DESIGN AESTHETICS OF TAIPEI CITY WALLS
Aesthetic Principles and Culture Preservation

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Abstract: The construction of Taipei City Walls was started in the Qing dynasty (1882 A.D.) by Guangdong craftsmen. It was the last city that used the concept of feng shui during the Qing dynasty and the only rectangular stone city in Taiwan's history. Taipei is the most modernized city in Taiwan, and the construction of tall buildings and skyscrapers has led to the gradual disappearance of the original Taipei City Walls. Taipei City Walls is unique in the history of Taiwan, and its design and planning are also different. This study used text analysis and case investigation to consider space according to the process of changes in the social history in an attempt to analyze the design aesthetics of Taipei City Walls as the preliminary foundation for urban design aesthetics in Taiwan. The analysis of the design aesthetics according to several aesthetic principles showed that the principles of the presentation of style beauty included: Host-Guest disposition method, Graphic harmony rule, Significant harmony rule and Landscape viewing rule, breaking through the past politics-based power distribution. Although the aesthetic principle has been called an historical inheritance, its meaning was completely different, and it initiated the city morphology of Taipei City.

Keywords: Taipei City Walls, design aesthetics, Life

1. Introduction

Major metropolitan areas in every nation are faced with modernization and globalization challenges during the rapid development of their economies, causing the traditional metropolitan style to become homogenized. The purpose of urban planning is to improve the quality of the metropolitan public space and connect the living experience of the citizens with their feelings, while dealing with the related model of substantial space and human-crowded activities. The plan includes the composition of the external and internal spaces of the environment, and the relative construction between spatial design and environmental elements.

However, the process of modernization is usually accompanied by the maltreatment of historical heritage or damage to environments that have historical meaning, due to economic interests. Therefore, modernization may also lead to a crisis of extinction. There are only a few city gates currently remaining in Taipei City Walls. They have become traffic circles isolated in the center of the City’s roads.

The City Walls have also been turned into broad roads, and their historical memory has been gradually forgotten. Among the existing preserved documents, only traces of the historical inheritance or narrative depictions can be found. However, the nature of design, especially the nature of aesthetics, has never been investigated. As city dwellers, citizens cannot understand how to maintain their living environment until they have an understanding of
environmental aesthetics. Consequently, this study investigates the nature and meaning of beauty from an aesthetic perspective.

The design of Taipei City Walls is unique and its potential value is still to be discovered. Taipei City Walls does not simply signify the ruins of an ancient city. It brings new cultural identification to the metropolis of Taipei, where tall buildings are everywhere. It is necessary to analyze the aesthetic perspectives and rediscover the local culture based on the analysis of design aesthetics.

1.1 Purposes
Taipei City’s history is more than one hundred years long, since its establishment. It was considered as a marginal zone in the past (centering on Tainan, the prefectural city of Taiwan), while now it is the political and economic center in Taiwan, as well as the largest metropolitan region in Taiwan.

From a historical perspective, Taipei City Walls was the last city to be built in the Qing dynasty according to feng shui. It was also the only rectangular city in Taiwan (other cities had an irregular or round shape). Its design was special as well. The Tower of Taipei City Walls is also extraordinary; it is a closed fortress. Apparently, its function was to provide defense against modern firearms. Its various designs all had unique values.

With economic development, metropolitan construction exceeded the range of the city walls, and they became an obstacle to development. The traditional buildings in the City and the city walls themselves were gradually dismantled and vanished rapidly. Taipei City Walls inherited the design style of Chinese traditional city walls. In addition, it was also designed according to local needs. Both ancient Chinese aesthetics and modernization can be observed in Taipei City Walls, and the origin of modern aesthetics can be explicitly traced in the literature [1]. As a result, the aesthetic ingredients extracted from the City’s construction and the interpretation of design aesthetics can help in the analysis of ancient and traditional intelligence, as well as preserve and inherit the intelligence of our ancestors.

