

The Etiquette Ethics of the Architectural Art of the Forbidden City

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Abstract

The paper aims to study the ethical system of architectural art in the Imperial Palace. The Palace Museum is the highest model of palace architectural technology and art in China. Through the investigation of the architectural layout, naming, decoration and other historical materials of the Forbidden Museum, the research results are as follows: (1) the architectural art of the Forbidden Museum fully highlights the values of traditional Chinese ethics.(2) The Palace Museum complex reflects the layout concepts of ancient Chinese palaces, such as "Zuo Zu You She and Qian Chao Hou Shi", bearing the traditional forms of ancient Chinese palaces, and is the concrete presentation of Confucianism and etiquette system.(3) The architectural design of the Palace Museum integrates the essence of traditional culture such as the supremacy of imperial power, the unity of nature and man, and harmony and benevolence. The researchers hope that in the future research, we can understand the architectural art of the Forbidden Museum and the application of this ritual ethics in modern architectural art through the thought of traditional Chinese ritual ethics.

Key words: Beijing Forbidden City; architectural art; ritual ethics; hierarchical concept; imperial supremacy; the unity of man and nature

Introduction

The Imperial Palace is a must-see place in Beijing. The Imperial Palace formerly known as the Forbidden City, was a royal palace of the Ming and Qing dynasties in China. Centering on the three main halls, the Imperial Palace Museum in Beijing covers an area of about 720,000 square meters, with a construction area of about 150,000 square meters. There are more than 70 palaces and more than 9,000 houses. It is the largest and most complete preserved ancient wooden palace complex in the world. The Palace Museum is the highest model of ancient Chinese architecture in terms of architectural technology and architectural art, and it is the master of palace architecture.

China has always attached great importance to the tradition of worshipping culture and rites. "Rites" were originally related to sacrifice, and can be traced back to the primitive society. From the "ritual" to the "ritual system", it can be seen that the thousands of years of feudal dynasties of China have been pursuing Confucianism, and regard Confucianism as the only orthodox thought. Which affects the architecture either directly or indirectly, especially on the content and form of the palace architecture. However, there are few research results on the etiquette ethics of the architectural art of the Forbidden City Museum. Only Pengling Yan studies the ethical system of the layout of the Forbidden Museum (2009); Wei Zhang has

studied the ethical ideas of the Forbidden City(2010), and Junjing Zhao studied the ethical symbolism of the ornament in the Forbidden City(2013).

This research paper presents : (1) the architectural art of the Palace Museum fully embodies the values of traditional Chinese ethics.(2) The Palace Museum complex reflects the layout concepts of ancient Chinese palaces, such as “Zuo Zu You She” and “Qian Chao Hou Shi”, which carries the traditional forms of ancient Chinese palaces, and is the concrete presentation of Confucianism and etiquette system.(3) The architectural design of the Palace Museum integrates the ideas of the supremacy of imperial power, the unity of nature and man, and the harmony and benevolence, and is the essence of traditional Chinese culture.

- 1.The Meridian Gate (Wumen)
2. The Hall of Martial Valor (Wuying Dian)
- 3.The Hall of Literary Glory (Wenhudian)
4. The Gate of Supreme Harmonng (Taihe Men)
5. The Hall of Supreme Harmony (Taihe Dian)
6. The Hall of Central Harmony (Zhonghe Dian)
- 7.The Hall of Preserving Harmony (Baohe Dian)
- 8.The Palace of Heavenly Purity (Qianqing Gong)
9. The Hall of Union (Jiaotai Dian)
- 10.The Palace of Earthly Tranquility (Kunning Gong)
- 11.The Hall of Mental Cultivation (Yangxin Dian)
- 12.The West Six Palaces (Xiliugong)
- 13.The Imperial Garden (Yuhuayuan)
- 14.The East Six Palaces (Dongliugong)
- 15.The Hall of Ancestral Worship (Fengxian Dian)
- 16.The Palace of Tranquil Longevity (Ningshou Gong)
- 17.The Gate of Divie Prowess(Shenwumen)
5. 6. 7. The Three halls (The Outer Court).
- 8.9.10. The Latter Three Palace (The Inner Court)

Today, if you go to Beijing, China, you can visit the Palace Museum along the route, from 1 to 17)

