

KANYU (FENG-SHUI) : THE FORGOTTEN PERSPECTIVE IN THE UNDERSTANDING OF INTANGIBLE SETTING IN CHINA ' S HERITAGE SITES

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Traditionally, Chinese selected sites for structures of all types, such as graves, palaces, houses, basing on an organic view of the cosmos, which binds individuals, families and society to the past, present and future via the medium – Kanyu (Feng-shui). Chinese used to piously protect their “Feng-shui”, but seldom talked about protecting physical or cultural settings.

From its rise to fall, Kanyu not only has permeated into almost every detail of the architectural design in ancient China, but also has been working as cultural phenomenon to *crystal ball* the change of global identities during the process of intercultural conflict.

DEFINITIONS OF KANYU

Kanyu is the term always used in classical text instead of its most popular name, Feng-shui, as well as its other phrases: *Dili, Xingfa, Qingwu, Qinglang, Puzhai, Xiangzhai, Tuzhai, Yin-yang*, and all of those terms expressed the broad issues of the links between Chinese cosmology (heaven) and Chinese social reality (earth).

The earliest formal definition of Feng-shui was from the book of *Zhang Shu* (The Book of Grave) written in about 6th century B.C., which said: “ the best place to grave should be full of *Qi*, life energy, which could be blown off by wind and be stopped and accumulated by water, that is Feng-shui (wind and water).” From this definition, it can be seen that ancient Chinese used the term *Qi* to analyse natural environment. Literally, *Qi* means breath, but generally it can be understood as cosmic breath, or life energy, or life force. In order to locate sites well, men should choose the site with a favorable circulation of life energy, or “*Qi*”. Rivers, winds, topography and the directions are among the elements analysed in the determination of a site with favorable *Qi*.

However, being one of a few Chinese words in English, Feng-shui has many substitutes in western scientific work. The word “geomancy” is the most popular translation of Kanyu, which was used in Joseph Needham’s “*Science and Civilization in China*”(Vol 2, 359). Yet, many have found this obviously inadequate, suggesting instead “topomancy” (Stephen Feuchtwang, 1974:2); or “astro-ecology”,

“topographical siting”, and “siting” (Steven J. Bennett, 1978:2); or “mystical ecology” (Ronald Knapp, 1986:108); or “natural science of the landscape” (Lars Berglund, 1990:240), and so on.

Compared with all the explanations above, the interpretation of Feng-shui in the Oxford Dictionary of World Religions is relatively more comprehensive: “*Feng-shui is Chinese art or skill of geomancy. Taking account of the five elements and the two forces of yin and yang. The practitioners use a circular wooden plate on which the outline neo-Confucian cosmography is inscribed. They then determine the best site for buildings, graves, temples, etc.*”³

KANYU AS THE SETTING OF CHINA'S HERITAGE SITES

The sustaining Chinese civilization shaped Kanyu to be the unforgettable perspective of the setting of China’s architecture. Kanyu shaped the structures materially and immaterially.

1 The Development of Kanyu

Although the accurate origin of Kanyu is currently hard to confirm, yet the written history of it clearly dated back to around 3000 years ago. According to related literature, the development of Kanyu can be roughly divided into five stages:

1. embryonic stage (B.C. 13th – B.C. 3rd Century)
2. perfecting stage (B.C. 3rd – 6th Century)
3. mature stage (7th – 12th Century)
4. prevailing stage (13th – 19th Century)
5. declining stage (20th Century)

During the long-spanned embryonic stage, appeared the earliest record of geomancy and its instruments, *Luo-pan*, the “first”⁴ magnetic compass, and appeared *I Ching* (The

³ Oxford Dictionary of World Religions (1995:340)

⁴ Joseph Needham: Science and Civilization in China, Vol 2 (1956:361)

Section II: Vulnerabilities within the settings of monuments and sites:
understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention

Book of Change), which served as the theoretical ground of Kanyu.

