

## Site Location of the Monument in Modern Guangzhou: A Perspective on Collective Memory

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### Abstract

In recent years, more and more scholars have begun to pay attention to the memory content of monuments/ memorials or explore collective and cultural memory through monuments/ memorials. However, these studies mainly focus on the history and memory of urban public areas or monuments. The objectives of this research were to analyze the distribution characteristics of the site location of the monument in modern Guangzhou and then interpret the collective memory content of the Chinese-style monument site. The whole research is based on constructivist methodology and qualitative phenomenological research strategy, and the final research results can provide a more in-depth discussion on the memory research of monuments. The research procedures consisted of on-site observation, map and literature research data collection, the coding and classification of monument cases and sites, and the comparative analysis of visual data. Finally, the site selection characteristics of the monument in modern Guangzhou are summarized, and its collective memory content is deduced. The research results show that: (1) Chinese traditional culture emphasizes the harmonious relationship between man and nature, which profoundly affects people's collective memory and the site selection of the monument in modern Guangzhou. (2) The mausoleum park-style memorial site is a sublime Chinese-style commemorative place, its eternal symbolic meaning and characteristics conducive to tourists' visits are its success factors. (3) The selection of monument sites in Chinese-style mausoleum parks is a practical choice in line with the characteristics of Chinese culture, which reflects the collective memory of Chinese people who pursue lofty and eternal meanings.

**Keywords:** Monument, Memorial, Collective memory, Location, Place

## Introduction

A monument/memorial is a sign, text, or memory device that contributes to collective memory and provides social continuity (Bellentani & Panico, 2016; Dwyer & Alderman, 2008). It turns the familiar material world into a symbolic place and establishes time and space reference points for the actual society (Osborne, 2001). Although Longman, Oxford, and Cambridge dictionaries have explanations for monuments and memorials, these definitions often regard them as objects, which limits people's understanding to a certain extent. While Monuments and memorials are traditionally distinguished, with the former said to be characterized by victories, the latter embodies losses - which could be more helpful (Young, 1993, 2016). However, the two are increasingly converging in art, architecture, and landscape. In a broad conceptual sense, a monument/memorial is a medium between people and memory, whose surface presents the form of embedded memory traces, that is, mute profusion. People construct them as physical places to commemorate the past, thus turning them into places for social or collective interpretations of the past (Casey, 2000). This understanding of monuments and memorials will expand people's understanding of them from the perspective of the landscape. By understanding the meaning of their "memory" and observing the traces of situations or landscapes they retain, we can better understand the historical and cultural connotations behind them to protect and inherit human civilization.

Many scholars study monuments and memorials from different perspectives, and researchers classify them into four types of inquiries: Memory study, Visual objectification, Narrative, and Public sphere <sup>1</sup> (Vickery, 2012). In the past ten years, the critical intellectual base for studying monument/memorial places has been the study of memory (Chen & Chen, 2023). Some scholars have explored monuments' memory function and content or explained collective and cultural memory through monuments (Antonova et al., 2017; Assmann, 2016; Assmann, 2015; Gurler & Ozer, 2012; Hussein et al., 2020; Nora, 2020). However, these studies mainly focus on the relationship between the history and memory of the urban public domain or commemorative objects and the need for further exploration of the memory content carried by the specific elements of the monument and the cultural and artistic value (Cudny & Appelblad, 2019; Kulišić & Tudman, 2009). In addition, although some scholars have discussed individual cases of modern Guangzhou monuments (Chen, 2009; Lu, 2022; Lu, 2010a, 2010b; Zhang et al., 2017; Zhou, 2019; Zhu, 2011), the memory content and artistic value materials carried by their specific elements can still be deeply excavated.

In modern Chinese history, many monuments/memorials in Guangzhou indicate a frequent and intense commemoration of revolutionary figures, as the researcher discovered <sup>2</sup>. Although these monuments retain some of the characteristics of traditional monuments, they are different from traditional Chinese monuments, such as stone pagodas, stone squares, and stele, as well as monuments built after the founding of New China. The presence of these monuments is inseparable from the expression of national consciousness. They are not only the result of a continuation and transformation of traditional Chinese culture but also a new collective symbol and collective memory created by the government and citizen groups to "borrow tradition to open up the present." (Lai, 2012; Peng, 2010)

### **Research methodology**

This study is mainly based on the viewpoint of constructivism at the level of methodology, and its research design is mainly qualitative. The researcher intends to understand (or explain) people's understanding of the site selection of the monument in modern Guangzhou as much as possible and to interpret the characteristics of the site selection of the monument and the carrying collective content of the memory. This study provides decision-making support for the monument site selection of the government and relevant interest groups at the macro level and, at the same time, provides a more in-depth discussion for the study of the memory of the monument at the micro level and can be used for future historical research on monuments, cultural heritage protection. This research provides valuable references.

