

CHINA'S URBAN VILLAGE: CONNECTING NEW DEVELOPMENT AND HERITAGE
CONSERVATION

by

YONGZHI XIAO

(Under the Direction of Cari Goetcheus)

ABSTRACT

This thesis critiques recent urban village development in China, UNESCO's historic urban landscape (HUL) approach, as well as intangible cultural heritage preservation guidelines. The question being researched is: Using Whampoa Village as a case study, in what ways do we sustainably reconnect urban villages' new development and heritage conservation via intangible cultural heritage preservation and the historic urban landscape approach? This study selects a typical village, Whampoa Village in Guangzhou, southern China, as the model for research and proposing a design and programming. This study will utilize descriptive strategies, interpretive strategies, projective design, and evaluation to understand multifaceted HUL approaches and intangible cultural heritage guidelines and apply them to the real urban village, Whampoa Village.

INDEX WORDS: Landscape Architecture, Historic Preservation, China, Whampoa, Urban Village, Reconnection, New Development, Heritage Conservation, Intangible Cultural Heritage, Historical Urban Landscape

CHINA'S URBAN VILLAGE: CONNECTING NEW DEVELOPMENT AND HERITAGE
CONSERVATION

by

YONGZHI XIAO

B.E., Guangzhou University, China, 2012

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment
of the Requirements for the Degree

MASTER OF LANDSCAPE ARCHITECTURE

ATHENS, GEORGIA

2015

© 2015

Yongzhi Xiao

All Rights Reserved

CHINA'S URBAN VILLAGE: CONNECTING NEW DEVELOPMENT AND HERITAGE
CONSERVATION

by

Yongzhi Xiao

Major Professor:
Committee:

Cari Goetcheus
Douglas Pardue
Ari Daniel Levine
Neal Kessler

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
December 2015

DEDICATION

To the family, friends, and professors who have supported me throughout my study of landscape architecture.

ACKNOWLEDGEMENTS

I would like to acknowledge Cari Goetcheus, Douglas Pardue, Ari Daniel Levine, and Neal Kessler for their guidance of my thesis and design proposal.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
LIST OF TABLES	ix
LIST OF FIGURES	x
CHAPTER	
1 INTRODUCTION	1
Problematics of Urban Villages in China	1
Significance.....	2
Purpose.....	2
Limitation & Delimitation	3
Research Question	3
Methodology	4
Thesis Structure	5
2 LITERATURE REVIEW	6
Definitions of Cultural Heritage	6
International Guidance of Intangible Heritage Preservation	10
Chapter Summary	22
3 PRESERVATION IN TODAY’S CHINA	24
National Policies	24
China’s Practices on Cultural Heritage Preservation.....	31

Chapter Summary	34
4 CHINA’S URBAN VILLAGE, GUANGDONG PROVINCE, AND GUANGZHOU CITY DEVELOPMENT HISTORY	36
Urban Villages in China.....	36
China’s Urban Developmental History.....	37
The Combination of Rural and Urban Areas to Create Urban Village.....	40
Guangdong Province.....	41
Guangzhou Urban Developmental History.....	42
The Culture of Guangzhou.....	48
Policy in Guangzhou.....	66
Guangzhou’s Governmental and Non-Governmental Preservation Actions are Insufficient	72
Practice Today in Guangzhou.....	79
Chapter Summary	88
5 WHAMPOA VILLAGE	89
Introduction of Whampoa Village	89
History of Whampoa Village.....	90
Existing Condition of Whampoa Village.....	92
Analysis and Evaluation	114
Chapter Summary	147
6 DESIGN PROPOSAL	149
Reconnection and Programming Proposal.....	149
Long-term Reconnection Plan	150

Programming and Community Engagement Proposal.....	157
Programming Plan	157
Community Engagement Strategies.....	159
Summary of Proposal.....	170
7 EVALUATION & CONCLUSION.....	172
Proposal Evaluation	172
Suggestion for Future Researchers	175
REFERENCES	176
APPENDICES	
A Historic Heritage Preservation Conference South China Agenda	195

LIST OF TABLES

	Page
Table 1: Examples of Tangible and Intangible Heritage	9
Table 2: Examples of Immovables and Movable.....	26
Table 3: Intangible Cultural Heritage Category Comparison of UNESCO Convention and China's Working Suggestion	29
Table 4: Timeline of China	38
Table 5: "Three Old" Reform Related Policies	68

LIST OF FIGURES

	Page
Figure 1: System of Laws of China	25
Figure 2: Rural to Urban Gradient	40
Figure 3: The Process of Urban Village Formation.....	40
Figure 4: Location of Guangdong Province.....	41
Figure 5: Location of Guangzhou	42
Figure 6: 1910 Guangzhou City Plan.....	45
Figure 7: Lingnan Architectural Decoration.....	50
Figure 8: Guoer Wall	51
Figure 9: Oyster-shell Wall.....	51
Figure 10: Green Brick Wall.....	51
Figure 11: Chen Clan Academy.....	53
Figure 12: Xiguan House Interior	54
Figure 13: Commercial Riding Building	54
Figure 14: Bamboo House	55
Figure 15: Shamian Island Building Group.....	56
Figure 16: Sun Yat-sen Memorial Hall.....	57
Figure 17: White Swan Hotel	58
Figure 18: Whampoa Ancient Port	59
Figure 19: Cantonese Opera.....	61

Figure 20: Lingnan Guqin Art	61
Figure 21: Guangdong Music	62
Figure 22: Guangdong Dancing Lion	62
Figure 23: Ivory Carving	62
Figure 24: Olive-stone Carving	62
Figure 25: Pottery Firing Skill	62
Figure 26: South Sea God Birthday Celebration	62
Figure 27: Guangzhou Enamel Making Skill	63
Figure 28: Lingnan Miniascape Design.....	63
Figure 29: Xiaofeng Cookie.....	63
Figure 30: Shahe Noodle	63
Figure 31: Spring Festival Flower Fair.....	63
Figure 32: Dragon Boat Racing	63
Figure 33: Xiguan Copper-casting.....	64
Figure 34: Guangzhou Sandalwood-fan	64
Figure 35: Shawan Buffalo Milk Traditional Refreshments.....	64
Figure 36: Huadu Lantern Festival	64
Figure 37: Current Shawan Town.....	82
Figure 38: Shawan Historical Town	82
Figure 39: Shawanpiaose	83
Figure 40: Shawan Historical Town Guiding Map.....	84
Figure 41: Whampoa Village Site Location	89
Figure 42: Historical Map of Whampoa Village	90

Figure 43: Whampoa Port.....	90
Figure 44: 2001 Whampoa Village Renovation and Preservation Planning	92
Figure 45: 2009 Whampoa Port Historical District Environmental Comprehensive Short-term Restoration	95
Figure 46: Whampoa Village Planning Spatial Structure.....	95
Figure 47: 2011 Whampoa Port and Village Historical and Cultural Attraction Planning	96
Figure 48: 2011 Project Completion Before and After Comparison	97
Figure 49: Whampoa Village.....	100
Figure 50: Whampoa Village Planned Water System	101
Figure 51: Tourist Area of Whampoa Village	103
Figure 52: Current Whampoa Street.....	103
Figure 53: Unrenovated Area of Whampoa Village	103
Figure 54: Famous Traditional Restaurant in Unplanned Area	104
Figure 55: Whampoa Traditional Ancestral Hall.....	106
Figure 56: Qing Checkered Planning.....	108
Figure 57: Traditional Pattern in Whampoa Village.....	108
Figure 58: Whampoa Village Spatial Pattern	108
Figure 59: Street View of Whampoa Street.....	108
Figure 60: Bluestone Paving.....	108
Figure 61: Whampoa Village's Historic Buildings	109
Figure 62: Ancestral Hall in Whampoa Village	109
Figure 63: Northern Emperor Temple	109
Figure 64: Traditional Residence in Whampoa Village	110

Figure 65: Japanese Style Building in Whampoa Village	111
Figure 66: Brick Carving in Shequ Garden	111
Figure 67: Piaose Performance on Birthday of Northern Emperor	112
Figure 68: Shiji Guye's Noodle	112
Figure 69: Caiza	113
Figure 70: Composite of Whampoa Tangible Heritage Resource Location.....	126
Figure 71: Composite of Whampoa Intangible Heritage Resource Location.....	127
Figure 72: Tourist Amenities	128
Figure 73: Composite Map of Heritage and Tourist Amenities	129
Figure 74: Path Analysis of Whampoa Village	130
Figure 75: Edge of Whampoa Village	131
Figure 76: Whampoa Village Pattern Configuration	132
Figure 77: Land Uses Zoning	133
Figure 78: Whampoa Village Node Analysis	134
Figure 79: Whampoa Village Landmark Highlight	135
Figure 80: Map Combination 1	136
Figure 81: Map Combination 2	136
Figure 82: Current Whampoa Street	138
Figure 83: Unrenovated Area of Whampoa Village	140
Figure 84: Famous Traditional Restaurant in Unplanned Area	140
Figure 85: Tourist Area of Whampoa Village	141
Figure 86: Current Street View of Tourist Area in Whampoa Village.....	141
Figure 87: Boundary of Tourist Area in Whampoa Village	142

Figure 88: Disordered Posting of Traditional Restaurants	145
Figure 89: Illegal Way Finding Symbol Hanging.....	145
Figure 90: Idea Generation Step 1	152
Figure 91: Idea Generation Step 2	153
Figure 92: Idea Generation Step 3	154
Figure 93: Reconnection Conceptual Plan.....	155
Figure 94: Greenway Rendering.....	156
Figure 95: Green Roof Rendering Photo	156
Figure 96: Green Wall Rendering Photo	156
Figure 97: Whampoa Village Programming Conceptual Plan	158
Figure 98: Whampoa Street Programming Rendering.....	160
Figure 99: Environmental Control and Management Rendering.....	167

CHAPTER 1

INTRODUCTION

Problematics of Urban Villages in China

For centuries, rural China played an important role in Chinese history; not only was China an agricultural country with strong rural traditions, the cultural landscapes in rural China represent historic periods distinct from those of more urban areas. Radical development has transformed rural China in recent decades—development that has damaged and sometimes even destroyed previously rural villages. Today, large parts of what was once rural China have been transformed into suburban areas greatly impacted by urban sprawl. Called Urban Villages in China, these communities have often become vulnerable to problems ranging from sluggish economies to social isolation and loss of culture. Under China's rapid urbanization, a great many existing cultural traditions and historical sites in urban villages are left unprotected and face the danger of destruction. To some extent, China today is caught in a contradiction between cultural preservation and urban development. Although the current government and Chinese scholars express a desire to protect cultural heritage, poor decision-making, poorly developed policies, and inappropriate urban planning based on obsolete concepts, have each contributed to a continuous loss of culture. Further, the disconnect between the development of tourism and residents' real lives has increased social and environmental problems in urban villages. Therefore, it is now an imperative for urban planners and designers to devise new conservation design concepts for these urban Chinese villages. With sensitivity and skill, designers and

planners can create guidance to sustainably preserve cultural heritage in the face of present and future social and economic change.

Significance

Heritage preservation¹ is an imperative mission. Rapid urbanization has forced urban villages in China to confront a series of social, economic and environmental problems. Although the Chinese government and scholars have raised concerns about cultural heritage preservation, lack of long-term consideration, inadequate planning and poor design has resulted in a loss of cultural spirit, along with neglected and unprotected tangible and intangible heritage resources. By providing new directions for cultural heritage development and conservation that have been successfully applied to real world sites, this thesis will be a significant, much needed first step toward providing China's urban villages with new ways to preserve cultural heritage. The aim of this thesis is to provide Chinese designers and officials with guidance for community engagement, programming, integrated design, and management in urban village planning and decision-making. With a new approach, the Chinese government, and villagers themselves, will have tools to help protect urban village heritage, even under the demands of urban development pressure.

Purpose

The purpose of this thesis is to explore community engagement, programming, integrated design and management for Whampoa Village, China, to offer opportunities to sustainably preserve cultural heritage by expanding and improving the existing heritage preservation

¹ Heritage is all that has been passed to us by previous generations. According to UNESCO, cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Today, the intent of heritage preservation is not to freeze the cultural heritage in time but to conserve and improve the value of heritage. (Historic England, UNESCO, Heritagemeafod.com)

planning. Moreover, taking Whampoa Village as a case study, the thesis aims to develop preservation techniques for potential sites of implementation.

Limitation & Delimitation

Limitations are present in this study. The first limitation is the size and scale of the project site. Second, there is only one individual design proposal presented for Whampoa Village, which means it might not be perfect to all the needs of the village. Third, it is difficult outside of China to access detailed information about the site. Finally, future village development will be entirely up to local government officials and citizens. The practice of following new guidelines in the real world of modern China will necessarily depend on the complex interaction between government, designers, and villagers themselves.

The delimitation of this research is to concentrate on one Chinese village, Whampoa Village, as a case study. There are other villages isolated from urban areas and similar to the situation of Whampoa Village but the focus of this thesis will be on one case, which will act as an example for the other villages to consider. The evaluation approach is complex. This study uses four exploratory dimensions; economic, societal, political, and environmental, to critique the effectiveness of the new guidelines. Profit and future economic opportunity for the village will measure the effectiveness of the economic facet. The social evaluation will focus on the education accessibility, health, and quality of lives of original villagers and village residents. Future village management will assist in evaluating the aspect of policy. Finally, ecological principles will be used for environmental evaluation to assess the success of the design proposal. For the purpose of cultural heritage preservation, economic development will take into account cultural landscape protection and the rural environment.

Research Question

To control the loss of culture under rapid urbanization, this study proposes to seek sustainable methods and design guidance to protect cultural heritage especially intangible cultural heritage while at the same time endeavoring to satisfy the interconnected demands of society, the environment and the economy. Hence, my research question is: *Using Whampoa Village as a case study, in what ways can we sustainably reconnect an urban village's new development and heritage conservation?*

Methodology

In order to protect the cultural heritage of Whampoa Village via community, design, and programming, four sub-questions must be answered:

- 1> Based on the current conditions in Whampoa Village, what intangible heritage attributes should be considered during the proposed renewal planning process?
- 2> How can village heritage, once it is identified, inform and improve upon the Whampoa Village preservation project?
- 3> With appropriate guidelines for community, design, and programming, how does one create a village designed to ensure the protection of the intangible heritage of Whampoa Village?

To answer the research question and sub-questions, this study uses the following strategies:

- 1> Description: This study will use the descriptive strategy to describe cultural heritage, international preservation guidelines and practices, and the current situation of urban villages in China, and that of Whampoa Village in particular.
- 2> Interpretation: During the exploration of international guidelines, this study will use interpretive strategies to analyze each proposed guideline.

3> Projective Design: The strategy which will be applied to Whampoa Village is projective design. The study will examine each proposed guideline by applying it to a practical project.

4> Evaluation and Diagnosis: After the projective design, this thesis will evaluate strategies and critique results following the proposed guidelines to determine those most appropriate for Whampoa Village.

Thesis Structure

This thesis starts with a general introduction covering the concept of cultural heritage, discussing the significance of intangible heritage preservation and historic urban landscape in this chapter. In Chapter Two, a literature review of international guidelines for intangible heritage preservation and historic urban landscape conservation is presented to introduce successful heritage protection treatments that can be applied to creating guidelines for Whampoa Village. Chapters Three to Five primarily applying the historic urban landscape approach to understand Whampoa Village from large to small scale. Hence, in Chapter Three, the study shifts its focus to China's preservation policies and practices today effecting cultural heritage preservations. With general knowledge of China, Chapter Four introduces urban villages, Guangdong Province, and Guangzhou City, as well as interprets the reason for choosing Whampoa Village as the case study site. Chapter Five combines the introduction of historical and current Whampoa Village, the discussion of site survey, and current problems of the village. Chapter Six is the proposal with goal setting and designs while Chapter Seven is the evaluation of the proposal from different aspects, with suggestions for future researchers.

CHAPTER 2

LITERATURE REVIEW

Definitions of Cultural Heritage

Cultural heritage is a broad concept and different organizations, both national and international, provide various ideas about what it means. From a worldwide perspective, as early as the 1970s the United Nations Educational, Scientific and Cultural Organization (UNESCO) tried to define ‘cultural heritage’. Today, UNESCO defines “cultural heritage as “the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.”²” The International Council On Monuments and Sites (ICOMOS) also provides a definition: “cultural heritage, either tangible or intangible, is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.”³ Moreover, according to the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), “cultural heritage should be considered both in time and in space and the preservation of cultural heritage should not just focus on single large monuments or individual buildings but both the human and the natural environment, both architectural complexes and archaeological sites, both rural heritage and urban heritage, as well as the non-physical cultural heritage, like oral transmission, artistic

² UNESCO. “Tangible Cultural Heritage.” UNESCO. <http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/> (accessed Jan. 25, 2015).

³ ICOMOS. “International Cultural Tourism Charter.” In *Principles And Guidelines For Managing Tourism At Places Of Cultural And Heritage Significance*. ICOMOS International Cultural Tourism Committee, 2002.

and literary forms of expression, languages, ways of life, myths, beliefs and rituals, value systems and traditional knowledge and so on.⁴”

Aside from the organizations mentioned above, there are numerous documents defining ‘cultural heritage’ from different periods, different areas, and in different languages. However, most of them are based on the definition from UNESCO and offer further explanations and examples. For the purpose of this thesis, UNESCO’s definition will be used as the main reference because UNESCO is an international authority on the field of cultural heritage⁵ as well as its political approbation in China⁶.

1> Definition of Tangible Heritage and Intangible Heritage

In order to better preserve cultural heritage, terms such as ‘tangible heritage’, ‘intangible heritage’, and even ‘environment’ needs to be discussed.⁷ Based on the extended definition of cultural heritage, UNESCO further explains the ideas of ‘tangible heritage’ and ‘intangible heritage.’

Tangible heritage, which literally is heritage that can be physically touched and stored, includes buildings, historic sites, monuments, artifacts, etc. as well as objects significant to the archaeology, architecture, science or technology of a specific culture.⁸

Intangible heritage, per the definition in the UNESCO *Convention for The Safeguarding of the Intangible Cultural Heritage*, “contains the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their

⁴ J., Jokilehto. *Definition of Cultural Heritage*. Version 2005. ICCROM, 1990.

⁵ UNESCO was founded in 1945. Nowadays, UNESCO has over 59 field offices globally. (UNESCO Official Website)

⁶ China takes UNESCO as the main reference to create laws on cultural heritage preservation.

⁷ Ahmad, Yahaya. "The Scope and Definitions of Heritage: From Tangible to Intangible." *International Journal of Heritage Studies*, May 2006: 292-300.

⁸ UNESCO. "Tangible Cultural Heritage." UNESCO. <http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/> (accessed Jan. 25, 2015).

cultural heritage. Moreover, intangible cultural heritage, passed on from generation to generation, is continuously recreated and renewed by communities and groups corresponding to their environment, their interaction with nature and history.⁹” Based on this definition, intangible cultural heritage is constituted by five domains: oral traditions and expressions (including language); performing arts; social practices, rituals and festive events; knowledge and practices about the universe and nature; traditional craftsmanship.¹⁰

Four features can help to identify the uniqueness of intangible heritage.¹¹ The first feature is traditional and contemporary and living at the same time. Intangible heritage not only represents the culture from the past but also embodies the present rural and urban practices. Secondly, intangible heritage is inclusive, which means that different communities may express or practice it in similar ways. With worldwide population movement, culture from a specific community was conveyed to different regions of the world. As time goes by, generational transmission may innovate the expressions or practices based on the environment, which makes them regionally distinctive. So today, there are similar, but slightly different cultural practices alive in various communities. Although similar cultural practices can be found in many places, intangible cultural heritage is still representative because of its thriving condition. Intangible heritage flourishes among the community and depends on people who know about traditions, skills and customs to pass them on to the rest of the community or to other communities, from generation to generation. Hence, intangible heritage is community-based. Intangible heritage can only be heritage when communities, groups or individuals recognize it, maintain it, transmit it, and recreate it. Without the community recognition, no one else can decide whether this given

⁹ UNESCO. *Convention for The Safeguarding of the Intangible Cultural Heritage*. Paris: General Conference, 2003. P2

¹⁰ Ibid.

¹¹ Infokit. *What is Intangible Cultural Heritage?* Colombia: UNESCO, 2011.

expression or practice is their heritage.¹² To help understand, Table 1 offers examples of both tangible and intangible heritage for the audience to compare.

Tangible Heritage Examples	Intangible Heritage Examples
Paintings, Sculptures, Coins, Manuscripts	Voices, Values, Traditions, Oral History, Cuisine, Clothing, Forms of Shelter, Traditional Skills and Technologies, Religious Ceremonies, Performing Arts, Storytelling and so on
Buildings, Monuments, Archaeological sites	
Shipwrecks, Underwater Ruins and Cities	

Table 1: Examples of Tangible and Intangible Heritage (Yongzhi Xiao)

2> *Significance of Intangible Heritage*

From the perspective of cultural heritage preservation, it is an imperative mission to include intangible heritage safeguarding along with the protection of tangible heritage. As Table 1 shows, tangible heritage and intangible heritage are inextricably bound with each other and interact together.¹³ Tangible heritage, which can be a product of intangible heritage, embodies the culture over time. Intangible heritage is transmitted and recreated from generation to generation corresponding to different environments. Following with that, tangible heritage changes its form and style so that contemporary people can identify the culture, the history, as well as the creation period and location through the artifact. In brief, tangible heritage and intangible heritage complement each other all the time.