From the 3rd century B.C. to the 6th century, the perfecting stage, the former accumulation of practices over some 1000 years led to the appearance of some discourses, books, well-known figures⁵ in Kanyu study or practices, which kept on pushing this business to its top.

Lasted from 7th century to the end of 12th century, Tang dynasty and Song dynasty constituted the “crowned” period of China’s civilization, and this period also synchronized the maturing of theories and practices of Kanyu. It’s common at that time for intellectuals to have the knowledge of Kanyu, and many outstanding Kanyu practitioners appeared⁶. Moreover, Kanyu prevailed in every part of China and even impacted on alien cultures in China.

The prevailing stage of Kanyu lasted from 13th century to the end of 19th century, which was the time of Ming dynasty and Qing dynasty, the apex of Chinese civilization. From the empires and nobles to the ordinary in this period practised Kanyu piously. As a custom, Kanyu developed to the extreme.

Then, Kanyu rapidly declined when time went into 20th century.

2 Kanyu as the Intangible Setting

The “Bible” of Kanyu is, just like that of Taoism and Confucianism, *I Ching* (The Book of Change). Being one of the oldest Chinese texts, the fundamental idea of *I Ching* “can be expressed in one single word, Resonance”⁵, and this later developed the idea of “*All in One*”. According to which, the earth, the celestial objects and human are all in ONE system, and there’s no superior part. Each and any in the system have the ability to disturb it and cause it to deviate from the perfect harmony. Moreover, it’s *I Ching* that gave birth to the philosophy of Yin-Yang and Five Elements, which served as the theoretical foundation of Kanyu.

⁵ The bibliography of the “*Qian Han Shi*” (the third century B.C.) mentioned two books with significant titles: *Kanyu Jin Kun* (Golden Box of Geomancy) and the *Gong Zhai Di Xing* (Terrestrial Conformations for Palaces and Houses) – unfortunately, both have long been lost. Then in the first century, the very famous Kanyu interpreter at that time, Wang Jing, appeared in some history books.

⁶ Hui Yuan: Huiyuan Feng-shui (2001:4)

⁵ Liu Yi: Shi Shuo Xi Yu (New Words about the World), 5th Century. Quoted from Joseph Needham: Science and Civilization in China, Vol 2 (1956:304)

Yin-yang, or Yin and Yang, are “the two opposite energies in Chinese thought, from whose interaction and fluctuation the universe and its diverse forms emerge. They are the polar extremes of the unbounded Tao of the supreme and ultimate source, and from their intermingling arise the five elements, which give rise to the myriad of forms, and to history and time. The yin-yang symbol expresses this interaction, with the two spots (white in the dark, dark in the white) indicating that each of the two contains the seed of the other and is about to produce the replication of its opposite in interaction. All oppositions can be mapped onto yin and yang, yin representing e.g. the feminine, yielding, receptive, moon, water, clouds, even numbers, and the yang the masculine, hard, active, red, the sun, and odd numbers. Combined five elements, these represent the organizing categories of the Chinese world-view.”⁶

Briefly, Yin and Yang rely on each other, define each other, inside each other. There is no absolute Yin or Yang, and there is no forever Yin or Yang. According to Yin-yang theory, Chinese philosophers created the theory of Wuxing (five elements, or five agents), which explained the world with five basic elements: *metal, wood, water, fire* and *earth*. The five elements interact with each other by “generating” or “conquering” one another. The most common way of studying the five elements is the generating cycle and conquering cycle.

Kanyu also can be expressed in a single word, *Balance*. An ideal building site should be of balance with cosmos, earth and human being, and it should be a microcosmic environment.