### **Theory: Monument/memorial as place and the built environment**

The phenomenological method emphasizes discovering the essence of things or phenomena by directly facing them. Norberg-Schulz's (1990, 2010) place theory is a form of phenomenology that aims to help people understand the complex relationship between people and the built environment and its meaning. One can use it to understand environmental problems and their root causes to find solutions. The central concept of the theory is a place and its spirit. Norberg-Schulz (2010) believes that the built environment has structure and meaning, which can help and guide people to understand and experience things and their meaning in the world while reflecting people's understanding of the natural environment and their existence. Nora (1989, 1999, 2020) states that physical or immaterial objects manifest memory in a physical place. People can evoke collective and individual memories in the place. He also believes that Monument/ memorial, as a field of memory, is the result of the simultaneous presentation of the three perceptions of "material," "symbol," and "function," it is a field that can evoke memory and allow people to understand a particular historical event further. In addition, Amos Rapoport (2003) believes that people can recognize the built environment from aspects such as scene, meaning, context, and redundancy. He uses the concept of redundancy to help people better understand the meaning of the environment; the more clues pointing to the same meaning, the easier it is to understand the meaning of the environment. At the same time, regarding the memory function of the environment, he believes that it is equivalent to collective memory. The built Monument/ memorial is a built environment, and it is suitable to use Rapoport's theoretical method to understand it. From the perspective of collective memory, the researchers used these theoretical methods to study the site selection of monuments in modern Guangzhou.

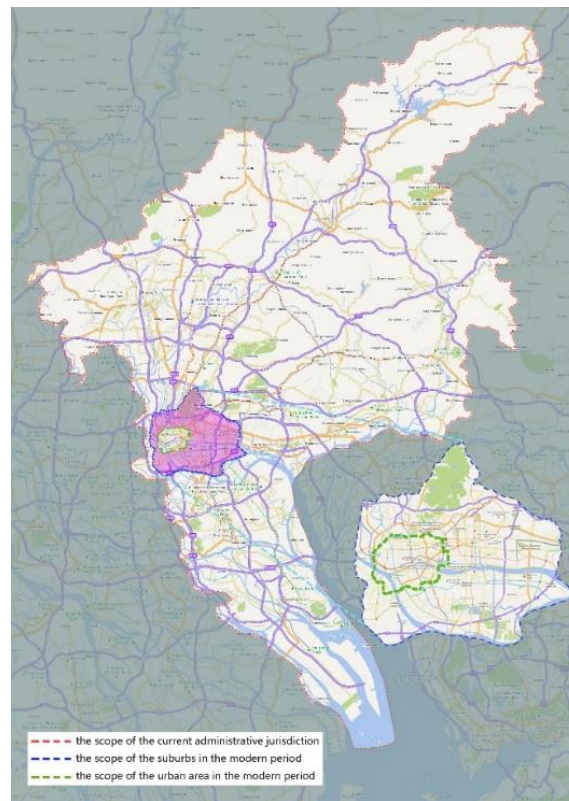
### **Research methods for data collection and analysis**

#### ***Research scope and case selection principles***

This study conducts a case search within the jurisdiction of Guangzhou City and focuses on modern monuments built from 1840 to 1949 as the research subject (Fan, 1962). (Figure 1) The researchers determined the site location of the case according to the official Guangzhou map drawn in modern times and clarified the scope of urban and suburban areas. When

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selecting monument cases, the researchers used “geographic distribution, monument style, and cultural preservation” as the selection principles. Professionals and the local government thoroughly evaluated the selected cases for their preservation value and future potential. Consequently, they registered them as cultural relics at or above the municipal level.



**Figure 1** Regional map of Guangzhou

**Source:** Author (2023)

### **Data collection and analysis**

This study mainly starts from the qualitative phenomenological research strategy and involves specific data collection and analysis. During the research process, the researchers collected first-hand information through on-site observation and used the map survey method to find and compare the case sites. Map survey mainly relies on Baidu and Google electronic map platforms. At the same time, researchers use literature research methods to obtain secondary data from sources such as archives, academic journals, government documents, and newspaper articles. The researchers ensured the accuracy and reliability of the data after multiple confirmations and careful evaluations. For data analysis, the researchers mainly used the methods of code classification comparison and visual analysis. The researchers coded and classified the data obtained from field surveys and map surveys, and compared them with relevant literature, trying to restore the original situation of the case site. Subsequently, the researchers identified and analyzed the relevant data, drew visual charts to gain a deeper and

broader understanding of the research topic, and then built a theory about the site location of the monument in modern Guangzhou.

