

**ARCHITECTURAL HERITAGE CONSERVATION
IN TAIWAN AND GERMANY:
ELEMENTS FOR COOPERATION AND UNDERSTANDING**

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Ich will Sie nicht vergessen

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ABSTRACT

Objective: This comparative research investigates the underlying historical, environmental and technical factors that may account for major differences between the heritage conservation traditions in the Chinese-speaking world in Taiwan compared to the rich and highly developed heritage conservation system tradition in Germany. **Methodology:** In many ways, comparing Taiwan and Germany's Heritage conservation could be seen as a “most different systems design” where a particular variable has explanatory power across very different cases, even if they vary in terms of language and cultural-historical developments. Both countries have a long tradition inherited from unique cultures. This creates variation in monument styles and textures, above all in how they have been preserved throughout history; what symbolic role they play in people’s minds, and how political elites have been using them for national identity consolidation. An extensive bibliographical research on classical and modern Chinese writings on architecture and heritage conservation along with case studies of heritages and buildings in Taiwan and Germany were used as historical evidence to support the current analysis. **Findings:** The research found that there are traits of heritage conservation thinking in old Chinese literature, culture, and religion that can be traced to the underlying meaning of key words and expressions. **Conclusion:** The research concluded that the Chinese-speaking world could greatly benefit from the long and well-established tradition of heritage conservation in Germany if misunderstandings caused by cultural and language differences can be overcome. Then, the Chinese heritage could provide creative use of space and a fresh nature-friendly perspective to Germany.

Key words: Architectural heritage conservation. National Identity. Chinese-Taiwanese culture.

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INTRODUCTION

In many respects Germany represents one of the most prominent Western European countries. The German culture began its process of formation long before the rise of the nation-state and spanned the entire German-speaking world. From its roots, culture in Germany has interplayed with various influences of major intellectual and popular currents in Europe, both religious and secular. Historically, Germany is “Das Land der Dichter und Denker” (the country of poets and thinkers). Research, practice, and training in the field of heritage conservation have a long tradition in Germany. From the restoration work of Malbork Castle in Gdańsk in Poland in the 18th century and the completion of Cologne cathedral in the XIX century to the development of the scientific method of restoration and art historiography, Germany has played an important role in setting the theoretical and empirical frameworks for heritage conservation studies in the Western world.

In great contrast with Germany, Taiwan has been a marginalized country, a colonial Island until recently. Because of this, most of the Taiwanese population of the Island has been unaware of its rich cultural past, as the cultural identity has always been precarious, unstable and multiple. Indeed, Taiwan’s “spongy culture” emerged from different colonization periods and immigration streams, including aboriginals, Chinese immigrants of Hoklo, Hakka, and those who moved from the Mainland after World War II. Yet, the Island was able to construct a special urban and living culture in a relatively short time.

In the framework of a multilayered and superimposed colonial history, the problem of cultural heritage conservation became an issue of cultural identity in the early 1970s, as the civil society gradually came into being and inter-ethnic conflicts erupted after the United Nations expelled Republic of China in Taiwan. An open social atmosphere gradually took shape in the political, social, academic, and cultural fields. In the 1970s, historical heritage preservation and environmental protection became a *Leitmotiv* for many grassroots movements.

Under a sociological perspective, *architecture* is one cultural space in which political projects attempt to become socially meaningful, and where particular visions of publics are forged. As a form of cultural production, architecture involves processes that characterize the incorporation of elements of the built environment into frames of social and political meaning.

This in turn means taking seriously questions of architectural form, meaning, and discourse, while not neglecting the broader political and economic conditions of action within which buildings and monuments are commissioned, preserved, and restored. Through these social actions, collective identities are constructed, as states continue to mobilize architecture as part of a repertoire of cultural symbols that serve to present the nation as a natural and inevitable social category.

As collective identities are in part produced and sustained through artifacts, such as architecture, pertinent questions center on to whom buildings are addressed, and how architects and others seek to connect social values and identities to the material forms of architecture. Interestingly, architecture need not physically dominate the landscape to be a significant landmark for a political project. All sorts of political regimes at various times in history have represented themselves in the built environment in the form of architectural styles, hinting at the centrality of architecture for the social construction of political images.

These images are perpetuated by the work of heritage conservation and preservation, as the very etymology of word *heritage* refers to the idea of *succession*, *bequest*, and *patrimony* of a nation's collective memory of the past. Nowadays, every country faces unique challenges in the area of heritage conservation, and develops equally unique abilities to meet those challenges.

In the late wake of globalization, countries share their individual knowledge with each other, and all benefit from them. In this research, we aim to bring the tradition of the heritage conservation in Taiwan under scrutiny, and offer a comparison with the long established German tradition in this area of expertise. Our goal is to discuss the challenges and find possible venues for better cooperation in the future.

Hsia Chu-Joe (1995) uncovered the underlying problem facing heritage conservation in Taiwan when he asked "*For what and for whom to preserve?*"¹ We claim that this question remains unanswered. As consequence, the very idea of preserving our heritage for history and memory is hard to understand, especially for the local population. Scholars think that, because of our long colonial period, Taiwan suffers from historical amnesia. Others claim that the Western heritage narrative does not fit into our people's mindset. As consequence, the pro-conservation movement is essentially an elite phenomenon, thus creating a big gap between the intellectual elite and the people. That is why Hsia Chu-Joe suggests that the government should revise not only the

¹ Hsia, Chu-Joe: *For what and for whom to preserve. Constructing and re-constructing the meaning of heritage conservation.* In: *Echo*. Taipei: Echo, 1995 (74), p. 61.

legal framework of Taiwan's regional plan for heritage conservation, but also encourage the population to participate in conservation efforts². Wang Ching-Chiou (2007) went even further when he suggested that schools should include heritage conservation lessons in their syllabus in order to create a national awareness of the problem³. All these efforts are welcome, but as long as we do not address the fundamental question “*for what and for whom to preserve?*” we will always be navigating in the murky waters of misunderstands and unclear concepts, which might lead to false judgment and dubious policy making.

Firstly, we aim to discuss the differences between German and Taiwanese cultures explored from a broad perspective of cultural buildings. Secondly, we suggest possible ways of mutual understanding and cooperation between two seemingly uneven historical and cultural backgrounds, since it is hard to find any consistent heritage conservation tradition in Taiwan and China. One of the main reasons for that is the immediate environment of countries like Taiwan, China, and Japan, where timber was the prevalent raw material with which they built their monuments, palaces and residences. It can be seen as a “living organism” that inescapably follows the course of birth, maturity, and death; monuments made of timber naturally could not survive the inevitable corrosion of time, unlike the everlasting stones of obelisks, pyramids, and Gothic cathedrals. Perhaps we could say that Western architectural history is a history based on stone, and the Taiwanese and Chinese architectural history is history based on wood⁴.

The building and cultural heritage research thus led to the concept of life cycle. Any building at the beginning is designed for a certain number of years. In the East, the use of wood embodied the principles of sustainable development even in ancient times. Wood has poor corrosion resistance, which leaves buildings made of wood with a short life that can be seen through the ages since there are a limited number of buildings of this type that have been preserved. Buildings and historical monuments are viewed like clothes, coaches or animals, i.e., “*things*” that can be replaced at any time. With the exception of the tombs, made of stones, the underlying idea that permeates the Taiwanese and Chinese heritage tradition is that original art and monuments are like “*things*” that should not be kept forever⁵. The growth cycle in Western architectural material

² Ibid, p. 57, 62.

³ Wang, Ching-Chiou: Research on the Formation and Development of Historic Architecture Conservation in Taiwan: An Example of Hsinchu City (1982-2001), Zhongli: Chung Yuan Christian University: 2007, p. 163.

⁴ Liang, Sicheng: The history of Chinese architecture. Taipei: Min-Wen:1989, p. 2.

⁵ Ibid, p. 9.

itself reflects two different ideas concerning the building. The central idea is *permanence*. Eastern architecture developed a more sustainable process, symbolically emphasizing human and natural harmony, i.e., harmony between man and nature. The Leitmotiv is *sustainability*.

I argue that, despite all the limitations of timber as the basic material for the construction of buildings in monuments in Taiwan and China, there is a heritage conservation tradition in the Chinese culture, which in many aspects may differ from the German tradition. I will critically follow Liang's argument and check it against case studies and old sources from Chinese literature, which offer elements for a hermeneutics on the notion of “*things*”, without which we cannot fully grasp the heritage tradition in Taiwan. The comparison with the German heritage tradition aims to find similarities, highlight differences, and ultimately indicate a path for possible cooperation.

In Part I we frame the research questions, set the methodology and discuss the expected results. Part I offers also an overview on heritage conservation in Taiwan and Germany. It provides an overview of history, culture, and heritage conservation in Taiwan as an introduction to the related key words “thing”, “old”, “door”, “wall,” and “repair...in Chinese literature, which date back to the pre-Qin dynasty (221 B.C.E). Thinking in this period is defined as a hundred schools of thought including the thinking of Confucius. The part dedicated to Germany, offers a brief introduction to the history and theory of German heritage conservation and an analysis of the major differences between both traditions. Part II presents three case studies: the Lin Family Garden—a traditional Chinese garden in Taiwan. The second is the Julius Mannich Merchant House built in 19th century in Taiwan, which implies a misunderstanding in point of view on German culture in Taiwan. The third case study is Chui-Hsien Temple in Taiwan displays a typical traditional timber construction and the cultural different after restored the temple.

The final chapter of Part III raises and answers the following questions: Under the historical and cultural perspectives, what is the Taiwanese view on the German heritage tradition? What is the German's view on Taiwan? Explain the extended meaning of Liang's discourse from Chinese literature. Finally, the last chapter concludes the arguments and suggests the cooperation of heritage conservation between Taiwan and Germany.

PART I HISTORICAL AND CULTURAL BACKGROUND

CHAPTER 1. STATE OF THE ART: TANGIBLE AND INTANGIBLE

HERITAGE

1.1. Introduction

The central questions of this research are:

- a) Is there constructive heritage conservation in the Chinese-speaking world compared to Germany?
- b) Why is the work of heritage conservation in Taiwan so hard?
- c) How can Germany and Taiwan cooperate better on heritage conservation in the context of increasing globalization?

We start by discussing some concepts around the idea of *heritage*, as we set the stage for our discussion.

1.2. A Historical process

In the last decades of the 20th century, the term *heritage* underwent a dramatic expansion and semantic transformation, resulting in a generalization that encompassed other words, such as *monument* and *cultural property*. However, these terms are not able to cover the same semantic field. We deem it necessary to approach the international definition of *heritage* given by the directives, charters, and international resolutions in order to define a global outline of the meaning of heritage that is not just limited to a particular national dimension. We aim at discussing, under a normative perspective, the capacity of the *object* or *thing* to arouse certain values that led society in Taiwan and Germany to consider a large collection of tangible and intangible things as *heritage* and therefore, surpassing their material aspect.

The analysis of the historical process that confers social meaning to certain objects enable

us to follow the events that made it possible to turn tangible and intangible “*things*” into cultural heritage that needs protection and safeguarding. Such an analysis takes into consideration Taiwan’s social and cultural contexts and compares it to the German context. We have to understand in what historical context, by whom, for what reason, and in what form tangible and intangible *things* have become cultural heritage. The question is how those things were constructed, imitated, protected or transplanted from one cultural context to the other.

According to the *Convention for the Protection of World Cultural and Natural Heritage*, tangible cultural heritage is categorized as physical objects, and in contrary intangible cultural heritage refers a group people or a society who has their tradition from their past generation and can be passed to their future generations.

Tangible heritage includes buildings and historic places, monuments, artifacts, which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture which can provide the inspiration of development of human history and different thinking facing the past and future of human being. The work of conservation is not only to keep an object, but also to provide the possibility of discussion over its history, value, and to reduce misunderstanding and cultural shock between different cultures.

Sometimes it can be hard to prevent the possibility of damage to tangible heritages, for example: weather change, war, unintended use, or inappropriate technical attachment. This is also a form of change. The changing value of heritage (or the change of interpretation of human history) is like patina on heritage—it keeps showing historical evidence.

The character of intangible cultural heritage-- like oral traditions and expressions, epics, tales and stories, including music, song, dance, puppetry and theatre, social practices, rituals and festival events, knowledge and practices concerning nature and the universe, cults-- is not only a heritage from the previous generation to future the generation, but also “a continuous creation and renewal of places, interaction with nature, and historical causes from a society people”. For this reason, the context of intangible cultural heritage may change depending on changes to surroundings and trends. As such this kind of characteristic, categorizing and listing of intangible cultural heritage is not easy.

Intangible cultural heritage, for example, folklore is a representation of the life of common people. Folklore shows a life style and the social values of a group of people which can be

developed in a definite area within certain people spending a long time living together. Over a long period of time, people develop their cooperative ways of thinking, certain knowledges, beliefs, values, and cults. Taiwanese have traditions, such as for birth, marriage, and funeral, Feng Shui, Chinese medicine, and prayer to Daoist and Buddha figures, which are different from Western ones. Even the folklore form in big cities and small villages becomes different after industrialization. Intangible culture is hard to define because of changing life style but it exists in the local people's daily life and deep thinking. The conservation work of intangible cultural heritages will be not easier than working on tangible cultural heritages.

1.3. Attitude toward heritage

Mei-ho Chen (2014) quotes the poet Victor Segalen (1878-1919), who wrote about the attitude of the Chinese towards heritage conservation: "Unchanging does not reside in your walls, but in you, longevity of men, continual men". According to the poet, "nothing motionless escapes teeth starving for ages". Mei-ho Chen infers that "the Chinese choose to neutralize their attitude to give time impact. In fact, they transferred the problem. Eternity does not have to live in the architecture; it has to live in the architect. The passing nature of the monument is as an offering made to the "greediness of time", and it is at the price of this sacrifice that the manufacturer ensures the continuity of his spiritual intention⁶.

This argument lead her to Simon Leys (1991), who pointed out that the antique indicated an age of mythical gold, that is, in fact, a future utopia, whereas modern practices aimed at the inheritance of recent past. The author infers from this that "the attitude of the Chinese towards the past aims at creating the future"⁷. That is why, according to her, "the study of the correlation between the restoration and the creation. Indeed, if the creator takes account the physical structure of the work, which he executes, he assures the sustainability of his shape of expression. Therefore, the antagonism is less radical between the subject of the creation and the restoration at certain researchers"⁸.

The author brings Saint Augustin's idea to support her argument: "time for the consciousness", i.e., "the succession of past, present and future. Yet, the past is no longer, because

⁶ Chen, Mei-ho: Authenticity and Immortality in favor of heritage preservation. In: International Journal of Liberal Arts and Social Science. Dr. Peter Hill. South Shields: Center for Enhancing Knowledge. 2014, Apr., p. 118-119.

⁷ Ibid, p. 119.

⁸ Ibid.

it is not anymore; nor the future, because it is not still; as for the present, either it divides in past or future, which are not either there are only one no time without any extend of duration and is thus no more time”⁹. According to the author, “This spirit is similar to that found in Japan, which shows that it is not time per se that decides the value of the heritage, but the transmission of a culture. For example, the temple of Ise Shrine is rebuilt every twenty years to preserve a traditional technique of architecture. From the Europeans point of view, a temple of twenty years is not a heritage”¹⁰.

Nevertheless, she pointed out “This debate has disappeared since the announcement of convention by UNESCO.” As we know, The General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris, from 29 September to 17 October 2003, declared their purpose to protect intangible cultural heritage as follows:

*Article 2. The intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development*¹¹.

Based on Simon Leys (1991), Mei-ho Chen (2014) draws a parallel between “the spiritual conservation and the material destruction throughout the history of China”. According to her, Contrary to the situation in Europe, which builds a continuous chain of monuments, in spite of the state of ruins of some historical sites, the thinking of Chinese speaking people is not the same as European thinking. For the Chinese, the memory of past leans on the spirit in the absence of physical representation. We feel everywhere, in spite of this material absence, the presence of the past”. Drawing off Leys (1991), she holds that “The past continues to lead the Chinese life in so

⁹ Ibid.

¹⁰ Ibid.

¹¹ Retrieved from <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00006>. (Oct. 28th, 2014)

many striking, unexpected and subtle manners, that it seems to reside in people rather than in stones. *This past is active and physically invisible, and at the same time, spiritual*¹².

As we know, programs and public policies that offer government recognition and support to those traditions that embody the national cultural patrimony are the core of cultural heritage. Mei-ho Chen highlights that these programs came about in consequence of a deep concern about the disappearance of ancient, royal, and local traditions in the wake of globalization, which could in turn represent a great danger to the preservation of national identities. That is why, according to the author, tangible and intangible cultural heritage were framed as *living treasures*, – all national resources and assets are to be protected, appreciated, utilized and managed – not for commercial profit, but for the very survival of the civilization. A variety of national programs all over the world grew from these roots and in response to similar concerns¹³.

The Venice Charter states that historical monuments are “any architectural work, urban or rural setting in which there is evidence of a particular civilization, a significant development or historic event.” This description extends to any work of art of the past, which have acquired cultural significance with the passage of time. According to statistics from the Taiwanese Ministry of Culture in 2012, there are 822 monuments and 1130 historical buildings in Taiwan, which fall into this definition. In total, there are 1952 registered assets having historic, cultural, artistic and/or scientific value, encompassing tangible and intangible ones¹⁴.

¹² Chen, Mei-ho: Authenticity and Immortality in favor of heritage preservation. In: International Journal of Liberal Arts and Social Science. Dr. Peter Hill. South Shields: Center for Enhancing Knowledge. 2014, Apr., p. 119.

¹³ Ibid, p.120.

¹⁴ <http://stat.moc.gov.tw/Default.aspx> (Jan. 28th, 2015)

CHAPTER 2. TRADITIONAL CHINESE ARCHITECTURE AND ITS

INFLUENCE ON HERITAGE CONSERVATION

2.1 Introduction

The influence of historical cultural factors on the development of an architectural tradition needs to include some consideration of the geographical environment, for buildings cannot exist without building materials and materials cannot be investigated without considering the local natural environment.

Without crucial historical evidences, it is difficult to define when and where the origin of using timber in Chinese architectural culture was; however, it can be sure that timber construction became the main architectural element over two thousand years ago, as known from some wall painting and pottery decoration in archaeological sites before the C.E. on which images of the ancient architectural construction can be seen.

One character of Chinese architecture is timber module. Through it, the proportion and the classification of buildings (Emperor and courtier's buildings are different measurements/rulers)¹⁵ can be controlled. Timber is not only useful for modeling and easily replaced when a part of the timber is broken, but is also used for woodcarving. That is why the Chinese classical architecture--including Taiwan, Japan and Korea--uses timber as the main framework for buildings. The history of classical Chinese architecture is known as the *history of wood*.

Klaus Zwerger (2012) describes, that many Chinese artisans cannot read and write. The technical inheritance is taught by oral teaching and not from written books¹⁶. Still there are some Chinese ancient books about construction available, which are not books for teaching but rather for recording and construction control guidelines. One of the Chinese famous architectural book

¹⁵ Chiou, Shang-Chia, Krishnamurti, R: The fortunate dimensions of Taiwanese traditional architecture. Environment and Planning B. Planning and Design. UK: Pion Ltd., 1995 (22): p. 551-553.

¹⁶ Zwerger, Klaus: Das Holz und seine Verbindungen: Traditionelle Bautechniken in Europa, Japan und China. Basel: Birkhäuser: 2012, p. 298

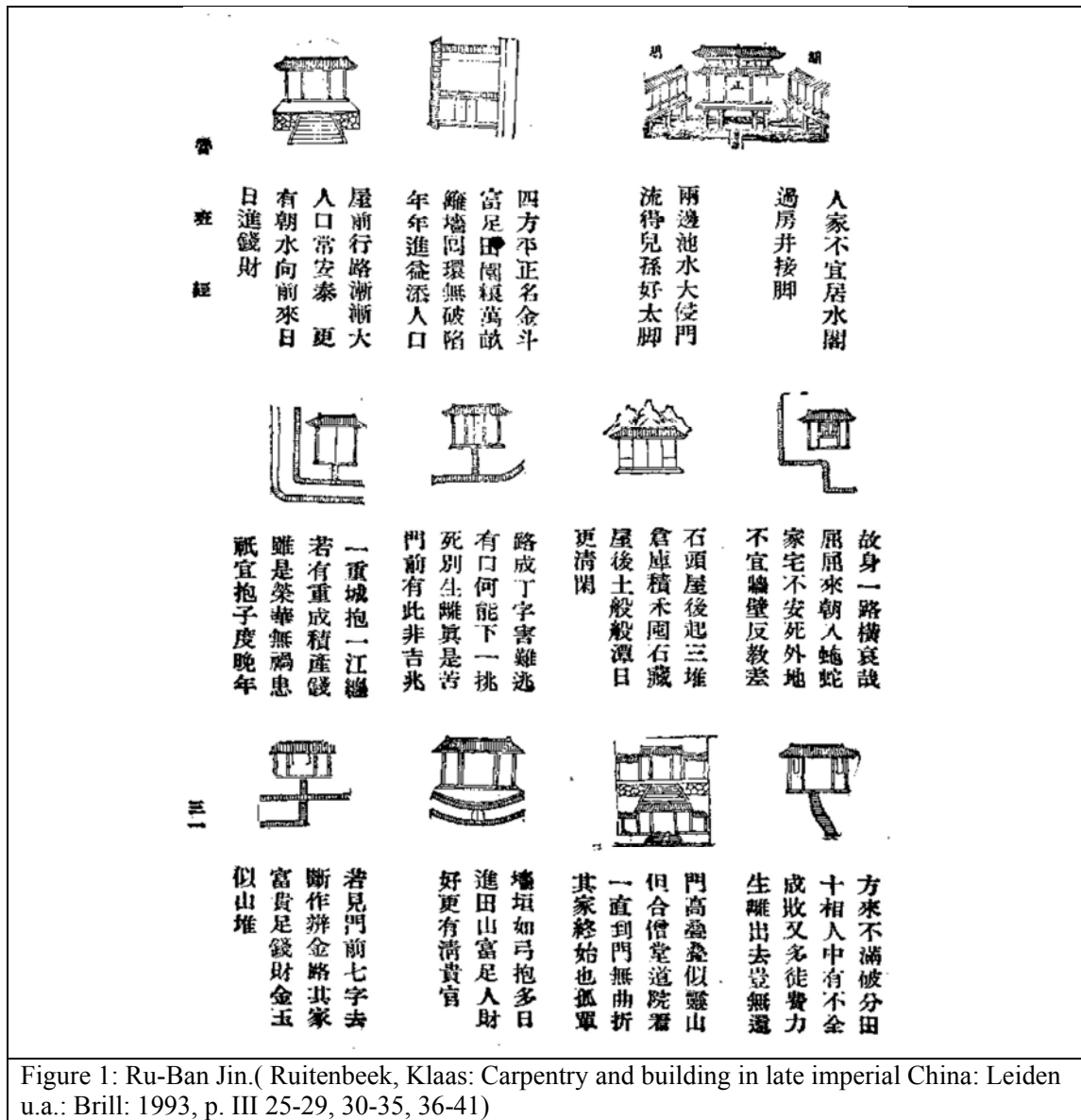


Figure 1: Ru-Ban Jin. (Ruitenbeek, Klaas: Carpentry and building in late imperial China: Leiden u.a.: Brill: 1993, p. III 25-29, 30-35, 36-41)

is the legendary Ru-Ban-Jin (魯班經), which was named after Ru-Ban¹⁷, a construction god, and written in the Min dynasty (1368-1644). The book contains general guidelines of construction, especially appropriate time for construction, fortune scale/measurement or fortune *Feng-Shui*. The

¹⁷ Ru-Ban was born about 5th century v. Chr., and has many different names, Kon-Sun-Ban or Kon-Sun-Tzu, is a craftsman. He has many legendary about contrition to defeat enemies. For this reason, he is respected as construction god. There is a measurement is named by him. See also <http://ppt.cc/K5Nt>.

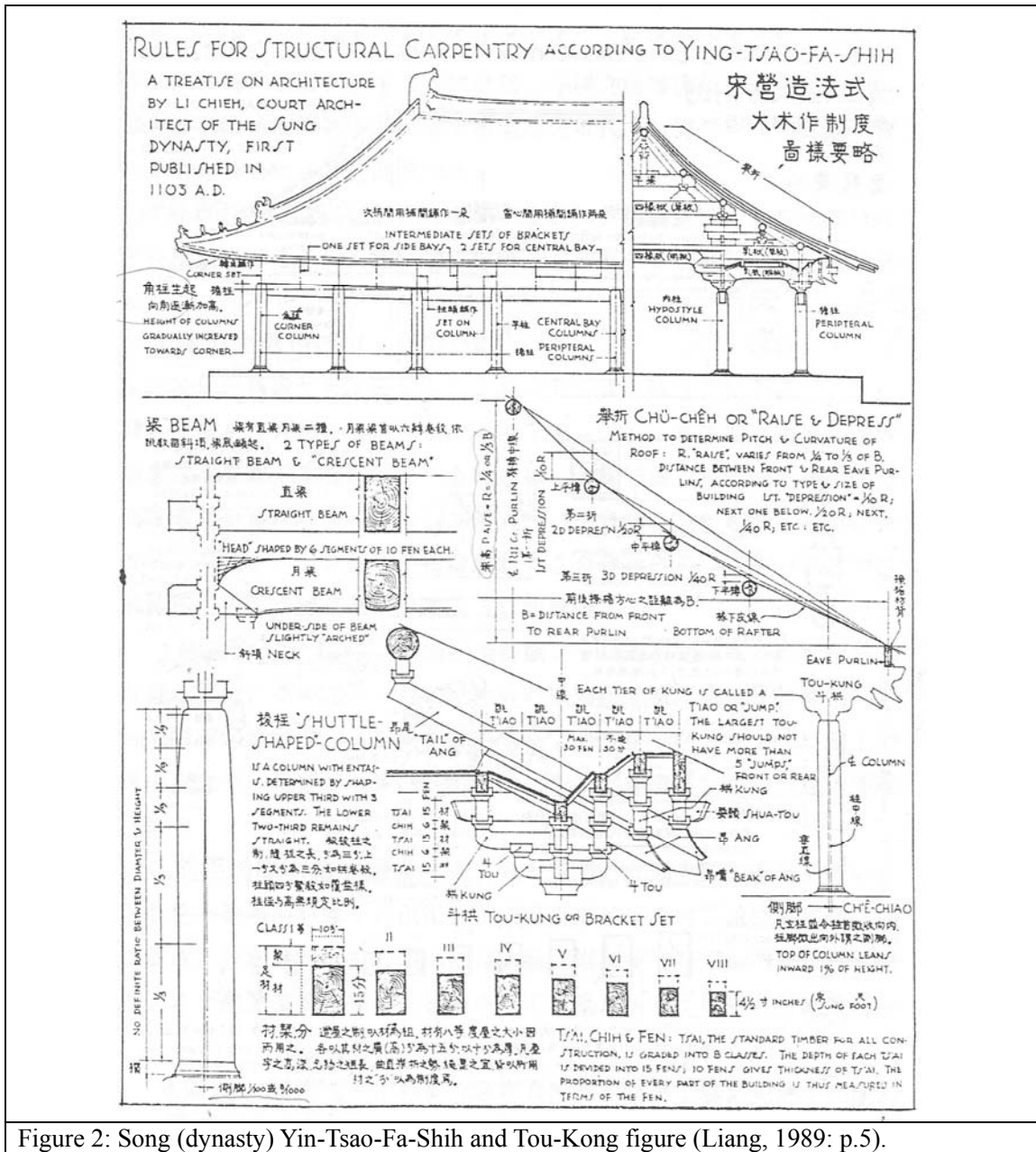


Figure 2: Song (dynasty) Yin-Tsao-Fa-Shih and Tou-Kong figure (Liang, 1989: p.5).

other famous architectural books are Yin-Zao-Fa-Shi, which were written in the Song dynasty (960-1279). In the Ching/ Qing dynasty (1644-1912) there was a similar construction book named Kong Cheng Zhou Fa. These are architectural standard books, but they do not offer any technical methods of construction. The two books are more important than Ru-Ban-Jin, because the record

is more systematic and scientific for architectural research¹⁸.

The scientific research of Chinese architect was started in the 20th century. Liang Sicheng and Lin Huiyin are the representative experts in this area. It can be said that Liang and Lin are two of the first Chinese researchers who deal with Chinese architectural history¹⁹. Their books became the most important literature for Chinese architectural research. However, the research area of Chinese architecture in China is hardly complete. Their research cannot explain all principles of Chinese architecture. The research later made more detailed interpretation, especially Taiwanese architecture. Yu-Fu Yang in 2012 has point out that Chinese architecture style had divided into a North and South style after the Song dynasty (960-1279), and Taiwan belongs to the South Chinese architectural style²⁰. The research of Liang and Lin is more focused on the North Chinese architectural style. Although Liang's research about Chinese architecture focused mostly on the Northern style, and the Taiwanese architectural tradition stems mostly from the Southern style, the author's contribution to understanding of Chinese architecture system as a whole, especially Chinese timber technique and art tradition, is pivotal to the interpretation of the Chinese architectural influence inside Chinese speaking world and outside Chinese world: British, French and Germany, direct and indirect.

2.2 Liang's account

According to Liang (1989), the driving force behind the architectural impetus in China relates to practical needs. *Creativity and styles were limited by natural resources and environment, like much of the ancient constructions in Egypt, Babylon, Aegean, America and China, which developed from their surroundings. At first, this development is like embryonic stem cells, then it grows up, and then breeds*²¹. It is a thinking of born, development and die, a life circle.

Originally, the word of "culture" refers to "cultivation", an agricultural metaphor related to local physical conditions dependent on the quality of soil, air and rain, which favor the development of crops and plants. "Architectural culture" follows the cultivation metaphor, since it

¹⁸ Zwerger, Klaus: Das Holz und seine Verbindungen: Traditionelle Bautechniken in Europa, Japan und China. Basel: Birkhäuser: 2012, p. 298-299.

¹⁹ Ho, Puay-Peng: Mind the Gap. Bridging Historiography on Chinese Architecture in the Early Twentieth Century. In: Art in Translation. Professor Iain Boyd Whyte. UK: Bloomsbury Publishing, 2013, Jun. (Bd. 5, no. 2), p.297.

²⁰ Yang, Yu-Fu Yang, Hsu, Fong-Chi and Tung, Huang-Chih: The Aesthetics of South China Traditional Architectural Decoration Craft. Take the Drawing Decoration as the Example. In: Architectural Journal. Taiwan: Architectural Institute of Taiwan, 2012 (80), p.162.

²¹ Liang, Sicheng: The history of Chinese architecture. Taipei: Min-Wen:1989, p.1.

combines local conditions of human life and local aesthetic values.

The historians nowadays estimate a culture from the remains of construction. This is because architectural motivation and culture are combined, they have reciprocal causation.

The author points out that *the Chinese architecture is an isolated structural system with long and widespread history*. Although the Chinese have had more chance to contact other nations and folks on the aspect of military, politics, and thinking, the space disposition of architecture and site changes slowly. In recent centuries it has almost not changed at all and has not been influenced by other architectural styles; no change over a thousand years, just pure timber construction as the main construction in important spaces.

A cultural symbol is established by a group of people in any place in which have ever been and experience the same history. The spirit of culture can be found in big cities or villages, combined with our politics, religion, military, and economics, including clothes, coaches, horses, crafts, and fine utensils. The character of Chinese architecture represents the character of culture, a part of our characteristic art and thinking, not limited only to construction and architectural materials.

2.3 Technique, thinking and environment

Liang (1989) also shows that the characteristic of an architectural style depends on two aspects: development of architectural technique and the trend of surroundings and thinking. Depending on the character, writing about architectural history should catch the point and know the rules, not confusing the original character between good and bad, or confusing it with another foreign architectural style.

To estimate Chinese architecture one must have an objective point of view without bias. Now the main character of Chinese architecture will be introduced briefly. The character of construction and development can be categorized in following points—1. Using timber, 2. Frame construction, 3. “Tou-Kong” (斗拱, corbel bracket)²² is not only a part of timber construction but also a module for every scale of buildings, 4. Unique outline, 5. Totally symmetry and exact classification of spaces and color, 6. Courtyard is a unit of a building space—as Liang points out.

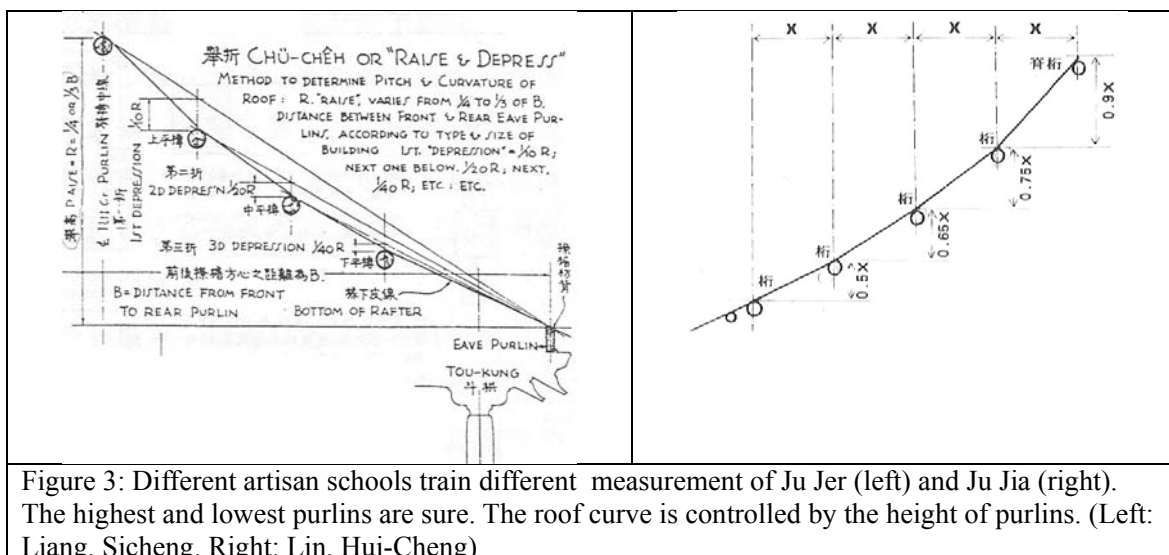
According to Liang, every construction has its construction method because of the

²² Lan, Chih-Wen: Der Chui-Hsien Tempel in Chia Yi, Taiwan: Baudokumentation und Erstellung eines restaurierungswissenschaftlichen Erhaltungskonzepts. Saarbrücken: VDM: 2011, p. 30.

character of the construction materials, i.e. structure forms the character of style. The architecture in the other parts of the world uses stone in place of timber, the original construction material. So the form of timber can be still seen in stone construction as decoration. However, the construction method of stone has its own method of piling.

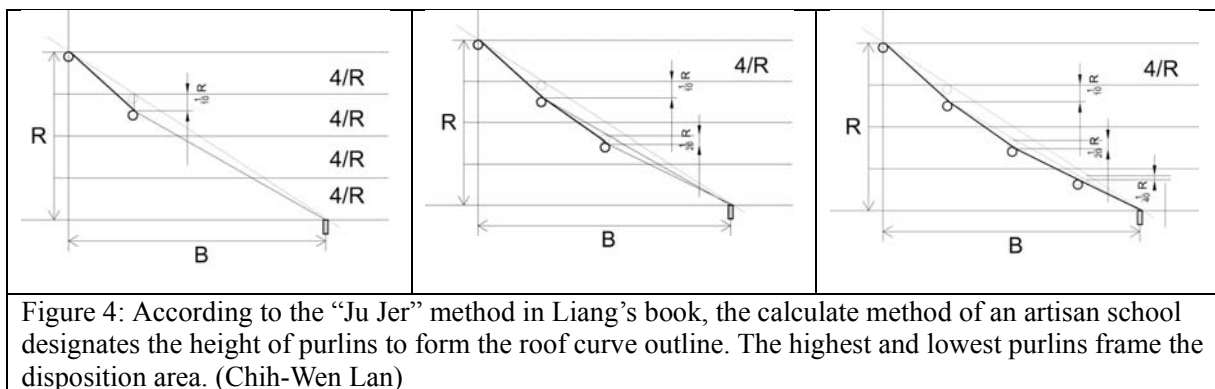
Chinese construction always use timber as its architectural material and the construction form follows the character of timber, attempting to keep timber construction, with all the possibility of the characteristic ability of timber, to fit the needed use and keep the perfect timber construction form. The artisans appreciate the traditional experience and follow the application of construction material, so the development of Chinese timber construction follows the antique art. Some old buildings remaining from the Tang dynasty (618-907) and the Song dynasty (960-1279) have high quality architectural art. Accumulation of a thousand years of construction experience forms the highest quality of artistic style.

One important aspect highlighted by the author is that timber, in the “principle of structure”, follows the “frame structure” of “beam-column form architecture”. Standing four main columns and then putting the timber element on columns to connect the columns. The space between columns is called “Jian” (The vertical beam direction is the façade called “Fan”, horizontal direction of façade is called “Liang”). The beams can be layers piled on each other; this method is called “beam frame”.



The curve form of roof outline is very important in Chinese architecture, and shapes its

architectural aesthetic. In contrast with western truss construction, a triangle forms as a basic roof construction, Chinese roof curve outline is by formed a method called “Ju Jer” (舉折), as it is called in the Song dynasty (960-1279) or “Ju Jia” (舉架), as it is called in the Ching dynasty (1644-1911). The following figure shows the different slop to control the roof outline. Setting purlins like steps, stacking the purlins higher and higher is called Ju Jer/ Ju Jia. Therefore, there may be 5, 7, or even up to 11²³ purlins on a roof construction, depending on the number of layers of beams and frames. Controlling the height and width of two purlins is important for hip curve form. The proportion of the height and width between purlins is in every artisan school different. Sometimes the artisans decide the distance of lowest and highest purlins and then consider the disposition of purlins between the highest and lowest purlins, like the example in Liang’s book. Figure 4 is the dynamic example to show the measurement of control the roof slop.



Sometimes the artisans only control the height of every purlin. Parallel intensive rafters are put on every two purlins to form the roof curve outline. Lin, Hui-Cheng’s example shows the other artisan school calculation method. The wide “X” of every purlin is designated, the height of the purlins depends on the multiple of “X”. The multiples are 0.5, 0.65, 0.75 and 0.9. Like step, higher and higher to form the roof curve outline.

The space between four columns is called “Jian”(間), also span which defines the width and classification of a building façade. The number of “Jian” form the scale of a building (A building with more Jian is more important). The character of the frame construction is that the framework bears all the pressure. Four main columns bear the pressure at the base. A stacked brick wall is not necessary if the four main columns bear enough the weight of roof. If a building has

²³ Odd number for measurement is for creature.

brick or stonewalls, they are mostly not part of the main construction of the building. Stone and brick construction in Chinese timber building belong to non-bearing construction, like a curtain wall. Therefore, the doors and windows are not opened by the wall area.

In Northern Chinese architecture, the function of a wall is mainly to divide spaces, less so the function of pressure bearing. Liang asserts that the buildings in Europe, only modern architecture were reinforced with concrete, have construction similar to the timber-frame principle. The difference is only material and technique²⁴. That Chinese architecture can be found from the tropics to the frigid climate zone, from the desert to the two rivers (Jangtsekiang and yellow river, the two rivers that formed Chinese civilization) and to the seashore fitting all natural climate zones. It can be said that the Chinese architecture has the character of flexible and module framework construction.

The author goes on and explains that between columns and beams in timber frame construction, the wooden parts are piled on the beams in a construction form called “Tou-Kong” which has a strong relation with the roof. The function is to bear the pressure from the upper part and lead the pressure to the columns, which are often used in big buildings. Later “Tou-Kong” became a standard. The measure of the proportion depends on the scale of “Tsai”(材) which is similar to “order” in Roman architecture following the size of a main column’s diameter as module. Tsai has a rectangular form whose high and wide proportion is 15:10. According to Yingzao Fashi, “Tasi” has eight grades which define the level of a building and make up the principle of material and labor cost control.

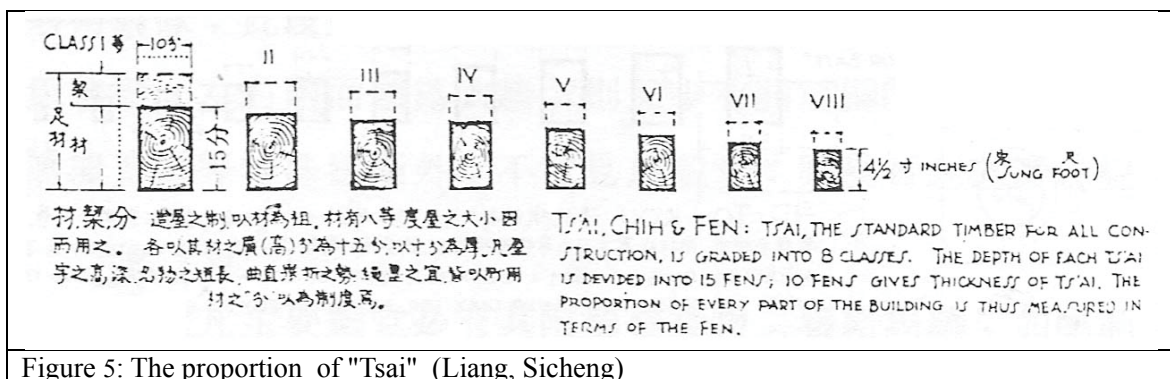


Figure 5: The proportion of "Tsai" (Liang, Sicheng)

Any architecture has its own style principles. Liang implies the relation of timber

²⁴ Liang, Sicheng: The history of Chinese architecture. Taipei: Min-Wen:1989, p. 2.

construction is like a language with vocabulary and grammar. The Chinese architecture has those architectural vocabularies of columns, Tou-Kong, beams, purlins, tiles and rafters and the construction principle for combining the top of columns, Tou-Kong, beams and purlins as “grammar”. Even most piled brick and stone architecture, like “Chue”(闕) in the Han dynasty (BC 202- 220) or pagoda uses this grammar. The material is brick and stone following the timber

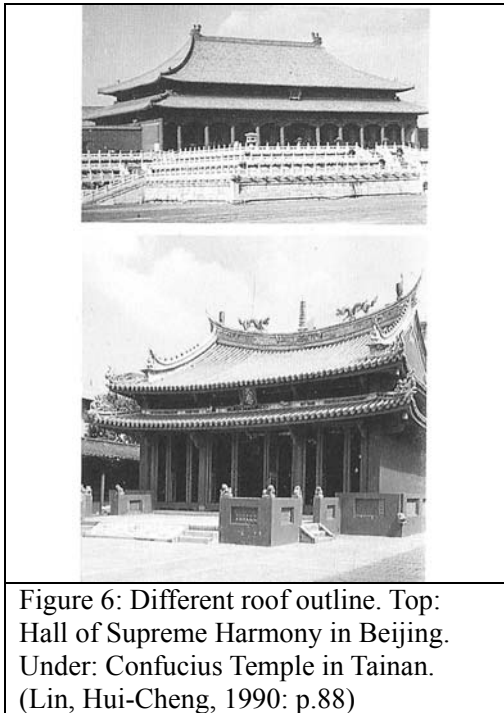


Figure 6: Different roof outline. Top: Hall of Supreme Harmony in Beijing. Under: Confucius Temple in Tainan. (Lin, Hui-Cheng, 1990: p.88)

construction principle. The scale and structure of Tou-Kong are different in every epoch depending on the change of time. The development can be estimated from the chronology. Knowing Ton-Kong is a base knowledge for knowing Chinese architecture.