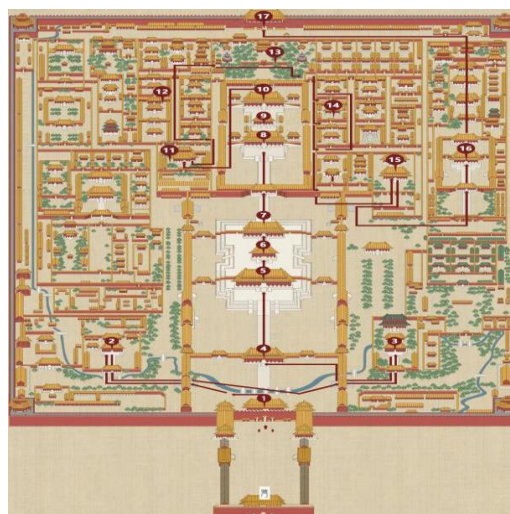


Figure.1 Map of the Forbidden City

Source: *the Palace Museum*, <https://www.dpm.org.cn/Visit.html#block5>

Research Objectives

- (1) In order to further understand the extensive and profound and unique value of the Palace Museum architectural art, to explore the cultural connotation of the Palace Museum architecture from the perspective of ritual system and ethics.
- (2) In order to explore the ethical problems of traditional cultural rites contained in the architectural art of the Forbidden Museum, it is necessary to qualitatively analyze documents or image historical materials.
- (3) In order to understand the architectural art of the Palace Museum and its application of ritual ethics in modern architectural art. The architectural design art of the Palace Museum contains a rich concept of traditional Chinese ritual and ethical system.

Literature Review

The Architectural Art of the Palace Museum

The ancient city of Beijing has a clear central axis, on which the Forbidden City is located. The Imperial Palace in Beijing was built in the fourth year of Yongle of the Ming Dynasty (1406) and in the 18th year of Yongle (1420). The Forbidden City is 961 meters long in north and south, and 753 meters wide in east and west. The four walls are 10 meters high, and the moat outside the city is 52 meters wide. It is very strong and safe. The Forbidden City has four gates, southeast and northwest, namely Donghua Gate, Meridian Gate, Xihua Gate and Shenwu Gate. At the four corners of the wall, each has a turret, which is a very complex structure. All these show that the Imperial Palace in Beijing shows the majesty of the imperial power everywhere (Jixiang Shan, 2020). The buildings of the Forbidden City in Beijing are divided into two parts, namely, the outer court and the inner court. The foreign court is the place where major national ceremonies are held, and the center is the Hall of Supreme Harmony, Zhonghe Hall and Baohe Hall, collectively known as the three halls. The three halls and two groups of buildings are the Hall of Wenhua and the Hall of Martial Arts. The inner court is the place where the emperor and the empress live, and its center is the Qianqing Palace, the Hall of Jiaotai, and the Kunming Palace, collectively referred to as the latter three palaces. The latter three palaces are lined with the east and west six palaces, where the concubines live and rest. The sky dome temple and other Buddhist hall buildings are located in the east side of the East Six Palace, the main Hall and other Buddhist hall buildings are located on the west side of the West Six Palace, and the imperial garden is in the far north side of the inner Palace. (As shown in Figure 1)

The Palace building has high artistic achievement, so attention to its architectural art after it was opened. For example, The whole picture of the Forbidden City is presented from the perspective of graphics by Osvald Siren (1926); Reh Emma field interviews with the aborigines (1933); and W. J. Oudendijk memories of the palace history (1934). After the founding of the People's Republic of China, the Chinese government has further strengthened the repair and protection of the Palace Museum, and the achievements of the architectural art of the Palace Museum are increasing. For example, introduce the various buildings of the Forbidden City, introduce the Palace architectural art, introduce the Palace layout, introduce the origin of the Forbidden City, and so on .