This paper aimed at the following tasks:
1) Discuss the process of the creation (construction) of Taipei City Walls.
2) Discuss the media material, forms and expression of earlier Taipei City Walls.
3) Describe and interpret the beauty, aesthetic attitude, aesthetic experience, and social function of Taipei City Walls.
4) Analyze the design aesthetics of Taipei City Walls.

2. Study Method and Architecture
From the perspectives of the historical context and the history of the system, this study researches the space through the social and historical changes. Then it expounds upon, or infers the possibility of, the design aesthetics by means of the research method of "taking the system as the media" or the "two-phase demonstration method" [2].

2.1 Study Method
1) Text analysis: discuss the historical context of Taipei City Walls’s construction through a literature review.
2) Case study: conduct an analysis of the design aesthetics of Taipei City Walls’ construction, determine the design trends, decompose the feelings and describe the natural indications. In addition, an analysis will be conducted of the aesthetic knowledge from three dimensions: nature, indication and form, along with a discussion of the operational means of the feelings derived from its beauty, from the perspective of form.

3. Literature Review
3.1 Aesthetics knowledge dimensions of the city design
1) Aesthetics and Design aesthetics: Aesthetics is the science of beauty. As a branch of the science of beauty, design aesthetics discusses the content, which is close to design creation and work analysis [3]. The three dimensions of aesthetic analysis include nature, aesthetic forms and indications (as shown in Table 1).

The nature of design involves discussion and exploration of the purposes or selections of a certain design. The meaning of design discusses and explores the meaning, story, instruction and lessons of the design work; it also means that a selected theme is developed into a complete story structure with plots at the very beginning of the design or even at the initial status of modeling formation. The form of design discusses and explores the gradual formation of the modeling and polishing of aesthetics during the design creation [3].

2) Aesthetics knowledge dimensions of city design: For city design, nature should dictate the aesthetics style produced for the city design and updates, cooperation between policy-makers and common people, the construction of the city appearance, as well as the summary and application of the environmental system's elemental composition into the design prototype.
Table 1. Operational items of aesthetics [3]

<table>
<thead>
<tr>
<th>Aesthetical dimensions</th>
<th>Discussed items</th>
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| The nature of the design | 1. Theme  
2. Name of design case.  
3. Aesthetics level and other levels in design case, such as use, construction and weight among collective memories |
| The meaning of the design | 1. Theme is transformed into indication.  
2. Coordinate the relations among sub-themes, plots or scenes, story sub-themes and indication based on the theme. |
| The Form of the design | 1. Modeling transformed into design.  
2. Modeling is decided and polished based on the theme or indication. |

As for the meaning of city design, the function and position of the city is specified first, and then the environmental shaping process is derived from it. With the rapid development of the city in modern times, the professional cooperation and mass operation in a modern free society make the shaping a fragmentary and non-continuous decision, which does not take the correlations into consideration, and even results in having a negative influence on each other. Lastly, the results of various partial indications are based on the political purpose, economic gains and professional value orientation.

Regarding the Form of city design, the relations of the positions of objects and spaces in the entire city, scenery disposition is discussed, that is, whether the placement of commercial districts, industrial districts and residential districts meet the demands of habitation, along with the style selection of the architecture, the arrangement of the skyline and the composition of the street scenery.

3.2 Investigation on the Morphology of Taipei City Walls based on the Literature

Ancient city construction has an effect on modern cities, and traces of the thought process in ancient cities can be observed in current cities.

1) The Meaning of “City” in China: Ancient urban planning in China plays an important role in the history of world city construction. In addition to its long history, a city construction system was established [4] that affected the construction planning in neighboring countries, such as Heian-kyo (平安) and Heijo-kyo (平安) in Japan [5]. This was one of the first systems developed in the science of world urban planning.