2.4 Roof and façade

The appearance of Chinese architecture is different from other kinds of architecture, which depends on a unique style. The appearance of Chinese architecture gives an impression of elegance and attraction. The reason is: The roof is an important building composition. Many archeological excavation of architectural ton or metal models and written resources shows that in Chinese architecture at least in the later Yin dynasty (BC 1600- BC 1046) roofs were an important building element. All craftsmen in every century concentrated on roof art which is constructed through a piled method of applying corner beams, wing form roof hips, rafters, wing-rafters, and end parts of ridges to form a roof surface, end part of ridge, form of rafters and roof corner edge with smooth, beautiful and spectacle outline.

It is a perfection of Chinese architecture roof form, which is treated as an important function. The function of a so-called “upper holy upraise, under humble lower, is that rain water will slip fast away”. It is a metaphor meaning “upper holy” and “lower humble”, which emphasizes that the curve of roof should be smooth and elegant but also let the rainwater run off quickly, a harmonic scene between the curve of the roof and rainwater droplets. Erdberg-Consten (1973) mentioned

that the roof ridge curve shows the beauty of the roof and skyline from the Chinese point of view²⁵. Moreover, the important part is that the roof construction is reasonable and natural. The roof outline follows the principle of construction, not embellishment and also a curved roof outline shows the Chinese architectural aesthetic²⁶.

Steps and platform are important for Chinese architecture. They are like echoes with holy rooves and roof tiles, especially in the Chou, Chin and the West Han dynasties (BC 1600- 9). The high platform building form was very often seen in these dynasties. In Chinese culture, societal classification is very important, it is therefore also important that a building form and scale shows the owner's societal level, whether it be high or low. An emperor is the highest social symbol in Chinese society. When an emperor stands on the highest platform, he can have an overview from which he can see his people (or his territory) below. He is not only an emperor but also a son of god, the holy position between god and people. The outline of platform was at first straight. After the Song and Liao dynasties (960-1279), the outline of platform aligned with the roof and the "Sumeru"²⁷ platform is often seen. It may be influenced by Buddhist culture after the Sui dynasty (581–618).

In Chinese architectural terminology, describing even a part of architecture uses metaphors for the human body to explain every architectural parts. For example, the term of coffer as wall decoration is named after human body from below to top: cabinet foot, shirt coffer, waist coffer, upper part of body coffer, and head coffer²⁸. In Chinese architectural terminology, when analyzing the elevation of Chinese architecture, it will be roughly divided in three parts, below, middle, and upper parts. The name of the part from below to upper is: platform, building body part, and roof in Chinese way of interpretation. It is hard to find a completely suitable word for "building body part" as translated from the Chinese term into western architectural terminology. Avoiding misunderstanding for western reader, the middle part (between platform and roof) in Chinese traditional building will be named "building body".

The building body part contains architectural elements: columns, Tou-Kong groups, panels, walls, doors, and windows that represent high quality timber carving art and technique. The

²⁵ Erdberg-Consten, Eleanor von: *Die Architektur Taiwans: ein Beitrag zur Geschichte der chinesischen Baukunst*. Opladen: Westdeutscher Verlag: 1973, p. 19.

²⁶ Han, Bao-Der: *Chinese architecture and culture*. Taipei: Linking Publishing: 2004, p. 21.

²⁷ The outline looks like lotus.

²⁸ Lan, Chih-Wen: *Der Chui-Hsien Tempel in Chia Yi, Taiwan: Baudokumentation und Erstellung eines restaurierungswissenschaftlichen Erhaltungskonzepts*. Saarbrücken: VDM: 2011, p. 37.

pavilions, halls, and building in Chinese paintings are always displayed from a bird's point of view—that is the reason.

2.6 The colors

Painting color on inner and outer construction parts has rules and classifications in Chinese architecture. In the spring and autumn period (BC 770- BC 476) gorgeous and decorated paintings were well developed. Color and decoration also show the hierarchy of one's official position which may follow the Confucius philosophy. All officers kept in mind, not to go beyond the height of the higher level. Since the Tang dynasty (618-907) and the Song dynasty (960-1279) the official hierarchy of color and style was determined. The colors from the Ming (1368-1644) and the Ching dynasty (1636-1911) are still vibrant and well preserved. The decoration principle has a serious rule, a clear hierarchy. The base painting is plain, then painted with light green and pure red to draw fine decoration.

The color painting is an excellent art. Applying plain color, and not superfluous decorations are sometimes used for solemn space, because solemn space atmosphere is important due to Confucius thinking. The painting area on a facade is not limited to the Tou-Kong, frieze, and capital situated under rafters. For Chinese architecture painting on timber is necessary which has at least three functions: one is to keep a good appearance; second is to show the classification of the owner; third is timber protection.

The pure dark red color on timber looks like stone texture. Gold on light green sets off the colorful decoration like a stone sculpture. The glazed roof tiles keep their authentic material color. Solemn palaces should use authentic color. There are many colors in Chinese architecture, nevertheless they mostly play a humble embellishment role to set off a solemn aura, elegant, rich and noble. Using redundant, cliché and ungraceful color was to be avoided.

2.7 Completely symmetry and alignment axis

Palaces, offices buildings and big family housing can be along a symmetry order aligning along the same axis. The enclosed building and building can form a courtyard in a square form.²⁹ The number of courtyards has no exact rule. The point is that all space dispositions follow the

²⁹ Chiou, Shang-Chia, Krishnamurti, R: The fortunate dimensions of Taiwanese traditional architecture. Environment and Planning B. Planning and Design. UK: Pion Ltd., 1995 (22), p. 551.

middle axis aligning buildings on the right and left side of the axis to fit the formal solemn place: public use is for ceremonies and meetings, and private usage is for weddings, funerals, joyful occasions, and celebrations. All activities are held in the big building group which combines the family relationship tightly.

In contrast, the disposition of elegant, relaxing recreational garden space is asymmetric, relaxing and not serious, free and arbitrary space changing. Disposition is from turning point and corner in which are situated ponds, flowers and trees to enclose nature in an aura of poetry. The two extreme design techniques form the character of Chinese space design. The order and hierarchy of halls/ rooms shows the ethics of Confucius. The Chinese garden design shows the freedom and liberation thinking of Taoism³⁰. From the use and function of the housing group, including housing for living and garden for recreation or communication in Chinese family community, it can be implied that Chinese society is based largely on family. The life of family is also blood connected to social life. The meaning of so called social space or public space such as plazas, city hall and temples in Chinese “society” is not the same as in western world.

2.8 A millenary tradition

Timber has always been the main construction material in China, and has existed over hundreds of years and is still used today. Stone material is sometimes the second choice. Traditionally, important buildings have rarely been built in stone. This does not mean that Chinese artisans do not use stone. According to Liang (1989), Chinese artisans are not skillful in dealing with stone. One of the reasons for the economic usage of stone in constructions is the poor performance of stones when it comes to bearing pressure over large extension of surface, contrary to timber’s excellent output in this regard. Stone masters, such as Li-Chung in the Sui dynasty (581-618), built the An-Chi stone bridge. Generally, the masterpieces of stone can be seen like stone Pailou (gate) and stone balusters, which are combined with tendons whose method is like the timber but the piling construction cannot bear pressure. On the other side, because of the limit of woods in Taiwan, using stone or adobe bricks is quite normal. The South Chinese artisans in Taiwan learned how to use timber in China. If they wanted to build important buildings like temples, they would import timber from China. But not all Taiwanese buildings had the chance to use expensive imported timber for construction. Taiwanese preferred to use local material like

³⁰ Han, Bao-Der: Chinese architecture and culture. Taipei: Linking Publishing: 2004, p. 28.

adobe bricks, bricks or coral stone for wall construction. Rooves were made of wood to bear the roof tiles or straw for thatching of the roof. Timber can be seen to be used even in most humble traditional houses (Tou-Kong) in Taiwan.



Figure 8: Basic form of Tou-Kong timber construction like steps on wall in Taiwanese traditional house. (Tsai, Yu-Hua)

Liang thinks that the quality of mortar is not well developed in China. The reason is stone construction is not well developed like in Europe. The stone artisans cannot prevent the disadvantage of stone completely. The problem of the quality of mortar has not been solved for a long time. Most of the composition of mortar is lime, which can be used for many purposes but is used only for the function of pasting. The linking of timber uses glue to paste tendons, but the main function of lime for linking is ignored. Lime has a glue character and can be used to fill in a gap between two stones and reinforce the building parts to bear the pressure of unparalleled pressure in order to prevent the breaks due to the unparalleled pivoting of two stones.

The technique of mixing small sand crystal with lime was not well developed and invented in Chinese architectural culture, in contrast it was already very well known in European construction tradition. The Greek stone artisans attempted to polish the surface of a stone's linking face to let the contact surface between two stones match completely. Roman artisans used massive stones and used glue and accompanying mortar reinforcement. They have different method to join

stones. The method develops reinforced concrete to provide massive productions forming a unique architectural style. The mortar joint method, for example, is still used in the modern architectural technology. In contrast, Chinese architecture involves more effort on timber. The timber joints show the high Chinese technical art. The different application thinking of mortar for stone construction between Chinese and European shows the main point of architectural culture and meaning of building for “permanent” which is implied and displayed through architectural technology in different culture.

Chinese architectural construction system can be traced back for thousands of years. The oldest remains that can be found are pre-Chin (BC 221- 207) dynasty remains such as walls, stones and platforms are found, of which there are however very few. The second remains which can be found are stone gates and brick towers (pagodas) from the Han (BC 202- 220) and Tang dynasties (618-907) whose era is closer to the modern and can be found not only in palace buildings. The Middle Kingdom is a wooden place. The main Chinese architectural material is timber. The life of a palace or residence cannot be kept for a long time because of the limit of timber’s lifetime. The reason, like Liang has mentioned: *not pursuing original things forever*³¹.

According to Liang, it seems that China has never made any "construction for eternity" like in the Western architectural culture, by using marble or local stones to build churches that were meant to stand forever. For the Chinese, the idea of *foreverness*, i.e., the everlasting property of things, reflects the relationship between man-made-things and nature, and follows the principle of life metabolism, which makes living things, like plants and animals, run their own course. As a consequence, construction of any type are treated as clothes, coaches, tools or tables that can be easily substituted at any time if required. Absent is the concern with originality, a condition that only forever-made things can possess. There is also no ambition to protect man-made objects from damage forever. Han Bao-Der (漢寶德) (2004) has also similar point of view. He thought that the main leading principle of architecture in China has been *Durchführbarkeit*, i.e., a practical view of down-to-earth life. Buildings are to meet the needs of people, not to stand forever. In this sense, architecture is a symbol life, and constructions are tools for the present, not for a distant future³². Therefore, the Chinese appropriation of the idea of foreverness in their architectural thinking finds no parallel in the Western architectural tradition.

³¹ Liang, Sicheng: The history of Chinese architecture. Taipei: Min-Wen:1989, p.9.

³² Han, Bao-Der: Chinese architecture and culture. Taipei: Linking Publishing: 2004, p. 17-18.

If destroyed, it will be treated as a punishment of god (heaven) and ghost, not the guilt of original things. Liang suggests that in Chinese architectural culture is already satisfied with timber material over a thousand years; developing finer timber art gradually, but not concentrating on the substitution and application of brick and stone. Because of this attitude, confronting preservation is not like conventional re-building, or physical application. The action of repair and additional construction does not treat *keeping the original thing* as important, only concentrates on the start time of construction, only the construction of a tomb keeps to an idea of firm and forever from old times until now. Li Yun-ho (李允鈺) (2005) considers the reason why Chinese use timber but have no interest developing stone construction: Chinese architectural technique breaks through the disadvantage and the scale limit of timber construction. In terms of design, it is a reasonable and complete architectural form³³. Zwerger asserts that wooden construction can fit all different geography and any building scale that Chinese architecture can be seen in every different geographic situation³⁴.

Brick constructions are also seen in Chinese traditional architecture. The brick arch construction is below the ground to bear the weight of buildings. Compared to the timber palaces and temples above the ground as a *thing* for human to use, the principle and thinking is different. The brick or stone construction is used in tomb space but not well developed or representative comparing to Western world, from Liang's assert. It does not mean that brick and stone are not important. Brick material can be seen in Taiwan. The application is not only directly stacked but also formed in a box filled with mud and straw (土塼 "To Ga", in Taiwanese language) or Taiwanese Dou-Tzu-Chi (斗子砌)³⁵ which are formed as a cubic like solid stone to construct outside wall.

Because of Confucius tradition, the architectural disposition should obey social classification. All ruling class emphasis has been frugal and moral since the old generations and through tradition. To build buildings, citizens have to be recruited, and that would make citizens tired and delay the farm work. Therefore, Liang thinks that construction will bother agricultural work. Building temples, celebration places, ritual places, fortresses, walls and cities has to fit the

³³ Li, Yun-ho: *Hua Chia Yi Jian*: Tianjin: University of Tianjin: 2005, p. 31.

³⁴ Zwerger, Klaus: *Das Holz und seine Verbindungen: Traditionelle Bautechniken in Europa, Japan und China*. Basel: Birkhäuser: 2012, p. 266.

³⁵ This is a basic cubic form for wall construction. The artisans make board form bricks like a cubic and infill the soil, mud and straw in the cubic brick. The size of a board-form brick is about 30cm*20cm*4cm.

rule, ritual and system of social hierarchy. Villas, pavilions, rich housing, and gardens are treated in a sumptuous manner of king or transgressing courtier. There are also some old protocol books which have mentioned architectural rules are written not only for historical protocol, but also to show the people to be economical—do not spend too much time for luxury buildings. Those protocol books are not a real architectural principle of construction but a standards to prevent wasting construction works. The books are a reference of Chinese architectural culture but not a guide book for architectural construction. For example: Chih/ Tzu books (ancient Chinese protocols) report only about carriages, clothes, foods, and goods, but the protocol part about architecture is in an appendix. From ancient times the politics, laws, and prosperous institutions of Confucianism always concerned ritual. The ancient protocols in the pre Qin dynasty (BC 221- 207) which mentioned architecture pays most attention to the name of orientation and disposition rules, but less to architectural structures.

The protocol mentioned about the palace and temple describe clearly the disposition and rules but the plan and elevation are ignored. It can be shown that all politics, law, rules, convention, folklore, tradition, ritual, Buddhism, Taoist and Feng-Sui are included in Chinese thinking on space disposition, also depending on the space composition of others. The three-dimension form depends on construction, which can be found also in literature, poetry and eulogium. The aura in Chinese poetry and painting has a strong relation to architectural art.

Architectural technique in Chinese culture is called “craft-technique” which does not deal with the people who can read and write like officers and scholars. The technique developed is very complicated. If someone has no practical experience in this area, it cannot be learned, not like other art recreations like painting and calligraphy, which the Chinese officers and scholars can do in their leisure time³⁶. In contrast, the artisans cannot use words very well, so they learn technique orally to keep this traditional technique by oral-taught practice which develop different architectural school by local dialect. Therefore, words are not important for them. Of the thousand-year-old books which are the inheritance of technical books, only two books-- Yingzao Fashi (營造法式: a way of construction and standard)³⁷-- remain from the Song dynasty (960-1279) and Kong Cheng Zhou Fa (工程作法: Method for construction) in the Ching/Qing dynasty (1636-1911)

³⁶ All Chinese officers have to pass an exam to get the job offer. They can read and write who will also treated as scholars in Confucius tradition.

³⁷ Zwerger, Klaus: *Das Holz und seine Verbindungen: Traditionelle Bautechniken in Europa, Japan und China*. Basel: Birkhäuser: 2012, p. 267, 298.

whose main intension is to make a standard to prevent a luxury construction work, is not a hand book for teaching construction.

There were many different technical schools without a uniting principle or module scale standard about the use of wood and timber, so the government wrote a book to make a construction standard. The book related techniques which scholars and officers could not understand and artisans could not read; the technical terminology is hard to understand and changed by time. Technique should be taught orally and practiced with dialects which can be a barrier to different construction school/ dialect cultural group³⁸. Then the so called technical book is hard to understand and to interpret in the modern world; the context cannot be a real guide book. There is no architectural description of literature, art or history, not like picturesque school of art history.

In the last 20ern or 30ern, the research of European architectural technique and art after the renaissance became important from the point of view of the local culture era to influence the interpretation of Chinese architectural culture. The Western scholars started the trend of research and now the Chinese social attitude on architecture has changed for the better and desires to be involved in the field of Chinese architectural history and technical research.

In summary, the Chinese architectural thinking is different from the Western architectural thinking as far as the notion of preservation is concerned. The Chinese meaning of preservation is not linked to the idea of *foreverness*, but to *circles of life*. Using timber to express life above earth, a part of nature. In Western architecture, stone was used to convey a sense of eternity, stability and firmness. In contrast, Chinese architectural tradition focused on the friendship between man and nature, while the Western tradition emphasized the conquest of nature, and regarded nature as an object of human knowledge. Cosmos and humankind are opposite poles of irreconcilable phenomena. These two world views had a great impact on the way both traditions were formed.

³⁸ Erdberg-Consten, Eleanor von: Die Architektur Taiwans: ein Beitrag zur Geschichte der chinesischen Baukunst. Opladen: Westdeutscher Verlag: 1973, p. 8.

CHAPTER 3. RELATIONSHIP BETWEEN “THING” AND “HERITAGE”

3.1 Introduction

This chapter is dedicated to the exploration of ancient Chinese literature, including Chinese philosophy, and possible heuristic relationships between terms used in heritage conservation and literature. A brief reference to Chinese philosophy is necessary because of frequent misunderstandings by Western readers, which can occur because of Western readers' better familiarity with Western philosophy. There are three important thinking in Chinese culture: Confucius, Dao, and Buddhism. Confucius is not a religion, rather a tradition in Chinese culture.

Dao has two meanings—one is School of Dao (道家: “Daoist” will be quoted in following literatures) the other is Religion of Dao (道教: Daoism/Taoism). The thinking in the School of Dao/Daoist and in the Religion of Dao/Daoism are opposites. Daoist follows nature, but Daoism, in a practice point of view, is against nature. For example: Daoist thinks that death is a part of nature but Daoism will fight and conquer death (so they develop medicine theory, Chinese medicine). It can be said, that Daoism is a Chinese spirit of science. (In the West science and religion are different.) The explanation is to clear the quotation words of Dao in our articles is Daoist not Daoism and to explain the different of the two which may confused by some readers.

In Taiwan's education, students begin from an early age to read the Analects of Confucius. We can say that the Analects teachings functions like the Western Bible, but the Analects of Confucius did not discuss the idea of heaven and hell, only the rule of god/heaven. In the Western point of view, the Chinese culture and people seem to not care about religion. In fact, Chinese culture and Confucian ethics practice combining life.

Therefore we can say Chinese philosophy is similar to Western religions, and Western philosophy similar to the Chinese religion. If Westerners look from the point of view of this reversal of Chinese philosophy, and then read the part of this chapter on Chinese thought, the comparison is not misleading³⁹.

Chinese Confucian thinking is often thought of as Chinese thinking and behavioral

³⁹ Fung, Yu-Lan: A short history of Chinese philosophy. New York: Free Press [u. a.]:1966, p.1-6.

guidelines, mainly to deal with values that are discussed between people. Less discussed, is the relationship between human and inhuman treatment in the matter. In the early Han period, due to the changing environment, regions were encouraged to help the country's powerful king through intellectual talent, resulting in many thinkers, philosophers included Confucianism, based on current Chinese thinking. Chun Qiu Zuo Zhuan (春秋左傳) and Lüshi Chunqiu (呂氏春秋) are edited books. The original edition is Chun Qui whose date of writing is unclear and the context is incomplete. Later, people collected these old editions and edited them into new editions: Chun Qui Zuo Zhuan and Lüshi Chunqiu. Chun Qui Zuo Zhuan was edited in BC 468-300, a kind of chronology. Lüshi Chunqiu was edited in BC 247-239, a compilation of prose books and a collection of writings of different theories. Classic of Poetry (詩經) is China's first poetry collection, poetry also recorded in the tenth century BC between the (BC 10th- BC 7th) in the seventh century of people's lives. Erya (爾雅) is akin to a dictionary, the main explanation of Chinese thought, especially the meaning of Confucianism. It explained many different things in categories; not only the meaning of Chinese words, but also daily life tools. Through these explanations, the manner of thinking in Chinese people tradition life can be seen. The Rites of Zhou (周禮) is mainly narrative, Zhou (BC 1046- BC 256) Bureaucracy books are considered the root of the development of national systems, from the national system for regulating to the relationship between space and ritual.

Philosophers represent different ideological doctrines, which may be at odds with a theory⁴⁰. Such is the case of Confucius' emphasis on personal morality and the governance of philosophy (representative: Confucius, Mencius, and Xunzi). Daoist philosophy of life is in the inquiry (representative: Laozi and Zhuangzi), the most discussed objects and Daoist mental state. Legalism discussing practical statecraft (representative: Guanzi and Hanfeizi); Mohists non-offensive universal love (representative: Mo Zi), other ancient literature such as Chun Qiu Zuo Zhuan, Lüshi Chunqiu, Classics of Poetry (詩經) and Erya (爾雅), etc. are ancient poetry and season protocol which may not be categorized as doctrine but reflect the authentic daily life attitude in ancient times. They describe also building repair and show different intention of repair in ancient people's daily life. Even so, any article can be put in the word "*thing*" as a metaphor for the object, may it

⁴⁰ Ibid, p.3

be a noun, a verb⁴¹, people can be separated (human and material), there are things that can be combined (people, animals). Nevertheless, the study is still in the interpretation of ancient Chinese characters the meaning of the word, and the meaning of the sentence, to identify people and objects attitude extends to the preservation of historical monuments related words.

The focus of this study is not to explore various philosophical ideas, but their use of words when writing text, the word attitude towards these objects, buildings and old things. Citing pre-Qin and ancient Chinese literature is based on a point of view on “life” to describe the relation between human and non-human (namely things, objects) and then to extend key words to find basic attitude and action of life on buildings, old buildings repair. There are some key word searching principles: 1. The different of meaning when the two Chinese words “*human*” (人, ren) and “*things*” (物, wu) put together or divide⁴². 2. The definition of ren and wu. 3. Extending key words—house, room, door, wall, etc...to find the role of Chinese ancient daily life. 4. Extending key words “old” and “antique”, and then “repair” to describe how the ancient people confront the old things (objects).

In this section, we aim at testing the incidence of some key words related to heritage conservation in Chinese literature. The interpretation is especially interested in the relationship between the notions of “human” and “things”, i.e., how these words are interpreted by different schools of thought. We used a database of sinology⁴³ and following key words:

“Things” (wu, 物); “tools” (chi, 器); “dwelling” (ju, 居); “stay, live, arrange” (chu, 處); “antique” (ku, 古); “houses” (wu, 屋); “rooms” (Sh, 室); “bedroom” (chien, 寢); “high walls” (ion, 墉); “doors” (men, 門); “walls” (chian, 牆); “build” (chu, 築); “repair” (Shan, 繕); “repair” (chio, 修); “repair” (chi, 葺).

The keywords can be grouped with the following categories. The search result is shown in the appendix.

⁴¹ Chinese grammars have no declension. Chinese words can be noun or verb which should be understood in context.

⁴² For example Ren-Wu means also human (“Ren” is noun, “Wu” is adverb). But when they divided, ren is still human, wu is thing (object) which has no related meaning with human.

⁴³ <http://hanji.sinica.edu.tw/> (Supported by Academia Sinica Taipei)

- a. Wu (物), chi (器)—A basic idea of heritage: things and tools/ utensil
- b. Ju (居), chu (處) — A manner of dwelling: dwelling; stay, live, arrange
- c. Chu (築) — Building: build
- d. Wu (屋), Sh (室), chien (寢), ion (墉), men (門), chian (牆) — Architectural elements: houses; rooms; bedroom; doors; walls
- e. Ku (古) — Old: antique, ancient, classic
- f. Shan (繕), chio (修), chi (葺) — A manner of conservation: repair

3.2 The idea of thing and conservation in Chinese literature

When the focus of this study is not to explore various philosophical thinking, but they use when writing text, the word attitude towards these objects, buildings, old things are nothing. To record basic starting point of the pre-Qin literature, text alignment between human and nonhuman explore even in the matter, also derived from the object on construction, renovation of old buildings behavior and attitudes. Select Qin thought and Chinese ancient literature there are several key criteria: the words and objects together with the sentence was intended to separate the difference, when the relationship between people and objects treated separately, as well as for things such as the definition and classification. After the exchange, such as words related construction house, rooms, doors, walls interpretations of classical roles, the last "old", "ancient" and other words in the text to see what the view is the last article.

In a narrow definition, there is no exactly word “heritage conservation” found in Chinese thousand school thought books. But there are still related keywords which can be found. Therefore the research will find the *thinking of heritage conservation* in Chinese thinking between *mankind and things* from hundred schools of thought through database of sinology which is provided by Academia Sinica, a central research center in Taiwan, with key words-- things” (wu, 物); “tools” (chi, 器); “dwelling” (ju, 居); “stay, live, arrange” (chu, 處); “antique” (ku, 古); “houses” (wu, 屋); “rooms” (Sh, 室); “bedroom” (chien, 寢); “high walls” (ion, 墉); “doors” (men, 門); “walls” (chian, 牆); “build” (chu, 築); “repair” (Shan, 繕); “repair” (chio, 修); “repair” (chi, 葺) and then explain the search results.

The words can be categorized in 6 groups from the similar meanings:

I: I-1 Wu (物)—thing, object, creature; I-2 Chi (器)—thing, tool, utensil, implement
 II: II-1 Ju (居); II-2 Chu (處)—dwelling, stay, live, arrange, to get hold of, to deal with
 III: III-1 Chu (築) – Building, to build
 IV: IV-1 Wu (屋)—Building, house, home; IV-2 Sh (室)—room; IV-3 Chien (寢)—bedroom; IV-4 Ion (墉)—City, wall; IV-5 Men (門)—door; IV-6 Chian (牆)—wall.
 V: V-1 Ku (古)—Old, antique, ancient, classic
 VI: VI-1 Shan (繕), VI-2 Chio (修), VI-3 Chi (葺)—repair

Through the keyword-searching, many related phrase will be found. The research selects the phrases whose meanings close to thinking of “heritage” or “conservation”. Especially the word “thing” has many results and meaning. So the phrases which are found through keyword “thing” will be categorized through contexts again into different groups: I-1-1: Mankind are also things; I-1-2: What is thing? I-1-3: Categories of things and I-1-4: Things and moral, the phrases are following:

I-1 Wu (物)—thing

I-1-1: Mankind are also things

I-1-1-a Heaven and Earth are incapable of operating according to two principles; how much less than can humans! Humans are the same as Heaven and Earth in this regard. Though the external shapes of the myriad things a diverse, their essential natures have a single structure.⁴⁴ (天地不能兩，而況於人類乎？人與天地也同，萬物之形雖異，其情一體也。)⁴⁵

⁴⁴ Lü, Buwei: *Lü shi chun qiu: a complete translation and study/* by John Knoblock and Jeffrey Riegel. Stanford, Calif.: Stanford University Press: 2000, p.85.

⁴⁵ *Lüshi Chunqiu: Chi Bu (紀部): Book 2., Chapter 3: Desire (情欲)* (Knoblock J. & Riegel J., trans): p. 85.

I-1-1-b Life and death are inevitable. Heaven gives them the constancy of day and night. And we can't alter any of it - it all belongs to the very nature of **things**. (死生，命也，其有夜旦之常，天也。人之有所不得與，皆物之情也)⁴⁶

I-1-1-c Once his insight had the clarity of dawn light, he could see the singular. Once he saw the singular, he could extinguish past and present. And once he'd extinguished past and present, he could enter a place deathless and lifeless. Deathless is the life-killer, and lifeless the life-bringer- so there's nothing that place doesn't send off and nothing it doesn't welcome home, nothing it doesn't bring to ruin and nothing it doesn't bring to perfection.⁴⁷ (朝徹而後能見獨；見獨，而後能無古今；無古今，而後能入於不死不生。其為物，無不將也，無不迎也；無不毀也，無不成也)⁴⁸

I-1-1-d I was born together with heaven and earth, so the ten thousand **things** and I are one and the same. Since we're one and the same, how is this being spoken? (天地與我並生，而萬物與我為一。既已為一矣，且得有言乎？)⁴⁹

I-1-1-e There's nothing anywhere which is not *that*, and nothing which is not *this*. If you rely on *that*, you cannot see. But if you rely on understanding, you can know. (物無非彼，物無非是。自彼則不見，自知則知之)⁵⁰

I-1-1-f If we say they were perfect, then I'm perfect too. If we say they were not perfect, then I'm not either, nor is anything else. This is why a sage steers by the bright light of confusion and doubt. In this way, rather than relying on your own distinctions, you dwell in the ordinary. This is called illumination. (若是而可謂成乎，雖我亦成也。若是而不可謂成乎？物與我無成也。是故滑疑

⁴⁶ Zhuangzi: Inner chapters: Book 3-1., The great and most honored master (大宗師) (Hinton D., trans.): p. 85.

⁴⁷ <http://ctext.org/pre-qin-and-han?searchu=%E8%80%8C%E5%BE%8C%E8%83%BD%E7%84%A1%E5%8F%A4%E4%BB%8A> (March 16th, 2014)

⁴⁸ Zhuangzi: Inner chapters: Book 3-1., The great and most honored master (大宗師) (Hinton D., trans.): p. 90.

⁴⁹ Zhuangzi: Inner chapters: Book 1-2., The adjustment of controversies (齊物論) (Hinton D., trans.): p. 26.

⁵⁰ Zhuangzi: Inner chapters: Book 1-1., Things are all the same/ The adjustment of controversies (齊物論) (Hinton D., trans.): p. 22.

之耀，聖人之所圖也)⁵¹

I-1-1-g Long ago, a certain Chuang Tzu dreamt he was a butterfly – a butterfly fluttering here and there on a whim, happy and carefree, knowing nothing of Chuang Tzu. Then all of a sudden he woke to find that he was, beyond all doubt, Chuang Tzu. Who knows if it was Chuang Tzu dreaming a butterfly, or a butterfly dreaming Chuang Tzu? Chuang Tzu and butterfly: clearly there's a difference. This is called the **transformation of things**. (昔者莊周夢為胡蝶，栩栩然胡蝶也，自喻適志與！不知周也。俄然覺，則蘧蘧然周也。不知周之夢為胡蝶與，胡蝶之夢為周與？周與胡蝶，則必有分矣。此之謂物化。)⁵²

I-1-2: What is thing?

I-1-2-a In the past, among those who attained the One were these: Heaven attained the One and became pure; Earth attained the One and became settled; The spirits attained the One and became numinous; The valley attained the One and became full; The myriad creatures attained the One and flourished; Barons and kings attained the One and became mainstays of the state. (昔之得一者：天得一以清；地得一以寧；神得一以靈；谷得一以盈；萬物得一以生；侯王得一以為天下貞。)⁵³

I-1-2-b Every phenomenon that appears must have a cause. The glory of shame that come to a man are no more than the image of his virtue. (物類之起，必有所始。榮辱之來，必象其德。)⁵⁴

I-1-2-c You can't insist on "can't be" or "has to be." You'll never get free of things that way. Getting to Tao that way, other big words would work just as well. *Cycles* or *everywhere* or *United*--all there are just different words for the same reality. What they point to this One. Let's try wandering together to the palace of not possessing anything. We can talk about sameness and coming together no end. Let's do nothing together. We'll be calm and quiet, empty as a desert, clear as water, in tune-and *free*. Spreading our wings will be our hearts' only desire--heading nowhere, not knowing

⁵¹ Zhuangzi: Inner chapters: Book 1-2., The adjustment of controversies (齊物論) (Hinton D., trans.): p. 25.

⁵² Ibid, p. 34-35.

⁵³ Laozi: Dao De Ching (道德經) (J. Ivanhoe P., trans.): Chapter 39: p. 42.

⁵⁴ Xunzi: Chapter 1: Motivation of study (勸學) (Watson B., trans.): p. 17.

where we'll end, going and coming without knowing where we finally set out heels. We've already been there and back, but we still don't know the end of the string. The two of us, going where we please, emperors of the unbounded vastness. The Great Knowing will come too. There's no knowing it to fail. What makes things finds no boundary between itself and things. If things have borders, they are the borders made by words. The border of the unbordered is no border at all. We may speak of filling and emptying, of flourishing and declining, but what makes full and empty doesn't empty of fill. What makes things flourish and decline doesn't flourish or decline. What makes root and branch doesn't root or branch. What causes things to accumulate and disperse does not accumulate and does not disperse. (至道若是，大言亦然。周、遍、咸三者，異名同實，其指一也。嘗相與游乎無何有之宮，同合而論，無所終窮乎！嘗相與無為乎！澹而靜乎！漠而清乎！調而閒乎！寥已吾志，無往焉而不知其所至；去而來而不知其所止，吾已往來焉而不知其所終；彷徨乎馮閔，大知入焉而不知其所窮。物物者與物無際，而物有際者，所謂物際者也；不際之際，際之不際者也。謂盈虛衰殺，彼為盈虛非盈虛，彼為衰殺非衰殺，彼為本末非本末，彼為積散非積散也。) ⁵⁵

I-1-2-d As a general principle, the faculty of knowing belongs to the inborn nature of man. That things are knowable is a part of the natural principle of order of things. Men use their innate faculty of knowing to seek the natural principles of order, which allow things to be known. But if no boundary to the search is fixed, then even to the end of your life you will be incapable of knowing everything. Although you may make countless attempts to master the natural principles of order, in the end your effort will be insufficient to encompass the complete cycle of the transformation of the myriad things, and you and the fool will be as one. (凡以知，人之性也；可以知，物之理也。以可以知人之性，求可以知物之理，而無所疑止之，則沒世窮年不能遍也。其所以貫理焉雖億萬，已不足浹萬物之變，與愚者若一。) ⁵⁶

⁵⁵ Zhuangzi: Outer chapters: Book 7-2., Knowing Wandered North (知北遊) (Hamill S. & Seaton J. P., trans.): p. 126-127

⁵⁶ Xunzi: Chapter 21: Dispelling Blindness (解蔽) (Knoblock J. III, trans.): p. 110.

I-1-2-e Measures are the standards of **things**. Ritual principles are the standards for obligations. (程者、物之準也，禮者、節之準也；)⁵⁷

I-1-3: Categories of things

I-1-3-a In general, all things with shape are easy to cut and easy to split. How is this proven? When it has shape, it has also long and short (length). When it has long and short, it has also big and small (size). When it has big and small, it has also square and round (form). When it has square and round, it has also strong and fragile (hardness). When it has strong and fragile, it has also light and heavy (weight). When it has light and heavy, it has also white and black (color). Length, size, form, hardness, weight and color are principles. Knowing principle is easier to category and to cut. (凡物之有形者易裁也，易割也。何以論之？有形則有短長，有短長則有小大，有小大則有方圓，有方圓則有堅脆，有堅脆則有輕重，有輕重則有白黑。短長、大小、方圓、堅脆、輕重、白黑之謂理。)⁵⁸

I-1-3-b A Way that can be followed is not a constant Way. A name that can be named is not a constant name. Nameless, it is the beginning of Heaven and Earth; Named it is the mother of the myriad creatures. (道可道，非常道。名可名，非常名。無名天地之始；有名萬物之母)⁵⁹

I-1-3-c The myriad beings of creation are countless, and yet at times we wish to refer to all of them in general, and so we call them "**things**". "Things" is the broadest general term. One starts with a limited general term and keeps moving on to broader and broader general terms until one can go no farther, and there one stops. At other times we wish to refer to particular categories of things, and so we use words like "bird" or "beast." There are broad particular terms. One starts with the broadest possible term and moves on to terms whose meaning is more and more circumscribed until one can go no farther, and there one stops. (故萬物雖眾，有時而欲遍舉之，故謂之物；物也者，大共名也。推而共之，共則有共，至於無共然後止。有時而欲偏舉之，故謂之鳥獸。鳥獸也者，大別名也。推而別之，別則有別，至於無別然後至。)⁶⁰

⁵⁷ Xunzi: Chapter 14: On Attracting Scholars (致士) (Knoblock J., trans.): p. 208.

⁵⁸ Hanfeizi: Book 6., Chapter 20: The explanation of Lao Zi (解老): p. 377.

⁵⁹ Laozi: Dao De Ching (道德經) (Philip J. I., trans.): Chapter 1: p. 1.

⁶⁰ Xunzi: Chapter 22: On the correct use of Names (正名) (Watson B., trans.): p. 143-144.

I-1-3-d There are **things** which share the same form but occupy different places and things which have different forms but occupy the same place. One must be careful to distinguish between them. Things which share the same form but occupy different places may be referred to by the same name, though they are actually two different realities. There are things which change their form and, although they are still the same thing in reality, appear to become something different. These are called transformed things. Although they change form, they are not distinguished anew because they are actually the same in reality. This is how one should go about examining realities and assigning designations. These are the essential standards to be used in regulating names. (物有同狀而異所者，有異狀而同所者，可別也。狀同而為異所者，雖可合，謂之二實。狀變而實無別而為異者，謂之化。有化而無別，謂之一實。此事之所以稽實定數也。此制名之樞要也。)⁶¹

I-1-3-e Whatever has an appearance or a semblance, whatever makes a sound or has a color--they're all things. One thing can't be much different from another. Which should take precedence? They're all just bright appearances. (凡有貌象聲色者，皆物也，物與物何以相遠？夫奚足以至乎先？)⁶²

I-1-3-f "**Thing**" is generalizing. If there is an entity, it necessarily gets this name. Naming it "horse" is classifying. If it is an entity like this, it is necessarily named by this. Naming someone *Zang* is particularizing. This name stops at (is limited to) this entity. The words issuing from the mouth all are names--like the pairing of surname and style. (名，物，達也，有實必待文多也。命之馬，類也，若實也者必以是名也。命之臧，私也，是名也止於是實也)⁶³

I-1-3-g Stopping is effected by means of classes. The explanation lies in sameness....Making inferences about classes is difficult. The explanation lies in their being large and small (in scope)....Things "use up" the same name. (止類以行人，說在同...類推之難。說在大小。...物

⁶¹ Ibid, p. 144-145.

⁶² Zhuangzi: Outer chapters: Book 7-1., Getting to Living (達生) (Hamill S., & Seaton J. P., trans.): p. 102.

⁶³ Mo Zi: Book 10., Chapter 42-43., Exposition of Canon I (經說上) (Johnston I., trans.): p. 443.

盡同名。)⁶⁴

I-1-4: Things and moral

I-1-4-a Mencius said, "A gentleman is sparing with living creatures but shows no benevolence towards them; he shows benevolence towards the people but is not attached to them. He is attached to his parents but is merely benevolent towards the people; he is benevolent towards the people but is merely sparing with living creatures." (孟子曰：君子之於物也，愛之而弗仁；於民也，仁之而弗親。親親而仁民，仁民而愛物)⁶⁵

I-1-4-b Mencius said, "All the ten thousand things are there in me. There is no greater joy for me than to find, on self-examination, that I am true to myself. Try your best to treat others as you would wish to be treated yourself, and you will find that this is the shortest way to benevolence." (孟子曰：「萬物皆備於我矣。反身而誠，樂莫大焉。強恕而行，求仁莫近焉。」)⁶⁶

I-1-4-c Master Mo Zi spoke to Prince Wen of Luyang saying: "Gentlemen of the world all know about small things, but not about great things. Now, if a man were to steal a dog or a pig, they would say he was not benevolent, whereas, if he were to steal a stat or a city, they would take him to be righteous. This is like seeing a small expanse of white and calling it white, but seeing a great expanse of white and calling it black. This is why I have uttered words such as these--the gentlemen of the world know about small things, but not about great things." (子墨子為魯陽文君曰：「世俗之君子，皆知小物而不知大物。今有人於此，竊一犬一彘則謂之不仁，竊一國一都則以為義。譬猶小視白謂之白，大視白則謂之黑。是故世俗之君子，知小物而不知大物者，此若言之謂也。」)⁶⁷

4-d To transform without altering one's vital force, To change without altering one's wisdom— Only the man of quality who grasps the One is able to do this. Grasping the One and never losing it, He is able to become prince over all things. The man of quality manipulates things but is never

⁶⁴ Mo Zi: Book 10., Chapter 10-41., Canon/ Canon II (經下) (Johnston I., trans.): p. 466-469.

⁶⁵ Mencius: Book 13., Chapter 13., Jin Xin (盡心) (Lau D. C., trans.): p. 307, 309.

⁶⁶ Ibid, p. 287.

⁶⁷ Mo Zi: Book 13., Chapter 49., Lu's question (魯問) (Johnston I., trans.): p. 705.

manipulated by them. This is because he comprehends the One's inherent order. A well-regulated mind lies within, well-regulated words issue from his mouth, and well-regulated policies are applied to men. Hence the world is well regulated. (變不易智，惟執一之君子能為此乎！執一不失，能君萬物。君子使物，不為物使。得一之理，治心在於中，治言出於口，治事加於人，然則天下治矣。)⁶⁸

I-1-4-e The Master said: "Exemplary persons are not mere vessels" (子曰：「君子不器」)⁶⁹

I-1-4-f To use a finger to make the point that a finger is not a finger is not as good as using a nonfinger to make the same point. To use a horse to prove that a horse is not a horse is not as good as using a nonhorse to prove that a horse is not a horse. Heaven-and earth is one finger. All then thousand things are one horse. (以指喻指之非指，不若以非指喻指之非指也；以馬喻馬之非馬，不若以非馬喻馬之非馬也。天地，一指也；萬物，一馬也。)⁷⁰

I-1-4-g Confucius went to see Lao Tzu. The later had just washed his head, and his hair was hanging down his back to dry. He looked like a lifeless body; so Confucius waited awhile, but at length approached and said, "Do my eyes deceive me, or is this really so? Your frame, Sir, seems like dry wood, as if it had been left without that which informs it with the life of man." "I was wandering", replied Lao Tzu, "in the unborn." (孔子見老聃，老聃新沐，方將被髮而乾，憇然似非人。孔子便而待之，少焉見曰：「丘也眩與？其信然與？向者先生形體掘若槁木，似遺物離人而立於獨也。」老聃曰：「吾遊心於物之初。」)⁷¹

I-1-4-h If your will is well disciplined, you may hold up your head before wealth and eminence; if you are rich in righteous ways, you may stand unmoved before kings and dukes. Look well inside yourself and you may look lightly upon outside things. This is what the old text means when it

⁶⁸ Guanzi: Guanzi: Chapter 49, Inner working (內業) (Rickett A. W. II, trans.): p.44.

⁶⁹ Analects of Confucius: Book 1., Chapter 2.: Involving politics (為政) (Kong, Q., Ames, R. T. and Rosemont, H., trans.): p. 78.

⁷⁰ Zhuangzi: Inner chapters: Book 1-2., All Things Being Equal (齊物論) (Hamill S., & Seaton J. P., trans.): p. 12.