### **Research procedures**

First, the researchers collect the data of the research cases based on determining the scope of the study and the number of cases.

Secondly, the researchers used the map survey method to find and compare the case sites.

Thirdly, the researchers identify the obtained data, code the case data, and perform classification comparisons and visual analysis.

Finally, the researchers interpreted the data, summarized the site selection characteristics of the monument in modern Guangzhou, and then deduced the collective memory content behind it.

## **Results and discussion**

### **City limits of Guangzhou**

Guangzhou has a long history of more than two thousand years (Chen, 1996). After continuous development, by the end of the Qing Dynasty, Guangzhou had formed three urban areas: the old city, the south city, and the west city. With the demolition of the city wall in 1921 and the opening of the Haizhu Bridge in 1933, Guangzhou gradually broke through artificial and natural restrictions (Huang, 2018). Since the founding of New China, Guangzhou's industrial development, economic growth, and the influx of many migrants have become the main factors driving changes in the city's boundaries. According to relevant data and empirical research results, in the 30 years since the reform and opening up, the city boundary of Guangzhou has been continuously expanded and adjusted, mainly involving policies, land use changes, urban planning, and other aspects (Huang, 2018). For example, the Guangzhou Municipal Government's adjustments to urban construction planning and adjustments to urban land use policies have to some extent, promoted changes in urban boundaries. Figure 1 clearly shows the changes in the city boundaries of near and modern Guangzhou.

According to the available evidence, the boundaries between urban and suburban areas of Guangzhou stayed the same between 1930 and 1949. The upper right corner of Figure 2 is the "Regional Map of Guangzhou City," drawn in 1933. Among them, the red dotted line was the urban boundary of Guangzhou at that time, and the most extensive dotted line on the periphery was the suburban boundary. The remaining six pictures are pictures of the current status of the Guangzhou city boundary monument erected in 1930. Determine the positions of these six boundary markers through site and map surveys and mark their positions on the map. The results show that their positions intersect with the city boundary line (cyan dotted line) of Guangzhou City identified on the map of this period. In addition, the aerial view of Guangzhou drawn by Kaneko Tsunemitsu of Japan between 1930 and 1940 presents the original appearance of the urban built-up area of Guangzhou during this period (Zhong, 2018). (Figure 3) By comparing Figure 2 and Figure 3, the re-searchers can confirm that the scope of the

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modern Guangzhou urban built-up area drawn by the two pictures is consistent. Therefore, the researchers clarified that the area delineated by the red dotted line in Figure 2 is the urban area, and the area marked by the cyan dotted line is the city boundary. Based on this evidence, the researchers determined the urban area, suburbs, and other areas of modern Guangzhou as follows: the interior of the red dotted line in Figure 2 is the urban area of modern Guangzhou; the area between the red dotted line and the blue dotted line in Figure 2 is the suburbs; Figure 2 the range between the cyan dotted line of, and the red dotted line in Figure 1 is other regions. This is to point out that the researcher will only discuss the location of the study case within the city boundary of modern Guangzhou (i.e., the blue dotted line in Figure 2).