Intangible heritage has great significance to human society. As part of heritage resources, intangible heritage is important to the cultural identity, the cultural diversity, and the creativity of

¹² Infokit. What is Intangible Cultural Heritage? Colombia: UNESCO, 2011.

¹³ Culture in Development. "Tangible Cultural Heritage." *Culture in Development*. http://www.cultureindevelopment.nl/Cultural_Heritage/What_is_Cultural_Heritage (accessed Jan. 26, 2015).

humanity's conservation in today's continuously globalizing world..¹⁴ Learning about intangible heritage examples from different communities not only promotes intercultural communication but also enhances people's respect for different ways of life. From a national perspective, the transmission of intangible cultural heritage is related to both minority groups and mainstream social groups within a country, no matter whether it is a developing country or a developed country.¹⁵ For a community, the importance of intangible cultural heritage is not only the sense of continuity with previous generations but also the value of traditional knowledge and skills that are transmitted from generation to generation.¹⁶ To sum up, intangible cultural heritage is quite an important factor both for culture and society, from either a large scale such as the world or from a small scale such as individual cultural good.

International Guidance of Intangible Heritage Preservation

For the main purpose of this study, international guidance for protecting intangible cultural heritage is discussed below and selected for application to the practical design of my case study site, Whampoa Village. As we apply a different design approach for urban villages to practice in rural China, the guidance established by different international organizations should be taken into consideration. However, with limited international guidance resources on intangible cultural heritage preservation, this study uses the *Nara Document on Authenticity*, and UNESCO's *Convention for the Safeguarding of the Intangible Cultural Heritage* as the two main references for China's intangible cultural heritage preservation.

¹⁴ Social Cohesion and Integration Research Programme. *The Subtle Power of Intangible Heritage*. Chicago: HSRC Publishers, 2004.

¹⁵ Infokit. *What is Intangible Cultural Heritage?* Colombia: UNESCO, 2011.

¹⁶ UNESCO. *Convention for The Safeguarding of the Intangible Cultural Heritage*. Paris: General Conference, 2003.

1> Nara Document on Authenticity (UNESCO, ICCROM, ICOMOS)

The Nara Document on Authenticity is a document established in November 1994 by the 45 representatives from 28 different countries who attended the Nara Conference in Nara, Japan.¹⁷

The Nara Conference was first proposed by the International Council on Monuments and Sites (ICOMOS) and then finally held by the Japanese government jointly with UNESCO, the ICCROM, and ICOMOS.¹⁸

As a milestone of cultural heritage preservation, in 1994, the Nara Document espoused the importance of intangible cultural heritage, which together with tangible heritage constitutes the heritage of all human cultures and societies, and needs to be considered and respected. The Nara Document also provides ideas on preservation guidance specific to cultural heritage, both tangible and intangible resources. There are three main sections of the Nara Document, which include cultural and heritage diversity, the values and authenticity of cultural heritage, and follow-up suggestions.

In the cultural diversity and heritage diversity section, the document asserts the world's diversity of cultures and heritage as an irreplaceable source of human spirit and intelligence. Hence, respect and support should be shown to different cultures, heritages and belief systems, as well as cultural communities that generate and care for cultures.¹⁹ The second section on values and authenticity highlights the significance, during cultural conservation, of the knowledge and understanding of the values of cultural heritages and their authenticity, the judgments for heritage properties based on their cultural context, the accordant recognition to

¹⁷ Wikipedia. "Nara Document on Authenticity." Wikipedia. http://en.wikipedia.org/wiki/Nara_Document_on_Authenticity (accessed Apr. 03, 2015).

¹⁸ Lemaire, Raymond, and Herb Stovel. The Nara Document on Authenticity. Nara: ICOMOS, UNESCO, and ICCROM, 1994.

¹⁹ Ibid. P46

cultural heritage and its related information, and the authenticity judgments that might be linked to various sources of information.²⁰

Finally, as follow-up suggestions proposed by Herb Stovel, the preservation of cultural heritage also needs to pay attention to developing appropriate approaches for the determination of authenticity, respect cultural and heritage diversity, and encourage cultural development. These approaches are helping the world devote creation of comprehensive assessments of authenticity with multidisciplinary collaboration, to attribute representative value to cultural heritage, to save information of cultural heritage for future guidance, as well as to keep updating authenticity assessments along with changing values and circumstances.²¹ More importantly, the Nara Document pointed out that cultural heritage preservation is a long-term task that requires the world to not only co-operate together among countries, multiple disciplines, and cultural communities, but also to continue and extend communication with more and different regions and cultures to enhance the values of cultural conservation. Finally, increasing public awareness of understanding and respecting cultures is one of the fundamental ways to safeguard cultures and heritages.²²

2> *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage*

The *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage* was created to preserve intangible cultural heritage; to assure respect for intangible cultural heritage of communities and groups, as well as individuals; to enhance public awareness of the significance of intangible cultural heritage and mutual appreciation among people; and to support international cooperation and aid for intangible cultural heritage preservation.²³ So, it not only

²⁰ Lemaire, Raymond, and Herb Stovel. *The Nara Document on Authenticity*. Nara: ICOMOS, UNESCO, and ICCROM, 1994. P47

²¹ Ibid. P47

²² Ibid. P48

²³ UNESCO. *Convention for The Safeguarding of the Intangible Cultural Heritage*. Paris: General Conference, 2003. P2

gives a precise definition of intangible cultural heritage, but also lists preservation guidance for international state-members to follow.

For the purpose of this thesis, we only discuss the preservation guidance focusing at the national level. Each nation is responsible to ensure the protection of intangible cultural heritage within its territory and identify multiple intangible cultural heritage practices with the participation of different communities, groups of people, and related unofficial organizations.²⁴ Based on its responsibility, each state should first create a list of intangible cultural heritage practices nationally and keep updating this list for better and further protection.²⁵

Politically, nations should issue a general policy in order to promote the function of intangible cultural heritage and have heritage preservation integrated into planning policy. One aspect of political treatment is establishing one or more specific national departments for the protection of intangible cultural heritage. Using appropriate laws, policies, and regulations would be helpful to facilitate the establishment of related preservation departments; to establish institutions for easy access to recording and documenting intangible cultural heritages; to provide certain spaces and sites for intangible cultural heritage advocacy; and to ensure public access to intangible cultural heritage as well as respect to it.²⁶

From the perspective of society, the nation should promote public advocacy, public education, as well as the participation of public communities, groups of people, and individuals. To ensure the social recognition of and respect for intangible cultural heritage, nations could educate the public, specifically the young, via education plans; issue detailed education and training programs for specific communities and groups of people; establish capacity-building activities for protecting intangible cultural heritage on management and scientific research

²⁴ UNESCO. *Convention for The Safeguarding of the Intangible Cultural Heritage*. Paris: General Conference, 2003. P5

²⁵ Ibid. P6

²⁶ Ibid. P6

abilities; promote knowledge transmission in non-formal ways.²⁷ Education is a good way to tell the society the importance of cultural heritage and the ways to protect cultural heritage.

Academically, nations should foster related research and science programs on intangible cultural heritage preservation, especially heritage that is in danger. For all of society, it is essential to educate people regarding the protection of natural spaces and memorial places that help to embody intangible cultural heritage. Meanwhile, enhancing public awareness of dangers that threaten such heritage is a significant way to safeguard against the extinction of intangible cultural heritage.²⁸ However, all these preservation treatments need the participation of both the national government and the national society, which involves various communities, groups and individuals within the state.²⁹

In summary, the national responsibilities within the UNESCO convention focus on two major aspects (state policymaking and public education) that directly influence the protection of intangible cultural heritages. For this thesis, policymaking and public education will be two of the main methods for the community-programming proposal for Whampoa Village.

3> Historic Urban Landscape (HUL)

With half a century of urban conservation practice, historic cities made great progress in saving cultural heritages from urban decay and blight in many countries. However, when digging into the practices, it is common that most of the inner city historic areas are generally protected in isolation, without mergence or connection to the broader urban surroundings, from the demolition threat of urban sprawl, renovation, and development.³⁰ As a result, well-protected historic areas were abandoned by their traditional residents and kept losing their identity

²⁷ UNESCO. *Convention for The Safeguarding of the Intangible Cultural Heritage*. Paris: General Conference, 2003. P7

²⁸ Ibid. P7

²⁹ Ibid. P7

³⁰ Tongji University. "WHY was the Historic Urban Landscape approach developed?" *Historic Urban Landscape*. Jan. 16, 2014. <http://www.historicurbanlandscape.com/index.php?classid=5353&id=20&t=show> (accessed May 10, 2015).

gradually as time went by. Today, preservation of the historic city has a dilemma that the historic cities either get well protected but lose their daily life and traditional values, or suffer from neglect and lack proper infrastructures and services.³¹

With an awareness of this situation, international organizations, state governments, and regional planners are striving to put forward new sustainable approaches to conserve urban heritage during city development. In 2011, UNESCO adopted a new policy instrument—*Recommendation on the Historic Urban Landscape*—to provide a series of general principles for sustainable preservation and management of urban heritage.³² Following the direction of UNESCO, the World Heritage Institute of Training and Research for the Asia and the Pacific Region put forward worldwide meetings and continuous education on historic urban landscape (HUL) including *HUL Operational Guidelines, Researching the Historic Urban Landscape, Application of the HUL Approach in China*, was done in 2009, 2010, 2011, 2012, 2013, and 2014.³³ The next section interprets the definition of urban heritage and historic urban landscape, historic urban landscape approach, as well as UNESCO *Recommendation on the Historic Urban Landscape* and HUL related operational guidelines.

- Urban Heritage, Historic Urban Landscape, and Historic Urban Landscape Approach

In the 2011 *Recommendation on the Historic Urban Landscape*, UNESCO provided thorough and concise definitions of urban heritage, historic urban landscape, and historic urban landscape approach.

³¹ World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO. "WHY was the Historic Urban Landscape approach developed?" Historic Urban Landscape. Jan. 16, 2014. <http://www.historicurbanlandscape.com/index.php?classid=5353&id=20&t=show> (accessed May 10, 2015).

³² UNESCO. "UNESCO Recommendation on the Historic Urban Landscape." *UNESCO*. Nov. 10, 2011. <http://whc.unesco.org/en/activities/638> (accessed May 10, 2015).

³³ World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO. "Meeting Reports and others." Historic Urban Landscape. <http://www.historicurbanlandscape.com/index.php?classid=5355&id=166&t=show> (accessed May 10, 2015).

Urban heritage is a key resource that adds to livability within urban areas, enhancing economic development and social cohesion under the rapid globalizing environment.³⁴ For humanity a social, cultural and economic asset, urban heritage—including its tangible and intangible components—is defined by an historic layering of values that have been produced by successive and existing cultures and an accumulation of traditions and experiences, recognized as such in their diversity.³⁵ ” To be specific, urban heritage can be divided into three main categories: monumental heritage of exceptional cultural value; non-exceptional heritage elements but present in a coherent way with a relative abundance; as well as new urban elements to be considered, such as the urban built form, the open space, and the urban infrastructure.³⁶

An historic urban landscape is an urban area that can be recognized as a result of a historic layering of cultural and natural values and attributes, extending beyond the notion of “historic center” or “ensemble” to represent both its geographical setting and the wider urban context, which includes obviously the site’s natural features, built environment (no matter historic or contemporary), urban structures, etc. as well as intangible dimensions of society, culture, economy, and heritage.³⁷

Generated from the definition of historic urban landscape, historic urban landscape approach is a comprehensive and integrated approach for historic urban landscape identification, assessment, conservation, and management with a goal of sustainable development. First, the goal of historic urban landscape approach is to preserve the quality of human environment, enhance the productive and sustainable use of urban spaces, and promote social and functional diversity with consideration to their dynamic features. More than that, this approach advocates

³⁴ UNESCO. *Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session*. Paris: UNESCO, 2011. P1

³⁵ Ibid. P2

³⁶ Ibid. P5-P6

³⁷ Ibid. P3

the balance and sustainable relationship between urban heritage conservation and the development of society and economy, between urban and natural environment, between the needs of present and next generations, and between the heritage and the past.³⁸

In responding to cultural heritage preservation, the historic urban landscape approach shows respect to cultural diversity and creativity and considers them as key assets for human, social and economic development. This approach provides physical and social transformation management tools to make sure contemporary interventions harmoniously integrate with heritage in a historic setting and take into account regional context by learning from the traditions and perspectives of local communities.³⁹ Generally, there is a six-point Action Plan considered as the lowest common standard for applying the historic urban landscape approach:⁴⁰

1. Comprehensive investigations and mapping a city's resources including its culture, nature, and community.
2. Providing a reasonable site survey by reaching out to stakeholders to get inspiration for the cultural heritage values to protect; understanding the enjoyment of current generations as well as the transmission to future ones; deciding the attributes carrying these values.
3. Assessing the vulnerability of the carrying attributes' social and economic pressures and the impacts of climate change.
4. Incorporating values of urban heritage as well as their vulnerability issues into a wider framework of city development; this should provide indications of areas of heritage sensitivity that require extra attention during planning, design and implementation of development projects.

³⁸ UNESCO. *Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session*. Paris: UNESCO, 2011. P3

³⁹ Ibid. P3

⁴⁰ World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO. "How is the Historic Urban Landscape Approach Applied." Historic Urban Landscape. <http://www.historicurbanlandscape.com/index.php?classid=5354&id=22&t=show> (accessed Aug. 12, 2015).

5. Prioritizing conservation and development policies and implementation.
6. Establish appropriate partnerships and local management frameworks for each identified conservation and development project, as well as develop mechanisms for the coordination of the various activities between public, private and civic actors.

Based on the thesis topic and study site condition, the historic urban landscape approach is a significant approach that will guide the whole study and provide efficient methods to apply and solve the current problem at Whampoa Village. Hence, this study discusses the historic urban landscape approach in detail.

- Recommendation on the Historic Urban Landscape (UNESCO)

The *Recommendation on the Historic Urban Landscape* builds on the 1976 document *Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas*. The intent of HUL is to integrate policies and practices of conservation of the built environment into the wider goals of urban development with respect to the inherited values and traditions of different cultural contexts.⁴¹ The *Recommendation on the Historic Urban Landscape* proposes four aspects, respectively in policy; tools; capacity-building, research, information and communication; and international cooperation for its state members to develop strategies on urban heritage conservation and development.

1. Policy

Modern urban conservation policies that represent international recommendations and guidance have provided a stage for the preservation of historic urban areas. However, it is important to implement a series of new public policies to identify and protect the historic layering in the city as well as the balance between natural and cultural values within urban

⁴¹ UNESCO. "UNESCO Recommendation on the Historic Urban Landscape." *UNESCO*. Nov. 10, 2011. <http://whc.unesco.org/en/activities/638> (accessed May 10, 2015).

environments. To better address urban heritage conservation, it should be integrated into general policy and planning practices. While policy provides mechanisms for balancing conservation and sustainability in the present and future, policy should particularly place its emphasis on harmonious, contemporary interventions integrated with the historic urban landscape. Further, various stakeholders including member states, all levels of governments, public and private stakeholders, international organizations, as well as national and international non-governmental organizations should contribute to the leadership and participation of policy definition, elaboration, implementation, and evaluation to ensure the conservation of urban heritage and the application of the historic urban landscape approach.⁴²

2. Tools

The historic urban landscape approach consists of four main categories of tools in general: Civic Engagement Tools, Knowledge and Planning Tools, Regulatory Systems, and Financial Tools.⁴³ Civic Engagement Tools invite and empower multiple stakeholders from communities to identify important values within their urban areas and create ideas representing their diversity, benefits, goals, as well as their united agreement on urban heritage conservation and future sustainable development. This tool not only helps promote intercultural communication among communities about their cultures, benefits, needs and so on, but also provides opportunities to facilitate and mediate the different interest conflicts between groups.⁴⁴ The Knowledge and Planning Tools protect the integrity and authenticity of urban heritage while allowing the recognition of cultural significance and diversity, and providing further monitoring and management of change according to the needs of life and urban space quality improvement. To

⁴² UNESCO. *Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session*. Paris: UNESCO, 2011. P4

⁴³ Ibid. P4

⁴⁴ Ibid. P4

better safeguard urban heritage, the knowledge and planning tools create documentation and mapping of cultural and natural characteristics. With the scope of sustainable development, heritage, social and environmental impact assessments should be integrated into the decision-making processes during planning.⁴⁵ Regulatory Systems, which might be reinforced by traditional and customary systems, generally include legislative and regulatory measures which reflect local conditions, which pertain to the conservation and management of both tangible and intangible attributes of urban heritage. Regulatory systems must include their values in different aspects such as society, environment, and culture.⁴⁶ Financial Tools help capacity building and income development within the framework of sustainable development. Government and international organizations are no longer the only way of funding the support of urban heritage conservation. Investments from private sectors, local enterprise and partnership modes are the future of sustainably funding support for the conservation and development of urban heritage.⁴⁷

3. Capacity-building, Research, Information and Communication

Capacity-building among main stakeholders, including communities, decision makers, professionals and managers aims at the promotion and implementation of the historic urban landscape approach, as well as the adaption and application of the *Recommendation on the Historic Urban Landscape*. Efficient capacity-building could provide successful collaboration among main stakeholders to adjust the Recommendation and approach and create appropriate strategies, managements and relevant plans to the local area based on the regional contexts.⁴⁸

⁴⁵ UNESCO. *Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session*. Paris: UNESCO, 2011. P4

⁴⁶ Ibid. P5

⁴⁷ Ibid. P5

⁴⁸ Ibid. P5

Research is another aspect of the conservation of urban heritage. Research helps understand complex layering of urban settlements, and their values and meaning for the communities, as well as presenting them to the visitors in comprehensive ways. Research also functions as a recording tool documenting the situation and evolution of urban areas and promoting proposal and management evaluation, improvement, and perfection. Academic institutes and research centers are encouraged to develop further research on the historic urban landscape approach and cooperate with the local communities, governments and organizations of different levels.⁴⁹

Other than research within an institute or research center, there are several means of exchanging and sharing among individuals, disciplines, and organizations and sectors, enhances the efficiency of data collection and analysis, and the effectiveness of research on historic urban areas. Reaching out to all different sectors, under-represented groups, and youth are significant steps toward social participation in urban heritage conservation.⁵⁰ It is necessary for future historic urban landscape conservation to have more information collecting and exchanging, as well as for communication via out-reach to the whole society.

4. International Cooperation

As discussed above, the network of knowledge-sharing is a key point during the conservation of historic urban landscape. First, member states, international governmental and non-governmental organizations should reveal the historic urban landscape approach to the public by disseminating the approach via application case studies from all over the world. In the meanwhile, encouraging multinational cooperation between local authorities should lead the way to conservation success. Finally, international development and cooperation need member states, non-governmental organizations and foundations to participate and contribute to the strategy

⁴⁹ UNESCO. *Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session*. Paris: UNESCO, 2011. P5

⁵⁰ Ibid. P5

development of implementing and harmonizing the historic urban landscape approach in order to carry out practical projects.⁵¹

Chapter Summary

With clear understanding of the definitions of tangible and intangible cultural heritage, we know that both forms of heritage supplement the other for collective cultural heritage preservation. Since Whampoa Village already went through tourism development that included a certain extent of cultural heritage preservation and renovation, the next step should be a focus on intangible cultural heritage preservation beyond the village's existing tangible cultural heritage conservation practice. Hence, this thesis explores international intangible cultural heritage guidance emphasizing the role of the Nara Document and UNESCO Convention. The Nara Document provides a wide framework of intangible cultural heritage preservation guidance emphasizing the respect for cultural and heritage diversity; the encouragement of cultural development; co-operations and participation of multiple stakeholders from different countries, regions, disciplines, and cultural communities; and public awareness enhancement for understanding and respecting cultures. Meanwhile, the UNESCO Convention gives extended details of intangible cultural heritage preservation approaches at the national level concentrating on political protection and public education. These detailed approaches contribute greatly to the later program design development in Chapter Six.

The concept of the Historic Urban Landscape (HUL) is another aspect of the research. HUL is a new rising concept focusing on the balancing of preservation and development of urban villages. Under this concept, the historic urban landscape approach brings a comprehensive design approach—the six-point Action Plan—for planners to achieve sustainable development

⁵¹ UNESCO. *Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session*. Paris: UNESCO, 2011. P5

with identification, assessment, conservation, and management. With limited access to Whampoa resources, this thesis applies the HUL approach to the investigation, planning, and design process of Whampoa Village as much as possible. In sum, this chapter of literature review sets a series of global directions for the following site specific research and design.

CHAPTER 3

PRESERVATION IN TODAY'S CHINA

After the discussion of cultural heritage definitions and international guidance of intangible cultural heritage preservation, this paper now moves its discussion scale from international to national focusing on China. In this section, the national policies of China are described to generally understand the system of laws, the unique land system in rural areas, and the cultural heritage preservation commitment in today's China. Following the national policies, this study reviews China's history of preservation practice referencing international guidance for the later application to the Whampoa Village case study.

National Policies

1> System of Laws in China

The socialist system of laws in China are an organic integration that consists of the Constitution and its related laws at the highest level, with legal branches below: civil and commercial laws, administrative laws, economic laws, social laws, criminal laws, litigation and non-litigation procedural laws, and other legal branches (Figure 1). These laws apply to three scales: federal law, administrative regulation, and local regulations⁵² Among these, the *Law of the People's Republic of China on Protection of Cultural Relics* and the *Law of People's Republic of China on Intangible Cultural Heritage*, belong to the administrative laws at the top level in the system of laws.

