications (the internet, cellular phone, BBC) and travel, and the undifferentiated airports, hotels, office parks, shopping malls and their franchised outlets for globalist products.  

Ironically, it also follows from the worldwide similarity that people in modern society require distinctive traditions in different cultures with the increasing notion of anti-universal culture. Thus, in the new context of attitudes towards the past, some professionals move to the other extreme. They vastly practice hyper-tradition to cater to this notion, or trend, with exaggeration of old practices and images and, when deemed necessary, even the invention of new “traditions.”  

**Dalian as Narrative**

_The Concrete Dragon: China’s Urban Revolution and What it Means for the World_ is a book written by Thomas J. Campanella. It is a study on the urbanization in China from a  

---

19 Ibid, 89.  
western perspective, with many comparisons between the urban issues in China and those of the United States. In fact, compared with the books and articles published by Chinese scholars, the western perspective is a different angle to discuss the urbanization in Chinese cities. The opinions presented by Campanella are critically and well argued. For instance, Campanella claimed that China is a nation on the rise, and its ambition to be a major player on the global stage is written on the skylines of every major city. In China, over the past 25 years, surging economic growth has propelled a construction boom unlike any urban history the world has ever seen, radically transforming both city and countryside in its wake. The speed and scale of Chinese urban revolution challenge nearly all the expectations about architecture, urbanism and city planning. Campanella argues that these are due to the capitalist incentive and strong state government control with little private influence into the urbanization issues in China, in terms of urban and architectural design, socio-ideology, politics and social justice. It is seen as a sociological study but distinctively interrogates the urbanization problems in Chinese cities. This book has been the primary influence on the arguments in this thesis, which examines urban design through reviewing the history, society and culture of Dalian.

The previous study on Zhongshan Square generally concludes it is a good preservation project in Dalian, but this is questioned in this thesis. According to the urban planning of Dalian made in the end of 1980s, it regulated preserving the ten historic buildings in the first circle of Zhongshan Square physically intact, and designing the open space as a public square for Dalian citizens. However, the preservations are isolated to a building-by-building situation, meaning the ten colonial buildings preserved around Zhongshan Square are ten separate historic building preservations, rather than a historic square integrally preserved.

---

There are two concepts to preserving a property: individual building preservation and integral district preservation. This individual building preservation strategy has a tendency to separate the historical entity from the urban environment, as conservation of antiques. In comparison, integral district preservation encourages to implement the approach as a unified preservation project, which indicates preservation of a spatial environment rather than an individual object. Integral preservation highly emphasizes the relationship between a building and a building, a building and its surrounding, and the surrounding and the entire city. Apparently, the two preservation concepts have only a slight difference, but the slight difference can lead to two greatly different preservation solutions.
The former studies offer a good foundation for this thesis research, in terms of urban planning history, local culture, and urban and architectural designs in Dalian. What is more, they also left a niche, the connection between the social changes and the skyline comprised of architecture in downtown Dalian, Zhongshan Square. Therefore, this thesis research will concentrate on this connection and, it is hoped contribute to this research on urban design and historical preservation in Dalian in a new perspective.
CHAPTER 2

DISCOVERING DALIAN
AND ZHONGSHAN SQUARE

This chapter attempts to map out the detailed descriptions of Dalian and Zhongshan Square. In the “Dalian” part, it covers the following sections: brief history of Dalian, name, geography, administration, demographics, economy, and socio-culture. The discussion of “Zhongshan Square” will focus on the property of the square, and the historical buildings around.

Dalian

Dalian is a major city and a seaport in the south of Liaoning Province, Northeast China. Dalian has a superb geographical location and serves as a gateway to Beijing and Tianjin, with the Yellow Sea to the east, the Bohai Sea to the west, and with Liaoning, Jilin and Heilongjiang (the three northeastern provinces) and part of the Inner Mongolia Autonomous Region to the north. Dalian is the southernmost city of Northeast China. Holding sub-provincial administrative status, Dalian is the northernmost warm water port. The ideal location, agreeable climate and beautiful scenery have enabled Dalian to become one of northern China’s most important centers of international shipping, finance, business, tourism and information.  

Brief History of Dalian

Before 1860, Dalian was only a fishing village with a handful of people and families. Because of its convenience of transportation and ideal location for a military base, the British Empire first occupied the Dalian area (or the Liaodong peninsula) in 1860. It was a time just after the Second Opium War, a war pitting the British Empire and the Second French Empire against the Qing Dynasty of China. Due to the few numbers of British who came to Dalian, and most of them were merchants, the fishing village was not changed much by the first British colonizers.

In 1894, the Japanese provoked the First Sino-Japanese War with Qing China. The First Sino-Japanese War was primarily fought over control of Korea, a tributary territory of Qing China. Facing the powerful and modernized Japan, Qing China, with an ill-equipped army and navy, lost this war. The war ended with the signing of a very unequal treaty, the

---

Treaty of Shimonoseki, on April 17, 1895. In this treaty, China recognized the independence of Korea and ceded the Liaodong Peninsula (in the south of the present day Liaoning Province), Taiwan and the Penghu islands to Japan "in perpetuity".

Although this victory established Japan as the dominant power in Asia, a “Triple Intervention” forced Japan to relinquish the governing of Liaodong Peninsula. The “Triple Intervention” was a diplomatic intervention by Russia, Germany, and France on April 23, 1895 over the terms of the Treaty of Shimonoseki signed between Japan and the Qing China. The European imperialist powers feared the growing power of Japan, and blocked its access to Liaodong peninsula and further expansion of its territory in Asia. The Western imperialist powers of Russia, Britain, and France made several moves in the Treaty of Shimonoseki to prevent Japan's imperialistic expansion. In exchange Japan received an increased financial indemnity from Qing Chinese government. However, in 1898, Russia pushed into Manchuria and obtained leasehold from the Qing China for the Liaodong peninsula, which Japan had been forced to relinquish. Therefore, Russia officially colonized Dalian from 1898 through 1905.

In order to maintain its independence and receive equal treatment in international affairs, Japan believed that it was necessary to strengthen its military. By 1904, when the Russians were again threatening to establish control over Korea, Japan was much stronger than it had been in the First Sino-Japanese war. In addition, Japan and Great Britain signed a mutual defense alliance, a document that in effect recognized Japan as one of the world’s great powers, in 1902. The Anglo-Japanese alliance provided military and economic help from Britain, should Japan become involved in hostilities with more than one other power. The support from Britain enabled Japan to deal with the issues raised by Russian occupation of Manchuria without worry of another “Triple Intervention”. Japan declared war on

---

26 Ibid, 59.
Russia, beginning with a surprise naval attack on Port Arthur in 1904. Later, the similar surprise attack of Japan occurred in Pearl Harbor during World War II. The Russo-Japanese War lasted for one year, which ended with the Portsmouth Treaty. With the victory of the Russo-Japanese war, Japan gained the control of China Sea, Korea, and the Kwantung Leased Territories (southern Manchuria) in 1905. Japan took an active interest in the development of Dalian, and governed it as a colony for the next forty years.

At the close of World War II, Japan unconditionally surrendered to the Allies, in August 1945. The Soviet Union, a new country largely composed of former Russian citizens, liberated Dalian before the close of World War II, in advance of hostilities and governed it until 1950.

Between 1950 and 1955, the Soviet Union and Chinese Communists cooperated in the development of Dalian, especially its industrial infrastructure and the Dalian port. The Dalian port remained as a free port rented by the Soviet government and the Soviet army stationed in Dalian in the same time span. In 1950, without compensation to the Chinese government, the Soviet Union amalgamated Dalian with Lushun (Port Arthur) to be a new city, Luda (旅大). From 1953 to 1954, Dalian was a municipality directly controlled by the Soviet Union, but not a part of Liaoning Province. After 1955, the Soviet army withdrew from Dalian, and the Chinese government made Luda into a major shipbuilding center.

In 1981, Luda was re-separated into two parts, the city of Dalian and Lushun district belonging to Dalian. In May 1994, Dalian was upgraded from a prefecture-level city to a sub-provincial city, with no change in its administrative subdivisions. Xilai Bo was one of the most successful mayors in Dalian. Xilai Bo was the son of the important first generation

---

29 Ibid, 77-84.
32 旅順 is Lushun in Chinese Phoenetic Alphabet, but “Lushun” interpreted by the English pronunciation is used in this thesis.
34 The source from the interview with Ruo Wang, a historian in Dalian and the curator of Lushun Musuem, by author, March 2011.
Party elder, general Yibo Bo. As both mayor and provincial party official, he led Dalian to develop dramatically from 1992 to 2001. He was also interested in the Japanese and Russian architectural heritage, and promoted the preservation in Dalian significantly.  

Name

In Japanese colonial period, Dalian used to be named as Dairen. In 1950, Dalian was merged with nearby Lushun (Port Arthur) to form the city. The name of the extended city changed to Luda (旅大), a name formed from the first character of each constituent's name and usually rendered as Luda in English during that time. On March 5, 1981, the city’s name was changed from Luda to Dalian (大连), the same Chinese characters as Japanese Dairen. Later, the Central People's Government officially approved it on February 19, 1981.  


---

35 Ibid.  
36 Susu, Liu Guang Sui Ying (流光碎影), (Dalian: Dalian Publishing Press, 2008), 87-90.
Geography

Located on the east coast of Eurasia and the southern tip of Liaodong peninsula in northeast China, Dalian extends from 120.58’ to 123.31’ east longitude and 38.43’ to 40.10’ north latitude. Sitting with the Yellow Sea to the east and Bohai Sea to the west, Dalian faces the Shandong peninsula across the sea to the south and backs into the vast Northeast Plain to the north. Dalian is the marine gateway to northeast China and north China.

Dalian covers an area of 12574 square kilometers, of which 2415 square kilometers is the “old city.” The terrain in Dalian is high and broad in the north, and low and narrow in the south. The terrain tilts to the Yellow Sea in the southeast and the Bohai Sea in the northwest, from the center. With few plains and lowlands, Dalian largely abounds with mountains and hills. The region that faces the Yellow Sea is long and gently rolling. The Qianshan Mountain range of the Chang Baishan Mountain system passes through the whole region from north to south. Mountain ranges and long-eroded foothills are widely dispersed within the region. Plains and lowlands are only found near the rivers and in some valleys. Vastness of topography and sea erosion is everywhere.

---

38 Ibid.
Administration

Dalian is the second largest city of Liaoning province, after the capital, Shenyang. Dalian Municipal People’s Government governs the city. Located in the main building on the north side of People’s Square on Zhongshan Road, the Municipal Government building was originally built as the Administrative Office of Kwantung Leased Territory. There are Foreign Economy & Trade, Information Industry, Police, Science & Technology, Transportation and other city-level bureaus, which work closely with the corresponding agencies at the district level. Dalian has three county-level cities: Wafangdian, Pulandian and Zhuanghe; one county: Changhai; and six districts: Zhongshan, Xigang, Shahekou, Ganjingzi, Lvshunkou and Jinzhou. 39

Demographics

The permanent population of Dalian at the end of 2008 totaled 6.13 million. The total households, the people of a family collectively, were 58,337. Among the total registered

---

families the non-farming population included 34,783; while the farming population was 23,554 thousand, comprising 40.4 percent of the total.40

**Economy**

Dalian is an important hub of communications in Northern China and a significant international shipping center for northeast Asia. Dalian Port is a world-known deep and ice-free harbor, having shipping relations with over 160 countries and regions.41

As an important industrial base of China, Dalian is the construction base of large ships and maritime projects in China, and its shipbuilding industry accounts for one-third of its total industry. It is also the manufacturing and export base for the machinery manufacturing industry. Its powerful internal combustion locomotives, machine tools and tires, refrigeration machinery, bearings, and diesel engines are world-famous. Furthermore, Dalian is China’s manufacturing and export base of digital audio-visual products. Dalian has become a base for petroleum refining, and recently a very major player in the international software industry. Dalian is also an industrial base for developing biological engineering and digitalized technology.

In addition, Dalian has become the largest regional home for foreign banks and therefore acts as the international clearinghouse for Northern China. Fourteen foreign banks and finance institutions have established branches or offices in Dalian, among which are Tokyo-Mitsubishi Bank, UFJ Bank, Yamaguchi Bank, Mizuho Bank, Fukuoka Bank, East Asia Bank Hong Kong, Southern Commerce Bank, HSBC and the Korean Exchange Bank. The financial institutions in Dalian have set up settlement networks with 150 countries and regions around the world.42

---

42 Ibid.
Socio-Culture

With its beautiful scenery and pleasant environment, Dalian is a famous summer resort and one of the most popular tourist destinations in China. The Southern Coast, the Forest Park, Lushun Port, Golden Pebble Beach and the Bingyu Valley are important and famous provincial or national tourist spots. Many large-scale international events attract businessmen, artists, fashion designers and popular models from various countries to Dalian. The events include the annual Dalian International Fashion Festival, Acacia Flowers Festival, Spring Festival of Fireworks, and Dalian Import and Export Commodities Fairs of China.

Because of people from diverse regions, standard Mandarin is usually spoken in Dalian. However, the Dalian dialect has strong accent, which belongs to the Jiao Liao Mandarin subgroup spoken from Shandong Province to Liaoning Province. The majority of the original Dalian citizens were the poor farmers and fishermen who had come from Shandong Province in a large population move called "Chuang Guandong (闯关东)". Among the Dalian dialect's vocabulary are a few borrowed words from Japanese and Russian, reflecting its history of foreign occupation, which is very rare in the Chinese language.\(^\text{43}\)

Sports play an important role in the local Dalian culture. As one of the most powerful team in Chinese professional football league, Dalian's football team has dominated the sport in China and Asia couple years of Chinese professional football league.

According to the statistics offered by Dalian government in 2005, Dalian had 27 Protestant churches, 2 Catholic churches, 10 mosques, 34 Buddhist temples, and 7 Taoist temples.\(^\text{44}\) Because of communist influence, the free religious belief is not encouraged in Dalian. The accurate religious population of Dalian is hard to determine in this study.

As one of the most livable cities in China, Dalian is recognized by the Central Government as a "National Sanitary City", a "National City for Environmental Protection", and a "National Garden City". It is the first city chosen for environmental cooperation with

Japan. There are more than 100 park plazas in Dalian with 9.5 square meters of public green space per capita.  

Zhongshan Square

Zhongshan Square is a historical district in Dalian. Surrounded by ten “western” historical buildings built in the Japanese colonial period (though one of these ten, No.3 Zhongshan was demolished in 1990’s), the present Zhongshan Square is a famous tourism attraction in Dalian. Zhongshan Square is a circular open space, not literally a “square” shape. The diameter of the circle is 213 meters (699 feet). The road, a thoroughfare in Dalian,

---

around the circle has five lanes. Zhongshan Square is an open area where people gather to
dance on summer evenings, practice foreign languages, and enjoy other entertainments.
There are underground passages leading to the inside of the square from both Zhongshan
and Renmin Roads, which was two major arteries connecting east and west of Dalian. In the
east of Zhongshan Square, Renmin Road passes through the hotel area toward Gangwan
Square, near Dalian port, west of the square is Zhongshan Road, passing through Friendship
Square, Qingniwaqiao, and the City Hall, toward Lushun. 46

Originally, Russian colonizers built the square in 1898 and named it as
Nikolayevskaya Square, or Nikolai’s plaza (Николаевская площадь). 47 Later, Japanese
renamed the square as Ōhiroba, which means a “large plaza”. 48 After 1945, it was once more
renamed to Zhongshan Square, in honor of Zhongshan Sun, the first president of the
Republic of China.

Historical Buildings around Zhongshan Square

Today, the “western” classical buildings on Zhongshan Square are also referred to as
Zhongshan Square. These ten classical “western” buildings (not including No.9 Zhongshan
Square, the Dalian Financial Building) were declared as important units of cultural heritage
protected by the Chinese government, in 2001. These “western” buildings are also
comparable on a smaller scale to those of the Shanghai Bund. Japanese architects designed
most of these buildings between 1907 and 1936. 49 A Chinese architect designed the Daqing
Bank in 1910 50 and a Soviet architect team designed Dalian People’s Culture Club in 1951. 51
There is one historical building in Zhongshan Square, the old British Consulate, that was
demolished in the 1990’s and the site was replaced by a modern building, No.3 Zhongshan

46 Qingxi Sui, Fuhe Zhang, Songshen Cun and Taiyan Xize, The Architectural heritage of modern China,
Dalian, (Beijing: Chinese building industry press, 1995), 73-76.
47 Ibid, 76.
48 Koshizawa Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua
shi, yuan ming, Manzhou du shi ji hua shi zhi yan jiu (history of urban planning in north east China), (Taipei: Dajia
publish, 1982), 60-62.
49 Ibid, 73-76.
50 Ibid, 75.
51 The official website of Dalian People’s Culture Club, “Introduction “,
Square the Dalian Financial Buildings. These ten buildings hold the addresses of No. 1 Zhongshan Square to No. 10.

Figure 12: Zhongshan Square in Dalian circa 2006. Source: MR+G from Wakayama, Japan. Fliker image.

No.1 Zhongshan Square, Industrial and Commercial Bank of China’ Zhongshan Square Branch (中国工商银行中山广场支行) is renaissance revival architecture with Corinthian columns. Located between Minkang Street and Zhongshan Road, this building was designed by Yoshihei Nakamura (中村与资平) in 1920. It was in use as the Dalian Branch of Bank of Korea. (Yoshihei Nakamura also designed the headquarters of Bank of Korea in Korea.) The construction of this building chiefly adopted steel and bricks, and there were three floors above the ground and one floor underground.  