In recent years, the study of the architectural art of the Palace Museum is mainly reflected in the following aspects. (1) About architectural decoration. By discussing the types and stages of architectural paintings in Ningshou Palace Garden, Hong Guo thinking that the Ningshou Palace Garden was the artistic masterpiece of the Emperor Qianlong, Architectural color paintings

include square heart su painting, baggage su painting, sea coat su painting and other kinds (2021); Zheng Yuan & Peng Zhao to study the number, distribution and decorative patterns of the outer eaves of the Forbidden City, In order to achieve the understanding of the craft style of metal components of ancient buildings, the decorative art of wooden buildings and its connotation (2017); The history of the paste materials, technology and decoration of Ningshou Palace Garden is analyzed; Investigation of the auspicious cloud color paintings in the architectural ridge department, It reveals the temporal evolution process of xiangyun color painting from the early Ming Dynasty to the early Qing Dynasty, etc.(2) About the stone carving art of the Forbidden City. Yang Zhou & Lei Zhan taking the architecture of the Forbidden Museum as an example, through the analysis of the origin and craft of stone carving art, the application of stone carving art in Chinese classical courtyards is analyzed (2020).(3) Other architectural art. such as, Investigation of Yangxin Hall ; Research on the relationship between the shape of the Palace Museum and interior space. In recent years, the author even analyzes the composition of building materials in the Palace Museum from an interdisciplinary perspective. For example, the composition analysis of the gilded copper nail coating in the Palace Museum, and the nondestructive detection research of the wall wood column defects of Yangxin Hall, and so forth.

Architectural ritual system of the Imperial Palace

The Rites of Zhou is a traditional classic of Chinese Confucianism. It introduces and interprets the rites and music culture of the Chinese nation in detail and authority, and has a profound influence on the Chinese rites and ethics in the future. Therefore, the Confucian hierarchical order has become an inevitable factor to consider in the planning and design of the Forbidden City in Beijing. The Rites of Zhou·Kaogong ji first pointed out that the principle of the imperial capital construction is "Qian Chao Hou Shi, Zuo Zu You She ". That is, the imperial handling of the government is the court, in front of the imperial city, the market is the city to trade, in the back of the imperial city, the temple is the imperial worship ancestors on the left of the imperial city, the altar is the imperial worship heaven and earth for good weather, on the right of the imperial city. This architectural layout embodies the supremacy of the imperial power.

Because China has a long history of five thousand years of civilization, the academic circle began to present the traditional culture of the architecture of the Palace Museum when studying the architectural art of the Palace Museum. Such as, aesthetic exploration, monarchy system, cultural connotation, etc. Research results in recent years have begun to reflect the essence of more traditional Chinese culture.(1) Architectural thought. Through the comparative analysis of the site selection and layout of the Palace Museum and the Versailles Palace, materials and structure, decoration and color, and landscape construction, the ideological and cultural differences between the eastern and Western palace architecture are revealed by Peiling Hu(2019). By studying the development source of the construction of the Imperial Palace in Beijing, and taking the hall of Supreme Harmony, the head of the building as an example, explore the characteristics of the beast, reflecting the Chinese traditional architectural art culture and the supremacy of the king and the "masculine and soft" thought of traditional cultural connotation (Fan Xu ,Hao Qian ,Yimin Wang , 2017).(2) Temple culture. Also have to explore the achievements of the Ming and Qing dynasties temple political culture, think the palace as the core of the Ming and Qing dynasties temple political field, there are a lot of things are symbolic symbol, its concept, regulation, inertia and behavior, etc., constitute a unique political and cultural context, and temple outside the political, culture, society, people's livelihood, produce differences, association and interaction (Yifeng Zhao, 2012). (3) Design ideas. The overall layout and the individual architectural design of the Forbidden City are arranged and combined separately. It is believed that the palace architecture is closely related to the imperial power (Chengru Zhu, 1999).

Architectural ritual system ethics of the Imperial Palace

Confucius was a representative figure of Chinese Confucianism. He believed that the foundation of the country cannot be separated from the hierarchical order. "Rites" are regarded as the foundation of building the country in China's feudal society. Confucianism influenced the architectural form and style of the imperial palace, and Confucianism believed that the central axis is symmetrical and that the center is the most noble, so the palace was established in the center of the capital. The Imperial Palace Museum is built on the central axis of Beijing, and its three main halls, the rear three palaces, the imperial gardens, etc., are all located on this central axis. The East and West Six Palace also uses this line as the central axis, forming a symmetrical layout. These hierarchical feudal Confucian rites are the embodiment of the political ethics centered on the imperial power.