⁵² The State Council Information Office of the People's Republic of China. The Socialist System of Laws with Chinese Characteristics. Beijing: Information Office of the State Council, 2011.

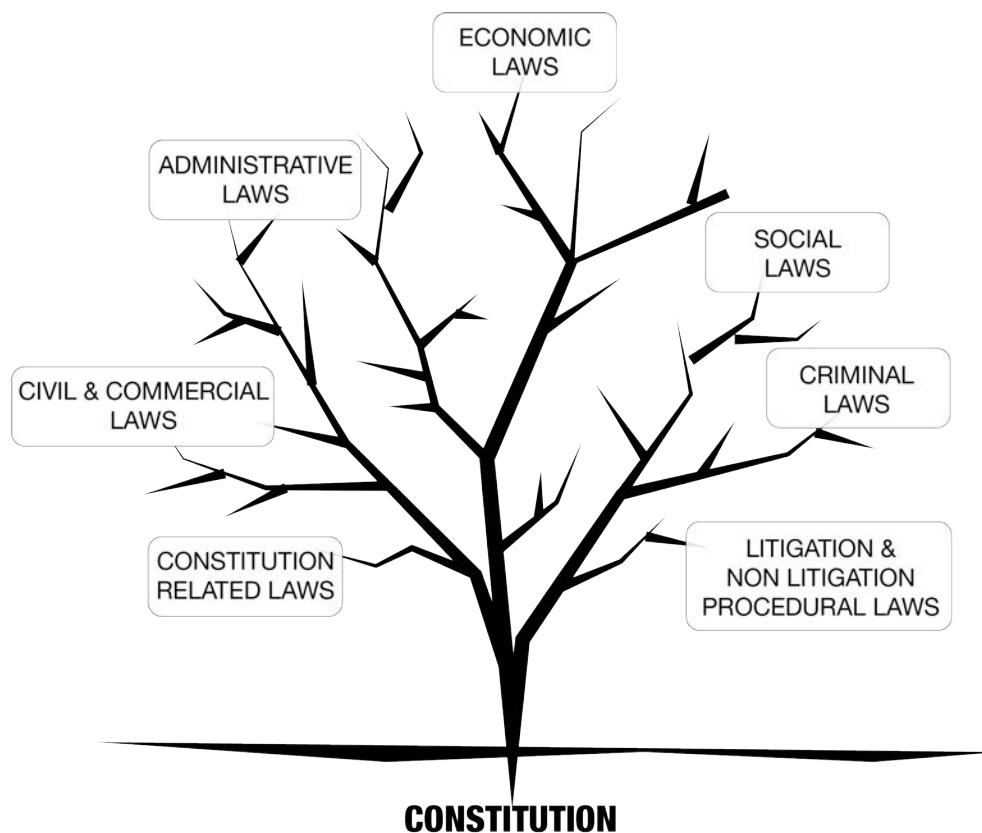


Figure 1: System of Laws of China (Yongzhi Xiao)

2> Land System in Rural China

There is a long history of changing land systems in rural China. Chinese farmers strived for their own land for thousands of years and finally obtained their own private land until the People's Republic of China (1949-present) issued the Land Reform Movement in 1950.⁵³ From 1953 to 1956, the federal government of China changed the farmer's private land ownership into collective ownership⁵⁴, which means the immovables and movables (Table 2)

⁵³ Qian, Zhonghao. "Rural China Land System Historical Change Economic Analysis." Edited by Ze Tian. Jiangsu Social Science, 2000: 74-85.

⁵⁴ There are three major categories of land ownership in China: the state ownership, the private ownership, and the collective ownership. According to the 1982 People's Republic of China Constitution, land in the rural and suburban areas is owned by collectives except for those portions prescribed to belong to the state in law. Collectives own House sites, and privately farmed plots of cropland, and hilly land too.

belonged to the members of a collective.⁵⁵ For nearly 30 years, collective ownership was practiced in rural China. As a result of the people's commune system⁵⁶ (1958-1983) in 1982, China turned its large-scale joint production idea into small-scale production as the household contract production system. This required each family to be responsible for its own production for the state and the collective it belonged to. This policy is still in effect today. Nowadays, related laws that have regulations on collective ownership include the Constitution, the *Property Law of the People's Republic of China*, and the *Law of the People's Republic of China on the Contracting*.⁵⁷

Immovables Examples	Movables Examples
House, Property Rights, Premises, Land and Associated Goods, Chattels (located on, or below, or have fixed address) and so on	Voices, Values, Traditions, Oral History, Cuisine, Clothing, Form of Shelter, Traditional Skills and Technologies, Religious Ceremonies, Performing Arts, Storytelling and so on

Table 2: Examples of Immovables and Movables (Yongzhi Xiao)

Although policy has been modified from 1984 to present, collective ownership still presents problems implementing the household contract production system in current society. For example, the definition of 'collective' is confused with collective ownership, which results in farmers' land right infringement. Moreover, farmers' land rights are unclear and incomplete so that farmers have no deciding authority on their land mortgage or government requisition of land.

⁵⁵ Hu, Jintao. Property Law of the People's Republic of China. Fifth Session of the Tenth National People's Congress of the People's Republic of China, 2007.

⁵⁶ Communes, the largest collective units, were divided in turn into production brigades and production teams. The communes had governmental, political, and economic functions. (Wikipedia)

⁵⁷ Kong, Xiangzhi, and Zhenyuan Xu. Rural China Land System Change and Evaluation after the Reform and Opening Up.

Problems of current household contract production systems include inefficient land utilization, sluggish agriculture development, separated businesses, policy dispute and so on.⁵⁸ Hence, there is an academic opinion that collective ownership should nationalize rural ownership in order to fundamentally implement the public ownership revolution on the land system, which has been more adapted to China's socialistic perspective. After all, this might be a developing probability of rural China's land system.⁵⁹

3> *Cultural Heritage Preservation Commitment*

According to China's legal history, the Chinese government began its legislation on cultural heritage in 1982, the same year the *Law of the People's Republic of China on Protection of Cultural Relics* was established.⁶⁰ As UNESCO drew attention to intangible cultural heritage preservation in 2002; by 2011 China had published the *Law of the People's Republic of China on Intangible Cultural Heritage*.⁶¹ The legal system related to cultural heritage in China is generally separated into tangible heritage and intangible heritage.

To start with tangible heritage protection, the *Law of the People's Republic of China on Protection of Cultural Relics* is the main cultural heritage preservation law in China, acting as the foundation of provincial and local level legislation.⁶² Within the law, there is a definition of the scope of a cultural relic.⁶³ Generally, this law consists of two main systems: the protection of

⁵⁸ Lu, Yangcheng. "Discussing Rural China Land System's Revolution Toward Nationalization." *Modern Business Trade Industry*, 2010.

⁵⁹ Ibid.

⁶⁰ Standing Committee of National People's Congress. "Law of People's Republic of China on Protection of Cultural Relics." State Administration of Cultural Heritage. Oct. 28, 2002. http://www.sach.gov.cn/art/2007/10/29/art_1034_6944.html (accessed Jan. 27, 2015).

⁶¹ Zhao, Lina. "Law of the People's Republic of China on Intangible Cultural Heritage." *Law Consulting*. March 31, 2011. http://www.flguwen.com/news_xx.asp?id=15933 (accessed Jan. 20, 2015).

⁶² Standing Committee of National People's Congress. "Law of People's Republic of China on Protection of Cultural Relics." State Administration of Cultural Heritage. Oct. 28, 2002. http://www.sach.gov.cn/art/2007/10/29/art_1034_6944.html (accessed Jan. 27, 2015).

⁶³ Cultural relics includes sites of ancient culture, ancient tombs, ancient architectural structures, cave temples, stone carvings and murals that are of historical, artistic or scientific value; important modern and contemporary historic sites, material objects and typical buildings that are related to major historical events, revolutionary movements or famous personalities and that are highly memorable or are of great significance for education or for the preservation of historical data; valuable works of art and handicraft

movable cultural relics and the protection of immovable cultural relics. Movable cultural relics are well protected by state-maintained museums, memorial halls, and research institutes. They are divided into two categories: ordinary relics and valuable relics. Within valuable relics, there are three levels of relics documented depending on its historic, artistic, and scientific value. All levels of administrative departments for cultural relics⁶⁴ are responsible for the protection and management of movable cultural relics. Immovable cultural relics consist of all levels of cultural relic protecting units. However, cultural relic protecting units are classified into three levels of national, provincial, and local levels and protected by cultural relic organizations at all levels. World heritage sites, key scenic attractions, historic cities, historic towns and villages are also included in the protection system of immovable cultural relics.⁶⁵

With four revisions (1991, 2002, 2007 and 2013), the *Law of the People's Republic of China on Protection of Cultural Relics*⁶⁶ matured for China's tangible cultural heritage preservation. Aside from that specific law, there are numbers of existing or trial policies, regulations, standards, criteria, etc. to complement, detail, and promote the federal law, such as: *Management Methods for Cultural Relic Projects*, *Museum Management Methods*, *Management Methods for Moveable Cultural Heritage Restoration* and so on.⁶⁷ Hence, for decades, China's policies matured and created a unique protection system for tangible cultural heritage.

articles dating from various historical periods; important documents dating from various historical periods, and manuscripts, books and materials, and etc. that are of historical, artistic or scientific value; as well as typical material objects reflecting the social system, social production or the life of various nationalities in different historical periods

⁶⁴ Administrative department for cultural relics is the specific governmental department focusing on cultural relics preservation. Generally, there are three levels of Administration of Cultural Heritage: national level, provincial level, and local level.

⁶⁵ Standing Committee of National People's Congress. "Law of People's Republic of China on Protection of Cultural Relics." State Administration of Cultural Heritage. Oct. 28, 2002. http://www.sach.gov.cn/art/2007/10/29/art_1034_6944.html (accessed Jan. 27, 2015).

⁶⁶ Cui, Can. "Bestowal Law of Cultural Heritage: Historic Evolution, Developing Features, and Improvement." *Law and Policy Exploration*, Aug. 2012: 107.

⁶⁷ State Administration of Cultural Heritage. *Law and Policy*. <http://www.sach.gov.cn/col/col1029/index.html> (accessed Jan. 28, 2015).

With UNESCO's establishment of the *Convention for The Safeguarding of the Intangible Cultural Heritage* in 2003, and China becoming a member state in 2005, the preservation of intangible heritage has captured the attention of China's government. In response to UNESCO's convention, China's national people's congress created the *Draft of the People's Republic of China on Folk Traditional Culture Protection Law* in 2003 and issued the *Working Suggestions about Improving China's Intangible Cultural Heritage Protection* and the *Notification about Improving Cultural Heritage Protection Work* in 2005 (Table 3).⁶⁸

	UNESCO CONVENTION	CHINA'S WORKING SUGGESTION
1	Oral Traditions and Expressions	Oral Tradition, Including Language
2	Performing Art	Traditional Performing Art
3	Social Practices, Rituals and Festive Events	Folk Activities, Rituals and Festive Events
4	Knowledge and Practices Concerning Nature and the Universe	Folk Traditional Knowledge and Practices Concerning Nature and the Universe
5	Traditional Craftsmanship	Traditional Craftsmanship
6		Relative Cultural Spaces of Above Practices

Table 3: Intangible Cultural Heritage Category Comparison of UNESCO Convention and China's Working Suggestion (Zhuang Liu)

A year later in 2006, the state cultural department published the *Temporary Methods for National Intangible Cultural Heritage Protection and Management*⁶⁹ and set up China's

⁶⁸ China.com.cn. ""Intangible Heritage Protection" in China." China.com.cn. Edited by You You. Oct. 20, 2009. http://www.china.com.cn/culture/zhuanli/whyc/2009-10/20/content_18736111.htm (accessed Jan. 31, 2015).

⁶⁹ State Administration of Cultural Heritage. "Temporary Methods for National Intangible Cultural Heritage Protection and Management." State Administration of Cultural Heritage. Oct. 14, 2008.

Intangible Cultural Heritage Protection Centre. The Centre's mission is to conserve intangible heritage of national-level; to take charge of the nationwide protection work; to provide guidance for intangible heritage protection; to initiate the nationwide general investigation; to direct the implementation of protection plans; to process the research on intangible cultural heritage protection theories; to hold academic, exhibition, and public activities to communicate, advocate, and promote the protecting achievements and experiences; as well as to support the establishment of research outcomes and education training. Until 2011, the state officially carried out and implemented the *Law of the People's Republic of China on Intangible Cultural Heritage*⁷⁰. Since that time, China's intangible heritage preservation has stepped into a new stage of legal protection that has gradually become perfected where governments of all levels are planning to promote new regulations based on the state law. To date, thirteen of China's twenty-three provinces have promulgated specific protection regulations for intangible heritage and folk culture, such as the *Draft of Tibet Autonomous Region Implementing the 'Law of People's Republic of China on Intangible Cultural Heritage' Methods*, and the *Working Regulations of Yunnan Province Minority Language and Character*, among others.⁷¹

According to *China's Intangible Cultural Heritage Protection Development Report (2014)*, there are a total of thirty-eight items appraised for the UNESCO Intangible Cultural Heritage list and forty-one national level intangible heritage protection⁷² demonstrations due at the end of 2013.⁷³ Further, all levels of government are enhancing their protection quality and dynamic

⁷⁰ Wang, Wanping. "The Legislation Goal Analysis of 《Law of People's Republic of China on Intangible Cultural Heritage》." Research On The National People's Congress, 2009: 28-29.

⁷¹ The State Council. "《China's Intangible Cultural Heritage Protection Development Report (2014)》 established in Beijing." The State Council | The People's Republic of China. Edited by Hongse Liu. Nov. 03, 2014. http://www.gov.cn/xinwen/2014-11/03/content_2774480.htm (accessed Feb. 01, 2015).

⁷² Productive protection is an economic methods that transfer intangible cultural heritage and other resources into productivity and goods that have certain economic interest through production, exchange, and sale.

⁷³ Song, Junhua. *China's Intangible Cultural Heritage Protection Development Report (2014)*. Social Science Paper Publishing, 2014.

management for both existing and newly applied intangible heritage according to periodically updated notifications from the state cultural department. More than that, since 2013, China has been promoting intangible heritage digital protection that includes the digitization of intangible heritage preservation criteria, the establishment of a state database of intangible heritage, the development of digital software for an intangible heritage management system, as well as trial implementation of protection projects.⁷⁴

To summarize, China is still perfecting its intangible heritage protection system by attempting to match the requirement of the international call to conserve intangible heritage. Although China strives to protect intangible heritage, there are still problems that need time and effort. First, the *Law of People's Republic of China on Intangible Cultural Heritage* needs more regulations detailing content as well as a law popularizing and implementation monitoring. The protection system is immature with a lot of local divisions that don't work or have a lack of staff and professionals. The social education on intangible heritage preservation is far from sufficient and most citizens have no awareness of intangible heritage protection laws. Last but not least, the protection policy on intangible heritage needs to be enriched via enhancement of communication among the world, state, provinces, regions, as well as folk organizations.⁷⁵

China's Practices on Cultural Heritage Preservation

As discussed previously, China has established both specific laws and policies on protecting tangible and intangible cultural heritage. For over 30 years, the *Law of the People's Republic of China on Protection of Cultural Relics* has been the legal foundation for the establishment, addition, and perfection of local cultural heritage preservation policies and regulations. With improved tangible cultural heritage preservation policy, in 2012, there were about 770,000

⁷⁴ Song, Junhua, interview by Ruiying Li. The establishment of 《China's Intangible Cultural Heritage Protection Development Report (2014)》 (Nov. 02, 2014).

⁷⁵ Ibid.

immovable cultural heritage practices registered and documented by the Chinese government, and 287 million movable cultural heritage examples under the protection of 3,415 state-owned museums located nationwide.⁷⁶

China has raised an awareness of intangible cultural heritage preservation within its territory over the past fifteen years along with the establishment of the UNESCO *Convention for The Safeguarding of the Intangible Cultural Heritage* in 2003. Under the global promotion, China not only enhanced its legal and political system regarding intangible cultural heritage preservation, but also achieved great accomplishments documenting intangible cultural heritage, its implementation of ethnic and folk culture preservation projects, its construction of social awareness of intangible cultural heritage protection, as well as its education and research promotion of China's intangible cultural heritages.⁷⁷ To date, China is the country that has the most (26) intangible cultural heritage practices under the *Lists of UNESCO Intangible Cultural Heritage*.^{78,79}

While the protection of tangible cultural heritage has been practiced for decades, the practices of intangible cultural heritage preservation has just begun in the past ten years. There are a number of problems that impede the practice of intangible cultural heritage protection and capture the attention of academic and political circles.⁸⁰

1> Different Levels of Preservation Practices Vary from Region to Region

Although China's central government highly advocates intangible cultural heritage protection, protection practices and works vary from region to region. More developed provinces

⁷⁶ Cultural Relics Department. "China's Cultural Relics Protecting Status." The Central People's Government of the People's Republic of China. Apr. 11, 2012. http://www.gov.cn/test/2012-04/11/content_2110883.htm (accessed Apr. 11, 2015).

⁷⁷ Song, Jianlin. China's Intangible Cultural Heritage Preservation Status. 2014.

⁷⁸ The Lists of Intangible Cultural Heritage, which are created by UNESCO, is a compendium of various intangible cultural heritages all over the world. It is aiming to better protect the intangible cultural heritages and enhance the social awareness of the importance of intangible cultural heritages, cultural diversity, as well as creative expression. (Wikipedia)

⁷⁹ Tian, Qing. "Qing Tian: China's Intangible Cultural Heritage Preservation Status and Future." News365. Sept. 28, 2010. http://www.news365.com.cn/wxpd/jy/jyt/201009/t20100928_2839080.htm (accessed Apr. 12, 2015).

⁸⁰ Zhao, Gejin. China's Intangible Cultural Heritage Protection Legislation is Almost There Law Daily, (Jun. 03, 2009).

and cities like Beijing, Shanghai, as well as Guangzhou, do a good job with preservation practices due to the abundance of advanced academic research, numerous talented professionals, cutting edge social medias better policy and regulation, and stronger economic and social foundations. On the contrary, regions developing slowly, such as Xinjiang, have more trouble implementing the practices of cultural heritage preservation, especially intangible heritage protection, which is so new. More importantly, these regions might not even promote central government policies without certain economic support and state monitoring.⁸¹

2> Losing Artists with skills of Intangible Cultural Heritage

Nowadays in China, most of the artists under the lists of inheritor of intangible cultural heritages are advanced in age. Young people today are generally attracted to modern and popular culture, which results in low awareness and willingness to inherit traditional culture. Furthermore, the future scope of most of the intangible cultural heritages inheritance in China is still very limited and narrow for the young to pursue as a career or a profession. Hence, under this severe circumstance, there is a loss of artists familiar with intangible cultural heritage. As such it, is an imperative problem that China needs to deal with seriously as a part of preservation practice.⁸²

3> Globalization Impact on Traditional Culture

Globalization is one of the essential factors that has great impact on traditional culture. Along with globalization, multiple kinds of cultures, such as cultures from different regions and countries, merge together in people's daily life. Immigration, commercial activities, travelling, as well as importing foreign goods are the simplest but significant every-day activities reflecting the increased communication and connection of worldwide cultures. Globalization, as a

⁸¹ Zhao, Gejin. China's Intangible Cultural Heritage Protection Legislation is Almost There Law Daily, (Jun. 03, 2009).

⁸² Ibid.

double-edged sword, brings different cultures together while assimilating regional cultures and accelerates the extinction of traditional cultures.⁸³

4> Over Commercialization of Intangible Cultural Heritage

The tourism economy not only can provide funding and new development for cultural heritage preservation, but also can bring over-commercialization and inappropriate utilization of intangible cultural heritage. Under great pressure from economic development, people develop a intangible cultural heritage as their regionally characteristic commercial activity to attract travelers or even change the original meaning and essence of their intangible cultural heritage to please and bring in more travelers.⁸⁴

5> Lack of Detailed Regional Level Regulations on Intangible Cultural Heritage Preservation

Although the *Law of People's Republic of China on Intangible Cultural Heritage* was established in 2011, there are still plenty of detailed policies and regulations, from national level to local level and from region to region, waiting for enhancement and implementation. Only when the state has a thorough legal system in place on the preservation of intangible cultural heritages, will these resources be fully protected. During this rapid economic development, the best we can hope for is that their existence is made visible to the modern society in depth.⁸⁵

Chapter Summary

Even though China has many preservation accomplishments over the past several decades, there are still challenges for cultural heritage preservation practice. Some of the issues include: unique collective ownership of rural China preventing intervention and management from the government, balancing the problem of cultural heritage adapting to the needs of modern society while considering reserving its cultural features during development, the need for the

⁸³ Zhao, Gejin. China's Intangible Cultural Heritage Protection Legislation is Almost There Law Daily, (Jun. 03, 2009).

⁸⁴ Ibid.