⁷¹ Zhuangzi: Outer chapters: Book 7-2., Tian Zi Fang (田子方) (Giles H. A., trans.): p. 202.

says, "The gentleman uses things; the petty man is used by things." (志意修則驕富貴，道義重則輕王公；內省而外物輕矣。傳曰：「君子役物，小人役於物。」)⁷²

I-1-4-i Is it better to exalt Heaven and think of it, Or to nourish its creatures and regulate them? Is it better to obey Heaven and sing hymns to it, or to grasp the mandate of Heaven and make use of it? Is it better to long for the seasons and wait for them, or to respond to the seasons and exploit them? Is it better to wait for things to increase of themselves, or to apply your talents and transform them? Is it better to think of things but regard them as outside you, or to control things and not let them slip your grasp? Is it better to long for the source from which things are born, Or to possess the means to bring them to completion? (大天而思之，孰與物畜而制之？從天而頌之，孰與制天命而用之？望時而待之，孰與應時而使之？因物而多之，孰與騁能而化之？思物而物之，孰與理物而勿失之也？願於物之所以生，孰與有物之所以成？故錯人而思天，則失萬物之情。)⁷³

I-1-4-j The ten thousand beings are only one corner of the Way. One species of being is only one corner of the ten thousand beings. The stupid man is only one corner of one species He himself believes that he understands the Way, though of course he does not. (萬物為道一偏，一物為萬物一偏。愚者為一物一偏，而自以為知道，無知也。)⁷⁴

I-1-4-k Things have their proper place, talents their proper use. When all are in their proper place, then superior and inferior may be free from action. (夫物者有所宜，材者有所施，各處其宜，故上下無為。)⁷⁵

⁷² Xunzi: Chapter 2: Improving Yourself (修身) (Watson B., trans.): p. 27.

⁷³ Xunzi: Chapter 17: A Discussion of Heaven (天論) (Watson B., trans.): p. 86.

⁷⁴ Ibid, p. 87.

⁷⁵ Hanfeizi: Book 2., Chapter 8: Wielding Power (揚權) (Watson B., trans) : p. 35.

I-1-4-l The myriad things are the same, but they are used differently by men. This the source of order and disorder, survival and demise, death and life. (萬物不同，而用之於人異也，此治亂存亡死生之原。)⁷⁶

I-1-4-m To be humane to other things but not to men cannot be counted as true humaneness; however, not to be humane to other things but only to men still may be regarded as a kind of humaneness. Humaneness means being humane to those of one's own species. Therefore, if a humane man can improve the situation of the people he will always do so. (仁於他物，不仁於人，不得為仁；不仁於他物，獨仁於人，猶若為仁。仁也者，仁乎其類者也。故仁人之於民也，可以便之，無不行也。)⁷⁷

I-1-4-n Control of things depends, not on the things, but on the man. Control of men depends, not on the men, but on the task. Control of the task depends, not on the task, but on the feudal lord. Control of feudal lord depends, not on them, but on the Son of Heaven. Control of the Son of Heaven depends, not on him, but on his desires. Control of desires depends, not on the desires, but on the inborn nature. Inborn nature is the fundamental consideration in the myriad things and can be neither increased nor decreased, for it is what definitively makes each thing the thing that it is. This is a constant principle of Heaven and Earth. (治物者不於物於人，治人者不於事於君，治君者不於君於天子，治天子者不於天子於欲，治欲者不於欲於性。性者萬物之本也，不可長，不可短，因其固然而然之，此天地之數也。)⁷⁸

I-1-4-o Walk in the Tao. Accomplish it all. Say words, and they're so. How so? Is so? How not so? Not so so! There is no thing that is not acceptable. Sprouts rise up and mighty pillars, lepers and lovely women, strange and extraordinary things--in Tao they are one. (可乎可，不可乎不可。道行之而成，物謂之而然。惡乎然？然於然。惡乎不然？不然於不然。物固有所然，物固有

⁷⁶ Lüshi Chunqiu: Chi Bu (紀部): Book 10., Chapter 5: Difference and usage (異用) (Knoblock J. & Riegel J., trans.): p. 237.

⁷⁷ Lüshi Chunqiu: Luen Bu (論部): Book 21., Chapter 5: Loving one's own kind (愛類) (Knoblock J. & Riegel J., trans.): p. 559.

⁷⁸ Lüshi Chunqiu: Luen Bu (論部): Book 24., Chapter 6: Prizing what is fitting (貴當) (Knoblock J. & Riegel J., trans.): p. 620.

所可。無物不然，無物不可。故為是舉莛與楹，厲與西施，恢恠憭怪，道通為一。) ⁷⁹

I-2 Chi (器)—Thing, tool, utensil, implement

I-2-1 The Master said, “Exemplary persons are easy to serve but difficult to please. If one tries to please them with conduct that is not consistent with the way (Dao), they will not be pleased. In employing others, they use them according to their abilities. Petty persons are difficult to serve but easy to please. If one tries to please them with conduct that is not consistent with the way, they will be pleased anyway. But in employing others, they expect them to be good at everything.” (子曰：「君子易事而難說也：說之不以道，不說也；及其使人也，器之。小人難事而易說也：說之雖不以道，說也；及其使人也，求備焉。」) ⁸⁰

I-2-2 Zigong inquired about authoritative conduct (ren 仁). The Master replied, “Tradesmen wanting to be good at (shan 善) their trade must first sharpen their tools. While dwelling in this state, then, we should serve those ministers who are of the highest character (xian 賢), and befriend those scholar-apprentices (shi 士) who are most authoritative in their conduct.” (子貢問為仁。子曰：「工欲善其事，必先利其器。居是邦也，事其大夫之賢者，友其士之仁者。」) ⁸¹

I-2-3 Xu Wu-gui: If schemers have nothing to give them anxiety, they are not happy. If dialecticians have not their premises and conclusion, they are not happy... Take away agriculture from the husbandman, and his classification is gone. Take away trade from the merchant, and his classification is gone. Daily work is the stimulus of the laborer. The skill of the artisan is his pride. (徐無鬼：知士無思慮之變則不樂，辯士無談說之序則不樂... 庶人有旦暮之業則勸，百工有器械之巧則壯。) ⁸²

I-2-4 A person who has a mouth capable of expressing ideas and has a body capable of acting on them is a treasure to the state. A person who is unable to express ideas but has a body that can act

⁷⁹ Zhuangzi: Inner chapters: Book 1-2., All things Being Equal (齊物論) (Hamill S. & Seaton J. P., trans.): p. 12.

⁸⁰ Analects of Confucius: Book 7., Chapter 13.: Tzu Lu (子路) (Kong Q., Roger T. A. & Henry R., trans.): p. 169.

⁸¹ Analects of Confucius: Book 8., Chapter 15.: Wei Ling Gong (衛靈公) (Kong Q., Roger T. A. & Henry R., trans.): p. 186.

⁸² Zhuangzi: Miscellaneous Chapters: Book 8-1., 24: Xu Wu-gui (徐無鬼) (Giles H., trans.): p. 236-237.

on them is a vessel for the state. A person who is capable of expressing ideas but has a body incapable of acting on them is an instrument for the state. But a person who speaks well with a body that behaves evilly is an ominous force against the state. Those who govern the state should revere its treasures, love its vessels, give responsibility to its instruments, but remove its ominous forces. (口能言之，身能行之，國寶也。口不能言，身能行之，國器也。口能言之，身不能行，國用也。口言善，身行惡，國妖也。治國者敬其寶，愛其器，任其用，除其妖。)⁸³

II-1. Ju (居)—Dwelling, situation, to get hold of

II-1-1 Mencius said, "A gentleman steeps himself in the Way because he wishes to find it in himself. When he finds it in himself, he will be at ease in it; when he is at ease in it, he can draw deeply upon it; when he can draw deeply upon it, he finds its source wherever he turns. This is why a gentleman wishes to find the Way in himself." (孟子曰：「君子深造之以道，欲其自得之也。自得之，則居之安；居之安，則資之深；資之深，則取之左右逢其原，故君子欲其自得之也。」)⁸⁴

II-2. Chu (處)—Dwelling, live, to deal with, relations

II-2-1 Confucius said: „The perfect Sage, in his relations with the external world, injures nothing. Neither does anything injure him. And only he who is thus exempt can be trusted to conform and to adapt. Mountain forests and loamy fields swell my heart with joy. But ere the joy be passed, sorrow is upon me again. Familiarity destroys the charm. Joy and sorrow come and go and over them I have no control.” (聖人處物不傷物。不傷物者，物亦不能傷也。唯無所傷者，為能與人相將、迎。山林與！皋壤與！使我欣欣然而樂與！樂未畢也，哀又繼之。哀樂之來，吾不能禦，其去弗能止。)⁸⁵

⁸³ Xunzi: Chapter 27., The great compendium (大略) (Knoblock J., trans.): p. 219.

⁸⁴ Mencius: Book 8., Chapter 8.: Li Lou(離婁) (D. C. Lau, trans.): p. 177.

⁸⁵ Zhuangzi: Outer chapters: Book 7-2., Knowledge Rambling in the North (知北遊) (Giles H., trans.): p. 219-220.

III-1. Chu (築)—Build, to build

III-1-1 In this month, it is permissible to raise city and suburban walls, to found new cities and towns, to excavate underground passages and grain pits, and to repair square and round granaries. (是月也，可以築城郭，建都邑，穿竇窳，修困倉。)⁸⁶

IV-1. Wu (屋)—Home, house

IV-1-1 Benevolence has six manifestations, righteous conduct seven forms, propriety eight standards, the law five duties, and political power three considerations. What are these so called six manifestations (of benevolence)? The answer is: open up field, regulate shops and dwellings, cultivate horticulture, exhort the citizenry, encourage farming, and repair/walls and building. This is called enriching the lives (of the people). (德有六興...所謂六興者何？曰：辟田疇，利壇宅。修樹藝，勸士民，勉稼穡，修牆屋，此謂厚其生。)⁸⁷

IV-2. Sh (室)—Room, space, chamber, house

IV-2-1 After the death of Yao and Shun, the way of the Sages declined, and tyrants arose one after another. They pulled down houses in order to make ponds, and the people had nowhere for repose. They turned fields into parks, depriving the people of their livelihood. Moreover, heresies and violence arose. (堯、舜既沒，聖人之道衰。暴君代作，壞宮室以為汙池，民無所安息；棄田以為園囿，使民不得衣食。)⁸⁸

IV-2-2 Master Mo Zi said: "A state has seven misfortunes. What are the seven misfortunes? When the city walls and moat cannot be defended and there is loss of buildings and dwellings--this is the first misfortune. (子墨子曰：「國有七患。七患者何？城郭溝池不可守，而治宮室，一患也」)⁸⁹

⁸⁶ Lüshi Chunqiu: Chi Bu (紀部): Book 8., Chapter 1, The second month of fall (仲秋) (Knoblock J. & Riegel J., trans.): p. 191.

⁸⁷ Guanzi: Guanzi: Chapter 10, Five Aids (五輔) (Rickett A. W., trans.): p.195.

⁸⁸ Mencius: Book 6., Chapter 6, Teng Wen Gong (滕文公) (D. C. Lau, trans.): p. 141.

⁸⁹ Mo Zi: Book 1., Chapter 5, On the seven misfortunes (七患) (Johnston I., trans.): p. 31.

IV-3. Chien (寢)—Bedroom, chamber, house, sleeping apartment

IV-3-1 In this month, plowmen are seldom at home, but still they repair gates and doors. The apartment at the back of the ancestral temple must be made ready. Do not initiate large-scale undertakings that may hinder agricultural labors. (是月也，耕者少舍，乃修闔扇，寢廟必備。無作大事，以妨農功。)⁹⁰

IV-4. Ion (墉)—City, wall

IV-4-1 Who can say that the rat has no molar teeth? How else could it bore through my **wall**? (誰謂鼠無牙?何以穿我墉?)⁹¹

IV-5. Men (門)—Door

IV-5-1 When the gamekeeper was summoned with what was appropriate only to a Counsellor, he would rather die than answer the summons. How would a Commoner dare to answer when he is summoned with what is appropriate only to a Gentleman? How much more would this be the case when a good and wise man is summoned with what is appropriate only to one who is neither good nor wise! To wish to meet a good and wise man while not following the proper way is like wishing him to enter while shutting the door against him. Rightness is the road and the rites are the door. Only a gentleman can follow this road and go in and out through this door. (以大夫之招招虞人，虞人死不敢往。以士之招招庶人，庶人豈敢往哉。況乎以不賢人之招招賢人乎？欲見賢人而不以其道，猶欲其入而閉之門也。夫義，路也；禮，門也)⁹²

IV-5-2 The eighth of “Jie Chi”⁹³ is the season after “Don Tzu”⁹⁴ whose work is to repairing doors,

⁹⁰ Lüshi Chunqiu: Chi Bu (紀部): Book 2., Chapter 1, Second month of spring (仲春) (Knoblock J. & Riegel J., trans.): p. 78-79.

⁹¹ Classic of Poetry (詩經): Lessons from the states (國風): Odes Of Shao And The South (召南): XingLu (行露): p. 57.

⁹² Mencius: Book 10., Chapter 10, Wan Zhang (萬章) (D. C. Lau, trans.): p. 235.

⁹³ The Chinese word of *Jie Chi*(節氣) is similar with solar term following Chinese mood calendar, like almanacs.

There are twenty four Jie Chi in a year which indicates many things, mostly appropriate works for agriculture.

⁹⁴ Don Tzu means winter time which starts on the 15th of November following Jie Chi from Chinese mood calendar.

namely to repair and keep buildings/ during the twelve (days) when the vital force of well-being arrives, repair the gates.. (義氣至，修門閭)⁹⁵.

IV-6. Chian (牆)—wall

IV-6-1 The tribulus grows on the **wall**, and cannot be brushed away. The story of the inner chamber, cannot be told. What would have to be told, would be the vilest of recitals. (牆有茨、不可埽也。中冓之言、不可道也。所可道也、言之醜也)⁹⁶

IV-6-2 When brother⁹⁷ dispute inside walls, the enemies can take the chance to attack inside. (兄弟鬩於牆，外禦其務)⁹⁸

IV-6-3 Painting walls in white color. (飾牆使白之)⁹⁹

IV-6-4 The wall between window and door called yi (扂), inside called home and western and eastern wall called hierarchy of spaces. (牖戶之間謂之扂。其內謂之家。東西牆謂之序)¹⁰⁰

IV-6-5 A tribe called Shi Ba (赤友) deals with buildings, using burnt shell powder and poisoned alcohol to expel insects inside the gaps of walls. (赤友氏掌除牆屋。以蜃炭攻之。以灰洒毒之。凡隙屋。除其狸蟲)¹⁰¹

⁹⁵ Guanzi: Guanzi: Chapter 8, Yo Kuan (幼官) (Rickett A. W., trans.): p.176.

⁹⁶ Classic of Poetry: Lessons from the states (國風): Odes of Yong (鄘風) (Ward E. J., ed.): p. 30.

⁹⁷ The word “brothers” refers national people, especially the people in higher position.

⁹⁸ Classic of Poetry (詩經): Chiao Ya (小雅): Chang Li (常隸), p. 13.

⁹⁹ The phrase comes from the commentaries of Erya (爾雅) in which describe an occupation who collects shells for the use of white and gray wall painting. It shows that using shells for construction has over thousand year history.

¹⁰⁰ Erya(爾雅): Shu Kon (釋宮): p. 6.

¹⁰¹ The Rites of Zhou (周禮): Chiu Kuan Su Ko (秋官司寇): Shi Ba Shi (赤友式), p. 61.

V-1 Ku (古) —old, antique, ancient

V-1-1 Confucians say: "A gentleman must use ancient modes of speech and dress and after wards he is benevolent." I say in reply: "What is called ancient in speech and dress was all once upon a time new so, if the men of old spoke this way and dress this way, they were not gentlemen. This being so, must we clothe ourselves in the garb of those who were not gentlemen and speak the speech of those who were not gentlemen before being benevolent?" (儒者曰：「君子必服古言然後仁。」應之曰：「所謂古之言服者，皆嘗新矣，而古人言之，服之，則非君子也。然則必服非君子之服，言非君子之言，而後仁乎？」)¹⁰²

V-1-2 Those who have no understanding of government always tell you, "Never change old ways, never depart from established custom!" But the sage cares nothing about change or no change; his only concern is to rule properly. Whether or not he changes old ways, whether or not he departs from established customs depends solely upon whether such old ways and customs are effective or not. (不知治者，必曰：「無變古，毋易常。」變與不變，聖人不聽，正治而已。然則古之無變，常之毋易，在常古之可與不可。)¹⁰³

V-1-3 The reason that some surpass others in wisdom is that some are farsighted, while others are shortsighted. The relationship between the present and the past is the same as the relationship between the past and later ages. The relationship between the present and later ages is the same as that between the present and the past. Thus, one who knows the present well can know the past, and one who knows the past can know later ages. Past and present, before and after, have one and the same principle. (智所以相過，以其長見與短見也。今之於古也，猶古之於後世也。今之於後世，亦猶今之於古也。故審知今則可知古，知古則可知後，古今前後一也。)¹⁰⁴

V-1-4 We meet it and do not see its Front; we follow it, and do not see its Back, When we can lay hold of the Tao of old to direct the things of the present day, and are able to know it as it was of

¹⁰² Mo Zi: Book 9., Chapter 38-39, Against the Confucians II (非儒下) (Johnston I., trans.): p. 355.

¹⁰³ Hanfeizi: Book 5., Chapter 18, Facing South (南面) (Watson B., trans.): p. 93-94.

¹⁰⁴ Lüshi Chunqiu: Chi Bu (紀部): Book 11., Chapter 5, Farsightedness (長見) (Knoblock J. & Riegel J., trans.): p. 253.

old in the beginning, this is called (unwinding) the clue of Tao. (執古之道，以御今之有。能知古始，是謂道紀。)¹⁰⁵

VI-1 Shan (繕)—repair

VI-1-1 During the three months of winter, Heaven and Earth seal their vaults. The violent rains have come to an end, the great cold begins, and all things have ripened. It is advantageous to fill up holes and cracks, repair frontier walls, spread the outlying roads with another layer of earth, standardize measures and correct the balance scales, empty the prisons, and fill the storage bins. The prince should cultivate music and sacrifice to the spirits one after another. Thus the activities of the entire year are brought to completion. (當冬三月，天地閉藏，暑雨止，大寒起，萬物實熟，利以填塞空郤，繕邊城，塗郭術，平度量，正權衡，虛牢獄，實廩倉，君修樂，與神明相望。)¹⁰⁶

VI-2 Chio (修)—repair

VI-2-1 Only one thing will deter a large state from attacking a small one, and that is for the small state to have a plentiful supply of provisions, walls and fortifications in good repair, and superiors and subordinates who work in harmony. In that case the large states will have no desire to attack. Now if one follows the rules of those who advocate elaborate funerals and lengthy mourning, and applies them in government, then the state will become poor, the people few, and the government disordered. If the state is poor, it cannot store up plentiful supplies of provisions. If the people are few, there will not be enough men to keep the fortifications and moats in repair. And if the government is disordered, then the state will be unable to win victory abroad or defend its position at home. (是故凡大國之所以不攻小國者，積委多，城郭修，上下調和，是故大國不耆攻之，無積委，城郭不修，上下不調和，是故大國耆攻之)¹⁰⁷

¹⁰⁵ Laozi: Dao Jin (道經) (James L., trans.), Chapter 14: p. 57.

¹⁰⁶ Guanzi: Guanzi: Chapter 57, On Appraising the Terrain (度地) (Rickett A. W. II, trans.): p.251.

¹⁰⁷ Mo Zi: Book 6., Chapter 25, Moderation in Funerals (節葬) (Watson, B., trans.): p. 71.

VI-3 Chi (葺)—couch grass, repair

VI-3-1 “Chi” means thatched cottages. (葺屋謂草屋)¹⁰⁸

VI-3-2 “Chi” means patching and repairing. (葺補治也)¹⁰⁹

3.3 Summary

The difference from western thinking is that the relation between things and humankind in Chinese thinking can be combined or divided. If it is combined, things and humankind are a part of nature, including life and death, a part of nature. If it is divided, the manner of humankind on things can be seen, namely the manner of preserving things. In the discussion of preservation of things, it would be called repairing and filling, especially in autumn in which people prepare to preserve something to spend in winter. i. e. the action of preservation like repairing and filling of constructions is also a part of nature.

Chinese culture from the concept of the object to the idea of the building as well as concepts for the restoration of the building, materials can be divided into principles, definitions matter, and the attitude matters.

In Chinese words all creatures meaning human and things which are combined in nature as one: “Humans are the same as Heaven and Earth in this regard. Though the external shapes of the myriad things a diverse, their essential natures have a single structure”¹¹⁰. According to Zhuangzi, things are like human, will be born and die, like four seasons or a circle of day and night¹¹¹. If human and things are combined with harmony, there is nothing more to pursue¹¹². If there is no difference between human and things, humans are like things as a part of nature as one¹¹³. When human and things are no different, the discussion about moral and the question of achievement are not a topic¹¹⁴. Do not be trapped by things, understanding its principles and the mind will be free¹¹⁵.

¹⁰⁸ The explanation of rites of Zhou (周禮注疏): Book 42., Chapter: Craftsmen (匠人): p. 654.

¹⁰⁹ Chun Qiu Zuo Zhuan (春秋左傳): Duke Zhao (昭公), Book 50, Zuan 23: p. 877.

¹¹⁰ Lüshi Chunqiu: Chi Bu (紀部): Book 2., Chapter 3: Desire (情欲): p. 85.

¹¹¹ Zhuangzi: Inner chapters: Book 3-1., The great and most honored master (大宗師): p. 241.

¹¹² Ibid, p. 253.

¹¹³ Zhuangzi: Inner chapters: Book 1-2., The adjustment of controversies (齊物論): p. 69.

¹¹⁴ Ibid, p. 69.

¹¹⁵ Zhuangzi: Outer chapters: Book 7-2., Tian Zi Fang (田子方): p. 712.

Another idea is not to associate the physical and moral, a matter of discussion more similar to Western philosophy. Laozi thinks that without life all creatures (including human and things) would pass away. The extension of this meaning is: human and things with life are nothing. Furthermore Laozi thinks that when things are without names, it is chaos, a beginning of all. So giving name for all things in chaos, so starts the function of all things and humans. While the Zhuangzi though in Daoism considers part of natural life and death, the idea is not the same in Laozi.

The substance of Zhuangzi thinking from ethics is to discuss "things" by classification principles. "Every phenomenon that appears must have a cause", characterized by its composition. Every things has its character which is original. Thing has trait, sound and color¹¹⁶. Chuang Tzu doesn't explain the categories of things. Xunzi has mentioned the classification criteria.

Xunzi thinks that there are category criteria. Knowing the character of things is knowing all creatures¹¹⁷. Hanfeizi implies that the principle of categories depends on shape, length, size, hard and soft, light and heavy, and color¹¹⁸. Giving name is to categorize things¹¹⁹. Besides distinguishing the trait of things, it should be necessary to compare thing with others to know same or different things. This is a scientific method¹²⁰. If someone knows the category of things, he will not lose things¹²¹. Morally, Xunzi says not put so much attention on things, otherwise the mind will be trapped by things. The thinking is similar to Daoist¹²².

Confucian philosophy is always focusing on moral relationships between people. That is ethical. In Confucian's ethics there are several hierarchies. In traditional Chinese thought, the leader must to be a moral leader, a moral leadership as ideal, like a gentleman. A student of Confucius, Mencius, is therefore considered a gentleman. It can be said that gentleman is a moral ruler, for loved ones, for the people, there are different levels of physical love. He who loves his family will love people, he who loves people will love-to-love things with the attitude of the people, which is an ideal level of ethical leadership¹²³. Mencius idea, men with substance are separate

¹¹⁶ Zhuangzi: Outer chapters: Book 7-1., The Full Understanding of Life (達生): p. 634.

¹¹⁷ Xunzi: Chapter 21: Discovery (解蔽): p. 498.

¹¹⁸ Hanfeizi: Book 6., Chapter 20: The explanation of Lao Zi (解老): p. 377.

¹¹⁹ Xunzi: Chapter 22: Giving name (正名): p. 515-516.

¹²⁰ Ibid, p. 516.

¹²¹ Xunzi: Chapter 17: The theory of nature (天論): p. 378.

¹²² Xunzi: Chapter 2: Cultivation of moral character (修身): p. 28.

¹²³ Mencius: Book 13., Chapter 13., Jin Xin (盡心): p. 363.

beings from people, based on the idea of human-centered thought. It means all things' exist for human¹²⁴.

Mozi considered that giving name to things is classification. When they have the same traits but different sizes, such as four-legged species, that are still the same¹²⁵. In addition to the scientific classification of things, there is value orientation on ethical selection.

Besides to explain and to category things the legalist Hanfeizi thought things imply the moral attitude of a ruler. Knowing the principle, the leader will not be too tired to govern a country¹²⁶. That is similar to the description of Lüshi Chunqiu: knowing the difference of things and controlling the difference well, the country will not perish¹²⁷. In the Spring and Autumn Periods, all the leader will want is to win more territory and to be a strong country. Thing in the interpretation in this period is objected to strengthened military and government power.

To govern a country, one method is protecting and keeping. The meaning can be extended to protect and keep for a long lifetime. The advice of Chinese Hundred Schools of Thought to enrich a country and to strengthen the military is to keep the home (implying nation) stable, it is a basic concept of conservation.

When things are implied as tools/utensils which are used by humans, then the relation between things/tools and humans is use and domination. The word Chi (tools, utensils) will be extended to include the meaning of human manner or quality in Chinese literature. If humans' quality is the same as a tool, his scale and vision is limited. If human can use tools properly, he can also then manage things well. Xunzi believes that it is moral if the ruler can treasure and keep things well. So keeping tools well is implied a quality of human.

As to living and buildings, Mencius thinks that if a house is settled, people will feel safe and their mind will be free¹²⁸. Confucius considered, that if the relation between human and things goes well, things will not hurt human¹²⁹--a concept of respect and living together. Repairing building in Spring and Autumn Period means keeping the potential power of a nation and a moral

¹²⁴ Ibid, p. 350.

¹²⁵ Mo Zi: Book 10., Chapter 10-41., Canon/ Canon II (經下): p. 289.

¹²⁶ Hanfeizi: Book 2., Chapter 8: The extension of power (揚權): p. 121.

¹²⁷ Lüshi Chunqiu: Chi Bu (紀部): Book 10., Chapter 5: Difference and usage (異用): p. 560.

¹²⁸ Mencius: Book 8., Chapter 8.: Li Lou (離婁): p. 292.

¹²⁹ Zhuangzi: Outer chapters: Book 7-2., Knowledge Rambling in the North (知北遊): p. 765

manner¹³⁰. Lüshi Chunqiu describes that repair is preparation of war¹³¹. If a country has good relation with the other countries, it is not necessary to make too much effort for defense¹³².

The different between Wu (house) and Sh (room) is: repairing house is keep a country safe, a representative of the moral. But decorating room is a wasting behavior. Because the country will become endangered and a target of war, leading to the invasion of the country which has house decoration by enemies¹³³. The work of reparation should depend on calendar, only in the idle time of farming and then the reparation work can be started. It implies that the work of reparation can't bother the farming work¹³⁴.

Some construction elements, doors and walls, are mentioned in Chinese literature to imply a tradition. "Door repair" does not mean only an access to tradition¹³⁵ but also repair work of buildings¹³⁶. Wall means also a unit of a building¹³⁷. And the people inside the wall are family who should not quarrel and break family harmony¹³⁸.

The repair technique was mostly filling with stucco¹³⁹ and white painting on wall surfaces¹⁴⁰, a powdered material which was floured from oyster to paint the white wall was particularly used¹⁴¹. The use for expelling insects hiding in wall and preventing insects staying in wall is charcoal and toxic alcohol¹⁴².

The type of construction: the nobles' home is called palaces. Normal people's homes are called Wu (屋) whose material is mostly straw and called "Chi Wu" (葺屋)¹⁴³. They can be destroyed by animals¹⁴⁴, fire¹⁴⁵ and war, that is to say by humans.

¹³⁰ Guanzi: Guanzi: Chapter 10, Wu Fu (五輔): p.179-180.

¹³¹ Lüshi Chunqiu: Chi Bu (紀部): Book 8., Chapter 1, The second month of fall (仲秋): p. 422.

¹³² Mo Zi: Book 6., Chapter 25, Simplicity in Funerals II (節葬下): p. 163.

¹³³ Mencius: Book 6., Chapter 6, Teng Wen Gong (滕文公): p. 271. Mo Zi: Book 1., Chapter 5, Seven disasters (七患): p. 21.

¹³⁴ Lüshi Chunqiu: Chi Bu (紀部): Book 2., Chapter 1, Second month of spring (仲春): p.64.

¹³⁵ Mencius: Book 10., Chapter 10, Wan Zhang (萬章): p. 323.

¹³⁶ Guanzi: Guanzi: Chapter 8, Yo Kuan (幼官): p.132.

¹³⁷ Erya(爾雅): Shu Kon (釋宮): p. 6.

¹³⁸ Classic of Poetry (詩經): Chiao Ya (小雅): Chang Li (常隸), p. 13.

¹³⁹ Chun Qiu Zuo Zhuan (春秋左傳): Duke Zhao (昭公), Book 50, Zuan 23: p. 877.

¹⁴⁰ Guanzi: Guanzi: Chapter 57, Du Di (度地): p.889-890.

¹⁴¹ Erya (爾雅): Zang Tzu (掌螯): p. 1.

¹⁴² The Rites of Zhou (周禮): Chiu Kuan Su Ko (秋官司寇): Shi Ba Shi (赤戈式), p. 61.

¹⁴³ The explanation of rites of Zhou (周禮注疏): Book 42., Chapter: Craftsmen (匠人): p. 654.

¹⁴⁴ Classic of Poetry (詩經): Lessons from the states (國風): Odes Of Shao And The South (召南): XingLu (行露): p. 57.

¹⁴⁵ Guanzi: Guanzi: Chapter 22, Throughout power (霸形): p. 431.

Repair can extend a building's lifetime, a practice manner described in historical books¹⁴⁶. Confucian links old as tradition, as ritual. Ku (古: old, antique) is a mirror through it, nowadays and future can be seen because the trace of human history has the same principle¹⁴⁷. Knowing old and future is also knowing Dao¹⁴⁸.

¹⁴⁶ Mo Zi: Book 9., Chapter 38-39, Anti-Confucianism II (非儒下): p. 265.

¹⁴⁷ Lüshi Chunqiu: Chi Bu (紀部): Book 11., Chapter 5, Foresight (長見): p. 604.

¹⁴⁸ Laozi: Dao Jin (道經), Chapter 14: p. 55.

CHAPTER 4. THE AMBIVALENT CULTURE AND IDENTITY OF

TAIWAN

4.1 Introduction

Culture is a multipurpose concept that can be defined in several ways, depending on how it affects human behavior. According to a functionalist approach, culture is a social system that includes other subsystems, such as the economic system, family, education, religion, politics, norms, beliefs and social values and even language. The meaning of culture in a country can be a custom, more or less internalized by individuals to the extent that it affects the formation of subjectivities.

The concept entails an aspect of "objective", which identifies and manifests itself in social institutions, and a "subjective" aspect, comprising beliefs that guide action, collective behavior predispositions, interpersonal interactions, and appropriate responses choices to social situations. In this sense, it manifests itself in the behavior acquired through socialization. Thus, while culture is an abstract concept, it presents very specific characteristics that are shared by members of a society¹⁴⁹.

Cultural heritages are not genetically transferred, but acquired during the socialization process through which individuals internalize the norms through imitation or by the game of rewards and punishments established in one. Meanings, values, ideas, and beliefs of a social group are articulated through various cultural artifacts. The nature of cultural influence can be seen as a circular process from which meaning is created, maintained, and transmitted within a society.

According to Hofstede, the influence of culture on individuals can be best observed through the symbols, heroes, rituals, and values form that a "web of meanings" in which individuals are born, grow, and die. Symbols such as words, gestures, images and objects are the most visible attributes of a culture, while the socially accepted values form the deepest manifestations of a collectivity¹⁵⁰.

¹⁴⁹ Parsons, Talcott: Sociological theory and modern society. New York: Free Press: 1967.

¹⁵⁰ Hofstede, Geert: Culture's consequences: comparing values, behaviors, institutions, and organizations across nations. Thousand Oaks [u.a.]: Sage: 2001.

4.2 Civilization

Samuel P. Huntington (2010) describes a civilization as the highest level of identification with which individuals define their values and create an identity. He argues that civilizations share basic similarities established over time. For the author, such similarities are stable and any process of change necessarily takes a long time to occur. Elements of similarity and stability include language, history, religion, and customs, among other basic features. Huntington argues that some civilizations tend to accept Western values more than others. For the author, the Chinese and the Muslims are the least likely to adopt Western culture. As such, these groups have established a bond with each other, creating a significant challenge to Western interests through political and economic alliances.

However, the author suggests that the likely sources of conflict between Civilizations are more cultural in nature than economic or even political. Since "cultural boundaries" have become so important, major global conflicts may occur between nations of different civilizational groups, as cultural identification and the awareness of belonging to a form of civilization increases the differentiation between nations rather than serving as a unifying factor. That was the case of ex-colonial nations, which today have become protagonists of history and important political players.

The concept of civilization denotes a heterogeneous cultural entity in nature. The culture of a village in southern Taiwan, for example, may be different from that of a village in the north, but both share a common culture, which distinguishes them from German or Swedish villages, for example. European Communities, in turn, share cultural features that distinguish them from Taiwanese communities. The core element of any Civilization is the cultural identities, which includes both objective elements--such as language, history, religion, customs, institutions--, and people's subjective preferences and choices. Such elements operate with varying degrees of intensity. A "Franken" in north Bavaria, for example, may feel more or less differentiated from a Bavarian, a Protestant from Hamburg, or even a European. Although the civilization to which they belong is at a higher level of identification, people are subject to a constant process of defining and redefining their identities, causing, as a result, the expansion or contraction of the "borders" of a civilization.

Civilizations may involve large populations, as with China or a very small number of people, as the Pangcah Amis on the east coast of Taiwan. A civilization may include several nation states--as is the case of the Western civilization or the Arabic civilization--, or just a single country,

as the case of Japan. Civilizations obviously blend and overlap, and may include subdivisions. Western civilization has two major variants: the European and their American descendants; the Islamic civilization has subdivisions, such as Arabs, Turks and Malays. Thus, civilizations are culturally significant entities, even when their boundary lines are not always clear. Civilizations are dynamic like living beings: they are born and die, divide or merge.

Since the beginning of modernity, national identity was a major source of collective identity. Based on an essentialist conception of identity and an ethnic purism, national identities were built through official narrative and historical memories, symbols and institutions, which were aimed at the political unification of culturally and linguistically fragmented nations, as was the case of Germany and Italy in the late nineteenth century. It is a fact that a narrative of national identity is all about choices, inclusions and exclusions, since identity is a symbolic construction, an attempt to differentiate oneself from the “other”, both individually and collectively. As structures of shared meanings, national identities shape individuals and social groups that belong to the same culture. For this reason, there has always been, historically speaking, a project pursued by national states to create their own identity.

Although Huntington's view is no longer accepted by many scholars, given the fact that immigration and globalization have blurred national identity and cultures, he nevertheless is the heir of a long and well established tradition Western civilizational thinking, which ranges from Hegel's philosophy of History, Kant's metaphysics of morals to Goethe's conception of world literature. In the last two decades of the 20th century there was a reemergence of a nostalgic celebration of high European culture through the works of Bloom. The very idea of Europe, for good or for evil, was the result of the supra-tribal formation of the so-called "Western Civilization", a byproduct of a specific period of the formation of modern capitalism. In this research we are particularly interested in the formation of the national cultures and the colonial consequences of the aggressive formation of national economies, since Taiwan is a "byproduct" of such formations.

4.3 National identity and heritage

The question of identity is always a rhetorical question with normative, moral, educational and doctrinal aspects. Identity means distinctness. Identity is clamped between past interpretation, present perceptions and future expectations. The standards of identity vary between individual and collective national identity. They are built in similar processes and relate to each other. The overlap

of individual with collective self-images promotes the imagination of a national community (in a common cultural sense). National collective self and other images serve an orientation function in society and politics, as an organizing principle of society.

National identity includes the relationship between subjective identification with the nation and the emotional evaluation of the nation as a whole or certain key characteristics and public goods of the nation. It generalizes society as an extension and branching of the socio-psychological relationships between its individual members' social attitudes to a kind of "organized identity" and experienced social movement in social institutions as institutions.

The fate of a nation is crystallized in institutions that are responsible for ensuring that the diverse people of a society gain the same character and have the same national habits. Conservation, as a manager of substantive public goods, is such a social institution. It writes the collective memory of nations with inventorying, cataloging, selective selection, preservation and storage of the materials as heritage and thus characterizes the *canonization of cultural memory*.

4.4 A hybrid cultural identity

It is hard to say, what pure Taiwanese blood is, or Taiwan shows different ethnic people living in this island together. Taiwan has her own multilayered and superimposed colonial history; the island has diverse ethnic groups, including Fukien and Hakka immigrants, aborigines, those new residents who moved from the Mainland after WWII, and Southeastern Asian. On the island, identity has become the key issue of controversy in recent years. Under this situation of social differences and cultural diversity, the question is how to confront the issue of cultural heritage conservation in the postcolonial era.

The research method of "the original of Taiwanese" is variety. Written records and recorded history of family, called "Tzu Pu" (Genealogy/ 族譜) shows a part truth as written records will have more and less one sided thinking, and will not show all historical aspects. Dialects are hard to use to explain the origin of ethnic groups as they change rapidly and are easy influenced by other languages/ cultures. The other scientific method is DNA investigation. According to Lin, Yiao-Chi (2006), a point of view on ethnic group, the research indicates that the descent between north and south China is different. The DNA of South China descent is close to Baiyue ethnics which geographically mostly stay in Vietnam. Lin, Yiao-Chi implies that Taiwanese ethnics from south China are Chinanization Baiyue ethnics who then mixed their blood with the aborigines in

Taiwan. Taiwanese belong to the south China group mixed with aboriginal blood.

In the 1970s, as the civil society was gradually coming into being, in the face of inter-ethnic conflicts among various races, “cultural identity” was seriously divided. Later in the trend of globalization, Taiwan’s identity was of “localization/ Taiwanization” and a hybridized culture identity of “globalization.” “Sinification” gave birth to more debates between different courses. In the preservation of historical sites what limitations are there? From the traditional Chinese cultural identity to a decolonized Taiwan’s cultural consciousness, how should the issue of preservation of the city be discussed among the government, the institution, and the people? How does this hybrid cultural identity affect the redevelopment of its cultural heritage? Before addressing those questions, we need to delve into Taiwan’s colonial past, ethnic composition, and identity formation.

Taiwan’s population can be divided roughly into aborigines (3%), which comprises 14 indigenous tribes, and the so called Han-Chinese or “mainlanders”, who stated immigrating from south China to Taiwan since 17th century, and today account for 97% of the population. In the aftermath of the civil war in China (1945-1950) there was a massive Han-Chinese immigration to Taiwan. The people of the second immigration came from all regions of China, and brought their local dialects and traditions to Taiwan.

In the wake of the massive second immigration to Taiwan, the Chinese “master narrative which structures collective memory”¹⁵¹ has been constructed by a means of a wide range of formal and informal cultural expressions. *The institutionalization of memory in cultural forms and social practices*¹⁵² was employed to affirm the central value system¹⁵³ which was brought from the Middle Kingdom to peripheral Taiwan. Social resources such as school education, mass media and all available propaganda tools were mobilized to ensure the joint remembrance of a Chinese past between Taiwanese and mainlander and the transmission of Chinese cultural heritage from one generation to the next.

¹⁵¹ Zerubavel, Yael: *Recovered Roots: Collective Memory and the Making of Israeli National Tradition*. Chicago and London: University of Chicago Press: 1995. p. 6.

¹⁵² Schudson, Michael: *Watergate in American memory: how we remember, forget, and reconstruct the past*. New York: BasicBooks: 1992. P. 2

¹⁵³ Shils, Edward: *Center and Periphery: Essays in MacRosociology* Chicago: Univ of Chicago:1975 (06).

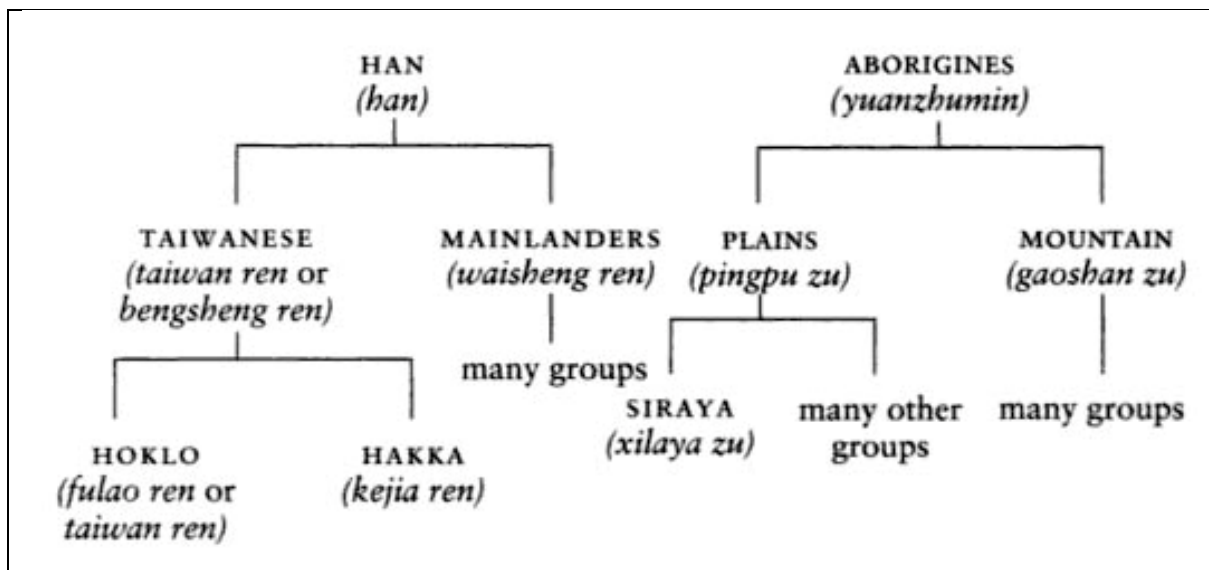


Figure 9: Relation of ethnic aboriginal tribes of Taiwan.¹⁵⁴

During the period of 1950-1960, Taiwan’s rulers invented a new narrative of the past for the Taiwanese residents and Chinese refugees. By creating a historical narrative that stressed the shared ancestry of two conflicted groups, the Nationalists anticipated that a Chinese collective memory would bring about social stability in a turbulent era, dispel feelings of uncertainty and insecurity and legitimize their authority. The international isolation, industrialization, and the death of Chiang Kai-shek in the 1970’s triggered a search among Taiwanese writers for a usable past rooted in Taiwan’s soils. In the 1980’s, Taiwanese society entered into a new phase: Taiwanese memories began to emerge as an alternative to Chinese memories. In the 1990’s, Taiwan moved toward a postmodern condition. A hidden history was revealed; the center was replaced by the periphery; marginal culture threatened the dominant one. However, Taiwanese were still possessed by Chinese memories despite renewed interest in Taiwanese history, Taiwanese culture and customs, and mixed local dialects. Within this new social order, new collective memories challenged but could not entirely replace old ones. In Taiwan we find new social and symbolic structures superimposed on old ones without replacing them.

From a historical, ethnic and national perspective, Taiwan’s identity can be described as “ambivalent”¹⁵⁵. Huang, Jir-Hui (2013) pointed out that there is no native Taiwanese culture, since

¹⁵⁴ Brown, Melissa J.: Is Taiwan Chinese? The impact of culture, power, and migration on changing identities. Berkeley [u.a.]: Univ. of California Press: 2004, p. 10.