As the carrier of Oriental traditional culture and philosophy, Chinese traditional architecture is not only the art of space and form, the great achievement of structure and craft, but also the embodiment of philosophical thought and ethical order. From layout to construction, from material representation to connotation and vocabulary, they all reflect the rules of "ritual system" in all aspects. Japanese scholar Yoshitsugu Aoki studied the ethics of architectural design (2004). Ying Huo considered the ethical spirit under the influence of Confucianism and Taoism runs through the architectural construction, reflecting the relationship between man and nature, man and god, and man in the traditional society through the architectural entity, construction mode and spatial pattern, pooling the essence in the long-term accumulation, and highlighting the construction wisdom of ancient Chinese architecture. "Architectural personality" is the accumulation and precipitation of architectural personification, which has obvious ethical and moral attributes, mainly including three basic ethical elements: architectural image and temperament, architectural life vitality, and architectural moral memory. (2022)

Research methods

The method of this study was a qualitative analysis. For the qualitative analysis, the data were collected based on the field visits of the Palace Museum architecture, and its related literature and historical materials (Zhuhong Zhang, 2006) and the image historical materials (Yong Lan, 2014). The researchers defined the ethics of the imperial art as the supremacy of imperial power, the unity of man and man, and the harmony and benevolence. According to the Creswell (2016) recommendations, 5-25 samples can be used as a qualitative basis. Therefore, the researchers selected the samples from the photos taken during the field trips and the pictures taken on the Palace Museum's website as the source of the data to focus on the analysis.

Researchers use purposive sampling to select samples. Most of the problems were developed from the concept of architectural ethical principles. Before exploring the ethics of the architectural art of the Forbidden Museum, we need to analyze the essence of many traditional Chinese culture contained in the architectural art of the Forbidden Museum, these data come from literature or image historical materials. In the process of analysis, we will describe the concepts of ethics, ritual system and ritual system ethics.

Results and Discussion

This study adopts qualitative methods to study the traditional Chinese ethics contained in the architectural art of the Palace Museum, especially discusses what kind of ethics of the

Palace Museum reflects, and why such ethics appear. On this basis, the positive influence of the ethics of the Palace Museum on modern architectural design is proposed.

Study some documents and image materials in the architectural art of the Forbidden Museum. Through these historical materials, the architectural art of the Imperial Palace Museum is analyzed, and it shows the obvious traditional Chinese cultural connotation in terms of naming, layout and decoration, especially highlighting the three aspects of ritual ethics. The supremacy of imperial power is the core essence of imperial, and the unity of nature is the ultimate goal. The ideas contained in the architectural art and ritual ethics of the Palace Museum, such as the unity of right and responsibility, the political ethics of the people, and the internal morality of law, have important enlightenment and reference for the contemporary morality and rule of law construction in Chinese society.

The supremacy of imperial power: the core essence of the architectural art in the Forbidden City

Analysis of the Chinese architecture has always attached great importance to the ritual system rules, the ritual system first performance in the layout of the building must meet the requirements of ethics, some even emphasized the "imperial power supreme political ethics, superior and orderly level of moral values, group consciousness and your monk moderate ethical thought" (Wanqiu Chen, Lingxi Guo, 2009). Ancient Chinese architecture is not only an entity existing as a construct, but also because of its ethical connotation and function. By studying the layout of the Forbidden Museum, the paper analyzes the hierarchical ethics of imperial power.

Generally speaking, the plane layout of ancient cities is designed according to the specific natural conditions such as roads, rivers, mountains and so on, and integrating the humanistic concepts. Archaeological findings show that the ancient Roman city covers an area of 11 square kilometers. In the Tang Dynasty, Chang'an, with an area of 84 square kilometers, is a typical well type, also called the checkerboard plane layout. Imperial palace symbolizes the political center, in the innermost part of the city, is the Chinese font as "Hui", Looks like two concentric squares. Outside the palace city is the king city, in turn is the inner city, the city wall, the moat, suburban, wild, secluded and so on. The book in the Warring States Period "Zhou Li·Kaogong Ji ·Jiangren Yingguo" also stipulates: " The craftsmen built the capital, nine miles square, the four sides of the capital and three gates. There are nine north and south avenues and nine east and west avenues in the city, each of which can accommodate nine cars in parallel. the ancestral temple is in the east, the altar of country is in the west, the imperial court is in front, the Shang city is behind, and the palace is in the center. The size of the market, east and west, north and south, are about One hundred steps".