⁸⁵ Ibid.

improvement of social Cultural Self-awareness⁸⁶, and equally applying the preservation practices to both tangible and intangible cultural heritage.⁸⁷ Moreover, although there has been 20 years of prevailing practice of intangible cultural heritage in China, intangible cultural heritage practices have continued to died out at the rapidest speed ever in China as the country changed its economic social structure. Industrial society inevitably and continuously influences the existence of intangible cultural heritage that has its roots in and relies on traditional farming and agriculture.⁸⁸

All these issues reflect a phenomenon that cultural heritage preservation is far from comprehensive in China and that preservation practices still need improvement and enhancement. As the gap between contemporary development and historic districts becomes larger and larger today, it is necessary to consider reconnecting the preserved and restored historic districts with new development in rural areas, especially urban villages in China. Hence, for Whampoa Village's case application, the policies and collective ownership, as well as the existing dilemma China is confronting during its historical preservation practice to avoid over-commercialization, continuous losing of traditional artists, and disordered regional development without regulation and management, should be addressed.

⁸⁶ Cultural Self-awareness is a deep self-recognition of the significance and influence of culture, an appropriate self-understanding of cultural development regularity, and a motivated self-responsibility of developing culture and history. (Baidu Baike)

⁸⁷ Tian, Qing. "Qing Tian: China's Intangible Cultural Heritage Preservation Status and Future." News365. Sept. 28, 2010. http://www.news365.com.cn/wxpd/jy/jyt/201009/t20100928_2839080.htm (accessed Apr. 12, 2015).

⁸⁸ Liu, Shouhua, interview by Yu Lei. Worries about Intangible Cultural Heritage Preservation: The More Protection, The More Extinction, Edited by You You. (Oct. 20th, 2009).

CHAPTER 4

CHINA'S URBAN VILLAGE, GUANGDONG PROVINCE, AND GUANGZHOU CITY DEVELOPMENTAL HISTORY

This chapter provides a general overview of urban villages in China including their definition, how they were formed and appear, as well as background information about China's urban development history. As the location of the study area is an urban village called Whampoa Village in the Guangdong Province, there is also an introduction to the Guangdong Province and Guangzhou City including their history, culture, policy, and the environment. Cultural heritage preservation activities including research and heritage tourism, along with the applied heritage preservation practices in Guangzhou will also be mentioned. The chapter will conclude by pulling together all these ideas in relation to community design, planning, and programming.

Urban Villages in China

Urban Villages in China, called “Chengzhongcun” in Chinese, are literally translated as “villages in the city”, “villages amid the city”, or “villages encircled by the city.” Whichever translation is used, all of these phrases describe rural villages that have been surrounded or otherwise encroached upon by urban expansion.⁸⁹

Today, the definition of Urban Village does not exist in national law but appears in several local statutes, such as the *Temporary Regulation of Shenzhen's Urban Village Transformation*, *Management Methods of Xian's Urban Village Transformation*, and *Temporary Method of Nanjing's Urban Village Transformation and Construction Management*. China's Ministry of

⁸⁹ Zheng, Siqu, Long Fenjie, C. Cindy Fan, and Yizhen Gu. "Urban Villages in China: A 2008 Survey of Migrant Settlements in Beijing." *Eruasian Geography and Economics*, 2009: 425-446.

Construction gave Urban Villages a comprehensive definition: with the rapid development of industrialization and urbanization after reform and opening up in China, rural areas that are located within or surrounded by city administrative areas, but remain in rural modes of collective ownership, census register, and administrative management, are called Urban Villages.⁹⁰

Under the pressure of ongoing urban sprawl disturbance, local villagers chose to convert their farmland into new urban land uses; however they also chose to protect part of the village core that is used by villagers for periodic meetings because of their collective ownership and local government intervention. Without farmland, villagers transformed their land into high-density low priced rental housing and industry; this housing is for temporary residents from surrounding areas who move to the metropolis for better jobs, to earn incomes and support a better quality of life outside the village. In summary, the surrounding urban sprawl changes and continuously influences both the physical structure and intangible culture of urban villages.⁹¹

China's Urban Developmental History

With five thousand years of history, China is one of the oldest civilizations in the world. As recorded, China started from 2100BC under the Xia Dynasty (2100-1600BC) and then, based on the timeline, went through 15 dynasties and warring stages. Today's modern China, is a result of two periods: the Republic of China (1912-1949), and the People's Republic of China (1949-present) (Table 4).⁹²

As early as the Zhou Dynasty (1045-256BC), China started its tradition of city planning with the development of orthogonal and cardinal design patterns in its city layout as well as the

BRIEF CHINA'S CHRONOLOGY

⁹⁰ China's Ministry of Construction, *Urban Village Planning and Construction Problems Research*, 2007

⁹¹ Chinaurbanvillage.org. What is Urban Village? <http://www.chinaurbanvillage.org> (accessed Oct. 13, 2014).

⁹² ChinaCulture.org. "China Culture." China History Timeline. China Daily. <http://www.chinaculture.org/cnstatic/review/review.htm> (accessed Feb. 08, 2015).

ANCIENT TIMES		APPROXIMATE POPULATION
Xia Dynasty	2100 – 1600 BC	13,500,000
Shang Dynasty	1600 – 1048 BC	13,710,000
Zhou Dynasty	1045 – 256 BC	11,840,000
IMPERIAL TIMES		
Qin Dynasty	221 – 206 BC	2,000,000
Han Dynasty	206 BC – 220 AD	53,860,000
Three Kingdoms	220 – 280	7,670,000
Jin Dynasty	265 – 420	16,160,000
Southern and Northern Dynasty	420 – 589	11,000,000 ~ 20,000,000
Sui Dynasty	581 – 618	46,010,000
Tang Dynasty	618 – 907	52,910,000
Five Dynasties and Ten Kingdoms	907 – 960	33,300,000
Song Dynasty	960 – 1279	46,730,000
Yuan Dynasty	1271 – 1368	58,830,000
Ming Dynasty	1368 – 1644	66,590,000
Qing Dynasty	1644 – 1911	10,630,000 to 438,420,000
MODERN CHINA		
Republic of China	1912 – 1949	355,720,000 to 461,000,000
People's Republic of China	1949 – Present	548,770,000 to 1,354,040,000

Table 4 Timeline of China (Wikipedia and Populations Estimated by chinaculture.org)

development of canal systems. From then on, ancient dynasties in China planned and designed their cities in a systematic way with local governments or imperial palaces in the center of cities or on the city axis generally. Beginning in 1949, the year the People's Republic of China was established, urban populations grew steadily and healthily, around 3%-4% annually, until 1957. In 1958, a movement called "Great Leap Forward" promoted national industrialization with massive urbanization that moved 20 million people from rural areas to metro areas within two years. However, from 1961 to 1976, the combination of industrial adjustment, urban population downsizing, and the Cultural Revolution⁹³ stopped the migration to China's urban areas and conversely shifted 18 million urban youth back to the countryside. After the successful 1978 'Reform and Opening up'⁹⁴, urbanization was re-accelerated and spread rapidly along with China's economy and inflow of foreign investment.⁹⁵ This period of urbanization can be divided into three stages. In the first stage (1978-1984), the reformation of the rural economic system was the prime motivation promoting China's urbanization. This reformation returned 20 million people back to cities for employment, resumed College Entrance Examinations, and attracted huge numbers of farmers to cities and towns as China's trade opened up and developed quickly, resulting in flourishing township enterprises. The second stage of urbanization (1985-1991), was primarily spurred by township enterprises and city reformation that supported new town development and resulted in numerous new seacoast cities and towns. The final stage (1992-2000), was the comprehensive development period, based on city construction, small town

⁹³ Cultural Revolution is formally known as the Great Proletarian Cultural Revolution, which was a social-political movement which took place in contemporary China from 1966 to 1976. This Cultural Revolution led by Chairman Mao advocated preserving 'true' communist ideology in the country purging remnants of capitalist, and traditional elements from Chinese society. As one of the results, a large segment of population in China was forcibly displaced, which included numerous urban youth moved to rural areas. (Wikipedia)

⁹⁴ Reform and Opening up refers to the Chinese economic reform led by Xiaoping Deng, which included two stages. The first was de-collectivization of agriculture stage while the second stage was privatization and contracting out of state-owned industry.

⁹⁵ "Urbanization in China." WIKIPEDIA. http://en.wikipedia.org/wiki/Urbanization_in_China (accessed Oct. 12, 2014).

development, and the establishment of economic development areas.⁹⁶ After the 1990s, China's urbanization primarily concentrated on the eastern and southern seacoast. Comparing 1990 and 1995, the number of cities increased from 467 to 640 while the number of towns developed increased from 12,000 to 16,000. From a population perspective, China's population increased from 26.41% to 28.62%.⁹⁷ China has officially changed from rural to urban as of the year 2011; the urban areas exceed fifty percent of the total population.⁹⁸

The Combination of Rural and Urban Areas to Create Urban Village

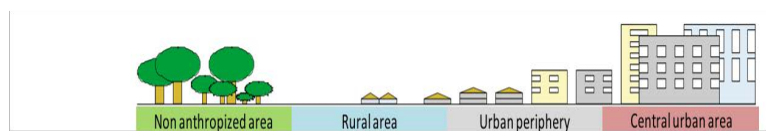


Figure 2 Rural to Urban Gradient (intechopen.com)

With rapid urban sprawl, the rural areas around the urban periphery were forced to change their land use from agriculture into industrial, commercial, and residential, as well as other functional uses such as facilities and infrastructure to accommodate the massive influx of people (Figure 2). This area today is recognized as suburban, which not only is a combination of rural and urban areas, but also acts as the transition buffer for the metro and countryside.⁹⁹



Figure 3 The Process of Urban Village Formation (Yongzhi Xiao)

⁹⁶ Baike. "China's Urbanization Process." Baike. http://baike.baidu.com/subview/2418751/11036952.htm#1_2 (accessed May 06, 2015).

⁹⁷ HUDONG BAIKE, *China's Urbanization Process*, <http://www.baike.com/wiki/城市化进程> (accessed Oct. 28 2014)

⁹⁸ Li, Peilin, interview by Chinese Communist Party News Website. *Description of China's Urbanization Process* (Nov. 27, 2012)

⁹⁹ "rural-urban fringe zone." BAIDU BAIKE. <http://baike.baidu.com/view/39203.htm?fr=aladdin> (accessed Oct. 15, 2014).

As the urban area continued to increase, the suburban and rural areas kept decreasing. In some highly populated areas, cities finally integrated together as a single metropolis, while suburban areas were surrounded and isolated by cities, and rural areas eventually disappeared. Consequently, urban villages (the isolated suburban area) were a product of urbanization with unavoidable problems and drawbacks (Figure 3).

Guangdong Province

Guangdong Province, which is the strongest economy of China, has a development history over the last few decades that surprised both the nation and the world. One of the many results of the pace of development was the creation of numbers of urban villages occurring along with the rapid development in Guangdong. As the most advanced province of China, Guangdong was the first province to establish several policies and treatments to solve the problems of urban villages.



Figure 4 Location of Guangdong Province
(Wikipedia Image)

Hence, this study pays attention to Guangdong Province's urban villages that have become a model for other areas in China to use.¹⁰⁰

Guangdong is located along China's southern seacoast, bound by Hong Kong and Macau (Figure 4). Everything about Guangdong is large: it encompasses approximately 179.8 million square kilometers (69.42

million square miles) of land area; it has two thousand years of history; 0.16 billion populations;

¹⁰⁰ Baike. Guangdong. http://baike.baidu.com/view/7340.htm?from_id=132473&type=syn&fromtitle=广东省&fr=aladdin (accessed Oct. 27, 2014).

and a \$904 billion Gross Domestic Product (GDP) in 2013. Because of its significant role in location, politics, economic development, and culture, it has become one of the most influential places in China. From a cultural perspective, Guangdong, which is the primary inheritance area of the Culture of Lingnan, has a unique style in language, tradition, as well as history. Being the language center for Cantonese and Hakka, Mandarin is also popular in the Guangdong Province. As the most open province culturally and socially, Guangdong has the greatest population among China's 23 provinces and has millions of foreign residents within its administrative area.

Prior to the Qin Dynasty (221-206BC), the Nanyue people started their agricultural activities in the Guangdong province, one of the first areas of Chinese commercial agriculture. The Guangdong province was also the first to embrace a capitalist mode of production. Starting in 1989, the Guangdong Province has been the strongest economy of China supporting one-eighth of the national economic gross value, exceeding Hong Kong and Taiwan and achieving the level of a moderately developed country.

Guangzhou Urban Development History

Guangzhou, which is known as Canton in English, is the capital of the Guangdong province and the third largest city in China. As of the 2013 census, Guangzhou had a population of 12.92 million people within its administrative area of approximately 2,870.28 square miles. Situated on the Pearl River, about 75 miles north of Hong Kong and Macau (Figure 5), Guangzhou is a key national and international



Figure 5 Location of Guangzhou (Yongzhi Xiao)

transportation hub and trading port in southern China.¹⁰¹

Guangzhou, which was recorded as Panyu as early as the Qin Dynasty (221-206BC) in 214BC¹⁰², expanded as the capital of the Nanyue Kingdom in 206 BC, whose territory is currently located in northern Vietnam. After the Han-Nanyue War in 111BC, Panyu became a provincial capital. In 226 AD, Quan Sun (孙权), the king of the state of Wu, changed the name to Guangzhou. At that time, Guangzhou was already the essential cultural and political communication hub of Southern China. However, detailed Guangzhou history is mostly recorded in the late imperial period of China, throughout which Guangzhou remained as one of the most important ports of the country. According to the *Old Tang History* (旧唐书)¹⁰³, by taking advantage of a waterway—the Pearl River, Guangzhou has been an important port of southern China since Sui Dynasty (581-619) and Tang Dynasty (618-907)¹⁰⁴ when Guangzhou started its vibrant commercial life with various day and night markets, warehouses, and shops.¹⁰⁵ However, Guangzhou's commercial life was impacted from Huang Chao Rebellion revolts and wars that killed numerous foreign merchants in 879. In 917, Liu Jianli established the Southern Han state for 55 years. From 917 to 971, Guangzhou became the capital of the Southern Han state and the city's economic development primarily relied on foreign trade.¹⁰⁶ In 971, the Northern Song state annihilated the Southern Han state, which nearly paused the land route for transportation by wars but further promoted the development of marine transportation. During the Northern Song Dynasty (960-1127), Guangzhou was China's biggest trading port of traditional goods¹⁰⁷ that

¹⁰¹ Baike. "Guangzhou." Baidu. <http://baike.baidu.com/subview/6771/10628575.htm?fr=aladdin> (accessed Nov. 04, 2014).

¹⁰² Ibid.

¹⁰³ Old Book of Tang is the first classic historical work about the Tang Dynasty beginning in 941.

¹⁰⁴ Ying Zhao, Liu Xu, and others. *Old Book of Tang*. 945

¹⁰⁵ Tsin, Michael. *Nation, Governance, and Modernity in China: Canton 1900-1927*. Stanford: Studies of the East Asia Institute, 1999

¹⁰⁶ Zeng, Zhaoxuan. *Guangzhou History and Geography*. Guangzhou: Guangdong People Publishing, 1991.

¹⁰⁷ Bi, Zhongyan. *Zhongshubeidui* (中书备对). 1078.

connected over 50 countries all over the world.¹⁰⁸ The Song government established Midtown (中城) based on the old town of Southern Han, which was located at the current Guangzhou Old City. With the fast development of the eastern town and western town, in 1068, the city of Guangzhou greatly expanded to the east, and to the west five years later, creating a three-town pattern (Eastern-town, Midtown, and Western-town).¹⁰⁹ With strong economic development, Guangzhou also became the main location of battles between states in the transition period of Song Dynasty (960-1279) and Yuan Dynasty (1271-1368). Unfortunately, Guangzhou was largely destroyed and its foreign trade was forced to stop due to these battles until 1286.¹¹⁰ During Yuan Dynasty (1271-1368), Guangzhou was the second biggest international trading port of China and kept flourishing in its marine trade to Asian, Middle East, and African countries. In that time, over 140 countries from the world visited Guangzhou for commercial trade. However, during the beginning of the Ming Dynasty (1368-1644), the government changed its open policy and started to limit and ban China's maritime trade and action with foreign countries. Guangzhou became the only open and biggest trading port of China.¹¹¹ In 1380, the feudal prince, Zhu Liangzhu, enlarged Guangzhou city by combining the surrounding three towns into one and renewing the old downtown area. So the enlargement and merging of surrounding towns is an ancient tradition.¹¹² During the city enlargement of Guangzhou, the feudal prince also constructed the largest Zhenhai Building (镇海楼) of four in China to show Guangzhou's social and economic development success. In 1563, the government enlarged southern Guangzhou and constructed an external town called "New Town", which organized Guangzhou into two-towns

¹⁰⁸ Zeng, Zhaoxuan. *Guangzhou History and Geography*. Guangzhou: Guangdong People Publishing, 1991.

¹⁰⁹ MaYufei. "Guangzhou Records of the Grand Historian." 2006

¹¹⁰ ZuoZheng. "Discuss Guangzhou Port and the Historic Development of Foreign Trade." *Jinan Journal*. May 2002.

¹¹¹ Zeng, Zhaoxuan. *Guangzhou History and Geography*. Guangzhou: Guangdong People Publishing, 1991.

¹¹² ChenDaiguang. *Guangzhou Urban Development History*. Guangzhou: Jinan University Publishing House, 1996. P174

pattern.¹¹³ In 1567 (late Ming Dynasty), the Ming government cancelled its ineffective maritime ban and allowed private foreign trades after Portugal fleets failed to invade Guangzhou. Because of the cancellation of the maritime ban, Guangzhou continued to develop its foreign trade and created specific foreign service warehouses for Portugal merchants, known as the Shisan Hang (十三行).¹¹⁴ By the Qing dynasty (1644-1912), the old town area of current Guangzhou was basically formed and built (Figure 6). However, like other big cities, Guangzhou was managed by two separated counties and housed various government prefects and governors as the world of officialdom.¹¹⁵ Hence, in that time, Guangzhou became the capital of Guangdong Province and the county jurisdiction of Panyu county and Nanhai county. Due to the Qing Dynasty policy of Canton System—only one primary port for the entire country—implemented in 1757, Guangzhou again became the only trading port connecting China and other countries; this policy

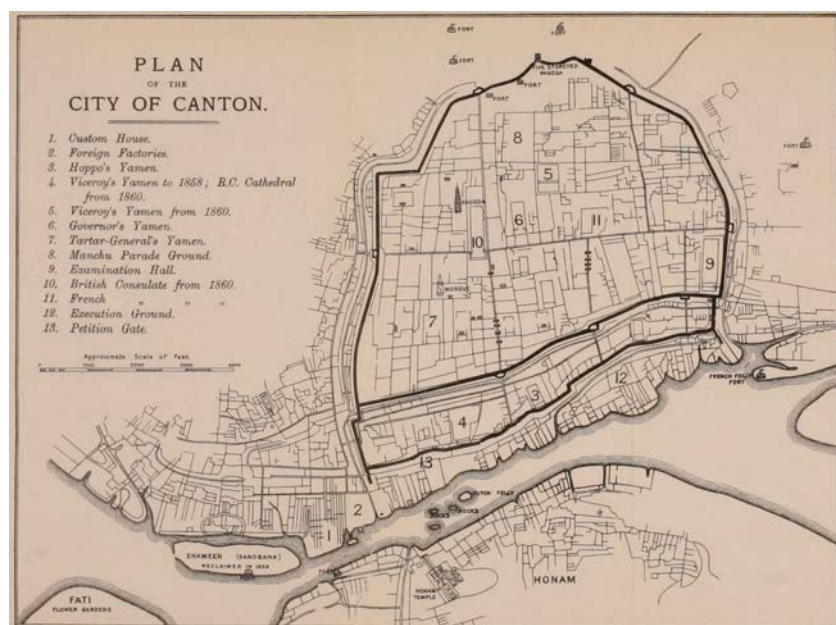


Figure 6 1910 Guangzhou City Plan (Wikipedia Image)

also limited foreigners to trade in the Shisan Hang.¹¹⁶

This policy not only made Guangzhou the third biggest city of the world by population, but also supported Shisan Hang into its most glorious period. At that time, Shisan Hang was

¹¹³ Guangzhou Archives Establishment. Guangzhou Historic Construction and Political District Evolution. (accessed Nov. 06, 2015).

¹¹⁴ Zeng, Zhaoxuan. Guangzhou History and Geography. Guangzhou: Guangdong People Publishing, 1991.