   It could be inferred from historical literature that the city is the military, political and economic center of Taiwan. As mentioned in Shuo-wen chieh-tzu (說文解字), the city is meant for containing large numbers of people. Duan Yu-cai (段玉裁) compared it to containers holding the grain. It could be inferred from historical literature that the city is the military, political and economic center of Taiwan. As mentioned in Shuo-wen chieh-tzu (說文解字), the city is meant to contain large numbers of people. Duan Yu-cai (段玉裁) compared it to containers holding grain. No matter whether they are common people or royalty, people need to live in cities for the sake of safety and convenience. A city should have official buildings, public utilities and a certain level of political and economic development. Only then it can be called a city, and be considered as the symbol of the national domination over the region.

   Figure.1(Left): Architectural drawing of the imperial city  
   Figure.2(Right): Architectural drawing of Zhou imperial City in the Three Ceremonies Drawings (三禮圖) by Zheng Xuan (鄭玄) in the East Han dynasty

   The book The Rites of Zhou, Kaogongji (周禮·考工記) was the first book to summarize past construction experiences, and it has affected later concepts of city construction. The contents of design planning have varied with the different dynasties, thinking & systems, politics and economies, and environment and climates. Kaogongji (The Artificers’ Record), mentioned: “when the craftsmen build the city, they should follow the rule that the city should be 9 square miles with three gates on each side. There are nine horizontal and nine vertical roads, which are as wide as that of nine carts running in a row. On the West side is the mausoleum of the ancestors, while on the east side is the residence of the people. On the South side is the royal palace, while towards the north is the market” (Figures 1 and 2). This planning includes all streets and roads, as well as fields.
and mountains. It coordinates the city space, allowing the crowded city to have green fields. We can conclude that it had the idea of long-term operation and defense.

2) Traditional Feng Shui Concepts for City Construction:

Ancient people’s observations of the changes in the natural environment during the pre-Qin (秦) dynasty led to the formation of feng shui. From the perspectives of modern studies, feng shui is a science-based theory that also includes philosophical thinking and aesthetic perspectives for choosing a good living environment.

To build a city, it is necessary to consider everything from various aspects. Chinese culture has the emotional world view, since ancient times, which considers the city as an organic body when it comes to the selection of a place to live. feng shui must be checked first before the construction of a city since feng shui is related to the prosperity of the entire city and the people within the city.

In Chinese Feng Shui, Kunlun Mountain (崑崙山) is the source of the dragon vein, which expands into three veins: the north dragon vein, central dragon vein and south dragon vein. Under the south dragon vein, there are two sub-veins reaching Taiwan. The principle of the place focused on the dragon vein. The dragon vein is the situation of the mountain. When selecting the site to build a city, it is better to build the city near the mountain. The ideal place of Geomancy Science based on feng shui theory should possess four elements: (Figure 3) dragon (龍), soil (砂), water (水) and plainness (穴). Dragon indicates the dragon vein. Soil indicates that the city is surrounded by mountains. Water indicates the style in which the river flows, where the surrounding river is a good sign, while a rushing river is a bad sign. Plainness indicates the plain and wide place, which is also called “Ming Tang (明堂)”. A place where the advantages are concentrated is a precious one, and that is also where the city shall be built [6].

Although feng shui systems are complicated, they can generally be divided into the following theoretical systems [7]:

1) Yin yang-based observations.
2) Landform observations.
3) Environmental analysis for the best location (Polarity (巒頭派)).
4) Observing astronomical phenomena to seek auspicious locations and times (Qi (理氣派)).

Many researchers on ancient cities in the east and the west believe that China’s ancient urban design is based on the Fengshui concept and that it is in line with the natural principles. Taipei is a typical city built in accordance with Fengshui [8-11].

Two Feng Shui concepts have affected city construction in Taipei: Qi (Figure 4) and Polarity (Figure 3). Qi (a.k.a. Li Fa (理法) and Siang Fa (向法)) attaches importance to directions and uses Yin-yang and the Five-element Theory, the I-ching and the Eight Trigrams to predict fortune [12]. Polarity (a.k.a. Xingshih Pai (形势派) and Xingfa Pai (形法)) was the leading Feng Shui School during the Ming and Qing dynasties. It attaches importance to matching the dragons, sand, water and caves. These two schools jointly developed the ideal feng shui style [13].