---

52 Susu, Liu Guang Sui Ying (流光碎影), (Dalian: Dalian Publishing Press, 2008), 87-90.
The building at No. 2 Zhongshan Square, between Zhongshan Road and Yuguang Street, is now used as Citibank’s Dalian Branch and other offices. It was built in 1908 as Dalian Police Station (大连民政局) that was in charge of both police and resident registration during Japanese colonial period. It is the oldest building on this square and designed by a team headed by Shoin Maeda (前田松韵) of the Kwantung government. Shoin Maeda later was invited to be professor at Tokyo High School of Technology, the predecessor of Tokyo Institute of Technology. The two-story building is primarily constructed of bricks and steel. Shoin Maeda was a famous architect in Dalian during Japanese colonial period. There are three other buildings designed by him left in Dalian and Lushun, including Lvshun High Court, Japanese bridge, and this Dalian Police Station.\footnote{Ibid, 73.}
No.3 Zhongshan Square is the Dalian Financial Building (大连金融大厦). As the newest building sitting in the first circle of Zhongshan Square, Dalian Financial Building was built in 2000. In terms of Design, it shows the designer try to fit the new building into the classical architecture neighborhood and the form of this building exhibits the influence on the style of American skyscrapers. It sits between Yuguan Street and Yan’an Road, and is currently used as Shanghai Pudong Development Bank’s Dalian Branch and Guangdong Development Bank’s Dalian Branch. On the same site, the former building was the British Consulate General’s building completed in 1914 and demolished in 1995.55

55 Ibid, 74.
No.4 Zhongshan Square is the Dalian Hotel. With four floors above and one floor underground, this building is Renaissance revival architecture. It located between Yan’an Road and Jiefang Street. Designed by South Manchuria Railways Company architecture department in 1910, it was completed in 1914 as the Dalian Yamato Hotel (大和旅馆). South Manchuria Railway used to own this property. The construction materials were steel reinforced concrete and masonry. The Russians left a simple structure and basic foundation for the building on this site. Later, Japanese demolished the original structure and built this Renaissance revival architecture.⁵⁶

⁵⁶ Ibid.
The building at No. 5 Zhongshan Square, between Jiefang Street and Luxun Road, is now Industrial and Commercial Bank of China’s Dalian Branch (大连工商银行大连分行). Built in 1920 as Dalian City Hall (大连市役所), this building was designed by the team headed by Shigemitsu Matsumuro (松室重光) of the Kwantung government in 1916. Using bricks and steel, the scale of the building was three floors above the ground and one floor underground. In the 1980’s, it served as the Dalian Labor Bureau.\textsuperscript{57}

\textsuperscript{57} Ibid.
The Art Deco building at No. 6 Zhongshan Square, between Luxun Road and Renmin Road, is now Bank of Communication’s Dalian Branch. It was built in 1936, designed by Shuichi Munetaka. It is also the last architecture in Zhongshan Square built by Japanese during the colonial period. With the popularity of Art Deco at the beginning of twentieth century in western countries, particular in the United States, the Japanese architect also produced one in Dalian. The building was used as Oriental Development Company (东洋拓殖) Dalian Branch, which was a Japanese State-owned enterprise, that later branched into Korea and China, mainly facilitating the colonial exploitation of enterprise. Constructed
of steel reinforced concrete, the building has the five floors above and one floor underground.\textsuperscript{58}

Figure 18: No. 6 Zhongshan Square, Bank of Communications circa 2010. Source: photographed by Yoshi Canopus.

The French-style Renaissance architecture building at No. 7 Zhongshan Square, between Renmin Road and Qiyi Street, is now China CITIC Bank (中信银行，China International Trust and Investment Corporation). It was built in 1910 as the Dalian Branch of Daqing Bank, or Imperial Bank of China (大清银行). A Chinese architect (the name is uncertain), who got a western architectural education, designed this building. He adopted brick as the main construction material for this building with three floors above and one floor underground. The building was used as the Dalian Education Department during the 1980’s.\textsuperscript{59}

\textsuperscript{58} Ibid, 74.
\textsuperscript{59} Ibid, 75.
The building at No. 8 Zhongshan Square is Dalian People’s Cultural Club (大连文化俱乐部) sitting between Qiyi Street and Minsheng Street. It was built in 1951 by the Soviet architect team headed by a Belorussian engineer, Nayeff⁶⁰ during the period when the Soviet Union governed Dalian. He adopted simple symmetrical design, which was popular after World War II in the Soviet Union. It was the most advanced theatre in China during 1950’s. This building has been renovated twice, in 1995 and in 2008.⁶¹

---

⁶⁰ 那耶夫, translated by author.
Bank of China’s Dalian Branch occupies at No.9 Zhongshan Square. The building is between Minsheng Street and Shanghai Road, with two floors above ground and one floor underground. Originally, it was built in 1909 as the Dalian Branch of Yokohama Specie Bank (横浜正金银行), designed by Yorinaka Ysumaki (妻木赖黄) and his disciple, Satoshi Ota (太田毅) in 1907.\(^{62}\) The construction materials mainly were steel and brick. It was also the Soviet Union’s Far East Bank from 1945 to 1955. The new building added to the rear of the historical one is made by glass curtain wall with multiple stories in 2005, and the interiors of the new and the old buildings are connected. The exteriors of these two look like two different buildings, but the interior is unified according to the modern interior renovation keeping the consistency with the new building’s style.

The building at No. 10 Zhongshan Square, between Shanghai Road and Minkang Street, is the Dalian Post Office. It is a small-scale office, compared to the main office on Chanjiang Road in front of Dalian Railway Station. It was built in 1918 as Kwantung Bureau of Communications (关东通信局) and was designed by the team of Kwantung government led by Shigemitsu Matsumuro in 1916. It has two floors and one floor underground.\textsuperscript{63}

\textsuperscript{63} Ibid, 75.
This chapter introduces Dalian and the property of Zhongshan Square. Dalian is a unique city in China, because Dalian was a Russian colony from 1898 to 1905 and a Japanese colony from 1905 to 1945, and today, as a typical second-tier city, Dalian successfully operates market socialism. In addition, evolving from the first Sino-Japanese war, the Russo-Japanese war, and the Japanese architectural westernization, Zhongshan Square plays a significant role in the history of Dalian and Asia. The classical “western” buildings mostly built by Japanese record the Japanese architectural westernization, which is valuable for the studies of Japanese architecture and history of Dalian. Within the intensive social changes in Dalian in the twentieth century, Zhongshan witnesses all the social transformations and also serves as an archive recording the episodes of the past of Dalian. Therefore, Zhongshan Square has significant social-historical value due to its significant history to Dalian.
CHAPTER 3

COLONIAL BAROQUE SQUARE

Being part of the living organism of a city with its changing socio- economic and technical condition, a square is never completed. In contrast to a painting or a sculpture, there is no last stroke of the brush or any final mark of the chisel. Elements of the square, however, such as the surrounding structures, individual monuments, and fountains, are subjected to the flux of time; some may vanish, be destroyed or razed, others may be replaced and new ones added. Thus the original form of squares and streets may undergo fundamental changes, as the juxtaposition of old engravings and paintings with modern photographs of the same square and streets often shows. While at one time a square may have been primarily an accumulation of important individual buildings, the same square in another century may have developed into a comprehensible spatial form.

— Paul Zucker, *Town and square from the agora to the village green* (1959).
Divided by Russian and Japanese colonial periods, this chapter studies Russia’s urban planning of Dalian, *Saharoff Planning*, and Japan’s urban planning of Dalian. Through studying Baroque urban in Rome and the nineteenth century Paris, linking colonialism and urban form, this chapter aims to explore the influence factors why Dalian to be built as a Baroque city, how the urban form formed, and what symbolic representation of the the Baroque Zhongshans Square are during the colonial periods.

**Baroque Planning and Baroque Squares**

**Definition of Baroque Planning**

Baroque is an artistic style prevalent from the sixteen century, or even earlier. The Baroque style is characterized by an emphasis on unity among the arts. With technical brilliance, the baroque artistic expression, such as painting, sculpture, and architecture, achieved a remarkable harmony. Baroque artistic expression engaged the viewer in new spatial relationships, both real and illusionary, physically and emotionally, often with spectacular visual effects.64

As a phenomenon of capital cities, Baroque is also a historic period in Europe. The European Baroque served the tastes and representational needs of absolutism, and was tightly connected to broad intellectual, political and technological developments. These developments included the Counter-Reformation, the rise of authoritarian monarchy, advances in astronomy, and many spectacular discoveries. The European Baroque started roughly with the rise of *signorie* in Italy in the fourteenth century, and the resurgence of the royal houses in France, Spain and England during the fifteenth and the sixteenth century.65

A Baroque language of urbanism, or Baroque urban design, manifests the ideology of the Baroque period. The spatial conception of the European Baroque is consonant with

---

the post-medieval repudiation of the static universe prescribed by theology, which claims the world as a static external reflection of an internal order. After the Copernican discovery of the sun-centered universe and the overthrow of the earth-centered view, the new developments in science influenced how people understood the world.⁶⁶

Concurrent with the beginnings of monarchical rule, the invention of Baroque language of urbanism cannot be separated from the Renaissance. Early in the fourteenth century, the straight streets in the old towns were artistically conceived, and urban surfaces were intentionally unified. For example, one of the documents found in Florence specifically records the desirability of conceiving streets to be wide, straight and beautiful. In this stance, the street was not considered as the space left over between buildings, but as a spatial element with its own integrity. Within the Renaissance tradition, street channels defined by buildings continued the tendency to be viewed as independent entities. Later, the Baroque added into the elements of urban design the concept of unifying the building facades and forming continuity of the urban form. In addition, two new Baroque features were prefigured during the Renaissance – the designed square, trivium, and connecting churches and other public buildings with straight streets.⁶⁷

In The City Shaped, Spiro claimed that the Grand Manner, or Baroque style, is an urbanism of dominion.

"The Grand Manner is not the currency of little towns. It is neither practical nor modest. Perceived as an expansive pattern of sweeping vistas, its relation to topography and prior urban arrangements is arbitrary, its effects often grandiloquent. Typically, behind designs in the Grand Manner stands a powerful, centrist State whose resources and undiluted authority make possible the extravagant urban vision of ramrod-straight avenues, vast uniformly bordered square, and a suitable accompaniment of monumental public buildings."⁶⁸

⁶⁶ Ibid.
⁶⁸ Ibid, 240.
Cites designed in the Grand Manner employ conventions that physically manifest power through urban form. The power is about empires and their capital centers.  

Baroque Rome

The first application of this Baroque device was in Rome in the sixteenth century. Highly influenced by Sixtus V (1585-1590) and designed by his architect Domenico Fontana, the master plan of Rome first articulated enduring themes of the Baroque urban design. In that plan, the trivium, a meeting of three radial streets at, or their divergence from, a piazza affiliated with Renaissance experiments with radial schemes of urbanism, was invented in the 1530s. “The notion of the vista finds its first coherent statement in that same decade in Michelangelo’s Strada Pia; the obelisk is resurrected and starts its career as a striking spatial marker; and the overarching urban principle of geometric order for its own sake becomes established.”


---

69 Ibid, 271.
70 Ibid, 216.
71 Trivum, a meeting of three radial streets at, or their divergence from, a piazza, is of course affiliated with Renaissance experiments with radial schemes of urbanism. Spiro Kostof, The City Shaped: Urban Patterns and Meanings Through History, (Boston: Little, Brown, 1991), 235.
72 Ibid, 216.
During the re-creation of a Rome worthy of the church, Sixtus V established a basic overall design structure in the form of movement, a circulatory system. This movement system allowed pilgrims to have many lucid feeling and beautiful conversations as they moved from one church to another. Incorporating the notion of Egyptian obelisks, Rome had a substantial number, erected at important points within the urban structure. The important point in space demarcated by the obelisk became the determinant in later construction. In fact, the *trivium* and straight streets were composed intentionally to connect the important points. The powerful idea of obelisks within centralized open space had been transmitted from generation to generation. People accepted the idea, regardless the centralized power needed or not in modern society.73

Edmund Bacon claimed that the artist Paul Klee’s two drawings below could help the understanding of urban design of Baroque Rome. The first drawing illustrates that the single point in space can become a powerful design force, bringing order out of chaos. This form could be seen as a plan of a square.74 The second one demonstrates that points in space can be emotional or spiritual associations with pre-existing context, in this case Baroque Rome. Meanwhile, the connecting line of points can convey energy or forces. This reduced illustration explains that Sixtus’s Rome produced an awareness of the structural relations of functions in the independent, distributional points.75

It is also argued by Bacon that by adopting rich representational drawings, Klee’s diagrams explicitly illustrate the fundamental design forces at work in Baroque Rome. These simplified diagrams are still applicable today, if we are able to achieve the original idea engaging essential nature rather than stylistic manifestations.76

74 Ibid, P 2.11-2(A point in space as an organizing idea. Paul Klee sketch *The thinking Eye*).  
75 Ibid. (*Paul Klee sketch The thinking Eye*).  
76 Ibid, 2.11-6.
Nineteenth Century Paris

After the improvement of Baroque Rome, France developed a more rational urban design while appropriating the Baroque aesthetic.\textsuperscript{77} Baron Haussmann’s renovation of Paris perfectly exemplifies France’s interpretation of Baroque urbanism.

Retained by Napoleon III in 1853, Haussmann took on the task of re-planning Paris to improve the city and increase its glory, health, security, and creativity. Both in central Paris and its surroundings, Haussmann’s renovation of Paris encompassed multiple aspects of urban planning, including streets and boulevards, regulations imposed on facades of buildings, public parks, sewers and water works, city facilities, and public monuments.

There are three reasons to illustrate the immense diversity of Haussmann’s work. First are military considerations: the new planning successfully prepared to take drastic steps to prevent insurrections if the Napoleonic regime in power were threatened. Second,
increasing the commercial and industrial facilities offered by the city enabled it to develop its local economy. Third, providing the light, beauty and cleanliness essential to human dignity in cities, the new Paris should represent the capital of France. Thus, the characteristics of Baroque Urban Design fulfilled the three needs above, including widening the avenues and boulevards, completing the rings of boulevards, adding recreational squares, opening the connections north to south and east to west, and so on.

In the seventeenth century, with the population reaching twenty million, France became the largest nation in Europe. The centralized administration wielded the most power in the country. Paris was well on its way to being established as the political and social fulcrum of Europe. Therefore, according to Kostof, “the Grand Manner became institutionalized not only through royal patronage but also through the official educational structure of the Academie and its successor, the Ecole des Beaux-Arts.”

Later, the Grand Manner as well as Baroque urban design spread across Europe, as in the remarkable creation of St. Petersburg in Russia. With the spread of colonialism in the nineteenth and twentieth centuries, the Grand Manner expanded to an international setting drastically remade. Within this sense, it can be argued that the Baroque Zhongshan Square exemplified the expansion of the Grand Manner both in Russia and its colony, Dalian. The generation of Zhongshan Square at the end of the nineteenth century is discussed in the next section.

---

80 Ibid.
Figure 27: Paris in 1870, before the works of Haussmann were begun. Source: Brian Chapman, “Baron Haussmann and the Planning of Paris” The Town Planning Review Vol.24, No. 3 (Oct., 1953), 194.

Figure 28: Paris in 1870, showing the great changes made in two decades. Source: Brian Chapman, “Baron Haussmann and the Planning of Paris” The Town Planning Review Vol.24, No. 3 (Oct., 1953), 194.
Russian and Japanese Colonial Periods

Generative Factors of Zhongshan Square

Originally, Dalian was built as a Russian colony in 1889. At the same time, Russia finished the urban planning of Dalian, a Baroque city, as well as the center of the city, Zhongshan Square. Actually, Zhongshan Square is circular. One can infer that Circular Square caused by the notion of Baroque urban design. The circular Zhongshan Square can be viewed as an urban element, a “point”, discussed by Bacon in the previous section. After the Russo-Japanese war of 1905, the Japanese took over Dalian. Keeping most of the Russian urban planning, the Japanese continued to construct Dalian and the buildings around Zhonshan Square from 1905 to 1936.  

Zhongshan Square is a good example to illustrate how and why the Square takes the form of Baroque urban planning. Four major straight streets meet in the Zhongshan Square, and all four streets connect significant locations in the city. According to Bacon’s theory, it can be argued that the significant locations in Dalian can be seen as independent “points”; and the straight streets should be viewed as relational connecting for the independent “points.” The emotional and symbolic establishment of the independent “points” conveys meaning and presents forces, such as politics and economics.

Dalian under Russian Colonization (1898-1905)

When it gained the right to construct and manage railroads in 1898 in northeast China, the Russian Empire began to lease much of the Dalian area. Russian colonists first started the modern urban construction and development of Dalian, as a result of colonial need. Russia’s purpose was to build a city like Hong Kong, a famous British colony  

\[81\] Koshizawa Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhi yan jiu(history of urban planning in north east China), 1982.

\[82\] Huilan Jin, A Research of the Urban Culture of Modern Dalian (1898 - 1945), Dissertation, (Chuangchun: Northeast Normal University, 2009), 16-17.
Originally, Russian colonists planned to construct the city of Lushun as its Pacific military center linking to the Trans-Siberian Railway’s branch line, and to build Dalian as an international treaty port city. Russians named this new modern city Дальний, which is “Dalny” in English.\(^3\) Compared with Vladivostok (Russian: Владивосто́к), the largest port city on the Pacific Ocean, taken by Russia in 1860, the Russians chose a significant name, Dalyn, for the new colony in 1895. Vladivostok is situated at the head of the Golden Horn Bay, and close to Russia’s border with China and North Korea; Vladivostok loosely translates from Russian as “Overlord of the East.” Dalyn in Russian means “Place far away, or remote.” The different meanings of these two names, implies that Russian has not taken a dominant position in the Far East, but not because the Russian empire had lost the ambition of exploration. The Far East is a term used in English mostly equivalent to East Asia (including the Russian Far East) and Southeast Asia.\(^4\)

Comparing the urban scale of Vladivostok and Dalian, one might suppose that Russia placed more weight on Dalian than on Vladivostok. Vladivostok was only operational during the summer season, but the Port Arthur and the Dalian Port could be operational all year; In addition, due to connection with Pacific Ocean, the two ports, particularly Dalian port, were beneficial for their navy and maritime trade.

**Saharoff Planning**

Vladimir Saharoff was the chief planner as well as the first mayor of Dalian. Having already had a rich planning experience for Vladivostok, civil engineer Vladimir Saharoff was designated by the Empire of Russia to be the chief planner responsible for the urban planning of Dalian in 1898 when he was in Vladivostok. In 1902, Saharoff was promoted to be the first mayor of the city of Dalian and continued to lead its urban construction. At the beginning of twentieth century, Saharoff was the most powerful person in Dalian; His primary task was to lead the construction of the international treaty port and building all the

---

\(^3\) Koshizawa Akira, Chapter Three “History of dalian urban planning”, *Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhì yan jiu (history of urban planning in north east China)*, 1982.

facilities for the new city. Actually, Saharoff also invited two German architects (Bucalisky, Uhandrew)\(^\text{85}\) to design the buildings for this modern eastern city. The two German architects produced German suburban architectural designs for Dalian. Therefore, in general, the old buildings in Dalian reflected the stereotype of German standardization.\(^\text{86}\)

As to its urban plan, the Russian government aspired to build a Paris of the East, in which they invested more than ten million golden rubles (roughly equivalent to 11.5 billion of today’s rubles) in the city planning and buildings. Nicholas II, the last Emperor of Russia, expected to build Dalian to be the largest port in Siberia, to fully achieve their dominant position and military expansion in the Far East. Meanwhile, corresponding to Arthur Port, Russian’s Far East praetorian twenty miles west of Dalian, Dalian was planned as the Russian’s political center.\(^\text{87}\) Susu, a Chinese writer as well as a historian, claimed that Dalian might have been a more marvelous city without the corruption of Russian officers. She maintained that Saharoff and the other Russian officers converted the funds from the Russian government to their private property at the beginning of the urban construction. This corruption might have limited the quality and scale of the urban constructions in Dalian. Otherwise Dalian could have provided an even more grand view than what has come down to us today.\(^\text{88}\)

Saharoff divided the entire city of Dalian into three main districts: the administrative district, the European district, and the Chinese district. Zhongshan Square was in the center of the administrative district, embracing the most civil activities. The European district was situated to the east of Zhongshan Square and next to the railroad. It was a foreign, mostly Russian, living district as well as the most significant commercial district of the city. The Chinese district was located west of Zhongshan Square; Most of the Chinese district was sited in the marginal areas and did not even officially belong to a part of the city.