¹⁵⁵ Williams, Jack F. Who are the Taiwanese? Taiwan in the Chinese Diaspora. In: The Chinese Diaspora: Space, Place, Mobility, and Identity. Ma, Laurence J. C. and Cartier, Carolyn. USA: Rowman & Littlefield Pub. Inc, 2003, p. 163-

its own identity would be defined by “the other”. “The other” means the colonial powers that colonized the country, such as the Portuguese, Dutch, Japanese, and now the Han Chinese who migrated to the Island. The myth of Taiwanese identity has always been mixed with the political question, as the country has not yet come to terms with its colonial past. Schubert (2006), has shown in his research that although more than half of the people identify themselves as Taiwanese and not Chinese, people think that their home country is Taiwan, albeit belonging to the Chinese culture. The author concluded that the Taiwanese clearly see themselves as being part of the Chinese culture¹⁵⁶. A-Chin Hsiau (2000) confirms these findings and says that the identity of the Taiwanese is the same as the Han Chinese and its various ethnic subgroups (Hoklo, Hakka and Mainlander). This conclusion points to an eventual exclusion of the Taiwanese aboriginal culture¹⁵⁷.

The Taiwanese cultural ambivalence means that the past is always a compound of persistence and change, of continuity and newness. Taiwanese memory, a model of society, comes to the surface because it expresses new realities, including the middle class’s search for cultural and national identity, its economic affluence and postmodern mentality. In the meantime, Chinese memories, a model for society, do not fade because they provide a symbolic framework that makes Taiwan’s new experience meaningful and traditions with which the Taiwanese people identify.

In 2004 a group of new born babies in Taiwan is highlighted as new Taiwanese children whose parentage consist of one foreign bride who comes from Vietnam, main land China, Malaysia, Laos or Indonesia. An investigation shows that with every 8 Taiwanese children who are born, there is also one so called “new Taiwanese child” whose mother (mostly) was called “foreign bride”¹⁵⁸. Taiwan will lead to a new identity through hybrid in the future.

4.5 A natural disaster

Avoiding natural disasters plays an important role in public policies of heritage conservation in Taiwan. The island stands on complex tectonic plates and the climate is both

189; Schubert, Gunter: Riskante Nationsbildung in Taiwan. In: Internationale Politik und Gesellschaft. Bonn: Dietz, 2006 (2), p. 85-101.

¹⁵⁶ Schubert, Gunter: Riskante Nationsbildung in Taiwan. In: Internationale Politik und Gesellschaft. Bonn: Dietz, 2006 (2), p. 85-101.

¹⁵⁷ Hsiau, A-Chin: Contemporary Taiwanese Cultural Nationalism. London: Routledge, 2000, p. 187.

¹⁵⁸ Chang, Ming-hua: The media image of new Taiwanese children: an investigation of foreign brides' children in point of view of news. Chiayi: National Chung Cheng University: 2005. p. 1-2.

tropical and subtropical, therefore earthquakes, typhoons and floods are always happening. The unstable geographical situation make the work of heritage conservation hard. The demolishment of old buildings can occur in short time. Especially since most Taiwanese traditional buildings are built in timber which is combined by mortise and tenon way. It is not hard to find every fallen piece of timber after an earthquake. Timber parts can be re-made. However it would be challenged, what is the definition of authenticity? What is the value of material or space atmosphere?

The other natural disaster is humidity, the first enemy of wood. Taiwan is in on the Tropic of Cancer, hot and humid. Taiwan has also a rainy period. If the rainy water system is not good enough, the humid will stay on roof and reduce the strength of the ceiling timber. The humidity comes not only from the rain, but also from the ground humidity. Stone material floors and platforms have a limited degree of humidity absorption. If the limit is full, the lower part of timber column and wall will share the humidity which causes decay and to mould. The building construction becomes unstable and cannot resist an earthquake.

Humidity can not only weaken timber construction but also cause insect infestation, which devour the wood. Sometime there is a chemical coating on the face of timber. However, when a building lives a long time without repair regularly, the chemical protection is reduced and insects can easily find a hole to get in to eat and to reproduce. The damage cannot be seen from the outside of the timber, but the timber inside is already hollowed and consequently the timber suffers a loss of strength.

The natural disasters destroy buildings, natural landscapes and take human lives¹⁵⁹. But the Taiwanese keep an optimistic mentality like people from the tropics in general. After a natural disaster, they rebuild their homes and monuments, rapidly forgetting the pain, and look forward to the future with optimism.

¹⁵⁹ Lan, Chih-Wen: *Der Chui-Hsien Tempel in Chia Yi, Taiwan: Baudokumentation und Erstellung eines restaurierungswissenschaftlichen Erhaltungskonzepts*. Saarbrücken: VDM: 2011, p. 11.

CHAPTER 5. THE HYBRID ARCHITECTURAL HERITAGE OF TAIWAN

5.1 Introduction

Architecture as a discipline for eastern countries such as China and Japan is a modern notion. Historically, architecture was usually regarded as part of the work of artisans. Hence, oriental architecture in its own tradition should be reconsidered as part of a broader branch of material culture rather than a fixed category within a generalized architectural discipline.

Architectural language should not be isolated from social context and comparison of different formal categories and stylish classifications are doomed to fail. These approaches, without methodological and theoretical awareness, sneaked the ‘expert’s’ taste and prejudice into historical research. Instead, we have to understand in what historical context, by whom, for what reason, and in what form a particular kind of architectural language was ‘imitated’ and transplanted (for example, Taiwan as a Japanese colony). What meaning was produced? What transformation can we initiate in the ‘loopholes’ of the dominant meaning?

To define a Taiwanese architectural style is as hard to define as Taiwanese culture. If it is defined that Taiwanese aboriginal architecture is original Taiwanese architecture, then the Han-Chinese, Japanese, Dutch, and Spanish architectures in Taiwan are colonial architecture, in a narrow definition. Because there are many different cultures which interacted, influenced and developed in Taiwanese architectural culture, Taiwan could only develop a local architectural style since the “localization movement” in the 70s, a movement to find what Taiwanese culture is. Taiwan ended Japanese rule in 1945, which emphasized Japanese culture, and then came the Chinese Nationalist party in 1949, with an emphasis on Imperial China ideology--especially the expulsion from the United Nation in 1971--the Taiwanese became aware of the fact that their country were neither Japanese nor Chinese. A group of Taiwanese intellectuals who have studied abroad tried to make a movement of localization and to find Taiwanese culture. That represented the turning point, when the discourse of Taiwanese architectural culture was seen based on Han-Chinese and Japanese architectural culture with hybrid cultural identity.



Figure 10: Han-Chinese Min-Nan style of Taiwanese traditional house (1903). (Ministry of Culture)

5.2 China's and Japan's influence

The Taiwanese heritage conservation tradition cannot be compared in terms of influence with the one of People's Republic of China. (Taiwan strived toward a characteristic culture to in contrast to China, the historical and cultural pulling and dragging lets Taiwan find a way out into its own world role and cultural identity). Stubbs (2009) has pointed out the dilemma of Taiwanese culture and its world role:

Cultural and historic links connect the heritage of China with that of Mongolia and Taiwan, and the management policies and conservation practices in these countries reflect these interrelationships. Due to political differences, in the late twentieth century, both Mongolia and Taiwan have attempted to distinguish their identities from the People's Republic of China, and their governments and heritage professionals have sought independent relations and connections with partners that are more distant and international organizations. However, because of its exclusion from the United Nations, Taiwan has not

*benefited from UNESCO's assistance or collaborative participation in other international organizations as Mongolia has.*¹⁶⁰

Because of the differences in geography, climate, and dialects, the Chinese architectural history assumes different forms in different regions. Chiou, Shang-Chia (1995) points out, that Taiwanese traditional architecture belongs to Southern Chinese architectural style¹⁶¹. Erdberg-Consten (1973) defines the Taiwanese style as a kind of southern Chinese style but southern Chinese style is not the same as Taiwanese style¹⁶². Comparing with the official standard architectural style in the North, like in the Forbidden City, which has a solemn and serious character, the Southern style of Chinese architecture style, such as outlines, tends to be softer. Due to characteristic of the southern Chinese culture, Taiwanese architectural style is quite distinct from other Chinese architectural regions. Erdberg-Consten thought, under the Western architecture history point of view, Chinese architectural style has had no big change, so there is no Chinese architectural history. But it should not be treated only under the Western perspective, because the Northern and Southern Chinese architectural style show the change of architectural style and trend of Chinese architectural history¹⁶³.



Figure 11: Taiwan grand shrine (1901) in Taipei (destroyed), an example of Japanese style building in

¹⁶⁰ Stubbs, John H.: Time honored: A global view of architectural conservation: parameters, theory & evolution of an ethos. Hoboken, N.J.: Wiley: 2009, p. 324.

¹⁶¹ Chiou, Shang-Chia, Krishnamurti, R: The fortunate dimensions of Taiwanese traditional architecture. Environment and Planning B. Planning and Design. UK: Pion Ltd., 1995 (22), p. 547.

¹⁶² Erdberg-Consten, Eleanor von: Die Architektur Taiwans: ein Beitrag zur Geschichte der chinesischen Baukunst. Opladen: Westdeutscher Verlag: 1973, p. 8.

¹⁶³ Ibid, p. 62.

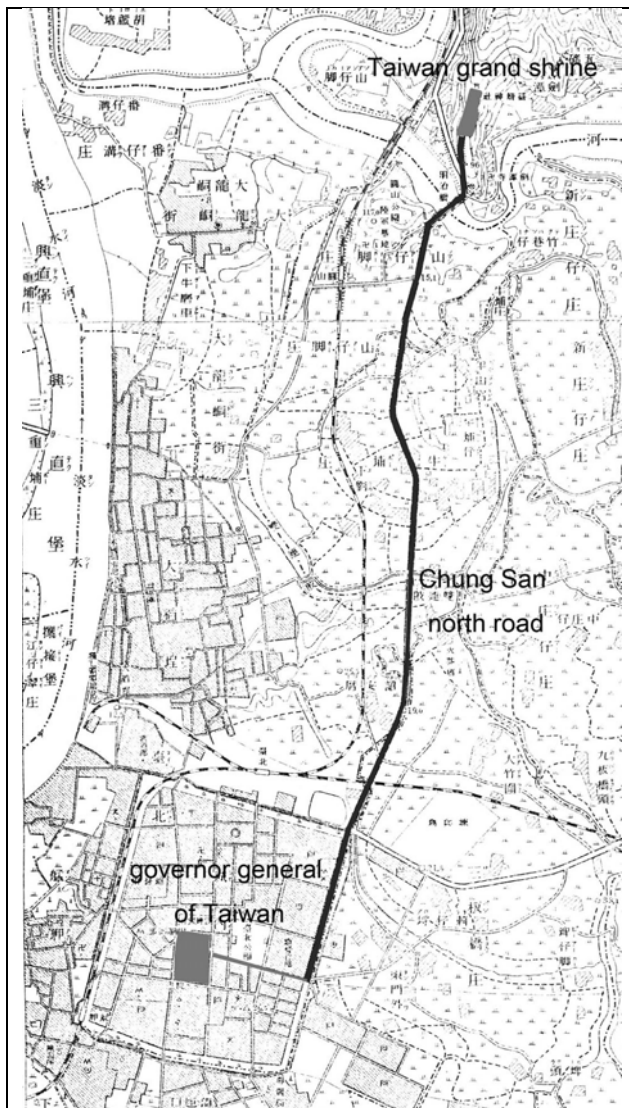


Figure 12: Chokushi Kaidō (Chung San north road) combines governor general of Taiwan (nowadays Presidential Office Building) and Taiwan grand shrine in 1904 in Taipei. (Taiwan Bao Tu)

On the other hand, Japanese colonial policy attempted to introduce the classical architectural vocabularies of the 19th century into Taiwan's public buildings in order to express the authority and the grandeur of the colonial empire. This historical background was critical for understanding Japanese colonial buildings. Secondly these architectural vocabularies were re-interpreted and transplanted into the colonies by Japanese colonizers themselves.

In Taiwan, what are the main characteristics of the process for constituting the Japanese colonial city and architecture? This is a question for further theoretical dialogues. The planning and designing ideas in the colonial period were imposed on the city not merely through military and political oppression but also through double transplantation of cultural dependency, from the West to Japan and from Japan to Taiwan. These are Taiwan's particularities or, precisely

speaking, the 'particularities' of Japanese colonial cities, because Korea also has similar features. This is the asymmetrical relationship underlying the method of communication.

These particularities are not the arithmetic sum of adding together the western modernity and the Japanese modernity. Rather, we have to focus on the very nature of the colonial

transplantation process structured by colonial dependency: the urban plan including street direction contains the central dominate symbol. Taipei urban planning in the Japanese colonial period uses the street axis, whose name in Japanese period was Chokushi Kaidō (勅使街道 in Chinese/ちよくしかいどう in Japanese) but is now Chung San north road, named after Sun Yat-sen's other name, to link the governor general of Taiwan (台灣總督府 in Chinese, nowadays Presidential Office Building/たいわんそうとくふ in Japanese), the highest Japanese government in Japanese colonial period, to the Taiwan grand shrine (台灣神社 in Chinese, たいわんじんぐう in Japanese). Figure 10 shows the axis of governor general and grand shrine in the Taipei city plan during Japanese era. It strengthens the political and spiritual meanings of the urban design. All these shaped Taiwan's spatial structure as penetrated by the Japanese state spirit represented by Tenno. The Taiwanese modern urban plan in Japanese period represents the view of Tenno.

Under the government of the Chinese and Japanese powers, Taiwanese architectural style was influenced and transformed by these two cultures. The colonial style in Taiwan was sometimes not totally copied from colonial empires, as it underwent adaptations to different geographic areas and climatic conditions, and changes in colonial policy and architectural trends. Taiwan became an architectural experiment place of the Colonial empires. This chapter will not cover all architectural changes during colonial time in Taiwan, but instead focus on some unique architectural changes during the colonial period.

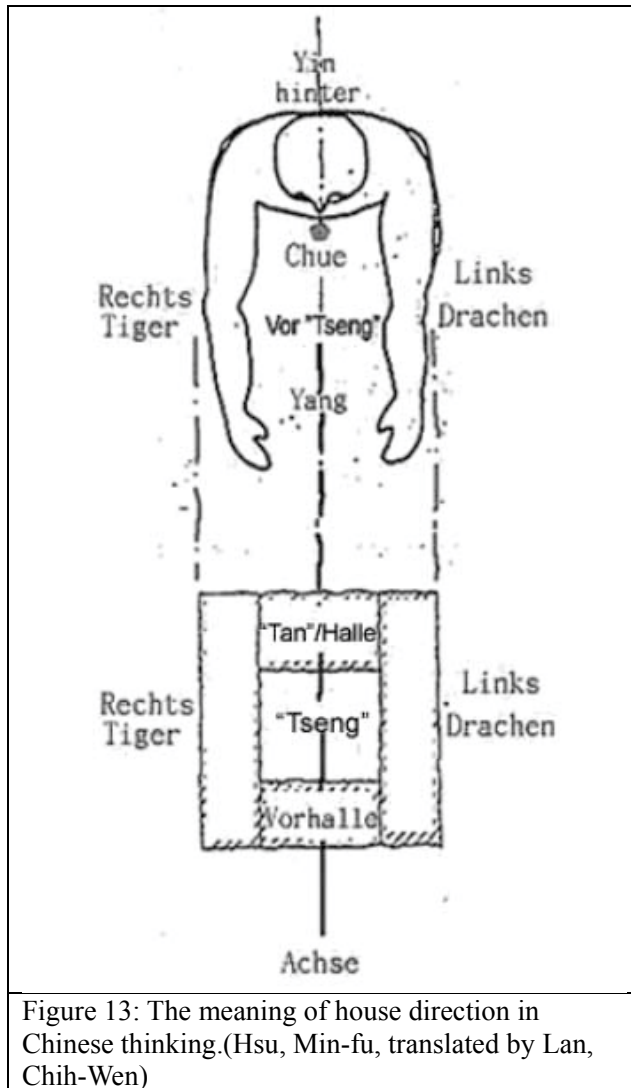
5.3 Chinese space thinking in Taiwan

The Chinese philosophical thinking on time and space, views the natural order, i.e., all things heaven and earth included, as interconnected by life-force or "spirit". In the Chinese classical book, I-Ching (易經) describes his perspective on nature, which influenced Feng-Shui's approach on nature and humankind¹⁶⁴. In general, Feng Shui's point of view focuses on nature, geography and topography. The author applies his concept of nature into the disposition of housing in order to bring lucky and prevent unlucky (death) to dwellers. Any lucky symbol (including words, sign, cardinal display of doors and furniture) has always been important, for every cardinal

¹⁶⁴ Lan, Chih-Wen: Der Chui-Hsien Tempel in Chia Yi, Taiwan: Baudokumentation und Erstellung eines restaurierungswissenschaftlichen Erhaltungskonzepts. Saarbrücken: VDM: 2011, p. 22-37.

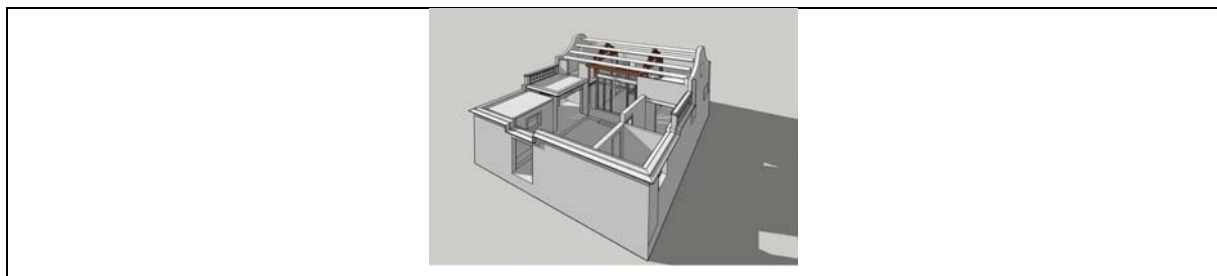
direction is meaningful to the Chinese. Knowing the symbolism of space and time is therefore crucial to understand the Chinese architectural tradition.

Nature is a great end in itself (Taiji 太極) and has two polar opposites: Yin and Yang. Yin



and Yang relate to cold and hot, male and female, dry and wet, moon and sun, night and day. Yin and Yang give birth to four symbols and then the four symbols give birth to eight trigrams which form the Chinese nature and world thinking¹⁶⁵. Every nature including human has their symbols and trigrams. A dwelling of an owner should follow the regulation, which brings luck and good dwelling quality which is the basic thinking of Feng-Shui. The kind of “chaos” of world origin is similar to the thinking of Lao-tzu, a representative person of Daoist/ Taoist which express the form of world (Dao/ Tao) and free of mind. The thinking of free of mind represents a thinking of Chinese garden art.

Figure 13: The meaning of house direction in Chinese thinking.(Hsu, Min-fu, translated by Lan, Chih-Wen)



¹⁶⁵ Davison, Gary Marvin, Reed, Barbara E.: Culture and customs of Taiwan: Westport, Conn. [u.a.]: Greenwood Press:1998, p. 32-33.

Figure 14: House direction and courtyard thinking embodies in traditional house in Taiwan. (Chen, Su-Yi)

5.4 Street houses and Taiwanese style space “Din-A Ka”

The first mass Chinese immigration to Taiwan took place in 17th century, prompted not only by political reasons, but also by economic interest in the exchange of goods with aborigines, especially deerskin and other natural resource. The Chinese build-owners were mostly family groups, homeland people, or business associations who invested to build commercial buildings in Taiwan, which were called street houses (row houses), which can be seen in San-Sia old street. Unlike traditional buildings around courtyard, the street houses extended to include more buildings behind the street. Between the buildings and streets, there was a space called “Din-A-Ka” in Taiwanese dialect. It is a kind of arcade/loggia, a characteristic Taiwanese architectural element, which was influenced by Southern Chinese business building style¹⁶⁶. Those street houses show some characteristic: the main entrance is on the same street. The first floor of the building has a loggia to allow customers to pass more easily through street. The dividing walls between two buildings are made by bricks or adobe to divide neighbors and prevent fire. Taiwan is very hot in summer and has heavy rain in spring. Din-A-Ka provides a comfortable shopping space in Taiwan. Customers can shopping under the shadow if the sunshine is too strong or be protected on a rainy day.

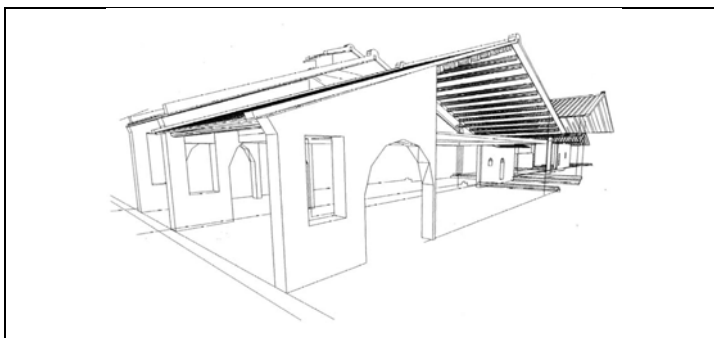


Figure 15: A section shows the space between Din-A-Ka (arcade/ corridor) and row houses. (Chih-Wen Lan)



Figure 16: view of arcade/ corridor side. (Wikipedia)

Din-A-Ka is praise by Japanese as a Taiwanese characteristic architectural style. Japanese Higashi Kata Takayoshi (東方孝義) in 1943 mentioned the unique and functional Taiwanese space:

¹⁶⁶ Chu, Chi-ming: A Study on the Shop-house of Southern Fujian Style: A Case of "Arcade Building" on Zhongshan South Road in Quanzhou City, Fujian Province. Yunlin: National Yunlin University of Science and Technology: 2005, p. 1.

A block of Taiwanese street houses groups will have from ten, to twenty or thirty row houses. The space in front of every street house is called Din-A-Ka. The span wide is about two “jian” (間) (about 3.6m), the height is about ten Japanese measurement (about 3 m) which is a part of street houses, provides pedestrians pass-through and walking through without umbrella by raining day, shadow to prevent red hot sunshine and a Taiwanese treasure in the subtropical zone¹⁶⁷.

5.5 Imported timber truss and change of architect training system

Taiwanese Han-Chinese architecture is based on timber construction, which has no big difference from the Japanese traditional timber construction in some timber systems. The timber construction underwent some changes since Japanese imported a timber truss construction. After the 1891 Mino-Owari earthquake in Japan, Japanese started to conduct research on enhanced timber construction and found a possible solution for the timber truss system, which was learned from the West. In order to offer a stronger timber construction that could resist earthquakes in Taiwan, the Japanese used the timber truss system and applied their timber construction experiment to the need of big public space construction in Taiwan¹⁶⁸.

¹⁶⁷ Lin, Szu-Ling: The Experiences of Climatic and Environmental Modification on Colonial Architecture during Japanese Period. Tainan: National Cheng Kung university: 2006, p. 4-30.

¹⁶⁸ Tsai, Yu-hua: The Development of Western Timber Truss during the Japanese Governed Period Based on the Documents of Former Taiwanese Governor General's Office in Taiwan. Tainan: National Cheng Kung university: 2009, p. 1-1.

Tsai, Yu-hua (2009) points out that the Japanese research field focused not only on the

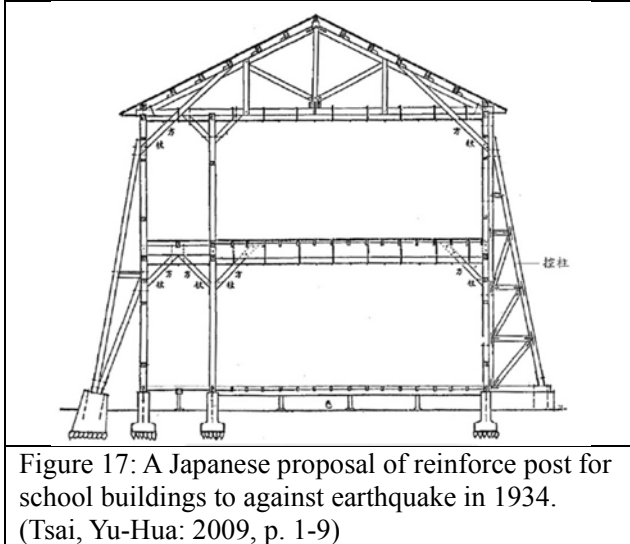


Figure 17: A Japanese proposal of reinforce post for school buildings to against earthquake in 1934. (Tsai, Yu-Hua: 2009, p. 1-9)

Western truss system, but also concentrated on the wooden protection against termite and prevention of wooden decay. Those professional people were trained in universities and worked in national institutes. The change in the education system in Japan also influenced Taiwan's architectural educational system from mentoring to school training mode, including civil engineering, preservation, appraisal of demolition, and protocol. The social position of architects became a

profession, not the traditional artisans anymore.

5.6 Enhancement of brick and kiln technology

According to Chen-Chieh Wong (2011), brick in Taiwan was imported from South China before the 18th century. Like the bricks of Dutch fort Zealandia from the early 17th century, the bricks were made in South China and then transported in Taiwan. Since 1665, the period of Kingdom of Tungning (1661–1683), kiln construction plan were started, mostly tile kilns. According to Tzu-protocol¹⁶⁹ in 1722, there were already brick making technology in some kiln factories. In late Ching dynasty (1636-1911), Taiwanese local bricks became normal construction material, but the temperature control and brick quality were not very stable¹⁷⁰. The rich Taiwanese families still imported better quality bricks from South China when they built. Before Japanese colonial time (1895-1945), Bao-Zai kilns were quite common in Taiwan¹⁷¹.

Because of Japanese westernization in Meiji period (1868–1912), Japanese invited Western

¹⁶⁹ Zhi shū (志書) is a protocol or chronology which is written by municipal officer.

¹⁷⁰ Wong, Chen-Chieh: A study on the red bricks adopted in Taiwan's modern architecture during the Japanese occupation era: Broaching from building on the yearly classification by trademark. Chungli: Chung Yuan Christian University:2011, p. 17-19.

¹⁷¹ Chou, Yi-Ying: The Study on Hoffmann kiln in Taiwan: Tainan: National Cheng Kung Univ.: 2005, p. 2-2.

people to enhance the quality of brick and kiln technology. Since Taiwan became a Japanese colony, in order to know and control all resource in Taiwan as soon as possible, the need of public construction, like train and office buildings was dramatic increased, also good quality bricks were used for construction and for defense against colony protesters. The cost of transport from Japan to Taiwan was too expensive. So Japanese started to build modern kilns in Taiwan¹⁷². Furthermore, Japanese invited British teachers to teach architecture in Japanese universities and many Japanese studied architecture in England. Many modern Japanese architects tended to employ brick architectural design. That is also the reason why the need of bricks increased in Taiwan and Japan¹⁷³.

By virtue of the increased need for bricks, the competition for kilns was increased. The need and production of kilns were categorized. Company logos should be printed on bricks. Official kiln is only official construction available since 1912.

The private kiln, the Hoffmann kiln, is a special kiln in Taiwan. Japanese accepted the advice of the British in 1872 and built Hoffman kilns which were created by German. Until 1903, Hoffmann kilns were imported from Japan to Taiwan¹⁷⁴. Since then it was a blossom epoch for Taiwanese kiln industry¹⁷⁵.

According to a kiln investigation in 1945, at the end of Japanese colony, there were 16 kilns in Taiwan¹⁷⁶, after then, because of change of construction environment, not all kilns still functional

5.7 Change of life and architectural style

The trend of modern style has been all around the world since 19th century. Taiwan was also influenced by the modern style trend, but mostly the modern trend was imported by Japan. Japanese colony period lasted about 50 years and contained many different architectural styles because of change of world style and colonial policy. Fu, Chao-Ching (1999) categorizes the

¹⁷² Wong, Chen-Chieh: A study on the red bricks adopted in Taiwan's modern architecture during the Japanese occupation era: Broaching from building on the yearly classification by trademark. Chungli: Chung Yuan Christian University: 2011, p. 33-34.

¹⁷³ Ibid, p. 75-76.

¹⁷⁴ Chou, Yi-Ying: The Study on Hoffmann kiln in Taiwan: Tainan: National Cheng Kung Univ.: 2005, p. 2-15-2-17.

¹⁷⁵ Wong, Chen-Chieh: A study on the red bricks adopted in Taiwan's modern architecture during the Japanese occupation era: Broaching from building on the yearly classification by trademark. Chungli: Chung Yuan Christian University: 2011, p. 157.

¹⁷⁶ Ibid, p. 72-73.

character of Taiwanese architectural styles in Japanese colonial period:

1. Western historical style: Western exteriors and decorations with Japanese construction on the interior, like president hall in Taipei;



Figure 18: Western historical style of president hall (1919) in Taipei. (Wikipedia)

2. Japanese style: it can be divided in two types, one is the original Japanese style, Japanese traditional timber buildings, especially dwelling houses for Japanese officers or Butokuden (武徳殿)¹⁷⁷. The other is eclectic Japanese style. Like the Japanese imperial crown style (帝冠式)¹⁷⁸ which was used to strengthen the privilege of Japanese government in Taiwan through architectural design.

¹⁷⁷ Kondei training hall. See also <http://ppt.cc/jT-a>.

¹⁷⁸ A buildings with Japanese roof so called crown and modern vocabulary building body with round windows and straight decoration outline. It was popular in Japan in 1930.



Figure 19: Butokuden (武徳殿) in Tainan, traditional Japanese architectural style (1936). (Wikipedia)



Figure 20: Kaohsiung Museum of History (1939). Japanese imperial crown style¹⁷⁹.



Figure 21: Former Kaohsiung main train station (1941). Japanese imperial crown style¹⁸⁰.

3. Modern style: Japanese who studied in the West and made contemporary modern design in Taiwan such as art deco and modernism with straight line feather and flat roof. Sometimes young Japanese architects had more opportunities to build in Taiwan as Taiwan had more empty space, and as the design and architectural rules in Taiwan were not as strict, than in Japan to make their modern architecture dream come true.

Even while Japanese had more chance to build modern design in Taiwan, the buildings still contained Japanese architectural tastes. According to Sun, Chu-yu (2012), the colonial buildings with Western style are often seen in front elevation (or façade), comparing with plan which still

¹⁷⁹ <http://goo.gl/8d2yBB> (March 29th, 2015)

¹⁸⁰ <http://goo.gl/8d2yBB> (March 29th, 2015)

contained Taiwanese Min-Nan (South China) life style with subtropics space character.

Comparing dwelling buildings between late Ching dynasty and Japanese colonial period, it can be seen that the Japanese life style influenced Taiwanese architectural design. For example,



Figure 22: Original appearance of Taipei Telephone Bureau in Taipei (1937). (Fu, Chao-Ching: 2013, p. 118)

the first floor in Japanese time is higher than in the Ching dynasty¹⁸¹, to keep a distance between building floor and ground humidity, and to help air circulation. The entryway is also Japanese style space, like a buffer space between outside and living room¹⁸². Japanese public bathes with warm water was also added to Taiwanese daily life.

From Britain experience of colonial management, Japanese learned the local architectural rule in the colonies and how to apply it in Taiwan. The Japanese conducted research on Taiwanese architectural rule, in the tropical healthy living point of view and containing the idea of building physical-environment. In 1911, the Japanese took part of world exhibition in Dresden. They shared information with colonial imperial countries and displayed their successful results of colonial experience about tropical hygiene buildings over 15 years of research in Taiwan¹⁸³.

In general, the Taiwanese architecture in Japanese colonial period, no matter the aspects of laws or technologies, became more scientific and systematic.

5.8 Taiwanese architectural identity after the localization movement

After the *Localization movement* in the 70s in Taiwan the awareness of Taiwanese identity started to play an important role in the discourse. Up to the present day Taiwan has changed political parties several times, but the powerful Chinese national party still holds the right and power to speak for Taiwanese political, economic, and cultural representation. However the Taiwanese architectural culture discourse after the localization movement tended toward four aspects, according the research of Lee, Meng-Hao (2008):

¹⁸¹ Lin, Szu-Ling: The Experiences of Climatic and Environmental Modification on Colonial Architecture during Japanese Period. Tainan: National Cheng Kung university: 2006, p. 2-8.

¹⁸² Ibid, p. 4-87.

¹⁸³ Ibid, p. 6-1.

1. A Taiwanese architectural local discourse under Chinese culture, as sub-Chinese culture.



Figure 23: A modernized Chinese style of National Dr. Sun Yat-Sen Memorial Hall (1972). (Fu, Chao-Ching: 2013, p. 157)

2. Taiwanese architectural revival discourse as localization. The architectural design uses Taiwanese local dwelling element in modern architecture design.



Figure 24: Institute of Ethnology (1985) in Academia Sinica, Taipei. Modern construction with local architectural vocabularies. (Academia Sinica)

3. A kind of local culture discourse confronting social reality: the discourse based on a modern design thinking, modern life to modern design from Taiwanese architects, to form the Taiwanese modern architectural style.



Figure 25 : Leechen Studio house, a modern house with Taiwanese traditional space scene: the corner of court yard. (Chen, Su-Yi)



Figure 26: Leechen Studio house, renewed traditional house within modern living style. (Chen, Su-Yi)

4. Population on Populism: this is a kind of sub-discourse of architectural localization which tend to make the population reflect on their daily lives and on their emotion on architectural nostology¹⁸⁴.

The Taiwanese identity and culture, in the process of decolonializing and finding their cultural identity, which relates to the heritage list and the value and heritage, “why to conserve?” needs more time to develop and improve.

5.9 Taiwanese “Westernization” as a hybrid architectural culture

The Westernization in Taiwan began under Spanish and Dutch rule since the 17th century. The main intentions of the Spanish and Dutch in Taiwan was trading, empire expansion, and missionary. At that time, the Taiwanese main residences were aborigine peoples who spoke the Austronesian language. Dutch people established church school and taught aborigines the Latin alphabet in order to write the Austronesian language in scripts. The script is Sinckan Manuscripts which are written in the Bible, business notes and contracts.

Not every Taiwanese accepted Christianity with ease at the beginning. After many disputes, many Taiwanese believed Christianity and the Churches to be foreign objects, these Christian structures were gradually listed as architectural heritages. The churches in Taiwan have their unique architectural characters. The style is like a spectrum, from traditional Western style to eclectic style which form a Western believe space within Taiwanese architectural culture.

¹⁸⁴ Lee, Meng-Hao: On the Discourses of Nativist Architecture in Taiwan (1970-1990): Taipei: Tamkang University: 2008.



Figure 27: Oxford College (1882) in North Taiwan. It was built by Canadian Presbyterian missionary and it combined Western (higher parapets and arch windows) and Taiwanese style which has big influence for afterwards Taiwanese architectural style. (Chih-yuan Chang)



Figure 28: Holy Spirit Church (1986) Yanshui district, Tainan (鹽水天主聖神堂), an eclectic style church—Western God in big Chinese style (or Northern style) building, not in Western church function. (I-Chieh Chen)

The Western culture and thinking are brought by Western people living in Taiwan, Taiwanese who have been educated or stayed in the West for a long time transmitted Western mass media and values which the Taiwanese internalized into their way of thinking, values such as sexual equality, human rights, democracy and transitional justice. It can be said that Taiwanese modern values combine with Western values. This phenomena can be interpreted as the Taiwanese easy acceptance of Western values (or were Taiwanese modern values already similar to those of the West?), or were Taiwanese values or culture very weak or limited, such that the Taiwanese accepted Western values easily.



Figure 29: Huang family house, a westernized Japanese Taiwanese housing (1928) in Jin-Liao, South

Taiwan. The building site based on Taiwanese tradition disposition. The brick wall with strip decorations, arch windows, columns and higher parapets are influenced by Japanese-Western style. (Houbi district office)

The opinions in Taiwan about the Japanese colony period is mixed, like two poles. It is far from incorrect to say, Taiwanese architectural style is largely influenced by Japanese and Western styles which were brought by the Japanese. The houses in Jin-Liao show the example of mixed architectural style. Western columns, balustrades, arch-windows, higher building basement, etc. these architectural elements are similar to Western style houses in Taiwan. The western architectural elements in Taiwan are also adopted and merged with other of Taiwanese architectural style—a so called hybrid architectural culture.



Figure 30: Catholic story and symbol wall painting in Holy Spirit Church (1986) Yanshui district, Tainan (鹽水天主聖神堂). Western religion with Chinese style painting.(I-Chieh Chen)

CHAPTER 6. ARCHITECTURAL HERITAGE PRESERVATION IN

GERMANY AND TAIWAN

6.1 Introduction of Architectural heritage conservation in Germany

In nineteenth-century Germany, as progress created and anticipated new societal resources outside experiential boundaries, the past became an object of continual reflection as a reaction to the evisceration of the nation's collective memory brought by rapid industrialization. The "institution of memory" became a critical preoccupation in the effort to think about the past through the present. An intellectual "obsession" with the past marked many thinkers, architects, and a handful of state officials like Chancellor Otto von Bismarck, who defined power not only in military terms, but also in cultural terms. He saw "great danger for a nation when it allows the living consciousness of its connection to its heritage and history to fade"¹⁸⁵.

At a time when the still-young Second Empire was exploring new ways of creating emotional attachments to the national state created in 1871, historic preservation turned into a factor of modern cultural politics, whose main representatives helped to shape the national identity through preserving the physical environment without cutting its ties with the past. Indeed, the roots of "*Heimatschutz*" can be traced in part to Romanticism's emphasis on the impact physical environments had on identity. The goal was to shape a national memory that would have wide emotional resonance for a polity seeking orientation to the past and future in a time of significant change.

The asymmetry between hope with the future and memory of the past assumed a specific form in Germany. According to Hubel (2006), "Monuments are living testimonies of centuries of history and the cultural mediators between past and present. Historic preservation means the theoretical and practical examination and integration of these monuments into present life by conscious conservation, researching, restoration, and appropriate use, while retaining all the

¹⁸⁵ Koshar, Rudy: Germany's transient pasts: preservation and national memory in the twentieth century. Chapel Hill [u.a.]: Univ. of North Carolina Press:1998, p. 16.

richness of their authenticity”¹⁸⁶. When we mention about *living testimonies* of the past, we are necessarily dealing with the historical processes through the principles and practices of monument preservation as we know it today. Before the 19th century it is hard to define a specific moment or event when the movement of heritage conservation started to unfold, because the idea of preserving monuments is self-evident and embedded in human nature, otherwise they could not have survived throughout the centuries. The exception occurs during wars and social unrest, when historical monuments of great values come under the threat of destruction.

In his political history of the heritage conservation across two centuries, since the time of the Enlightenment and the Prussian Confederation of the Rhine reformation to the present day, Michael Falser (2008) pointed out that *the discourse on historic preservation theory and practice is a reflection of the cultural and political construction of the German national identity*. He criticized what he considered a policy enforced by political and business elites to eliminate the traces of a contentious and fragile history in favor of *artificial mythological spaces*¹⁸⁷.

The author divided his analysis into three epochs: the 19th century, the period from 1945 to 1989, and 2000 to the present. His remarks on heritage conservation theories and narratives focus on six case studies. Firstly, the development of Prussia 1795-1840, specifically the roles of Friedrich Gilly and Karl Friedrich Schinkel, and notes on Marienburg complement this part of his work. Second, he advances the debate on the Heidelberg Castle in 1900, a debate in which such diverse authors as Georg Dehio and Alois Riegl spoke out against the reconstruction of the ruins. Falser considers this controversy the beginning of the modern heritage conservation thinking in Germany. Thirdly, there is the massive, post-war reconstruction after 1945, and the intellectual debates on the reconstruction of Frankfurt on the Main. Fourth, the European Heritage Year of 1975 set new guidelines to the national programs and initiatives in the Federal Republic. Here Falser emphasizes the backward-looking nature of the West German interpretation of European conservation thought, expressed in the slogan "A future for our past." Fifth, the dismantling of the Hildesheim market in the 1980s demonstrates the “transversal” issue. Sixth and last, the author focus on Berlin after 1990, the Spree Island and the debates around the “disposal” of historical monuments of the GDR as well as the reconstruction of a Prussian-German national narrative.

¹⁸⁶ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 13.

¹⁸⁷ Falser, Michael S.: Zwischen Identität und Authentizität: Zur politischen Geschichte der Denkmalpflege in Deutschland. Dresden: Thelem: 2008, p. 59-60.

1. A landmark: the restoration of Cologne Cathedral

In 1325, the building of the Cathedral's southern nave started, but the northern aisle was only finished in the early 15th century. Yet, in 1560, there was still a crane on the top of the cathedral's main tower, as a symbol of the unfinished work. In the early 18th century, European countries like England and France experienced an architectural revival of their national styles. Having a unique gothic style in the Rhine area, Prussia was deeply influenced by this trend.

In 1815, Cologne belonged to the Kingdom of Prussia. Working to enhance its prestige in the newly acquired Catholic Rhineland, the mainly Protestant Prussian state also renewed efforts in 1823 to complete the Cologne cathedral. Yet, there was no complete version of the original blue print of the Cathedral. In 1814, architect Moller (1784-1852) from Darmstadt tried to draw part of the design for the northern façade of the Cathedral. In 1816, Boisserée proposed the other half of the plan when he was in Paris. Karl Friedrich von Schinkel (1781-1841), who worked in the General Directorate of the Construction Office (Oberbaudeputation), presented a three-dimensional drawing according to what he considered the original style of the middle ages¹⁸⁸. His ideas were meant for publication, and were not intended to solve the unfinished work of the Cathedral. The solution would remain in the realm of creativity and ingenuity.

Listing Cologne Cathedral as a German national heritage was no problem, but the question remained unanswered: Why heritage conservation? Especially between 1814 and 1842 there were many political and social changes in Germany and those questions were not discussed. The journalist Joseph Görres (1776-1848) in 1814 wrote strong words in support of the restoration of the Cologne Cathedral, as he associated it with a symbol of the new empire:

In its pile of unfinished rubble, in its abandonment [the Cologne Cathedral] represents a picture of Germany, the voice and thoughts of confusion: so shall it become a symbol of the new empire we want to build. (In seiner Trümmerhaufen nicht Vollendung, in seiner Verlassenheit ist er ein Bild gewesen von „Teutschland“ sei der Sprach- und Gedankenwirrung: so werde er den auch ein Symbol des neuen Reiches, das wir bauen wollen)¹⁸⁹

¹⁸⁸ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einführung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 53.

¹⁸⁹ Ibid, p. 52.

The German art collector, Sulpiz Boisserée, was also of the opinion that the Cologne Cathedral represented the *Heimatland* (fatherland)¹⁹⁰. Those ideas eventually led to the inclusion of the Cologne Cathedral in the list of important national heritage in the 19th century¹⁹¹. The restoration finally started in 1842 with an official ceremony in the presence of King Friedrich Wilhelm IV, who laid the restoration stone and inaugurated a new era in the history of cultural heritage in Germany. A Cathedral association (Dombauverein) was created under the leadership of Ernst Friedrich Zwirner (1802-1861), who was designated the Cathedral's restoration master (Dombaumeister). His follower was Zwirner's Richard Voigtel, who undertook the role of master of the Cathedral in 1861. The work of restoration was finished in 1880.

In the end, Boisserée's beautiful drawing was questioned. Principally the finished work should follow Boisserée's drawing, but through the *Bauforschung* (architectural research) of an art historian Franz Kugler (1808-1858) had appointed, the building of Cologne Cathedral was built by many different architects and had changed plans and styles many times. As a result, Boisserée's drawing was only a reference but not an original style for finishing the work. The meaning of finishing a heritage building, namely the Cologne Cathedral, was transformed not by Goethe's artistic meaning for showing German art style but by Kugler's suggestion for recording German historical changes¹⁹².