In the vocabulary of Kanyu, the four cardinal directions are identified with “four spiritual animals”:

- To the east is the azure dragon (Qinglong), representing the element wood and emblemising spring, the rising sun, and the birth of Yang. In Chinese, it is called Zuo Qinglong (left azure dragon).
- To the south is the vermilion phoenix, representing the element fire and indicating summer and the period of maximum Yang. In Chinese, it is Jian Zhuque (front vermilion phoenix).
- To the west is the white tiger, associated with the element metal and symbolizing autumn, the harvest, and the birth of Yin. In Chinese, it is You Baihu (right white tiger).
- To the north, the black snake and tortoise (both of them were always be together) represent the element

⁶The Oxford Dictionary of World Religions (2000 : 1058)

Section II: Vulnerabilities within the settings of monuments and sites:
understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention

water, emblemizing winter and maximum Yin. The Chinese called them Hou Xuanwu (back black snake and tortoise).

These four spiritual animals came from the observation of ancient Chinese to the cosmos. They linked the stars they found in the same area of sky together and imaged them to be some animals, and then tried to find the place on earth that had the similar forms (or characteristics) to be the ideal building site. In addition to four cardinal directions and the center, human, earth and universe are “all in one system” to make balance.

Besides, it is very important to Kanyu practitioners to know how to choose a right time for certain structures, because the ancient Chinese believed that *Qi* was different in different time. In fact, the traditional Chinese lunar calendar is also a medium linked the heaven to the earth. Time is marked with sixty sexagenary cycles. Each name of the year consists of two Chinese characters, one from the Ten Heavenly Stem, the other from the Twelve Earthly Branches.

3 Kanyu as the Tangible Setting

Kanyu is not only working on the cultural aspect of structures but also physical one. Dr. Evelyn Lip summarized Chinese architectural characteristics with the order of: “built environment, planning, construction, bracketing system, roof form, roof section, roof decorations, colour scheme, walls, columns, tiles, windows, doors and opening, podiums and balustrades” (Evelyn Lip, 1995:23). Since all of these characteristics have relationship with Kanyu, she used the word “Feng-shui” as the title of her book on Chinese ancient architecture.

When practising, the Kanyu interpreters should know what are Xue, Long, Sha.

The aim of Kanyu is to discover Xue, an analogous term meaning “lair”, “cave”, “hole” and used also for critical acupuncture points, where Qi concentrates. A good Xue must follow the character of Qi, which flows naturally from above to below, rather than obstruct it. Moreover, Xue is also a horizontal spatial composition encompassing significant surface features, and it exists at different scales to meet the different needs of the placement, such as graves, palaces, villages, and even whole cities. Generally, a Xue will be located at the converging focus of a clearly demarcated serpentine chain of hills or mountains.

To determine the Xue, man must look for the “Dragon” first, which is called “Long” in Chinese. In Kanyu theories,

only sinuous mountains leading to a Xue can be described as a dragon (Long), and the more extensive and complex the dragon’s form, the more complete the Feng-shui associations. The most important dragon (Long) in Kanyu is the Kunlun Mountain, which is in northwest China and is the birthplace of two main rivers of China. Kanyu interpreters attempt to link Long from this mountain through “grandparent” and “parent” mountains as they diminish in elevation and extend directly to a building site. In addition to the dominating serial Long, nearby topographical features called “local eminences”, or Sha, which include elevated ridges and watercourses.

4 The Forbidden City: An Application of Kanyu

The Forbidden City was built from 1406 to 1420, during the period of the prevailing stage of Kanyu, and naturally became the classical application of Kanyu.

Most of the names of the imperial buildings in the Forbidden City were picked from auspicious and meaningful words in *I Ching*, such as *Tai-he* implied the harmony of Yin and Yang and *Zhong-he* means that on earth all things will grow, all men will feel contented and will enjoy peace and harmony.

