

The Effect of Memory Construction of Cultural Landmarks on Urban Development

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ABSTRACT

The rapid development of a city can be reflected in its culture, social formation and industries. As the most distinguishing trait, cultural landmarks bear the memory of the city, set off its development and carry forward the spirit of the place. Cultural landmarks, the key point of urban spatial structure, are also the important display of urban image and the unique embodiment of its history. As a result, cultural landmarks work as the significant medium for people to recognize and identify the city. In the meantime, they are also a vital reminder of their cities. This thesis will take Tianjin as an instance to analyze the relationship between urban development and the memory of cultural landmarks. Comparing with cultural landmarks in other Chinese cities, the author will analyze the impact of cultural landmarks on urban development and combine their system with the nature and humanity of the cities, constructing a more city-specific memory of cultural landmarks which enriches people's spiritual life. As the outcome of urbanization, cultural landmarks constantly exude the city's historical flavor, making the city's unique temperament be inherited, thus further promoting the city's economic development and enhancing the city's cultural identity.

Keywords: cultural landmarks, memory construction, regional culture of Tianjin, urban development

I. INTRODUCTION

Working as the "business card" of the city, cultural landmarks have meanings more than a simple architecture. Cultural landmarks entail the memory of a city and represent as its symbol, of which functioning in people's old lives. The well-known cultural landmarks of various countries all have unique and profound meanings. If culture exists as the column of a country, a nation or a city, the cultural landmarks are the soul of this column. Not only can they promote the economic development of the city, they also bring economic benefits, unite the citizens and stimulate their cultural confidence. Cultural landmarks and cities are so closely linked that they cannot be separated from each other. It is essential for a city to have landmarks. Like the history and heroes of a certain city, cultural landmarks need to stand the test of time, until they remain alive in people's memory forever. The Eiffel Tower and Paris city have that kind of relationship. When it comes to cultural landmarks in Paris, the Eiffel Tower is always the first thing coming up. The tower really meets modern aesthetic standards and was the most eye-catching exhibit in World's Fair of its time. It is a symbol of industrial civilization. The thesis will take Tianjin as an example, comparing with other cultural

landmarks in urban areas, studies the interaction between cultural landmarks and urban development, and emphasizes that cultural landmarks play an important role in urban genes. Cultural landmarks should not be superficial image project nor disjointed artificial landscape, but the construction recording the development of the times, reflecting the city's personality and being lively memorized by people in a unique way.

II. BACKGROUND AND SIGNIFICANCE OF THE RESEARCH

The iconic architecture of a city conveys rich cultural connotations that include traces of historical development and special commemorative significance. At the same time, this architecture combines modern elements with the spiritual core of the city, cultural factors and regional characteristics. Through people's request to social factors, environmental factors, values and so forth, it forms individuation through spirit and memory shaping in the integration and detail processing of cultural landmark. The personality of cities contains the regional culture factor. In this way, the regional characteristic is formed. Terms such as city landmarks, landmark buildings, landmark buildings, and architecture have been springing up all over China in recent years. Many cities are keen to create new urban landmarks, competing with each other on the height and

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beauty of buildings through circles of construction and demolition. The "political achievements" of local authorities determine that many "face-saving projects" are created in order to pursue short-term economic benefits in the process of rapid urban development, which utterly ignores the long-term perspective of urban development. At the same time, media coverage and publicity also prompted people to push this kind of value to its peak. For urban residents, it is easier to follow the mainstream information in the absence of cultural awareness, resulting in the chaos of landmarks.

It has been proved that the city to be remembered must have some shining points and excellent cultural landmarks, so as to attach importance to development and protection, culture and inheritance. We should pay more attention to the continuity and sustainable development of culture, rather than pursuing the innovative thinking derived from economic benefits, ignoring the regional cultural background and the original intention of urban development. In the long process of urban development, cultural landmarks play an important role in displaying the characteristics of the city as a whole. It is of far-reaching practical significance to make clear and reasonable definition, strict legal protection and clear cognitive orientation.