The layout of the architecture of the Forbidden Museum reflects the strict concept of hierarchy, that is, the feudal system advocated by Confucianism. As the office and residence of the Chinese emperor, the architecture of the Forbidden City embodies the core idea of "imperial power first". In terms of layout, the Beijing city follows the tradition of the triple city structure of the Chinese capital building, which is divided into three floors from the outside to the inside, namely, the capital, the imperial city and the palace city. Miyagi is located at the core of the entire complex. The emperor dealt with the government, living and rest in the palace. The supremacy of imperial power in the embodiment of incisively and vividly.



Figure.2 *Hall of Supreme Harmony (Taihe Dian)*

Source: *the Palace Museum*, <https://www.dpm.org.cn/explore/building/236465.html>

The palace layout of the Forbidden City is also very exquisite. The Forbidden City was built in the Ming Dynasty, and it was based on the basis of the central axis left by the Yuan Dynasty, also known as the Meridian. The core part of the Forbidden City, the three main halls of the outer court and the second three main palaces of the inner court are located on this central axis, symmetrical, rigorous and orderly, even the Throne of the Hall of Supreme Harmony is also located on this middle line. The other main seats of the palace were not located in the center of the whole building, further highlighting the supremacy of the emperor and the supremacy of imperial power. Therefore, the Hall of Supreme Harmony in the former dynasty, as the place where the emperor issued orders and dealt with the national government affairs, symbolizes the center of power. Its buildings have the highest grade, the most gorgeous decoration and the most magnificent momentum. (As shown in figure 2)

On the central axis of the Imperial Palace Museum, there are four palace gates from south to north: Meridian Gate, Taihe Gate, Qianqing Gate and Shenwu Gate. The whole Forbidden City faces south, so the south gate is called the Meridian Gate. The Meridian Gate is the main entrance of the entire Forbidden City. There is a prominent pier on each side of the gate, this is the ancient palace door "Double Que", boarded the palace Que, you can look far away. Meridian Gate front to have three doors, hidden inside left and right two Ye door, namely "three sight five dark". In the middle gate, only the emperor could walk, civil and military officials in and out from the east gate, and clan princes in and out from the west gate. Left and right Ye doors only open when large events are held. The Meridian Gate building shape is using nine rooms wide, double eaves hip roof, the overall tall, dignified, gorgeous and beautiful, highlighting the prestige of the royal architecture. The Shenwu Gate is the back door of the Forbidden City, and the roof is also a hip roof. The main hall has only five rooms wide and surrounding corridors, which is lower in shape than the meridian door of nine rooms wide. The Taihe Gate is the second gate after the Meridian Gate, which is the main gate of the palace outside the Forbidden City. Taihe Gate is also nine rooms, the roof is double eaves mountain type, lower than the double eaves hip roof; Qianqing Gate is the main gate of the Forbidden City, with 5 rooms wide, single eaves mountain roof, lower level. None of the other palace gates are comparable in size to the four gates on the central axis.

The Palace Museum represents the highest level of ancient Chinese architecture. Its layout is hierarchical and stereotyped, reflects the strict feudal hierarchy, and shows the absolute authority of the emperor "ninth five years". The Hall of Supreme Harmony in the former dynasty was built on three steps. Compared with other palaces, it was open in area and huge in scale, which was a showcase in the history of Chinese architecture. There are also the Qianling Palace and the Kunming Palace on the central axis. Compared with the previous dynasty, the steps are only the first level, and the level is obviously lower. The building scale

of the palace where the Empress Emperor lives is relatively small, while the buildings where the emperor, Empress Dowager, toffee and crown prince live are smaller, and can only be arranged on the side of the palace. From the above discussion, we can see that the layout of the imperial Palace highlights the ancient China to the imperial power: the palace is located in the middle of the axis, the temple, the family power and the imperial power of the palace, the temple, the altar, the sun altar and the moon, echo the tall walls and towers of the palace, and the surrounding low residential areas are a foil.

ZhongZheng RenHe: The essence of the architectural art of the Forbidden City

The feudal dynasties of China highly respected the Confucianism founded by Confucius. The central idea of Confucianism is "benevolence" and "propriety". Among them, "benevolence" has the meaning of "love everyone". Thus extended "benevolence", including three connotation: one is the philosophical level of benevolence, the second is the personality level of benevolence, three is the social level of benevolence, the three levels of interconnected, inseparable, formed the interlocking logic expansion relationship. The Confucian school emphasizes that benevolent people "love" and "benevolent people also". The basic form of benevolence is the "lover", which requires others to be viewed as equal people, emphasizing the need for love and respect. The feudal rulers after the Han Dynasty all advocated Confucianism, so "benevolence" and "propriety" were very emphasized in the design of palace architecture.