To the north of this city is Mt. Taihang and to the east is the Baohai sea. The water stream from the man-made river, Beihai, flows from northwest to southeast, which is in alignment with the path of the sun. The west part of this stream is named Jingshui river, namely Golden Water Stream, because gold is associated with the west. The entire city is planned on an axial line to achieve balance and symmetry. Moreover, the designers of this city divided it into four parts: the east, south, west and north. Each of the part is associated with one of the five elements in Kanyu, and based on this element to build some buildings for modification. For example, the north is the Water Element and water is yin, so they made an artificial hill, Jingshan (Scenery Hill), which is used to reduce the Qi of Yin (negative energy).

Everything in the Forbidden City is supposed to be balanced with reference to its nature (Yin or Yang) and its element. The structures in this city are classified either Yin or Yang: the buildings used as public administration areas are Yang while the private quarters are Yin. The facades are Yang and the rear Yin. The tops of roof are Yang and the eaves Yin. The red columns are Yang and the green Ceilings Yin. The tiers of steps with odd numbers are Yang and those with even numbers Yin.

KANYU IN THE PROCESS OF INTERCULTURAL COMMUNICATION

Rapidly and dramatically, Kanyu declined from the beginning of 20th century when China fallen into the process of intercultural communication. Under the banner of “learning from the west”, Chinese intellectuals began to question their heritage. More and more Chinese scholars equated Kanyu with superstition. From 1950s to the end of 1970s, Kanyu was officially forbidden. Although some books on Kanyu re-appeared after the 1980s, the majority of young people knows little about the word of Kanyu and obviously lacks of interest. Chinese architects generally avoided mention of Feng-shui both in their treatments of traditional buildings and in reference to new designs.

1 Discussion on West and East Cultures: Kanyu from 1840 to 1900

There was a great change of the common attitude to Kanyu in China began in the 20th century. Nevertheless, the debate on Chinese and western cultures from the latter half of the 19th century served as the foundations for this change.

An old continental nation enclosed by oceans, plateaus and deserts, China had long enjoyed its prosperity and sense of superiority and known little about the peripheral parts of the world beyond the stretch of this “central empire”. After the war in 1840, Briton knocked open its gate with their rifles and cannons, the government initiated a movement nationwide founding factories, reforming the education system and releasing newspapers. Such a movement to learn from the western countries is titled in Chinese history as Westernization Movement.

The carrying out of westernized policies aroused nonetheless heated responses in China. Traditionalists argued that the essential means to govern a country does not base on skill but on morality, not on science but on spirit. But the reformists stood their ground in “beating the westerners with their own good methods” and called for “studies of the many western sciences in order to safeguard the traditional Chinese culture identity”. Zhang Zhidong, the famous minister at that time, released his discourse in May 1898, concluding the previous debates on Chinese and western cultures as well as proposing the theory of “Chinese Identity, Western Technology” (Feng Tianyu, 1994:161-168). “Chinese Identity, Western Technology” finally created a feasibly official mode. Under the banner of this mode, Western cultures set foot in the demesne of “Ying-yang” and “Wu-xing”, bringing impacts on “Chinese Identity” as well as “Chinese traditional sciences” and catalyzing their

changes in its own course.

However, Kanyu was still in its prevailing stage from 1840 onward to 1900. Common Chinese never changed their attitude towards Kanyu due to some theoretical debates. Not without hostility to western cultures, the majority believed such alien buildings compromised the local Feng-shui (De Groot, 1892-1910: 1029). The typical example on Kanyu in this period is the suggestion on building railway in 1870s. This suggestion kindled a so great conservation that one official listed 25 disadvantages of railway-construction. One of the most important reasons against the new project was “compromising the local Feng-shui”. Finally, the government gave a negative decision. (Jiao Renming, 1999:129)

2 New Culture Campaign: Kanyu from 1900 to 1950

Chinese society changed rapidly from 1900 to 1950. During this period, China experienced the abolition of monarchism (1911), the Civil War (1937-1945) and the rise of Chinese Communist Party (CCP). It is also during these 50 years that the “New Culture Movement” came into being and had a wide spread. Because many intellectuals negated the value of traditional culture radically, many social customs began to transform. Kanyu was one of them.