III. THE CONCEPT OF CULTURAL LANDMARK AND THE DEDUCTION OF CITY MEMORY

The concept of "urban landmark" comes initially from American urban design theory. For decades, there isn't a unified definition and clear concept of landmark in China, not to mention the one accurate to the city level. From the field of urban planning management to architectural design, the community has a different understanding and recognition of "urban landmark", mentioning the city image and the regional culture. In 1906, the United States enacted the Antiquities Act, which authorized the president to designate national historic sites as symbols of the country's image and history. This was the first law worldwide to define national landmarks. Subsequently, the United States established the world's first local landmark protection law, the New York Landmark Protection Act, which clearly defined the concept and identification standards of urban landmarks. On this basis, more than 2000 US cities have introduced landmark protection law. These laws carefully regulate the shape, nature, and inheritance patterns of urban culture. As the predecessor of the cultural landmark, the urban landmark contains the collective memory and the cultural symbol of human civilization which needs to be preserved forever.

The symbols and meanings that cultural landmarks usually represent, some of which got lost because of the passage of years, the other of which with the city's iconic memory would be identified and preserved.

Since the founding of the People's Republic of China, Beijing's cultural landmarks have been constantly updated with the development of the city. From the early days of the People's Republic, it was influenced by various architectural trends and political reasons, forming great buildings such as the Great Hall of the People, the Monument to the People's Heroes, and the History Museum. After the reform and opening-up, Beijing has undergone earth-shaking changes. The China Central Television Tower, the bird's nest, the water cube and the National Centre for the Performing Arts have all been called Beijing's new landmarks by various media. Over the past few decades, cultural landmarks are updated from generation to generation, but what remains unchanged is the city memory contained in cultural landmarks, which are deeply rooted in people's hearts ("Fig. 1").

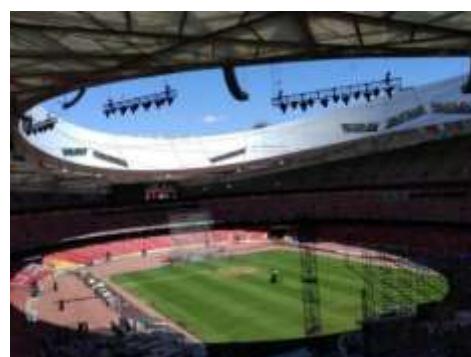


Fig. 1. Bird's Nest National Stadium (taken by the author).

Merging from a fishing village to today's international metropolis, Shanghai is a developed coastal city in southeastern China. The special geographical position and its modern history endowed it with unique charm. The city originated from a small city in the south of the Yangtze River, and its prosperity was due to the coming of the maritime economic era. Located on the banks of the Huangpu River, the "the exotic building clusters" look across the river from the Oriental Pearl Tower of 1990s that stood on the other side. Together with Lujiazui Financial Center of the 21st century, these three landmarks have built a bridge between modernity and history. This is an incomparable landscape which highlights the integration of open and highly prosperous in Shanghai. In 2010, the Shanghai World Expo was successfully held, and a new cultural landmark "One Axis and Four Pavilions" emerged. Cultural landmarks are symbolic and identifiable, and maximize the participation of the public. In the city's historical memory and modern development, they have the recording function and the typical value ("Fig. 2").



Fig. 2. Night Scene of Shanghai Bund (taken by the author).



Fig. 3. Sun yat-sen Mausoleum(taken by the author).

When it comes to the city with Jiangnan characteristics, Nanjing is one with a combination of tradition and modernity, as well as an alternation of time and space. The city of Nanjing possesses cultural landmarks that represent different historical dimensions. The Sun Yat-sen mausoleum is a cultural landmark in Nanjing. With green mountains behind, the Sun Yat-sen Mausoleum confronts a plain and has Linggu Temple and Ming Xiaoling Mausoleum near it. It combines the best parts of ancient Chinese and Western architecture, and has excellent effects in shape, volume, color and material performance. The harmony of the mausoleum implies a solemn atmosphere, profound in the display of magnificent momentum. The mother river of Nanjing, Qinhui River, is also known as the most famous historical and cultural river in China. The adjacent cultural landmark, the Confucius Temple, is one of the four great Chinese Confucian temples. As the cultural hub of ancient Jiangnan area and the historical and cultural capital of Nanjing, Temple of Confucius reflects the prosperous scene of the Lantern Festival. Mentioning its past and present, these cultural landmarks all represent a strong spiritual memory of Nanjing City ("Fig. 3").