\(^\text{85}\) Names are translated by author from resources written in Chinese.
\(^\text{87}\) Ibid, 19.
\(^\text{88}\) Susu, Liu Guang Sui Ying (流光碎影), (Dalian: Dalian Press, 2008), 87.
To be able to obscure this intentional segregation, Russian colonists designed a central park, presently Zhongshan Park(中山公园), serving as a green buffer zone, to smoothen this segregation between colonists and the indigenous population. The Japanese historian Koshizawa Akira, pointed out that the Russians deliberately broke up Chinese and other foreigners, as observed in the district divisions of Saharoff’s urban plan. Akira, however, might argue with bias because he is Japanese and Japan was the later colonizing country of Dalian. In addition, he also mentioned in his book that the later colonizers in Dalian, Japanese, were not intentionally emphasize the urban design segregation according to the different races. Actually, the urban segregation of foreigners and Chinese in Japanese colonial period still exists. But, in Saharoff’s plan, the segregated plan of colonizers and indigenous population is a strong manifestation of colonialism.

Zhongshan Square was also the downtown of Dalian, which was built as a first priority. Initially, in the Russians’ schematic design, this square is named Nikolayevskaya (in Russian: Николаевская площадь, meaning Nikolai’s plaza) A monumental Orthodox church would have stood as the central monument; Several major public buildings, such as a theater, a bank and the city hall, etc., would have been around the square; The straight streets would radiate from the center of the square extending to far away points. The boulevard connecting Dalian port and Zhongshan Square allowed Russians a nostalgic reminder of European planning immediately in China when they disembarked from ships in the Dalian Port. This represents the vista in Baroque urban design methods. In general, the Russian plan created a pure Baroque city for Dalian encompassing the elements of the Grand Manner: trivium, the notion of vista, straight street, monumentality, fast movement, and so on.

89 Koshizawa Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhi yan jiu(history of urban planning in north east China), 1982.
90 Ibid
91 Susu, Liu Guang Sui Ying(流光碎影), (Dalian: Dalian Press, 2008), 203.
Figure 29: Dalian’s urban planning designed by Saharoff in 1899. Source: Koshizawa Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhi yan ji (history of urban planning in north east China), (Taipei: Da jia Press, 1987), 52.
Ironically, Saharoff did not implement, the most popular planning methods in the cities of the Russian Empire between eighteenth and nineteenth century, founded by Peter the Great in the early Eighteen century. He did not adopt the most classic and traditional urban planning methods in the cities of China either — axis symmetric and chessboard pattern of road networks (Beijing and Xi’an are the best examples). In the controversy, Saharoff’s urban design of Dalian was highly influenced by the Grand Manner, such as Baroque Rome, Haussmann’s renovation of Paris and even L’Enfant’s plan of Washington D.C. One might deduce that Saharoff was not confident with Russian’s traditional urban design as well as Chinese urban design, because they mainly challenged why Dalian was a Baroque urban form, which originated from west Europe but not Russia nor China. In terms of the urban form, Haussmann’s renovation of Paris apparently and specifically influenced Saharoff in terms of convenient urban transportation, healthy urban aesthetics and colonial military control. Trained as a civil engineer rather than a planner, Saharoff designed most Baroque urban elements for Dalian, such as Diagonal, straight streets and Boulevards, Polyvium and many modern civil engineering facilities. According to Liu Guang Sui Ying by Susu, because the initial idea of building Dalian city by Russian colonizers is to be a Paris in the East, Saharoff ‘s plan is very similar as Haussmann’s renovation of Paris, particularly Zhongshan Square is much alike the square of Arc de Triomphe.

The colonial city of Dalian served as a unique phenomenon. It is able to call into question the intentions of the Russian urban planning. Why did Saharoff design Dalian as a Baroque city for a new Chinese colony at the end of nineteenth century?

According to Akira, at the beginning of the twentieth century, there was no other radial urban design in any cities of Asia, including the cities in Russia. What is more, even compared with Harbin, another major city in China colonized by Russians to the north of
Figure 30: Paris, looking southeast. The course of the Champs-Elysées is interrupted by a burst of radial avenues sharing the Arc de Triomphe as a terminal vista. Source: Spiro Kostof, *The City Shaped: Urban Patterns and Meanings Through History*, (Boston: Little, Brown, 1991), 245.

Figure 31: Zhongshan Square in Dalian in 1930s. Source: http://www.memoryofchina.org/bbs/read.php?tid=27076&fpage=61. (accessed October 29, 2011)
Dalian, the urban design of Dalian was more ambitious, westernized and modernized. Therefore, one might argue that the imperialist ambition of Russian during the turn of the nineteenth century and the twentieth century is exemplified by the Baroque urban design of Dalian. On the one hand, through its new colony built by a Baroque urban in Grand Manner, Russia expressed its power in terms of finance, civil and shipping engineering and military to the world, particularly to the West; on the other hand, as the colonizers, Russia took the advantages of Baroque urban on military control and convenient transformation to govern the city and intercept resources from China.

Zhongshan Square is one of the left examples in Dalian to illustrate the original Russia’s plan. The center, planned to have an orthodox church in Saharoff’s original plan, like the obelisk in the Piazza de Popolo in Rome, represented power, order and force. The Orthodox Church in the Zhongshan Square would have represented religious power. Although the Orthodox Church was not built, one could suspect that this Baroque urban plan of Dalian illustrates Russia’s ambitions of colonizing and occupying Dalian for a long time, and their determination to build a new metropolis like an eastern Paris.

Generative Factors of the “Western” Buildings

Dalian under Japan Colonizing (1905 – 1945)

Japan’s victory in the Russo-Japanese war (1904-1905) is the main reason Japan was able to take over Dalian and build the “western” architecture around the Zhongshan Square. From 1904 to 1905, Japan and Russia went to war over their territorial and political disputes in Korea and southern Manchuria. Japan declared war on Russia, beginning with a surprise naval attack on Port Arthur, twenty miles away from Dalian. Later, a similar surprise attack

---

92 Koshizawa Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhi yan jiu(history of urban planning in north east China), (Taipei: Da jia Press, 1987).  
93 Susu, Liu Guang Sui Ying( 流光碎影), (Dalian: Dalian Press, 2008), 88.
by Japan occurred in Pearl Harbor during World War II. Using all its strength, Japan won victory in 1905 in the Russo-Japanese war and gained control of China Sea. Having destroyed the Russian fleet, Japan emerged from the Russo-Japanese War as one of the world’s greatest military and political powers. The Portsmouth Treaty was signed to end the war and allowed Japan to control Korea and the Kwantung Leased Territories, roughly equivalent to present day Dalian and Lushun. The Treaty of Portsmouth formally ended the 1904 to 1905 Russo-Japanese War and was signed on September 5, 1905, after negotiations at the Portsmouth Naval Shipyard in Kittery, Maine in the USA. As one of the most important economic, political and military sites, Dalian was officially taken over by Japanese in 1905.94

Most historians, such as Samuel Pao-San Ho, W.G. Beasley, and Qingxi Sui, consider the Russo-Japanese War to be a key developmental factor of Japanese militarism. This is primarily because following the Russo-Japanese war, Japan sequentially annexed Korea and Manchuria into its colonial empire within the next twenty-six years. Later, during World War II (1939-1945), Japan attempted to create a great Japanese colonial empire, the Greater East Asia Co-Prosperity Sphere, through annexing much of East and Southeast Asia.95

Central to its plans for the Great East Asia Co-Prosperity Sphere, Japan aimed to build Dalian into an international metropolis, the largest port of Far East. This goal for Dalian is similar to the development goal of Saharoff’s urban planning. The Japanese made an urban plan for Dalian when they took over, and revised it four times based on the changing environments in China and in Japan. From 1905 to 1945, the Japanese developed Dalian significantly. They constructed multiple ports, civil facilities, airports, train stations, office buildings, banks, shops, hospitals and schools. Comparing the Japanese colonial period to the Russian colonial period, the urban scale of Dalian enlarged from 4.5 square kilometers to 45.7 square kilometers; and the urban population increased from 40,000 to 700,000.96

Figure 32: Dalian’s urban planning designed by Japan in 1905. Source: Koshizawa Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhi yan jiu(history of urban planning in north east China), (Taipei: Da jia Press, 1987), 57.
Japan’s Urban Design

Because of the multiple advantages of Baroque urban planning, Japanese colonizers, to a large degree, kept the original urban designs of the Russian empire. Japan continued to build the city on the Baroque urban foundation left by Russians. The Japanese mainly kept the three district divisions, which benefited their colonial governing. Located in the administration district, Zhongshan Square retained in the urban center and served for the most civil affairs in Dalian.

Japan dramatically accelerated civic construction, particularly of buildings. The Japanese erected a considerable number of substantial buildings in Dalian, primarily because of the failure of low quality construction in the two Japanese colonies in Korea, Busan and Inchon. In new building development in Dalian, the Japanese generally divided the new buildings into two types: temporary buildings and permanent buildings. Temporary buildings had to be demolished within two months once their purpose was complete; while permanent buildings, consisting of durable materials, such as bricks, stones and steel, stood as expressions of aesthetics. The temporary buildings were built for military need and the permanent buildings were constructed for the colonial governing. Through this notion, one could infer that military preparation and control was still a significant consideration for Japanese colonizers.
Figure 33: The comparison of planning in Dalian in Russian colonial period and in Japanese colonial period. Source: Koshizawa Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhi yan jiu(history of urban planning in north east China), (Taipei: Da jia Press, 1987), 60.
Japan also formulated strict regulations for new, permanent, architectural design in Dalian. One of the influential regulations was the limitation of height of new buildings. In Dalian, the height of the buildings along main streets could not exceed 11.5 meters (38 feet). This regulation directly shaped the low-rise skyline of Dalian. With in this dialogue, the intentional height control by the Japanese planner, the angle from the center Zhongshan Square to the edge of the first circle buildings is approximately 18 degree.97 This fact shows the original low-rise skyline control in Zhongshan Square. All new construction documents had to be approved by the Bureau of Civil Construction, before they could be built. The strict regulation engendered a professional construction management system. This system appeared in Dalian even earlier than in the cities of Japan. 98

While maintaining the foundation of Zhongshan Square, the Japanese added eight new “western” buildings around it. All these eight buildings belonged to the high-quality, permanent construction regimen, and were funded by Japanese colonizers at high priority. Technically and politically, the eight “western” buildings manifested different classical styles and maintained high artistic values. The classical styles included Renaissance, Gothic, and Baroque, as well as one Art Deco building among the eight. At the beginning of twentieth century, Japanese architectural design was highly influenced by western culture. 99

Zhongshan Square was an open space in the urban design of Japanese. Since the major Japanese religions are Shintoism and Buddhism, the Japanese did not follow the Russian plan to build an orthodox church in the center of the square. Shinto temples cannot be located in busy, public spaces, because of the notion of anthropomorphic deities and the emphasizing of the presence of spirits in nature and its phenomena. Therefore, Japanese left the Zhongshan Square spacious and open.

98 Koshizawa, Akira, Chapter Three “History of dalian urban planning”, Zhongguo Dongbei du shi ji hua shi, yuan ming, Manzhou du shi ji hua shi zhi yan jiu(history of urban planning in north east China), 1982.  
Japanese Architectural Westernization

During the Meiji Restoration, there were evolutionary changes in Japan in terms of politics, economics, military, social structure, and education. When the Meiji emperor was restored as head of Japan in 1868, the nation was a militarily weak country, primarily agricultural, with little technological development. Japan was controlled by hundreds of semi-independent feudal lords. The Western powers – Europe and the United States – had forced Japan to commit to unequal treaties. The unequal treaties limited Japan’s access to foreign trade and required that crimes involving foreigners in Japan not be tried in Japan but in Western courts. But by the end of the Meiji period, upon the death of the emperor in 1912, Japan had a highly centralized government, a constitution establishing an elected parliament, a well-developed transport and communication system, a highly educated population free of feudal class restrictions, an established and rapidly growing industrial sector based on the latest technology, and a powerful army and navy.100

Before Meiji Restoration, western influence in architecture had begun to show in buildings associated with the military in the feudal regime of Japan. Within the Meiji Restoration, Japan began a rapid process of westernization for new buildings in a range of types, such as schools, banks and hotels.101 Japan was quick to embrace much of the technology and design ideas of the West, and they speedily changed the appearance of the buildings in Japan as well as in their colonies.

Before westernization, Japanese buildings were constructed of wood and tiles with thatched roofs and paper sliding screens. However, between 1879 and 1883, the Imperial College of Engineering in Tokyo firstly set out to create comprehensive courses about the future of architecture in Japan, looking to new materials, foreign forms, and revolutionary engineering to describe the development of the architectural landscape of Japan as they began to incorporate the Western influence. At the end of nineteenth century, the Japanese government invited foreign architects to work in Japan and to teach new Japanese architects.

One of these foreign architects was a British Josiah Conder, who went on to train the first generation of Japanese architects that included Kingo Tatsuno and Tokuma Katayama. Josiah Conder was a professor of Architecture at the Technological College in Japan in 1887. He was also a practicing architect whose designs included the Ueno Museum and the Rokumeikan, both displaying a very Western appearance. Josiah Conder influence on the culture of Japanese architecture lasted dozen years and even today, through his architectural practice and education.

![Figure 34: Ueno Imperial Museum, designed by Conder, 1878. Source: Hideo Izumida, “Design as national identity- Islamic style in modern japan”, Sahanz conference ASIA- Australasia geelong performing arts centre July 4-7, 1992.](image)

One of Josiah Conder’s architectural influences in Japan is his student Sone Tatsuzo. Sone Tatsuzon is one of the most famous architects and design thinkers in Japan in the end of nineteenth century. In the Meiji era, Sone claimed, “in quick advance of civilization no nation could be compared with the Japanese who are in a burning emotion to rank especially with the most civilized nations of the world”.

Sone also discussed Japanese architecture within the context of world architecture and within a historical framework, both very new approaches. He consciously pointed out the “Japanese Empire” several times and even suggested Italian architecture as a good model for the future of Japanese architecture.

---


Later, Sone made several arguments within his essay marking the essence of what the future of Japanese architecture entailed in the Meiji era — the combination of European styles and materials with traditional Japanese forms to create an architectural atmosphere that was the most conducive way to design Japanese architecture in the modern time.\textsuperscript{104} In fact, in Meiji era, most Japanese architects in certain degree, had addressed the combination of Western and European ideas and technology that were making their way into the cultural tapestry of Japan. For Japan, this struggle between modernity and tradition defined a unique approach for Japanese architecture in the ever-changing environment of the world.\textsuperscript{105}

Although the struggle between modernity and tradition perplexed by Japanese architects, the buildings designed in Japan in the latter half of the nineteenth century still heavily represented the Western architectural styles. They used French Renaissance style for the palaces, classical style for the banks, and Baroque style for the government offices. On the contrary, in the designs of private houses, temples and shrines, the traditional Japanese architectural styles continued to be used extensively.\textsuperscript{106}

As to constructional technology, Japan soon learned that brick and stone constructions were very vulnerable to resist earthquakes, such as the major one that Japan suffered in 1901. In addition, another great earthquake of 1923 destroyed much of the central business district of Tokyo, confirming the need to convert to the steel frame and reinforced concrete building methods. Searching for earthquake-proof building methods, Japanese architects found the American-style steel-frame construction method. By 1909, the four-story reinforced concrete buildings firstly were being constructed in Yokohama.\textsuperscript{107}

\begin{flushright}


\end{flushright}
At the beginning of twentieth century, Japanese architects continued to be influenced by Western styles. They visited the Bauhaus and met the leading western architects, meeting Gropius in Berlin, studying with Le Corbusier, and were even influenced by Frank Lloyd Wright. At the mean time, these modern Western architects and artists, such as Frank Lloyd Wright and Claude Monet, were also influenced by the traditional Japanese vernacular architecture and artistic styles.\textsuperscript{108}

In terms of geographic feasibility, the mainland Japan was largely inaccessible for new architectural practices because of the mountainous geography and limited urban space. However, Japanese architects were able to employ their western architectural studies in the Japanese colonies in the beginning of twentieth century, such as in Dalian.\textsuperscript{109} This provides an illuminating explanation of the buildings around Zhongshan Square in various “western” styles built by Japanese architects. In addition, all the ten colonial buildings around Zhongshan Square are built between 1905 and 1936, which is a period of Japanese architectural westernization. Base on the different “western” architectural styles and construction time of the “western” buildings around Zhongshan Square, one could suspect that these Japanese architects were trained as a western architectural design way.

Since the western architects, such as Josiah Conder, dominated the architectural education in Japan during the Meiji era, these Japanese architects in Dalian at the beginning of twentieth century are probably trained as a way highly influenced by the Western architectural design. Furthermore, they might have more knowledge about the western architectural design than the traditional Japanese architecture. That is a possible explanation for the Japanese built the “western” classical architectures around Zhongshan Square. With the high historical value, the “western” classical architectures around Zhongshan Square also directly reflected the Japanese architectural and architectural education westernization at the beginning of twentieth century.


Colonialism and Urban Form

Colonialism

According to Ania Loomba, “Colonialism can be defined as the conquest and control of other people’s land and goods.” Loomba also argued that pre-capitalist colonialism could become imperialism, as in imperial Russia. The imperialism, or pre-capitalist colonialism, serves as the rule of an empire to advocate the principle or spirit of empire as well as despotic and arbitrary governing. The connection of imperialism with royal authority is highly variable. Royalty could both financially and symbolically invest in early European colorizations. At the meantime, these colonial ventures also led to wider class and social interests. Loomba brought the example of Britain colonization. The trading privileges in India or Turkey were granted to Englishmen as representatives of Elizabeth I or James I. But the East India Company, an English joint-stock company, executed the trades, solely. The royalty adoption could be seen as a base of English business participation that fostered English trade and colonialism. Therefore, the essence of colonization is exploiting resources, and then operating multiple activities to achieve that goal.