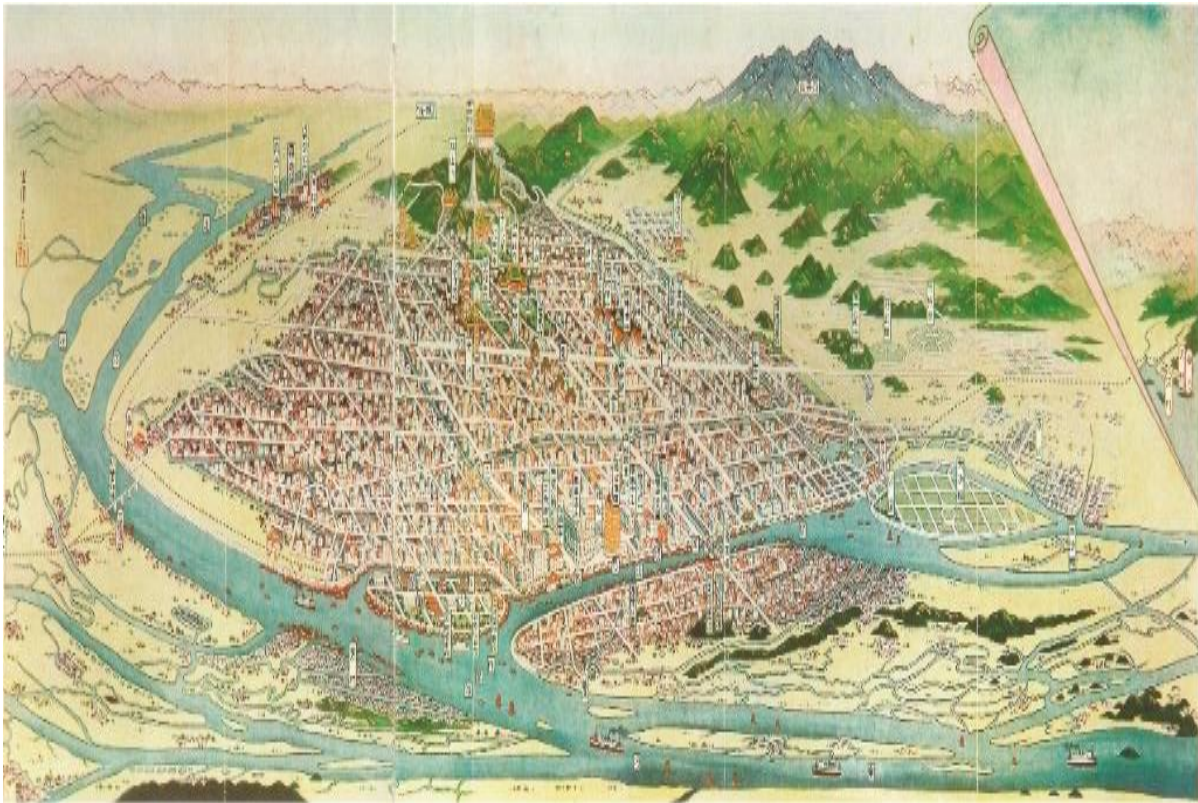
### Identification of the monument in modern Guangzhou

The researchers selected 70 monuments in modern Guangzhou as research objects based on the abovementioned selection principles. (Table 1) By comparing Chinese and European traditional monuments with these monuments, the researchers found that Chinese traditions influenced their form, style, and typological characteristics and borrowed and copied them from traditional European monuments (Zhu, 2011). These monuments are generally different from the Chinese tradition and those built later. Since the focus of this article is not to explore the form and style of these monuments, it only adopts a typological method to classify them without discussing their styles and styles in detail.



**Figure 2** The urban area, suburban range, and city boundary of Guangzhou in the 1930s and 1940s

**Source:** Author and China's First History Archives (2003)



**Figure 3** The urban area, suburban range, and city boundary of Guangzhou in the 1930s and 1940s

**Source:** Kaneko Tsunemitsu (Zhong, 2018)

In modern times, wars and urban construction have caused damage to Guangzhou, resulting in the construction of existing monuments concentrated in the first half of the 20<sup>th</sup> century. The researchers divided these monuments into two categories, on-site and off-site, according to the location of the historical event. A monument would fall into the on-site category if the historical event occurred on its original site. In addition, according to the different forms, the monuments in modern Guangzhou can be divided into the door opening, pavilion, tower, tombstone, statue, memorial column, and Que. The portal-type monuments include archways, triumphal arches, and halls; the tombstone-type monuments include obelisks, square columns, and stele. For the convenience of later research, the researchers coded these monuments according to the type of form, using the abbreviation of the first two letters or the first letter of the English name of the monument to indicate different types. Among them, Ar represents the archway and triumphal arch style, H represents the hall style, P represents the pavilion style, T represents the tower style, Ob represents the obelisk style, St represents the stele style, Sq represents the square column stele style, Ms represents the statue style, Mc represents the memorial column type, and Q represents the Que-type. These abbreviations denote various architectural styles of monuments in the study. The number









represents the construction time, and the smaller the number, the earlier the monument was built. These codes plus numbers represent different monuments.

### Site location of the monument in modern Guangzhou

The researchers used the map to investigate the monuments in Guangzhou, classified the cases according to the site, and obtained 28 monuments or monument groups. (Table 2) It can be seen from Figure 4 that, except for the monuments numbered 5, 12, 21, 23, 26, and 27, the locations of other cases are all within the city limits of modern Guangzhou<sup>3</sup>. Furthermore, these monuments are concentrated in specific locations, most situated along Xianlie Road (the purple line shown in Figure 4).