Cultural landmarks are universally symbolic. Large landmarks are solemn and awe-inspiring, and small landmarks reveal affection. Situated on the Maburi mountain in northwest of Tibet's Capital City of Lhasa, Potala Palace is the highest building in the world. With palaces, castles and monasteries all in one thing, it is also the largest and most complete ancient palace complex in Tibet. Potala Palace is a museum of architectural and Buddhist art, related to important figures in ancient Tibetan history such as Songtsän Gampo, Princess Wencheng, Princess Chizun and the Dalai Lamas. It is famous for its metal smelting, frescoes, color paintings and wood carvings. Its decorative design, decorative style, decorative carvings, murals and color paintings all reflect the Tibetan-dominated art, the superb skills and artistic standards of the Han, Mongolian and Manchu ethnic groups. Known as the "Pearl of the Roof of the World", Potala Palace has always maintained a shining posture in the long course of history, constructing a memory card of outstanding height of decorative art ("Fig. 4").



Fig. 4. Potala Palace, Lhasa (taken by the author).

The memory function of cultural landmarks can be embodied in the unity of style, color and form with the environment, human geography, economic development, history and culture. The examples of the above cultural landmarks are only the construction of typical cities of China's vast territory. China has surging rivers, lakes and seas, vast desert and grasslands, along with its magnificent mountains. The Northern Royal Gardens are grand and colorful, while the southern private gardens are exquisite and elegant. At present, with the development of globalization, cultural landmarks combine the Chinese and Western characteristics, embody the historical meaning and entail the city memory, the local flavor and the humanistic thought.

IV. MEMORY CONSTRUCTION OF URBAN CULTURAL LANDMARKS IN TIANJIN

The cultural landmark is constructed under the specific historical period and the condition. Taking the city overall cultural image as the center, they display

the cultural precipitation. Spiritual factor is the basis to maintain a culture, and economy is the medium of maintaining urban development. The memory construction of cultural landmarks can promote the steady improvement of urban function and ensure the steady and sustainable development of urban economy. Tianjin is located in north-eastern of North China Plain and the lower reaches of the Basin of Hai River. It faces Bohai Sea in the east, and is reputable as "the end of nine rivers" and "the center of Hai River". This city has a long history of water transportation and salt merchant culture. With the rapid development of our economy, cultural landmarks with the function of urban cultural memory construction have become the promotion of Tianjin's economy. The city centers on cultural landmarks and draws more tourist consumers into the surrounding economic circle through tourism. In this way, it establishes a cultural business circle centered on cultural landmarks. Owing to that, the memory function of cultural landmarks should be built to bring more opportunities for Tianjin's development. To achieve this goal, we are supposed to implement an effective renovation and investment program to make use of the surrounding radiation area.

A. *To construct a glorious image of the old Tianjin and to highlight the unique culture of the new city*

The history of a city gives birth to its spiritual memory. It bears the cultural connotation and is an accurate way to convey the distinctive characteristics of a city. Tianjin, with a history of more than 600 years, is a witness to the vicissitudes of life here. Drum Tower, Tianhou Temple, the hometown of Jinmen and Gu Yi Street (now known as Guo Dian Street) are all well-deserved cultural landmarks with artistic achievements, standing throughout the year. The spirit of the Tianjin people is integrated into the traditional buildings with local characteristics. They are carrying the deep love of people and recording the philosophy of life and the humanism spirit of people of the same origin. As birds cling to their nests, so do people cling to this spiritual home. These cultural landmarks are the spiritual home of the people of Tianjin, and form the glorious image of the old city through the integration of human with its culture, economy and society. "The culture of Tianjin is exclusive, and the life, entertainment and business exchange of the local citizens are in their own style," said the Feng Jicai, a cultural celebrity in Tianjin. The famous cultural landmarks of Tianjin are witnesses of times, figures, places and events of the city, which is the historical presentation of the unique culture of Tianjin. Traditional cultural landmarks age over time, turning good buildings into historical landscapes. Ancient hand modern information can be combined through various media, which not only guarantees the continuity of history, but also its uniqueness of culture. In the long river of history, cultural landmarks as the

precipitation, inheritance, cohesion of the city image, shows the city in miniature ("Fig. 5" and "Fig. 6").