Similarly, during the colonial period, Dalian was forced to admit that the colonizers carried out the colonizing activities. Meanwhile the urban form of Zhongshan Square can exemplify Loomba’s idea in terms of military control, symbolic representation and reforming the local culture. As a new colony, Dalian’s urban design emphasized control in multiple respects by Russia and Japan. Military control is the foothold on other fields’ dominances, as in politics, economy and culture. Symbolic representation mainly indicates the manifestation of royal and religious authority through Baroque urban planning. Likewise, just as the East India Company granted by the royalty of the British Empire to develop its business, Saharoff was the representative for Nicholas II to build Dalian and the Japanese colonizers represented the Japanese emperor, the Mikado. Baroque urban planning

---

111 Ibid, 10.
in Dalian articulated the symbolic representation of royalty. Zhongshan Square reflected the grand authority of the Russian and Japanese governors. The colonial history in Dalian left by Russia and Japan shaped the local culture — the commercial activities, westernization and spatial representation of authority were embedded in the local culture. Today, the local culture of Dalian carries distinct characteristics compared with other cities in China, which are primarily influenced by colonialism.

In addition, in the book *Colonial Urban Development* by Anthony D. King argued there were three variables as essential for understanding the socio-spatial structure of the colonial city: culture, technology and the power structure of colonialism. Culture, the first characteristic of the colonial city is that it is the product of a contact situation between at least two different cultures. The two different cultures have different levels of technology, economy, and political organization, which partly caused by the different value-systems in the two cultures. The power structure indicates the relationship between the two cultures — one is dominance relaying the ultimate source of social, economic and political power; the other is sanctioned with physical force in the colonized society.112

Comparably, because of the different cultures and intentional segregation operated by the colonizers in Dalian, the foreign district and the Chinese district were clearly divided and utilized. The architecture in the two districts manifested this segregation caused by the culture and the value-system of colonizers differing from the indigenous culture. This segregation was also affected by technology. Because of the advanced technology, colonizers were able to build grand buildings predominantly serving for the colonizers; with less resources and regressive technology, Chinese only built humble buildings, or even shelters. As the center of Dalian, Zhongshan Square and the architecture around it were sophisticatedly designed and built by the colonizers. Therefore, this Baroque Square and its classical “western” buildings extensively reflected the dominant power of the colonizers.

---

Why Baroque Square and “Western” Buildings?

Russia originally designed the Baroque Square for the city of Dalian. Later, Japanese largely kept the Baroque Square and added the “western” Buildings around it. As colonizers, both Russian and Japanese primarily targeted on the control of Dalian and then developed the economy, military power, and architectural imaginations. In general, the Baroque Square was able to benefit military control and resources exploiting through developing economy. Its “western” buildings manifested the Japanese architectural westernization and sought for a Japanese design identity.

Military Control

Military control is the primary consideration for both Russian and Japanese colonizers when they planned Dalian. Baroque urban design allowed for a quick way to send the army to quell insurrections, facilitated by straight streets, trivium and polyvium, and boulevards.

There are two major advantages of straight streets and trivium and polyvium: speeding up communication through connecting two points directly, and facilitating the movement of troops and war machines. Spiro Kostof claimed “straight streets could promote public order by doing away with the nooks and crannies of irregular neighborhoods, and thwarting the temptation to obstruct passage or to shield insurrection behind barricades.” ¹¹³ Without the old urban context, Saharoff could make a completely new urban form for Dalian. The highest priority for the Russian colonizers was to limit the potential for rebellion, so the straight and wide streets served this priority perfectly. The polyvium was composed of straight streets, like those around the Zhongshan Square, which relates it to Haussmann’s planning. The extremely wide straight streets leading in from all the railroad stations were there at least partly for the benefit of moving in soldiers when

needed. Valuing these advantages, Japanese colonists largely kept the Baroque urban design, after they won the Russo-Japanese War in 1905 and took over Dalian from Russia.

Boulevards, another Baroque urban design element, were intentionally designed by Saharoff and inspired by military control. Boulevards lined with trees form a boundary between city and country. Among all the boulevards in Dalian, Zhongshan road and Renmin road are the two most important. Zhongshan road connects Zhongshan Square and the west country and Remin road links the Zhongshan Square and the east side of Dalian. In battles in nineteenth century, the defensive wall was commonly an earthen rampart rather than a stone curtain. The practice of planting trees on ramparts could conceal the precise edge of town from the approaching enemy, which was more beneficial in flat areas without many plants. The roots of trees were utilized as embankments against concentrated cannon fire. Accordingly, on the boulevards in Dalian, during war times, the trees along with boulevards are functional for the military defense. However, during peaceful times, the pleasant shady promenades of boulevards provide fine views for people and contribute to the beauty of Dalian.

Today, Renmin Road is one of the only traditional boulevards remains in Dalian. Historically, Renmin Road connected the Chinese district to the European district and Zhongshan Square literally became the segregating point of the two districts, which was intentionally designed by the Russian colonizers. The later Japanese colonizers kept these urban segregations and Japanese primarily occupied the European district. In fact, this intentional segregation in Dalian aroused various social problems and contradictions during the colonial period, which partially caused the war, Second Sino-Japanese War, also known as War of Resistance against Japan. War of Resistance against Japan was a military conflict fought primarily between the Republic of China and the Empire of Japan from 1937 to 1945, and as the largest war in Asia in twentieth century with the most battles in the mainland China, this war came to an end with a defeat of Japan at the end of World War II.
Figure 35: bird’s-eye view Remin road, circa 1930s. Source: http://baishikele323.blog.163.com/blog/static/6846585720108146494270/ (Accessed October 29, 2011)
Boulevards also provide the space to allow people to gather for parades, protests and demonstrations, and movement for political purposes, quite the opposite of their original purpose of suppressing insurrection. For instance, on the Fourteenth of August in 2011, thousands of people in Dalian filled the entirety of Renmin Road to demonstrate against a proposed petrochemical plant within the city. The policemen and police cars were able to line up along Renmin Road in order to maintain safety among the protestors and citizens. The historical urban form built by colonizers thus transformed into a political tool and public space.

According to Mao, the founding father of People’s Republic of China in 1949, “war is the highest form of struggle for resolving contradictions, when they have developed to a certain stage, between classes, nations, states, or political groups, and it has existed ever since the emergence of private property and of classes” 114 This indicates the logical relationship between the social problems caused by the colonization and urban segregation in Dalian. Ironically, today, the two ends of the Renmin Road still connect the wealthy residents’ locations, to the city’s slum area that now occupies the former Chinese district from the Russian colonial period. The only change is that Chinese and foreigners now comprise the middle and upper classes. The Renmin Road is still one of the most important transportation arteries in Dalian today. With the current widening income gap between the wealth and the poor in Dalian, one could argue that the contradiction between classes and their private properties might promote a new tense situation in the modern Dalian, if the contradictions grow to a severe stage. This argument proves one of famous Chinese proverbs, said by Emperor Taizong of Tang, “…. looking into the histories you foresee the destiny of your nation.”

---

Economic Promotion

Urban design offered by Russian and Japanese colonizers also enhanced the economy, locally and internationally, which was a beginning of capitalism and modernization of Dalian. The trading port city, as designed by the colonizers, had an established theme—international trade. Therefore, the urban design’s goal was to support the economy, such as local commercial activities, international trades and social life, particularly for foreigners.

According to the goal of developing Dalian’s local economy proposed by Russians, we might deduce that economic, ordered and simple row houses could be built along the straight boulevards around Zhongshan Square. The row house buildings were intended not to challenge the height of the planned but unfinished Orthodox Church in the center of the city. From the previous deduction, two advantages of the unified row house buildings in Zhongshan Square area can be summarized. First, Saharoff’s plan was suitable for coding architecture and decoration to impart the idea of Russian power along the streets. As an engineer, Saharoff launched this Baroque planning as both practical and economical. Secondly, the affordable unified buildings would encourage urban life, which could increase the local economy. In addition, the photo recording Zhongshan Square in 1930s below could also support this deduction.

The broad and tree-lined boulevards introduced by the Baroque urban design had the worthwhile effect of facilitating transportation of both wheeled carriages and automobiles. At the beginning of twentieth century, the growing market of automobiles resulted in reduced use of wheeled carriages. Modern transportation played a vital role for the local economy of Dalian in early twentieth century and it could be a possible explanation for why Saharoff planned Dalian as a Baroque city at the end of the nineteenth century.
At the beginning of twentieth century, China was still a feudalist country and only few capitalist activities had appeared in the south of China, such as private spinning mills, mining industries and iron smelting industries on a limited scale. In the official history textbooks in China, capitalism started in the late nineteenth century and in several specific regions in southern China, as in Shanghai, Jiangsu province and Zhejiang province. However, northeast China where Dalian is located was seen as a barbaric area during that time having few capitalist activities. Accordingly, most Chinese had neglected the small fishing village, until later it expanded by the Russians to be the city of Dalian with prosperity on colonial economics.
However, because of the colonizing by both Russian and Japanese, this predecessor of capitalism acted more purely than most of other cities in China in semi-colonial and semi-feudal societies toward the end of nineteenth century and the beginning of twentieth century. Actually, as one of seven Chinese colonial cities and regions\textsuperscript{115}, Dalian was initially built as a modern city but not renovated from a pre-modern city to be a modern one in the colonial context. For instance, Shanghai was a semi-colonial city. Because it lacked an integrated urban plan in a macro scope, in Shanghai, the chaotically foreign-loaned construction districts were built in the old Shanghai city. Shanghai exhibited spontaneously urban views at the beginning of twentieth century. Except the colonial and semi-colonial Chinese cities, the rests were pre-modern cities in the same time span.

Although the socialist period (1959-1979) eased and even suppressed the development of capitalism in Dalian, this unique historical episode still allowed Dalian more rapid cooperation with market socialism in China when it appeared in 1979. The historical context laid out a feasible foundation for the generation of skyscrapers that would follow in Zhongshan Square.

**Low-rise Skyline**

The symbolic authority of Dalian is expressed in the urban planning, along with the idea of military control. The urban form of Zhongshan Square was built as a low-rise skyline during the Russian and Japanese colonial periods. A skyline is the overall partial view of a city’s tall buildings and structures consisting of many skyscrapers in front of the sky in background. Although skyline is a new term appearing with the skyscrapers developing in the big cities in the United States in the nineteenth century, this thesis adopt this term to describe the characteristics of urban form of Dalian in the colonial periods, which is used as corresponding to the modern skyline of Dalian.

Russia colonized Dalian for a mere ten years. Because of the limited time, Russians built a small number of architectural structures and civil engineering projects in Dalian. One of the most significant architectures has not been finished is the Orthodox Church planned for the center of Zhongshan Square. Had it been built, a central monumental church would have represented religious power and the evangelistic intentions, its height overlooking the
entire city. Symbolic authority is embodied in the form of Zhongshan Square along with the intended Orthodox Church in the center. In addition, a polyvium also enhances this symbolic authority of Zhongshan Square. A polyvium is a meeting of four radial straight streets, as at Zhongshan Square, which is a convergence of diagonal arteries. With the Zhongshan Square as the central point, the side prongs nearly equally divide the circle.

Unfortunately, the Orthodox Church was never finished and later, the Japanese colonizers who took over Dalian in 1905 demolished the limited foundations of the church. This fact explains the present open space left in this “circular” square, 213-meters in diameter. The vacancy promotes the question: how was the open space able to be preserved decades after the Russian colonizers left Dalian? Why did both the subsequent Japanese colonizers and the Chinese communist governors preserve the open space? Does the open space still hold a “power” on the city and its residents today?

These questions hardly have an answer, but the facts could explain the spatial and historical influence left by the Russian Empire that still affect the later decisions of Dalian’s urban planning by both the Japanese colonizers and the Chinese communist government. By keeping Zhongshan Square vacant, the Japanese colonizers evoked a low-rise urban form with no dominance of height in Dalian. At the meantime, around this open space, the Japanese built ten western architectures with different styles to sustain the Baroque urban form and symbolism between 1905 and 1936. In addition to the ten “western” buildings, the Zhongshan district was full of western buildings constructed by the Japanese, although skyscrapers later replaced most of them. The two urban characteristics of Dalian during Japanese colonial period were low-rise skyline and western architecture, which were highly influenced by the Baroque urban planning.

Because of the westernization of Japan during Meiji era from 1868 to 1912 in terms of technology, political system and architectural education, the Baroque urban planning originated by the Russians was appreciated, kept and extended on by Japanese. This demonstrates the extensive westernization of Japan at the end of nineteenth century and the beginning of twentieth century. Mainly produced by Japanese, the low-rise skyline, Baroque
urban form and “western” architecture in Dalian were manifestations of Japan’s westernization. The low-rise skyline facilitated the Baroque urban form, and the classical “western” buildings enhanced the urban form of Dalian in a western tone. The classical “western” architecture around Zhongshan Square also illustrated the exploration and seeking of national architectural identity by the Japanese architects. However, as an Asian country, Japan did not recreate its own urban and architectural identity in the development in Dalian. In other words, within the worldwide western aesthetics context, Japan had not discovered its own cultural value in urban and architectural design at the beginning of twentieth century, whereas the later Chinese architects drew a clear line to divide the Baroque urban tone in the independent Dalian. Actually, the low-rise skyline laid out a unique urban context for the later skyscrapers mostly designed by Chinese architects, which would challenge the classical western architecture and urban design.

**Symbolic Representation in Urban Form**

After the completion of all the constructions on the “western” buildings and the square during the Japanese period, the centralized circle and the invisible focal point in Zhongshan Square created a symbolic control in Dalian – the open space in Zhongshan Square was the center of Dalian, physically and psychologically.

“Physically” indicates the centralized open space is a powerful design force, bringing order out of chaos. During the colonial periods, the comparison between the open space and the surrounding urban fabrics shaped the symbolic representation of the Baroque Zhongshan Square. In a traditional Baroque square, the monument in the center of the square would be the dominance of symbolic representation. Although the Orthodox Church was never built, Zhongshan Square still highly influenced by the Baroque Urban planning, which articulated the power of the colonizers in the city. Furthermore, Zhongshan Square also exemplified that even without a central monument, an open space of a Baroque square was still able to keep the symbolic representation. Particularly, the low-rise skyline has
enhanced the symbolic representation of the open space, by leaving it vastly visible within the urban landscape. The symbolic representation was of the power and royalty of the monarchy governments of both the Russian and the Japanese colonizers. The open space of the Baroque square was the authority of colonization, which held meaning for both the colonizers and the indigenous population.

“Psychologically” means that people unconsciously recognized this open space as a powerful force. In fact, it was not only the Japanese who were vastly influenced by the Baroque urban planning left by Russia, but the later Chinese in the independent period also viewed the open space as the center of Dalian. After 1945, the Chinese communist government assessed Zhongshan Square to be one of the urban symbols of Dalian, which was preserved and accepted by the Dalian citizens. The later urban planning still set Zhongshan Square as the downtown of Dalian. Susu, a Dalian writer famous as her novel about Dalian history Liu Guagn Sui Ying, claimed that Zhongshan Square initially prearranged the western tone for Dalian, and its deep and long-term influence on the city reflected on the history of Dalian’s urban development, and the affection of the western urban tone by the citizens. To summarize, through the Baroque urban form, the Russian colonizers created an irresistible force of Zhongshan Square for Dalian. The irresistible force was the symbolic control extending through the Japanese colonial and postcolonial periods.

**Conclusion**

In conclusion, the study of the original urban planning of Dalian by the Russian and Japanese colonizers help to explain the initial generation of the urban form in Dalian, the low-rise skyline in the colonial periods, and the symbolic representation of the Baroque square and the “western” classical buildings around Zhongshan Square. Meanwhile, it also

---

116 Author Interviewed with Susu, March 31st 2011 in Dalian.
prompts us to these questions: within the colonial historic context, what are the authentic urban form and architecture of Dalian? What should we learn from the Baroque urban planning in the colonial period? And how the historic urban planning influences the further urban planning in Dalian?

The two periods of the colonial histories in Dalian carried a rich content for the city to study and to identify itself. The Baroque urban and the different “western” classical buildings around Zhongshan Square are also valuable for the city to mirror the past and project the future.
Since 1980’s, China has built more skyscrapers; more office buildings; more shopping malls and hotels; more housing estates and gated communities; more highways, bridges, subways, and tunnels’ more public parks, playgrounds, squares, and plazas; more golf courses and resorts and theme parks than any other nation on earth – in deed, than probably all other nations combined.


Still, the orthodox version of Chinese socialist doctrines does not embrace Western ideology because of its capitalist overtones. In theory, capitalism is not a legitimate part of socialist ideology, although in reality China has practiced capitalist economic measures with astonishing success.

Through compared study, why and how skyscrapers generated in Chicago and New York City, this chapter aims to explore anti-skyscrapers sentiments, market socialism in China, and 80’s Planning and 90’s planning. Further linking market socialism with urban transformation in Zhongshan Square, this chapter explores the reasons of occurrence of skyscrapers, urban form and skyline changes, and new symbolic representations in urban form in Dalian after 1980s.

SKYSCRAPER

Definition of skyscrapers

According to the multivolume edition of the Oxford English Dictionary 1933, there are three categories for the meanings of skyscraper. First, it means a triangular sky-sail; secondly, it represents several colloquial meanings including a high-standing horse, a bicycle with a very high wheel in the back, an exceptionally tall man, and an exaggerated tale, or a tall story; finally, it comes a high building of many stories, especially one of those characteristic of American cities. By 1962, however, in the single volume Oxford Illustrated Dictionary, the definition of skyscraper is the many-storied building. The change of the definition of skyscraper indicates that skyscraper in western society merely has retained the exclusive meaning—a modern building of great height constructed on a steel skeleton—since the middle of twentieth century.

The exclusive and loose definition of skyscraper has not regulated a strict height or stories to identify a tall building constructed on a steel skeleton. Most architects deliberate that a building of 80 meters (around 260 feet) can be considered a skyscraper if it protrudes above its built environment and changes the overall skyline. Based on Skyscraper page.com, one of the most popular and authoritative websites largely collecting the latest news of

---

skyscrapers, it defines *skyscraper* as a buildings above 12 stories or 35 meters in height (around 115 feet). This website also includes statistics on the number of skyscrapers or “high buildings” in the cities all over the world. As of 2010, the top ten cities in ascending order are: New York City (5,848), Toronto (1,882), Shanghai (1,169), Tokyo (1,161), Chicago (1,129), Hong Kong (750), Mexico (663), Vancouver (639), Montreal (604), Los Angeles (539). Also in this list, having approximately 170 skyscrapers, Dalian occupies in number sixty-eight.  \(^{119}\)

In China, skyscraper pertains to high-rise building or super high-rise building. High-rise buildings is a building higher than ten floors, or a public building in exceed of 24 meters, which does not include a one-floor building over the mark 24 meters. Super high-rise building exceeds 100 meters.  \(^{120}\) In order to limit the study, among the slightly distinctive definitions of skyscraper in different countries, this thesis defines *skyscraper* as, a building constructed on a steel skeleton and in exceed of twelve stories or surpassing thirty-five meters in height (115 feet).