By analyzing Figure 4, Table 3, and related literature, the researchers found that, except for the case of on-site monuments, the site selection of modern monuments in Guangzhou is different from traditional and contemporary monuments. Qingxi Lou (2014), a scholar of Chinese architectural history and a professor at Tsinghua University, believes that in traditional Chinese monuments, people usually place archways at the front of the building complex, stand independently in the city center, or place them on the thorough-fare ends. People put Huabiao outside the gates of important buildings and sometimes around bridgeheads or buildings. People put steles in front of the main hall or the courtyard, in unique stele pavilions, or in front of mausoleums. The temple locates the memorial towers serving religious purposes in the center of the temple, coexisting with the temple's main hall or locating them southeast of the front or back of the temple. In contrast, people build Fengshui pagodas on flat ground or hillsides inside and outside towns, although most locate on hillsides rather than having specific locations (Wang, 2007). In addition, as space symbols, European classical-style monuments are often placed in the city's public space and generally tend to exist between municipal squares or privileged buildings (Cudny & Appelblad, 2019; Huang, 2019).

**Table 1** Monuments in modern Guangzhou types by form

Monuments in modern Guangzhou types by form			
Door opening style: Archway type			
			
Ar 1, 1933	Ar 2, 1911-1918	Ar 3, 1913	Ar 4, 1924
			

**Monuments in modern Guangzhou types by form**

Ar 5, 1926

Ar 6, 1926

Ar 7, 1929

Ar 8, 1933

**Door opening style: Archway type**



Ar 9, 1937



Ar 10, 1936



Ar 11, 1936

**Door opening style: Arc de Triomphe type**



Ar 12, 1922



Ar 13, 1924



Ar 14, 1928



Ar 15, 1933



Ar 16, 1933

**Door opening style: Hall Type**



H 1, 1926



H 2, 1929

**Que-style**



Q 1, 1937



Q 2, 1924



Q 3, 1926

**Pavilion-style**



P 1, 1919



P 2, 1922



P 3, 1924



P 4, 1924



P 5, 1924



P 6, 1926



P 7, 1928



P 8, 1948



P 9, 1932



P 10, 1932

**Monuments in modern Guangzhou types by form**



P 11, 1933



P 12, 1933



P 13, 1937



P 14, 1945-1949

**Tombstone-style: The square pillar tablet type**



Sq 1, 1910



Sq 2, 1925



Sq 3, 1930



Sq 4, 1933

**Tombstone-style: Obelisk type**



Ob 1, 1921



Ob 2, 1923



Ob 3, 1924



Ob 4, 1925



Ob 5, 1926



Ob 6, 1926



Ob 7, 1929



Ob 8, 1935



Ob 9, 1936



Ob 10, 1937



Ob 11, 1942



Ob 12, 1942



Ob 13, 1946



Ob 14, 1946



Ob 15, 1948

**Monument Statue-style**



Ms 1, 1924



Ms 2, 1930



Ms 3, 1933



Ms 4, 1933



Ms 5, 1945

**Tombstone-style: Steles type**

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**Monuments in modern Guangzhou types by form**


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St 1, 1920



St 2, 1924



St 3, 1924



St 4, 1946

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**Memorial column-style**


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Mc 1, 1922



Mc 2, 1924



Mc 3, 1929



Mc 4, 1929

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**Tower-style**


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T 1, 1929



T 2, 1939



T 3, 1945

\* The composition of the picture name in the table: encoding and years. Source: Ar 7 image from Jiefeng Lu (2003), T 3 image from Chunfeng Bu Zhao (2022), other images from Author.

**Table 2** Site location categorization table of the monument in modern Guangzhou

No.	Coding	Name	Location
1	Sq 1, Q 1, H 1, Ar 5	Monuments group in Xianlie middle road	Xianlie middle road, Yuexiu district
2	Ar 2	Memorial archway of the four martyrs in Honghua Gang	Zhongshan second road martyrs' cemetery, Yuexiu district
3	Ob 4, Ob 5	Monuments group I in Yuexiu south road	No. 89, Yuexiu south road, Yuexiu district
4	Ob 2, Ob 3, Sq 2	Monuments group II in Xianlie south road	Dabao Gang, east suburb, south Xianlie road, Yuexiu district
5	St1	Jiushan Tang monument	Dayuan north road, Dayuan village, Taihe town, Baiyun district
6	Ar 3, Ar 4, Ar 10,		