After the conclusion of the Cathedral's restoration, the research method of art history had become more scientific; in the early 19th century, art history acquired the status of a professional science. During the debate on the restoration of the Cologne Cathedral, the Germans put forth a scientific architectural research method, which drew off data collected from old archives, where they could find historical evidence of change in architectural styles throughout the centuries. Purity of style (*Stilreinheit*)¹⁹³ which tends not only to have the building and the decorations in the same style but also a sense of accordance to let people discover various layers of art history¹⁹⁴ is a main stream of heritage conservation in the phase of historicism of the 1830 in Germany. Following

¹⁹⁰ Huse, Norbert: *Denkmalpflege: Deutsche Texte aus drei Jahrhunderten*. München: C.H. Beck: 1984, p. 44.

¹⁹¹ Hubel, Achim: *Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einführung*. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 55.

¹⁹² Huse, Norbert: *Denkmalpflege: Deutsche Texte aus drei Jahrhunderten*. München: C.H. Beck: 1984, p. 46.

¹⁹³ Stubbs' book mentions purification.

¹⁹⁴ Hubel, Achim: *Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einführung*. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 58.

neo-gothic style¹⁹⁵, many baroque altars, side chapels, pews and screens were removed, for instance in the cathedrals of Bamberg and Magdeburg. However the historicism of restoration may lack of the valuable remains because of determined style.

2. Karl Friedrich Schinkel (1781-1841)

Concerning traditional building conservation in cultural politics in the territorial states, German intellectuals and officials in the first half of the nineteenth century had already turned their attention to historic preservation. They were convinced that the fundamental reason for the new influence of conservation was not only to prevent too much destruction of historical ruins but also to bring awareness to an integrated nation. The former conservators also had motivation because of the intention of integrated German nation. They keep a sense of “romantic sensibility” more than the “concrete reason of a nation consciousness”.

The first influence of heritage conservation was led by Johann Wolfgang Goethe, who distinguished that an old building could become universal value on account of becoming a “heritage/ monument.” He was the first one to use the expression *Denkmal* (heritage) in his essay *Von Deutscher Baukunst* (1771), in which he described the main features of the German heritages. The expression was used in a wide definition to include ruins, heritages, and historical buildings. Goethe’s description became the basic reference for theoretical debate on heritage conservation and the people later will develop from his idea.

Under the stress of French revolution the Prussians took the general book of law for Prussian states (*Allgemeines Gesetzbuch für die Preußischen Staaten*) into effect in 1794. It describes the structure of monarchies and let them have the right to protect their important historical buildings and heritages. It leads different monarchies to keep their heritage without consistent legal criteria. Karl Friedrich Schinkel, the Prussian Building officer, considers that heritage should be managed by the national government, because heritage belongs to the public. After writing the assessment of heritages, he suggests that all the district of monarchies should have an expert of conservation to keep the treasure of the nation.

The Germans wanted then to find an architectural style to symbolize the country, and the Gothic style was selected. The Cathedral of Cologne was elected as the prototype of the German

¹⁹⁵ Stubbs, John H.: *Time honored: A global view of architectural conservation: parameters, theory & evolution of an ethos*. Hoboken, N.J.: Wiley: 2009, p. 228.

Gothic style, and later listed as a national monument in Prussia. The façade of the Cathedral was changed for political and social reasons between 1814 and 1842 and the meaning of monument was also changed. This same trend was observed in August 1829, when the City Hall of Mainz organized a support committee for the restoration of the local cathedral, which had been completely destroyed. Yet, the building's remnants acquired an incomparable historical and artistic value in most people's eyes due to religious motivation and respect of the homeland's historical ruins¹⁹⁶.

If there were no historical sequence, based on protection of his father country, Schinkel could not predict that he would become an important person in heritage conservation in German history. In the period of his childhood Schinkel did not really know his aptitude and chose music at first. Later he turned to learn architecture with the great architects Friedrich Gilly (1772-1800) and David Gilly (1748-1808); then his architectural carrier began. Besides gaining many inspirations from his teachers he made many architectural sketches in the style of architectural classicism and pioneered contributions to protect heritage sites in Germany.

When Schinkel was born, his neighbor nation, the French revolution was proceeding. The French movement influenced Germany a lot. It can be said that the solidarity of German spirit was inspired by France. Thirty years of war and the French revolution brought a lot of irreversible destruction to German areas. For example in Cologne, there were at least 47 churches destroyed by French troops. Schinkel wrote a report of an inspection in 1805 describing how the buildings of Balthasar Neumann, German baroque architect had been damaged and Schülter's sculptures had been removed¹⁹⁷. The feeling of loss and appreciation for treasures developed in Schinkel's mind.

In 1815 Prussian army won the Napoleonic war. The victory condensed Germany's cohesion and consensus. Retrieving the glorious German history, Schinkel started to make inventories. He saw many demolished old buildings with historical value and wrote a letter to the King of Prussia:

The conservation of all heritages and antiquities of our country. That our father land lost so much of its most beautiful ornamentation is something that must be regretted, and now when not all general and reach-through measures are applied, to inhibit the course of things, so we will become scary, naked and bare in short time, like a new colony in a

¹⁹⁶ Huse, Norbert: Denkmalpflege: Deutsche Texte aus drei Jahrhunderten. München: C.H. Beck: 1984, p. 19.

¹⁹⁷ Ibid, p. 62-63.

previous, uninhabited land.

*(Die Erhaltung aller Denkmaler und alterthümer unseres Landes. Dass unser Vaterland von seinem schönsten Schmuck so unendlich viel verlor, was wir bedauern müssen, und wenn jetzt nicht ganz allgemeine und durchgreifende Maßregeln angewendet werden, diesen Gang der Dinge zu hemmen, so werden wir in kurzer Zeit unheimlich, nackt und kahl, wie eine neue Colonie in einem früher nicht bewohnten Lande dastehen.)*¹⁹⁸

He thought that all heritage sites belonged to the father country. If the father country lost many treasures and had no power to prevent demolition, the country would become bare and bald in a short time. He suggested that an office should be established protecting heritage sites, the deputation of protection (Schutzdeputation) to thoroughly inspect buildings, sculptures and paintings per districts and to write expert reports¹⁹⁹.

The most important mission of the office is taking inventory. There are two purposes of inventory: one is to find the location of the removed sculptures and to restore them to their rightful location. The second purpose is to prevent antiquities dealers from selling antiquities with historical and national value²⁰⁰. In terms of the method of reparation Schinkel was relatively conservative, he was of the opinion that it may destroy the original value. Another hurdle was the lack of funds for the restoration²⁰¹.

In the 19th century there were also many representatives of neoclassical architects. Schinkel is but one of them who also contributed to heritage sites—the insight of historical architects. From them he created his classical architectural style and used his official power to provide accessible methods to protect heritage sites; in the end he spent half his life dealing with heritage sites. Although in that period protection of heritage was not well noticed, but his contribution of arousing protection as pioneer in Germany could not be ignored.

Furthermore, at first, the task of the general directorate of the construction office was to inspect the work of construction, craftsmen as well as budget control. After Schinkel's suggestion in 1815, the work of heritage inventory was slowly noticed in architectural departments. In France

¹⁹⁸ Schinkel: Memorandum zur Denkmalpflege (1815). In: Huse, Norbert: 1984, p. 69.

¹⁹⁹ Huse, Norbert: Denkmalpflege: Deutsche Texte aus drei Jahrhunderten. München: C.H. Beck: 1984, p. 71.

²⁰⁰ Ibid, p. 64.

²⁰¹ Ibid, p. 65-66.

l'inspecteur général des monuments historiques was established in 1830²⁰² which caused ripples in Germany. The work of conservation was moved from architectural department to ministry of culture in 1835. In 1844 the first German conservation officer, conservator of art heritages in all monarchies (Konservator der Kunstdenkmäler in der ganzen Monarchie), was established which was undertaken by Ferdinand von Quast²⁰³. The work contents of protecting heritage, like inventory and restoration, which Schinkel had suggested, had not experienced big changes in Germany until now.

3. Alois Riegl (1858-1905)

The Viennese art historian Alois Riegl introduced a concept of analysis of monuments known as current values, one of the important German-speaking theories in the history of historic preservation.

At the end of the 19th century, the trend of historicism conservation thinking became gradually less influential in conservation thinking due to the development of graphic technology, ex. the invention of camera. The conservation skill for architectural historical research by art historicism method was no longer the only one choice to decide an architectural date. Scientific technology substitutes art historical research method in some way. Art historians considered the trend of new technology and tried to find a new expression for heritage conservation. Some art historians turned to philosophy to find a "conservation principle", including Alois Riegl. Nietzsche's thinking about *artistic ambition* (Kunstwollen) deeply influenced Austrian art historian Alois Riegl's aesthetics view. In 1903, he wrote "The modern cult of monuments: features and origin" in order to advocate his perspective on the issue.

The following are the theories of Alois Riegl:

Monument in Latin is *monere*, i.e., remind and memory

Monument

1. Intended as monuments: As a memorial good (Erinnerungsgut) is commemorative buildings and structures that are specifically built.

²⁰² Hubel, Achim: *Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einführung*. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 39.

²⁰³ Rave, Paul Ortwin: *Schinkel als Beamter*. In: Karl Friedrich Schinkel. Börsch-Supan, Helmut. Berlin: Nicolai, 1981, p. 82.

2. Unintentional monuments as accidental monuments refer to objects that have no value in themselves and their value is created by the craftsmanship of the artist.

The basic ideas are:

1. Memorial values: *Vergangenheit*--->*Erinnerungswert*: it presents the past in a way that all people can feel the past.
2. Present day values: *Gegenwart*---> *Gegenwartswert*: it represents, now. Time will go forward, so the time point of “now” is dynamic.

It can be summarized as following:

I. Memorial values (*Erinnerungswerte*):

1. Age value (*Der Alterswert*)
2. Historical value (*Der historische Wert*)
3. Intended monument value (*Gewollter Erinnerungswert*)

II. Present-day Values (*Gegenwartswerte*):

1. Use value (*Der Gebrauchswert*)
2. Art value (*Der Kunstwert*):
 - a. Newness value (*Der Neuheitswert*)
 - b. Relative art value (*Der relative Kunstwert*)²⁰⁴

The memory value has been proposed by Riegl. A principal of a memorial value depends on the object's time which can transmit more or less information. The more a monument maintains the *status quo*, the more important it is to preserve and maintain the monument, for it provides information about the past. The preservation of sentimental value is of huge importance in view of the point of cultural heritage. Something old is not inherently a represented history, and is not automatically considered to be of historical value. So Riegl categorizes the memory value into two sub-category: age value and historical value:

Age value is easily witnessed by all which can present a concrete measurement, like young or old era. Aging is a natural phenomenon, which is a continuous process of change. People can

²⁰⁴ Riegl, Alois · Bacher, Ernst (Editor): *Kunstwerk oder Denkmal?* Alois Riegls Schriften zur Denkmalpflege. Wien: Böhlau: 1995, p. 22; Jokilehto, Jukka I.: *A history of architectural conservation: the contribution of English, French, German and Italian thought towards an international approach to the conservation of cultural property*: 1986, p. 216.

experience the transition of old and new every second. Value can be described as emotional reaction. The origin of humans depends on the establishment of old value. The past exists always. All old buildings are now evidence of olden times and an experience of the past. People will depend on their surroundings and feel sad that something passes away. The old things touch humans' minds which are themselves a vestige of a human mind, a part of life. All the old things should be distinguished. People need monuments, not totally renewed old thing which can erase the age value. The age value is important vestige for reviewing the past, as patina²⁰⁵ and finding and re-interpreting its meanings.

Historical value corresponds to highly respected professionals, to assess the basis of their own knowledge and training, if an older thing gains historical value.

...namely the historicity as the central spiritual dimension of heritages and carries so the demand of modern historical science on a universal character of historical calculation.

(...nämlich die Geschichtlichkeit als die zentrale geistige Dimension des Denkmals und trägt so dem Anspruch der modernen Geschichtswissenschaft auf einen universellen Charakter der Historie Rechnung)²⁰⁶

Age value is related to emotion, but the historical value is confirmed by scientific examination. Therefore, the level of historical value is higher.

Time marches ever forward. Compared with historical value, age value is always examined by contemporary historical value, which has the chance to gain historical value. The Transition, Riegl has defined as intentional monuments²⁰⁷. When intentional monuments are not adopted as historical value, they will be classified as having contemporary value. That means, their value is defined in the current status.

Use value (*Gebrauchswert*) = Use of building

²⁰⁵ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einführung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 79.

²⁰⁶ Riegl, Alois · Bacher, Ernst (Editor): Kunstwerk oder Denkmal? Alois Riegls Schriften zur Denkmalpflege. Wien: Böhlau: 1995, p. 25.

²⁰⁷ Ibid, p. 80.

Art value (*Kunstwert*) = Beauty (*Schönheit*)

When a building has a useful value, it has a greater chance to be preserved. Certainly use value cannot destroy the value of a monument. The value of a monument depends on the "beauty of fading". The contribution of artistic value depends on the contemporary art trend. But one should be aware that judging past art with a contemporary art point of view diminishes the historical art value. For example, baroque decoration is regarded as beautiful objects in the baroque period, but to the nineteenth century, people thought that baroque was a symbol of corruption, thus the removal of all elements of the baroque churches. After World War II, new aesthetic trends and contemporary pop styles contributed to destroy original art styles and historical value monuments. The changing of beauty taste/ aesthetic value makes it difficult to define historical beauty value precisely. So artistic value is relative, and its basic purpose is to allow future generations to appreciate the artistic value of different periods.

Art value will be categorized into two subtitle: newness value and relative art value.

Newness value (*Neuheitswert*): when an object is getting old, it is hard to keep its newness value. Therefore Riegl refuses what he called "newness value", because it would erase the historical value of heritage. When a building or an art moment has achieved artistic beauty and has not been destroyed or decayed by time, the new value will destroy the old value of heritages, for example: the photovoltaic on roofs or the electronic plug-in aside the wall painting. The addition of new objects to the historical objects was for Riegl a kind of destroy of value. Riegl did not accept the new value as adding artistic or aesthetic value, because it destroyed the historical value. Sometimes new value also has artistic or aesthetic value but also has historical value when time passes by and people will aware the new trend of beauty. It is hard to divide the limit between new value and historical value which can be confused and mixed. It can hardly lead to pure historical value.

Relative art value (*Relativer Kunstwert*): art value always changes over time, the subjectivity of art changes the value of art. The estimation of contemporary art is sometimes objective. Riegl understands the difficult of estimation of contemporary art. He adds relative art value to keep an object in *status quo* as a kind of conservation method.

Riegl's theory of historical preservation in German-speaking world was ground breaking: it laid the foundation for the definitions adopted by the Venice Charter, which took his ideas as a

reference point²⁰⁸.

Two years after writing his master piece, “Contemporary Heritage Value: its existence and origin”, he died. Much of his ideas are context dependent and cannot be well explained²⁰⁹. Even so, his classical theory contribution of value system is still discussed.

4. Georg Dehio (1850-1932)

Georg Dehio was born in the Baltic in 1850 and taught by historians Leopold von Ranke and Heinrich von Sybel. Dehio then taught art history in Königsberg, Strasbourg, and Tübingen. In 1912 he was best known by his five-volume survey of German monuments funded by the royal government. He was a leader in the preservation of German historic buildings. He became a symbol of conservation, and by the time of his death, in 1932, he was recognized as someone who had written for specialists as well as the cultured classes as a whole. After his lecture at the University of Strasbourg, he became well known, in the presence of Wilhelm II, in which he outlined his criticism against the alarming rate of the destruction of monuments and for his commentary that the modern age was shaped by the French Revolution’s *fanaticism of reason*, which obliterated historic places to the honor of the Enlightenment and the promotion of the living²¹⁰. According to him, an even greater threat was the tendency to disencumber monuments and restore them to a presumed historical purity. This had been the dominant practice of preservation for most of the nineteenth century but had been under steady attack since at least the 1880s. *Restoration*, he argued, *was the illegitimate child of historicism whose practitioners, the doctors of monuments, were more dangerous than the sickness itself*. This moved Dehio to say that the first *commandment* of the preservation was **conservation, not restoration**. This commandment was best symbolized in the 800-year-old Strasbourg cathedral, whose bounty of historical life was well reflected in its many historical accretions, which contrasted starkly with the *cold, archaeological abstraction* that the stylistically *purer* Cologne cathedral had become through its restoration and completion. To strengthen national architectural symbols to endure in all their

²⁰⁸ Ibid, p. 26.

²⁰⁹ Jokilehto, Jukka I.: A history of architectural conservation: the contribution of English, French, German and Italian thought towards an international approach to the conservation of cultural property: 1986, p. 217.

²¹⁰ Koshar, Rudy: Germany's transient pasts: preservation and national memory in the twentieth century. Chapel Hill [u.a.]: Univ. of North Carolina Press: 1998, p.31.

authenticity, *conservation, not restoration*, was the preferred practice, from Dehio's point of view and argumentation.

Dehio stressed that preservation tends to be motivated above all by a political goal. "We conserve a monument not because we consider it beautiful, but because it is a piece of our national life. To protect monuments is not to pursue pleasure, but to practice piety. Aesthetic and even art-historical judgments change, but here an unchanging criterion is found."²¹¹.

The art historian Dehio was Riegl's good friend. Their thought in art history was influenced by each other. The debate over restoration of the Heidelberg Castle brought Dehio a place in the history of conservation. Heidelberg Castle consisted mainly of *Ottheinrichsbau* and *Friedrichsbau*, the front was built in the mid of the 16th century and the back ten years later. Twice the castle had suffered destruction, in the Thirty Years' War and War of Succession, in 1689 and 1693 and had become corrupted, then suffered total destruction by lightning in 1764, since that time the castle has been in ruins. The discussions for the reconstruction started during the Franco-German war of 1870 to 1871. The architect Carl Schäfer (1844-1908) was first commissioned for the restoration of the *Friedrichsbau*; 1/3 of the blocks were exchanged within seven years (1897-1903) and a new roof was built. During the reconstruction of the *Ottheinrichsbau*, he came in with the same strategy and method. Schäfer's use with historicist thought and Renaissance approach hence received violent comments, especially by Georg Dehio²¹².



Figure 31: Ottheinrichsbau (right) and Friedrichsbau (left) in 2010 in Heidelberg Schloss. (Author)

²¹¹ Ibid, p. 32.

²¹² Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p.74.

Dehio wrote in 1901 the essay “What will the Heidelberg Castle become?” He criticized the replacement of the stones of Ottheineichsbau. How can anyone make sure to restore the original error-free stock maker without any historical evidences? After his assertion that it is disrespectful towards history and leads to incorrect historical conditions, he compared the difference between the originals and after restoration with applied archive. And the historical evidences demonstrated that the restoration work should be re-considered because the original archives and Schäfer’s design are not all the same. Even though Schäfer’s design is also beautiful, one must be confronted with the question of beautiful or authentic. A balance solution should be found.

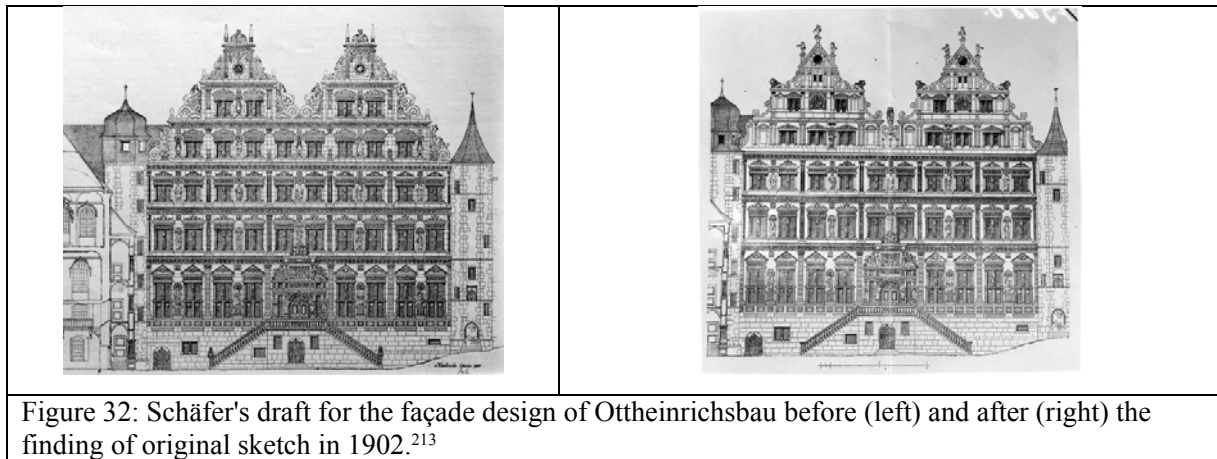


Figure 32: Schäfer's draft for the façade design of Ottheinrichsbau before (left) and after (right) the finding of original sketch in 1902.²¹³

After much experience and severe mistakes, heritage conservation has now reached a principle, that it can longer abandon: conservation and only conservation!

(...Nach langen Erfahrungen und schweren Missgriffen ist die Denkmalpflege nun zu dem Grundsatz gelangt, den sie nie mehr verlassen kann: erhalten und nur erhalten!...)²¹⁴

In the case decision in the debate, it is the retention of the castle ruins of *Ottheinrichsbau*, a debate which Dehio won: The correct value of the monument comes from its living existence. A term is coined by him and widespread in historic preservation sentence: **conservation not**

²¹³ Bildarchiv Foto Marburg.

²¹⁴ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einführung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 75.

restoration²¹⁵.

After the German-Prussian war, Dehio, who was then living in Strasbourg, felt the importance of the history of a nation. His philosophy of preservation is not based on the will of art, what Riegl has ever mentioned. Riegl's article inspires him to develop his theory from another point of view. Dehio in contrast, believed that the material used will affect the art or the material condition has the career of art. Art is not regarded as a single explanatory principle:

Currently (we) engage ourselves for the most part with research on the inner rule of art history and the arising development of style. This approach (she) doesn't deny the historical moment, which is already given in the terms of development, she is however limited. To her art seems like an autonomous power. She asks little, too little, after the other spiritual powers, in these surrounding art leads to historical life and from them is contributed, she asks still less about the material conditions. She gives a history of artistic thinking, not a complete depiction of the actual process in its complicated causal connections.

(Zur Zeit beschäftigt uns meistens die Forschung der inneren Kunstgesetze und die aus ihnen hervorgehende Stilentwicklung. Diese Betrachtungsweise verleugnet nicht das geschichtliche Moment, das in dem Begriff der Entwicklung schon gegeben ist, aber sie beschränkt es. Ihr erscheint die Kunst als eine autonome Macht, Sie fragt wenig, zu wenig, nach den anderen geistigen Mächten, in deren Umgebung die Kunst ihr geschichtliches Leben führt und von denen mitbedingt wird, sie fragt noch weniger nach den materiellen Voraussetzungen. Sie gibt eine Geschichte des künstlerischen Denkens, nicht eine vollständige Darlegung des wirklichen Verlaufes in seinen verwickelten Kausalzusammenhängen.)²¹⁶

5. From Bund Heimatschutz to the end of World War II

The Industrial Revolution began at the end of the 18th century in England and then spread to all other Western European countries. It led to increased productivity through highly developed

²¹⁵ Ibid.

²¹⁶ Huse, Norbert: Denkmalpflege: Deutsche Texte aus drei Jahrhunderten. München: C.H. Beck: 1984, p. 125.

techniques, accompanied by a strong increase in population, yet this revolution brought not only human prosperity, but also pollution. Given the damage to the environment due to rapid industrial development the German musician and environmentalist Rudorff Ernst (1840-1916) wrote an essay on the topic of Homeland Security in 1897²¹⁷. Homeland Security refers not only to the taking care of old buildings, but also among other things the protection of the living environment. In 1900, in Dresden, for the first time a day of historic preservation was held. The objectives of the German Confederation of Homeland Protection (Bund Heimatschutz), whose name was quoted from Ernst's texts and which was established in 1904 with Paul Schultze- Naumburg (1869-1949) as the first chairman, are as follows:

1. Heritage conservation (Denkmalpflege);
2. Preserving local and citizen construction; preserving the rest status;
3. Protection of the natural landscape including ruins;
4. Saving the environment of local animals and flora, as well as distinctive geological features;
5. Mobile objects as well as local folk art;
6. Convention, custom, ceremony and clothes²¹⁸.

The name "*Heimatschutzbund*" was changed to "*Deutsche Bund Heimatschutz*" in the year 1941. During the First World War, the yearly-organized cultural protection day was forced to discontinue due to the situation at the time. The work of home and cultural protection was still carried on by a group of architects, musicians, artists, and cultural workers. Through published articles and acts, they continued to express their belief and ideas. After The Third Reich, the word *Heimatschutz* was connected to racism, therefore in 1937, the organization changed its name again to "*Deutsche Heimatbund*". In 1998, this cultural organization expanded its horizon and started to include environmental preservation in its concerns; therefore, once again the name of the organization was changed to "*Bund Heimat und Umwelt in Deutschland*" (BHU). Presently, the organization still uses the name Bund Heimat und Umwelt in Deutschland.

²¹⁷ Hubel, Achim: *Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung*. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 94.

²¹⁸ *Ibid*, p. 96.

6. Paul Schultze-Naumburg (1869-1949)

Paul Schultze-Naumburg is a controversial person in the history of heritage conservation through the time of the Weimar Republic and Third Reich. Schultze-Naumburg was the chair of the German League of Home Country Protection (*Deutscher Bund Heimatschutz*); he brought the thought of combining heritage and nature protection. The area of protection is wide-ranged from a single building to the city and the natural environment. He tried to find a typical German art and to form a prototype--simple façade and gable roofs: from the architectural form the timber framing house (*Fachwerkhaus*) would be the ideal German form²¹⁹. Many timber frame buildings got subsidies and were well kept. He was an architect as well as a famous author. His articles influenced many people who care about heritage conservation and the trend of heritage conservation in the 20th century. When he led the German league of home country protection, he attempted to combine the thought of heritage and nature conservation. The area of conservation was extended from a single building to the urban and natural landscape because of his effort.

On the other hand, due to his conservative manner he couldn't accept Avant-garde and Bauhaus art. Furthermore, he criticized the architectural works in *Weissenhofsiedlung* in Stuttgart with camels and Eastern persons which don't "belong" to the German style. He has written some books "The Face of the German House" (*Das Gesicht des deutschen Hauses*) and "Art and Race" (*Kunst und Rasse*) which imply a strong exclusionary attitude.

After defeat of WWI, because of the deficiency of the German state treasury and the Great Depression, the unsatisfied atmosphere in Germany triggered an era against foreigners. At that time, the important member of *Deutscher Bund Heimatschutz*, Paul Schultze-Naumburg tried to find German confidence and to strengthen German culture. Besides protecting German antiquities, unlike Italy and France, putting luxurious decoration aside, he tried to find a so-called German style which was a simple form with a gable roof in architectural style. So he defined timber framing house (*Fachwerkhaus*) as the typical German folk house. His central German ideology and promotion of German art and culture received much support from the German government. The period of old buildings, especially the so-called German style folk houses, were completely financed and well protected, i.e., the work of heritage conservation for old German buildings was well done.

²¹⁹ Ibid, p. 107.

Because of the same ideology of racism, he joined the National Socialist German Workers' Party (Nationalsozialistische Deutsche Arbeiterpartei, abbr. NSDAP) in 1930 and took the position as director of the Staatliche Hochschulen für Baukunst, bildende Kunst und Handwerk against Bauhaus style. When the NSDAP collapsed in 1945 after WWII, his political career was ended. His devotion to the nation and environmental protection was positive, however, the ideology of nationalist led to a negative impression.

7. Heritage conservation in the Third Reich (1933-1945)

WWI, the Great Depression and the change of political status in Germany built the Third Reich which was led by the NSDAP. The Third Reich held the first annual meeting of heritage conservation in Kassel to rebuild the destroyed buildings by war and nationalist ideology²²⁰. The German blood and cultural ideology could not accept non-German ideology easily. Under this ideology, the work of heritage conservation showed two extreme poles: on the one side, the timber frame houses/ German folk style houses were in their original situation well protected, and on the other side, German folk houses with structure of timber framing with Renaissance or Baroque style façade and cover had to be erased and to expose the “original” timber frame.

The understanding of “original” and political ideology influenced the idea of aesthetic and conservation. The kind of conservation ideas led to the following results: 1. the deepest stucco layer on the wall was removed with hammers to discover the “original” historical fabrics. The decorations of the 19th century were “restored” to the style of the Middle Ages, even if the decorations had artistic value. 2. if there were not so much evidence to prove the original fabrics, a “creative” way to restore was chosen. The meaning of decorations for some architects was not appropriate or valuable to keep, according to their ideas and would be made as new design to appear old or historically. This kind of conservation is called de-disfigurement (Entschandelung). The word comes from 19th century historicism, a way of conservation. For the people in the Third Reich, historicism called this disfigurement (Verschandelung), so their conservation idea was de-disfigurement. From the example of the city hall in Hechingen a building can be seen that had Renaissance style in the 19th century and was de-disfigured in the Third Reich.

²²⁰ Huse, Norbert: Denkmalpflege: Deutsche Texte aus drei Jahrhunderten. München: C.H. Beck:1984, p. 182.



Figure 33: A case of “Entschandelung” of Hechingen city all before (left) and after (right) 1934²²¹.

8. Acts, conferences and organizations

The Venice charter, written in 1964, is a guide for the concept and the principle of heritage conservation. In the charter, the word “authenticity” is the main principle of conservation. The examination of conservation always follows the principle of authenticity. In the following year, the International Council on Monuments and Sites (ICOMOS) was established in Warsaw. Then the Deutsches Naionalkomitee von ICOMOS was established.

Schleswig-Holstein was the first Bundesland in Germany to have heritage conservation law come into effect in 1958. From the trend of the Venice charter, the other Bundesland also enacted heritage conservation law, like Baden-Württemberg in 1971, in 1973 Bayern and Hamburg, then in 1974 in Hessen, 1975 in Bremen, west-Berlin and Saarland in 1977, Niedersachsen and Rheinland-Pfalz in 1978, and Nordrhein-Westfalen in 1980. The slogan in European heritage conservation annual in 1975 “a future for our past” (Zukunft für unsere Vergangenheit) became the principle of conservation after the world war in Germany.

In 1852, Hans Freiherr von Aufseß with Prince Johann von Sachsen in Germany advocated the establishment of Germany's largest nineteenth-century history and heritage group (Gesamtverein der deutschen Geschichts-und Altertumsvereine), the main task was to compile a list of monuments and processing of local monuments, and to found monument preservation

²²¹ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 113.

committees (Commission für Denkmalpflege), in Germany, for historic preservation. After the 1899 publication of the first issue of the Historic Preservation magazine the issues were discussed across Germany.

Civil society organizations *Deutsche Burgenvereinigung* (DBV), founded in 1899, is a private voluntary organization of preservation, somewhat similar to the British SPAB²²². After the Venice Charter was published in Germany, in response to the trend of internationalization, a national preservation organization was also established. *Deutschen Nationalkomitee für Denkmalschutz* was established in 1973 by the German official government for heritage and cultural conservation. In 1985 Germany established the *Deutsche Stiftung Denkmalschutz* (monument preservation foundation), which aims to focus funds to help repair monuments everywhere.

German monument preservation agencies do not distinguish between administrative levels, but are distinguished by the theme areas of expertise and care. For example, *Verband der Landesarchäologen in der Bundesrepublik Deutschland* (VLA) was founded in 1949 in the main archaeological site, the *Dehio-Vereinigung*, founded 1941, is based on the name of the established art historian Dehio, and published Dehio volumes to update heritages' status. In 1977, *Arbeitskreis Theorie und Lehre der Denkmalpflege e. V.* were established to care for the components of theory and history for researchers. *Restaurator im Handwerk e. V.* was established in 1999 based on artisans with the main purpose of saving art and heritage. Established in 2007 *Bundesstiftung Baukultur/ Förderverein Bundesstiftung Baukultur e. V.* is concerned with the preservation of architectural culture.

9. The period of Soviet-occupied East Germany (1949-1990)

The history of East Germany (German Democratic Republic, abbr. GDR) can be divided into several time spans, from the World War II period, sixties and seventies, eighties to the German reunification period. After World War II old many cities were destroyed under the fire. For cleaning up the city's appearance, and rehabilitation, the ideas *Bodenreform* (ground reformation) and *Altstadtsanierung* (old city rehabilitation) were born; socialist ideology influenced the city reconstruction work. The idea of heritage conservation in that time was not common sense. As a

²²² Donovan, Andrea Elizabeth: Williams Morris and the Society for the protection of ancient buildings. New York:Routledge: 2008, p. 94.

result, some few damaged buildings or old cities were demolished completely.²²³ In 1950, the former East Germany adopted the method of rehabilitation in the Reconstruction Act, the six urban planning guidelines strongly reflected the Soviet ideology, emphasis was put on the city's visual appearance²²⁴.

Although the ideology of cultural preservation was added to urban policy, some cities still hold direct and indirect conservation works, such as in Mecklenburg, the official monument preservation office *Amt für Denkmalpflege*, which was established in 1946. In Potsdam Sanssouci garden architecture and culture for official use of the Soviet government is also well preserved. Weimar in 1953, also set up a similar organization: *Nationalen Forschungs- und Gedenkstaetten der Klassischen Deutschen Literatur in Weiter*²²⁵, but the influence is local not national.

The promulgation of Venice Charter in 1964 influenced the professional area of heritage conservation. Many countries, like the USA, started to adjust conservation acts but the GDR government did not consider this Charter to be a pivotal cultural work. The steps of the GDR government were slow, but in local areas, the civils awareness pushed the conservation concept and work forward. Especially after many political movements, the awareness was not only a political issue but also historical and cultural issues. The concern of University of Leipzig's rebuilt St. Paul 's Church is an example. This church survived the war with only slight injury, ending in 1968 due to the city's dynamite blast destroying it, many people protested the destruction of the church, and raised awareness of the importance of historic preservation²²⁶; Dresden architect Jürgen Mehlhorn in the mid- 70s rescued many historic architectural details.²²⁷ After the 1975 publication of the *Denkmalschutzgesetz* (Monument Protection Act), SED officially recognized monuments. The 1984 Annual Meeting of ICOMOS held in Rostock and Dresden, celebrated arguably the greatest progress²²⁸ in monument preservation history of the GDR period.

The work of cultural conservation in the GDR time continued, but the focal point under the

²²³ Hütter, Elisabeth v Magirius, Heinrich: Zum Verständnis der Denkmalpflege in der DDR. In: Denkmal-Werte-Gesellschaft. Zur Pluralität des Denkmalbegriffs. Lipp, Wilfried. Frankfurt am Main: Campus, 1993, p. 296-297.

²²⁴ Stubbs, John H. v Emily G. Makas: Architectural conservation in Europe and the Americas: national experiences and practice. Hoboken, New Jersey: John Wiley & Sons, Inc., 2011, p. 210.

²²⁵ Hütter, Elisabeth v Magirius, Heinrich: Zum Verständnis der Denkmalpflege in der DDR. In: Denkmal-Werte-Gesellschaft. Zur Pluralität des Denkmalbegriffs. Lipp, Wilfried. Frankfurt am Main: Campus, 1993, p. 296.

²²⁶ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 133.

²²⁷ Hütter, Elisabeth v Magirius, Heinrich: Zum Verständnis der Denkmalpflege in der DDR. In: Denkmal-Werte-Gesellschaft. Zur Pluralität des Denkmalbegriffs. Lipp, Wilfried. Frankfurt am Main: Campus, 1993, p. 305.

²²⁸ Ibid, p. 301-304.

socialist ideology was different than in the former West Germany. The GDR held annual ceremony to memorialize Goethe, Schiller, Bach and Dürer who were considered to represent the German spirit and culture. The representative person in 1981 was Schinkel.²²⁹

The building policy of the government was more focused on solving the need of living problems with *Plattenbauten* which were prefabricated in factories and built on site quickly, this took precedence over preservation of old buildings. The poor old building owners were not able



Figure 34: University of Leipzig's rebuilt St. Paul's Church, under construction in 2010. (Author)

to repair or preserve old buildings. The aspect of building policy and social economic problems took greater importance than traditional technique. Many old buildings built with traditional technique were replaced by new buildings with new and fast technology. Through some several conservation movement, some old buildings were lucky kept, but due to weak concept of conservation awareness, many “amateur” architects or untrained “conservators” , whose techniques were not trained, achieved conservation work with “free style”²³⁰ with their technologies. After reunification in 1990, the new government started to make an investigation and protocol for old buildings.

Comparing with the former West Germany, the situation of “conserved” old buildings in former East Germany was a kind of catastrophe.²³¹

After the reunification of Germany, the German officers reformed the cultural departments.

²²⁹ Ibid, p. 293.

²³⁰ Ibid, p.302.

²³¹ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 136.

The conservation office in former East Germany ended in 1990.²³² The former East German states followed the footsteps of other states and the world trend, announcing state memorial preservation acts. Brandenburg and Sachsen-Anhalt issued one in 1991. In 1992 Thüringen had their law. Mecklenburg-Vorpommern and Sachsen gained preservation law in 1993, and finally the Berlin monument preservation law enacted in 1995 after reunification²³³.

10. Post-World War II in the Federal Republic of Germany

Many German cities were destroyed by WWII. About 5,000,000 buildings were destroyed and about 13 million people were rendered homeless. Architects and urban planners started to rebuild the destroyed cities. In this period, the concept of heritage conservation in Germany was just developing, but the war interrupted conservation concept. The conservation concept disciplines from Dehio and Riegl in 19th and 20th century could not be followed. Their ideas were interrupted by war.²³⁴ The World War had destroyed not only German cities but also the historical and the world role of Germans. As the result, the so called rebuild was not only to rebuild buildings, public construction, urban planning and monuments but also to rebuild German society, political, identity, historical value and new believes.

In a lecture on reconstruction in Hamburg in 1945, the architect Fritz Schumacher pointed out the character of the restoration leading toward the reconstruction of culture²³⁵. Dresden Art historian Eberhard Hempel took the rebuilding of Rome as an example to his proposal that reconstruction in Germany was seen as a beautiful ruin²³⁶. The St Mark's Campanile in Venice stood as a model case study. The destruction in the German cities was different and the historical significance of any buildings or monuments could not be compared. But as the war wrecked Germany, they could not agree on the share of funding for reconstruction. In addition, modernism was at the time the trend, not many architects preferred a complete restoration of the original faces of monuments²³⁷. But in this game the architect was the royal pawn, who then presented his

²³² Stubbs, John H. · Emily G. Makas: Architectural conservation in Europe and the Americas: national experiences and practice. Hoboken, New Jersey: John Wiley & Sons, Inc., 2011, p.214.

²³³ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 136-137.

²³⁴ Lipp, Wilfried: Denkmal - Werte - Gesellschaft: Zur Pluralität des Denkmalbegriffs. Frankfurt/Main u.a.: Campus-Verl.: 1993, p.15.

²³⁵ Huse, Norbert: Denkmalpflege: Deutsche Texte aus drei Jahrhunderten. München: C.H. Beck:1984, p. 185.

²³⁶ Ibid, p. 183.

²³⁷ Beyme, Klaus von: Der Wiederaufbau: Architektur und Städtebaupolitik in beiden deutschen Staaten. München

masterpiece by combining the past and the new and contemporary.

In the 50s, a large number of houses were built from the ruins that were used as solutions to the housing problems, and in addition, the economic miracle in the sixties was followed by the rapid distortion of modern architecture and planning for the dissemination of roads. All these events led to speedy destruction of monuments²³⁸. One reason was that, in the 70's, every German Federal State passed heritage conservation laws. The other reasons were: the fast economic recovery after WWII; a meaningful architectural congress *Congrès International d'Architecture Moderne* (CIAM) was held in 1939; Venice Charter comes into effect in 1964...the mixed outside and inside trends let German reconstruction toward different aspects, the way of reconstruction is variety.

1. The archaeological reconstruction and rebuilding as in the original condition: ex: St. Michael in Hildesheim.
2. Plurality: The aesthetic concept in this period was influenced by the Bauhaus art concept: simple and pure. As to the kind of contemporary concept, the point of conservation is to show the plurality of architectural material. The wall painting with less art value will be erased to expose the pure architectural material.
3. Supplement the missing parts replaced by the modern style: new elements were used with the old building in which you can see the difference of the two immediately. An example is the doors of the south portal of Cologne Cathedral, which were completed after the war by German sculptor Ewald Mataré.
4. The new building next to the ruin: Example: The new building at Kaiser Wilhelm Memorial Church
5. Repealed by new tradition: As an example, the Castle Road in Hanover, on the face of the original plan by deliberately picking from traditional building and painting.

The monuments were divided into churches, town halls and city symbolized symbols, bourgeois houses and castles²³⁹.

u.a.; Piper: 1987, p. 214.

²³⁸ Hubel, Achim: Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einführung. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 128.

²³⁹ Beyme, Klaus von: Der Wiederaufbau: Architektur und Städtebaupolitik in beiden deutschen Staaten. München

1. Churches: Churches in architectural conservation had a greater chance of being reconstructed, because it is not related economic use and the spiritual need was great after war. The great requirement let new churches be built and old destroyed churches be repaired. The representative repaired church example is Gottfried Böhm's buildings.
2. City hall and city symbol: When a city had a strong symbol of memory and identity, it had to face the stress of reconstruction. Because for Germans, as a defeat nation after war, they had to confront the pressure of United Nations and to recover German self-confidence. The meaning of rebuilding city symbol is not only to rebuild buildings but also a question of the international role of Germany.
3. Bourgeois houses: This kind was normally built neither for aesthetic nor for historical reasons. The owners wanted to have a new apartment even they could choose between repair and new construction. If owners did not have any idea how treat their beautiful old houses, government officers had to make a greater effort to communicate with them for a better city historical landscape.
4. Castles and residences: Since 1945, castles and residences were a state dilemma. At the same time there were many responsibilities, people were still in a state of emergency or in a refuge and expected housing. If the renovation work of castles and residences began, the government could be criticized for not taking care of its own people. The former East Germany, with socialism, did not tend to the renovation of castles and residences - except Sanssouci Palace in Potsdam, where the foreign guests were welcomed and accommodated. Given the complexity of getting entire cityscapes functioning, historic preservation work was only gradually started in any city. Of course, there were sufficient financial resources for this. In Munich, the reconstruction of the original is used in the consideration. As Berlin was almost destroyed by the war, restorations are still found in discussion in recent years.

This includes the development process of protecting and maintaining the German monuments after the war. One gets performance with diversity in every age: the 1950s was the beginning in the ruins of the search for a conservation method in a modernized city. Through the

u.a., Piper: 1987, p. 215-230.

economic boom in the 1960s, to the reputation with the motto "*A future for our past*" in the 70s and 80s and followed by the new definition in both political and cultural identity in the nineties after reunification. The importance of the preservation of German monuments varies not only within the state, but also on the international level.

11. German terms of heritage conservation

The emergence of the German terms of monuments is closely related to their development history. The definition and the meaning of the terms affected by the Charter of Venice:

1. *Konservierung*: A kind of principle of heritage conservation. The goal is to keep the "Status quo".
2. *Restaurierung*: A kind of principle of heritage conservation. The goal is to keep authenticity of a heritage site.
3. *Instandhaltung, Instandsetzung*: The word "Instand" refers to status quo in Latin, meaning "situation at present". "Haltung" means keeping the present and "Setzung" means to repair the damaged part. That is from the principle of conservation and restoration with two different means of application.
4. *Ergänzungen*: If an object lacks some parts, the part lacking will be filled in with a new or similar one. It is necessary on the basis of historical, aesthetic, cultural and static reasons to apply the method.
5. *Rekonstruktion, Wiederaufbau, Anastylis*: Re-construction: If a construction became a ruin, based on the historical, aesthetic, cultural and static reason, the construction can be reconstructed. Like the Frauenkirche in Dresden in 2005.
6. *Translozierung*: Moving the construction to the other place. This is a very last decision, if the historical construction was moved, that means, that the vestige of history is destroyed. The historical construction becomes only a shell without historical meaning²⁴⁰.