Liang Qichao, one of the most famous intellectuals at that time, once concluded the procedure of learning from western cultures with three stages: stage 1, the insufficiency in technology was recognized; stage 2, the insufficiency in laws and systems was recognized; stage 3, the insufficiency in culture was recognized. (Feng Tianyu, 1994:169) Following the light of this theory, some Chinese intellectuals rapidly began to recognize the “insufficiency in culture” and initiated the movement of “New Culture Movement” to spread western cultures to deeper and wider aspects.

“*New Youth*”, a journal initiated in 1916 in Beijing served as the forum for some scholars to criticize violently the Chinese tradition and introduce ardently European cultures so that “in 40 years, almost all the European schools have found their agents in China.” (Feng Tianyu, 1994:169) The most important proposition in “*New Youth*” is to “welcome Mr. D and Mr. S”, namely western Democracy and Science that were expected to take the place of autarchy and superstition. It was also proposed in “*New Youth*” that spoken language (Bai-hua-wen) should replace the traditional written style of Chinese language (Wen-yan-wen). Although these propositions expedited the development of the Chinese culture to some extend, yet problem occurred during the popularizing of culture. That is the rupture

Section II: Vulnerabilities within the settings of monuments and sites:
understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention

between traditions and modern society. -It is the “New Culture Movement” that devaluated Kanyu rapidly in Chinese society.

Firstly, Chinese intellectuals ascribed the poverty of the country to superstition and lack of western science, and Kanyu was a representative of those superstitious practices. A writer once said, “ The current problem of China is how to survive, then how to live comfortably, and then how to develop. All those that hurdle the realization of these goals should be disposed of, no matter if it’s old or new, no matter if it’s San-fen or Wu-dian.” (Lu Xun, 1993:163) “San-fen” and “Wu-dian” are both traditional classical works and important theoretical basis of Kanyu. This kind of opinion was typical among the intellectuals at that time. Kanyu was placed into an antithetical condition with the development of the society.

Secondly, as one of the key achievements of the “New Culture Movement”, the discarding of the old Chinese written style (Wen-yan-wen) made a great obstacle to passing down Kanyu as well as other intangible heritage. Being the formal language of all the traditional literature, Wen-yan-wen was considered as the symbol of being educated for ordinary people could not understand and make good command of this language without years of learning. Because of the strong disapproval of some scholars in the beginning of the 20th century, Wen-yan-wen was abolished officially in 1930s. Although it didn’t make an immediate impact on Kanyu, the change of written style imposed a crucial effect on Kanyu as well as other Chinese heritage when time elapsed. Due to linguistic hindrance, most of the new Chinese generations born after 1950s are not able to read Kanyu literature even if they would like to.

Thirdly, because the “New Culture Movement” negated generally the traditional culture, the following generations showed a common doubt about traditional Chinese cultural values. It shook the basis of Kanyu radically.

3 Communism in China: Kanyu from 1950 to 1980

On October 1, 1949, CCP declared the naissance of the People’s Republic of China. The new regime didn’t allow the existence of old ideas and tried hard to crush all the carriers of non-communist thoughts. It is during the period from 1950 to 1979, namely the first 30 years of its reign, that the government demolished traditional culture violently.

Kanyu was labeled “Trash of traditional culture” rightly after the founding of new regime. Even during the loosest period of CCP’s reign (1956, the Hundred Flowers

Campaign), Kanyu was among the forbidden. During 1960s, “*the Socialist Education Movement*” (1963-1965) and “*the Cultural Revolution*” (1967-1976) led to the chaotic and extreme opinions among the new generations. The utmost denigration of traditional culture became a fashion. The bearers’ disappearance, such as the loss of architecture, books and experts, is an invaluable loss to Chinese new generations.