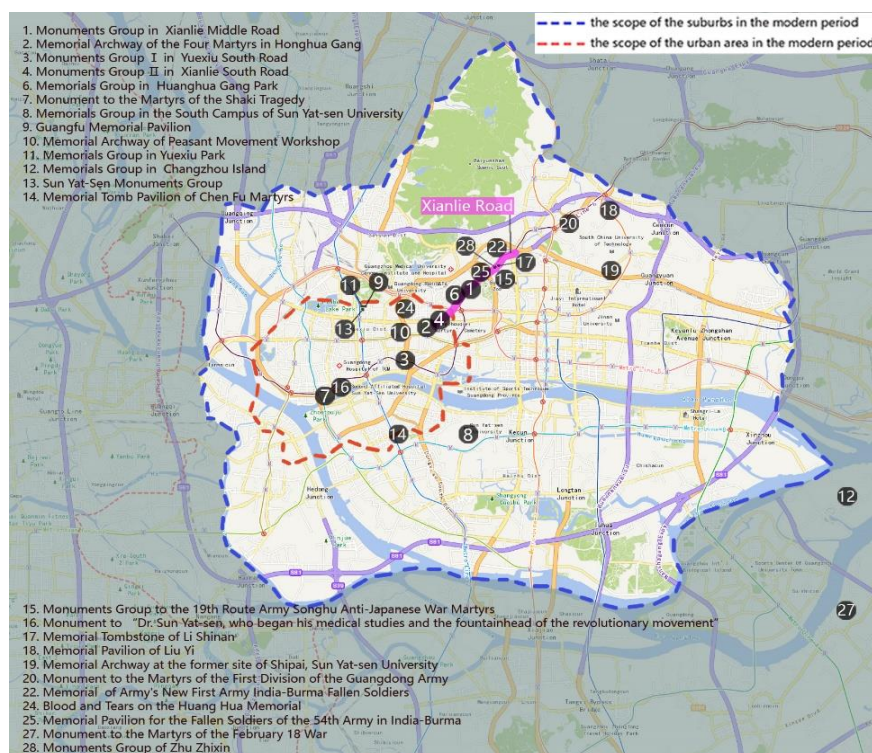
No.	Coding	Name	Location
	Ar 13, P 1, P 3, P 4, Q 3, Ob 1, St 2, St 3, Mc 2, Ms 1	Memorials group in Huanghua Gang park	No.79, Xianlie middle road, Yuexiu district
7	Ob 6	Monument to the martyrs of the Shaki tragedy	Intersection of Xinji road and Yanjiang west road, Yuexiu district
8	P 7, Ms 3	Memorials group in the south campus of Sun Yat-sen university	The south campus of Sun Yat-sen university, Haizhu district
9	P 8	Guangfu memorial pavilion	Xiaobanglong Gang in Yuexiu mountain, Yuexiu district
10	Ar 6	Memorial archway of peasant movement workshop	No.42, Zhongshan four road, Yuexiu district
11	P 5, P 9, P 12, Ms 4, Ar 1, Ar 8	Memorials group in Yuexiu park	Yuexiu park Yuejing Gang, Jiefang north road, Yuexiu district
12	Q 2, P 6, Ar 11, Ar 14, Ob 7, Ob 9, Ms 2	Memorials group in Changzhou island	Changzhou island, Huangpu district
13	T 1, Ar 7, Sq 3  Ms 5, Mc 3, H 2	Sun Yat-Sen monuments group	Yuexiu park Yuejing Gang, Jiefang north road, Yuexiu district  No.259 Dongfeng middle road, Yuexiu district
14	P 10	Memorial tomb pavilion of Chen Fu martyrs	South side of No.14 middle east street, Jiangnan avenue, Haizhu district
15	Mc 4, P 11, Sq 4, Ar 15, Ar 16	Monuments group to the 19th route army Songhu anti- Japanese war martyrs	Shuiyin road, Tianhe district
16	Ob 8	Monument to “Dr. Sun Yat- sen, who began his medical studies and the fountainhead of the revolutionary movement”	No.107, Yanjiang west road, Yuexiu district
17	Ob 10	Memorial tombstone of Li Shinan	No.65 Shahe Ding street, Tianhe district
18	P 13	Memorial pavilion of Liu Yi	Wushan campus of south China university of technology, Tianhe district