¹¹⁵ Tsin, Michael. Nation, Governance, and Modernity in China: Canton 1900-1927. Stanford: Studies of the East Asia Institute, 1999

¹¹⁶ Wei, Qingyuan. From River to Ocean—Guangdong Ancient Economy Developmental Direction. <http://hk.crntt.com/crn-webapp/cbspub/secDetail.jsp?bookid=48613&secid=48722> (accessed Nov.06 2015).

the foreign trade center of the Qing government and known as the southern national treasury. Based on Qing government record, 27 foreign ships visited Guangzhou and 520,000 Liang (ancient China's currency) tax was paid to the government in 1754. In 1790, the number of trading ships to Guangzhou increased to 83 and the tax was up to 1,100,000 Liang. Before the First Opium War, Guangzhou had over 200 ships visit annually and received 1,800,000 tax income.¹¹⁷ The start of the Shisan Hang' decline was because of a large fire disaster in 1822, which caused plenty of traders to go bankrupt.¹¹⁸ In 1839, the governor Lin Zexu banned and confiscated 237 thousand pounds of opium on his own, triggering the First Opium War.¹¹⁹ As a result of losing the First Opium War, the Qing Dynasty leaders were forced to sign and follow the Treaty of Nanjing between England and China, which compulsorily opened the port of Guangzhou and other four trading ports of China in 1842. After England opened five trading ports in China, Guangzhou lost its primary position of foreign trade and continuously decreased its trading gross. Additionally, the managing right of the Shisan Hang was taken over by foreign traders after the Nanjing treaty opened more trading locations. Meanwhile, Hong Kong was ceded to England as its free trading port in the Nanjing treaty and replaced Guangzhou as the distribution center.¹²⁰ This war also resulted in a series of actions and revolts from 1854 to 1861. But the most successful one is the Westernization Movement (1861-1895)¹²¹, which started new development of modern industry in Guangzhou.¹²² In 1872, overseas Chinese Chen Qiyuan opened the first contemporary industrial enterprise in China. In the same decade, Guangzhou had

¹¹⁷ Guangzhou University Shisan Hang Research Center. Home Page. <http://www.hongmerchant.net/Index.aspx> (accessed Nov.06 2015).

¹¹⁸ Southern Metropolis Daily. "Shisan Hang." Guangzhou Library. Oct. 16 2009.

http://www.gzlib.gov.cn/shequ_info/ndgz/NDGZDetail.do?id=323988 (accessed Nov.08 2015).

¹¹⁹ Zhao, Jianwei. "The Opium War Behind lies." Tongzhou Gongjin, 2009.

¹²⁰ Qi, Qizhang. "Nanjing Treaty and the Initiate of China's Modernization." Archives of Republic of China, 1997: 58-66.

¹²¹ Westernization Movement, which is also called as the Self-Strengthening Movement, was a period of institutional revolution issued by the Qing Government, aiming at the study of western technologies, sciences, as well as languages to cultivate talents and strengthen the dynasty. This movement established a specific schools of western learning in the large cities including Beijing, Shanghai, and Guangzhou. (Cultural China.com)

¹²² Zhao, Chunchen. "Westernization Movement in Guangdong." Guangdong Social Science, 1992.

its spinning, paper making, printing, and ship repairing industries further developed.¹²³ In 1912, the Nationalist government (of the Republic of China) abolished the Guangzhou government and created the Guangdong Military Government.¹²⁴ By 1917, Sun Yat-sen re-established the Republic of China Military Government and started the Constitutional Protection Movement.¹²⁵ However, Sun Yat-sen was forced to leave Guangzhou because of the Congress Coup in 1918. He returned to Guangzhou in 1920 to rebuild the military government, restart the Constitutional Protection Movement, and become the president of Republic of China. The first town hall of Guangzhou was built on February 15th 1921, making Guangzhou the first municipality in China. In 1922, Sun Yat-sen confronted the coup again and left Guangzhou. In 1923, Sun was back again and took over the revolutionary leadership of Guangzhou.¹²⁶ From 1923 to 1927 was the period of cooperation between the Nationalist Party and the Communist Party.¹²⁷ Guangzhou was the center of revolutionary movements including the establishment of the Whampoa Military Academy, the Construction of the Guangzhou Farmers Movement Lecture Hall, the Guangzhou Worker Strike Movement, and so on. In 1924, Sun Yat-sen passed away. As a consequence, the Republic of China Military Government went through several times of coups, moved its capital to Wuhan and established the Nanjing Republic Government. In 1927, Jiang Jieshi and Wang Jingwei initiated coups against the Communist Party and revolution, which became the end of these two parties' cooperation and started the ten years of the Chinese Civil War.¹²⁸ From 1929 to 1936, Guangzhou was governed by Chen Jitang. During these seven years, Guangzhou

¹²³ Zhao, Chunchen. "Westernization Movement in Guangdong." Guangdong Social Science, 1992.

¹²⁴ Zhang, Yanxian. *Explose the Hundred-Years Truth of Republic of China*. Taiwan: Taiwan History Academy, 2013.

¹²⁵ The Museum of Dr. Sun Yat-Sen. "Life Introduction." Sun Yat-Sen. <http://www.sunyat-sen.org:1980/b5/125.92.250.161/sun/1001.php> (accessed Nov. 08, 2015)

¹²⁶ Ibid.

¹²⁷ Luo, Fangfang and Lu, Keliang. "Discuss the Relationship Change between the Communist Party of China and Tennagers during the First Kuomintang-Communist Cooperation." *The Communist Party of China News*. Jun. 05 2014 <http://dangshi.people.com.cn/n/2014/0605/c85037-25107701.html> (accessed Nov. 08, 2015)

¹²⁸ Luo, Fangfang and Lu, Keliang. "Discuss the Relationship Change between the Communist Party of China and Tennagers during the First Kuomintang-Communist Cooperation." *The Communist Party of China News*. Jun. 05 2014 <http://dangshi.people.com.cn/n/2014/0605/c85037-25107701.html> (accessed Nov. 08, 2015)

obtained obvious development of its economy, culture, transportation, and urban construction. Many of the famous contemporary buildings, like the Sun Yat-sen Memorial Hall, were constructed in that period and became cultural heritage icons in Guangzhou.¹²⁹ Japan occupied Guangzhou in 1938 and continued seven years of control. In September 1945, Guangzhou was recovered by the Republic of China and set as one of the municipal cities that was directly under the control of the central government. When the People's Republic of China was established in 1949, Guangzhou became the capital of Guangdong Province and managed its own affairs, no longer managed by the central government.¹³⁰ As time went by, Guangzhou continuously enlarged its administrative area by combining countryside areas, regrouping existing old districts, and merging other surrounding cities.

The Culture of Guangzhou

Guangzhou, as one of the cities most open to the world in China, has both its own endemic culture and diverse exotic cultures. In ancient times, Guangzhou already had its own culture developed from the original culture of the Neolithic Age. After the Qin Dynasty occupied Lingnan, the Han Culture from the Central Plain (Yellow River Basin) infiltrated Guangdong and combined with the local culture to become the traditional culture of Guangzhou. During the Song Dynasty (960-1279), Guangdong came into its boom period of city construction, at which time Guangzhou expanded and became the international import-export trading center of China because of its location. Due to the combination of several northern population migrations, continuous trade with foreign merchant ships, and the addition of foreign religious culture,

¹²⁹ Southern Metropolis Daily. "'Southern King' and Old Guangzhou's Golden Period." Guangzhou Library. Oct. 23 2006. http://www.gzlib.gov.cn/shequ_info/ndgz/NDGZDetail.do?id=18366 (accessed Nov. 08, 2015).

¹³⁰ Baike. "Guangzhou." Baidu. <http://baike.baidu.com/subview/6771/10628575.htm?fr=aladdin> (accessed Nov. 04, 2014).

Guangzhou's culture flourished forming the Lingnan Culture¹³¹ during the Ming Dynasty (1368-1644) and Qing Dynasty (1644 – 1911), when Guangzhou was the only open port for foreign countries. After the Opium Wars, Western culture kept flowing steadily into Guangzhou and increasingly influencing the city development.¹³²

Guangzhou began to be closely connected with Hong Kong and Hong Kong television drama in the 1980s and ultimately merged its culture together with Hong Kong Culture, due to people's life style and daily media communication influence. After 1990, Guangzhou was designated an open city welcoming outsiders resulting in growth in external populations and the gradually changing local culture.¹³³ Due to its unique history and current position nationally, Guangzhou is famous for its diversity and inclusiveness of mixed-cultures.

1> Tangible Cultural Heritage of Guangzhou

According to the UNESCO Convention Concerning The Protection of The World Cultural and Natural Heritage¹³⁴, 'cultural heritage' includes monuments, groups of buildings, and sites. These cultural heritage resources are generally regarded as tangible cultural heritage. Hence, this study discusses the tangible heritage of Guangzhou under three major categories.

- Monuments

Per the definition of UNESCO, 'Monuments' stands for architectural works with outstanding universal value¹³⁵ historically, artistically, and scientifically. The works could be memorial sculpture and painting, elements or structures of an archaeological nature, inscriptions,

¹³¹ Lingnan Culture is generally territorialized into three major parts: Guangdong Culture, Gui Culture, and Hainan Culture. Nowadays, Guangzhou is one of the centers of Lingnan Culture because of its long history and great contribution to Lingnan Culture. (Baiké. Lingnan Culture)

¹³² Baiké. "Guangzhou Culture." Baidu Baiké. <http://baike.baidu.com/view/3456701.htm?fr=aladdin#2> (accessed Nov. 11, 2014).

¹³³ Ibid.

¹³⁴ UNESCO. Convention Concerning the Protection of the World Cultural and Natural Heritage. Paris: General Conference, 1972. P2

¹³⁵ "Outstanding universal value means cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole. The Committee defines the criteria for the inscription of properties on the World Heritage List." (Operational Guidelines Paragraph 49) (Jokilehto 2008)



Figure 7 Lingnan Architectural Decoration: The Combination of Carving and Sculpture (Baidu Image)

as well as cave dwellings and combinations of features.¹³⁶

As a center of Lingnan Culture, Guangzhou traditionally used Lingnan architectural decoration art, which uses detailed carving and colorful painting. Brick carving, stone carving, lime carving, wood carving, pottery sculpture, clay sculpture, ash sculpture, brass and cast iron, as well as mural painting are regarded as the featured elements of Lingnan Architecture (Figure 7).¹³⁷ Another important Lingnan architectural decoration art is the Huoer Wall(镬耳墙) that has been greatly applied to temples, academies, and general residences. It is a high gable wall that is constructed on both sides of a house to separate the houses, as well as to prevent fire and offer shade from the sun.¹³⁸ Under the influence of Lingnan Culture, the top of Huoer Wall (Figure 8) is shaped like the hat of an ancient officer with beautiful curves and the meaning of ‘nice

¹³⁶ UNESCO. Convention Concerning the Protection of the World Cultural and Natural Heritage. Paris: General Conference, 1972. P2

¹³⁷ Guangzhou China. "Lingnan Architecture Art Treasure -- Chen Clan Academy." Guangzhou China. Edited by Daili. http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111984281854724.shtml (accessed Jan. 08, 2015).

¹³⁸ Liu, Mei. "Liangnan Architecture Decoration Characteristics Research." *Architecture and Design*, 2010: 87-90.



Figure 8 Huoer Wall (sina.com.cn)



Figure 10 Green Brick Wall (bdimg.com & shhd.cn)



Figure 9 Oyster-shell Wall (126.net)

future'.¹³⁹ The architectural materials used in traditional buildings created unique trades and material industries of dark green bricks, Manchuria windows, and gray tiles.¹⁴⁰ In order to address the hot and humid climate¹⁴¹ in Guangzhou, people historically used Oyster-shell Wall (蚝壳墙) to cool the interior temperature by capturing natural rainfall in micro-holes within oyster shells for evaporation and cooling (Figure 9).¹⁴² However, the use of Oyster-shell Wall died out gradually as people became rich and preferred green brick wall (Figure 10).¹⁴³

- Groups of Buildings

UNESCO notes that groups of individual or connected buildings as cultural heritage have outstanding universal value from the perspectives of history, art or science for their architecture, their homogeneity or their place in the landscape.¹⁴⁴ This study will discuss several representative examples of architectural heritage of different stages during Guangzhou history to give a general idea about traditional Guangzhou architecture.

Generally speaking, there are four development stages of Lingnan architecture in Guangzhou. Academies and temples are the main architecture representatives of the first stage during the Ming and Qing dynasties, from the mid 16th century to 1860.¹⁴⁵ For example, the Chen Clan Academy (陈家祠), which was listed as the *Cultural Relic of National Importance Under the Protection of State*¹⁴⁶, is praised as an 'Art Treasury of Lingnan Architecture' that comprehensively shows people Lingnan temple structure, space composition, and architectural

¹³⁹ Xu, Yumiao and Zhang, Ganlin. "Lingnan Residences Architecture Representative - Guoer House Art Style Research." *Fine Arts Journal*, 2011.

¹⁴⁰ China's Foreign Trade. "Xiguan Residence and Lingnan Architecture." *China's Foreign Trade*, 2006: 74.

¹⁴¹ Located at sub-tropical monsoon climate zone, Guangzhou has a humid climate with high temperatures, high humidity, and a high heat index. Extreme temperatures in Guangzhou have ranged from 32°F (0°C) to 102°F (39.1°C). (Wikipedia. Guangzhou)

¹⁴² Liu, Xikang, Lei Zhang, Qinglin Meng, and Chengshu Li. "Heat Transfer Coefficient of the Oyster-shell Wall by In-situ Measurement." *Architecture Energy Conservation*, 09 15, 2012: 31.

¹⁴³ Cheng, Jian. "Oyster-shell Wall." *Baoan Daily*, May 16, 2010: 14.

¹⁴⁴ UNESCO. *Convention Concerning the Protection of the World Cultural and Natural Heritage*. Paris: General Conference, 1972.

¹⁴⁵ Guangzhou China. "Lingnan Architecture." *Guangzhou China*. Edited by Daili. June 14, 2005.

http://www.guangzhou.gov.cn/node_646/node_655/2005-06/111874833452773.shtml (accessed Jan. 09, 2015).

¹⁴⁶ This is an official cultural relic protection list under the protection of federal government of China.

decoration, especially the famous “Three Carving, Three Sculpture, and One Cast.”¹⁴⁷ Today, the Chen Clan Academy is a historic symbol of Guangzhou and a cultural attraction of Lingnan Architecture Culture (Figure 11).¹⁴⁸ Besides the Chen Clan Academy, there are also many historic academies and temples preserved by the Guangzhou government or even national government telling people stories about Lingnan Culture, such as Guangxiao Temple, Temple of



Figure 11 Chen Clan Academy (sinaimg.cn)

the Six Banyan Trees, Temple of Five Immortals, Nanhai Temple, Lujiang Academy, Sanyuan Temple, Deng Clan Temple, Yuyin Garden, and so on.¹⁴⁹

The second Lingnan Architectural Development stage occurred at the end of the Qing Dynasty and the beginning of the Republic of China, (1861-1911). The typical architecture during this second stage can be seen in the Xiguan House (西关大屋), Commercial Riding

¹⁴⁷ Chen Clan Academy is famous for its greatly detailed architectural decoration, which consists of stone carving, wood carving, wood carving, pottery sculpture, clay sculpture, ash sculpture, and cast iron. And these crafts are collectively referred as Lingnan “Three Carving, Three Sculpture, and One Cast”.

¹⁴⁸ China's Foreign Trade. "Chen Clan Temple." China's Foreign Trade, 2006: 47.

¹⁴⁹ Guangzhou Planning Bureau. Guangzhou Cultural Relic Preservation Department, Historical Culture City and Protected District Preservation Planning, Riding Building Preservation Planning, Contemporary Outstanding Architecture, and Industrial Relic List. Guangzhou: Guangzhou Planning Bureau, 2010.

Building (商业骑楼), and Bamboo House (竹筒屋).¹⁵⁰ Xiguan House (or Xiguan Residence) is the most common Lingnan featured residence of local Guangzhou, which has a water mill, dark green bricks, high walls, doors with clangs and hard wooden doors, Manchurian windows, in addition to Suanzhi furniture inside the house (Figure 12).¹⁵¹ Currently in Guangzhou, there are over one hundred existing Xiguan Houses and over ten of them have extreme reserve value for their high integrity. The most famous Xiguan Houses are Liangzizhengdi, Denggongbaodi, Zhong's Garden, and Xiaohuafangzhai.¹⁵² Further, the Commercial Riding Building (or Qi-Lou) is the result of a mixing of contemporary Chinese architecture (1840-1949) and Western architecture (Figure 13). It is characterized by the open arcade created by the Riding Buildings along both sides of street. These corridors range in length from hundreds of meters to even a



Figure 12 Xiguan House Interior
(gznews.gov.cn)



Figure 13 Commercial Riding Building
(china.com.cn)

kilometer. Most of the time, people prefer to stay in the shaded arcade, which acts as a street shelf protecting people from the hot sun and rain.¹⁵³ Another characteristic of the Commercial Riding Building is mixed-use within the building and mixed-development throughout the district. Traditionally, the ground floor of the Commercial Riding Building was used for storage or commercial trade while the upper floors were residential dwellings for storekeepers or workers.

¹⁵⁰ Guangzhou China. "Lingnan Architecture." Guangzhou China. Edited by Daili. June 14, 2005. http://www.guangzhou.gov.cn/node_646/node_655/2005-06/111874833452773.shtml (accessed Jan. 09, 2015).

¹⁵¹ China's Foreign Trade. "Xiguan Residence and Lingnan Architecture." China's Foreign Trade, 2006: 74.

¹⁵² Guangzhou China. "Xiguan House." Guangzhou China. Edited by Daili. June 27, 2005.

http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111984117454714.shtml (accessed Jan. 11, 2015).

¹⁵³ China's Foreign Trade. "Xiguan Residence and Lingnan Architecture." China's Foreign Trade, 2006: 74.

The era of the Shisan Hang (十三行) was the prototype of the contemporary Commercial Riding Building.¹⁵⁴ Because of developmental change in different periods, the Commercial Riding Building has a variety of styles and has acted as a model influencing architectural design over time. Some well-known architecture in modern Guangzhou, like the Oi Kwan Hotel built in 1934, applied the character of the Commercial Riding Building as a traditional architectural form of Guangzhou culture.¹⁵⁵ Today, over forty streets consist of Commercial Riding Buildings and are under the protection of the government and preserved as cultural symbols of Guangzhou.¹⁵⁶

The Bamboo House (or Business House) is one of the traditional residences full of Lingnan local features. The Bamboo House obtained the name of Bamboo for its narrow and long door shape. As a one-room wide building, the ratio of the width to the depth of the Bamboo House could range from 0.25 to 0.125 meter. In other words, the depth could be as long as seven to twenty-meters while the width could be only four to five meters. As the city rapidly developed, the Bamboo House appeared as a small and simple business housing located in downtown serving ordinary citizens and some businessmen. Hence, most examples in Guangzhou are the combination of Bamboo House and Commercial Riding Building (Figure 14).¹⁵⁷



Figure 14 Bamboo House
(Baidu Image)

¹⁵⁴ Ma, Xiuzhi, Fuhe Zhang, Songshen Cun, and Huijiu Tiandai. *The Architectural Heritage of Modern China Guangzhou*. Beijing: China Architecture Industry Publishing, 1992.

¹⁵⁵ Zhong, Xuewen. "Qi Lou Space - A Peculiar Flower of Construction in Lingnan Area." *Architectural and Structural Design*, April 27, 2009.

¹⁵⁶ Liu, Huaiyu. "The first Time Guangzhou Published 77 Intangible Heritages." Edited by Shuangying Lin. *Nanfang Daily*, Dec. 2014.

¹⁵⁷ *Guangzhou China. Bamboo House*. Edited by Daili. June 27, 2005.

http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111984075554711.shtml (accessed Jan. 11, 2015).



Figure 15 Shamian Island Building Group (bdimg.com)

The third stage of Lingnan Architectural development (1912-1937) started with the design combination of western and Chinese architecture in Guangzhou.¹⁵⁸ The group of buildings situated at Shamian Island (沙面岛), which was previously used as a European concession where France and England set up retail stores, consulates, churches, banks, schools, and plazas since 1861, is the most representative architecture for the introduction of western architecture. In 1996, the building groups on Shamian Island were officially appraised as one of the *Cultural Relic of National Importance Under the Protection of State* (Figure 15).¹⁵⁹ Besides the building groups in Shamian Island, there are certain numbers of individual historic western buildings in Guangzhou, such as the Mansion of the Canton Customs, the Guangdong Postal Administration Building, Sacred Heart Cathedral, Lighthouse Mosque, the State Finance Department Building

¹⁵⁸ Guangzhou China. "Lingnan Architecture." Guangzhou China. Edited by Daili. June 14, 2005.

¹⁵⁹ Yuan, Qifeng, and Pingping Li. "Historical District Preservation Risks and Treatments -- from the Perspectives of Guangzhou Shamian Island Building Groups." Chinese Architecture Newspaper, Oct. 17, 2000, 009 ed.

and so on.¹⁶⁰ More importantly, Guangzhou not only brought in western architecture but also applied western construction technologies into traditional Chinese architecture construction. Sun Yat-sen¹⁶¹ Memorial Hall (1931) is a representative building that integrated traditional Chinese architecture forms, styles, and materials with western architecture construction technologies



Figure 16 Sun Yat-sen Memorial Hall (Baidu Image)

(Figure 16).¹⁶² Like the Shamian Building groups, it is also under the protection of the federal government and provincial government for its historic and cultural significance.¹⁶³

The final stage of Lingnan Architectural development is the period after establishment of the People's Republic of China (1949). Architects during this stage were more mature in their design combinations of western and Chinese architecture by more fully integrating the essence of

¹⁶⁰ Guangzhou China. "Historic Western Buildings." Guangzhou China. Edited by Daili. June. 24, 2005. http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111959668854549.shtml (accessed Jan. 12, 2015).

¹⁶¹ Sun Yat-sen, who was a Chinese revolutionary, is the first president and founding father of the Republic of China. Being the foremost pioneer of Republic of China, Sun Yat-sen is also the forerunner of democratic revolution in People's Republic of China. (Wikepeida)

¹⁶² Lu, Jiefeng. "Dr. Sun Yat-sen Memorial Hall in Guangzhou." ARCHICREATION, Sept. 2008: 162-169.