**Skyscrapers in Chicago and New York City**

Originally, *skyscrapers* appeared in the late nineteenth century in major cities in the United States, such as Chicago, New York City, Detroit and St. Louis. Seen as a new form of architecture, skyscraper initially became known as the “Commercial Style,” but later historians named it –“Chicago School.” Chicago is the initial hometown of skyscrapers, although New York City contains the most skyscrapers in terms of quantity, density and popularity in worldwide.

Chicago is a city much less hemmed in by nature and with a strong tradition in daring architecture, which is the consensus of most Chinese scholars in the architectural field, such as Suyuang Zheng and Qingxi Sui. There is two major inventions that


\(^{120}\) Chinese Code for Design of Civil Buildings JG1 37-87, article1.0.5.
contributed to the development of skyscrapers at the end of nineteenth century in Chicago: one is the skeleton construction technology; the other one is elevator.121

The first skyscraper building, the Home Insurance Building, was erected in Chicago 1885. The Home Insurance Building is ten stories in height, designed by William Le Baron Jenney. In this building, a steel frame supported the entire weight of the walls, instead of load-bearing walls carrying the weight of the building. But it was still clad in heavy brick and stone. Compared with walls of masonry, the steel frame dramatically reduces the risk of crushing the foundation caused by extended height of a building. Until the nineteenth century, there rarely were buildings exceeding six stories primarily because the water pressure was insufficient to supply running water over fifty meters (164 feet). Therefore, the technically advanced steel frames with glass and terra cotta skins have achieved to a prominent development of building construction. This development also led to the “Chicago skeleton” form of construction, which is one of the significant technological innovations to stimulate the occurrence of skyscraper.122

Since 1940s, a "Second Chicago School" emerged from the work of Ludwig Mies van der Rohe and his effort of education at the Illinois Institute of Technology in Chicago. Around the same time, engineer Fazlur Khan introduced a new structural system of framed tubes in skyscraper design and construction, which dramatically develops the construction technology into a higher level. The Bangladeshi engineer Fazlur Khan defined the framed tube structure as "a three dimensional space structure composed of three, four, or possibly more frames, braced frames, or shear walls, joined at or near their edges to form a vertical tube-like structural system capable of resisting lateral forces in any direction by cantilevering from the foundation."123

122 Ibid.
Another major technology that promoted the development of a generation of skyscrapers is a new noteworthy contraption at the end of nineteenth century – the passenger elevator. This contraption allows people freely to go up and down in multistoried buildings, which solve physical difficulty for skyscraper occupants. In fact, lifting devices had been operated for specific purposes for a long time. In ancient time, a pulley is used to move things vertically and particularly as in wells. Lifting devices powered by animals have been known for centuries around the Mediterranean world. However, a passenger elevator transporting people up and down was a new idea.\(^{124}\)

After Chicago built the skyscrapers, New York City soon began to catch up. Today, the New York City has amassed the largest collection of skyscrapers in the world. In 1892 an influenced law—New York City Building Law—provided a legal foundation for the skeleton constructions to liberally grow their heights substantially. Located at 175 Fifth Avenue in the borough of Manhattan, the Flatiron Building completed in 1902 is seen as a groundbreaking skyscraper. Driven by huge economic forces, the New York City has kept producing buildings of increasing height until 1916. In 1916, New York City adopted a “Building Zone Resolution,” which established legal control over the height and arrangement of buildings and imposed a progressive setback of exterior wall above a height determined according to the rule of the “sky angle.” That was the beginning of the lean towers rising above a much wider base. The grouping of these towers took on the form that evokes the image of “skyscraping,” or the indented skyline.\(^{125}\)

In New York City, the setback formula working along with the zoning law has predesigned the shape of a new building when it is merely a proposal. For instance, the Empire State Building or the Chrysler Building, the New Yorker Hotel, or any of scores of Art Deco towers clearly illustrate the distinctive massing created by the zoning law. Across New York, the setbacks began to transform the urban landscape from an unruly assortment of flat-topped boxes or needle towers into ranges of mountainous masses and jagged cliffs.

\(^{124}\) Ibid.
all with related proportions. The positive comments for the “setback style” can be claimed as follow:

“Three important themes were reiterated throughout these writings: first, that although zoning had been instituted as restrictive legislation, it had become the chief inspiration for a new architectural style; second, that this new ‘setback style’ was the appropriated expression for the skyscraper, both ‘modern’ and distinctly American; and, finally, that zoning would inspire a new era in American urbanism.”

But there are also sharp critiques on this “setback style.” Most recent scholars of American urbanism have interpreted the setback zoning law as a negative measure—a proscription against what cannot be built, rather than a coherent plan for what should be built.

Despite the severe esthetic criticism of the existing structures have arisen, there are still good reasons behind New York City’s unquenchable thirst for skyscrapers and the spread of this structural form throughout the world. Firstly, the skyscraper is a landmark and an art form representing advanced technology and spatial power; secondly, it is also the expression of a social and intellectual revolution characteristic of the modern era.

Applying an architectural symbol, skyscrapers express the ideology and social system in the modern society. Like the symbolism of the essential of cathedral in the Middle Ages, skyscrapers are freighted with profound meanings. Specifically, the cathedrals represent the veneration of divine God; modern skyscrapers manifest impersonal power of capitalism and materialism. In modern society, most skyscrapers are highly functional and serve for commercial uses. The architectural forms of skyscrapers represent capitalist power. For instance, insurance companies built early skyscrapers in both Chicago and New York City. Works in insurance companies basically rely on papers and transactions. The skyscraper buildings for insurance companies provide office needs, meanwhile they can represent insurance companies’ financial powers and good enterprise reputations.

127 Ibid.
128 Ibid.
The similar works relying on paper and transactions are catalogued as “office industry.” In general, “office industry” can encompass with all the activities directly and indirectly related to business, such as banks, hotels, parking garages, and mixed complexity. Jean Gottmann, the author of “Why the skyscrapers?”, believes that “office industry” facilitates the social need of skyscrapers. As a product of modernity, “office industry” works along with skyscrapers in modern cities.

In conclusion, the development of construction technology and newly utilized mechanics directly promoted the generation of skyscrapers. Meanwhile, primarily serving for “office industry”, skyscrapers represent advanced technology and social transformation of the modern society, particularly in America. The skyscraper is an architectural revolution. In the late nineteenth century America, the growing modernity provides a fertile environment for skyscrapers, in terms of prosperous economy, stable society, and rapidly increasing urbanization.

Generative Factors of Skyscrapers Context (1990s-2011)

Anti-Skyscrapers Sentiments

From the 1930s onwards, skyscrapers began to appear in Latin American and Asia, such as Tokyo, Shanghai, Hong Kong and Singapore. Immediately after World War II, the Soviet Union planned eight massive skyscrapers dubbed “Stalin Tower” for Moscow; seven of these were eventually built. The rest of Europe also slowly began to permit skyscrapers, starting with Madrid, during 1950s. Finally, skyscrapers began to be constructed in cities of Africa, the Middle East and Oceania from the late 1950s.

Although, in capitalist America, skyscrapers became an architectural phenomenon of prosperity in the middle of twentieth century, in foreign encyclopedias and dictionaries one

---

can find different characterizations and definitions of skyscrapers. In fact, anti-skyscraper tendency occurred in the Soviet Union and most communist countries in the twentieth century. This anti-skyscraper tendency was mainly caused by the completely different social systems and ideologies, as compared to the United States. In the Soviet Encyclopedia the edition dated 1954, “Neboskreb”, is a Russian word means “skyscraper”. “Neboskreb” is defined as “a multistoried, high building, characteristic of American cities, whose existence is explained by the excessive greed of the capitalists who want to make the most they can out of a piece of real estate.”\textsuperscript{130} The entry also indicated that as a result of skyline building in American cities, especially New York City, are built up in such a disorderly mass of overpowering structures that community values and architectural quality are destroyed. The skyscraper is condemned both as an architectural style and as social or economic phenomenon.

Ironically, in the last dozen years Moscow has built at least eight skyscrapers—which they call “tall buildings” that dominate any panoramic view of the Soviet capital.\textsuperscript{131} Photographs of these buildings, especially Moscow State University and Hotel Ukraine, reveal that they are reminiscent of the skyscrapers in Chicago or New York City in the early part of this century. They recall such structures as the Wrigley Building in Chicago or the Waldorf-Astoria Hotel in New York City. Resemblence shows even in central Warsaw’s Palace of Culture, erected by the Soviet authorities, which dominates the Polish capital.\textsuperscript{132}

First, it may be argued that China held a similar attitude with the Soviet Union towards the constructions of skyscrapers, because of the two close and inter-supportive relationships between 1949 and 1960s. In the Mao period (1949-1977), China was a purely socialist country. The capitalist ideas were completely prohibited, including skyscrapers as representatives of “the excessive greed of the capitalists who want to make the most they can out of a piece of real estate.”

\textsuperscript{131} Ibid, 377.
\textsuperscript{132} Ibid, 190-212.
In addition, the mass production of skyscrapers was hardly afforded by China in the Mao period, due to the limited financial budget of the humble national fortune. Until 1979, before the Economy Reformation, China predominantly concentrated on the Four Modernizations: agriculture, industry, national defense, and science and technology. In other words, focusing on the constructions of Four Modernizations in a nationwide effort, skyscrapers invented by private business seemingly had no necessity for Communist China.

Last but not the least, employing a powerful central government and central financial system, Communist Chinese government was strongly opposed to private owned prosperities and Communist Chinese government declared that they widely represented the interests of proletarians and peasants in the Mao period. In short, against capitalism and private owned properties, Communist China in the Mao period had no feasibility to build skyscrapers. Influenced by anti — skyscraper attitude among communist countries,
excessive financial ability and China’s planned economy, Dalian had not built any skyscraper prior to the 1990s.

**Market Socialism in China**

Famous as “economic reform and openness policy”（改革开放）, China successfully has operated market socialism since 1978. The Chinese “economic reform and openness” policy were officially started in December 1978 by reformists within the Communist party of China led by Deng Xiaoping. The intention of the reformation was to eliminate the inefficiencies of Mao period programs and replace autarky with a free market economy.133 Entitled “socialism with Chinese characteristics”, economic reform transformed the Chinese urban-economic scenery from a planned economy to a market socialist economy, and rural policies are distinct; openness policy allowed foreign capital directly invests in Chinese market to expand trades in multiple fields, and legalized private enterprise development along with state-owned and collectively owned business.135 All these changes following the reformation provided impetus to economic growth. As a result, the Chinese economy developed dramatically within the recent thirty years.

As part of economic reform, urban reform policy called for liberalization of government control and decentralization of administrative powers. Through reducing government intervention, the urban reform policy allowed enterprises maintaining more flexibility in the coordination of entrepreneurial activities; it provided more freedoms in decision-making of private enterprises; and it requested local level governments to propose their own planning guidance. Aiming to lessen China’s isolation in the world economy, in 1984 Deng initiated the urban policy to encourage the development of small and medium-sized cities, such as Shenzhen; meanwhile, limit the growth of large cities, such as Beijing.

---

and Shanghai. The urban reform policy involved population control, industrial restructuring, and town and country planning. In general, the urban reform initiated by Deng Xiaoping prompt the development strategy of China, economy priority and the boost productivity of assorted economic sectors in cities in 1980s and in 1990s.

Openness policy proposed for the goal to track the dynamic global economy. To be able to achieve this goal, China send students abroad, developed countries, to study advanced scientific, technological, and management skills. In addition, in order to strengthening openness Policy, one of the implementations of urban reform policy was designating four special economic zones (Shenzhen, Zhuhai, Shantou, and Xiamen) in 1984. Providing multiple special polities, the four special economic zones grew in an astonishing speed in terms of urban scale, population, and Gross domestic product (GDP). Besides the four special economic zones, urban reform policy also intensively developed fourteen coastal cities through national policy supports. Dalian was one of the fourteen coastal cities. The four special economic zones and fourteen coastal cities did efforts on attracting foreign investments and establishing joint foreign enterprises. These foreign investments tightly bond Chinese market up with global economy. In short, “economic reform and openness” profoundly advanced the urban development of Chinese cities and spurred the improvement of Chinese economy.

In the economic reform section, it also attached the state controlled public housing system and introduced market forces into the housing policy stance. Subsequently, the Chinese government initiated a reform program with privatization as a major component in 1990s. The privatization of the state-controlled housing sector included several elements: “(1) increases in rents to market levels; (2) sales of public housing to private individuals; (3) encouragement of private and foreign investments in housing; (4) less construction of new public housing; (5) encouragement and protection of private home ownership; (6)

---


construction of commercial housing by profit-making developers; and (7) promotion of self-build housing in cities.” Here, the influential real estate ownership have transformed from state-owned dominance to private-owned encouragement, which provides a loose environment for the growing of skyscrapers in the cities in China.

80’s Planning and 90’s Planning

80 Planning and 90 Planning are two municipal urban plan initiatives for the Dalian city, both involve ten years of developments addressing issues including, but not limited to, economy, population, transportation, environment, and urban design. Dalian municipal people’s government firstly formulated 80 Planning in 1985 and 90 Planning in 1990. 80 Planning proposed urban development of Dalian in different fields from 1980 to 1990; 90 Planning projected the multiple urban constructions of Dalian from 1990 to 2000. The official names for the two plans are Dalian City and Rural Areas Master Planning and The Adjustment of Mater Planning of Dalian.140

In China, planning is a key characteristic of the centralized communist economy, and only one plan is established for the entire country. In general, the one plan contains detailed economic development guidelines for all of its regions. At the municipal level, every city in China can formulate its own guidelines based on the varying social and economic circumstances. Accordingly, in the 80 Planning and 90 Planning, the Dalian municipal government regulated a detailed development plan for the entire city in almost all of the socio-economic fields, including urban design and building development.

80’s Planning

According to Dong’s thesis, in 80 Planning, Dalian was planned to be a major harbor, industrial and tourism city and laid out detailed implications formulated based on the major

planned function of the city. There are several sections and articles in *80 Planning* that particularly influenced the urban design and the construction of skyscrapers. In the section, *Urban Property and Developing Scale*, the government directed that the population of Dalian should be controlled within 1,400,000 people at the end of 2000.\textsuperscript{141} Geographically, urban development should not solely target on the existing urban areas, but should develop satellite towns to expand utilized land in multiple functions, except for vast industrial buildings.\textsuperscript{142} In the section named *Significant Questions*, the plan directed that, as a seashore city, Dalian should vigorously promote international business and city tourism, both domestically and worldwide. Dalian proposed that residential and public buildings should be diversely designed in creative architectural styles, and new architectural characteristics or elements were to be encouraged by diversity as well.\textsuperscript{143} In 1984, the Chinese State Council approved that Dalian was to be an “opened door” in northeastern China, which indicates Dalian will legally manage international trading while most of the isolated cities in China illegally manage trade.\textsuperscript{144} This “opened door” policy in Dalian provides a new developmental setting for Dalian’s local economy, which potentially stimulates the need for “office industry”, furthering the need for skyscrapers.

It can be argued that *80 Planning* seemingly employs a looser setting for architectural construction in Dalian city than during the Mao period when the entire city was completely isolated; however, with strict control of business, private business particularly, Dalian still did not possess any requirements for “office industry”, and in consequence, skyscrapers. Dong claimed that one of the weaknesses of *80 Planning* is a lack of comprehensive acknowledgement of Chinese economic reform (reforming and the open door policy), and an appropriate evaluation of urban development of Dalian city. The weakness claimed by Dong leads to the conflict between strictly controlled urban population and an over optimistic development plan of international business and tourism.\textsuperscript{145} Therefore, the attempt

\textsuperscript{141} Ibid, 71.
\textsuperscript{142} Ibid, 65.
\textsuperscript{143} Ibid, 66.
\textsuperscript{144} Ibid, 87.
\textsuperscript{145} Ibid, 81.
of economic reform in Dalian and the detailed 80 Planning had not effectively improved the urban development, specifically the economy during the 1980s.

Furthermore, due to strict trade and business control during the 1980s, an argument can be presented that the economy of Dalian did not hold a strong incentive or need to develop modern architecture—skyscrapers— that primarily serves as “office industry.” In fact, compared with the cities in southern China, such as Shenzhen and Guangzhou, Dalian still is a conservative region, even after the open economic reformation of 1979. For example, during the 1980s, the most urban people in Dalian worked for industrial factories; business was an unfamiliar and inexperienced term for most of the industrial workers. In the 1980s, individual businessmen and businesswomen were being named as self-employed by Chinese society, which indicated that the self-employed were working a humble job labeling them as an inferior group. Besides, private business in the Dalian’s municipal economy claimed only a small share of GDP, based on Dong’s arguments. In short, without business participants or “office industry” in Dalian and the prosperity of private business during the 1980s, the looser political setting made it more difficult to stimulate skyscraper construction.

Although the growing population has the need for new buildings and new spaces, producing functional modern communist buildings in the city became a more rational solution than adhering to the need of the population. The expanding population had greater requirement for residential space and public space than commercial space. In other words, building more apartments, hospitals, and schools would have proved to be more valuable than skyscrapers or modern commercial products.

Thus, during the 1980s, without social need and “office industry”, Dalian had not built skyscrapers, especially in the Zhongshan Square area. Accordingly, the skyline around Zhongshan Square was still lowrise, and had not changed drastically since the colonial periods in terms of height and urban forms.
At the end of 1989, the urban population of Dalian had reached 1,400,000, which used to be a planned achievement in 2000, according to the original scope of 80 Planning. According to Dong, until 1989 the statistic of the urban population in Dalian is 2,199,000.146 In order to adjust the new social circumstance, the Dalian government launched a new master plan, named the Adjustment of Master Planning of Dalian, also called 90 Planning to keep the name in continuity with 80 Planning. In 90 Planning, the plan amends the planning direction of 80 Planning. The new direction regulates constructing Dalian to be a “highly opened, socialism, international, modern city”147. In terms of policy amending, economic development plan and multiple civil aspects, the regulated construction was the first official reaction of the Dalian government made after the reforming and open door policy operated in China. Therefore, reforming and the open door policy, particularly the coastal economic development strategy nation wide, highly influenced the new urban plan of Dalian, a cause of 90 Planning.

---

146 Ibid, 88.
147 Ibid, 87.
In 90 Planning, the character of the city had not been changed, which is still “industry orientated.” But it added a new city characteristic that “Dalian will be a highly open, attractive, influential, multiple functional and integrity socialism modern international city.” In fact, proved by central government, the new characteristic of Dalian implies that international trade of both state-owned enterprise and private businesses are encouraged in the harbor city. At this point, the socialism has already been interpreted in a new way, which was popularly known as socialism with Chinese characteristics, or market socialism.