No.	Coding	Name	Location
19	Ar 9	Memorial archway at the former site of Shipai, Sun Yat-sen university	South side of south China university of technology, Guangyuan expressway, Tianhe district
20	T 2	Monument to the martyrs of the first division of the Guangdong army	Niumian Gang on the side of Guangshan highway in Shahe Yantang, Tianhe district
21	Ob 11, Ob 12	Monuments group to the 63rd army anti-Japanese fallen soldiers	Next to the dam of Liuxi river reservoir, Liangkou town, Conghua district
22	T 3	Memorial of army's new first army India-Burma fallen soldiers	Matou Gang, Baiyun mountain, Tianhe district
23	Ob 14	Memorial to compatriots who died in the war in Taihe township	West Liangsheng road, Taihe town, Baiyun district
24	St 4	Blood and tears on the Huanghua memorial	Huanghua Tang, Huanghua road, Yuexiu district
25	P 14	Memorial pavilion for the fallen soldiers of the 54th army in India-Burma	No. 35 Yongfu road, Yuexiu district
26	Ob 13	Monument to the fallen soldiers of the war in Chengbei	Jiangxia Ling, Jianggao town, Baiyun district (moved to Jianggao park in September 1995)
27	Ob 15	Monument to the martyrs of the February 18 war	Xiufa Village, Xinzao Town, Panyu District
28	P 2, Ar 12, Mc 1	Monuments group of Zhu Zhixin	No.127, Xianlie east road, Yuexiu district

In contrast, most monuments in modern Guangzhou are located on the city's edge, individually or in groups in natural or planned mountain environments, and have a certain degree of aggregation. In the early days of New China and the 1960s and 1980s, Guangzhou and even the whole of China erected monuments in mausoleum parks or important urban node memorial squares (Yin, 2006, 2021).

During the research process, the researchers found that the monument sites numbered 2, 4, 9, 11, and 22 in Table 2 were originally hillsides in Guangzhou City, which were natural green spaces in the city<sup>4</sup>. Even if it is a monument built in the suburbs or elsewhere, people build it on a natural hillside. However, with the city's expansion, these monuments are now surrounded by residential or commercial areas. It is worth noting that the people named some

important monument sites in modern Guangzhou as mausoleum parks and erected many monuments there, including the cases numbered 6, 12, 15, and 22 in Table 3.



**Figure 4** Monument or monument cluster site location in modern Guangzhou

Source: Author (2023)

**Table 3** Urban and rural locations of the modern Guangzhou monument.

Location	Numbers		Off-site Percentage
	On-site	Off-site	
Urban	8	16	26.67%
Suburban	2	31	51.67%
Others	0	13	21.66%

From the perspective of collective memory, the site selection of modern Guangzhou monuments is a continuation of the collective memory that emphasizes the relationship between man and nature in traditional Chinese culture. In Chinese culture, the relationship between man and nature is an inseparable whole, and the pursuit of harmony between nature and man is the core of the spirit of Chinese traditional culture (Cao, 2005; Casey, 2000). Jianjun Cheng (2010), a professor at the South China University of Technology, and Kongjian Yu (1998), a renowned landscape architect and professor at Peking University, believe that the Chinese prioritize reverence for nature and incorporate Fengshui principles in their

construction of dwellings, cities, and tombs. In addition, Swedish art historian and sinologist Osvald Sirén (2020) once pointed out that Chinese architectural art draws inspiration from the Chinese people's personal experience with nature's sentimental and meaningful aspects. The Chinese people's attitude towards nature differs from that of the West, as they do not seek to dominate nature with their creations and ambitions. Instead, they hope to live harmoniously with nature to establish a perfect, harmonious, and integrated natural order. The Chinese nation characterizes its aesthetics by advocating for and appreciating the beauty of nature. The traditional Chinese culture has a saying that "those who know enjoy the water, and those who are benevolent enjoy mountains." The Chinese environmental concept emphasizes the harmonious coexistence between humans and nature, advocating for beauty to lead to the prosperity of people. Chinese culture strongly emphasizes the ideal of harmony between humans and nature (Qin, 2010). The site selection of modern Guangzhou monuments is mainly in the natural or planned mountainous environment, which embodies the collective memory of the Chinese people's environmental concept of advocating nature.

On the other hand, Chinese-style mausoleum parks serve as commemorative places that recall ancestors, express respect, pursue eternity, and record history (Gu, 2010). Initially, emperors used mausoleums, as demonstrated by royal cemeteries from past dynasties (Zhang et al., 2017), including the Mausoleum of the Yellow Emperor, the Mausoleum of Qin Shihuang, Zhaoling Mausoleum, Qianling Mausoleum, Ming Xiaoling Mausoleum, Ming Tombs, and Genghis Khan Mausoleum. These imperial cemeteries have become important cultural landscapes, and some martyr cemeteries and celebrity cemeteries built before and after the founding of New China have also become bases for patriotic education. The evolution of cemeteries into multi-functional commemorative landscape complexes reflects changes in rituals and patriarchal systems in China (Xu, 1981).