¹⁶³ Guangzhou China. "Sun Yat-sen Memorial Hall." Baidu Baike.

http://baike.baidu.com/link?url=N_zRJN4vWucxRwt_raz0BjmcxB1rgUoq6dTdYx8oDX-0lDh7fSs-QsTJPnnyPEu4YxzFZ4Q-aXjo0nR3hDIaANmHLCEbfjOQc8HHhdrIBc2-RlvANLHMgUlx2bgbk6DMdULTTcIQ3N3_Mz9vjHHmZfw9xxmMxK6xoYJ_p0GUjOqGPd5wLHZcFmJJHKE-Z8hbyC3cNAuONtZvGRUp7KLD1YD-C1SAhGKKurGFAYs6TKa (accessed Jan. 12, 2015).

traditional Chinese architecture and utilizing the advanced technologies of western architecture. Contemporary modern architecture with prominent Lingnan local features, such as Beiyuan Restaurant, Panxi Restaurant, White Swan Hotel (Figure 17), Garden Hotel, China Hotel, and Dongfang Hotel, are excellent garden architecture examples of the fourth stage that reflects Lingnan architecture incorporated into modern architecture.¹⁶⁴



Figure 17 White Swan Hotel (gzdi.com)

- Sites

According to UNESCO, sites of cultural and natural heritage consist of artificial works or the combination works of human and nature, and areas including archaeological sites, which have highlighted universal values of history, aesthetics, ethnology, as well as anthropology.¹⁶⁵ Based on the record of the Guangzhou Planning Bureau, there are 253 sites (with 49 historical districts), 50 sites (16 historical districts included), and 19 sites (containing 11 districts) of cultural relics under the protection of city governments, provincial governments, and the federal

¹⁶⁴ Guangzhou China. "Lingnan Architecture." Guangzhou China. Edited by Daili. June 14, 2005.

¹⁶⁵ UNESCO. Convention Concerning the Protection of the World Cultural and Natural Heritage. Paris: General Conference, 1972.

government respectively.¹⁶⁶ Among these cultural relics, the most familiar historic sites to the public are the Tomb of the King of the Nanyue, Whampoa Ancient Port, Whampoa Military Academy Former Site, Whampoa Pagoda, Mausoleum of Moslem Masters, Changdi, Yaozhou Relics, Beijing Road Millennium Ancient Path, Hong Xiuquan's Former Residence, Yuexiu Mountain, Peasant Movement Institute, Yingxiong Plaza, Jiangjun Road, Yingfang Alley, Jiandao Alley, Jiubuqian Street and others.¹⁶⁷ To take the Whampoa Ancient Port (Figure 18) as an example, it witnessed the flourish of the South China Maritime Silk Route¹⁶⁸ that started in Guangzhou. The Whampoa Port played an important role in overseas trade since the Song Dynasty (960-1279) and became the 'gathering area of seagoing vessels' during the Southern Song Dynasty (1127-1279). Today, it is no longer a port for trading but a nice attraction for both citizens in Guangzhou and tourists to recall the resplendence of Whampoa Ancient Port.

2> *Intangible Cultural Heritage of Guangzhou*

Although it is important to have an understanding of the traditional tangible heritage of the



Figure 18 Whampoa Ancient Port (c-ctrip.com)

¹⁶⁶ Guangzhou Planning Bureau. Guangzhou Cultural Relic Preservation Department, Historical Culture City and Protected District Preservation Planning, Riding Building Preservation Planning, Contemporary Outstanding Architecture, and Industrial Relic List. Guangzhou: Guangzhou Planning Bureau, 2010.

¹⁶⁷ Ibid.

¹⁶⁸ The South China Sea Silk Route, which was first used in the Qin Dynasty and Han Dynasty, was an important conduit for China's exchanges with the outside world. This route was named by the location of its starting points at Guangzhou, Quanzhou, and Ningbo. (chinahighlights.com)

Guangdong Province, this study will also focus on the intangible heritage of Guangzhou. Based on the definition provided by UNESCO, “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artifacts and cultural spaces associated therewith—that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.¹⁶⁹

Official websites and academic documents about the protection of intangible cultural heritage exist for Guangzhou. To date, the government officially has recorded 77 intangible heritage traditions.¹⁷⁰ According to the Guangzhou Cultural Center, these intangible heritage traditions are categorized into different classes: international class, national class, provincial class, and municipal class.¹⁷¹ The following sections discuss these classes of intangible heritage.

- International Class

The Cantonese Opera (粤剧) and Lingnan Guqin Art (岭南古琴艺术) are the only two identified international class intangible cultural heritage traditions.¹⁷² As one of the major types of Chinese opera, the Cantonese Opera (Figure 19) is popular in the Guangdong Province, Guangxi Province, Hong Kong, and Macau as well as international Chinese communities. The Cantonese Opera was created during 1722 to 1735, within the Qing Dynasty (1644-1911), and gradually became a unique opera of Guangzhou.¹⁷³

The other international class intangible cultural heritage tradition is Lingnan Guqin Art (Figure 20), which grew from the Han Dynasty (206BC-220AD). Guqin is an ancient Chinese

¹⁶⁹ UNESCO. Convention for The Safeguarding of the Intangible Cultural Heritage. Paris: General Conference, 2003.

¹⁷⁰ Liu, Huaiyu. "The first Time Guangzhou Published 77 Intangible Heritages." Edited by Shuangying Lin. Nanfang Daily, Dec. 2014.

¹⁷¹ Intangible Cultural Heritage Protection Center in Guangzhou. "Intangible Cultural Heritages Records in Guangzhou." Intangible Cultural Heritage Protection Center in Guangzhou. <http://www.ichgz.com/index.php/mingluxiangmu> (accessed Nov. 13, 2014).

¹⁷² Liu, Huaiyu. "The first Time Guangzhou Published 77 Intangible Heritages." Edited by Shuangying Lin. Nanfang Daily, Dec. 2014.

¹⁷³ Intangible Cultural Heritage Protection Center in Guangzhou. "Cantonese Opera." Intangible Cultural Heritage Protection Center in Guangzhou. <http://www.ichgz.com/index.php/international/item/1371-2014-07-29-08-12-59> (accessed Nov. 14, 2014).

stringed instrument with seven plucked strings. There are various playing arts of Guqin, and Lingnan Guqin Art is one of the most famous in China.¹⁷⁴ During the Ming Dynasty (1368-1644), development of the Lingnan Guqin Art produced numerous artists, Guqin (the instrument), as well as great Guqin Score.¹⁷⁵

- National Class

There are sixteen intangible heritage traditions in Guangzhou appraised as national class and are under the protection of the federal government. These traditions include two folk conventions, like Chinese



Figure 19 Cantonese Opera (ichgz.com)



Figure 20 Lingnan Guqin Art (ichgz.com)

Valentine's Day and South Sea God

Birthday Celebration (Figure 26); four traditional music, traditional dance, and traditional drama, like Guangdong Music (Figure 21), Guangdong Dancing Lion (Figure 22), Guangdong puppet Show, Cantonese Music; seven traditional skills and traditional arts, like Guangdong Embroidery, Ivory Carving (Figure 23),

Ash Sculpture, Olive-stone Carving (Figure 24), Jade Carving, Cantonese Colorful Pottery Firing

¹⁷⁴ Wikipedia. "Guqin." Wikipedia. <http://en.wikipedia.org/wiki/Guqin> (accessed Nov. 14, 2014).

¹⁷⁵ Intangible Cultural Heritage Protection Center in Guangzhou. "Guqin." Intangible Cultural Heritage Protection Center in Guangzhou. <http://www.ichgz.com/index.php/international/item/1370-2014-07-30-06-57-38> (accessed Nov. 14, 2014).

Skill (Figure 25), and Cantonese Hard-wood Furniture Manufacture Skill; as well as three traditional medicines, like Chen Liji Traditional Chinese Medicine Culture, Pan Gaoshou Traditional Chinese Medicine Culture, and Herbal Tea.¹⁷⁶



Figure 21 Guangdong Music (ichgz.com)

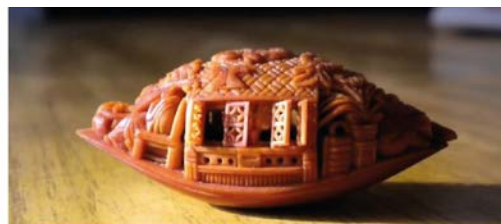


Figure 24 Olive-stone Carving (sinaimg.cn)



Figure 22 Guangdong Dancing Lion



Figure 25 Pottery Firing Skill (liketrip.cn)



Figure 23 Ivory Carving (zhuokearts.com)



Figure 26 South Sea God Birthday Celebration (sina.com.cn)

- Provincial Class

Thirty provincial class intangible heritage traditions exist in Guangzhou including three folk literatures and a folk convention, like Five-goats Tale, Tale of He Xiang and Gualy, Spring Festival Flower Fair (Figure 31); four traditional music and traditional dances, like Guangzhou

¹⁷⁶ Liu, Huaiyu. "The first Time Guangzhou Published 77 Intangible Heritages." Edited by Shuangying Lin. Nanfang Daily, Dec. 2014.



Figure 27 Guangzhou Enamel Making Skill
(sina.com.cn)



Figure 30 Shahe Noodle (canyin88.com)



Figure 28 Lingnan Miniascape Design
(8680dg.com)



Figure 31 Spring Festival Flower Fair
(1vpingphoto.com)



Figure 29 Xiaofeng Cookie (bdimg.com)



Figure 32 Dragon Boat Racing (wabuww.com)

Xianshui Song, Huangge Kylin Dance, Cod Fish Dance, and Dance with Pi Xiu; twelve traditional skills and traditional arts, like Brick Carving, Wood Carving, Guangzhou Enamel Making Skill (Figure 27), Guangzhou Opera Costume Making Skill, Guangzhou Bamboo Flute Making Skill, Guangzhou Lion Head Making Skill (for Dancing Lion), Lingnan Miniascape

Design (Figure 28), Guang's Rosewood-lighting Making Skill, Xiaofeng Cookie Making Skill (Figure 29), Shahe Noodle Making Skill (Figure 30), Mooncake Traditional Making Skill, Zhimeizai Guang's Seasoning Making Skill; two traditional sport and entertainment, like Cantonese Story Telling and Dragon Boat Racing (Figure 32); five traditional medicines, like Xiaocaihu Preparations Making Skill (Traditional Chinese Medicine Making Skill), Caizilin Traditional Chinese Medicine Culture, Jingxiutang Traditional Chinese Medicine Culture, Xiguan Bone-setting, Lingnan Traditional Acupuncture; as well as four others, like Luogang Fragrant Snow (Extensive Plum-blossom in Luogang), Shawanpiaose Folk Art Activity, Panyushuise Folk Cultural Performance, and Drawing of She People Worshipping Ancestors.¹⁷⁷

- Municipal Class

The Municipal Class consists of twenty-nine intangible heritage traditions locally in Guangzhou. To be specific, they consist of fourteen folk literature and folk conventions, like Jinhua Lady's Tale, Duanwu Noon Tea Drinking, Shengcai Assembly (Pray for Descendants and Wealth), Ascending a Height (to miss family and friends) during the Double Ninth Festival, Pan Gu's Birthday Celebration, Yuyan's Birthday Celebration, Ba He Ancestor's Birthday Celebration, Wong Tai Sin Temple fair, Shangting Female Dragon Boat Pray, Hengsha Assembly, Huadu Lantern Festival (Figure 36), Knocking Colorful Door (Traditional Folk Convention), Folk Faith of Nansha Goddess Matsu, as well as Lighting and Praying for Descendants (Folk Convention); five traditional music and traditional dances, like Guangzhou Hakka Folk Song, Dance with Fire Dog, Conghua Shui People's Dance, Dance with Spring Crow, Conghua Cat-head Lion; seven traditional skills including Xiguan Copper-casting (Figure 33), Guangzhou Sandalwood-fan Making Skill (Figure 34), Guang's Cured Meat Making Skill,

¹⁷⁷ Liu, Huaiyu. "The first Time Guangzhou Published 77 Intangible Heritages." Edited by Shuangying Lin. Nanfang Daily, Dec. 2014.

Guang's Lotus-seed-paste Cake Making Skill, Guqin Axe-making Skill, Shawan Buffalo Milk Traditional Refreshment Making Skill (Figure 35), Cantonese Cooking Skill; one traditional entertainment called Wooden-fish Book Storytelling and Singing; as well as two traditional sports, like Mijiwang Wing Chun (Kong Fu); Mo's Kong Fu.¹⁷⁸

Today, the Guangzhou government not only concentrates on tangible heritage preservation but also starts to protect their intangible heritage traditions. From 2006 to 2009 the Guangzhou government held a first ever general investigation of intangible heritage traditions within the city. In total, 77 heritage traditions were classified into different class lists. In 2014, Guangzhou began its second intangible heritage general investigation. By September 23rd, 2014, 906 intangible



Figure 33 Xiguan Copper-casting
(bdimg.com)



Figure 36 Huadu Lantern Festival
(bdimg.com)



Figure 34 Guangzhou Sandalwood-fan
(hailike.net)



Figure 35 Shawan Buffalo Milk Traditional Refreshment (sinaimg.cn)

¹⁷⁸ Liu, Huaiyu. "The first Time Guangzhou Published 77 Intangible Heritages." Edited by Shuangying Lin. Nanfang Daily, Dec. 2014.

heritage traditions were found including 597 folk literature and folk conventions; 81 traditional music, traditional dance, opera, and traditional drama; 144 traditional skills and traditional arts; 20 traditional medicines; 46 traditional sports, entertainments, and acrobatics; as well as 18 others.¹⁷⁹ Hence, there is a bright future for intangible heritage preservation in Guangzhou with support from the government.

It is important to understand not only what tangible and intangible cultural resources are, but also the endless and countless connections between tangible and intangible heritage. To give examples, the traditional skills of Ash Sculpture, Brick Carving, Wood Carving, have all been applied into architectural work since hundreds or even a thousand years ago. However, most of the intangible heritage traditions have significant cultural and historical influences on monuments, groups of buildings, and sites. So, you can see the shadow or skill work of them in tangible heritage. This phenomenon reveals that tangible culture and intangible culture co-interact and co-influence each other. Hence there is no way to protect one and not the other.

Policy in Guangzhou

Because policy has such an influence on protection, this section discusses policies that have a primary influence on cultural heritage. However, an understanding of the general environmental policy in Guangzhou City and Guangdong Province is introduced before getting into heritage-preservation policies. The “Three Old” Reform policy, as one of the main development strategies of Guangdong Province from 2009 to 2012, has had a huge impact on Guangzhou’s old towns, old villages, and old factories (“Three Old”) to certain extent. Because these “Three Old” contain most of the traditional cultures, both tangible and intangible, it is necessary to learn about the “Three Old” Reform first then the policies of cultural heritage preservation.

¹⁷⁹ Jinyang Website - Travels. "Guangzhou Intangible Heritages About to Include Oral History." Jinyang Website. Sept. 26, 2014. <http://lvyou.ycwb.com/info-view-9653.htm> (accessed Jan. 15, 2015).

Although it is critical to consider, tangible cultural heritage and intangible cultural heritage as they are inter-related, based on China's cultural heritage protection system this study describes the policy separately.

1> "Three Old" Reform Policy

As a result of great pressure from social and economic development, Guangdong Province has established several policies and incentives for its city renewal. The most famous is called "Three Old" Reform (三旧改造), which was applied as a trial implementation policy for three years (2009-2012) making the Guangdong Province a city-renewal model for other provinces in China.¹⁸⁰

"Three Old" Reform was first written in *Foshan*¹⁸¹ *People's Government's Decide about Accelerating the Transformation of Old Towns, Old Factories, and Old Village Residences* in 2007. Correspondingly, "Three Old" Reform is a policy specifically addressing the transformation of "Old Towns, Old Factories, and Old Village Residences" including the transformation of old residences, old stores, old factories, urban villages, abandoned villages, old real estate within the city administrative area as well as a comprehensive appearance regulation of city and village¹⁸². Over time, the Chinese government published detailed policies and regulations from the federal level to the municipal level as seen in Table 5, putting the "Three Old Reform" into effect officially in 2009.¹⁸³ However, "Three Old" Reform is a special trial implementation policy, which ran for only three years and ended in 2012 in Guangdong.

From the view of the Chinese government, "Three Old" Reform is an effective treatment to ameliorate the strong pressure from intensive land development. More importantly, this policy

¹⁸⁰ Baike. "'Three Old' Reform." Baike. <http://www.baike.com/wiki/%E4%B8%89%E6%97%A7%E6%94%B9%E9%80%A0> (accessed Jan. 18, 2015).

¹⁸¹ Foshan is an important city in Guangdong Province.

¹⁸² The appearance regulation of city and village is regarded as a treatment to enhance city scape and village scape through exterior beautification of building surface, street environment, public amenities, and so on.

¹⁸³ Liu, Yungang, Huang Siqi, and Yuan Yuan. "'Three Old' Reform" Policy Analysis." 2011.

helped to relieve and solve numerous problems of urban space waste, cumbersome process of villages' property change¹⁸⁴, low land-transfer profit, missing post-register related procedures missing, imperfect punishment criteria of illegal land use, and so on. Besides, certain success follows with the policy, like city beautification as well as economic and social development.¹⁸⁵ According to Rugui Chen¹⁸⁶, Guangzhou, as a main city applying “Three Old” Reform, had 158 projects implemented from 2009 to 2012. In total, the average rate of land saving was up to 58%; the ratio of green space within transformation area was increased from 5% to 35%; and approximately 120 thousand citizens benefited. Economically, “Three Old” Reform promoted

Policy	Level	Year Established
<i>Notification about Enhancement of Economical and Intensive Land use from the State</i>	Federal	2008
<i>Several Suggestions about the Promotion of Three Old Reform and Improvement of Economical and Intensive Land use</i>	Provincial	2009
<i>Notification Forward of Provincial Ministry of Land and Resources Suggestions about Transformation Implementation</i>	Provincial	2009
<i>Guangzhou People's Government's Suggestions about the Promotion and Acceleration of “Three Old” Reform Work</i>	Municipal	2009

Table 5 “Three Old” Reform Related Policies (Yongzhi Xiao)

¹⁸⁴ Most of the land in China, especially the urban land, is owned by the state. However, historically in China, rural lands were owned by rural collectivities, a product of collective ownership. Today, the rural collectivities can change their property into state-owned.

¹⁸⁵ Guangzhou “Three Old” Reform Department. Guangzhou “Three Old” Reform Policy FAQ. Guangzhou: Guangzhou “Three Old” Reform Department, 2013.

¹⁸⁶ Rugui Chen is the Municipal Standing Committee of Guangzhou.

about two billion dollars in social investments.¹⁸⁷

Unfortunately, it is hard to balance development and cultural protection within such a short period and under the pressure of rapid city-renewal. Lack of time, many specific policies, especially the procedure perfection of historical land use, are incomplete in Guangdong which means there is missing protection for certain cultural heritage.¹⁸⁸ Even though the government emphasized the protection of old towns and old villages, there were large numbers of valuable heritage exposed to demolition and replacement in city planning and urban renewal project implementation with no specific treatments and criteria for protection.¹⁸⁹ Urban village, as one of the main transformation objects in Guangzhou, confronted a massive change and reconstruction over three years. It is believed that this transformation will continue. With such a severe environment, tangible heritage keeps decreasing along with the rapid transformation and intangible heritage become harder to preserve without certain tangible carriers and an appropriate cultural atmosphere.¹⁹⁰

2> Tangible Cultural Heritage Preservation Policies

UNESCO set up the *Convention Concerning the Protection of the World Cultural and Natural Heritage* in 1972,¹⁹¹ which means the whole world started to focus on the protection of heritage. China became a member of this convention about ten years later in 1985.¹⁹² In the meantime, China's government published the *Law of the People's Republic of China on Protection of Cultural Relics* in 1982 and revised the law four times respectively, in 1991, 2002,

¹⁸⁷ Chen, Rugui, interview by Weixing Lai. Rugui Chen: Guangzhou's "Three Old" Reform will more Focus on Historical and Cultural Preservation Guangzhou Daily, (June. 27, 2012).

¹⁸⁸ Baike. "Three Old Transformation." Baike.

<http://www.baike.com/wiki/%E4%B8%89%E6%97%A7%E6%94%B9%E9%80%A0> (accessed Jan. 18, 2015).

¹⁸⁹ Qu, Shaojie. "Preservation and Utilization of Historical Heritage in Guangzhou's Urban Renewal Process." *Urban Insight*, 2011: 95-105.

¹⁹⁰ Deng, Ying, Lin Lin, and Lu Daodian. "Guangzhou Urban Village Folk Intangible Heritage Preservation Under the background of "Three Old Reform"." 2012.

¹⁹¹ UNESCO. *Convention Concerning the Protection of the World Cultural and Natural Heritage*. Paris: General Conference, 1972.

¹⁹² Guangdong Cultural Relic. "China Become A Member of the Convention Concerning The Protection Of The World Cultural And Natural Heritage." Jan. 28, 2008. http://www.gdww.gov.cn/showArticle.php?BAS_ID=313 (accessed Jan. 22, 2015).