In addition to the theoretical explanation of the monuments, in practice Prof. Drewello

²⁴⁰ Schmidt, Hartwig: Theorie und Geschichte der Denkmalpflege: Ueber die Erhaltung der Baudenkmaeler im Wandel der Geschichte. Aachen: Vorlesung WS 1998/99, p.67-70.

divided the procedure of monuments in various levels in the following diagram.

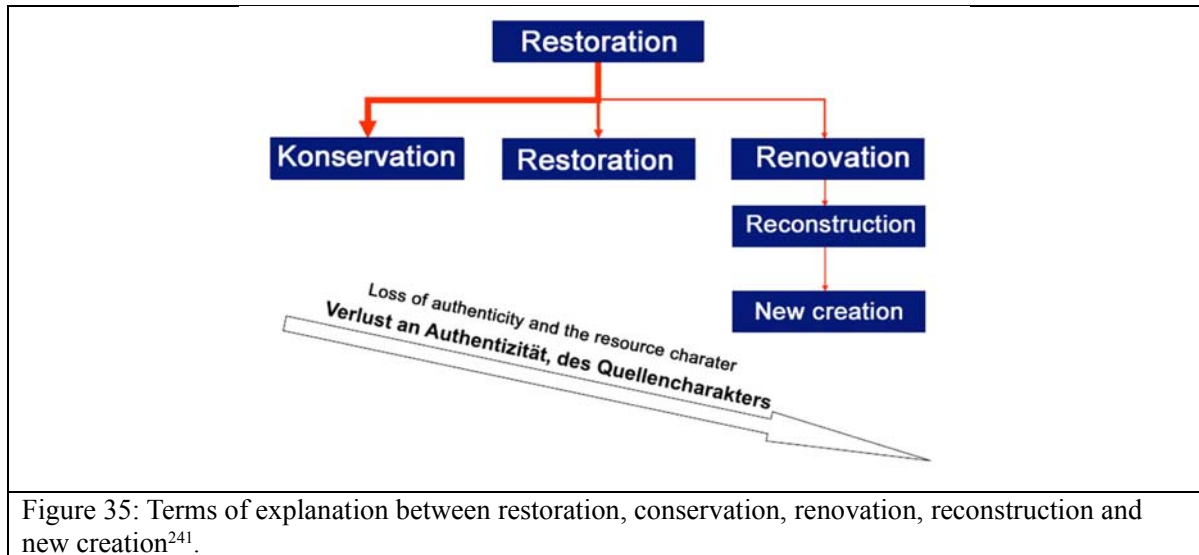


Figure 35: Terms of explanation between restoration, conservation, renovation, reconstruction and new creation²⁴¹.

The technical terms in the conservation of monuments have been defined in different ways, so that there is often misunderstanding²⁴². Therefore, it is recommended not only to understand the words themselves, but the differences in respective styles according to the state and the traces of the building. With this procedure, a building before it is restored to its original state is well documented, such as review of the age of the respective sites and finding the historical origins of this building, etc. It is therefore important to do this preliminary work of historic preservation²⁴³.

12. Germany, European nations and world trends

In geographical terms, Germany plays an important role in the history of monuments in Europe. The development of monuments in Germany was often influenced by other European countries. If historic preservation is considered only from Germany, one can not know completely the rise and fall of historical sites. The history of the monuments of Europe can be traced back to the epoch of the Renaissance in Italy. The architects and artists remember the Renaissance: the Roman culture was ruining their origin characterized during the decay of a structure. As a result,

²⁴¹ Drewello, Rainer: Konservierungswissenschaften I Grundlagen: A.1 Restaurierung, Konservierung und ihre Wissenschaft(en) WS 2007/08 Block 02. Bamberg: 8. Nov. 2007, p. 18.

²⁴² Cramer, Johannes, Breitling, Stefan: Architektur im Bestand: Planung, Entwurf, Ausführung. Basel: Birkhäuser: 2007, p.11.

²⁴³ Ibid, p. 15.

the idea and action of protecting the architects and artists in the monuments and maintaining them had been created²⁴⁴. The Italian Renaissance was then the cultural center of Europe, where the history of Cultural heritage started.

In the 18th and 19th century Germany was a confederation of states. The interaction with France stimulated Germany's main identity of German spirit and identity, including the work of heritage conservation to combine the people into the German confederation.

The French architect Eugène Emmanuel Viollet-le-Duc (1814-1879), characterizes both Germany and the whole of Europe with his study. Different from art history scholars, Viollet-le-Duc studied the design and components of the medieval buildings thoroughly from the perspective of an architect. He recorded the construction of a building in proportional scale and restored it with construction technology; he studied the manuscripts and the literature of construction, and he combined the scientific and practical. He wrote with his experience and knowledge of a number of readings: The lexicon of French architecture in the 11 to 16 century was an important manuscript of the architecture of the middle Ages. Pierrefonds, an old castle of the late 14th century, the pattern planned by Bavarian King Ludwig II, the castle Neuschwanstein, is a building that Viollet -le- Duc has restored to its late age²⁴⁵.

With "The Seven Lamps of Architecture (1849)" by the art critic John Ruskin (1819-1900), which was translated in 1900 into the German language, influenced the trend of heritage conservation in Germany after Riegl's theory²⁴⁶. In England arts and crafts movement began in 1877. In the same year the artist, William Morris (1834-1896), founded the Society for the Protection of Ancient Buildings (SPAB), and provided the following principles for the preservation of historical monuments: 1. Repair not restore; 2. Responsible methods; 3. Complement not parody; 4. Regular maintenance; 5. Information; 6. Essential work; 7. Integrity; 8. Fit new to old; 9. Workmanship; 10. Materials; 11. Respect for age. At the time, Germany was in the art period of neoclassicism, which coincided with a trend of archeology and the development of the national unity of Germany. Germany had a great interest in the restoration of antique Gothic architecture²⁴⁷,

²⁴⁴ Huse, Norbert: *Denkmalpflege: Deutsche Texte aus drei Jahrhunderten*. München: C.H. Beck:1984, p. 13;
Schmidt, Hartwig: *Theorie und Geschichte der Denkmalpflege: Ueber die Erhaltung der Baudenkmaeler im Wandel der Geschichte*. Aachen: Vorlesung WS 1998/99, p. 6.

²⁴⁵ Hubel, Achim: *Denkmalpflege: Geschichte: Themen. Aufgaben: Eine Einfuehrung*. Stuttgart: Philippe Reclam jun. GmbH & Co.: 2006, p. 49-52.

²⁴⁶ Schmidt, Hartwig: *Theorie und Geschichte der Denkmalpflege: Ueber die Erhaltung der Baudenkmaeler im Wandel der Geschichte*. Aachen: Vorlesung WS 1998/99, p.46.

²⁴⁷ Donovan, Andrea Elizabeth: *Williams Morris and the Society for the protection of ancient buildings*. New

in which England already had experience, so there were often exchanges between the English club and Germany and it participated in some restoration projects. The former Conservator of the Rhineland, Paul Clemen, also used the knowledge of restoration in ruins protection²⁴⁸. Through this exchange between England and Germany, not only was the influence on stylistic terms of architecture characterized but also the mental aspect of preservation.

Given global warming and industrialization in the late 20th century, interest in environmental protection is increasing, as well as thoughts of sustainability and green energy in the field of monument protection²⁴⁹. Whether chemical materials could harm the cultural heritage by contemporary furnishings for the old building is problematic. Whether solar energy storage could interfere with the view on the roof of the city was hotly debated both in Germany and throughout the world.

13. The example of Bavaria

In Bavaria, the number of cultural heritage items is about 112,000 architectural items and the Bavarian authority lists art monuments and nearly 890 ensembles. According to the Bavarian Law for the Protection and Preservation of Monuments from 25th June 1973, “monuments are man-made things or parts thereof from a past epoch whose preservation, because of their historic, artistic, urban design, scientific or folkloristic significance, is in the interests of the general public.” Movable objects can also be historic decorative details if they are an integral part of an original interior design or a comparable historic refurnishing or redesign.

Gardens are also considered “monuments” insofar as they fulfill the requirements listed in the definition. Built monuments can also include more than one structure (historic district or Ensemble); it is not necessary that every individual building in the “Ensemble” fulfill the requirements of the definition, if the townscape, square or streetscape as a whole is worthy of preservation. Archaeological monuments are movable and immovable monuments, which are or were in the earth and in general date from pre-historical or early historical times.

York:Routledge: 2008, p. 94.

²⁴⁸ Jokilehto, Jukka I.: A history of architectural conservation: the contribution of English, French, German and Italian thought towards an international approach to the conservation of cultural property: 1986, p.195.

²⁴⁹ Stubbs, John H. · Emily G. Makas: Architectural conservation in Europe and the Americas: national experiences and practice. Hoboken, New Jersey: John Wiley & Sons, Inc.,: 2011, p. 217.

6.2 The conservation question in Taiwan

One cannot address the issue of heritage conservation in Taiwan without dealing with public policies that have been implemented in the country since the early 1980. These policies led to the creation of a law on the preservation and conservation of cultural heritage in 1982. These policies led to the creation of a Cultural Heritage Preservation Act (CHPA) in 1982 under the aegis of the Council for Cultural Affairs (CCA, now is Ministry of Culture since 2012), who edited a general guide on equity issues. Such measures, however, did little to change the social perception of the cultural conservation issues on the island.

In the 1980s, Taiwan achieved a remarkable industrial and economic development. This created a strong demand for modernization and urban redevelopment, and the consequent need for demolition of some old buildings, as was the case of Lin An-Tai old house, a historic symbol of Taipei, which should give way to the expansion of extending Dunhua South Road. This aroused strong opposition in the population and sectors related to architecture and cultural industry. Despite repeated reports, descriptions, parliamentary inquiries and public resources, the city government decided to include the old building in the removal list and rebuild it somewhere else later because there was no protection law on cultural heritage and the authorities had no sensitivity to the conservation of historical monuments.



Figure 36: Lin-An-Tai old house. A typical traditional Han-Chinese architectural style. (Chen, Hsin-Hsie)

According to the Cultural Heritage Preservation Act (CHPA) in Taiwan from 1982, historic

buildings are *auxiliary facilities built for the needs of human life with historical and cultural value*. Sites are places that contain the remains or traces of past human life with historical and cultural value and the spaces in which these remains and traces were erected. Cultural landscapes include local or environment, which concern the myths, legends and record of events, historical events, social life or ceremonies.

Traditional arts include crafts and skills transmitted by the cultural tradition of different ethnic and local indigenous groups, including traditional arts and crafts and performing arts. Cultural customs and artifacts include the beliefs, festivals or other cultural artifacts related to the life of the citizen, who has a special cultural significance. Antiques involve all the arts, life utensils or civility and books or documents of cultural significance and value of different times and from different ethnic groups. Finally, the natural landscapes include the areas of natural preservation, land formations, plants or minerals that are of value to environmental preservation.

Many old buildings were listed as buildings of heritage in three classes: first, second and third. Depending on budgets for restoration and management were assigned according to the historical and artistic values of the buildings. Many listed buildings are Chinese traditional buildings, but other architectural heritages built by the indigenous people and by foreign people were ignored, due to the sinocentric mindsets at that time.

The principle for listing historical buildings as heritage is the age of the buildings which must be over 100 years. This principle comes from the Cultural Heritage Preservation Act (CHPA), which came into effect in the former ROC in Mainland China but was applied in Taiwan, whose history is not over 200 years. The main intention of the law is to keep the original use and form of the buildings after restoration, such as the Confucius Temple, which keeps its traditional architectural form and no other functions but as a place for prayers and exhibitions. The idea of building conservation is like keeping antiques in glass cases—do not touch—hard to combine the modern life. This way of building conservation was criticized as a “frozen” way of conservation. Modern use is prohibited if the traditional use has vanished, the financial plan of historical buildings cannot get more money to conserve it and the historical exhibition does not attract visitors. As a result, some Taiwanese scholars wrote comments like: “*Historical buildings die again after conservation*”! It was addressed in the second conservation movement in Taiwan about the ‘80s and raised a new way of thinking about conservation—reuse—unfreezing historical buildings for more possibilities of use and letting Taiwanese have more interest with history, and

then the thinking developed of reuse management for historical buildings.

The application of reusing historical buildings is frequently discussed in Taiwan. For example, such topics as the possibilities of changing the applications of the buildings, social benefits from these buildings, and the approaches to displaying the buildings to the public are discussed. Through reusing historical buildings, the question is whether all aspects, social benefits, government needs, display purposes, as well as financing for the reuse should be taken into account.

According to the Cultural Heritage Preservation Act (CHPA), the reuse and revival of historical buildings in Taiwan are defined with several principles—maintenance of historical characters, cultural promotion, educational purposes, tourism and recreations, contribution to the communities, creations of art, sustainability, saving the government budget and rebuilding the public's confidence in historical buildings etc... The CCA (now Ministry of Culture) wants the reuse to be multi-functional and to fulfill different guests' need. However, all the principles are hard to achieve together simultaneously because some principles may be in opposition to other principles.

A listing of architectural heritage by the government means that the government has part of duty to take care of this architectural heritage and has the right to participate in the reuse policy. Playing a role in non-profit management and social benefits is the goal of the government's policy of heritage conservation. The fact that the possibility of reusing a historical building is limited and the manner of the government tends to be conservative makes the space design less attractive and the management of historical buildings, which cannot attract visitors and increase income as well. As the result, the owners of the old buildings, especially the private owners, are afraid of the fact that their buildings are listed as heritage, which may limit the purpose of reusing the buildings, making them less profitable for the owners. Some old buildings were destroyed by arson before the buildings could be listed as heritage.

To rescue space effectively, a historical building may fill the needs of the user groups—residents, tourists, and researchers who have the right to use public properties, including historical buildings listed as heritage. The reuse of historical buildings should be integrated into the local community's activities.

For tourists: The needs of tourists visiting heritage sites is not only to see a ruin, the historical Han-Chinese buildings and the former prosperous foreign trade ages...but also to try different foreign delicacies and specialties — the needs are different between local communities

and tourists.

For researcher: Historical buildings provide evidence and materials of history. Compared with residents and tourists, researchers account for far less of the total users. However, they determine the historical value and meaning of these old buildings.

These three user groups have the same right to use historical buildings—knowing the history. Nevertheless, they have different needs for this historical object. Education through heritage sites, consideration to the interests of local communities, tourists, and researchers. Therefore, which approaches applied to which user groups should be taken into account.

Many listed heritage sites are public buildings, such as religious or official buildings. When a listed heritage site relates to private owners, problems may occur, because every individual owner must deal with the cultural law and fight for the right of owners. Since the CHPA has come into effect, the list of heritage sites normally targets individual buildings. In 1991, a group of buildings on the same street, row houses, as a settlement in San-Sia district started to be listed by the cultural government agency. It caused a large protest. Through long time negotiation, the heritage list of the settlement was removed two years later. The case is discussed between of owners and the benefit of properties in heritage conservation field.



Figure 37: The appearance of San-Sia old street, daily life, festival and tour guide²⁵⁰.

The tremendous earthquake in Taiwan in 1999 changed the geography and damaged many

²⁵⁰ Syu, Cyong-Dan(許瓊丹): A Research on Redevelopment Issues of the Historic Street Culture: Case Study of San-Sia Historic Street. Sanxia: National Taipei University: 2009. p. 54, 91, 93.

constructions in central Taiwan. Some restored historical buildings were damaged again as well as many old buildings which had not been listed as historical buildings or monuments. At that time, many scholars from different professional fields started to make an overall investigation of valuable remaining old buildings in central Taiwan. The natural catastrophe changed the thinking and needs of heritage conservation. Not only architects, urban planners, historians and artists but also civil engineers, chemists and mechanics of materials people devoted themselves to preserve heritage sites. The research field is more scientific.

6.3 Summary

The process with monuments was at the beginning of historicism, later based on nationalism. The method of reconstruction after the war was aimed at the imitation of the old building. The choice between single detached houses and urban high-rise buildings must be made, and the balance between energy saving architectures and protection of historic sites has yet to be found.

On the other hand, up to end 19 century Germany consisted of autonomous regions with the respective kings and churches forming independent legislation and administration. Only since the end of the 19th century has Germany finally become a unified nation. Under this historical presupposition Germany has until today the particularity of the historical site located in different federal states²⁵¹ and the focus of restoration and capital available for the preservation of historical monuments are also different.

Due to the long tradition of engineering the Germans research the monument with the help of science, e.g. research in the field of damage to historic sites, the maintenance of the building and the sustainability of building material etc. Development of the monuments of Germany in technical terms has been recognized by many other countries. Whim Dens believes that the Germans got into a dilemma between theory and technique²⁵². The knowledge in the protection of cultural heritage in Germany spread gradually from national to international. From the perspective of environmental protection, the Germans protect cultural goods and know they can learn the

²⁵¹ Stubbs, John H. & Emily G. Makas: *Architectural conservation in Europe and the Americas: national experiences and practice*. Hoboken, New Jersey: John Wiley & Sons, Inc., 2011, p. 214.

²⁵² *Ibid*, p. 215 ref 25.

different value of it from the international exchange of monument protection.

Besides technical aspects, because of less than two thousand years of history, Taiwan has less historical burden to keep all old objects as original compared with China and Germany. Taiwanese from different fields work in the field of cultural conservation; and the impact of globalization and localization on the aspect of conservation in Taiwan is varied. Historical objects combine activities of communities to let people admire and identify the country, a scenario for films and creation of cultural products.

Many local scientists and researchers even take action on conservation, they establish foundations with concepts in education and business to help the owners make the change in old buildings not necessarily recognized as monuments, so that the current buildings with diverse and better features are converted, as restaurants, cafes, as an artist village area Taiwan is a small country with a high number of inhabitants; all free space must be used. Many artists are committed to the area of creative space design, so that conservation in Taiwan not only maintains the story, they provide historical background of some new ideas.

PART II – CASE STUDIES

CHAPTER 1. THE LIN FAMILY MANSION AND GARDEN: HERITAGE

CONSERVATION AS A TASK

1.1 Introduction

Lin Family garden (12,248 m²) is located in Ban-Chiao (板橋), Taipei County. ‘Lin’ is a family name related to an official title: Lin Ben-Yuan, which is representative of the whole Lin Family, a powerful family in Banchiao since the late Qing dynasty, about the middle of the 19th century. An official title, so-called ‘tzu’ (字), is important for a powerful or meaningful family. If a family owns a ‘Tzu’ to represent their family, similar to the coats of arms in the Western World, it not only shows the family’s influence, but also shows that they are well educated. Well-educated people are always highly respected in Confucian society. In 1985 was listed as national level of heritage²⁵³.

Due to a lack of sufficient historical documentation, the original building time is unclear. It should be traced back to the first landowner—Lin Pin-Ho (林平侯), who built the first residential building in Banchiao in the late Qing dynasty, in about 1853. The history of Lin Ben-Yuen, the Lin family, and the social and economic development history in Taiwan are closely related. The Lin Family Garden is today’s most complete private garden left from the late 19th century in the north of Taiwan.

The arrangement of this garden shows the standard of garden design and explains the leisure lifestyle of the rich in the late Qing dynasty. Its area and scope is so large that even among those gardens in Jiangnan²⁵⁴, only few could match it. The original area of housing consisted of 5

²⁵³ Listed Heritages in Taiwan have three levels: National, municipality and county level heritage

²⁵⁴ The name of Jiangnan garden, located in south China, is an ideal garden form in Chinese garden art, with representative meanings.

buildings but only 3 buildings and the garden remain today. The material of the buildings and garden exists still and many remaining parts are still meaningful. As to historical, architectural and garden art values, the garden is worth preserving.

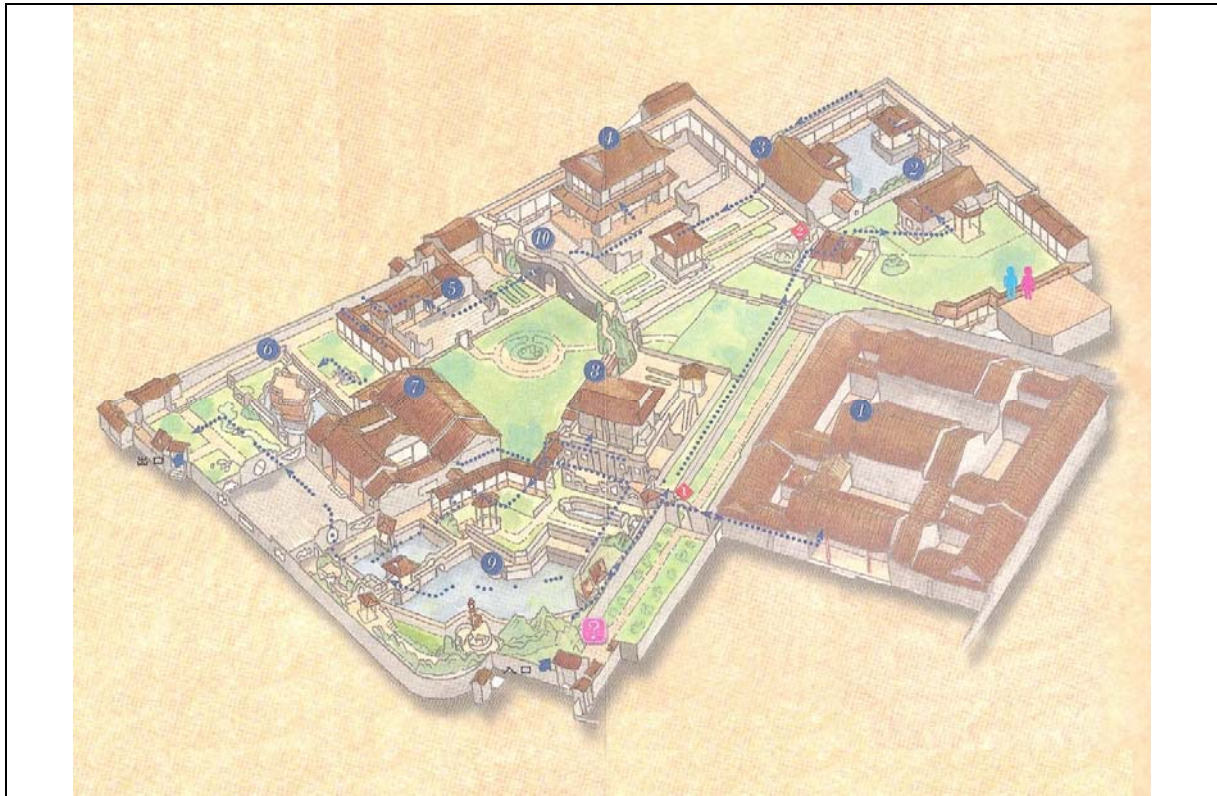


Figure 38: Site plan of Lin family mansion and garden. 1. Mansion area with three main halls (private area). 2. Ji-Ku book house. 3. Fan-Jian room. 4. Lai-Qing Hall. 5. Chian-Yu shed. 6. Yue-Po-Chui-Shie pavilion. 7. Din-Jin hall. 8. Kuan-Jia building. 9. Grand Ron-In pond. 10. Snack area. (New TaipeiCity)

From the aesthetic aspect of Chinese scholars, the Chinese garden is a representation of the combination of Confucianism, Daoist, and Buddhism²⁵⁵. Confucius said: “The wise find pleasure in water; the virtuous find pleasure in hills²⁵⁶ (仁者樂山智者樂水)”, and “Let the will be set on the path of duty. Let every attainment in what is good be firmly grasped. Let perfect virtue be accorded with. Let relaxation and enjoyment be found in the polite arts²⁵⁷. (志於道，據於德，依

²⁵⁵ Lu, Tsung- Han: A Study on Cultural-based Connotations and Design Application of Chinese Garden Art— Taking the Lin Family Garden as an Example: 2008, p. 9.

²⁵⁶ Reference of all translated texts: <http://ppt.cc/gusJ> (April 24th, 2014)

²⁵⁷ Retrieved from: <http://ctext.org/pre-qin-and-han?searchu=%E5%BF%97%E6%96%BC%E9%81%93> (April 24th, 2014)

於仁，游於藝) “Which embody an idea of mirroring nature’s virtue, continuing to look for order and truth of life²⁵⁸.

The Chinese art criticisms are generally given by scholars, who can write and paint like artists. They interpret the spirit of garden art based on Taoist. According to Taoist, the garden art should be integrated with poems, painting and nature. A garden combines the thoughts of poems and paintings to represent the elegant scene of the garden, a scholar’s taste. The art spirit of Taoist is a combination with nature (god, heaven) and human (天人合一). The Spirit is free to roam. Chuan-Tzu explained this kind of roaming/swimming as “yo”²⁵⁹ (遊), a higher level of freedom, including art nature, the free roaming of spirit, a garden delight. Roaming the combination of poems, painting and nature is freedom of spirit.

Some Buddhist thoughts are: "Through clear heart you can see the property” (空無妙有) and "The Search for Natural Harmony”(明心見性), looking for a state that is without forethought, that is beautiful²⁶⁰. Chen Sui He in his book "The old architecture in Proverbs" says that a pavilion is a literary, pictorial architectural scene in Chinese horticulture. Many Chinese poets are inspired by horticulture. The Chinese literati decorate landscape painting with pavilions, so the architectural decoration is used to reflect the mood of the painter²⁶¹.

At present, the explanation of Chinese garden art and aesthetic will be combined with Chinese philosophy and interpreted by scholars, but not by for artisans cannot write. There is a book called “Yuan-Ye” (園冶, rules of gardens/ the artisanship of the garden) that describes some applications of gardens. It is written by scholars and has more practical contexts compared with other garden books.

In 1634, the first published garden book in China was “Yuen Ye”. The author Ji Cheng thought that a successful garden design depended on the technology of “In and Jie”(因借). “In” means “cause,” to know and to capture/ hold on the feature of nature, using the nature elements—mountains, stones and water—to form a nature form of garden style. Knowing the feature of geography, high or low to form a landscape, adopting well water fall direction or keeping the

²⁵⁸ Lu, Tsung- Han: A Study on Cultural-based Connotations and Design Application of Chinese Garden Art— Taking the Lin Family Garden as an Example: 2008, p. 10-11.

²⁵⁹ Hsu, Fu-Kuan: The spirit of Chinese art. Shanghai: East China Normal University Press: 2001, p. 37.

²⁶⁰ Lu, Tsung- Han: A Study on Cultural-based Connotations and Design Application of Chinese Garden Art— Taking the Lin Family Garden as an Example: 2008, p. 12.

²⁶¹ Chen, He Sui:Idiom in Ancient Architecture. Tianjin: Baihua Literature and Art Publishing: 2007, p. 70-74.

beauty of original tree form are the principle of “In”. “Jie” implies “borrow” but in terms of garden art it refers to a technique in which a distant natural element is framed to add to the aesthetic of the garden. The vision gives the feeling of seeing the natural landscape both near and far to give a variety of vision experience²⁶². In practice, he said, beyond topographical exploration, land selection, architectural planning, one should also have artificial elements such as stacked stones to suggest artificial mountain; this scene is a natural element in the natural landscape of garden art.

The building of a garden, besides investigations of geography, selections of area and dispositions of buildings, should use artificial elements to form a small natural environment around habitations. Stacking of stones as artificial hills and “borrowing” from nature--using some frameworks to frame the natural scene from afar, is the main method for forming a small natural world in a garden.

1.2 The description of Lin family garden

The Lin family garden’s dispositions contain five areas or nine scenes²⁶³. The nine scenes are garden elements to form the five garden areas. They are Ji-Ku book house (汲古書屋), Fan-Jian room (方鑿齋), Lai-Chin cabinet (來青閣), Chian-Yu shed (香玉籬), Transverse rainbow and lying moon (橫虹臥月), Din-Jin hall (定靜堂), Yue-Po-Chui-Shie pavilion--Moonlight waves on water pavilion (月波水榭), Kuan-Jia building (觀稼樓), Grand Ron-In pond—Grand banyan shadow pond (榕蔭大池). The nine scenes compose five areas, which are study area, Lai-Qing

²⁶² According to the book “Yuan-Ye”, it describes: The clever technology of garden and wood art depends on “In Jie”...“In”: following the high or low height of topography to form the appropriate/ fair garden form. Cutting the branch of complex wood. Waterfall falls through stones. Borrowing/ taking the character of garden scene with each other. When it fits for pavilion then let it to form a pavilion. When it is a fair wood then let it look like fair tree. The zigzag roaming route is acceptable. Putting some space elements in some space corners. That is so called “simplified and fair”. “Jie”: defining a garden area seems that it should be situated inside a limited space. But getting/ forming/ framing landscape scene doesn’t depend on inside or outside/ distance. Sunshine on mountain shows the high and low of mountain topography; temples’ outline in the high sky as background to illustrate a wide space scene. What the eyes vision can arrive/ get/ capture, if it is not fair then hide it. If it is fair and high quality then take/ borrow it for garden scenery. It doesn’t matter: does it situate in the empty place close to house which can be also accepted/ taken/ borrowed in to a dreamy garden landscape. That is so called: clever and fair. (園林巧於因借...因者：隨基勢高下，體形之端正，礙木刪榷，泉流石注，互相借資；宜亭斯亭，宜樹斯樹，不妨偏徑，頓置婉轉，斯謂「精而合宜」者也。借者：園雖別內外，得景則無拘遠近，晴巒聳秀，紺宇凌空；極目所至，俗則屏之，嘉則收之，不分町疃，盡為煙景，斯所謂「巧而得體」者也。)

²⁶³ Lu, Tsung- Han: A Study on Cultural-based Connotations and Design Application of Chinese Garden Art—Taking the Lin Family Garden as an Example: 2008, p. 40.

cabinet area, Din-Jin hall area, Juan-Jia building area and grand Ron-In pond area.

1. Study area includes Ji-Ku book house and Fan-Jian room



Figure 39: Ji-Ku book house. It contains an entrance pavilion in wooden construction in front of the main entrance. The wave form eaves are unique, not the same as traditional Chinese architectural rules. (Author)

The study area includes Ji-Ku book house and Fan-Jian room. Ji-Ku book house is a place for collecting books like a private library for Lin’s family. The name “Ji-Ku” comes from the name of a book collector—Mao Jin (1599-1659) in the late Min dynasty (1587-1644). The word “Ji” means collection and the word “Ku” means antique books. Collecting books in the library and reading antique books to get knowledge is the meaning of Ji-Ku.

Next to the Ji-Ku book house is the Fan-Jian room. Fan-Jian room is a reading place. The name Fan-Jian is quoted from a part of a poem in Min dynasty (1368-1644), and implies a clean square-shaped pond like a mirror to reflect the nature landscape combining sky and shadow on a pond mirror. There is an opera stage opposite to Fan-Jian room. People can sit in Fan-Jian room to

see the opera. Besides the Fan-Jian room and the opera stage, along the square-shaped pond are roofed corridors whose wall was painted with traditional paintings and has many poems are written upon it. Fan-Jian room contains a small pond in front of the building to signify a mirror. Through the mirror people can see, reflect, and examine themselves. Reading is also a kind of reflection. Therefore the room displays many books. The wave form handrails imply free and floating image to strengthen the idea of “yo” (roaming) in Tao thinking.



Figure 40: Fan-Jian room. (Author)

2. Lai-Qing Hall area

The area includes Lai-Qing Hall, Chian-Yu shed and “Transverse rainbow and lying moon” (橫虹臥月). Through the study area, Lai-Qing Hall lies on the side. The word “Lai” means coming to and “Qing” is green, implying green hills. The word “Lai-Qing” literally means a scene containing green hills. Therefore the function of Lai-Qing Hall is for sightseeing, especially seeing hill scenes. The Hall is a two-story building, for guests to stay overnight. Around the Hall is a garden which has many small corners divided by decorated walls.

Lai-Qing Hall is not the original building, because it had ever destroyed by fire in 1979. Now the building is new built.



Figure 41: Lai-Qing hall. The two story building can be climbed in upper stair and show around the green area in all garden. This is the highest building in the garden area and also guest house to let the guest see around the garden. (Author)

In front of Lai-Qing Hall, there is what is called “Kai-Chuan-Yi-Siao” (開軒一笑) stage, which means laughing and having fun when a show starts on the stage. The form of the stage is a pavilion like an opening theatre in the garden surrounded by plants and flowers. Chian-Yu shed is annexed to Lai-Qing Hall for viewing flowers. “Chian” means fragrant and “Yu” means jade which imply the small shed for treasure fragrant flowers. In front of the shed there are many treasure flowers and nursery plants which serve all the plants in the garden. Between Lai-Qing Hall and Chian-Yu shed is the “Transverse rainbow and lying moon”. It is a long arch form gate. Visitors can not only go across the gate to Lai-Qing Hall or Chian-Yu shed, but also through the gate inside, or up the gate to cross a bridge for different touring pleasures. Close to Lai-Qing Hall or pavilion, there is a small square pavilion for taking a rest.



Figure 42: Chian-Yu shed. A small room for guests to sit and see the beautiful flowers in front of the building. (Author)



Figure 43: Transverse rainbow and lying moon. A big wave form bridge cross the garden to signify a rainbow scene. (Author)

3. Din-Jin hall area

The area includes Din-Jin hall building and Yue-Po-Chui-Shie pavilion (定靜堂)

a. Din-Jin hall (定靜堂)

Din-Jin hall is a public place where the host invites all guests and it is the biggest area in this garden. The name Din-Jin is quoted from a sentence in an antique book--Da-Chui/ Daxue (大學)²⁶⁴. “Din” means stable and “Jin” means calm. The sentence in Da-Chui book is: First stable then calm (定而後則靜) —People should stabilize the mood and then they will be calm to deal with important things reasonably.



Figure 44: Din-Jin hall and students' performance. The building area is biggest in the garden whose function is to invite many guests in this building. The disposition is similar to traditional house. (Author)

b. Yue-Po-Chui-Shie pavilion (月波水榭, Moonlight waves on water pavilion)

²⁶⁴Da-Chui (大學/Daxue) is an ancient book. The word Da-Chui means great learning. The book was collected by the follower of Confucian about BC 453-BC 206. See also Fung, Yu-Lan, 1966: p. 181.

Yue-Po-Chui-Shie pavilion is akin to a sub-building of Din-Jin hall on a begonia grandiose-shaped pond with a small curved bridge. Near the pavilion, there are stone-shaped round steps. Along the steps, the top of the pavilion can be reached. The small pavilion has a poetic name. The architectural form is also unique—not like a traditional quadrat but polygon plan to extend the show face to let guest see the garden around from different sides.



Figure 45: Yue-Po-Chui-Shie pavilion. Unique architectural form with poetic name. (Author)

4. Kuan-Jia building area

a. Kuan-Jia building--Looking on farm-field building

The Kuan-Jia building, etymologically means “looking” (kuan) and “Jia” means farm-field. In the late Qing dynasty (about late 19th century), on the Kuan-Jia building terrace the rice farm and village scene could be seen to show how large a farm area that Lin’s family possessed. But now, outside the garden area, there are modern tall buildings around. The old farm-field scene no longer exists.



Figure 46: Kuan-Jia building. (Author)

5. Grand Ron-In pond—Grand banyan shadow pond

The form of grand Ron-In pond is irregularly-shaped. The area consists of banyan trees, a pond, a Yun-Jin-Zong pavilion, sightseeing platforms, bridges, caves, and stones stacked as artificial hills. It is the important part of this garden, because water floating implies the thinking of “Yo” (roaming) from the Daoist thinking. Water can be implied by the fountain, pond, river, mirror, waterfall, etc...The water in this garden has a stable meaning which invites guests to read, to calm down and to reflect in this spiritual area.



Figure 47: Grand Ron-In pond. (Author)

1.3 The history of conservation

The garden was finished in 1893. In the next year, comes the Japanese colonial era in 1895. In 1949, the garden was greatly destroyed, an era that KMT fled to Taiwan who occupied the ruined place. The posterity of the Lin family in 1976 decided to donate the garden to the government for public use, because the garden was almost ruined and occupied by many different residents. They demolished the big house with 5 hall rooms as a solution to the land use problem. The unplanned urban space and high density of buildings close to garden made it hard to find more space to keep the distance between the garden and the housing buildings. Since then, many architectural students and teachers have been interested in the old sites and made architectural history and practical conservation course in this garden. Official conservation word was hard to achieve because there were many problems between ownerships, preservation laws, the attitude of government and the technology of preservation. The posterity asked for help from government for preservation. The first preservation suggestion report based on the reports of universities since 1976 was published in 1981 by the civil engineering department of National Taiwan University. It was the first official preservation work supported by government. The Lin family organize and spend 11 million Taiwan

about them?”²⁶⁷ If one learns about the Chinese garden, one must also understand each space as named in Chinese poetry, in order to enjoy the scenery from the realm of poetry, provided by the natural landscape. Therefore, in order to preserve garden art, the garden artisans should be aware of the skill between landscape in garden disposition art. It will catch the scenery of “free roaming” in the Chinese garden.

The Lin Family Garden belongs to a rich business family, who moved from China to build a Chinese traditional garden in Taiwan. If one visits the garden, the historical and cultural aspects can be seen in Lin’s Chinese tradition. The design of the Chinese garden contains many Chinese cultural characteristics, particular to Confucian and philosophical thinking. This is the Chinese thought “If you become rich, then you can be an officer (富而優則仕).”²⁶⁸

Chinese garden art should be discussed together with the spirit of Chinese art, which is related to Taoist. Taoist and Confucianism are two famous Chinese philosophies. Taoist is a general term related to two important thinkers, Lao-Tzu²⁶⁹ and Zhuangzi²⁷⁰. For this reason, Taoist can be called Lao-Zhuang (老莊) thinking. In the category of Chinese philosophies, the thinking of Confucianism is space design, a categorized physical world (respectively building design) and Taoist as a way of the psychic or imagined world (respectively garden design). Their thinking is opposite and influence space design and garden art differently. Lao-Tzu intended to describe the rule of the world and that humans cannot resist, that they must know and obey the rule of nature. Zhuangzi tried to explain the freedom of spirit combined with nature. Hence Taoist should be described as the Chinese aesthetic of gardens, because it relates to nature, but also freedom of spirit. From the Yin Yang character of Feng Shui, a contrast, Chinese traditional garden design was influenced by I-Ching. Using the dual method (Yin and Yang, dark and bright, empty and full...) space changes to form a vivid space experience²⁷¹. The contrast thinking of Confucianism and Lao-Zhuang is a skill of space design to create spiritual and variety space roaming experience.

The Lin family garden was built at the end of 19th century, that is, the end of the Qing

²⁶⁷ Zhuangzi: Inner chapters: Book 1-2., The adjustment of controversies (齊物論): p. 69. See also reference: <http://ppt.cc/nPjk>.

²⁶⁸ In Chinese words, the meaning of office and scholar are similar. People can get an officer job through imperial examination. The people who have chance to take a part of the exam are scholars who can read and write books.

²⁶⁹ The name is literally “Old Master”, see also: Fung, Yu-Lan, 1966: p. 93.

²⁷⁰ Zhuangzi is known also Chuang Tzu (B. C. 369-286), perhaps the greatest of early Taoist. See also Fung, Yu-Lan, 1966: p. 104.

²⁷¹ Lai, Chih-Yueh: On the Chinese Architecture Aesthetics via the Principle of "Philosophy of Changes". Taichung: Tung Hai University: 2014, P. 37.

dynasty. It went through Japanese colony and the Nationalist government period. The garden and its surroundings were destroyed by disrespectful space policies. Some areas are divided into parts and sold off. The overwhelming high buildings around the small garden brought a resounding impact. The inappropriate land use in Taipei made every square-inch expensive. Every corner in Taipei is treated as a potential real estate not a space for the public. As a result roaming a garden to feel the thinking of Lao-Chuan became a luxury recreation.

CHAPTER 2. THE “GERMAN HOUSE” IN TAIWAN: THE BUSINESS OF HERITAGE CONSERVATION

2.1 Introduction

A former German merchant house—Julius Mannich & Co., located in Anping, Tainan, south Taiwan, is a historical merchant building listed as heritage in the city. According to the protocol of the heritage list in Taiwan, the building was established in 1868, named Julius Mannich & Co., Tong-Shin (Tong-Heng) Yang Hang (東興洋行) in Chinese. Its main business was exportation and distribution of camphor from Taiwan to other countries. After Taiwan became a Japanese colony in 1895, the camphor business was overtaken by the Japanese government as a monopoly. As a result, the German company had to terminate their local business in Taiwan.



Figure 49: Former Julius Mannich & Co. Merchant House (Author)

Moreover, the Japanese government used the building for many purposes in the period from 1895 to 1945. In 1949 when Chiang Kai-shek came into power, the building was being still used as a government building. During the ‘70s and ‘80s, with the citizens’ awareness of heritage

conservation, the Tainan local government, considering the historical value of the building, listed it as a heritage site and had it restored in 1983. After restoration, the building became a museum of an Anping foreign trade company which received only a few visitors per year. Therefore, since the year 2007 the building has been remodeled and managed by Cambridge-Hotels Group as a German restaurant, which features exhibitions of the German culture in order to attract more visitors. It was listed as municipal level of heritage since 1985.

2.2 Architectural and historical features

The historical building is located at the former Anping port, to the southeast of Fort Zealandia, which is also a heritage listed building dating back to the 17th century. It features a one-story building with a garden and two large banyan trees in front of the main entrance, facing the old Anping port the west side. As Anping is situated in the zone of the Tropic of Cancer, where the climate is very hot and humid, the two banyan figs in the west side of the garden provide visitors with cooling shade from the hot sunshine and a placid garden atmosphere.

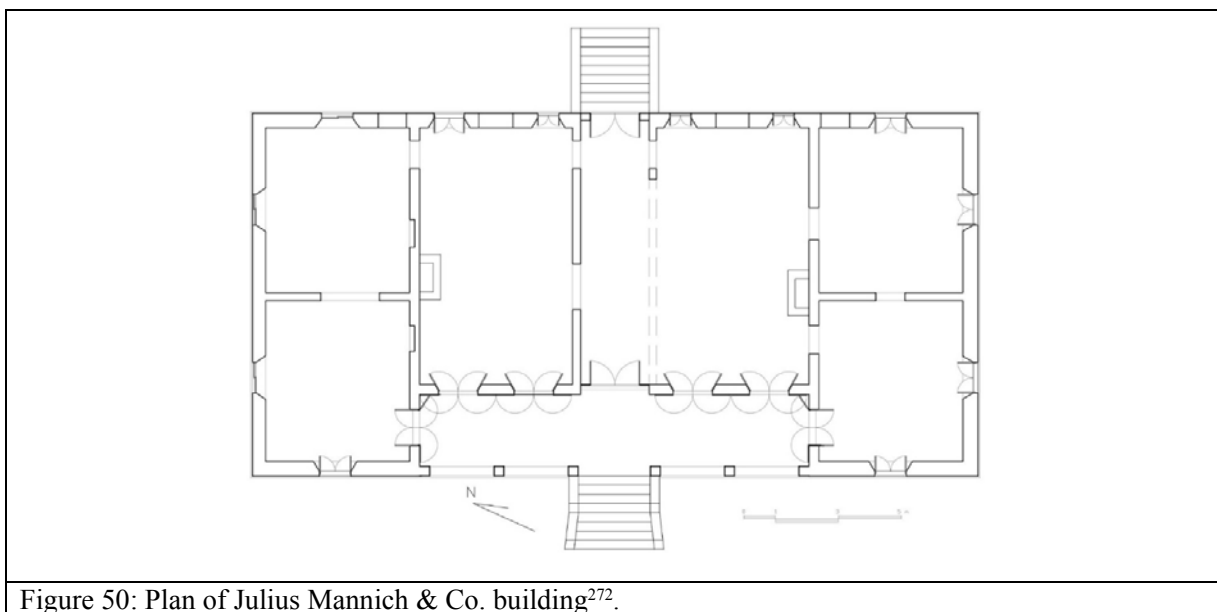


Figure 50: Plan of Julius Mannich & Co. building²⁷².