Figure.3 The plaque of "Zhongzheng Renhe" in the Hall of Mental Cultivation
Source:the Palace Museum,https://pano.dpm.org.cn/gugong_pano/index.html

Let's start with Zhong Zheng and Ren He. "Zhong Zheng Ren He" came from the Hall of Mental Cultivation in the Imperial Palace, which originally refers to the importance of moderate integrity, benevolence and harmony, highlighting the "benevolence" of Confucian culture. Emperor Yongzheng, considered the most diligent emperor of the Qing Dynasty, moved his sleeping place from Qianqing Palace to Yangxin Hall for the need to work day and night. A plaque is hanging in the Hall of Yangxin, on which "Zhong Zheng Ren He" was written by Emperor Yongzheng. (As shown in figure 3) Which is the emperor's own requirements, but also to inspire future generations to be a good emperor. Thus it can be seen that the "Zhongzheng" in the "Zhongzheng and Renhe" not only means the mean and integrity, but also contains the imperial power of the central right path in it. The harmony of Renhe is the essence of traditional Chinese culture. The ancients hoped that "and" was the best state between people and things. This thought runs through the thoughts and actions of the Chinese people. For

example, in the field of governance, the Chinese people look forward to a peaceful country and a peaceful people; In terms of life, the Chinese people want to enjoy peace and peace.

In the naming of the Palace Museum architecture, it highlights the thought of harmony and benevolence in traditional Chinese culture. The three main halls, as the place where the emperor works, represent the imperial power is supreme. The Hall of Supreme Harmony, the Hall of Zhonghe, and the Hall of Baohe, all have the word "he", arranged in good order. This also fully shows that the feudal rulers attach great importance to the word "he", which has been well reflected in the architecture. Of course, the rulers are all on the "harmony" as their highest ideal and code of conduct, they believe that only a harmonious dynasty, their rule will be maintained for generations. In addition to the three main halls containing the word "he", there are Taihe Gate, Xihe Gate and Union Gate are all with the word "he". All these show that the "guihe" thought advocated by Chinese Confucianism has been well reflected in architecture. Thus, the word "and" can be seen everywhere in the Forbidden City.

At the same time, the other palace names in the Palace Museum buildings also contain endless auspicious meanings. For example, there is a building in the Forbidden City, which is called Jiaotai Dian, which is also located in the center of the Forbidden City. Its name means the intersection of the clear and broad sky and the generous and inclusive earth, implying the beauty of Kangtai."Qian" corresponds to the "heaven" , "Kun" corresponds to the "earth", and "Tai" means "beautiful", indicating the harmony and joy of Yin and Yang (**As shown in figure 4**).In addition, the Wenhua Hall, Wenyuan Pavilion, Qianqing Palace, Kunming Palace, Qin'an Hall, Chengqian Palace and other palaces, in the name reflects a very good meaning. For example, the names of "Sun Gate" and "Moon Gate" symbolize the Forbidden City as brilliant as the sun and the moon."Chengqian" means "follow the providence", and "Jingyang" means "respect the light". There are many other similar naming methods in the Forbidden City.



Figure.4 Hall of Union (Jiaotai Dian)

Source:*The author was photographed in the Palace Museum, April, 2022*

Of course, when it comes to the name of the Forbidden City buildings, the most representative is the name of the "Forbidden City". The reason is it called the Forbidden City is that the name of the Forbidden City perfectly embodies Confucianism. The emperor often considered himself the son of the Emperor of Heaven, or the Son of Heaven. In ancient China, astronomers believe that the purple micro star, located in the "Beichen", was the North Star of that time, and its position was eternal, and this place was the residence of the Emperor of Heaven. Therefore, purple microstar are also known as "emperor star". So the palace where the emperor lived was called the "Purple Palace". Therefore, when the Ming Dynasty built the imperial palace, the emperor lived the Forbidden City. In ancient China, Purple Wei, Purple wall and purple Palace were all other names of the ancient imperial palace. Therefore, here, we

can also see from this that, influenced by the idea of "the unity of man and nature", in order to highlight the supremacy of the imperial power, the Chinese imperial palace was built with the stars in the sky and the planning of the imperial palace one by one. This unique planning idea highly unified the rationality and legitimacy of the regime.