2007, and 2013.¹⁹³ Even though the cultural heritage protection law had been published for decades, Guangdong Province established systematic regulation in 2008.¹⁹⁴ In the same year, Guangdong created the *Methods of Guangdong Province on Important Cultural Relics Specific Subsidy Funding Management* to strengthen and ensure the protection of cultural heritages within the province.¹⁹⁵

As early as 1998, Guangzhou implemented the *Regulation of Guangzhou on Historical and Cultural City Protection*, which not only emphasized the historical and cultural meaning of Guangzhou, but also points out its six primary features to protect: historically featured city pattern and city scape; traditionally featured blocks, districts, and villages; cultural heritage and contemporary historic sites; scenic attractions; traditional culture and art, folk custom; folk arts and crafts, and famous traditional products; and others listed within policies.¹⁹⁶ Currently, Guangzhou tries to thoroughly protect cultural heritage in the city, and respectively established the *Regulation of Guangzhou on Cultural Heritage Protection* in 2013¹⁹⁷, and the *Methods of Protecting Guangzhou Historical Buildings and Historical Districts* and the *Special Funding for Cultural Relics Preservation* in 2014. Hopefully, the revised version of the *Regulation of Guangzhou on Historical and Cultural City Protection* will be published in 2015.¹⁹⁸

¹⁹³ Cui, Can. "Bestowal Law of Cultural Heritage: Historic Evolution, Developing Features, and Improvement." *Law and Policy Exploration*, Aug. 2012: 107.

¹⁹⁴ Guangdong Cultural Relic. *Methods of Guangdong Province Implementing 《Law of the People's Republic of China on Protection of Cultural Relics》*. Guangdong: Standing Committee of Guangdong People's Congress, 2008.

¹⁹⁵ Guangdong Cultural Relic. *Methods of Guangdong Province on Important Cultural Relics Specific Subsidy Funding Management*. 2008.

¹⁹⁶ Standing Committee of Guangdong People's Congress. *Regulation of Guangzhou on Historical and Cultural City Protection*. Guangzhou: Standing Committee of Guangdong People's Congress, 1998.

¹⁹⁷ Standing Committee of Guangzhou People's Congress. *Regulation of Guangzhou on Cultural Heritage Protection*. Guangzhou: Standing Committee of Guangzhou People's Congress, 2013.

¹⁹⁸ Tang, Heng. "《Regulation of Guangzhou on Cultural Heritage Protection》 May Establish Next Year." *Yangcheng Evening*, March 2014.

3> *Intangible Cultural Heritage Preservation Policies*

In 2003, UNESCO established the *Convention for The Safeguarding of the Intangible Cultural Heritage*. China became one of the contracting-members of this convention in 2004 and put forward the concept of intangible cultural heritage preservation in 2005.¹⁹⁹ In 2011, China's Standing Committee of the National People's Congress published the *Law of the People's Republic of China on Intangible Cultural Heritage*.²⁰⁰ In the same year, Guangdong Province implemented the *Regulation of Guangdong Province on Intangible Cultural Heritage* and proposed a series of intangible cultural heritage preservation treatments from the standpoint of government and law.²⁰¹ More than that, according to Zuoxiang Du²⁰², this regulation stipulates financial departments above county level to appropriate annual increased funding for intangible cultural heritage protection.²⁰³

Corresponding to the federal and provincial governments, Guangzhou set up the Intangible Cultural Heritage Preservation Office in 2005. In 2006, Guangzhou created *Regulation of Intangible Cultural Heritage Protection Working Union Meeting* and Specialist Committee of Intangible Cultural Heritage Preservation Projects.²⁰⁴ Finally, the Intangible Cultural Heritage Protection Center in Guangzhou, established on February 13th, 2007, took charge of the implementation of Guangzhou's intangible cultural heritage preservation planning, programming, as well as working regulations and the leadership of Guangzhou's intangible cultural heritage general investigation, evaluation, application, protection and exhibition, publicity, education, and

¹⁹⁹ Zhanghou, Xianghua, and Shengde Ma, interview by Xiaolan Zhang. China will Hand Over "Intangible Cultural Heritage" Preservation Report to UNESCO (April 10, 2010).

²⁰⁰ Zhao, Lina. "Law of the People's Republic of China on Intangible Cultural Heritage." Law Consulting. March 31, 2011. http://www.flguwen.com/news_xx.asp?id=15933 (accessed Jan. 20, 2015).

²⁰¹ Li, Yinxia. "Guangdong Intangible Heritage Preservation Research." *Special Zone Economy*, 2012: 46-48.

²⁰² Zuoxiang Du is the deputy director of Culture Department of Guangdong Province.

²⁰³ Yang, Hui, Deng Qiong, Yanqin Zhang, and Dinghong Diao. "《Regulation of Guangdong Province on Intangible Cultural Heritage》 Implementing Tomorrow." Edited by Tong Li. *Yangcheng Evening*, Sept. 2011.

²⁰⁴ Deng, Ying, Lin Lin, and Lu Daodian. "Guangzhou Urban Village Folk Intangible Heritage Preservation Under the background of "Three Old Reform"." 2012.

communications work.²⁰⁵ However, the local government in Guangzhou is still working on the development of the *Regulation of Guangzhou on Intangible Cultural Heritage Preservation* and related policies since 2008.²⁰⁶ Currently, Guangzhou has only two legal documents to govern intangible cultural heritage: *Management Methods for Guangzhou's Intangible Cultural Heritage On List Items* and *Management Methods for Guangzhou's Intangible Cultural Heritage Representative Inheritors*. In summary, the perfection of intangible cultural heritage preservation policies in Guangzhou still has a long way to go, but it is believed to have a nice future because of the attention from different levels of governments.²⁰⁷

In conclusion, the Guangzhou government is devoting much effort to cultural heritage preservation under the strong requirement of the “Three Old” Reform pressure. General understanding about correlative policies of both tangible and intangible cultural heritage reveals that Guangzhou is working on perfecting policies to protect cultural heritage from rapid urban renewal and development in the past ten years. However, there are still cultural heritage resources that were damaged previously as they had no full-scale regulations and criteria. It is essential for the city government to be concerned about heritage restoration and other heritage preservation methods to assist them in confronting their future city development.

Guangzhou's Governmental and Non-Governmental Preservation Actions are Insufficient

As cultural heritage policies have been established over the past decades, it has raised a prevailing storm of cultural heritage preservation among various groups of people including government circles, the academic world, social media, City designers, as well as the city residents in Guangzhou. These preservation concerns and actions definitely and practically help

²⁰⁵ Intangible Cultural Heritage Protection Center in Guangzhou. *Front Page*. <http://www.ichgz.com/> (accessed Jan. 20, 2015).

²⁰⁶ Southern Daily. "Guangzhou will Establish New Regulations to Encourage Intangible Cultural Heritage Preservation." Edited by Heye Qi. Southern Daily, Sept. 2008.

²⁰⁷ Intangible Cultural Heritage Protection Center in Guangzhou. Legal Documents. 2014. <http://www.ichgz.com/index.php/styles> (accessed Jan. 20, 2015).

the protection of cultural heritage associated with certain environmental improvements in Guangzhou and become a good example nation wide. However, there is room for improvement in both governmental and non-governmental preservation regarding the future cultural heritage preservation in Guangzhou.²⁰⁸

1> Governmental Preservation Support

Although there are cultural heritage preservation policies, the Guangzhou government primarily supports the cultural preservation via the promotion of public activities like traditional festival celebrations²⁰⁹, public general investigations²¹⁰; and departmental setup including the Intangible Cultural Heritage Protection Center in Guangzhou,²¹¹ and the Cultural Broadcasting and TV News Publication Bureau in Guangzhou²¹²; general education promotion of cultural heritage preservation via schools' museum exhibition²¹³; governmental propagandizing via public media; development of cultural tourism industry²¹⁴ as well as other commercial cultural industries²¹⁵; governmental projects of historical and cultural city implementation, such as museum construction and the building of the historic center of Guangzhou paper²¹⁶; and so on.

²⁰⁸ Zhao, Yuming, and Kang, Kai. Research of Governmental Out Working During the Intangible Cultural Heritage Preservation. 2010.

²⁰⁹ People's Government of Guangdong Province. "The Sixth Guangzhou Folk Convention Cultural Festival." People's Government of Guangdong Province. Mar. 30, 2010. http://www.gd.gov.cn/lygd/whyl/lyjqhd/201003/t20100330_117091.htm (accessed Apr. 18, 2015).

²¹⁰ Municipal Department of General Administration. "Start the General Investigation of City Culture, Concentrate on the Protection Work of Cultural City, Advocate and Inherit the Lingnan Culture." Aug. 06, 2014. Department of General Administration (accessed Apr. 18, 2015).

²¹¹ Intangible Cultural Heritage Protection Center In Guangzhou. Front Page. 2009. <http://www.ichgz.com/> (accessed Apr. 18, 2015).

²¹² Cultural Broadcasting and TV News Publication Bureau of Guangzhou. Cultural Broadcasting and TV News Publication Bureau of Guangzhou. 2009. <http://www.xwgd.gov.cn/xwgd/Index.shtml> (accessed Apr. 18, 2015).

²¹³ Intangible Cultural Heritage of Guangdong. "Cooperating Exhibition at schools with Guangzhou Folk Convention Museum." Intangible Cultural Heritage of Guangdong. Apr. 18, 2012. <http://www.gdich.net/News/News-120418.html> (accessed Apr. 18, 2015).

²¹⁴ Yu, Gong, and Yansen Zhong. "Current Situation, Problems, and Solutions of Guangzhou Cultural Tourism Industry Development." Guangzhou University Academic Paper (Social Science), 2014.

²¹⁵ Yangcheng Daily. "Guangzhou Establish the First Key Cultural Industry Districts." Yangcheng Daily. Feb. 25, 2014. http://www.ycwb.com/ePaper/ycwb/html/2014-02/25/content_377740.htm?div=-1 (accessed Apr. 19, 2015).

²¹⁶ Guangzhou Daily. "Four Important Cultural Projects Started in Guangzhou." Municipal Business Canvassing Website. Aug. 30, 2013. <http://www.zgsxzs.com/a/20130830/501242.html> (accessed Apr. 19, 2015).

2> *Non-governmental Preservation Support*

Cultural heritage preservation is long-term work that needs different communities within society to participate, and to support. Most heritage roots are in folk communities and relate to people's life style, production ways, folk feature and aesthetic habits. That combination determines the multiple and complicated ways of intangible cultural heritage inheritance and the ways that society protects its heritage.²¹⁷

Folk organizations are one of the key factors contributing to cultural heritage preservation. For example, the Guangdong Lingnan Cultural Heritage Institute and Guangzhou Association of International Historic Towns (GAIHT) cooperated with social media, Economic Science and Education Channel of Guangdong Radio and Television Station, and put forward a Heritage Preservation Conference of South China. The intent was to present their works of cultural heritage preservation to the public and invite guest lecturers from the World Heritage Institute of Training and Research for the Asia and the Pacific Region (WHITRAP), relevant governmental departments, people of private-sector, non-governmental organizations, as well as social media in 2014.²¹⁸ More of these kinds of organizations were established and started to make a difference within the Guangzhou society, such as the Guangzhou Civilian Cultural Relics Preservation and Protection Association²¹⁹ and the Academic Concerning Group of En'ning Road²²⁰. Other than these non-profit organizations, some folk enterprises participate in cultural heritage preservation because they see the high value of culture and they treasure culture itself. Today in Guangzhou, the cultural industry is a key part of the 21 century industry and becomes a

²¹⁷ Ibid.

²¹⁸ Historic Heritage Preservation Conference South China. Historic Heritage Preservation Conference South China (Guangzhou) 2014. 2014. <http://www.hhp-southchina.com> (accessed Apr. 19, 2015).

²¹⁹ Nanfang Daily. "The Acting Protector of Folk Culture Heritages." Chinese Communist Party News Website. Jan. 09, 2015. <http://cpc.people.com.cn/n/2015/0109/c87228-26353086.html> (accessed Apr. 19, 2015).

²²⁰ Lai, Yan. "Academic Concerning Group of En'ning Road: To Cherish the Traditions, To Recognize the Guangzhou Culture." Xinkuai Website. Dec. 29, 2011. <http://news.xkb.com.cn/guangzhou/2011/1229/177716.html> (accessed Apr. 21, 2015).

great opportunity for economic development based on its industrial influence, structure, profit, and creativity. Guangzhou ranked No.4 nationally in 2009.²²¹

Aside from folk preservation organizations, the discussion is also among academic scholars contributing their endeavor to cultural heritages protection. Today, an increasing number of articles focus on cultural heritage preservation. Up to ten thousand research themes of Guangzhou cultural heritage preservation can be easily accessed via the Internet.²²² These research topics consist of various fields of academic studies including cultural heritage of specific activities and areas, preservation treatments, the value of cultural heritages estimation, cultural industry developments, planning and design considerations for historic preservation, balance between cultural preservation and environmental protection, etc.

More than the influence on today's cultural heritage preservation, the academic world provides a new direction for the next generations' education. Colleges, like Sun Yat-Sen University, provide options for student majors to choose in the fields of archaeology, museology, and historic preservation disciplines as well as relative research institutes.²²³ However, it is not just college study, but basic education, also encourages students to learn about traditional culture via celebration of cultural festivals, performances of traditional arts, and construction of designed traditional classrooms and corridors.²²⁴ Currently, the out of school education on cultural heritage preservation is growing faster and wider along with the increase of educational institutes

²²¹ Jiang, Jin, Lei Wang, and Zhongnuan Chen. "The Development Level of Cultural Industry and Its Comparison." *Journal of Liuzhou Teachers College*, Oct. 2013: 76-79.

²²² Baidu Scholar. Scholar Search on Guangzhou Cultural Heritage. <http://xueshu.baidu.com> (accessed Apr. 19, 2015).

²²³ Zhang, Jie, and Shanshan Fan. Cultural Heritage Preservation | Education Is Not the Secondary. Apr. 14, 2013. http://www.sach.gov.cn/sach_tabid_1464/tabid/1466/InfoID/38884/Default.html (accessed Apr. 19, 2015).

²²⁴ Zhang, Jie, and Shanshan Fan. Cultural Heritage Preservation | Education Is Not the Secondary. Apr. 14, 2013. http://www.sach.gov.cn/sach_tabid_1464/tabid/1466/InfoID/38884/Default.html (accessed Apr. 19, 2015).

of social culture, enhanced awareness of family education, and the aggrandizing network education.²²⁵

Although cultural heritage preservation advocacy happens in many ways, the utilization of social media, which includes network propagandizing, TV broadcast, and paper, is an efficient and fast way to advocate cultural heritage preservation nation wide. Being the primary spreader of governmental work, Chinese social media plays a leading role in cultural heritage protection. It is used to appeal to the public for cultural heritage awareness and for relevance between people's daily life and traditional cultures.²²⁶ Moreover, social media not only acts as a way to spread information, but also has the function of reporting and monitoring cultural heritage preservation work by governmental and non-governmental organizations, business groups, as well as general public communities.²²⁷ In Guangzhou, social media, like Jinyang Website, Nanfang Daily, Yangcheng Evening Paper, Guangzhou Daily, and etc., reports and monitors the work of cultural heritage preservation. For instance, Guangdong Daily forwarded an academic report of cultural heritage preservation that pointed out the shortage of current government projects and proposed a better way of protection.²²⁸

Cultural heritage preservation, to a large extent, needs people's self-awareness, participation and support during their daily life and work. It is crucial that city leaders, designers, planners, and contractors be made aware of the importance of cultural heritage preservation and how their decisions influence not only the resource but the future change of the city and its culture.²²⁹

Peng Li, a professor of Guangzhou Academy of Fine Arts and the Design Director of

²²⁵ Liu, Xia. "Education Strategies Discussion of Intangible Cultural Heritage Protection." *Journal of Dai Zong*, Jun. 2009: P27-28.

²²⁶ Sun, Taihui. "Chinese Social Media Plays A Leader Role in Cultural Heritage Preservation." *Chinese Ethnic and religious Website*. May 23, 2014. <http://www.mzb.com.cn/html/Home/report/1405212655-1.htm> (accessed Apr. 20, 2015).

²²⁷ Hui, Yi. "Social Media and Cultural Heritage Preservation." *Guangming Daily*. Oct. 14, 2014.

http://news.gmw.cn/2014-10/14/content_13527893.htm (accessed Apr. 20, 2015).

²²⁸ Zhou, Yun. "Stop the Wrong Utilization of Cultural Heritage Preservation." *Guangzhou Daily*. May 06, 2014.

http://gzdaily.dayoo.com/html/2014-05/06/content_2617542.htm (accessed Apr. 20, 2015).

²²⁹ Li, Wei, and Haozhong Yang. "To Discuss Landscape Architecture and Cultural Heritage Preservation." *Wenbo*, 2005.

Xiangcheng Architectural Design Consulting, took part in the Heritage Preservation Conference of South China in Guangzhou in 2014. As a young designer with an overseas master degree, he is devoted to explore the balance between city development and cultural heritage preservation through design. One of the famous cultural heritage preservation projects is the Saving and Activating Qing Dynasty Heritage Residence of Guangzhou Panyu Shawan Project under the lead of Li.²³⁰ Guangzhou residents from different areas with multiple educational degrees, various job titles, and different experiences are all concerned about the history, culture, traditions, and heritage of the city. Being a photographer, Peiyu Lan, supports cultural heritage preservation and shares his unique understanding of Lingnan settlement to the public with photos of approximately 200 villages in Guangdong. Xiaowen Ying, a graduate student from Sun Yat-Sen University, used to be a member of the Academic Concerning Group of En'ning Road and submitted a proposal for En'ning Road Area Renovation and Redevelopment Planning to the Guangzhou government to present the strong wish of cultural heritage protection.²³¹ Not all citizens will go public as the people above have, but they actually participate in and support cultural heritage preservation in their own ways, like online publication of articles, audio, and video advocacy.

3> *Preservation Threats*

Both governmental and non-governmental efforts push forth for preservation of cultural heritages, yet there are still problems that Guangzhou city needs to confront today and in the future. Under the pressure of rapid economic development and urban sprawl, most of the traditions that are rooted in rural China are getting lost and indistinct as villages become

²³⁰ Guangzhou Association of International Historic Towns. "Li, Peng." *Historic Heritage Preservation Conference South China (Guangzhou) 2014*. 2014. <http://www.hhp-southchina.com/lp> (accessed Apr. 21, 2015).

²³¹ Guangzhou Association of International Historic Towns. "The Most Active Folk Cultural Protectors of Southern China Present to Share Their Ideas." *Historic Heritage Preservation Conference South China (Guangzhou) 2014*. 2014.

surrounded, isolated, changed, and taken over by cities. In order to adapt to modern society, most traditional villages changed their buildings, village patterns, farmlands, and so on. Because of the weak connection between rural and urban areas and the sluggish economy, young and middle aged people have left the villages leaving the children and the old behind, which is also generally considered rural abandonment in China.²³²

Villages are continuously being abandoned and the carrier of tradition—cultural heritage—is being lost. Today in Guangzhou, policies on cultural heritage preservation, especially the intangible cultural heritage preservation, are still not perfect lacking detailed regulations and guidance and a thorough protection system for heritage and inheritor.²³³ Moreover, because of the insufficient funding support, a large amount of cultural heritage in Guangzhou is still unprotected or under inefficient protection. With increasing numbers of discovered heritage, current annual funding is not enough for all cultural heritage protection, the support for heritage protectors and inheritors.²³⁴ As reported, Guangzhou's investment on artificial landscape construction is more than the investment on its cultural heritage attractions.²³⁵ This phenomenon tells us that the governmental and social awareness of cultural heritage preservation is still far from enough in Guangzhou. Without strong social awareness of cultural heritage preservation, heritage inheritors have decreased and talents that focus on historic preservation are lost without profession options in colleges and bright career paths.²³⁶ Misunderstanding cultural heritage is also one of the factors preventing preservation work. Some folk artists are not willing to pass on their knowledge of intangible cultural heritage due to fear

²³² Deng, Qi. "Traditional Villages Protection Should be Included into City Planning." *The Beijing News*. Dec. 31, 2014. http://epaper.bjnews.com.cn/html/2014-12/31/content_555223.htm?div=0 (accessed Apr. 22, 2015).

²³³ Jiang, Qiuping. "Current Situation and Protection of Guangzhou Intangible Cultural Heritage." *Shenzhou Folk*, 2014.

²³⁴ Liu, Qian. "Guangzhou Cultural Heritage Preservation is in Troubles: Funding and Talents." *Guangdong Contruction Paper*, Jul. 18, 2014.

²³⁵ Luo, Hualin. "Report Tells Guangzhou's Investment on Cultural Heritage Attraction Less Than Artificial Landscape." *Guangzhou Daily*, Jul. 09, 2014.

²³⁶ Liu, Qian. "Guangzhou Cultural Heritage Preservation is in Troubles: Funding and Talents." *Guangdong Contruction Paper*, Jul. 18, 2014.

of loss of personal benefits, while some governmental departments despise the importance of cultural heritage preservation and provide ‘slight protection’²³⁷ or allow overdevelopment of cultural heritages²³⁸. Overdevelopment of cultural industries, especially cultural tourism, has been a controversial topic for the past ten years in China. Not only tangible cultural heritage but also intangible cultural heritage today has become profitable tools for both government and local people to obtain economic development. People changed the traditional ways of cultural heritage to cater to travellers and changed cultural heritage to be lucrative commodities.²³⁹

All the factors discussed above keep influencing the preservation work of cultural heritage in Guangzhou. Although Guangzhou city is paying a great deal of effort toward it, there is still a long way to perfect the unique protection system for Guangzhou cultural heritage.