The Socialist Education. To install the new order, the government substituted “Marxism, Leninism and Maoism” in youth’s education for traditional Confucianism and Taoism. It is normal from 1950s to 1970s that history was distorted in the teaching material for middle and primary schools. From primary schools to colleges, courses of Principles of Marxism became mandatory and theories of “*Struggles among Classes*” became the most important part of Marxism education. According to these theories, the progress of the society is the result of struggles among different classes in the history and to be tolerant towards enemies, such as Kanyu, is equal to sin against comrades. Placing the traditional and the contemporary into an absolute antithetical situation, theories of “*Struggles among Classes*” armed the people at that time for their demolition of the traditional culture. During this period, theories of Kanyu were naturally excluded from the curriculum of Architecture. To believe Kanyu was considered not only the ignorant and fatuity but also a symbol of landocracy and feudalistic thoughts, and should be punished by the government.

The Cultural Revolution. From 1966 to 1976, the Great Proletarian Cultural Revolution, known as “the Cultural Revolution”, took the whole world by surprise. One popular slogan during the Cultural Revolution is “ to eradicate old thoughts, old culture, old customs and old habits (*Four Olds*), and to replace them with new thoughts, new culture, new customs and new habits (*Four News*). The so-call “*Four Olds*” referred to the traditional culture, old ways of thinking and living while the “*Four News*” referring to the ways of thinking and living that conform to the new system. Kanyu was certainly classified into “*Four Olds*” and negated completely. Kanyu was, at least seemingly, eradicated in the Cultural Revolution. Literature on Kanyu was burnt, Kanyu practitioners were persecuted, and some traditional buildings were torn down. Therefore, the term, Kanyu or Feng-shui, became a taboo.

4 Reform and Open Policy: Kanyu from 1980 to 2000

After the Cultural Revolution, China re-opened its gate to the world. Carrying out the policy of “reforming and opening up”, governments at all levels considered economic

Section II: Vulnerabilities within the settings of monuments and sites:
understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention

development as its most important current goal. The government and ordinary people hold a less critical attitude towards traditional culture. However, most of Chinese don't know the word "Kanyu" and in Chinese dictionary, Kanyu is defined as, after about 2600 years later than the first one, "a *superstition* in ancient China, according to which the surrounding situation of residences and graves can decide the fortune of the residents and the offspring of the dead."⁷.

According to the record of the interviews with some Chinese teachers and students in German and Chinese universities and some architects who know Feng-shui more or less, people think: first, Kanyu is totally useless and wrong. It is too simply and easy that Feng-shui linked the hill, water, road in the natural environment to the fortune of people and then drew the conclusion. It's too abstract and absurd to make the young Chinese believe. Second, the young Chinese even think the long history is a load to the modern lifestyle. Besides, it is the theory of symbolism or it is a western superstition.

THE RE-DEFINED KANYU

Since Kanyu has become the new fashion in the west⁸, more and more Chinese intellectuals change consciously or unconsciously the attitude to this intangible heritage. The phenomenon can be explained in both modern architectural and cultural dimension.

Some scholars re-defined Kanyu with the western theories of environmental science, environmental aesthetics, contextism, bio-architecture, and so on. Many principles of Kanyu are also found fitting well into the framework of modern science.

1. Principle of integrity. A great emphasis is given to the environmental integrity in Kanyu practice. It means to consider the microenvironment in the context of the macroenvironment.
2. Principle of Adoption. Adoption of architectural measures suitable for different natural surroundings.
3. Principle of attachment to mountainous terrains and vicinity to water sources for good sunlight condition, good admission of summer breeze, good shielding of winter currents, good sewage system, the advantage

⁷ Ci-hai (*Ci-hai* is one of the most important Chinese lexicons edited by a group of authoritative intellectuals in China), Vol 3 (2001:4126)

⁸ There were 1204 English books on Feng-shui in the website of amazon.com and 632 English books as well as 347 German books in the website of amazon.de (May 8, 2005)

of water-soil maintenance and adjustment of microclimate.