The unity of nature and man: the ultimate goal of architectural art in the Forbidden City

Ancient architecture attaches great importance to the ethics of etiquette in the planning, layout and architectural name, and the decoration also highlights the courtesy, the instrument of the gentleman, and the clan ethics and culture of the feudal society. The Chinese people have always emphasized the Taoism of nature, and the Confucian "unity of man and nature" is to lay the foundation of Chinese classical architectural thought, and pursue the harmony and unity of man, architecture and natural environment in architectural design. In the past, we focus on the "Zhong Zheng Ren He", and the "He" here actually includes this harmonious thought. There are many ornaments of the Palace Museum architecture, mainly including shape, decoration and color. Here, we mainly discuss that "the unity of man and nature" is the ultimate goal of the architectural art and ritual system ethics of the Palace Museum.

"The unity of man and nature" is a philosophical view put forward in the Warring States Period of China, and this thought has a great influence on all the Chinese dynasties. As a representative of the imperial power, the Forbidden City will pay more attention to the harmony and unity of man and nature in architectural design. First, the Forbidden City is located in the best natural landscape in Beijing, whether in transportation, water conservancy, defense, etc. Second, the construction of the Forbidden City can create and beautify the natural environment in Beijing. On the first point, we have made an analysis of the previous layout of the Palace Museum. Finally, the practice of the architectural thought of "the unity of man and nature" in the Forbidden City integrates the architectural beauty with the natural beauty, forming a new aesthetic environment, which can bring the vision of long-term prosperity to the imperial power.

In Chinese feudal society, bright yellow was artificially given a political meaning, symbolizing the imperial power. In traditional Chinese culture, the earth is yellow, so yellow is used to represent the "land". Land is the symbol of the country. Therefore, yellow also represents the power of the emperor. From Emperor Gaozu of the Tang Dynasty with yellow robes and scarves as regular clothes, to the yellow robes of Emperor Taizu of the Song Dynasty, to the Hongwu reign of the Ming Dynasty, it can be shown that yellow was the color of the robes commonly used by emperors. After the Qing Dynasty, the court clothes of the emperor and the empress were established as bright yellow, which was more related to the imperial power. As a result, many of the roofs of the Forbidden City use yellow glazed tiles. At a glance, the Forbidden City looked solemn and resplendent.

In the Palace building, not all palaces are yellow. The only imperial palace in Beijing is a bright yellow color. The main yellow ones are the three major palaces of the Forbidden City, namely the Hall of Supreme Harmony, the Hall of Central Harmony and the Hall of Baohe, which have a very high status as the main places for the emperor to deal with government affairs. Yellow was the special color of the Ming and Qing emperors, and it was an important representative of the imperial power. In the process of the emperor using bright yellow extensively, the powerful impact force has formed a subtle influence on the ordinary people. To some extent, it highlights the rule of imperial supremacy, and also proves the widespread prevalence of Confucian rites from another perspective. The architecture of the Palace Museum fully embodies the tradition of respecting Confucian rites, which is also the product of the privilege of feudal despotism.

As mentioned earlier, yellow is used in palaces and royal supplies, symbolizing the emperor's position in the central position. According to the Ming and Qing dynasties, only the imperial related palaces, tombs, altars and temples could be used with yellow glazed tile roofs, while ordinary people could only use grey black tile roofs. If they violated those, they would be seriously punished. Though most of the Palace buildings are yellow glazed tile and Red palace wall, but other colors also play an important role in the building. For example, the east is the place where the sun rises, with the meaning of spring growth, and the buildings in the east of the Forbidden City are mainly the places where the princes live. Their palace glazed tiles like to use green, green is the meaning of the plants to thrive, so there are elders here placed a lot of expectations for the younger generation. The west is the direction of the sun setting, with autumn harvest, perfection, mainly where the empress dowager and concubines live, the roof is golden yellow, a symbol of their complete life, and peaceful old age. Although the roof of the south is also yellow, its platform is red, tall, majestic and solemn. The north represents winter, meaning water, has the meaning of "storage, fire fighting", such as the roof of the Shenwu Gate is black, the emperor's library — Wenyuan Pavilion, the roof is also used in black glazed tiles. This is because black means water in the Yin and Yang and the five elements, so it has the meaning of fire prevention. Many of the warehouses in the Palace Museum also have black roofs, which means preparedness and safety. The color of the Forbidden City architecture is linked with the traditional Chinese Yin, Yang and the five elements, which is exactly the interpretation and expression of the concept of the unity of man and nature.