The feng shui concept of Nanlung Pai was applied to the Taipei City Walls in Taiwan. The mountains encircling Taipei City Walls and the Tamsui River, which flows through the Taipei basin were the layout for attracting the wind and accumulating good fortune.

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There is no need to build a city. As a matter of fact, it is a waste to build a city”. According to the Reconstruction of Taiwan Prefecture, during the Qing dynasty, the government did not attach importance to the development of Taiwan; instead, it worried about the increasing power of the anti-Qing forces, so it adopted the non-city-construction policy there.

It was not until the outbreak of the Mudan Commune Event in 1874 when Japanese armies attacked Taiwan and engaged in fierce battles against the aborigines that Shen Baozhen (沈葆楨) was appointed Governor-General to carry out the defense affairs; he expanded the administrative units from one city to three.

At that time, Taipei was in the relative opposite direction to Tainan region (Tainan was the political and economic center at that time), indicating the recognition of Taiwan’s northern direction. Taipei City Walls was the area surrounded by the city wall after the City had been built during the Guangxu reign. Until then, the Taipei region was formed in a comparatively specific sense.

Among the cities constructed in Taiwan in the early days, Taipei was the only rectangular city (Figure 5). As for other cities, Kavalan Joucyong City (宜蘭) (Yilan) (Figure 6) had a round shape, and Fengshan Hsincheng (鳳山新城) had an irregular shape (Figure 7).

4. Analysis of the Design Aesthetics of Taipei City Walls

The analysis intended to interpret the design aesthetics of Taipei City Walls from the perspectives of beauty, aesthetic appreciation attitude, aesthetic appreciation experiences and the descriptions of social functions.

4.1 Taipei City Walls with circular heaven and square earth
The traditional urban design in China was mainly based on the imperial city picture of “The Rites of Zhou - Records of Examination of Craftsman.”

Taipei City Walls did not belong to one of the major metropolitan areas at that time, so it was not composed of three sub-cities in the traditional sense: the imperial city, the outer city and the inner city. On the contrary, it only has a set of circular cities ranked at the prefecture level (Figure 5).

Taipei City Walls was the only rectangular city in Taiwan (other city walls in Taiwan are of irregular shape due to the op cit al terrain.), reflecting the cosmological concept of a “round heaven and square earth.” Although it had a rectangular shape, the city walls in the south varied with the camber of the river. It could be inferred that in addition to inheriting traditional thinking, Taipei City Walls was also designed according to local conditions.

4.2 The aesthetic rules of primary and secondary orders: Feng Shui outlook of Qi (ch'i) and polarity towards Taipei City Walls

The concept of order is based on the relations between the design components. Consideration of the symbolic indications of the components meant deciding the position and order for all of them. Position means the direction and location, while order means the order of promoting and constraining [15].

The Feng Shui view of Governor Chen Yuying (岑毓英) during that period belongs to Qi (ch'i). He took the Taipei governmental office and the Confucius Temple as the axes from the south to the north, both of which pointed to the unchanging celestial Dipper. This makes Taipei City a northwestern square city; its four gates and crossing streets form the space concept that is based on the Feng Shui theory of Qi [16].

While Liu Ao (劉璈), the practical creator of Taipei City Walls, embraced polarity, he changed the original positions of the city walls. Because of a different Feng Shui view, he dramatically changed the original design of the walls, attaching importance to the dragon vein. He believed that the original design plan of Taipei City Wall was not close to the mountain, so it was contrary to The Divination Books. Therefore, he revised the angle of the walls, putting them close to Cising Mountain. The position of Taipei City Walls was moved a little from the northeast direction to the southwest direction. Finally, the east wall (ZhongShan S. Rd) and west wall (ZhongHua Rd.) pointed to Cising Mountain, while the south wall curved according to the shape of the river, which can be seen from today’s curved shape of AiKou W. Rd [17].