Except for the main hall in the middle of the plan, which faces the main entrance, the

²⁷² Lan, Chih-Wen: Historical facts and reality—History and the present reuse of a historical German merchant house in Taiwan —Former Julius Mannich & Co. Merchant House. In: *Journal of cultural heritage conservation*. Taichung City: Bureau of Cultural Heritage, Ministry of Culture, 2013, p. 21.

symmetric ground floor embraces three rooms on both sides; each side has one big room furnished with a fireplace and two small rooms on both sides. Considering the hierarchy and proportion of space, the big room may have been used as a public space such as a lobby and entrance, and the small rooms were for private and office functions. There are still many vestiges of the former stands of windows or doors, which were refilled as a wall for different uses. For the reuse of historical exhibitions, some walls and openings were refilled or reconstructed.

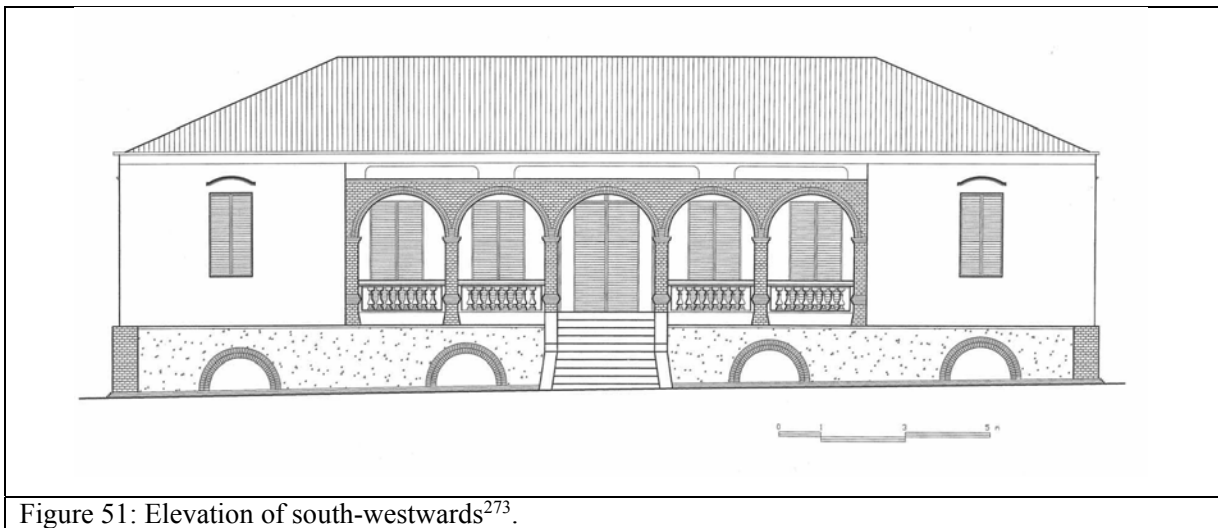


Figure 51: Elevation of south-westwards²⁷³.

The façade faces southwestwards in the direction of the former Anping port to facilitate direct harbor business. The raised basement with openings in a four brick arch form left the first floor higher than the ground. Generally, the higher basement may have been used as a cooling place for storing alcoholic drinks, and the opening of the basement for the lighting of the room, but this building's basement with brick arch openings has no lighting and cooling function. It may have been used to prevent the damage of flood and humidity. There is a stair with eight steps facing the main entrance in the middle of the façade. Near both sides of the stair are small ramps with several flats on the 1th, 5th and 8th step.

²⁷³ Ibid, p. 22.



Figure 52: South-west façade. (Tai, Tzu-Yao)

The plan of the building is rectangular. The façade is at the side of a long lateral with an arcade consisting of 5 brick round arches without plaster on the surface, namely a veranda, which is most common in tropical areas. The balustrades in the form of a green vase are between each of the arches. Except for the façade, the other three elevated fronts are white-brushed walls and have windows with light blue shutters. It has a hipped roof, which is covered with traditional Taiwanese tiles, with two chimneys at both sides. Chimneys are rare in Taiwan's traditional architecture. The edge of the eave, which is relatively short, is near the top of the wall. The white cornice is decorated in Taiwanese or the so-called southern Chinese traditional patterns.



Figure 53: The British bungalow style of military camp in India²⁷⁴.



Figure 54: Former British consulate buildings in Kaoshiung (left), South Taiwan and Tamsui, North Taiwan (right)²⁷⁵.

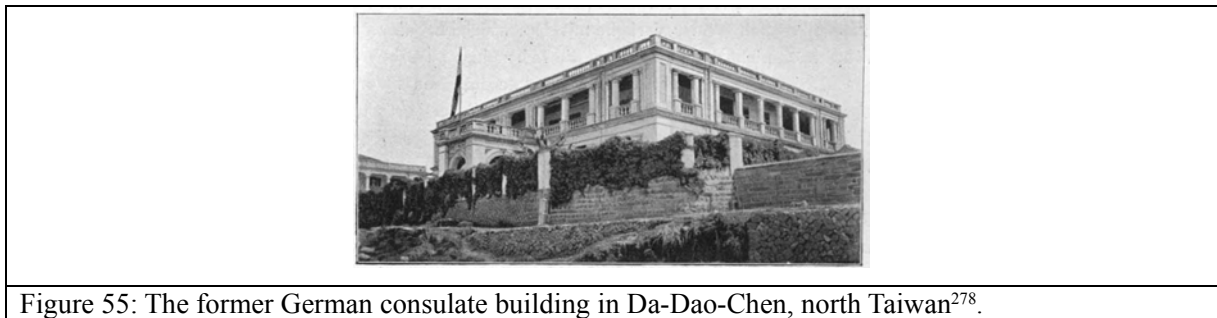
The character of the historical building with one- or two-story, higher basement, veranda, pitched roof and round-arch brick wall without plaster is a feature of the colonial style of the British East India Company. Comparing to other English consulate buildings i.e. British consulate at Takao, south Taiwan, the consulate or colonial buildings have similar characters: one- or two-story, veranda with balustrades and round-arch brick walls. The original pattern may have come from the villa form, considering the local humid and hot climate in south Asia, and then transformed into a colonial building with a European style²⁷⁶. Compared to the former German consulate building in Da-Da-Chen whose columns show classicism style, the former Julius Mannich & Co. house with brick round arch element is similar to British colonial building style in a far eastern style. It could be the case that the Germans, believing that the British were more experienced at

²⁷⁴ King, Anthony D.: *The Bungalow: The production of a global culture*. London: Routledge & Kegan Paul: 1984, p. 39.

²⁷⁵ Taiwanese Ministry of Culture.

²⁷⁶ Lin, Szu-Ling: *The Experiences of Climatic and Environmental Modification on Colonial Architecture during Japanese Period*. Tainan: National Cheng Kung university: 2006, p. 1.4-1.5.

governing colonies in far Asia, referred to the English colonial building style to make their buildings, the so-called Southeast Asian colonial building style²⁷⁷. It might also be possible that the building was designed and constructed by the British, and then used by the Germans later.



2.3 Historical evidence

Collecting the original historical documents of Julius Mannich & Co. is not easy, for many reasons: as is well known, the unification of Germany took place in 1871. Before the unification, the nation was a federation of kingdoms. Julius Mannich & Co. Merchant House was established during the political transition from the federation to the unification of Germany under Bismarck. That is why the diplomatic archives about the Julius Mannich & Co. Merchant House can be found in different German jurisdictions, like Hamburg and Berlin. Given Germany's lack of interest in the policy for the Far East in the 19th century²⁷⁹, the German foreign affairs in Taiwan were conducted by the British consulate²⁸⁰.

So the original document may also be found in the British archives. Furthermore, the precise date of the official registration of the Julius Mannich & Co. is not clear. As a consequence, the documents presented in this paper refer to different dates: 1879 in Takaow²⁸¹, South Taiwan and 1898 in Hong Kong²⁸² or even to other unknown date of registration²⁸³. In summary, the

²⁷⁷ Huang, Hsin-Ying(Jayson): A Study on the "Foreign Settlements" in Taiwan during the Japanese Governance. Zhongli: Chung Yuan Christian University: 2002, p5-14.

²⁷⁸ Fischer, Adolf: Streifzüge durch Formosa. Berlin: Behr (Bock): 1900, p.18.

²⁷⁹ Sheehan, James J.: Imperial Germany. New York: Watts: 1976, p.188.

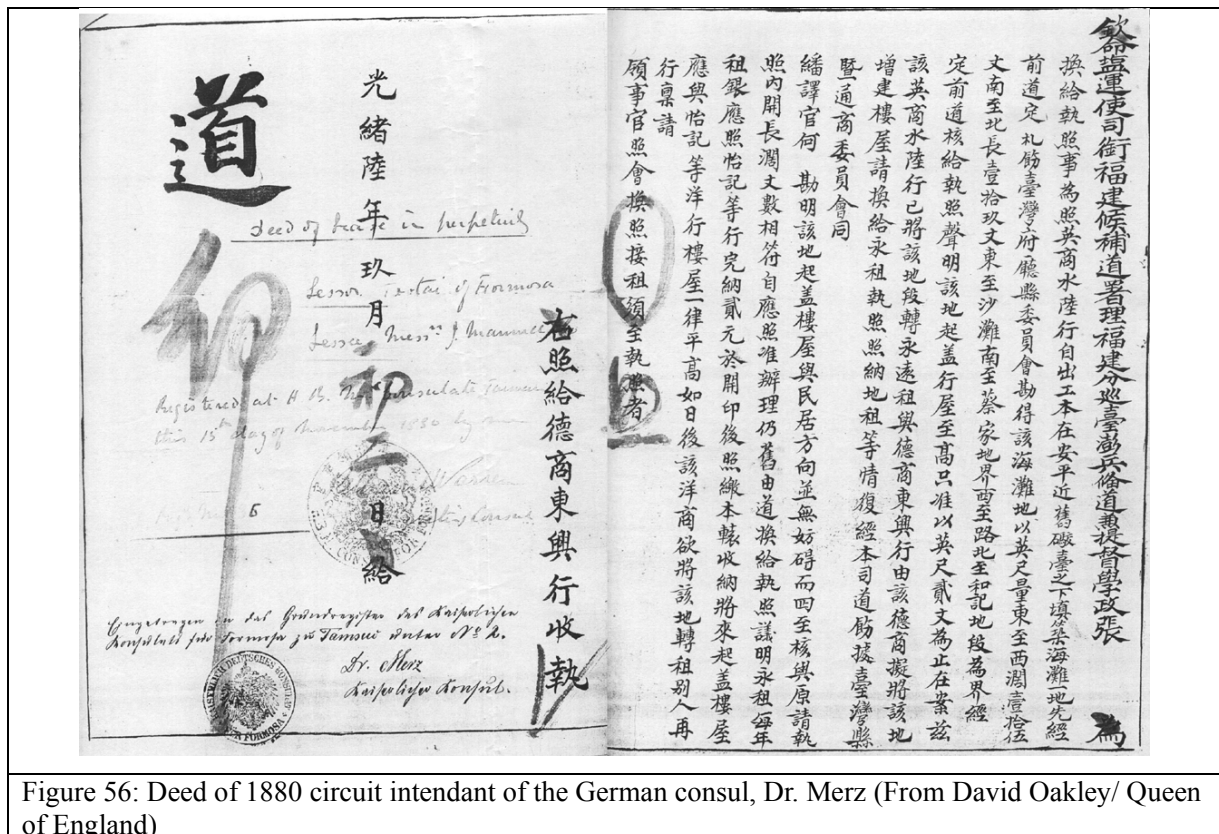
²⁸⁰ According to the official document "閩浙總督英桂咨呈總署造送同治八年秋冬兩季福建中外交涉事件清冊" on the 28th of October 1870 the consul of Prussia was in charge from British: William M. Cooper.

²⁸¹ <http://www.takaclub.com/shaochuantou/heyday.htm> (August 22th, 2013)

²⁸² Ost-Asien: Deutsche Firman in China. Hongkong. In: Ost-Asien. Berlin: Ost-Asien, 1898 (4H a.s. 606), p. 127.

²⁸³ The Directory and chronicle for China, Japan, Corea, Indo-China, Straits Settlements, Malay States, Siam, Netherlands India, Borneo, the Philippines, &c. ; with which are incorporated "The China directory" and "The

original registration may be found in England, Germany, China, or even in Taiwan. A thorough research on the origins of documents would exceed the limits of this paper. That is why we have accepted Mr. David Oakley²⁸⁴'s document as testimonial evidence—a deed of circuit intendant for the purpose of our argument.



According to a deed of 1880 circuit intendant the Qing government granted the German consul-- Dr. Merz²⁸⁵, the building was constructed by a British company and then taken over by

Hongkong directory and Hong list for the Far East" for the year ... [microform], in The University of Hong Kong libraries, p. 186 and p. 610.

²⁸⁴Mr. David Oakley, a British, lives in South Taiwan and has most interest in the history of South Taiwan, especially the British affair in South Taiwan. His website: <http://www.takaoclub.com/> and his book: The story of British Consulate in Takao.

²⁸⁵In the period of time from 1883 until 1898, Dr. Merz had worked as translator and consul in different Chinese cities, like Peking, Amoy, Shanghai, Takao, Anping, Tsinanfu, Swatau (Shantou) and Tamsui. From 28th April, 1890 until 7th April, 1895 he was officer in Anping-Taiwanfu/Formosa. From 19th May, 1895 until 20th December, 1897 he was consul in Tamsui-Twatutia/Formosa. According to Hamburg diplomatic address book in 19th century from Staatarchiv-Hamburg and federal archives of federal foreign office in Berlin the German consul in Amoy in 1877 and 1878 was Dr. Friedrich Richard Krauel and translators were Hermann Budler and Constantin Merz.

a German company, as testified by the official document below:

*Eingetragen in das Grundregister des Kaiserlichen Konsulats für Formosa zu Tamsui unter Nr. 2. Dr. Merz, Kaiserlicher Konsul*²⁸⁶

The Chinese words in this document show the date of 1880. According to the foreign affairs archive in Berlin, the document exhibits two seals: one is not clear, but the other was validated by Dr. Merz, the former German consul in Tamsui in that time. It might have been sealed after 1895²⁸⁷. We could conclude then that the architectural style of Julius Mannich & Co. shows a close similarity to the British building style. Even though the restaurant's current German exhibition and entertainment may suggest the opposite, what emerges from our research is that the Britons would deserve such a recognition more than the Germans.

2.4 British colonial architectures in south Asia

According to the analysis of architectural style-- British East India Company bungalow style and a circuit intendant as historical evidence, the buildings of Julius Mannich & Co. were built by the British, and then handed over to the Germans, who had close business with British company. Compared to other foreign trade buildings close to the Julius Mannich & Co. building in Anping at the same period, one- or two-floor, round arches, higher basements and brick walls without plaster, the architectural style is rather similar to the former British consulate in Tamsui and Kaoshiung (Takao), in north and south Taiwan. As to the architectural style of British and German (German Empire period) consulate buildings in Beihai, in south China, they are like the former British consulate in Taiwan.

For the consistent style of British colonial buildings in far Asia, did the British have a private construction group in far Asia? Or how did the British negotiate with local people to build buildings which were properly their colonial style, if the British had to find local construction aids? It seems the consulate buildings with colonial style were built by the same construction group, apparently by the British military²⁸⁸. On the other side, if they were built by local people, buildings

²⁸⁶ Dr. Merz, who was imperial consul in Tamsui, Taiwan, registered the land registration in document no. 2.

²⁸⁷ According to the archive of foreign affairs in Berlin, Dr. Merz's consul time in Tamsui-Twututia/Formosa was started from 1895.

²⁸⁸ King, Anthony D.: *The Bungalow: The production of a global culture*. London: Routledge & Kegan Paul, 1984, p.

style may be combined with local esthetic taste, because local people can't imagine the real European form in their experience.



Figure 57: Former British consulate building in Beihai, south China²⁸⁹.



Figure 58: Former German consulate building in Beihai, south China²⁹⁰.

Regarding the change of architectural style of German (Empirical Germany period) consulate buildings in Asia is like considering a change of German foreign affairs history. Because of Germany's lesser interest in Far East policy²⁹¹ and hard relations with other neighboring European countries, Germany's foreign consulate affair in Taiwan, or China sometimes was taken over by British consulates or German businessmen from the north Germany confederation as unofficial German consulate; in in the late nineteenth century the British were not only the representatives of Germany, but also of other European countries. Compared to the British long experience of Asian colonies, Germany had less Far Eastern support to build buildings.

As a result, they had to take a part in British foreign trade building, for their business in Taiwan. In 1875 the administrative division level of Taipei from a local city became administrative higher level as Taipei Fu (one level lower than province, like the main city of Taiwan). Germany had more trade relations and resources in south China and started to build an individual consulate building, with classic columns instead of the round-arch British veranda in Da-Dao-Chen in north Taiwan, comparable with the Julius Mannich & Co. building and the German consulate building in Amoy in south China. The German consulate building style in Da-Dao-Chen trends to German

55, fig. 18.

²⁸⁹ http://www.77hotel.cn/Html/beihailuyoujingdian_535_41573975.html (Dec. 12th, 2012)

²⁹⁰ http://www.77hotel.cn/Html/beihailuyoujingdian_535_41573975.html (Dec. 12th, 2012)

²⁹¹ Sheehan, James J.: *Imperial Germany*. New York: Watts, 1976, p. 188.

neo-classic style.

The history of the European colony in Asia is an international trade line from metropolis to colonial areas. The trade lines are influenced in the historical stream. The future research of colonial architecture may focus not only on colonial areas, but on world history and international relations to discover and re-interpret the character of colonial architecture in Asian.

2.5 Summary

The example of reuse of the building of the old Julius Mannich & Co. represents not only a Taiwanese point of view on German culture, but also an expression of exotic elements of the Taiwanese culture. A historical merchant building from northern Germany in British style reused as a restaurant in exotic style, which serves southern German foods and holds southern German festivals, a “cultural mix” conveys an incomplete representation of the German culture to the Taiwanese.

The Lin Family garden represents Chinese poetry. For building a poetic garden, the garden craftsmen tried to make the appearance of poetic literary poetry in the Lin Family-Garden. This is a way to know the craft and Chinese poetry combined in great buildings and garden art and even space. This attitude of cooperation between poetry and craft of Chinese garden design is different in Europe at different times. Knowledge of Chinese garden art, should know not only the substance object, space, but also to know the spiritual parts through the texts which imply the poetic atmosphere.

The Chinese elements in the German baroque garden do not show an authentic Chinese garden art, but represent a reproduction and copy from a Western point of view on Chinese art. The main disposition of architectural space composes two parts: main building and garden. The main building design is pure European architectural style and sometimes some Chinese or oriental decorations would be placed on cabinets, such as lacquer ware, porcelain, mirrors and furniture. The owner’s intention of orient collection is to show power and wellness to owner’s guests. Showing the real oriental scene is not the main intention. From the space hierarchy, most Chinese elements will be allocated in garden, like a Chinese pavilion, or pagoda. The collection of Chinese art in German baroque garden tends to collect objects but the Chinese spiritual parts are hardly represented in German baroque garden.

In German gardens Chinese towers and a Chinese or Japanese pavilion can often be seen.

However, the authentic Chinese structures in a European main building are rarely seen. Compared with the authentic garden art, the Lin family garden in Taiwan, an authentic Chinese garden art contains many elements, small bridges, fine waterfall, poetic inscriptions and formed plants, however those elements are not selected and transformed in the German baroque garden, but rather other kinds of Chinese elements which are not really situated in Chinese garden. The Chinese elements, such as towers and pavilions are selected in German baroque garden. It should be noted that the tower is an important architecture element in Europe which represents a meaningful symbol of a space, a land mark in European villages, like a church tower. The element of pavilions was popular in baroque time. British tea and British garden style was a fashion life style. The reproduced Chinese pavilion combined British tea imported from China to England and the British garden life style. Because of European point of view of art tradition, Chinese towers and pavilions are often seen in German rather than European garden art.

On the other side, Taiwanese has also the selection of German impression imported to Taiwan, the reuse of Julius Mannich merchant house indicates the selected result. The selection is the tourist point of view, for fun, for relax for amusement. Is the real Germany so funny and relaxed? Maybe yes, maybe not, the question is not taken seriously for Taiwanese²⁹².

The two cultures select the other cultural elements based on the criteria of relaxation and amusement. It implies also that the faraway place means an escape and a dream which cannot be infilled from the original culture.

²⁹² Lan, Chih-Wen: The Oriental Elements in German Baroque Garden. In: Journal of cultural heritage conservation. Taichung City: Bureau of Cultural Heritage, Ministry of Culture, 2012, p. 78.

CHAPTER 3. THE CHUI-HSIEN-TEMPEL IN CHIA YI: HERITAGE

CONSERVATION “OLD AND NEW”



Figure 59: Main entrance hall of Chui-Hsien Temple. (Author)

3.1 The surrounding and the allocation of temple space

The name Chui-Hsien (水仙) means: god of water. Chui-Hsien is the god of sea who protects Chinese sailors on the long and voyage from China to Taiwan. When Chinese sailors arrived in Taiwan safely they built a temple to thank the god for protecting them on the sea journey. There are many gods of the water or sea in Taiwan, among them are the god Da-Yu (大禹)²⁹³ and goddess Mazu (媽祖)²⁹⁴ through legends. Da-Yu is the main god of water in this temple.

²⁹³ https://en.wikipedia.org/wiki/Yu_the_Great (March 16th, 2017)

²⁹⁴ [https://en.wikipedia.org/wiki/Mazu_\(goddess\)](https://en.wikipedia.org/wiki/Mazu_(goddess)) (March 16th, 2017)



Figure 60: The main god figure of Da Yu in Chui Hsien temple. (Tsai, Yu-Hua)

Chui-Hsien Temple is situated on the south side of the Ponkan river which runs along the border between Chia Yi and Yun Lin county.

In front of the main entrance of the temple there lies a square which plays an important role in religious activities.

The orientation of Chui-Hsien temple is West-East. The main entrance is “like the face of god” and lies on the East side. The gate called “Pai-Luo” is situated 200 meter from the entrance hall and marks the range of the square. Ten meters to the south of Chiu-Hsien Temple there is a new “Mazu” temple with traditional temple decoration. On the west side of the temple about a 15 minute walk from the temple is a flood bank along the Ponkan river. A concrete chamber sits on the north side of temple and is a place for administration and preparation of religious activities. To the south-east side, ten meter distance from the entrance hall, lies a stage. The façade of entrance faces of the main entrance of temple.

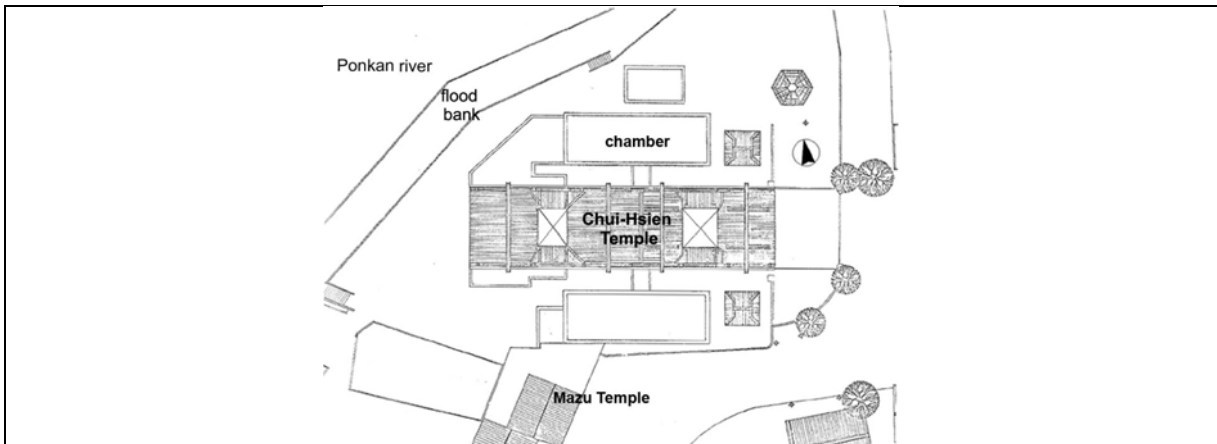


Figure 61: Site plan of Chui-Hsien Temple. (Li, Cheng Long architect)

The temple is listed as national monument; though not all of the buildings in the temple area are considered part of the monument, as there are also some new buildings close to the old building. This research will concentrate only on buildings which are considered part of the monument.

The temple is composed of three sequences which consist of four halls and two courtyards. All hall buildings align along a main axis which is oriented from east to west. Listed from east to west the halls are: entrance/ gate hall/ room, prayer hall/ room, main hall/ room and rear hall/ room.

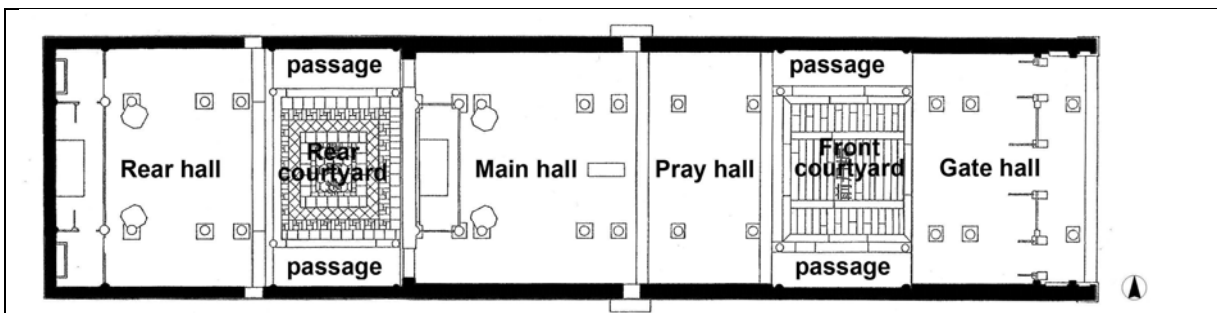


Figure 62: The series of the halls. (Orig.: Li, Cheng-Long architect, Re-draw: author)

3.2 Space concept

The space concept follows the function and process of pilgrimage.

1 Entrance hall

The hierarchy of Chinese building groups is shown by the location of the halls which have

a specific orientation in space to show the meaning and importance of both the building and the space between. The entrance hall is the face of the building group. It is well decorated. By looking the decoration of the entrance hall one can learn the name and the work of the main god in the temple.

Three hand-made figures called the three kings are situated in the middle of the curve-form ridge; the three kings represent three meaning: luck, high position of occupation, and long life, a well life impression in Chinese culture. The down edge of the curve-form hip is decorated with hand-made figures carved to look like fish tails. The outside of the stone wall is decorated by structured coffer outlines. On a wooden plaque situated above the middle main door and in the middle between the two main columns is the name of the temple “Chui-Hsien Temple” is inscribed.

Religious activities are held in the entrance hall whose decoration not only attracts many believers to the temple but also shows the character of the temple.

2 Front courtyard

The front courtyard is situated between the entrance hall and the prayer hall; in the front courtyard there is a sacrificial offering table and a large bucket for burning incense. The pilgrims put offerings on the table, burn incense, and pray toward sky. The tip of the incense was first lit and then the end was stuck into the bucket. During the pilgrimage the pilgrims carry a statue of a god from another temple, upon entering the temple through entrance hall and they put the statue above the incense bucket in the courtyard. The process means that the god from the other temple is sanctified by the god Chui-Hsien.

The function of front courtyard is not only for religious activities; it was also built with physics in mind to allow light to fall into the hall, which would be otherwise deep and dark. The air was also kept fresh with the scent of the incense burnt in the courtyard.



Figure 63: From front courtyard toward the pray hall. The sacrificial offering table and the burnt incenses bucket. (Author)

3 Pray hall

The prayer hall is situated in front of the main hall which stands between the front courtyard and main hall. There is a large sacrificial offering table and three red knee cushions on the ground for pilgrims to kneel upon in front of god statue. Prayer room is an extension room of main hall if there are a lot of pilgrims. To the side there is a guest desk for information and pilgrim registration.

4 Main hall

The main hall is the most important space of the temple in which an altar with the five gods is situated. Da Yu is the main god and is the biggest statue in the middle. The sacrificial offering table in front of the altar has an incense bucket.

During their pilgrimage, the pilgrims pray, burn incense, pray toward the sky, pray to the water god, pick one (or three) incenses and then put them into the incense bucket in front of altar. Behind the altar there is a small chamber which is for preparation, but is prohibited to women.



Figure 64: The statues of the two attendants with their bow and ship flanking the water god. (Tsai, Yu-Hua)

The water god has two attendants at his right and left sides, whose names are “Yi” and “Ao”. Yi is the bowman hero and “Ao” is a strong man, similar to Hercules, in Chinese legend. In Chinese legend, there were nine suns in the sky and the ground was very dry and had no water. Ai shot down eight of the suns to solve the waterless problem. Ao can sail not only on water, but also on dry land.

There are a lot of half-moon-shaped wooden pieces that are used as a medium in communication between the pilgrims and the god, when the pilgrims have wishes or requests. The pilgrims pray to the god, hold the two pieces together to ask something of the god and then throw the two pieces on the ground. If the two pieces show the same side it means “no”, and if they show different sides it means “yes”.

An important wooden construction is located on both sides of the bays on which hang a big bell on the left side and a drum on the right side; they are situated on the both sides of the altar. When the pilgrims bring the god statue from the other temple (like a visiting neighbor), the bell is rung and the drum beaten to welcome the god guest.

A pilgrimage is not only important for the pilgrims, it also shows the god’s hospitality when he/she has a lot of visitors. There is how a god network is created through the process of pilgrimage.

5 Rear courtyard

The rear courtyard is in front of the rear hall; there is also an incense bucket and sacrificial offering table for the god. The pilgrims put the offering on the table, lite incenses, pray toward the sky and then place the burning incenses into the bucket.

6 Rear hall



The main god in the rear hall is the war god, Guan Yu (關羽)²⁹⁵, who was a famous general in Chinese history. In Taiwan Guan Yu is often seen in temples with many different holy titles

The space is divided into three parts, from front to rear there is: the prayer space, the god statues, and the altar chamber. In the prayer area there is a big red cushion on which pilgrims can kneel, and on the sacrificial offering table, there is a small incense bucket and several half-moon-shaped wooden pieces.

Next to the door there is an office table for a temple employee whose job it is to interpret and explain sentences on small pieces of paper which are called poem papers. When the prayers have wishes or questions, they pray first to the god, second they draw the lot, then they throw the wooden pieces on the ground and ask: “is the lot your answer?” If yes (the two wooden pieces show different faces), then the prayer will pick a poem paper by the number shown on the lot. The employee will then explain the result of the sentences on the paper as the sentences can imply

²⁹⁵ https://en.wikipedia.org/wiki/Guan_Yu (March 17th, 2017)

many meanings which have to be interpreted.

There are also two attendants, Chou Tsang and Guan Pin, next to the war god. As the war god rides a horse, he has also a horse keeper as his side.



Figure 66: The statue of Chou Tsang (left), Guan Pin (middle) and cowhand (right).(Tsai, Yu-Hua)

Behind the altar there is a chamber with many storage racks on which many different war god statues are placed. It is also forbidden for women to enter this chamber.

3.3 Architectural documentation in front hall

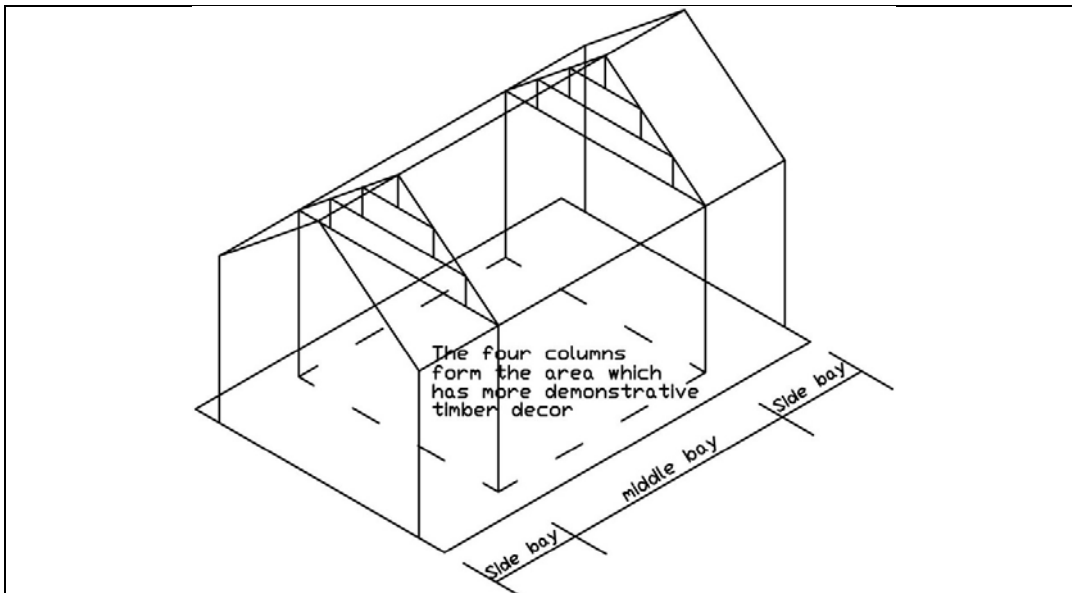


Figure 67: The position of middle bay and side bays. (Author)

The wood construction of the front hall is very well preserved. The Dou-Kong roof construction and painting can be seen. The main construction is located between the four columns which form the middle bay and two side bays. The show face of the timber construction is the representative part in the middle bay.

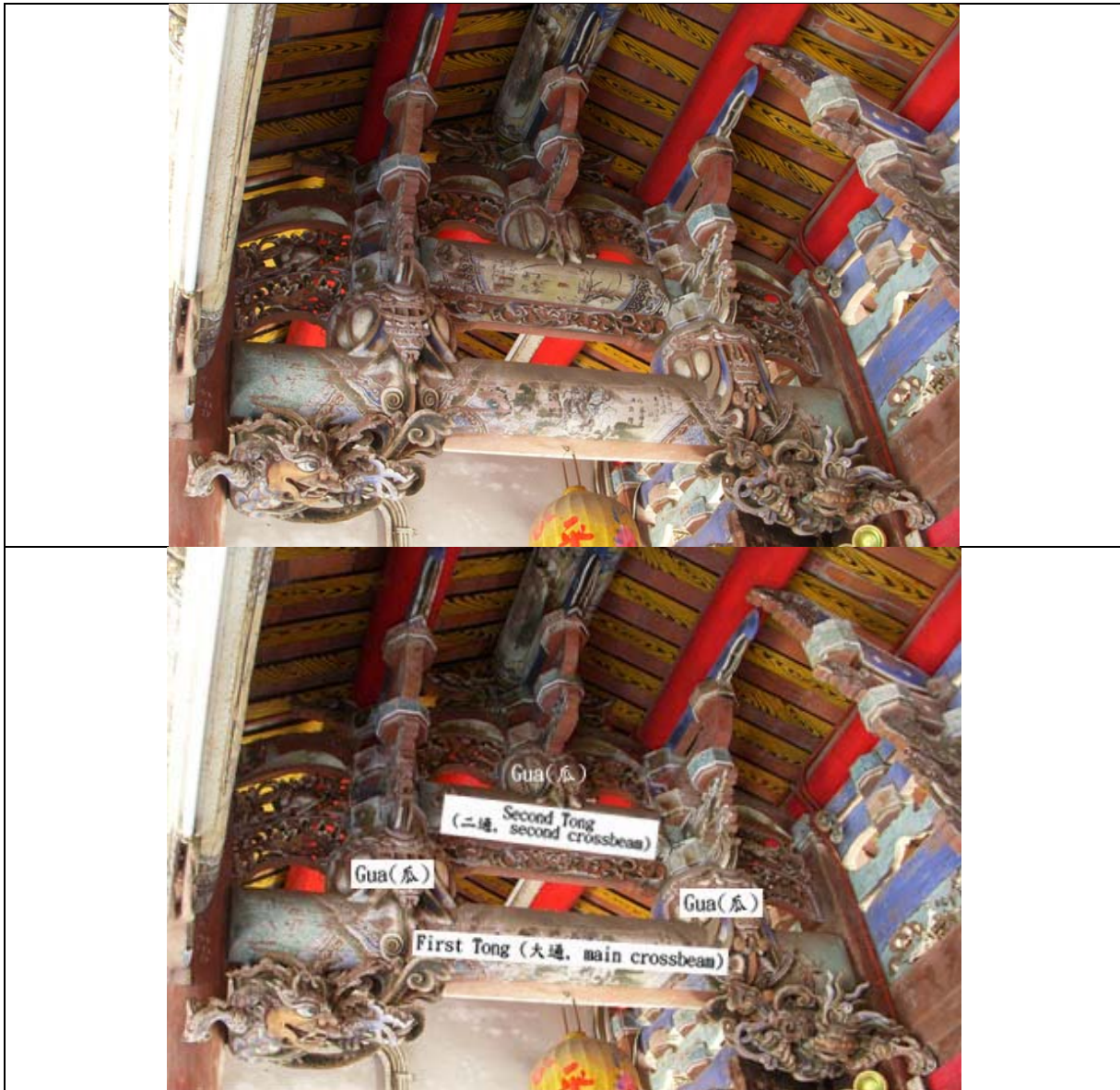


Figure 68: Timber construction in the middle bay on the left side and the name of the construction position. (Author)

The middle bay of the construction consists of two “Tong” (通), on which a Chinese landscape is drawn, a cross beam, and three “Gua” (瓜) whose form is like that of a melon, or

a ball. The Gua form has also a mechanical function. The lower Tong bears two Gua and the upper Tong bears one. The Gua on the upper Tong bears two big Tou and two small Tou whose upper piece bears a wooden piece called a “chick’s tongue” which bears purlins and a ridge beam. The middle purlin or ridge beam is painted more colorfully than the other purlins which are painted only in a simple red color. It can be seen that the Tou-Gong group extend their Gong like arms to bear the purlins and balance the weight of the roof.

There are two wood carvings under the lower Tong diagonally braces the big Tong. The shape of the wood carvings is that of a fantastical creature which is a combination of a fish and a dragon; this creature protects the temple against bad ghosts.

1. Timber construction and detail

The roof construction uses a triangular frame to form the roof pitch, this is unlike western wood roof construction which is built using basic triangle frames. The Chinese wood construction is constructed like steps and also has a representative function.

The roof construction combines many wooden pieces. The following diagram will show a 3D simulated disassembling roof construction in the entrance hall, the middle bay between two main columns, and the different forms of the parts.

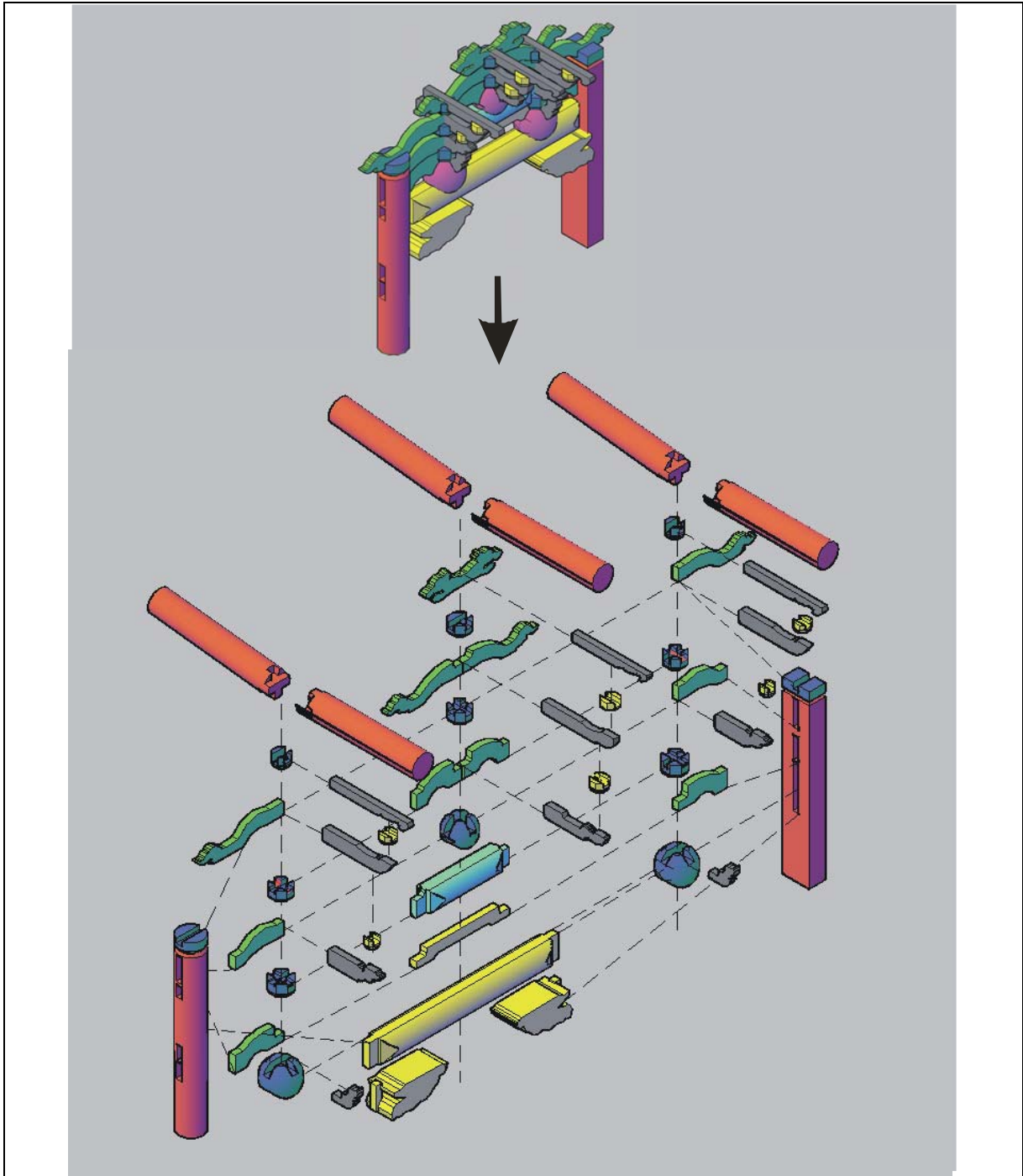


Figure 69: The simulation disassembling roof timber construction.

The combination method between Dou and Kong is through mortise and tenon. The form of mortise and tenon is variety.

2. Analysis of wood and its color

The short history of wood for construction in Taiwan relates also to political power and the trend of the wood market.

The wood in the temples of Taiwan are mostly made of cypress or camphor trees. During the Japanese colonial period from 1895 to 1945 the Taiwan red cypress (*Chamaecyparis formosensis*) began to be used for construction and was exported to the other countries.

Before 1950, during the Cold War period, Taiwan and China were politically separated. The Chinese fir (*Cunninghamia lanceolata*) stopped being imported. After the political relation between Taiwan and China grew less close and after the increase in globalization, wood began to be imported to Taiwan not only from China but from the other countries as well.

As the painting in entrance hall is well preserved it is hard to identify the kind of timber used. A recent report from 1991 has no direct description about the timber used in this temple. According to old carpenters and former architects, the timber in entrance hall was imported from China during the Ching dynasty in the middle of 19th century. The timber is not homogeneous. The load bearing wood should be China fir and for the wood carvings camphor.