In ancient China, the dragon became a symbol of power. The feudal emperors called themselves the real dragon, the son of heaven. This is actually the deification of the monarchy and ruling the people of the world with the thought of divine power. The Palace Museum also highlights the majesty and dignity of the royal family through the dragon totem, the Xumi seat and the lotus pattern. The representative decoration in the Forbidden City is Huabiao. The ancient emperors hoped to hear the opinions of the common people through Huabiao, so as to improve their own cultivation and improve their ruling policy. The pillar of Huabiao is known as the bearing dew plate, from Emperor Wudi of the Han Dynasty erected a copper immortal on the ming platform, the cactus combined to undertake the dew falling from the sky. This design concept embodies the ethical concept of "harmony between heaven and heaven, the sum of heaven and man". With the continuous development of history, the decoration of Huabiao becomes more and more exquisite, and the symbolic meaning of its shape becomes more and more rich. There are many Huabiao the Forbidden City, such as those in front of Tian'anmen Square. Its pillars are carved with auspicious clouds and panlong, and the upper cloud board is floating in the air, symbolizing the ambition of the ruler and the determination of the dynasty.

(As shown in figure 5) Through the design of these ritual system architectural decoration, in order to achieve the realm of "the unity of man and nature". It reflects the ruler's reverence for heaven and earth, and his hope for good luck and long-term peace and stability.



Figure.5 ornamental columns erected in front of palaces, tombs, etc. (Huabiao)

Source: <https://www.meipian.cn/3a8cy5kw>

The Chinese nation is a very inclusive nation, and its profound ethical connotation is also reflected in the ornament of architectures. The stone lions in the Forbidden City can better reflect the imperial power, not only foil the majesty of the Forbidden City, but also symbolizing the absolute authority of the royal family. In addition, red-crowned cranes, phoenix, Xie Zhi, bullfighting and other natural or legendary mythical beasts are sculptures and decorated in the Forbidden City. Of course, these adornment, be in put position also very exquisite. For example, the roof of the Palace Museum, the most prominent. The more the number of ridge animals on different buildings, the higher the level. The roof of the Hall of Supreme Harmony is the most noble veranda, the main ridge decorated with a dragon kiss, and a fairy riding a phoenix bird on the eaves. There are Dragon, Phoenix, Lion, TianMa, Seahorse, SuanNi, XiaYu, XieZhi, Bullfighting, HangShi, a total of ten kinds of small beasts, the only one in the world (As shown in Figure. 6) ; QianQing Palace is the place where the emperor lived and handled the daily government affairs, ranking second only to the Hall of Supreme Harmony, the decorative eaves of the small beast with nine; KunNing palace is the queen's bedroom, with seven; the east and west palace is the place where concubines live, with five, other halls, decorations will be much less, with three or even one. In short, the overall planning and decoration sketches of the Imperial Palace Museum in Beijing contain profound Chinese cultural connotation, advocating the ritual ethics of "the unity of man and nature", reflecting people's highest pursuit of the harmony and unity of architecture and natural environment.



Figure.6 *The ridge of the Hall of Supreme Harmony*

Source: *the Palace Museum, https://pano.dpm.org.cn/gugong_pano/index.html*

Conclusions and recommendations

China is a country that attaches great importance to the traditional ritual system. The traditional ritual system contains the spirit of imperial supremacy, respect, inferiority and order, and the unity of man and nature that have all been highlighted in the architecture of the Imperial Palace Museum in Beijing. It can be said that the Palace Museum, as the highest representative of the Chinese traditional palace architecture, is also the best representative of the Chinese traditional cultural thought in the architectural art. It reflects the ritual system and ethics, and has a strong social function. The Confucian ethical thought with the "ritual system" as the core more comprehensively and deeply reflects the economic, political and social structure of the ancient Chinese society, which is of great guiding significance for the planning and construction of modern architecture. Historical experience tells us that the Forbidden City is rich in ethical connotations in architectural design. Poetic dwelling and architectural context all need to be continued. We hope to maintain this excellent ethical ethics and build a livable city. This concept of suitable for living is a historical temperature, cultural heat and a strong human touch.

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