Roads and construction layouts were planned first, followed by the construction of the city walls. Because the concepts of the designers were different, a unique space was formed, in which the roads in the City were not parallel to the external city walls as in the traditional concept of symmetry (Figures 8 & 9).

4.3 Planning rules for aesthetics with graphic harmony

In order to bring into play the functions of living, military defense, politics and religious culture, the official and civil architectures were built everywhere inside the city, including the architectures illustrated:

1) Political architectures (Figure. 10): Danshui Ting (Part A), Taipei Governmental Office (Part B), Finance Ministry Office (Part C), Governor-General’s Office (Part D), Defense Affairs Bureau (Part E).
2) Religious architectures (Figure. 11): Confucian Temple (Part F), Martial Temple (Part G), Holy King Temple, Town God Temple (Part H), Heavenly Empress Palace (Part I), Memorial Arch of Charity (Part J), Lin Clan Shrine, Chen Clan Shrine.
3) Military defense architectures (Figure. 12): Assisting-Taiwan Office (Part K), Military Equipment Bureau (Part L).
4) Educational architectures (Figure. 13): Mingdao Academy (Part M), Kaopeng School (Part N), Fan School, West School (Part O), Dengying School (Part P).
Military defense architectures Educational architectures
(source: This research)

4.4 Layouts, Expressions, and Materials in the City

1) Layouts and Expression: After the confirmation of the construction site (a place between Monga and Tataocheng), the architecture body of Kaopeng School (Part N) was completed in advance. The plan for the location of city walls, streets and roads was developed, and the soil texture of the site for the city walls was improved to construct a political building. As shown in Figure 10, government offices were distributed in the northwestern area. They were also an important traffic artery connecting Monga and Tataocheng. In addition, the City was close to Tamsui River and was the political center controlling the entire City.

In terms of the religious buildings inside the city, “Heavenly Empress Palace (Part I)” was the building closest to the center of city. According to the host-guest principle, it occupied a focal position. Four major streets extended from the center temple, and the terminal point was the city gate. Town God Temple (Part H) was in the northwest of the city, while Confucian Temple (Part F) and Martial Temple (Part G) were in the southeast (Figure 11).

The Memorial Arch of Charity (Part J) was located on the crossroads near Heavenly Empress Palace. This tall arch was a visual focus and could be regarded as a type of memorial spatial architecture.

In terms of military buildings, Assisting-Taiwan Office (Part K) and Military Equipment Bureau (Part L) were located in the southeast and southwest of the city, respectively, in order to provide military defense in the southern part of the City (Figure 12). The layout in the City was even.

In terms of educational buildings (Figure 13), Mingdao Academy (Part M) and Kaopeng School (Part N) were located in the northeast part of the City, while Fan School, West School and Dengying School were located in the southwest part of the City.

As for the waterway system, the original rivers and lakes remained (Figure 14). The waterway system was located in the northern and southern parts of the City, and empty spaces were planted with green plants.

2) Overall Space: The analysis of the architectural disposition of Taipei City Walls was conducted by means of the figure-ground method to examine the City, in order to analyze the correlation between the architecture and open space. The real urban space is marked in black on the diagram (e.g., public monuments, main streets and architectural designs with directional or boundary edge), and keeps the virtual urban space (e.g. entry court, blank areas on the street, networks, gardens, linear opening space) with white as the background.

As shown in Figure 15, the buildings and streets in the City were mainly distributed northwest of the north gate, forming a densely populated and continuous street area. This established a spatial sequence and visual orientation to create a leading space. Buildings were not distributed evenly in the overall building layout. The south side was an isolated space. To maintain balance, several buildings were constructed in the south, and composite grid construction (an amended grid) was applied to the space design.