The new city characteristic of Dalian is an influential transformation leading to the later economic boom of Dalian city and the social prosperity in the 1990s and even into the present. The booming economy in Dalian promoted the generation of skyscrapers in Zhongshan Square area.

Along with the advantages, the new characteristics of Dalian and 90 planning are also problematic. During the Mao period (1949-1977), Dalian was a significant industrial city in northeast China, similar to Pittsburgh in the United States. Labeled as a productive city distributing its products to other areas in China, nationwide only, Dalian operated various industries: harbor industry, shipping industry, mechanical industry, chemical industry, textile industry, electricity industry, metallurgical industry, food industry, urban water supply industry and so on. However, the new characteristics force Dalian to transform from an industrial oriented city to a “highly opened international modern city”, which indicates that industry and business should adjust in order to fit the new city characteristics. The adjusting result for the authentic economic prosperity of Dalian has been almost ten years late compared to the southern cities in China, such as Shenzhen and Guangzhou.

In 90 Planning, Dalian government decided to reform the industrial structures, from the solely heavy industrial oriented to a mixed organization with light industry and business. In fact, the pollution and air condition in Dalian was severe in the 1980s.

---

149 Ibid, 87.
particularly concerning water erosion.\textsuperscript{151} Due to a lack of freshwater, Dalian city was not good for industrial production compared to before the water shortage. The mixed organization of light industrial production and business can benefit both the industrial reforming and curbing environmental pollution. Accordingly, several policies made by Dalian government in 90 Planning directly promote the later development of light industry, such as electronic processing industry and mechanical processing industry.

In the 1980s, most people were arranged to work in factories in Dalian by human resource departments in multiple units, such as factories, schools, government bureaus and so on. However, after 90 planning, people, particularly factory working participants in Dalian, are gradually evacuated out of the factories into privately owned enterprises. For instance, my mother left the national-owned shoes manufactory factory in 1990 and changed to a private owned firm working in an office building to be an accountant. In Dalian a considerable number of people like my mother, regardless of gender, moved to new buildings to start white-collar work after the 1990’s. On the one hand, people started to question why they lost the forever-stable jobs promised by the Chinese communists; however, they quickly adjusted to the new professions, accepted the change and started their new life. In China, gender is the last aspect mentioned, because equality of men and women is executed more successfully than most countries in terms of social ideology, professional acceptability and family considerations. Thus, the professional transformation around the 1990s in Dalian allows for the advancement of the white-collar group, as well as the expansion of the group; these potential office users progress the later generation of “office industry.”

Close to Zhongshan Square, there used to be the most prosperous shopping district in Dalian, named Qingniwa Bridge, which was constructed in the colonial period. 90 planning regulated to build the great Zhongshan Square area, Qingniwa Bridge included, to be an international commercial and shopping center. To prepare for expected growth, the Dalian government removed the residents in the great Zhongshan Square area (specifically,

\textsuperscript{151} Ibid.
Tianjin street, Shanghai road and Qingniwa bridge. 152 Almost all of the pre-existing buildings in the area were demolished, except the historical buildings surrounding Zhongshan Square. On the same site where the old neighborhood in Zhongshan Square area was demolished, the multi-story buildings, or modern skyscrapers, were constructed. 153 The modern skyscrapers fulfilled the goal of building a purely high-density commercial and shopping center. In addition, the square also planned to be transformed into the distribution center of fashion, light industrial products and consumer electronics; reform Rongshang street as trade center of northeastern China; and build the Zhongshan Square and its surroundings to be a financial activity center, including stock exchange, banks, insurances and so on. 154 Thus, all the detailed items in 90 Planning directly lead to the “office industry” in Dalian, and the generation of skyscrapers in the great Zhongshan Square area in the 1990s.

Figure 44: Zhongshan Square in Dalian circa 2006. Source: MR+G from Wakayama, Japan. Fliker image

153 Ibid.
154 Ibid.
90 Planning, practically the characteristic of “International modern city”, dramatically catalysts new changes in the great Zhongshan Square area in terms of economy development, environment beautifying, professional reformations and urban form transformation. It can be argued that at the end of 1980s, due to the prosperity economy, stable politics and rapidly increasing urbanization, Dalian is fully prepared for the generation the “office industry”. In addition, Dalian government advocated that build Dalian to be an international modern metropolitan. With in that, Skyscraper, an architectural style representing advanced technology, rich fortune, can full fill the need of Dalian. Thus, the first turn of skyscraper construction in Dalian was executed at the end of 1980s and the beginning of 1990s. According to the memory of elder generations in Dalian, all the skyscrapers in the Zhongshan District, where the Zhongshan Square belongs to, occurred after the 1990s.

90 planning regulated the great Zhongshan Square area are commercial land using for the commercial building development only, most skyscrapers in Zhongshan Square area are utilized as office buildings, institutional buildings and hotels. For examples, the Grand Hotel Dalian, located in the second circle of the Zhongshan Square, is a typical skyscraper in the 1990s. While, more skyscrapers come out after 2000 that called second turn skyscraper constructions. For instance, the luxury hotel, Intercontinental Dalian, is built in 2007 and the hotel officially opened 2008. The Intercontinental Dalian identifies to be the tallest hotel in the center district of Dalian city; they explicitly label its height on all the advertisement of the hotel in multiple medias and brandy products, such as website, brochure, souvenir, free T- shirts and so on.

Similar as 80 planning and 90 planning, the new urban plan of Dalian is regulated before it enters into the twenty- first century. Around 2000, the new challenges as well as the new opportunities flourished more diverse and complicated than ever before in China. Because after twenty years economy reformation since 1979, the new social changes is exemplified in various fields. Yet, the key advantage is that it noticeably improves the life of Chinese people. One of the influence events in China is: China has applied to join World
Tourism Organization 1995, which is later approving in 2001 by world trade organization fourth ministerial conference. It effects a considerable number of decisions and plans made in various levels, the urban plan for the new center of Dalian included. In fact, the new urban plans of Dalian for twenty first century are dramatically affected by this national transformation. The development key tone is that insisting economy reformation and continuing develop economy. Dong, as the chief planner of urban planning and territory resources in Dalian, believes that both 80 planning and 90 planning are successful. 90 planning has adjusted and deepened 80 planning. Co- influenced together, 80 planning and 90 planning direct the urban construction after economy reforming, which profoundly benefits the goal of building Dalian to be an modern international city. Therefore, the new urban function is careful made by Dalian government – “Regional international shipping, business, tourism, finance and information centers”

The new urban function evokes the conflicts between the old buildings and new modern constructions. In fact, the generation of skyscrapers in Dalian occurs at the same time of old urban fabric demolition. For example, the Bank of China, renovated in 2003, it even built a high building just after the historical building. The new controversial structure became a background of the historic building. Another example would be a demolished square in Renmin road. The Renmin road used has a square, which is built in the colonial period, but today, because of the economic incentive, the skyscrapers have taken over the land and the square has disappeared already. According to professor Yuhang Kong, he argued that it was an urban reforming movement in 1990s in Dalian,

---

156 Ibid, 112.
157 Figure, in the Chapter Two.
Market Socialism and Urban Form

Market Socialism

According to Pierson Christopher, *market socialism* describes “an economic and political system which combines the principles of social ownership of the economy with the continuing allocation of commodities (including labor) through the mechanism of markets.”\(^{158}\) Starting with the Polish economist Oskar Lange, *Market socialism* is a current of ideas. Yugoslavia adopted market socialism in the 1960s to distinguish the centrally planned socialism of the Soviet Union. A similar development occurred in Hungary during the late 1960s and early 1970s.\(^{159}\) Later, China practiced market socialism in 1979, beginning with Xiaoping Deng’s “economy reform and opening-up policy”\(^{160}\).

The market socialist economic system represents a compromise between socialist planning and free enterprise. In this system, private ownership is eliminated or greatly restricted; the enterprises are state or collective owned. However, the market is retained as the mechanism for coordinating most of production and consumption. Although there are usually restrictions given by government placed on market in excess of what is typical under capitalism.\(^{161}\) For market socialists, combined with varying forms of the social ownership of capital, the market is a way of attaining greater economic efficiency under socialism. In addition, as a way of securing creator individual liberty or a more equal value of liberty, the market enable to increase democracy and enhance social justice.\(^{162}\)

In China, market socialism is a new system, a third way between market capitalism and state socialism. Chinese government attempted to judge market socialist practices as market institutions, and to measure them against the standards of capitalist economies.


Adopting these criteria, the Chinese government plays a strong role in the economic sphere and the prominence of personal relationships in business. Therefore, the market institutions are not completely free from state intervention and the separation between public and private spheres is ambiguous. For instance, 90’s plan is a government regulated planning, in which the economic development is highly guided by government. But with gradually opening of the real estate market, skyscrapers could be owned by individuals or private enterprises. Accordingly, the skyscrapers represented the various form and height decided, which manifest private interests.

In general, it can be argued that Market capitalism, in context, stimulates the generation of the skyscrapers around Zhongshan Square, which physically and spatially recomposes the urban form of Zhongshan Square. Physically recomposing means that the transformation of the urban form dilutes the monarchical power of the Baroque Square into multiple new dominant heights of the skyscrapers; spiritually recomposing shows that the

---

symbol of Zhongshan Square from an orthodox cathedral with meaningful decoration dominance into the prefigured modern architectural forms expressing the impersonal scale and the admiration of capital.

**Why Skyscrapers?**

Today, in the twenty-first century, skyscrapers are an increasingly common sight in almost every city of the world. In fact, a skyscraper is not only an architectural phenomenon, but also is a reflection of the changes in construction technology, international economy, and social ideology. In the case of Dalian, the economic, political, and social changes have promoted the advent of skyscrapers. At the same time, skyscrapers reflect the transformations of politics, economy and ideology in Dalian. The two processes could be seen as reversible flows that operate interactively. Regarding the question—why skyscrapers appeared in Dalian during 1990s and their numbers continue to expand, one might consider three main reasons.

First, within a capitalist driven socialist system, market socialism lays out a feasible social condition, which allows and encourages skyscrapers’ incorporation into Dalian’s urban landscape. Generating a new type of building in a city can be affected by multiple factors. In Dalian, 80 Planning and 90 Planning regulated by the government are the most influential and even primary factors. Because the power trajectory in Chinese society is from the top to the bottom level, individuals’ opinions are not considered for the final decision of a civil issue. In China, the policies made by centralized municipal governments are much powerful than any individuals’ ideas. In other words, centralized governments mandate direction, with input from free markets but only limited influence from democracy. So, unlike the generation of skyscrapers in Chicago or New York City which are mainly driven by individual profit motive, the occurrence of skyscrapers in Dalian is purely government driven, as part of a master plan.
Second, with appreciation for modern technology, international style and exoticism, the Dalian citizens welcomed the new construction of skyscrapers. Thus, a feasible aesthetic and cultural agreement had been established in the Dalian society. With the openness policy, Chinese people began to know the world outside of China in 1980's. Extricated from the seclusion imposed by the Chinese communist party during the Mao period (1949-1977), curiosity leads most Chinese to eager interest in advanced technology, life style, modern culture, and western architecture outside of China, particularly in the developed countries.
On a national level, with priorities focused on economic development, China fast embraces much of the experiences of the developed countries in science and technology. Since 1979, China has experienced a period similar to the westernization of Japan during Meiji period, and later the sweeping social influences following the Meiji period in terms of advanced technology, life styles, and social ideology. Within this national context, on a municipal level, the changes of Dalian after 1979 were particularly apparent in economy, industry, technology, and in the urban form and appearance of new architecture. In addition, with the “office industry” growth after 1979, Dalian required modern and functional architecture, skyscrapers. Therefore, embracing advanced construction technology, modernity and functionality, constructing skyscrapers was suitable for the modernization demands of Dalian, both psychologically and physically.

Third, the symbolism of skyscrapers represents financial success and the power of enterprises. This symbolism is appropriate for the principle of profit maximization of both state-owned and private enterprises in Dalian. The profit maximization comes along with commodity culture, which is essentially led by market part of market socialism. Accordingly, Dalian allows the private and state-owned enterprises to build their office buildings with individualism and symbolism. The height of a building is a powerful symbol. The high constructions represent the prosperity of businesses and create an atmosphere of confidence for employees and stockholders. In short, the higher, the richer. For instance, the Chrysler building in New York City, with silhouette formulated by the setback zoning law, and graced eagles and art deco décor, represents the success of the Chrysler Corporation. Similarly, in Dalian, the mentality of “the higher, the richer” promotes the buildings in Dalian continually to challenge the new heights in the Baroque urban context. While, influenced by the simplicity of modernism, it is rare for skyscrapers in Dalian to decorate the exterior with classical elements as the skyscrapers in Chicago or New York City. But, adopting new construction materials, skyscrapers in Dalian present a modern Chinese characteristic, which also can be seen as a market socialist characteristic.
"The economy reform and openness policy" in China has profoundly altered the structure of economics, politics and society on a national scale. In Dalian, 90 Planning served as a local executive policy of “the economy reform and openness” in Dalian. Although this strategic planning in a macro scope is still a celebration of a planned economy, the loose policy for the growth of private enterprises and foreign investment extensively share the idea of free market. It indicates, for Dalian, 90’s Planning is a milestone of the social transformation. It also can be inferred that 90’s Planning directly and primarily promoted the urban transformation, and the generation of skyscrapers in Dalian.

Extruded Skyline

With the insertion of skyscrapers in the Baroque urban, the urban form of Dalian changed dramatically. The low-rise Baroque urban form of Dalian rapidly became an extruded one by the diverse skyscrapers.

A skyline is the overall partial view of a city’s tall buildings and structures, consisting of many skyscrapers outlined by the sky in background. The skyline in Zhongshan Square is a new urban view after the emergence of skyscrapers since the 1990’s. According to 90 Planning, the old factories were moved out of the city, and the Zhongshan Square area is designated as commercial use land, with the buildings serving solely for “office industry” and commercial activities. Replacing the old buildings from the colonial period, skyscrapers became the chief actors in downtown Dalian, and Zhongshan Square. Originally, the Baroque Square composed a low-rise skyline due to the limitation of construction technology and the urban pattern of Baroque. However, composed of a considerable number of skyscrapers completed within almost twenty years, the new skyline of Zhongshan Square was re-formed as “extruded”. Unlike the set-back, indented skyline in the New York City formulated by the zoning law, without clear legal regulation or planning of the heights and forms in 1990’s, the skyline of Dalian has tended to be more unintentional and unplanned. But the circumstance in Dalian has the similarity of New York City, which is capital incentive.
Because of the protection of the historical buildings in the first circle of Zhongshan Square by Chinese government, the new skyscrapers are only allowed to be built in the surroundings outside the first circle. So the juxtaposition of the Baroque square, the “western” classical buildings and modern skyscrapers have integrated to become a unique urban view and skyline in Dalian.

Within this unique skyline, the individual architectures exhibit different times and styles due to the lack of a unified plan, which has already been critiqued by Professor Yuhang Kong at Dalian University of Technology. However, as a socially debated issue, the rapidly change of urban form is hard to achieve consensus. Most people still believe that skyscrapers are one of the most practical types of architectural solutions for the increasing “office industry” in Dalian. Today, skyscrapers are still continually planned, designed and built.

![Figure 47: Map of Dalian in 2011. Source: Google map.](image)

The “western” buildings in the first circle of Zhongshan Square are the unique ones in the skyscraper urban context in terms of history, architectural styles and heights. Because
all of the “western” buildings are under the protection of Law of the Peoples Republic of China on Protection of Cultural Relics, they are luckily well preserved until today.

In China, the earliest and also the most significant law dealing with historical preservation is the Law of the People’s Republic of China on the Protection of Cultural Relics (hereafter referred to as the law on Protection of Cultural Relics), which is promulgated by the twenty-fifth Meeting of the Standing Committee of Fifth National People’s Congress in 19th November 1982. It represented formal establishment of the legal system of cultural relics preservation in China. Since its promulgation in 1982, there are only two amendments on article 30 and article 31 in 1991. According to statistics by the Chinese government in 2006, this highly influential law has contributed 2,351 nationally important cultural relic preservation units. In 2002, in order to deal with a harmonious relationship between new construction and cultural relics preservation, the Chinese government revised the law on Protection of Cultural Relics deeply and comprehensively. It adds 47 articles to this law, and the title number of the articles in the law rises from 33 to 80.

In accordance with the Protection of Cultural Relics law, Prime Minister Jiaobao Wen signed and the Standing Committee of the National People’s Congress promulgated Regulations for the Implementation for the Law of the People’s Republic of China on Protection of Cultural Relics in Decree No. 377 of the State Council of the People’s Republic of China on May 18, 2003 and effective as of July 1, 2003. Since it is a national regulation, the provisional, municipal and lower levels of regulations for the implementation are obliged to adhere to this regulation. The authority of political hierarchy is strictly obeyed, and specifically the lower level regulation have to obey the upper level regulation. Meanwhile, the lower level government has its authority to order and adopt regulations in its administrative region. For example, Dalian has its municipal regulation, named Dalian Protection Conservation Management Practices. In addition, Dalian also needs to follow its

164 Song Zhang, Urban Cultural heritage preservation international chapter and domestic law selections, (Shanghai:Tongji University Press, 2007), 24-26.
165 Ibid.
166 Ibid, 23-26
167 Ibid.
upper provincial level regulation which is Liaoning Province on the "Cultural Relics Protection Law of the PRC," Implementation Measures. And both Dalian city and Liaoning province are obligated to obey the regulations for the implementation for the Law of the People’s Republic of China on protection of cultural relics. Luckily, except for No.3 Zhongshan Square constructed in 1997, the rest of nine buildings around Zhongshan Square are in the key units of Cultural relics, which is under the protection of legal regulation of Dalian government.

Symbolic Representation in Urban Form

Along with the symbolic meaning of the Baroque square during colonial period, the skyscrapers redefine the urban form and the physical boundary of Zhongshan Square. Largely adhering to the Baroque urban, Dalian inserted new buildings into the city under the control of the Baroque urban plan. With the direction of 90’s Planning, Dalian developed a pattern of multiple urban centers, and Zhongshan Square is preserved as one of several urban centers in Dalian.

Similar to the planning of Washington DC by L’ Enfant in 1791, its scheme of broad radiating avenues connecting significant focal points, its open spaces, and its grid pattern of streets oriented north, south, east, and west is still the plan against which all modern land use proposals for the U.S. Nation’s Capital are considered. For Dalian, the urban fabrics are built following a similar plan. 169 Dalian, in Saharoff’s original vision, is geometrically planned as straight streets connecting the focal points, and the urban fabrics were built to support this geometrical plan. Zhongshan Square serves as one of the most significant focal points in this plan. However, after the modern skyscrapers were largely built in the surroundings of the Baroque Square, the powerful dominance of the Baroque Square was reduced to a more limited scale. Instead, the tall skyscrapers began to lead the spatial dominance in Dalian, and even re-identify the Baroque square.