4. Principle of geological and hydrological preference. Kanyu theories show a strict and even fastidious choice in quality of earth and water. Kanyu practitioners believed that different earth and water quality has different impact on human.
5. Principle of Sitting north and facing south. Sitting north and facing south was traditionally a fundamental ingredient in properly siting dwellings, and it is employed widely throughout China even today. Such an orientation is a device for obtaining the best advantage of sun and wind.
6. Principle of eclecticism. Eclecticism in Kanyu means to use every thing to a certain degree that just ensures a harmony. Furthermore, centralization and uniformity are given emphasis.

However, the re-defined Kanyu could be seen as the phenomenon of re-shaping the global cultures and identities. According to the research of Stuart Hall, cultural identity is a dynamic concept, "ongoing sense" and "the process of identification"(Stuart Hall, 1997:47). At the same time, it is also a stable point of reference to other "discursive practices" and situates others "position", for "identity is the ground of action" (Stuart Hall, 1997:42). The so-called global identity emerged during the process of globalization: the first global identity was "from the particular point of view of Englishness", so it used the "identity of Englishness" (Stuart Hall, 1997:20), and then "it is American" (Stuart Hall, 1997:27). "The *English eye* sees everything else but is not so good at recognizing that it is itself actually looking at something" (Stuart Hall, 1997:27). Just because of people's unconsciousness in the process of "the intensification of consciousness"⁹, the identity of peripheral culture is being destroyed, the elements of peripheral culture are being absorbed by the so-called "global culture", and the intangible setting of peripheral cultures is gradually on the way of being forgotten.

Conclusion

In the *Convention for the Safeguarding of the Intangible Cultural Heritage*, which is seen as the continuation in the area of immaterial culture to world heritage convention, intangible heritage is defined as "the practices,

⁹ Roland Robertson defined the word of *Globalization* as a concept referring "both to the compression of the world and the intensification of consciousness of the world as a whole" (Roland Robertson: *Globalization* (1992: 8))

Section II: Vulnerabilities within the settings of monuments and sites:
understanding the threats and defining appropriate responses

Section II : Identifier la vulnérabilité du cadre des monuments et des sites – Menaces et outils de prévention

representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” It is manifested inter alia in some domains, such as social practices, rituals, knowledge and practices concerning nature and the universe, traditional craftsmanship. -- Kanyu, mixing in “knowledge and practices concerning nature and universe”, is also the crystal of cultural tradition and belongs to the potential intangible heritage in World Intangible Heritage List.

To sum up, descriptions and analyses above lead to following conclusions:

1. Theories of Kanyu contain obvious esthetical elements and solid philosophical basis. It is the important intangible setting of Chinese traditional architecture.
2. The development and decline of Kanyu reflect not only the vicissitudes in the development of Chinese culture but also the integration of worldwide cultures.
3. Only we pay enough attention to the intangible setting, the original characters of worldwide heritage sites could be integrally preserved, the international network of heritage conservation could be a comprehensive system, and the global cultural diversity could be preserved.

Besides, due to the dangerous situation of Kanyu, the international cooperation on its research and protection is necessary.

References

Abstract

Being the spirit of China's architecture traditionally and the substituting of "superstition" currently, Kanyu (Feng-shui) is an obvious example of the controversy among the China's monument architecture in world heritage list: on one hand, the external aspects of them, such as facades or technical skills, are highly evaluated and acknowledged; on the other hand, the internal aspects, such as the intangible setting, are fading consciously or unconsciously with the change of cultural dimension. Through the analysis of Kanyu (Feng-shui) in history, the thesis tries to make transparent of the trajectory of the fading of intangible setting since China involved in the intercultural context, and lays emphasis on impact of the cultural controversies and movements from 1840, such as the controversy on east and west cultures in the later Qing dynasty, New Cultural Movement, and Cultural Revolution.

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