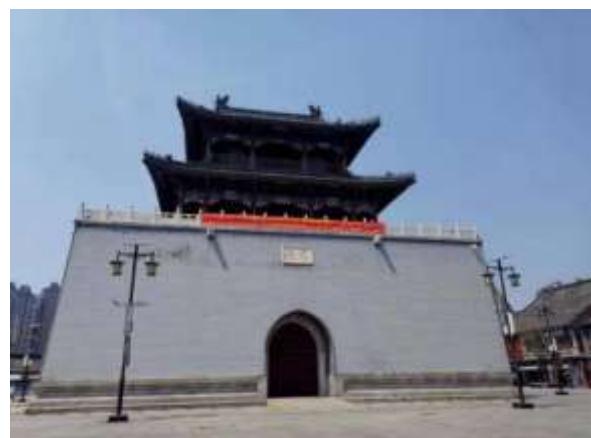


Fig. 5. Drum Tower (taken by the author).



Fig. 6. Guo Dian Street (taken by the author).

Only when possessing a deep understanding of the unique culture of the city can we create a cultural landmark that belongs to it. A cultural landmark is an important component of a city or town and a specific product of the commercial economy. In addition to the significance of commercial circulation, it is richer in cultural connotation. The construction of the memory image of the cultural landmarks is of great practical significance to highlight the unique culture and the feelings of the city, adding infinite charm to the image of the city.

B. *Extending the memory cycle of the concession and expanding its effect for Tianjin city tourism*

With the encounter of Chinese and foreign cultures in Tianjin, the native Tianjin culture is influenced by western culture while maintaining its own tradition. The special historical period has determined that Western culture can be carried out

smoothly in Tianjin. Facing the foreign buildings, foreign businesses, churches, modern hospitals, schools and advanced urban construction and management methods brought to Tianjin by the concession, the city of Tianjin learns from the achievements of modern civilization brought by western culture in an open and inclusive manner. Therefore, two cultures have merged. Lying in the center of Heping District, Tianjin, the five avenues of "architecture of all nations" is the center of the blending of Chinese and western cultures, introducing the western modern way of life, transportation and economy. It blends with Chinese tradition, thus forming unique cultural landmarks. The mansion of Qingwangfu is the most representative cultural landmark. It has a glass and western colonnade in the courtyard, with beautifully carved wood and stained glass making up the house. This typical eclecticism building with a Chinese garden is one of the most valuable resources on architectural aesthetics. Today, both the five avenues and the mansion of Qingwangfu are open to the public. Tourists can visit them after purchasing the tickets. This mode of commercial development allows cultural landmarks themselves to be carefully restored and greatly protected, which restoring the prosperity of the past and promoting the new functions of urban tourism at the same time ("Fig. 7" and "Fig. 8").



Fig. 7. Landscape sculpture of the cultural tourism area on the Five Avenues (taken by the author).



Fig. 8. Interior decoration of the mansion of Qingwangfu in Chongqing Street (taken by the author).

Cultural landmark is an important standard to measure urban civilization. It determines the image of a city, promotes the city's progress, and effectively uses cultural landmark to promote economic development. We should extend the memory cycle of cultural landmarks to promote tourism, which is an important development direction of this city. Under the influence of tourism advertisement and slogans, instead of blindly construct cultural landmarks, we should recognize the true value and function of cultural landmarks, and accurately grasp the development direction of cultural landmarks. The city image formed in this way is the symbol of economic development, and it will also improve the core competitiveness of sustainable development of Tianjin's urban tourism.

C. Strengthening the memory card of Tianjin, enhancing the attraction of this city

During the Self-strengthening Movement of the late Qing Dynasty, Tianjin became its center in northern China. The Self-Strengthening Movement and the Peiyang new deal have broadened Tianjin citizens' vision through advanced western science, technology and education, making it beyond the traditional urban model. When citizens tasting the fruits of western modern civilization, their conservative ideas have gradually become civilized. Existing to this day, the culture of water transportation, dork, commercial port and Mazu have all relied on that special historical period. The attraction of Tianjin culture can be embodied in folk festivals, folk art, poetry, myths and legends and so forth, enhancing people's sense of identity and belonging, thus promoting the attraction of the city. Tianjin Ancient Culture Street is an important node on the axis of urban development. As a national 5A grade scenic spot, it is an important pivot part of the reconstruction of the old districts, and also a cultural landmark displaying Tianjin tradition. This attraction has precipitated Tianjin's 600-year cultural history, and also showcases the cultural heritage of its great arts. In the great development of Hai River, the street was rebuilt into a more rhythmical, attractive and strong being in the colorful modern city ("Fig. 9").