169 Sonne Wolfgang, Representing the State: Capital City Planning in the Early Twentieth Century. (Munich: Prestel, 2003), 50.
Skyscrapers carry strong symbolic identity for a city. Like temples and palaces of the past, skyscrapers are considered to be the symbols of cities. There is symbolism that architecture applies to the materials, structure, form, light and environment to express a psychological, or intellectual state of mind, as well as a social system. In ancient time, in many western cities, cathedrals were built because a great church was the symbol of the community believing in God. The huge nave was intended to be capable of enclosing the entire population of the city, and even more, for on holidays people came from the countryside around. Essentially, the cathedral was a meetinghouse.170 There are similar considerations for skyscraper construction is in modern society. The impersonality of skyscrapers fits the modern times, because people are structurally or materialistically minded and able to build taller buildings, for a showy declaration of wealth, and rejection of the community evoked by the meeting place. The only limit is sky. This trend better reflects

the modern social philosophy of the common man in market socialist Dalian. Yet, the open square provides community opportunity and reminds the city of the value of community gathering.

The urban form of Dalian has uniquely carried both the Baroque urban and skyscrapers at the same time, which is rarely seen in other cities worldwide. With the urban transformation of Dalian, the meaning of the Baroque Zhongshan Square has correlatively changed from a dominant colonial power, to multiple ostentatious displays of wealth. Through modern architectural forms expressing the impersonal scale and the admiration of capital, skyscrapers clear identify themselves as new modern products facing the future. The preservation of Zhongshan Square and the ten colonial buildings around it demonstrate respect for the past; the modern skyscrapers declare the new era of market socialist Dalian.

However, the change of urban form in Dalian led by the generation of skyscrapers challenges the historical Baroque Zhongshan Square, physically and symbolically. Without the appropriate recognition of Baroque urban design and historical context of Dalian, people rarely question what influence the new skyline has on the historical urban context in Dalian.

Conclusion

Market socialism has been applied in Dalian since the 1980’s. With the influential urban planning documents, 80’s Planning and 90’s Planning, the urban form of Dalian has altered dramatically. Dalian has changed from a “low-rise” skyline to an “extruded” skyline. It can be analogized as a Baroque urban plan filled with skyscrapers, as if Washington DC.’s Baroque plan were filled in the skyscrapers in New York City. Along with the urban transformation in Dalian, the symbolic representation of power in the Baroque Zhongshan Square is also spatially decentralized into multiple dominances of the new urban context,
skyscrapers. The unique urban phenomenon in Dalian closely correlates to the socio-economic and political changes from a colony to a market socialist city.
CHAPTER 5

FROM “LOW-RISE” SKYLINE TO “EXTRUDED” SKYLINE

Within a brief passage of time (from 1979 – 2011), Zhongshan Square became a historical artifact witnessing the change of Dalian from its colonial period, to a market socialist society. In consequence, Zhongshan Square provides a valuable context for people to know the past and to think the future of the city.

Analyzed chronologically, two urban layers can be observed as: the colonial layer and the market socialist layer. The two layers literally overlapped each other, physically and symbolically. In the two layers, the urban forms and architectures built at different times physically interweave with each other and articulate the urban history of Dalian. Meanwhile, these two layers also symbolically reflect the changes of the society in Dalian, in terms of economics, politics, and culture, which essentially directs the transformation of urban form in Dalian. From urban and architectural design perspectives, the overlapping of the two layers can serve as a rich socio-historical context to facilitate the designs. Delving into the socio-historical contexts, the value of the historical buildings and historical districts should be explored, studied and embraced. The new urban and architectural design and historical preservation ideas might be inspired, developed or even created. Through comparing the two layers, this chapter aims to summarize the previous discussion in this study.
Comparison

Historical Context

During the colonial periods, both the Russian and the Japanese colonizers adopted monarchical governing for Dalian. Seeing Dalian as their permanent territories, first the Russia colonizers planned the Baroque urban foundation for Dalian; then the Japanese colonizers retained the Grand Manner and extended it to create Dalian as a “western” city. The urban constructions in the colonial period laid out a Baroque urban tone for Dalian, which can be symbolized in its “low-rise” skyline. Whereas, today, embracing a considerable number of modern skyscrapers in international styles, and retaining some Baroque urban elements, Dalian can be characterized as an “extruded” skyline. Along with the dramatic changes in political system, economic mechanism and architectural appreciation, Dalian has rapidly urbanized in a modern way.
Within the changes of socio-historical contexts in Dalian, the “low-rise” and “extruded” skylines are intertwined architecturally, economically, politically and culturally. Seen as the center of Dalian, Zhongshan Square comprehensively exemplifies this intertwining. In modern Dalian, Zhongshan Square has a tendency to be seen as a focal
point, or ground zero spreading the central power to its surroundings in a large scale. The architecture around Zhongshan Square can be distinctly observed in two categories—the historical buildings located in the first circle, and the additional modern buildings in the exterior position outside the first circle—in terms of heights, styles, construction techniques and social mentality. In fact, the dominant character of the new buildings, skyscrapers, frequently disrupted the ambience of the historical Baroque square and altered the tone of the city. Toward the changes of urban form composed by the old and the new architectures in Zhongshan Square, people hold two opposite opinions. One voice represented by Professor Yuhang Kong is that the new skyscrapers destroy the scale of the Baroque Zhongshan Square, in terms of quantity, form and style, and have dwarfed the historical buildings in the first circle like little toys. This is mainly because the urban design of Dalian has not been well planned with the concern of a long-term development, at the meantime, the urban conditions of Dalian are changing faster than the expectation when the design was produced.171 In a contrasting view, Susu, a Dalian writer and historian, holds that the historical buildings around Zhongshan are successful preservation projects in Dalian. Because the historical buildings are still protected in Zhongshan Square as the original design despite its severe social changes, and every change had the potential to destroy this heritage completely. The tenacious life of the historical buildings and Zhongshan Square are primarily attributed to the preservation efforts of the Dalian citizens, and the luck of these heritage sites themselves.172

In the midst of divided opinions toward preservation and new development in Zhongshan Square, it is difficult to reach a conclusion. However, there is a philosophical continuum in Zhongshan Square that should be noted: the spatial power of Zhongshan Square emergent in the previous “societies” is still evident in the present. During the colonial period, the Baroque Square was a representation of the power of colonization, which is enhanced by the Baroque urban elements. Today, the skyscrapers along with the

172 Interviewed by author, March 2011.
Baroque Square, act as a symbol of capitalist power. The two symbolic representations of architecture in Zhongshan Square are essentially in the same value system. In other words, the symbolic power of colonial “societies” was not overtly highlighted by the representation of urban form and architecture, but the similar symbolic value has been unconsciously retained in the new public urban space and architecture. In this case, the composing characters of the new urban space are skyscrapers. The architecture and public urban space in previous “societies” represent the political and economic power of colonizers; today, the modern architecture and urban space manifest the centralized government and the capitalist power, along with its subordinated commodity culture in the market socialist Dalian. Society, in its turn, evaluate the repetition of power carried by architecture and urban form, from colonial period to market socialist era. The hidden value system of the two symbolic representations of power forms a continuum. The continuum does not aim to find an assured answer for how to balance the colonial power signified by the historical Baroque Square with the market socialist power symbolized by the modern skyscrapers appropriately; but rather the continuum provides a critical way for the society to rethink the meaning of a Baroque Square in the skyscraper’s urban context to the modern city, integrally and separately, historically and forwardly.

**Symbolic representation**

In general, market socialism, in this context, stimulates the generation of the skyscrapers around Zhongshan Square, which physically and symbolically decomposes the power of the colonialism. Baroque urban is a representation of economic and political power in Dalian— in the colonial period, this power correlated with colonialism; and in the modern time, the power associates with the new system of market socialism. Within this dynamic process, the decomposition and re-composition literally occur at the same time, over a long time span. Historically, as an open space, the square always statically exists, whereas the urban context of Dalian, as an environment of Zhongshan Square, has changed intensively.
Therefore, it is the altered environment that has re-defined the meaning of the square, and the power symbolized by the public urban space.

The symbolic powers represented by Baroque squares can be experiential in multiple cases in Europe — for instance, Place Charles de Gaulle. There is monument, Arc de Triomphe, located in the center of Place Charles de Gaulle. Arc de Triomphe honors the people who fought and died for France in the French Revolution and the Napoleonic Wars. On the inner and outer surfaces of the Arc de Triomphe, the names of all French victories and generals are inscribed. The memorial value is enhanced by the physical height of the Arc de Triomphe, which is the powerful dominant structure in the Place Charles de Gaulle area. The heights and forms of the buildings surrounding the Place Charles de Gaulle are under the design principle of the Baroque Urban elements – uniformity and the continuous frontage. Uniformity and the continuous frontage limit the character of the individual buildings along the boulevards, which are structured in favor of visual continuities for the sake of celebrating the straight line, order and speed. In the section, to be able to enhance the symbolic power, the heights and the forms of the buildings around the Place Charles de Gaulle is designed not to exceed the monumental Arc de Triomphe. The monument of Arc de Triomphe in the Baroque square Place Charles de Gaulle spatially manifests the honor of France.

Place Charles de Gaulle was the initial prototype of Zhongshan Square when Saharoff designed it in 1898. But the Russian did not finish the monument — the planned Orthodox Church — in the center of Zhongshan Square before their loss of governance of Dalian. One can analyze the urban relationship with the hypnosis that the Orthodox Church accomplished, and further understand the spatial power of the original intention. The Japanese later made a conserved decision to keep the square vacant. Therefore, the entire square is a solely openness, which did not fully realize the original design intention, as Place Charles de Gaulle. However, the unexpected urban form applied new meaning into the Baroque urban design. The accidental experiment exhibited that even without a central

174 Check the figure 30 and 31 in Chapter Three in this study.
monument, a Baroque square is still able to carry the spatial power through the openness. Street patterns facilitate a more centralized culmination in a radial arrangement where all roads converge at the center of the square. Thus, Zhongshan Square could be seen as a semi-colonial or a hybrid colonial product.

There is no centralized structure spatially occupying the in center of Zhongshan Square, in relation to the urban scale, like Arc de Triomphe in Place Charles de Gaulle. Instead, the “western” classical buildings around Zhongshan Square became the new spatial dominance in the area during Japanese colonial period. Dedicatedly designed and built by the Japanese, the ten “western” classical buildings around the open space in Zhongshan Square decentralized the original centralized power of the “monument”, from one to ten. The urban section of Dalian composed by the lush façades of the “western” classical buildings draws more attention than the other surrounding buildings. It is apparent that the Japanese created multiple “western” architectural styles to represent their westernization artistically and technically. At the mean time, the controlled height of buildings in Dalian leads a low-rise skyline, and the urban form generally maintains flat during the Japanese colonial period.

The “western” buildings were used to exclusively define Zhongshan Square during the Japanese colonial period, when it represented the colonial power. Today, with the addition of the modern buildings, skyscrapers, Zhongshan Square has been redefined by the new urban context, the combination of the “western” classical buildings and the skyscrapers. It is a manifestation of market socialist power. One can argued that in a second turn the powers of the ten “western” buildings around the Baroque square are decentralized into multiple dominant spatial powers symbolized by the skyscrapers. The decentralized powers randomly scatter around Zhongshan Square, without an order. Within the transition of the urban contexts surrounding in Zhongshan Square, the modern skyscrapers have spatially overtaken the original dominance of the Baroque square and the ten “western” buildings. The process of power transition can be summarized as three stages which are illustrated in the figure 50.
Figure 51: The three in sequence show Zhongshan Square in Russian colonial period, in Japanese colonial period, and the present situation. Source: created by author.
The psychological function of a square does not depend on size and scale. The square represents a psychological “parking place” within the civic landscape. If one visualizes the streets as rivers, channeling the stream of human communication, then the square could represent a natural or artificial lake. The square dictates the flux of life not only relying on its own confines but also through the adjacent streets for which it forms a quasi estuary. People’s emotional recognition interprets the meaning of a square. In the case of Zhongshan Square, although it is geographically located in the east of the city, people still recognize it as the center of Dalian from the colonial period to present. This recognition is obviously emotional.

From the “low-rise” to the “extruded”, the skyline of Dalian has transformed dramatically. However, as the center in people’s minds, the psychological position of Zhongshan Square has never changed. It can be argued that people continue to hold the same sense of awe and veneration for the Baroque Square and cautiously select the new sites for the modern skyscrapers, extending around the periphery of Zhongshan Square, but not on the Square. Unconsciously, the center status of Zhongshan Square has never altered from the colonial period to present. The sense of reverence shows that the power of the spatial meaning of the Baroque square extends beyond both the ten physical entities and the open space, but has been indelibly embedded onto people’s minds to indicate the urban development across the decades. In short, Zhongshan Square is the “ground zero” of Dalian.

Economy and Urban Form

The development of Dalian can be observed from the changes of the relationship between the open space, Zhongshan Square, and the urban contexts, the “western” buildings and the skyscrapers, in terms of heights and plans. These changes in Dalian are primarily due to and closely correlated with the economic factors.

Dalian as a whole has changed from a colonial economy to the present market socialist economic system. The colonial economy was driven by export, particularly natural and labor resources exploitation. Originally, Russian and Japanese governments and merchants financed the settlement of Dalian colony, with the hope of profit from their investments. The colonial economic development in Dalian was mainly composed of foreign commerce and dynamically growing local economies. Today, the market socialist economy is driven by the market, the “invisible hand”\textsuperscript{176}, but it is also highly influenced by “socialism”, the plan regulated by the state and municipal governments. It indicates that the present Dalian’s economy is not completely driven by the free market solely\textsuperscript{177}.

In China, the lease of land has been commoditized in the cities and the countryside, but its ownership is not privatized under either category. The government is the only authorized owner of land.\textsuperscript{178} Incented by the policy of the opening of the real estate leases, the real estate market in China is active, although the non-privatized ownership has limitations. Involving the great economic interests, the prosperity of the real estate market in Dalian directly stimulates the market demand and the construction of skyscrapers. The rise in value of real estate is due to largely demand of investors. In addition, other industries, such as the electronics, shipping, finance and international businesses in Dalian also significantly promote the local economy. With these diverse industrial fields, and the national economic growth in China in general, the Gross Domestic Product (GDP) of Dalian has increased rapidly. According to the report given by the present mayor of Dalian, Wancai Li, in the Summer Davos Forum 2011, he maintained that the rate of economic growth in Dalian in the half year of 2011 is 15\%, which is exceed of the average rate of economic growth in China of 7\%.\textsuperscript{179} The increasing economy enhances the success of Dalian municipal government as judged by the higher-level governments, the Liaoning provincial and the

\textsuperscript{176} The term “invisible hand” is used by economists to describe the self-regulating nature of the marketplace, and this is a metaphor first coined by the economist Adam Smith.
\textsuperscript{177} Free market, a economic term means a market free from state intervention
state governments. Thus, the policies relating to real estate, master planning and urban design made by Dalian governments and the market involving multiple sources of capital compose a positive feedback circuit, benefitting as well as restraining each other. The current prosperity of the economy requires more space to hold business development, particular for the finance industry, creative industry, and service industry that highly rely on “office” workers to produce output, such as Citi bank, Dalian Creative Industries Development Projects Co., Ltd. and All Nippon Airways Co., Ltd. Therefore, in downtown Dalian, the growth of skyscrapers occurs along with the economic policies launched by the municipal government and the demand for “office” space of various industries.

The architecture in Dalian reflects these economic changes, in terms of heights and styles. The current skyline of Dalian shows the height growth from the center of Zhongshan Square to the surrounding, extending radially and gradually. Most of the new buildings are constructed in the surrounding area of Zhongshan Square, and the first circle are the most historical ones. The angle from the center of Zhongshan Square to the tallest roof of the first circle buildings, the ten “western” buildings, is approximately 18 degree, on average.\textsuperscript{180} In the thesis \textit{Study on conformation of the city square in Dalian} written by Yanhua Zhou, he held that the optimum angle should between 15 and 20 degrees, due to the aesthetic proportion analysis.\textsuperscript{181} Meanwhile, in the second circle, defined as a 150-meter radius, the four major buildings, the Friendship Building, the Zhongyin building, the Remin Bank of China, and the Baojia building, include the angles of: 19, 37, 20, 23.\textsuperscript{182} They are basically controlled in height at an acceptable level, according to Yanhua Zhou\textsuperscript{183}. In the surroundings outside of the second circle, according to mathematical calculation, the approximate angle is 5.5 degrees. \textsuperscript{184}The Yuanyang building is 27.4 meters high, and the center of Zhongshan Square

\textsuperscript{180} Yanhua Zhou, \textit{Study on Conformation of the City Square in Dalian}, thesis, (Dalian: Dalian University of Technology, 2009), 54.
\textsuperscript{181} Ibid.
\textsuperscript{182} Calculated by author according the data in Google map and the height information offered by the buildings’ official websites.
\textsuperscript{183} Yanhua Zhou, \textit{Study on Conformation of the City Square in Dalian}, thesis, (Dalian: Dalian University of Technology, 2009), 54.
\textsuperscript{184} \texttt{http://www.hudong.com/wiki/%E5%A4%A7%E8%BF%9E%E6%9B%9C%E5%8E%A6. Accessed Oct.29, 2011.}
Figure 52: The section showing the urban height transformation in Dalian and the future recommendation. Source: created by author.
to the Yuanyang building is 500 meters. In general, along with the economic growth in Dalian, the new buildings keep the initial proportion, and the invisible red line can be illustrated as figure 51.

Regarding the urban section, the growth in height of buildings reflects on the economic growth in Dalian. The rate of growth of the economy and the rate of growth of the buildings’ heights in Dalian has been proportional. Meanwhile, the gradual height growth keeps the urban form in a certain ordinance. Thus, one might argue that when the Baroque Square encounters the skyscrapers, the invisible line controlling the height is wisely designed. As to the urban plan, the new skyscrapers are built in certain areas of the radial urban pattern, but have not aggressively changed the urban pattern of the original Baroque urban plan. The urban transformation in Dalian is not a revolution, as from one urban pattern to a completely new one, but a subtle regeneration— preserving the old urban pattern and renewing the urban fabrics. It is a gentle way to insert the new urban elements, skyscrapers, into the base map of the Baroque urban. One could argue that Dalian is a good example to sustainably manage urban regeneration. The historical elements harmoniously coordinate with the new modern buildings in an aesthetic symbiosis, a respectful way to preserve and to develop.

**Architectural Emancipation**

From a colony to an independent city operating under market socialism, Dalian embraces multiple styles of architecture, which reflects the changes politically, economically and socially. Motifs of the contemporary architecture reinforce Dalian’s ambitions of “industrialization, urbanization, informatization, and internationalization”. It can be argued that it is the market socialist system that defines a break — a clear emancipation — from the colonial past in Zhongshan Square Dalian.