The symbolic meaning of Chinese-style mausoleum parks and their role as a means of collective memory and expression in traditional Chinese commemorative places are evident. Sun Yat-sen Mausoleum in Nanjing serves as a prime example. Gongzhong Li (2006) says it is a public symbol with modern, solid political and cultural connotations. He further asserts that the Kuomintang used the tombs of great men to shape mainstream historical memory and create new symbols that promote national identity and authority. The open commemoration held at Sun Yat-sen Mausoleum has made it a symbol of the new "China" to some extent. Professor Delin Lai (2012), director of the art history project at the University of Louisville, considers the mausoleum a crucial political symbol of the Republic of China period and a representation of national strength and self-confidence. These perspectives emphasize the crucial role of Chinese-style monument sites as a means of collective memory and expression and illustrate their impact on the nation's political and cultural identity.

In addition to the Nanjing Sun Yat-sen Mausoleum, the Guangzhou Uprising Martyrs Cemetery also represents Chinese-style memorial sites. It is the resting place of the Chinese revolutionary martyrs and has also witnessed the revolutionary process of the people of Guangzhou. Establishing cemeteries as resting places for revolutionary martyrs and building monuments has continued throughout the country after the founding of New China.

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In short, some modern Guangzhou builders constructed mausoleum park-style sites in clusters, which continue the collective memory of Chinese mausoleum park ritual culture. They chose Chinese-style memorial sites for these constructions. The Chinese culture considers the expression of collective memory an integral part of their culture. However, an in-depth exploration of monument sites in Guangzhou and later China is still needed to apply the conclusions drawn from these studies to the site selection of contemporary monument sites. Therefore, additional research is required to validate the practical effectiveness of this paper's proposed theoretical approach and enhance the research findings.

### **Conclusions**

Traditional Chinese collective memory and external factors such as politics, history, and economy play an essential role in the site selection and planning of monuments in modern Guangzhou. Government groups and social elites erected most of the monuments of modern Guangzhou in the natural hillside green space; this behavior expresses their yearning for natural beauty and reflects the collective memory of the traditional Chinese concept of nature. In addition, the choice of a mausoleum park-style memorial site is a practical choice that conforms to the characteristics of Chinese culture and reflects the collective memory of the Chinese people in pursuit of lofty and eternal meaning. This kind of memorial site conveys the reverence and remembrance of heroes with an intense axis relationship and towering, majestic monuments. Planning such places is convenient for tourists to visit and conducive to their better thinking about the historical background and cultural connotation of the commemorated event or person. In short, researchers focus on the site selection of monuments constructed in modern Guangzhou to investigate such sites' cultural characteristics and evolution from the perspective of collective memory. Such studies facilitate a better understanding of traditional Chinese monument sites' cultural features and changes, offering reference and guidance for urban planning and safeguarding cultural heritage.

### **Notes**

1. In terms of memory research, Monument/Memorial-related research obtains its meaning through "memory," It is also responsible for evaluating the "cultural re-production and transmission" of the meaning of memory in history. In terms of Visual objectification, the field of study that includes the production of objects such as architecture, sculpture, heritage, or patronage of fine arts is around the physical realization of historical memory, governed by cultural and social revisionism. On the narrative side, the concern is how a monument's meaning coalesces around its historical acceptance and, in turn, illuminates its historical themes. From a perspective of political aesthetics or general sociocultural politics, one can describe the Monument/Memorial in the public domain (Mohammad, 2016; Vickery, 2012).

2. Chinese "Jinianbei" lacks precise translations in foreign languages, leading to overlapping and ambiguous interpretations. In English, it can be translated as "monument" or "memorial," which are respectively referred to as "monument" and "mémorial" in French. German also uses "Mahnmal" and "Denkmal". However, this article will not delve into this

issue due to the thesis length and research focus limitations. Instead, it will discuss the following types of commemorative structures: memorial towers (or pavilions), memorial columns, memorial gates (or archways), memorial statues, and monumental tombs, excluding memorial halls and ruins buildings.

3. Cases 5, 21, 23, and 26 in Table 2 are far from the urban area of modern Guangzhou. In order to clearly show the locations of other cases, Figure 4 does not show their locations.

4. In Chinese, “Gang” means a high hill, corresponding to the English hillock.

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