The function of wood painting is not only protection, as it also serves an aesthetic and religious purpose. The basic color is red; other colors blue, green and gold used for vivid timber art.



Figure 70: The color of timber painting in entrance hall. (Author)

3.4 The history of restoration from writing resource

The first written resource on the restoration history is in the “Chih book/ Chih report” from 1871. The Chih book is written by the Taiwanese officer who worked as chief clerk in Taiwanese administrative division; he had to write the Chih report as one of his work reports which later became an important resource for historical research in Taiwan. Chia Yi was from the province of Fujian. The Chui Hsien temple was described as follows:

“*Chui- Hsien temple is located on Nankang Street, Ponkan which was built in 1739*” (水仙宮在笨港南港街，乾隆四年建·)

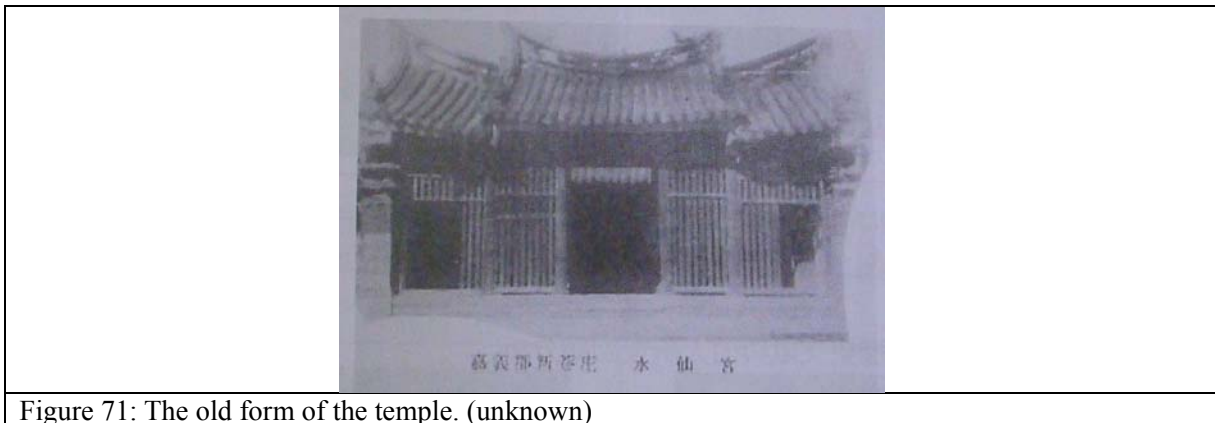


Figure 71: The old form of the temple. (unknown)

According to the report, Chui-Hsien temple was built by three “Jiao”, a trade group, who supported the establishment in 1739. But the Chui-Hsien temple that we see today is not the same as the original as the original was repeatedly damaged by the flooding of the Ponkan river. In 1814 Chui-Hsien temple was relocated to a place south of the old temple, the location of the current Chui-Hsien temple

The flooding of the Ponkan river in 1803 damaged not only the Chui-Hsien temple but also the Chien Tien temple, which located near the Chui-Hsien temple. The main god in the Chien Tien temple is Guan Yu, the god of war. On account of the severe damage to the Chien Tien temple, the god statue, Guan Yu, was moved to the Chui-Hsien temple. 1803 was thus the two gods era in Chui-Hsien temple.

Despite the detailed history of the Chui-Hsien temple, there is little information about its restoration history as the writer of the Chih report was an administrative officer, who knew little

about architecture. Restoration is always conducted by carpenters whose responsibility it was to build, but not to write. Technologies should be explored to help inform about restoration history. A recent architectural document was written in 1991 by an architect. The report displays more architectural detail as can be seen in the following table:

Jahr	Entrance hall	Prayer hall and main hall	Rear hall	Chamber
1739	Establishment	Establishment	Unclear	Unclear
1814	Rebuilt	Rebuilt		
1868			Rebuilt	Rebuilt
1948	1. restoration 2. new timber construction 3. new roof 4. concrete dragon columns 5. new painting	1. concrete dragon columns instead of stone 2. new statue on the ridge 3. new monk and nun roof style	1. concrete dragon columns instead of stone 2. new concrete column basis 3. new ridge	Renew
1980				Concrete building

Even the Chih report cannot describe completely the building's state in terms of chronic restoration. However, the problem can now be solved using the scientific method and investigation of documentation. Humidity and earthquakes are the biggest natural causes of chronic damage to buildings. On the other hand, poorly planned preservation is dangerous for building heritage and can lead to the old buildings being quickly destroyed.

3.5 The conflict between "beauty and culture"



Figure 72: The damaged wall painting in main hall in 2009. (Author)

According to the report from 1991, the color of dragon columns in the main hall has become darker than over time. The wall painting has also faded and is partly damaged. The reason can be explained by two different factors.

The first one is the natural factor, such as humidity, while damage from nature cannot be prevented, the damage can be minimized as this kind of damage can be predicted.

The second one is the human factor; that is to say, damage can be caused by the actions of humans. Religious activities such as the burning of incense and candles can cause a coat of grime to form on the surface of the wall paintings. A short investigation of the damage to the wall paintings has shown that it is not only smoke that causes damage to the paintings, but also the use of chemical detergent on the surface has resulted in more damage to the surface of the wall painting than the incense smoke itself. An interview with temple employees has shown that they believe that the purpose of the wall painting is for God to gaze upon it and not for visitors' eyes; that is to say, it does not matter if the wall painting is well preserved in the eyes of humans. Consequently, the employees are not aware of how damaged the wall painting is. From the point of view of this author, culture and tradition cannot remain unchanged. A temple should not only be a place for religious activities but also a place for people to learn about culture and tradition, including the meaning of painting depicting Chinese legends. If the role of the temple is adjusted, the role of paintings can be more meaningful and notable.

The issue is how to find a balance between beauty, cleanliness and cultural activities.

3.6 Summary

1. Conservation suggestion

In the future, the temple should be regularly examined in order to evaluate how severe the damage to the building is. Without chronological documentation damage would be hard to assess. The present reports cannot help inform on the strategy that should be taken to prevent damages and ensure preservation. The current documentation is the starting point for planning a preservation strategy.

The size of the halls is different which may cause different structural reactions if an earthquake occurs. Some walls are slightly oblique which is a safety concern. Seams in the walls are weak parts of the construction and become further damaged by humidity.

It is difficult to assess the damage to the wood construction as they are covered by paintings and smoke. Part of the difficulty is that the wood painting plays an important part in the temple art and should not be damaged. In order to examine the state of the wood, new technologies methods to scan through the paint should be utilized. In preservationist thinking a question arises, is it necessary to keep the original timber material or can one find a substitute if the original parts are badly damaged. If keeping the original material is more important than substitution, than assessing the damage to the timber is vital.

Currently, seams are filled by cement or lime. This is a temporary solution that cannot protect the construction. Filling the seams with an appropriate water resist method is better for preserving this heritage site.

2. Asthetic and cultural aspect



Figure 73: New Mazu/ holy water goddess/ holy queen temple is built next to Chui-Hsien temple.
(Author)

The pilgrimage process with incenses is a Han-Chinese tradition in Taiwan. Selling incenses is a part of the income of the temple. The question is, if the smoke is the core reason for the damage to the beautiful walls and timber paintings, should the tradition be preserved. The value of a temple includes not only the wood construction (tangible) that shows art but also the religious activities (intangible) that enrich the central role of a temple. The quality of incenses and candles can be changed, but the spirit of a temple cannot. It should be decided, what the meanings of the paintings and prayers are, and which part is more important: a preservation tactic or a culture. A balance should be found through discussion.

The new Mazu temple was constructed with modern building material and traditional decorations next to the Chui-Hsien temple which attracts yet more pilgrims. Though the question stands, if the Mazu temple will draw prayers away from the Chui-Hsien temple. The answer to this question is believed to be a no, indeed, one can see the situation as Chui-Hsien having a new friend next to him.

PART III– COMMUNICATION AND UNDERSTANDING

The three case studies explore similarities and differences in the heritage tradition in Taiwan and Germany. The cases studies were selected to illustrate these similarities and differences in philosophical, cultural, and religious values, which account for differences in style, business usage, political goals, and meaning given to historical monuments in both countries. The empirical analysis based on specific heritages are necessary to point out differences in style, purpose, and interpretation that otherwise could not be illustrated. Variations found in the case studies allowed us to track some long established „misunderstandings” caused by a poor comprehension of the Chinese language and ancient philosophical values. We aim at contributing to improve „communication“ and „understanding“ in both countries as far as heritage conservation is concerned.

CHAPTER 1. RECEPTION OF CHINESE ART IN GERMANY IN THE

18TH CENTURY

1.1 Introduction

The changing process of architectural form is different between European countries. In the early 16th century Italy started the architectural fashion trend of baroque. The baroque trend began in other countries in northern Italy, Germany and Austria, the former Holy Roman Empire, in the 16th century, after the Thirty Years' War (1618–1648) had spread the architectural trend to these areas.

Baroque is the time between the middle ages and the modern era means not only a trend of art style but also a change of lifestyle, especially the luxurious lifestyle of European nobles, who demolished heavy middle age walls to embrace the new world and to show their power and wealth. The travel book published in the 17th century “The Travels of Marco Polo” brought oriental fever to Europe, especially China fever. Therefore European nobles in this period showed their wealth not only by inviting other nobles into their luxurious house, roaming big gardens and drinking tea, but also with collections from Asia, for instance tropical plants, Asian teas or imitation pagodas. The names of cabinets in the main buildings and gardens are related to Asia, for instance: the Indian pleasure palace and Japanese palace in Dresden, the Chinese house in Sanssouci park in Potsdam or Mulang, a name of a Chinese girl in Chinese history, in a village in Kassel.

For the European, the Orient is not a geographical direction, but an illusion. Confronting the desire and curiosity about the Orient, the European defined a foreign, mysterious and non-Christianity place as the Orient. Sir William Chambers, a Britain, is the first from a European country to go for oriental art in China. He investigated and made documentation through drawings and took them back to Britain to publish Chinese art and garden books. The books became textbooks for understanding the Chinese art and garden in Europe, a stereotype of Chinese art. As for Germany, or rather the Holy Roman Empire in that time, in the trend of baroque, they reproduced the Chinese art elements from the British and showed a different taste of the Asian

scene.

The idea of the English garden art is different from architectural art. The art of the garden emphasizes pleasure, unnecessary deep-thinking²⁹⁶, small ponds, natural untrimmed trees and tropical plants in greenhouses and irregular site plans which intend to be compared with the French garden²⁹⁷. The site between main buildings and gardens implies the counter relations of main (serious, official and planned) and annex (relaxation, pleasure and random). The disposition of the site implies also the subconscious attitude of Oriental or Asia, which was put in unofficial space, like gardens or unofficial cabinets in main buildings.

On the Asia theory aspect, in comparison with Britain and France, Germany has relatively less Asian experience. Germany learned the Orient and Asia theory from France and Britain at the beginning, on account of Germany's relatively short colonial history and different Asia policy. On the aspect of art history, Germany was influenced by its neighboring countries and transformed it into a unique Asia and Oriental art style in the German baroque garden. A unique style that was transformed from Asia by Britain and France, and then the transformed style was transformed again by Germany, is not real Asia and Orient but rather a European illusion.

1.2 Chinese elements on the German baroque garden

An example is the Chinese house in Sans Souci Park, Potsdam, built in 1754 by Friedrich the Great. The design is from the French architect, Emmanuel Héré.

²⁹⁶ Chamberg, William: A dissertation on oriental gardening. Dublin: printed for W. Wilson: 1773, p.v.

²⁹⁷ Vogel, Hans: Der chinesische Geschmack in der deutschen Garten-architektur des 18. Jahrhunderts und seine englischen Vorbilder. In: Zeitschrift fuer Kunstgeschichte. Berlin Muenchen: Deutscher Kunstverlag GmbH Berlin Muenchen: 1932 (Bd. 1, H. 5/6), 1932, p.322.



Figure 74 : The Chinese house in Sans Souci Park in Potsdam, Germany²⁹⁸.

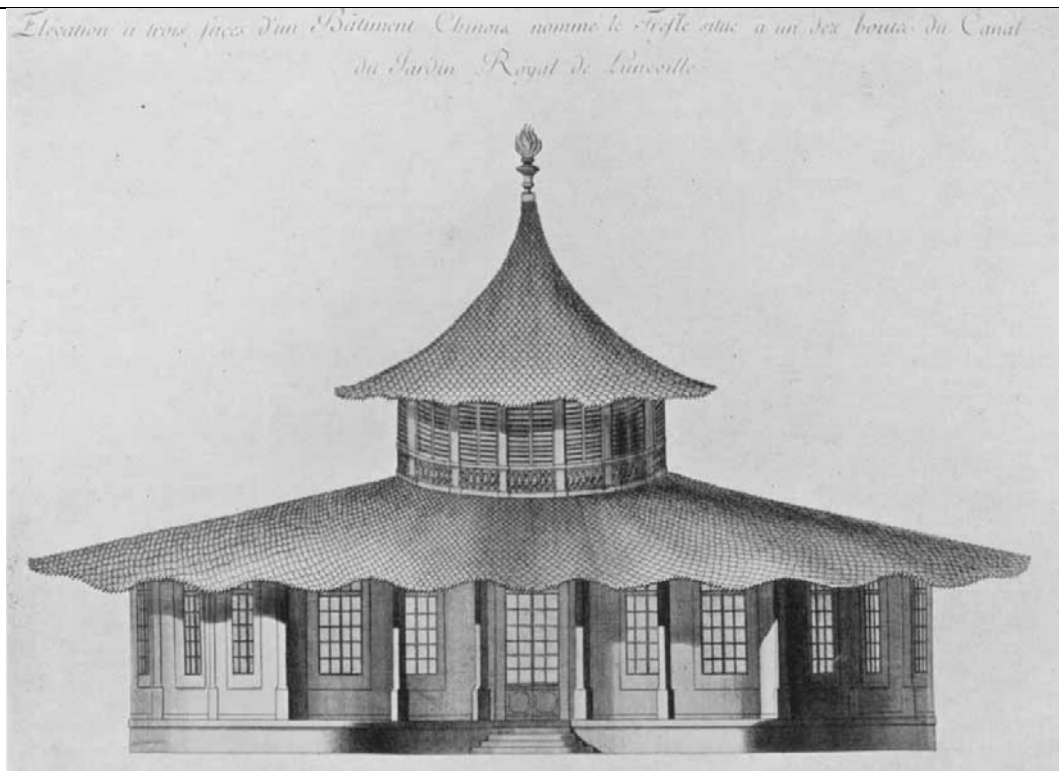


Figure 75: Emmanuel Héré's original draft of the Chinese House²⁹⁹.

²⁹⁸ Erdmute Alex: Reisezeit, Zeitreise zu den schönsten Schlössern, Burgen, Gärten, Klöstern und Römerbauten in Deutschland. Regensburg: Schnell und Steiner.2000: p. 99.

²⁹⁹ Vogel, Hans: Der chinesische Geschmack in der deutschen Garten-architektur des 18. jahrhunderts und seine englischen Vorbilder. In: Zeitschrift fuer Kunstgeschichte.Berlin Muenchen: Deutscher Kunstverlag GmbH Berlin

The Chinese garden in Pillnitz has a Chinese pavilion. The transformed Chinese roof form, a fat dragon on the top of the roof and wall painting to show the Asia lifestyle are the images of Asia from a European perspective.



Figure 76 : A view of the Chinese Garden in Pillnitz Park (Author)



Figure 77 : The Chinese pavilion in Chinese park³⁰⁰.

München: 1932 (Bd. 1, H. 5/6), p. 323.

³⁰⁰ Magirius, Heinrich: Pillnitz, Schloß und Park. Leipzig. Seemann. 1994, p.14.



Figure 78: The outside wall painting on the so-called Chinese buildings to show an Asian lifestyle.
(Author)

The English garden in Munich is a famous park in which is located a Chinese tower built in 1790 from a prototype Chinese tower in Kew park in London. It is a recreation place for the citizens. Around the tower, beer is provided. The combination between the Chinese tower and alcohol forms a unique scene, because towers in Chinese culture associates Buddhism which is a religion emphasizing austerity. The scene of beer around Chinese tower in the park is strange for people of the Chinese culture.



Figure 79: Fragrant Hills Maiolica (香山琉璃) Pagoda in



Figure 80: Chinese tower in Kew park in London.



Figure 81: The Chinese tower in English Garden in Munich

Beijing, a model for Chinese tower in Kew.(Wikipedia)	(Wikipedia)	(Yun-Chiang Hsiao)
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Mulang village in Wilhelmshöhe's palace park was built in 1791. The name of Mulang is a girl's name and comes from a Chinese story. The disposition of the site is based on European garden art. The special thing in this park is a pagoda which was reproduced from a Britain Charles Over's Banquet House. There is a Buddhist statue and a pair of couplets inscribed in Chinese in the pagoda to represent a real Buddhist temple.



Figure 82: The Pagoda in Mulang village³⁰¹.

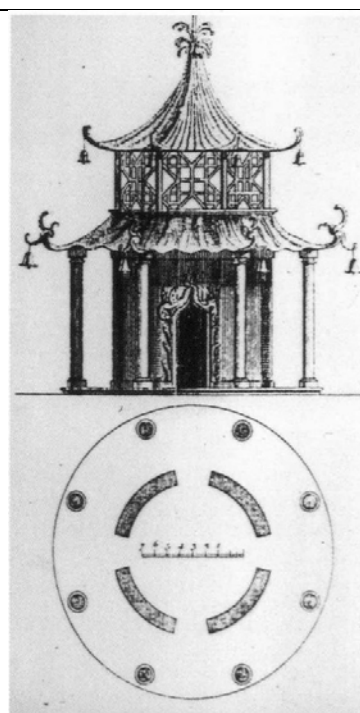


Figure 83: Charles Over's drawing of Banquet House³⁰².

³⁰¹ Maren Brechmacher-Ihnen & Gerd Fenner: Die Pagode im Chinesischen Dorf Mou-lang im Schlosspark Kassel-Willhelmshöhe. In: Denkmalpflege & Kulturgeschichte. Wiesbaden: Landesamt, 2008, p.3.

³⁰² Becker, Horst: Park Wilhelmshöhe Kassel--historische Analyse, Dokumentation, denkmalpflegerische Zielsetzung. Regensburg:Schnell + Steiner: 2007, p. 71.



Figure 84: A Buddhist statue and a pair of couplets inscribed in Chinese in pagoda³⁰³.

³⁰³ Maren Brechmacher-Ihnen & Gerd Fenner: Die Pagode im Chinesischen Dorf Mou-lang im Schlosspark Kassel-Willhelmshöhe. In: Denkmalpflege & Kulturgeschichte. Wiesbaden: Landesamt, 2008, p.4.

CHAPTER 2. INTERACTION BETWEEN TAIWAN AND GERMANY

SINCE THE 19TH CENTURY

2.1 Taiwanese contact with Germans

Culture has its own character and identification. A group of people belonging to the same culture have the same language, the same beliefs, the same areas and experiences. A culture represents a way of thinking as well, which helps people to know the world and other cultures. The interaction of two cultures can occur in a variety of ways: direct contact over a short distance or through media when the distance between two cultures is substantial. The interaction is understanding, communication, but also shock. For two cultures to know each other over long distances interpretation through the media is important. Contact through media may help understanding but can also cause misunderstanding when the interpretation of information was selected or manipulated.

Taiwan and Germany are two different cultures separated by a great distance. The interaction between the two cultures occurs mostly through interpreted media. The following texts introduce how the two cultures know each other's history through media

In the middle age, the China exploration stories, which are written by European missionaries or travellers, created in Europe a Far Eastern dream. In this period, the Holy Roman Empire had also several contact with China through missionaries³⁰⁴. Later the expansion of trade of British East India Company in Asia brought Germany the interest of trade in China³⁰⁵. The development of traffic and communication technology in the 18th century lead to more interaction between Asia and Europe than before. The content of East-West interaction has changed, not only the aspect of religion and economics, but also cultural exchange for greater understanding.

German history goes back to the Holy Roman Empire which consisted of various states with different cultural backgrounds. It was only after 1871 that Germany was unified as a country.

³⁰⁴ Wei, Xiong: Die frühen chinesisch-deutschen Kulturbeziehungen. In: Deutsch-chinesische Beziehungen vom 19. Jahrhundert bis zur Gegenwart. Beiträge des internationalen Symposiums in Berlin. Kuo, Heng-Yü. München: Minerva-Publ., 1991, p.13-14.

³⁰⁵ Hess-Lüttich, Ernest W.B.: Fremdverstehen im deutsch-chinesischen Dialog. In: Sprachenlernen als Investition in die Zukunft. Wirkungskreise eines Sprachlernzentrums. In: Leewen, Eva C. van. Tübingen: Narr, 2005, p.72.

Although the official German language has also been integrated, many dialects are spoken in every local region. The present federation of self-governed regions has not eliminated local peculiarities and historical backgrounds. However the differences can hardly be distinguished by others, especially Asian people, who live in a totally different geographic and cultural context. How was the first contact of the Chinese with the Germans?

Besides the unofficial contacts of the Chinese government with Johann Adam Schall von Bell, a German missionary sent to China in the 17th century, the official foreign relationship between China and Germany dates back to the Chinese Qing dynasty in the late 19th century. How did the Qing government look at Germany, which was in the process of national integration in the late 19th century?

According to the historic records of the foreign affairs of the Qing dynasty in 1861, the Chinese started to get information about far away Germany and could distinguish it from other European countries. This far away country was described in official documents as follows:

Aleman can also be called Germanic. The region includes about twenty kingdoms and duchies among which is Prussia, the most powerful. Additionally there is Bavaria and twenty other kingdoms and duchies...some have trade relations with China. They are united with each other, but not all kingdoms trade with the Great Qing government. Is it possible that Prussia was afraid that China should take it for a small country? It is unknown if Prussia has united with other neighboring kingdoms and states in Germany just to show to China that Prussia was not a small country. Furthermore there were still three other countries which did not belong to Prussia, but their territories were within the boundaries of Germany as a league of states. One was Mecklenburg-Schwerin, one was Mecklenburg-Strelitz, and the others were the Hanseatic cities. The three Hanseatic cities were like three tribes. One was Lübeck, one Bremen and the other Hamburg. Because of their small territories, they were not called kingdoms but cities. There were 28 kingdoms in total; some of them were so small that they were called "bunds", belonging to Prussia for trade with China. All agreements were signed in the name of this Kingdom. Although Aleman consisted of many kingdoms, signing of the agreements was conducted by Prussia"

(日爾曼地方又名德意志，其地有二十餘國；最大之國為布路斯，此外尚有拜晏等

二十餘國。...，時來中國貿易者。現在未必皆來通商，或布路斯恐中國謂其國小，故將日爾曼各國盡行臚列以示鄰封各屬尚有此等國以為誇耀之舉，亦未可知。此外尚有三國，雖非布路斯所屬，而皆在日爾曼之地，為該國同盟之邦。其一為模令布而額水林、其一為模令布而額錫特利子、其一為三漢謝城。而三漢謝城者似屬三部落，一為律百克、一為伯磊門、一為昂布爾；以其地小，故不曰國而曰城。計以上所列之國，共有二十八國；間有較小而稱邦者，皆欲附同布路斯通商，一切章程歸該國議定。是日爾曼之國雖多，而通商章程則統歸布路斯國辦理。³⁰⁶).

The so-called Alleman or German Empire, from the point of view of the Chinese Qing government was united by leagues, kingdoms and duchies. China, a country with a long tradition of one emperor, didn't understand why Germany, with so many kingdoms, was not an integrated country. The document of Kong-Ching King, the emperor's brother, who was in charge of foreign affairs, states: "*The Great Qing government does not have any relationship, long term trade and friendship with Prussia. Not like we do with Great Britain and France for a long time. Now that Great Britain and France say that Prussia is also a powerful country in Europe, the Great Qing Emperor gives special permission to trade with Prussia. Trade agreements can now be signed at meetings to show our friendship.*"(大清國與大布路斯國素不往來，殊與大英、法兩國久經通商多年和好者有間。今據大英、法兩國云：貴國亦屬泰西大邦；故大清國大皇帝特允貴國通商。現今祇須會議通商章程，以篤友誼。³⁰⁷)

Having gone through many experiences and wars with different countries, the Chinese Qing regime considered Germany to be relatively friendly to the Chinese. After the Sino-French War from 1884 to 1885, the Chinese decided to buy German weapons. The Germans helped China to build forts in the main land as well as in Taiwan, where a number of infrastructures were built by the Germans. The relationship between Taiwan and Germany started to change in the end of the 19th century, because Germany selected other imperial expansion strategy in Asia.

The period of power extension of European empires onto the other continents is a

³⁰⁶ Academia Sinica (1999). Taiwan literature books series (臺灣文獻叢刊), 203(2), April, 1861. From database on the WWW: <http://hanji.sinica.edu.tw>, p. 253.

³⁰⁷ Academia Sinica (1999). Taiwan literature books series (臺灣文獻叢刊), 236(appendix), no. 610-611. From database on the WWW: <http://hanji.sinica.edu.tw>, p. 24.

prosperous time of establishing colonies from 17th century which was lead mostly by British and France. The beginning of German expansion policy in Asia was relatively late, starting in the 19th century, because Germany had been more interested in ground force strategy than marine force. As Germany started to consider to expend their marine power, most Europe-Asia travel routes had already been dominated by earlier comers. For this reason, Germany had to find a new place. Taiwan, which is situated on the route to Japan and Korea, was ever considered as a German colony³⁰⁸. Although the colonial plan in Taiwan did not come true, this was the first direct German contact with Taiwan.

Later the World War reformed the dignity of Germany and Taiwan. In 1895 Japanese started the Taiwanese colony. For German's international relationship, knowing Taiwan came through Japan, because Taiwan is under the Japanese political frame. The Japanese colonial era lasted about 50 years, from 1895 to 1945, Japan played a role of media to transfer the Western image including Germany to Taiwan. The Japanese Meiji Restoration aimed to learn from Western culture and update science and then brings these experience to their home land, as well as to Taiwan. For instance, the German medical system was applied in Taiwan by the Japanese who had studied in Germany. The German influence in Taiwan is from political to technical brought in directly by Japan.

After World War II, Japan, as a defeated country, had to withdraw the Japanese power from Taiwan in 1945. In the same period of time, the civil war which was led by two regimes, the Chinese Communist Party and the Nationalist Party (KMT), was started in China. In 1949 KMT was defeated and fled to Taiwan. Since then KMT declared their right of sovereignty in Taiwan, KMT becomes the official regime in Taiwan, named Republic of China (ROC), which was a delegation in United Nation as Chinese representative until 1971.

As an isolated island in the world, Taiwan got the international support only from USA, financially and militarily to remain the special international relationship with Taiwan. The relationship between Taiwan and the USA is not only the assimilation of American values, but also an USA point of view to see the world.

In the '80s, as the global economy grew, Taiwan started to extend trade possibility around the world, including Germany, which also witnessed fast economic growth after World War II. In

³⁰⁸ Stoecker, Helmuth: Deutschland und China im 19. Jahrhundert: Das Eindringen d. deutschen Kapitalismus. Berlin: Rütten & Loening: 1958, p. 71.

this period, the Taiwanese relationship with the Germans was based mostly on business aspects and less on cultural exchange and interaction. As Taiwan's GDP grew strongly in the '90s, the number of Taiwanese tourists gradually increased. More and more tourists from Taiwan travel to Germany, their reports about their trips become an additional source of information about the world.

German impression in Taiwan is broadcasted widely on TV travel channels, which has selected the content to entertain Taiwanese and provide leisure programs, where Germany is a country that produces a variety of beers, roast pork knuckles, fairy tales, and castles of the romantic middle ages, although not many people know that the Grimm brothers were from Germany. The Taiwanese, who enjoy a pleasant and festive atmosphere, like to add a kind of German style pleasure for celebrating free time, such as the Beer Festival in Taiwan, which is taken as the "Oktoberfest", but with more typical German features than the Carnival, as it incorporated an impression of German culture.

From a historical background, the understanding between Taiwanese and Germans through media cannot represent the real and authentic nature of either culture, but a kind of deviation of understanding and impression. This deviation is formed by a culture to others, a transformed fantasy. The case studies of Chinese pavilion in German baroque garden and German merchant house in Taiwan are two examples, a deviation impression on other culture.

2.2 Germans meet Taiwanese

Going through literature resources from before 1880 to understand the German/ European impression of China/ Taiwan is like two poles. On one side some researches indicate that Chinese art or culture is a European model³⁰⁹ that Chinese art inspires the European rococo art epoch. On the other side, however, some imply that China stands still, no progress, a culture without special individual character³¹⁰. The interpretation stays mostly on literature and a one-sided impression; it should show a partial impression on German side. So this section will focus on the direct contact impression both sides.

³⁰⁹ Zhang, Yushu: Deutschlandbilder in China und Chinabilder in Deutschland unter sich wandelnden Bedingungen. Zur Veränderbarkeit nationaler Fremdstereotypen durch Literatur. In: Praxis interkultureller Germanistik. Forschung, Bildung, Politik. Thum, Bernd. In: Beiträge zum II. Internationalen Kongreß der Gesellschaft für Interkulturelle Germanistik, Straßburg 1991. München: Iudicium-Verl., 1993, p.703.

³¹⁰ Hess-Lüttich, Ernest W.B.: Fremdverstehen im deutsch-chinesischen Dialog. In: Sprachenlernen als Investition in die Zukunft. Wirkungskreise eines Sprachlernzentrums. In: Leewen, Eva C. van. Tübingen: Narr, 2005, p.71-72.

Taiwan was mentioned by a German/ Prussia politician, Philip zu Eulenburg (1847-1921) as Formosa whose name comes from the Portuguese Formosa. In the Nineteenth century, Germany tried as well as the other European countries to establish a colony in China somewhere. The island of Taiwan was in sight, but later abandoned due to climate factors³¹¹. The Germans had set up a consulate in Taiwan. But in 1908 the German consulate was removed again because of special political relations with Japan. Thus ended Taiwan's international political relations with Germany³¹². In 1945, the Japanese rule ended in Taiwan, then came the period of the Republic of China. Now German country recognizes Taiwan as ROC, and not as part of Japan.

In 1971 the United Nations recognized the People's Republic of China as official China, not the Republic of China in Taiwan, so Taiwan ROC left the United Nations. Germany ended official relations with Taiwan. Nevertheless, there is still an unofficial cultural and economic exchange relationship between Taiwan and Germany³¹³³¹⁴.

The People's Republic of China (PRC) treats Taiwan today as part of Chinese territory, including culture. While China emphasizes that Taiwan is a part of political PRC, and propaganda raises more awareness of Taiwanese identity, as different from political China. Under the pressure of One-China policy, Taiwan is yet another form of democratic China³¹⁵. Taiwan is not recognized as a state, so the contact between both is run informally. Taiwan is treated by a part of PRC from the German political definition.

Still German knows Taiwan through a Chinese frame, even though Taiwan makes an effort to get out of the Chinese frame, cage or obstacle. To form a characteristic culture takes time, even so, Taiwanese need time to form and develop self-identity.

In the last ten years more and more German companies, exchange students, travellers, journalists come to Taiwan to have direct contact with the not so famous Chinese speaking side. Knowing each other takes time, it would help also on the international cooperation on heritage

³¹¹ Martin, Bernd: Die preußische Ostasienexpedition in China. Zur Vorgeschichte der Freundschafts-, Handels- und Schifffahrts-Vertrages vom 2. September 1861. In: Deutsch-chinesische Beziehungen vom 19. Jahrhundert bis zur Gegenwart. Beiträge des internationalen Symposiums in Berlin. Kuo, Heng-Yü. München: Minerva-Publ., 1991, p.238.

³¹² Huang, Hsin-Ying(Jayson): A Study on the "Foreign Settlements" in Taiwan during the Japanese Governance. Zhongli: Chung Yuan Christian University: 2002, p. 4.16.

³¹³ <http://www.taiwanembassy.org/ct.asp?xItem=458152&CtNode=53&mp=107&xp1=> (Jan.22th, 2014)

³¹⁴ Huang, Hsin-Ying(Jayson): A Study on the "Foreign Settlements" in Taiwan during the Japanese Governance. Zhongli: Chung Yuan Christian University: 2002, p. 4.16.

³¹⁵ Schubert, Gunter: Riskante Nationsbildung in Taiwan. In: Internationale Politik und Gesellschaft. Bonn: Dietz, 2006 (2), p.85-100.

conservation.

CHAPTER 3. COOPERATION IN THE FIELDS OF CONSERVATION

SINCE THE 20TH CENTURY

3.3 Cooperation on conservation

Since Taiwan which isolated by the United Nation, Taiwan is alone in the world. And Germans found themselves in a hard situation after WWII. Thus, the interaction between Taiwan and Germany was hard in the 20th century. Taiwan got more support from the USA than Germany in some aspect because Germany had to rebuild after defeated war. Many Taiwanese are influenced by the U.S. and Taiwanese elite like to study aboard in the USA. After finishing study in the USA, those elite become teachers in Taiwanese universities and to undertake the movement of heritage conservation actively.

More and more Taiwanese students learn European languages as second favorite foreign languages and then come to study in Europe to improve the language and to experience the culture directly and not through media. Some heritage conservation exchange programs between the Chinese speaking world and Germany is undertaken. A meaningful cooperation program is published in "historic preservation information," which reports a collaboration between the Office of World Heritage in Bavaria and the city of Shaanxi. This is about the preservation of cultural heritage which was brought out in 1991 by the Office of World Heritage in Bavaria.

This project has been translated and accompanied by a Taiwanese professor Chun -Mei Lin. As an experienced teacher in the field of conservation of cultural heritage, Ms. Lin is a professor at the Art University in Taiwan. Professor Ms. Lin often invites German colleagues as visiting professors to Taiwan to share experience and adopts the proposals for mural painting in Taiwan. In this case a project is received in the form of a 3-D photo to preserve it.

In the 50s, the Pulitzer Prize designer Gottfried Böhm built in Tainan (Taiwan) the Saint Holy Cross Church³¹⁶. After 60 years Taiwanese architects in collaboration with the son of Mr.

³¹⁶ <http://architectuul.com/architecture/saint-cross-church> (Feb. 7th, 2014)

Gottfried Böhm planned the church restoration. Now a fundraising action is underway for the Church to collect money for the restoration.



Figure 85: Saint Holy Cross Church in Tainan (Hsu, Chang-Chih).

Most Taiwanese scholars have studied in Anglo-American, the English speaking world, countries who bring English speaking value into Taiwanese scholars and academics. They may have less German contacts and resources to conduct the cooperation between Germany and Taiwan. So the heritage conservation cooperation work is conducted by few Taiwanese scholars who have studied in Germany in recent years. The duration of cultural exchange on heritage conservation between Germany and Taiwan is not over ten years old. In order to maintain long term cooperation, it should be still conducted by exchange program for better understanding and cooperation on heritage conservation in the future.

3.4 Summary

The history of interaction can be divided in to 19th century two parts. Before 19th century, the two groups knew each other through media, and mostly through third parties. Germany knew Taiwan or the Chinese speaking world through travel books, or hearsay transmitted by third parties, other European countries such as the French or the British. After 19th century, because of extension of Empire and economic power, Germans had given up getting the information through third parties and started to contact the Chinese world directly. However going through the official documents it can be seen that this kind of interaction contains more departmental egoism, and less thinking by the other side.

In the other hand, because of Taiwan's unclear world political situation, it is inevitably that Germans know Taiwan through a Chinese point of view, which will not help understanding and easily leads to misunderstanding.

The form of interaction changes with the world trend: from religion missionary, to political and economic expansion which led to the trend of globalization. Cultural exchange comes late but continues to work. The form of cultural cooperation is big help for communication and cooperation.

As for heritage conservation, the international project on heritage conservation between Taiwan and Germany is rare. That may be because of the unequal cultural power and the need on heritage conservation with each other has not developed. It can be expected that more and more cultural exchange and communication in the future will help to achieve a better cooperation on projects on the base of mutual understanding.

CONCLUSION

The German architectural heritage has focused mostly on certain Western values such as authenticity, conservation, and restoration of historical buildings, which have formed a long tradition of debate and discussion on these issues. Compared to an equivalent tradition in the Chinese speaking world, our research has proved that those values and the historical and empirical discussion around them play a much lesser role in the Chinese heritage tradition. It does not necessarily imply a careless attitude towards values and conservation. Simply, one needs to *change lenses* and perspective before interpreting and comparing both traditions. In other words, we need to *put on the shoes* of the Chinese and Taiwanese in order to understand how their interpretation of the same objects—heritages and architecture—deeply differ from the German values and their theoretical perspective on heritage tradition.

Our methodology adopted an approach of going “back to the basic”, i. e, we attempted to put the Chinese heritage tradition in line with the old Chinese thinking, according to which heritages and buildings are considered “living things” (*Wu*, 物). They are endowed with a “spiritual substance”, and like any other living substance, they are born, develop, and die following the inevitable dynamism of nature. This is due in part to the predominant use of timber as raw material in the construction of those monuments. In strong contrast with the stoned building tradition of Germany, the timbered historical buildings in China and Taiwan eventually “die” and are often substituted by new ones. In such mindset, there is little room for ideas such as “living forever”, “restoration”, and “authenticity”.

One of the central questions, which underlies the discussion on heritage conservation in China and Taiwan (“*for what and for whom to preserve?*”), calls for a previous one: “what and why to preserve?” These questions may be better elucidated if we take into consideration the old Chinese architectural tradition. According to the old tradition, intangible elements, such as the proper geo-spatial orientation, direction and disposition of buildings, the use of engraved poems and words of wisdom in garden art format, gives tangible things spirit and meaning, and brings luck and prosperity for their dwellers. Those are the “intangible values” drawn from the life circle of nature that should “live forever”, not their material support. As Lao-Tzu pointed out, “*Holding the Dao from ancient times means holding things at the present.*” (執古之道，以御今之有。能

知古始，是謂道紀。³¹⁷ For him, the one who understands the unchangeable principles of Nature (Dao) may also understand human nature and all sort of human activities, including architecture.

On the one hand, the example of Lin garden illustrates a typical Chinese garden, which combines poetry, scenery, and philosophical thinking to produce an authentic Chinese art. The designers used water, tress, small stones, poetry on wall or named space with poetic words to create a feeling of relaxation and an environment free from material constrains following the Daoist wisdom. If one does not really understand such a *Geist*, it is very hard to understand the “values” of the Chinese architectural heritage and its differences with the West. The Chinese elements used in the German Baroque Garden, for example, are impregnated with Western Baroque style, which tend to portray those elements as bearers of dream and fantasy.

On the other hand, the Julius Mannich historical building, which features museum, restaurant, activities room and education function, is an example of the reuse strategy in Taiwan. Because priority is given to multi-functionality and less to strict historical considerations, reuse of traditional space in Taiwan is very creative and flexible. Values such as authenticity--very dear to Germans--seems less important for the Taiwanese. Economic pragmatic considerations, such as how to use a historical building effectively to attract tourists, overcome any other consideration, including those most valued in the German heritage tradition. Pragmatism surpasses authenticity and fidelity to historical records. In this regard, we think that Taiwan has a lot to learn from Germany and vice-versa. For example, the mobilization of the academic and business world in support of heritage conservation, which has produced a successful application of modern technology to preserve historical monuments. Indeed, the Germans have set up the theoretical (*Restaurierungswissenschaft*) and empirical (*Bauaufnahme*) framework for research, training and development of the field (*Inventarisat*ion).

Heritage conservation is not just a work of bricks, stones and cement, but also a long historical construction of the identity of a nation. In this regard, both Taiwan and Germany have experienced the building of national monuments for political purposes. Taiwan was a colony of foreign powers for most of its existence, whereas Germany only became a Union under the iron fist of Chancellor Bismarck in 1870. Yet, old unintegrated, and not-so-amicable German kingdoms, such as Bavaria and Prussia found in their deeply rooted, strong heritage conservation movements

³¹⁷ See reference of the whole translated section: <http://ppt.cc/kz84>. (Jan. 21th, 2015)

a common ground for unity and national identity. Taiwan only started to care about heritage conservation in the early 1970s. Compared with other Chinese speaking countries, this still represented an amazing breakthrough, as the core thinking for conservation changed rapidly under Western influence, including Germany: Chinese old buildings in Taiwan were the first ones to be ever listed and protected; later came the Aboriginal relics and the Japanese styled buildings, then the modern constructions built in the 1950s. Even the not so popular monuments from the time of the Japanese occupation, and some buildings from the era of dictatorship are now accepted as part of our architectural heritage. Somehow, we have come to terms with our own past.

Despite strong differences in history and culture, land use and density of population, Taiwan and Germany have both strong motivations to keep preserving their heritages. Conservation policies may also differ as the Taiwanese tend to multi-functionality, whereas the Germans focus more on technical support to keep their heritage values, such as authenticity and preservation. A deeper exchange of information between the two countries will certainly bring about a new lease of enthusiasm for the preservation of historical buildings in Taiwan.

APPENDIX

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Glossary

English	Chinese	German
Before the Common Era (Abbr. BCE)	西元前	v. Chr.
Artificial hills	假山	Künstlicher Hügel
Chian-Yu shed	香玉移	Chian-Yu Hütte
Chuang Tzu/Zhuangzi	莊周	Chuang Tzu/Zhuangzi
Common Era (Abbr. CE)	西元	n. Chr.
Council for Cultural Affairs (Abbr. CCA)	文建會	Rat für kulturelle Angelegenheit
Cultural Heritage Preservation Act (Abbr. CHPA)	文化資產保存法	Kulturgüterschutzgesetz
Dadaocheng	大稻埕	Dadaocheng
Dao-Guang	道光	Dao-Guang
Din-Jin hall	定靜堂	Din-Jin Halle
Fan-Jian room	方鑿齋	Fan-Jian Raum
General directorate of construction office	高等營造部部長	Oberbaudeputation
Grand Ron-In pond	榕蔭大池	Ron-In großer Teich
Hsun Tzu/Xunzi	荀子	Hsun Tzu/Xunzi
Implementation Rules for the Cultural Heritage Preservation Act (Abbr. IRCHPA)	文化資產保存法施行細則	Durchführungsbestimmungen für das Kulturgüterschutzgesetz
Ji-Ku book house	汲古書屋	Ji-Ku Buch Haus
Kong, Qiu	孔丘	Kong, Qiu
Kuan-Jia building	觀稼樓	Kuan-Jia Gebäude
Lai-Chin Hall	來青閣	Lai-Chin Halle
Lü Buwei	呂不韋	Lü Buwei
People of Republic China (Abbr. PRC)	中華人民共和國	Volksrepublik China
purlin	桁條，屋架樑	Pfette
Qing dynasty	清朝	Qing Dynastie
Qing empire	清朝政府	Qing Regierung
rafter	椽	Sparren
Republic of China (Abbr. ROC)	中華民國	Republik China
ridge	脊	Grat
Takao	打狗	Takao
Tamsui	淡水	Tamsui
timber framing house	桁架木構造	Fachwerkhaus

Transverse rainbow and lying moon	橫虹臥月	Querregenbogen und liegender Mond
Xian-Feng	咸豐	Xian-Feng
Xunzi/ Hsun Tzu	荀子	Xunzi/ Hsun Tzu
Yue Po Chui Shie/ moon wave and platform on water	月波水榭	Yue Po Chui Shie/ Mond Welle und Bühne auf dem Wasser
Zhuangzi/Chuang Tzu	莊子	Zhuangzi/Chuang Tzu

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