The Heavenly Empress Palace (Part I) and the Memorial Arch of Charity (Part J) were the memorial architecture that decorated the center of the City. They were also the religious center for the citizens; as such, they were located in a broad and open space to show their importance in society. Moreover, they provided citizens with a gathering site. They acted as a transition between the public and private fields, and provided a stage for social interaction that endowed the City with significance and meaning. Furthermore, there were roads connecting them to various city gates, which further defined the center of the City.
The northeast and south sides of the City were cultural and educational areas. Worship activities at the Wen and Martial Temple (Part G) were jointly held. As for the layout, Confucian Temple (Part F) was on the left and Wu Temple was on the right. Moreover, there was boundless natural scenery of rivers, parks, gardens and linear open space systems.

3) Materials: As for the building material for this City, it was designed to use the stones near Yuanshan, but the owners, whose surnames were Zhang and Chen, were against the idea. So they tried the stones in Qi Li An (Shipai now); however, the stones were too soft. At last, they used the andesite produced in Beishi Lake, Dazhi Mountain. The andesite was as hard as Guan Yin Rock, and its color is steel grey [18].

4.5 Aesthetic rule of disposition

1) City Gate: The number of city gates is based on the administrative levels. Generally speaking, there are eight gates for the prefecture level and four gates for the county level. Taipei City Walls, however, did not follow this rule. It has five gates in addition to a small South Gate (not the supposed eight gates). The five cities were formed as closed towers, distinguished among all city gates in Taiwan; they are rare in China [17].

2) Home Advantage Principle: For the Taipei City Walls, the City was first planned and designed, followed by the development of the inner streets. However, the inner streets did not strictly follow the traditional rule of the symmetric axis. Based on the Host-guest rule, the Heavenly Empress Palace plays the role of the host and occupies the focal position, in order to present the spatial grandeur and cohesiveness required to turn it into the belief center (Figure 11, part J).

3) Home Advantage Principle: For the Taipei City Walls, the City was first planned and designed, followed by the development of the inner streets. However, the inner streets did not strictly follow the traditional rule of the symmetric axis.

4) Power center faces west: As described in Min-Hai-Ou-Ji (閩海偶記), the documentation in the 18th century, “Taipei faces the mountains in the east and the sea in the west, so the governmental offices and residences mostly face the west direction because it is the only direction for brightness and good governance.” It could be found that the traditional power centers in China all settled in the north and face south, but the Taipei Governmental Office faces west (contrary to the traditional rule). This is a result of the Taiwanese terrains and mountains, which are in the south and north directions; the west is the governing direction.

5) Crisscrossing and mutually perpendicular road system: The typical road system in Chinese traditional cities is transitional. The roads are crisscrossing. This road disposition is derived from ancient times, which can be seen from the composition of the Chinese word, Xing. According to the records of Shuo-wen chieh-tzu, Xing means walking and was composed of \( \frac{.CharField}{ \text{CharField} } \) and \( \frac{曷}{曷} \). The transitional road system became a kind of tradition since the Shang Dynasty. The space model of Xing is composed of basic composition units in the city space layer. Chinese old cities are composed of small towns or villages. Their public transportation system is crisscrossing streets, while the transportation system between different small towns is composed of multiple crisscrossing streets [19].

The four main roads in the east, west, south and north expand from the center (Figure 16, part D), the Heavenly Empress Palace, displaying four double-cross shapes without any intersection; each of the four forms its own cross-shaped streets, T-shaped streets, or oblique angle. The rise of an oblique angle was a unique phenomenon in traditional Chinese cities. Roads and city walls were not parallel to each other and varied with the designers’ concepts. Because the main roads had already been constructed, later roads had to be connected to the city gates. Therefore, an oblique angle was formed.

Figure 16: Roads in Taipei City Walls
(source: This research)
6) Sightseeing Principle: A tall and important landmark, the Memorial Arch of Charity (Part J) was erected on the crossroads of the City center as the scenic architecture in the center of the entire City. In addition to being a kind of architecture, it also became a tourist attraction for sightseeing and increased the aesthetics of the City. It was different from the horizontal line design in the City and broke through the rigid layout of horizontal lines to increase the level of artistry.