Fig. 9. Scene of Ancient Culture Street (taken by the author).

With time going by, the impression of old Tianjin was strengthened and the new formation of the city has been gradually remembered. In recent years, with the advance of culture and economy, the expectation on living standards and the height of cultural entertainment have been constantly raised. In this case, cultural landmarks face severe challenges from its function, shape, structure, carrier and connotation. In order to fulfill this mission, we need to think and study the structure in whole to ensure the integrity and influence of the culture, and to make it more innovative and realize richer values. The city of Tianjin survives with its special natural conditions, economic technology, social and cultural customs, and derives its unique cultural symbols. When exploring this urban culture in depth, we should focus more on the cultural form of Tianjin in the new era. On the one hand, we cannot abandon history. On the other hand, we need to add new elements from the future to give Tianjin greater influence so that Tianjin culture can be inherited and developed. Only in this way can we preserve the cultural momentum inherent in the city and promote its publicity and economic development.

V. MEMORY CONSTRUCTION OF URBAN CULTURAL LANDMARKS IN TIANJIN

The form of a city is derived from people's life. The reason why many cities have iconic buildings and cultural landscapes that tend to be alike comes down to the massive loss caused by successful cowboy history and urban memory which cut down the continuity of urban memory. The aim of establish new landmarks and preserve the old ones is to protect the urban memory. The development of a city is in the dynamics where people live and act in the uni-dimensional timeline in which the cultural landmarks come into being. Cultural landmarks are inevitable in urban development. These landmarks provide spiritual shelter beyond plain visual entertainment for people, and record the reality of a city rather than simply adding its beauty. With time passing, cities are growing in constant changes. Under this circumstance, cultural landmarks will play a more important role in urban

development, which manifests itself in both physical and spiritual aspects. The physical aspect is about the height, material, style, shape, location and scale of cultural landmarks, which has a certain identification function within a certain range of space. This aspect supports the spatial structure of the whole city, and is also the result of the historical and cultural function in the process of connecting the urban space its development. Take various types of cultural landmarks in Tianjin as examples, the buildings in Tianjin all form a landmark system with a certain regional environmental significance in a certain order with internal connection. As for the spiritual aspect, the cultural landmark itself contains the regional culture, spiritual transmission and ideological manifestation. Spirit which contains the external structure, rich ideas, unique charm and ideological power is a higher level rising from physical substance. This has a positive guiding effect on social development and construction. Tianjin's urban development needs spiritual guidance, which is continuously provided in the form of mental motivation and intellectual support by cultural landmarks. This is the key issue in urban development. With the deepening of the reform of the market economy system, the service industry and tourism will become the new growth point of Tianjin's economic development. There are two sides of effect to create a memory business card for Tianjin's cultural landmarks. Cultural landmarks can attract more and more urban people through the appeal of culture and spirit, encourage spiritual consumption and service consumption, guide tourists and citizens to pay attention to spiritual civilization life, thus pulling the urban economy; alternatively, it can also promote new industries and raise the status of carriers and media of cultural landmarks, which positively foster individual morality and the consciousness with social consensus. In a word, Tianjin's cultural landmarks must have their own memory value, in order to highlight the vitality and vitality of the city.

VI. CONCLUSION

Cities are the result of the evolution of human civilization and the carrier of our social memory. When the imprint of a city starts to trigger a resonance, the experience of the past will be presented along with the memory. Hence the cultural landmarks that accompany urban development should have their memory structure embedded in the interaction and interdependence of people and society. To sum up, the memory construction of Tianjin cultural landmarks has great influence on the development of the city in the following aspects:

- To inherit Tianjin's traditional culture, explore history and create distinctive connotations.

- To set a more comprehensive understanding of Tianjin regional culture, seeking the best balance between history and modern elements.
- To foster the integration of inheritance and innovation, and to promote the diversified development of the economy.

It is not the perfect developing model for a city to be over-conservative or over-innovative. Cultural landmarks assist people to seek a clearer identification and a more accurate understanding of a city, so they should be built as a proper representation of the city image. As China's first-tier city, Tianjin is undergoing earth-shaking changes as modernization, which is a process requiring the participation of cultural landmarks. In order to avoid the loss and rupture of urban culture, we should optimize and coordinate the construction of urban cultural landmark system from an overall perspective to enhance the identification of the city and a sense of belonging of its people. This is the ultimate goal of urban development.

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