---

185 Calculated by google map
186 The subject of Dalian’s Twelfth Five Year Plan.
In many post-colonial cities, the new architecture hardly sheds the previous colonial influence on design. Architects or designers struggle with the break between the western classical styles and the new building representing their regional identities, such as Hong Kong. On the contrary, Zhongshan Square in Dalian a former colonial city, strongly supports this break through the solid contrast between the colonial “western” classical architecture and modern skyscrapers. This is essentially because the new socio-political system, market socialism, operates in Dalian, rather than any avant-garde intention given by individual architects or design thinkers. Market socialism can also be seen as a key factor addressing this strong position toward colonial history and the colonial influence in the city.

In the United States, due to the long tradition of democracy, people have the sense of getting involved with the practice of politics. The American culture also encompasses social, economic and cultural conditions that enable the free and equal practice of political self-determination. However, in Chinese society, highly influenced by socialism, collective interests overshadow individual interests. It indicates that political practice, largely decided by government and collective institutes, serves as the representation of the individuals’ wills. This exemplifies the Chinese interpretation of market socialism, particularly the “socialism” portion. In Dalian, this socio-ideology promotes the architectural emancipation, because the collective power strongly influences architectural design. Every architectural design in Dalian needs to be approved by government institutions of different levels, the new skyscrapers included. This indicates that it is Dalian government that intentionally planned skyscrapers. Thus, the initial force of the generation of the skyscrapers is Dalian government, rather than any individuals’ contribution. Further, one may argue that the evident architectural break exhibited in Zhongshan Square is due to Dalian operating market socialism. In other words, it is market socialism that draws a clean line from the histories of western classicalism and traditional Chinese architecture, and creates a new era for modern architecture in Zhongshan Square Dalian.

Since the 1990’s, buildings in Dalian have rarely been designed in western classical styles, particularly the non-residential buildings, which are highly influenced by the Chinese
government. In the Zhongshan Square area, because of the district is regulated as commercial use land, the buildings function as commercial enterprises solely, such as offices, hotels, banks, and so on. Most of the new buildings are designed to be modern appearance. According to the interview with a Dalian local developer, Weizhao Zhang, he claimed that in Dalian, people appreciate the modern buildings including skyscrapers much more than western classical or any other style, including traditional Chinese style. The high appreciation of modern architecture lays out a social feasibility for the generation of skyscrapers in Dalian.

Modern, or modernization, are unique terms for colonial cities and nations, which are fundamentally founded by colonizers, with an intention to exploit resources. But, for most Chinese, modernization is a term introduced by first Premier Zhou Enlai in People’s Republic of China in 1963, which is a focus of the Chinese government henceforth on multiple levels, especially under Deng Xiaoping and his policy—economic reform and opening-up. Within the separation of traditional Chinese culture and the feudalist culture in China with more than 2000-years civilized history, modernization along with openness became a new ideology fully encompassing the socialist idea in People’s Republic of China. Architecture, as a social art, reflects the social transformation in Chinese society.

In addition, because of the fast construction and affordable investment, the developers demand modern buildings to reduce the construction cost and increase the profits. As to the collective portion, neither governments nor state owned enterprises are willing to pay extra cost for stylish decoration, such as columns, domes, or Chinese big roof. Most governors and decision makers in collective enterprises in Dalian believe that the modern architecture appropriately fit Dalian aesthetically, politically and economically. Ironically, few of these decision makers are architects or architectural theorists. But as politicians and enterprise representatives they effectively made this contribution for the generation of skyscrapers in Dalian. Moreover, the politicians and enterprise representatives

---

187 Interviewed by author March 28th, 2011 in Dalian
188 Four Modernizations were goals set forth by Zhou Enlai in 1963, in fields of: Agriculture, Industry, National Defense and Science and Technology.
essentially stand for the Chinese communist party, so it is legitimate to argue that market socialism primarily operated by communist party promotes the modern architecture in Dalian.

The ten “western” classical buildings around Zhongshan Square are unique, because it was the Japanese who built the “western” buildings in Dalian, which represent the westernization of Japanese architecture. Historically, the ten buildings around Zhongshan Square were planned for civil or financial uses, such as post offices, banks and police offices. These buildings in the first circle are formed as multiple western styles, which hardly connect to traditional Japanese architecture at the first glance. Actually, during Dalian’s Japanese colonial period, Japanese architects were just starting to seek the architectural identity of Japan. Sone Tatsuzo, a Japanese architect and a design thinker, made several points in his essays about the critical thinking of Japanese architecture. He pointed out that the combination of European styles and materials with Japanese forms would create an architectural atmosphere that was most conducive to the Japanese in the modernizing era. However, through buildings around Zhongshan Square, we can hardly see the Japanese characteristics in terms of forms, styles and materials, but only the “western” classical styles. The classical buildings solely illustrate Western and European ideas and construction technology, and barely demonstrate the cultural tapestry of Japan. This struggle between western influence and the Japanese identity was still an unsolved issue in Zhongshan Square at the beginning of twentieth century. For Japan, the “western” architectures in Zhongshan Square directly record this architectural struggle of Japan. For Dalian, the “western” architectures witness the colonial power and ideology.

The present Zhongshan Square apparently present the two kinds of architecture clearly divide into the colonial period and the market socialist period— the “western” classical buildings and the new skyscrapers. The dialogue between the classical buildings

---

and skyscrapers articulates the architectural emancipation in Zhongshan Square to the public, clearly and explicitly.

**Branding Dalian**

Dalian brands its colonial history to be a “westernized” city in China to develop tourism, through flexible absorption of new ideas, the rebuilt “western” square and community. The “western” buildings also serve as commodities in the diversified tourist attractions in Dalian. The skyscrapers form an international finance center to attract more investment, which stimulates local economy. The fundamental goal is still developing economy through tourism and capital investment. The economic development strategic planning is driven by market socialist planning—80 Planning and 90 Planning.

The city of Dalian presents a hodgepodge of different architectures in terms of style, form and size. This phenomenon is not because Dalian is encumbered by its pre-capital tradition or a herd mentality. On the contrary, the past is embedded into the richness of the region’s history. However, the speed of transformation in Dalian has generated a different experience and expectation toward change, which is very tolerant. The tolerance of change and open acceptance of new ideas occur at the same time. Dalian actually practices these new ideas more rapidly, flexibly and economically than most regions of the world. It is characterized by a form of hyper-modernity — an addiction to change, an infatuation with technology, enormous flexibility, and a huge capacity for adaptation.190

The tolerance of new ideas and hyper-modernity in Dalian encourages the rapid construction of skyscrapers around Zhongshan Square. In fact, in its tolerance of changes, particularly of urban transformation, Dalian is even more tolerant than other Chinese cities. This is partially influenced by the colonial history and the short urban history. The western urban and architectural aesthetic has permeated into the local culture. Incorporating the later Chinese immigrants from other regions of China during the colonial and the post-

---

colonial periods, the hybrid culture of Dalian is composed in a unique way. Lacking strong indigenous identities, Dalian celebrates a hybrid urban identity combining the colonial culture, the later Chinese immigrants’ culture, and the present commodity culture. This hybrid identity is directly reflected in the co-existence of the western classical architecture and the modern skyscrapers.

Identified as a “westernized” city, Dalian’s urban symbol is Zhongshan Square, and the “square” becomes a new interpretation of its “westernized” tradition. The present Dalian has thirty-six squares, with 24,000,000 square meters of land, a profuse amount of public or social space. An exaggerated interpretation of the square identity is a new urban development called Xinghai Square. Xinghai Square, completed in 1997, is claimed to be the largest square or plaza in Asia. Without full land utilization, the spacious Xinhai Square

---

191 In Chinese, both square and plaza can be translated as 广场. Mainly because there is no square in traditional Chinese cities, the interpreted languages are ambiguous as well.
seems merely to assert a vacancy, or a new open space in Dalian, which solely manifests a show-off mentality— the larger the better. Along with the skyscrapers built around Xinghai Square, it becomes an intentional repetition of Zhongshan Square but without related historical context. One might conclude that Xinghai Square represents the inappropriate understanding of the Baroque urban and colonial context of squares in the modern Dalian.

Figure 54: Xinghai Square in Dalian. Source: Edna Zhou. Flicker. 2008.

Architectural design, along with the prosperous real estate development in Dalian, is intended to build more western architectures corresponding to the “westernized” theme. Even the names are made westernized to be able to fit the commercial development. Several popular communities in Dalian include Little European Town, Eastern San Jose, la Provence and Hawaii Garden. The real estate developers in Dalian tend to brand themselves as interpreting the Dalian culture in a western way, further to achieve more generous commercial profits. In other words, branding the colonial culture of Dalian can gain more commercial profits in real estate development.

Foreign architectural firms also are popular in Dalian in terms of architectural and urban design. In Nanshan area, after tearing down all the old buildings in a historical district, a new community full of Georgian revival buildings designed by an American architectural firm will be built in the same site. This new community is named “Nanshan 1910”. In the advertisement hanging next to the site, huge pictures of the American architects highlighted western design to achieve broader profits. This community is almost sold out before the construction is completely finished; the lowest price of one unfurnished house in “Nanshan 1910” is $2,200,000. The cases of Xinghai Square and “Nanshan 1910” both demonstrate that the western ideas of urban and architectural design have been widely accepted by Dalian. The western culture in Dalian introduced in its colonial periods has permeated into the social ideology; particularly, the modern interpretation of colonial

history in Dalian has been embedded in the design sense, which is visibly articulated in the finished buildings. These also imply that the transformation of Dalian, from a colonial society to a market socialist society, is commoditized, and the new cultural interweaving of colonial history and market are reinterpreted in a market socialist way in Dalian.

Representing modernity, skyscraper brand Dalian as an international city, which is able to attract more domestic and overseas investment. Economic growth is the essence to explain all the changes of architecture and urban form in Dalian. Therefore, it can be argued that the economy is the essential force for both the western buildings’ preservation and the development of new skyscrapers in Dalian. This also exemplifies the belief of market socialists that “the market is a way of attaining greater economic efficiency under socialism”. Thus, a bolder conclusion could be — market socialism allows the generation of modern skyscrapers and the preservation of the “western” buildings.

Conclusion

Skyscraper Boulevards

Zhongshan Square is a symbol of Dalian. Constructed in the colonial period, Zhongshan Square is designed as a Baroque square representing the power of colonizers. Today, Zhongshan Square rapidly embraces the changes of its surroundings in terms of architecture and urban form. These changes indicate that Dalian has fully acclimated itself to market socialism. The intangible power of the Baroque urban elements still controls the milieu of Dalian, spatially and symbolically, however, it has transformed the symbol of control from the original colonial interpretation into a market socialist mode.

Zhongshan Square is a symbol of the social transformation of Dalian. Dalian has undergone a unique social evolution for a city— from a colony, to a market socialist city.
This unique social transformation also vividly reflects on the changes of architecture and urban forms, particularly on Zhongshan Square.

Dalian is a unique urban phenomenon throughout the world, because it is so unusual for cities to combine Baroque urban elements and skyscrapers together. In the Baroque cities of Europe, regulation limits the construction height in the old cities, so skyscrapers may not be built in the old urban fabrics. The similar situation also applies to many other Baroque cities outside of Europe, like Washington, D.C. in the United States. Meanwhile, most cities full of skyscrapers do not have Baroque foundations, such as New York City, Chicago, Shanghai and Hong Kong. Dalian, incorporating both Baroque squares and skyscrapers, is very valuable for the world to observe that Baroque urban can be combined with skyscrapers. In Dalian, boulevards co-exist with skyscrapers. Dalian, as an urban design example, provides much “food for thought” for other Baroque cities, indicating that the apparent contradictions of Baroque urban elements and skyscrapers can be overcome, with appropriate thoughtful design.

Furthermore, Dalian is a microcosm of China, a country with long history and several intensive social changes within the twentieth century. Today, China attracts the attention of the world due to the successful political system transformation from 1979 to the present (2011) – from socialism to market socialism. Meanwhile, without example by any other forerunners, China faces severe challenges in multiple fields, such as the environment, inflation, social justice, real estate bubble, and rapid urban transformation. The initial and broad question that inspired this thesis research — What are the reasons driving the rapid transformation of the urban form in the Chinese cities? — may be answered through this research of Dalian, a typical second-tier Chinese city.

The changes in the social system of China are the main reasons driving urban transformation in the cities of China, in terms of land policy, increasing urban population, economic incentive, and social ideology. Two intertwined influential forces primarily lead this rapid urban transformation — the acute contrast of the social changes, and the high tolerance for change by Chinese people. Several significant historical events in Chinese
society demonstrate the intensive social changes and tolerant characteristics of Chinese culture, including the establishment of the socialist country in 1949, the Cultural Revolution from 1966 to 1976, and the economic reform and openness beginning in 1979. Meanwhile, the tolerant culture in the Chinese cities also facilitates an open acceptance and a strong capacity to digest changes flexibly.

The complicated contexts of China, including history, politics, and ideology, directly shape the present Chinese hybrid culture, which is different from any other culture in the world. This hybrid culture promotes the multiple architectures and urban forms occurring simultaneously in many Chinese cities. This is a unique Chinese phenomenon that began at the beginning of twentieth century. In addition to the dynamic contexts of China, culture, in general, is never static. The value standard of a society will always change over time. In China, experiencing changes in multiple fields every year, the culture rapidly adjusts itself accordingly.

**Future Recommendations**

A comprehensive meaning of Zhongshan Square should not be solely associated with a topological definition. In a broad sense, the meaning of Zhongshan Square relates to its historical, economic, socio-cultural, and political contexts. Recognizing a spatial object should include the relationship between the spatial object and its surrounding context. In this case, the spatial object is Zhongshan Square, and the surrounding context is the buildings in Dalian, specifically the classical “western” buildings and the modern skyscrapers. This statement also can be illustrated by a simple example: a cup of water. The water and the cup can be inter-identified by each other by their directly physical relationship. The recognition of interrelationship is helpful for the future designers to think, to explore, and to design a suitable solution for the historical building/district preservation and new urban development, in Zhongshan Square, in Dalian, and in many changing Chinese cities.
With the advancement of technology, the distance between people in the world is shorter than ever before. As to urban and architectural designers, they do not design merely for today; they also design for the future, and for the past.

“A backward looking or static view is mischievous. It is the process of acculturation — the way in which new ideas and more grafted onto existing cultures — that should be the prime concern of those engaged in designing for the future. It is the agents of change, those actors or processes that drive the engines of change, which have to be discerned and harnessed. The situation is further complicated when the architect, urban designer or planner realizes that he or she is an important agent of change. The designer even when working with people is not a neutered, objective observer, but a significant actor in the process of culture change.”^184

According to the previous quote of Mounfftin Cliff, the situation in China will be increasingly complicated. However, for architects and urban designers working in China, cultural issues can be considered in a “simple” way, because controversy is minimized by the decision making power of a powerful central government, as opposed to a more democratic situation. It means the cultural arguments in China are weaker than other cultures, in practice, but not in theory.

In theory, as well as in fact, architecture and urban forms associated with culture in China are being correspondingly updated. From the beginning, people largely supported the new, modern architecture; recently, however, advanced thinkers have begun to question the appropriateness of broadly absorbing so many forms, and relentlessly demolishing the valuable short life-span buildings that compose the recent memory of the society. They critique that the new buildings are not given appropriate consideration as part of authentic Chinese culture and urban and architectural identities. Along with other new recognition,

the urban and architectural identities will be endlessly re-interpreted, generation after generation. A modest attitude would be more consistent with the traditional Chinese philosophy. Understanding the relationship between the old and the new is more appropriate than purely supporting one side and disregarding the other.

Within the context of dynamic culture and the complicated design situation in China, several design considerations will be encouraged from professional perspective through this study: First, as a nation having one of the longest histories in the world, Chinese culture is often hard to define. The rich civilization of China is the root influence on how Chinese society behaves, responds, plans and acts. This is the key acknowledgement for the professionals as they start their design work. Secondly, like any designs or other decision-making, the urban and architectural designs are formed by the entire society, and they have implicit reasons to achieve certain results. However, these results are not always accomplished through the democratic voices and a professional and commercial process; sometimes, a powerful central government of multiple levels, like the Dalian government, makes autocratic decisions without a comprehensive collection of public ideas. This indicates that the “western” design theories do not apply to Chinese cities without modification. Thirdly, as professionals, urban designers and architects, both Chinese and foreigners should be careful to deal with overall design in Chinese cities, with regard to the tradeoff between new design and old demolition. It is necessary to understand the deep influence of their designs on the local societies, and for the reshaping of urban and architectural identities of the Chinese cities.

With regard to preservation and new development, because of the different social forces in each culture of a country or a city, the assessments and appraisals require distinct standards. In China, the historical context as a whole is very complex; the present social condition advances the complexity into a more aggressive stance, such as the huge gap between the wealthy and the poor caused by the uneven distribution of wealth. Therefore, it is necessary to explore appropriate valuation of the architectural and urban preservation versus new building development.
At the beginning of this thesis research, with regret over the tide of building demolition in Chinese cities, I started by exploring the reasons for these demolitions. I narrowed the broad question to a limited topic, exploring the urban form transformation of Dalian. At the end of this research, rather than answering the broad question specifically, I would like to raise more questions to conclude this research and promote future thinking:

1. What are strengths, weaknesses, limitations, opportunities and threats of historical preservation and new building development in the Chinese cities, where the poor still suffer, while the wealthy expect new and exclusive architectural styles?
2. In societies, for whom are the architecture, and even cities, designed or preserved: for the minority, associated with the significance of power, wealth, and social statue, or for the public?

![Yin and Yang](http://en.wikipedia.org/wiki/File:Yin_yang.svg)

Figure 56: Yin and Yang. Source: http://en.wikipedia.org/wiki/File:Yin_yang.svg

A square is never completed due to its changing socio-economic and technical conditions. A society never stops contesting the interpretation of its past. History can be a treasure, but history also can be a burden. It is an infinitely debated issue in human society. Ironically, having started with a strong preservationist stance, this research has come
around to a more modest tone at the end, with serious and ongoing questions. Peaceful co-existence is very “Chinese”, like Yin and Yang, merged with each other and hard to clearly separate. So, the conclusion of this research will be to choose a path of compromise, encouraging neither extreme development nor extreme preservation. Peaceful engagement, a healthy tension, or symbiosis between the two contrasting approaches, new development and historical preservation, will be more beneficial in the long term. Actually in many cases, working at the compromise brings out better solutions. In short, allowing the old and the new to co-exist will provide more opportunity to adjust to new changes and to protect the past.
Bibliography


Klassen, Winand W. *History of Western architecture: a semiological approach to architecture from a designer’s point of view*. Cebu City, Philippines: University of San Carlos, 1980.