7) Desirability Principle: It was necessary to construct a city where the citizens could live safely and well.

5. Conclusion and Discussion
5.1 City as the Symbol of Character and Power

The expansion of modernization and globalization resulted in hi-tech and post-modern super skyscrapers that stand everywhere in this City, just like a tsunami sweeping the globe. The local social development is significantly influenced by the stream of global power; as a result, the social relationship between the existing local institutes and the local cultural identification is increasingly weakened [20]. Taipei City has now become the political and economic center of Taiwan, as well as the capital city.

However, the only remaining City Gate of Taipei City Walls, as a symbol of the traditional architecture, stands out among the modernized and shining glass buildings. As a symbolic element, the more inharmoniously it contrasts with the background, the greater the symbolic effect it will display. The completion of the City Wall symbolizes the ownership of the local governance and the practice of local ownership, as well as the concentration of local identification. The city gate with people going in and out is regarded as the symbol of power. Unusually, the Taipei City Walls Government Office faced west, revealing that the central power affected the layout.

5.2 Aesthetics knowledge dimensions of Taipei City Walls

Taipei City Walls inherited the design thinking of traditional city walls in China, but it was also designed to meet local needs. The design of such a traditional city was not accompanied by the many complicated problems often faced during the design of modern large cities. The aesthetic ingredients extracted from the city construction experiences and the interpretation of design aesthetics could help in the analysis of ancient and traditional intelligence.

1) Nature: The nature of the construction of Taipei City Walls was intended to exhibit governance and defense, as well as compliance with tradition. It also exhibited innovation.

2) Meaning: A city should be regarded as a living organism, according to observations of changes in the natural environment. There were mountains encircling the city and a river flowed across it to form broad plains, where humans could coordinate, cohabitate, and interact with each other. A comfortable, safe and peaceful living environment could be constructed from the primitive subjective aesthetic appreciation perspective.

3) Form: The symmetry of the traditional city walls was surmounted. However, some chessboard-style composite grid designs (an amended grid) were also preserved to make the space more vivid. Religious buildings were constructed in the center, and such a layout was different from previous ones in which political buildings were constructed in the center, suggesting that more importance was attached to the citizens' spiritual aspect under the premise of governance.

5.3 Aesthetic Principle of Taipei City Walls

Many of the designs of Taipei City Walls were unconventional, but they were not inappropriate. For example, the location selection and layout planning theories of Guanzi (管子) suggest that the shape of a city must not necessarily be square, as was the case in the former emperor system, and roads are not bound to be linear, but may be adjusted according to natural landforms. Such concepts broke through the traditional square urban planning and initiated the diversified Chinese city morphology.

As the last feng shui-based ancient city built in the Qing dynasty, Taipei City Walls was not only a symbol of power, but also an important ancient city preserving historical heritage with aesthetic value. The analysis of the design aesthetics according to several aesthetic principles showed that the principles of the presentation of style beauty were:

Firstly, the perspective of the aesthetic form

1) Host-Guest disposition method (breaking through the past politics-based power distribution and exhibiting the innovative concept of care for citizens).

2) Graphic harmony rule.

3) Significant harmony rule.

4) Landscape viewing rule.

Secondly, the perspective of the aesthetic orientation

1) Aesthetic orientation under the military defense mechanism (central power affected the layout).

2) Aesthetic orientation in compliance with the surroundings and nature.

3) Aesthetic orientation in compliance with the
Confucian Rituals.
4) Aesthetic orientation under the social class system.
5) Aesthetic orientation in compliance with the Feng Shui Geomancy.

Taipei has become the most important internationalized city in Taiwan. The ancestors designed this “citizen-center” City with their wisdom. Although the aesthetic principle has been called an historical inheritance, its meaning was completely different, and it initiated the city morphology of Taipei City.

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