Practice Today in Guangzhou

1> Historic Heritage Preservation Conference South China (HHPCSC) (Appendix A)

The most current cultural heritage preservation discussion in Guangzhou is the Historic Heritage Preservation Conference South China (HHPCSC) theme of historic urban landscape. This conference was organized by the Guangdong Lingnan Cultural Heritage Institute, Guangzhou Association of International Historic Towns (GAIHT), and the Economic Science and Education Channel, Guangdong Radio and Television Station (GRT).²⁴⁰ This conference lasted for four days from December 11th to December 14th in 2014.²⁴¹

According to the conference agenda, there were lectures focusing on various themes of cultural heritage preservation as well as actual preservation practice examples of different areas

²³⁷ Jiang, Qiuping. "Current Situation and Protection of Guangzhou Intangible Cultural Heritage." *Shenzhou Folk*, 2014.

²³⁸ Zhou, Yun. "Stop the Wrong Utilization of Cultural Heritage Preservation." *Guangzhou Daily*. May 06, 2014.

http://gzdaily.dayoo.com/html/2014-05/06/content_2617542.htm (accessed Apr. 20, 2015).

²³⁹ Si, Juan. "Current Situation and Existing Problems of Intangible Cultural Heritage Preservation." *Journal of Yan'an Vocational & Technical Institute*, Jun. 2013: 11-13.

²⁴⁰ Historic Heritage Preservation Conference South China (Guangzhou) 2014. Home. 2014. <http://www.hhp-southchina.com> (accessed Apr. 19, 2015).

²⁴¹ —. "Agenda." Historic Heritage Preservation Conference South China (Guangzhou) 2014. 2014. <http://www.hhp-southchina.com/agenda> (accessed Apr. 24, 2015).

presented to the public.²⁴² For example, the international preservation guidance included *UNESCO's New Approach to the Conservation of Historic Urban Areas* and the *Rapidly Transforming Historic Urban Landscapes in China and Asia*, while the domestic preservation discussion consisted of the *New Framework for Historical Heritage Preservation under the Current Circumstances* and *Visions* and the *Issues upon the Preservation of Historic Towns*. Historic preservation practices from all over the world were brought up for discussion at the Roundtable Meeting, such as the heritage strategy of Ballarat in Australia, the public participation and public-private partnerships practices in Edinburgh's world heritage site management in Scotland, the cultural renovation projects in Bishan and Yilan Old Town in Taiwan, the preservation practices of Gangzhou Middle School, Foshan Hotel, Senior Official Building, and Cangdong Education Center within Guangdong Province and so on.²⁴³ Not only tangible cultural heritage preservation practices, but also intangible cultural heritage preservation became an imperative topic during the actual cultural heritage protection work. Junhua Song, the Deputy Directory of the Intangible Cultural Heritage Protection Center at Sun Yat-Sen University, presented the Intangible Heritage Protection and Public Participation under the Background of China Urbanization and emphasized the importance of intangible cultural heritage and preservation efforts from the public.²⁴⁴

All the lectures and discussions were participated in by people from multiple areas of study and industry. Some were from international organizations like the WHITRAP²⁴⁵. Others were domestically from the folk, private sectors, non-governmental organizations, government

²⁴² —. "Topics." Historic Heritage Preservation Conference South China (Guangzhou) 2014. 2014. <http://www.hhp-southchina.com/topicdetails> (accessed Apr. 24, 2015).

²⁴³ Historic Heritage Preservation Conference South China (Guangzhou) 2014. "Topics." Historic Heritage Preservation Conference South China (Guangzhou) 2014. 2014. <http://www.hhp-southchina.com/topicdetails> (accessed Apr. 24, 2015).

²⁴⁴ Historic Heritage Preservation Conference South China (Guangzhou) 2014. "Topics." Historic Heritage Preservation Conference South China (Guangzhou) 2014. 2014. <http://www.hhp-southchina.com/topicdetails> (accessed Apr. 24, 2015).

²⁴⁵ The World Heritage Institute of Training and Research for the Asia and the Pacific Region (WHITRAP) is a non-profit organization under the support and direct of UNESCO specializing on the heritage conservation in the developing countries within Asia and the Pacific region. (WHITRAP Website)

departments, and public media.²⁴⁶ The conference theme on historic urban landscape practice invited different stakeholders and entrepreneurs from society to take part in the cultural heritage management of Guangzhou or even cities in southern China.²⁴⁷

2> *Practices Happening in Guangzhou (Shawan Historical Town)*

The local practices in Guangzhou were a highlight driving the Historic Heritage Preservation Conference South China (HHPCSC). Three research and project practices were presented in the conference: *The Survey and Research on Old Streets of Guangzhou Harbor*, *The Best of Practice in the Conservation and Regeneration of Civilian House Built in Shawan, Panyu, Guangzhou*, and *The Academic Concern Group for En'ning Road*.²⁴⁸ Due to this thesis's focus on project design, this section will analyze the preservation project in Shawan, Guangzhou.

Located at the inner land of the Pearl River Delta, Shawan Town was built on an alluvial plain during the Southern Song Dynasty (1127-1279). Rivers and creeks went through Shawan Town, while mountains and forests became its backyard. As a typical town in southern China, Shawan Town rapidly and continuously expanded its land parcels and finally formed its traditional space pattern as well as its unique regional culture. In 2010, Shawan Town had developed to approximately 3.75 hectares with 108,000 populations.²⁴⁹

With more than 800-years development, Shawan Town conserved its Lingnan culture including its traditional history and folk culture and become the outstanding representative town of Guangzhou culture. Today's Shawan Historical Town is awarded the National Historical and

²⁴⁶ Historic Heritage Preservation Conference South China (Guangzhou) 2014. "VIPs." Historic Heritage Preservation Conference South China (Guangzhou) 2014. 2014. <http://www.hhp-southchina.com/vips> (accessed Apr. 26, 2015).

²⁴⁷ World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO. "Guangzhou Roundtable on Historic Urban Landscape (HUL), "Exploring the Role of Public Participation and Public-Private Partnerships in Urban Heritage Management." World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO. Dec. 12, 2014. <http://www.whitr-ap.org/index.php?classid=1461&newsid=2570&t=show> (accessed Apr. 26, 2015).

²⁴⁸ Historic Heritage Preservation Conference South China (Guangzhou) 2014. "Topics." Historic Heritage Preservation Conference South China (Guangzhou) 2014. 2014. <http://www.hhp-southchina.com/topicdetails> (accessed Apr. 24, 2015).

²⁴⁹ Guangdong Panyu Shawan Town Travel Website. "General Situation of Shawan." Shawan Historical Town. <http://www.shawanguzhen.com/swgk/swgk.asp> (accessed Apr. 27, 2015).

Cultural Town of China, Home of China's Folk Art, Home of Guangdong Music, Home of Guangdong Folk Sculpture, Guangdong Ancient Villages, and so on.²⁵⁰



Figure 37 Current Shawan Town
(gzdaily.com)



Figure 38 Shawan Historical Town
(nipic.com)

From the perspective of tangible cultural heritage preservation, Shawan Historical Town preserved most of the traditional village pattern (Figure 37) as well as a great amount of historic buildings that were built during the Ming Dynasty (1368-1644), Qing Dynasty (1644-1911), and Republic of China (1912-1949). In total, there are 4.89 hectares defined as historic and cultural architecture protection areas including 4 villages and 10 kilometers of streets and alleys (Figure 38). At the small scale, Shawan Town conserved a large amount of brick carvings, wood carvings, stone carvings, ash sculptures, wall paintings, and so on.²⁵¹

Beyond tangible cultural heritage, Shawan Historical Town also does a good job on intangible cultural heritage preservation. As the home of Guangdong Music, Shawan cultivated numerous talents like “Three Talents from He’s Family”, who wrote the famous Guangdong

²⁵⁰ Guangdong Panyu Shawan Town Travel Website. "General Situation of Shawan." Shawan Historical Town. <http://www.shawanguzhen.com/swgk/swgk.asp> (accessed Apr. 27, 2015).

²⁵¹ Guangdong Panyu Shawan Town Travel Website. "General Situation of Shawan." Shawan Historical Town. <http://www.shawanguzhen.com/swgk/swgk.asp> (accessed Apr. 27, 2015).

Music, such as *Sailongduojing* and *Yudabajiao*. In the meanwhile, the Shawan Lion Dance, which has combined the essence of folk, martial art and Southern style lion dance, and Guangdong Music were designated on the national class of intangible cultural heritage list. Moreover, Shawanpiaose (Figure 39) is a famous folk art activity of Shawan Town. As a performance art, Shawanpiaose is praised as “Frozen Opera, Moving Sculpture”. Together with Shakeng Dancing Lion and brick carving, Shawanpiaose is under the list of provincial intangible cultural heritages. More traditional culture like North Emperor Birthday Celebration, Cod Fish Dancing, Dragon Boat Racing, Cantonese Opera, and etc. reflect in the Shawan folk. Food culture is one of the featured cultures in Guangdong, and traditional foods in Shawan are famous, such as the Shawan Ginger Milk is popular among Guangdong, Hong Kong, and Macao.²⁵²



Figure 39 Shawanpiaose
(Panyu-Shawan.gov)

Before the establishment of the People's Republic of China (1949), Shawan residents constructed most of the important public buildings in Shawan Historical Town. However, following the failure of the Great Leap Forward (1958-1960) and Cultural Revolution (1966), local residents in Shawan decreased their concern about cultural

heritage preservation and the government there provided limited protection and maintenance to several single historic buildings. Until 2003, the History and Environment Protection and Renewal Institute at South China University of Technology established a systematic preservation

²⁵² Guangdong Panyu Shawan Town Travel Website. "General Situation of Shawan." Shawan Historical Town. <http://www.shawanguzhen.com/swgk/swgk.asp> (accessed Apr. 27, 2015).

plan for Shawan Historical Town.²⁵³ In 2008, under the support of the Panyu government, Shawan Historical Town started its renovation and construction aiming at the development of cultural tourism. Three years later in 2012, the first period construction of Shawan Historical Town was finished and opened to the public with 300,000 visitors during its first open month (Figure 40).²⁵⁴

Generally speaking, there are several aspects helping Shawan conserve its cultural heritages. The first is the establishment of relevant policies and planning. As a task of the Guangzhou Reputation Town Construction, the local government successively issued the *Reputation Town Construction Planning of Shawan Town*, *Shawan Town Central Area Controlling Detailed Planning*, *Shawan Land Uses Master Planning*, and so on. More importantly, based on these high level plans, the government created specific guiding documents—*Shawan Historical and Cultural District Protection and Remediation Planning* and *Shawan Historical Town*



Figure 40 Shawan Historical Town Guiding Map (shijue.me)

Tourism Research Planning—for the future development of Shawan Historical Town.²⁵⁵

²⁵³ Wang, Xianzeng, and Yue Sun. "Guangzhou Panyu District Shawan Historical Town Preservation and Development Practice and Reflection." *Oriental Enterprise Culture*, 2014: 97-105.

²⁵⁴ Panyu Daily. "The First Month Visitor Amount of Shawan Historical Town Achieved 300,000 People." *Panyu Daily*. Feb. 9, 2012. http://pyrb.dayoo.com/html/2012-02/09/content_1606118.htm (accessed Apr. 28, 2015).

²⁵⁵ Wang, Xianzeng, and Yue Sun. "Guangzhou Panyu District Shawan Historical Town Preservation and Development Practice and Reflection." *Oriental Enterprise Culture*, 2014: 97-105.

Besides policy and regional planning being established, funding from multiple levels of government is the key for carrying out the preservation project. As reported, both the district level and the town level government invested over 35 million dollars on Shawan town conservation and renewal, including 10.5 million dollars in building deconstruction compensation to local residents, 6.5 million dollars in 30 buildings repaired, 3.2 million dollars in construction of six new traditional style buildings, 1.6 million dollars in green space and public renovation, 3.2 million dollars in 200 roadside buildings' elevation renovation, as well as 10.5 million dollars in basic infrastructure, guiding system installation and street re-pavement.²⁵⁶ With such great investment, Shawan Historical Town was reconstructed and beautified. Associated with the town renewal, the environment of Shawan was highly improved including the implementation of a wastewater treatment system; enlargement of green space; and creation of a management system for the forest, streetscape, riverside greening, precious trees, and parks. Furthermore, basic infrastructure was generally installed, a convenient transportation system was created to link Shawan Town and Guangzhou city center and Guangzhou South Railway Station together, with 15 minutes highway driving.²⁵⁷

Creative cultural industries reactivated the historic town. Shawan Historical Town not only preserves its traditional culture and heritage, but also brings rich cultural exhibitions and features. There are ten cultural theme exhibition halls, which used to be the temples or big houses with yards within the historic town, such as the Shawan Temples Culture Exhibition Hall, Academician Binglin He's Memorial Hall, Guangdong Music Memorial Hall, and etc. Other than cultural exhibitions, Shawan Historical Town promotes multiple kinds of activities for

²⁵⁶ Guangzhou Urban Renewal Bureau. "Shawan Historical Town." Guangzhou Urban Renewal Bureau. Mar. 21, 2013. <http://www.gzuro.gov.cn/azcg/44/706.html> (accessed Apr. 28, 2015).

²⁵⁷ Guangdong Panyu Shawan Town Travel Website. "General Situation of Shawan." Shawan Historical Town. <http://www.shawanguzhen.com/swgk/swgk.asp> (accessed Apr. 27, 2015).

visitors to participate and experience traditional culture. Anlingxi Street became a cultural-commercial street full of souvenirs, traditional snacks, restaurants, and bars. Qingluo Club House and three other historical buildings were transformed into Shawan characteristic food restaurants. Additionally, historic residences were remodeled as family inns.²⁵⁸

Not just considering the economic development, Shawan pays attention to its culture conservation and inheritance. The folk cultural activities in Shawan are various and vibrant. As early as 1999, Shawan's town cultural union organization was established to organize and guide associations and schools to hold Cantonese Opera Communication, cultural exhibitions, teenager's interest classes on chess, drawing, Guangdong Music, and so on. Moreover, Shawan continuously cultivates its local talents in traditional arts and has achieved awards from different competitions. To aggrandize the influence of traditional culture, Shawan promotes abundant public cultural activities like Dragon Boat Racing and New Year's Firework Party.²⁵⁹

Finally, the participation of Shawan residents, the private-sectors and non-governmental organizations is one of the most essential factors that led to the success of Shawan Historical Town. Before and during the project establishment of Shawan Historical Town, the local government communicated with advocating groups to introduce the project purpose and importance to the communities in order to enhance their awareness of daily preservation and maintenance.²⁶⁰ Scholars, historian, and designers from different organizations continually promote the protection of the cultural heritage in Shawan and reactivate the use of the heritage. As the study mentioned above, designer Peng Li, as well as Zhiyi Liang, and Jian Zheng from the Guangzhou Association of International Historic Towns are working on a research

²⁵⁸ Guo, Qian, and Zhenggang Yan. "The Practice and Reflection of Conservation and Regeneration in Shawan Ancient Town of Panyu District." 2014(2): 37-43.

²⁵⁹ Guangdong Panyu Shawan Town Travel Website. "General Situation of Shawan." Shawan Historical Town. <http://www.shawanguzhen.com/swgk/swgk.asp> (accessed Apr. 27, 2015).

²⁶⁰ Guo, Qian, and Zhenggang Yan. "The Practice and Reflection of Conservation and Regeneration in Shawan Ancient Town of Panyu District." 2014(2): 37-43.

experiment of Guangzhou Panyu Shawan Residence Maintenance and Reactivation. They are aiming to reactivate abandoned historic buildings in appropriate ways and make them as typical examples for future historical building rehabilitation and reuse.²⁶¹

Generally, the Shawan Historical Town is a great success so far to Guangzhou urban village's renewal and cultural heritage preservation. And there are a lot successful approaches that this thesis can apply to the case study of its policy making, creative cultural industries, advance cultural education system, and multiple communities engagement. However, there are still things to be done. Such as certain amounts of historical buildings are abandoned without any protection or maintenance. Lacking multiple ways for investment, the town preservation funding is still a big problem for the local government. Participation of Shanwan's local residents still needs to be enhanced under the dominant leadership of government. All these insufficiencies raise introspection about Guangzhou, or even about China in regard to whether the government should create a new developmental mode for historic villages instead of simply rebuilding the village and carrying the heavy project funding on its own. Hence, during the following case study application, this thesis emphasizes intangible cultural heritage preservation and programming designs without the huge need of funding; seeking new investments during reactivation in partnership social and economic development; as well as village reconnection between residents' daily lives and tourism to enhance the participation of local residents.

Chapter Summary

As Whampoa Village is a typical combination of urban village and tourist attraction, this chapter addressed the formation and current situations of urban villages in China generally.

Chapter 4 also provided relevant information about the Guangdong Province, its background

²⁶¹ Guangzhou Daily, "Historical and Cultural Heritage Preserver: They Let the Old House "Relive"." Guangzhou Daily. Feb. 14, 2015. http://gzdaily.dayoo.com/html/2015-02/14/content_2865575.htm (accessed Apr. 29, 2015).

history, and policies, as well as cultural heritage and ongoing preservation practices of Guangzhou City that might help readers to further understand Whampoa Village and its preservation and development opportunities. This chapter also introduced Guangzhou's intangible cultural heritage relationship to Whampoa Village; the lack of specific preservation policies and regulations for Whampoa Village; and the possibility of applying successful programming approaches based on current practices to Whampoa Village.

CHAPTER 5

WHAMPOA VILLAGE

Introduction of Whampoa Village



Figure 41 Whampoa Village Site Location (Yongzhi Xiao, Mapbox Image)

Due to the pronunciation difference, Whampoa Village is also called Huangpu Village in China. Whampoa Village is located in eastern Guangzhou (the edge of Guangzhou Old City), about five miles away from the new core of Guangzhou city and approximately two miles away from the Guangzhou Higher Education Mega Center (Figure 41). As shown on the map, Whampoa Village is located at the junction of the branches of the Pearl River (also called Zhujiang River), whose location made the Whampoa Port (of Whampoa Village) an important harbor of Guangzhou and China historically. Currently, there are a total of eight bus routes with two bus stations and a metro transfer station with two metro routes connecting Whampoa Village with the rest of the city.

As large as 620 acres today, Whampoa Village originally consisted of four main families including the Luos, Fengs, Hus, and Liangs. Historically, Whampoa Village was famous for its Port, which used to be the only open port for international trade in China during the Qing Dynasty (1644-1912).²⁶² With China's hundreds of years of revolution and development, Whampoa Port is no longer the prosperous international trading port that become a memorial place. Following the decline of Whampoa port, Whampoa Village also faded and turned into a typical urban village in Guangzhou City. Under the cultural promotion of the Guangdong Province in 2010, Whampoa Village was preserved, restored, and re-developed as a cultural attraction of Guangzhou City.²⁶³ Nowadays, Whampoa Village, associated with the traditional Whampoa port, has become a theme park of culture for people to understand and memorialize the history and culture of Guangzhou.

History of Whampoa Village

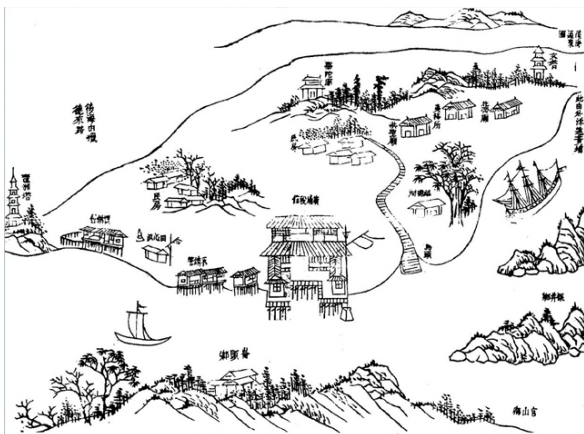


Figure 42 Historical Map of Whampoa Village (img.photo.163.com)

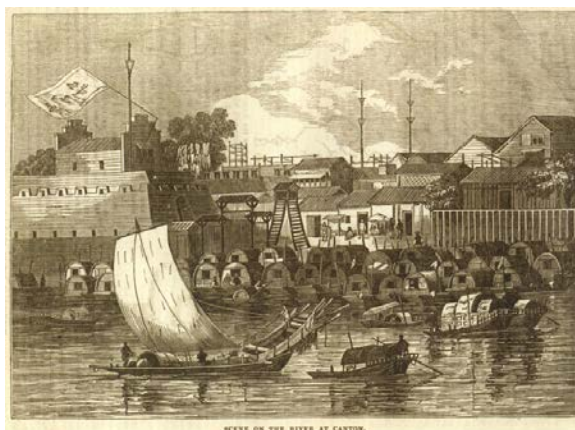


Figure 43 Whampoa Port (gdmuseum.com)

Historically, Whampoa Village was called Fengpu. With increasing foreigners visiting Whampoa, the name of 'Fengpu' was changed to 'Whampoa' based on British pronunciation. As

²⁶² Guangzhou International Documentary. Introduction to Huang Pu Village (Whampoa Village). Aug. 28, 2013. http://www.gzdoc.com/index!heralded.action?iid=1&request_locale=en_US (accessed July 07, 2015).

²⁶³ Nanfang Daily. Explore Guangzhou Whampoa Village and Analysis the Ancient Villages' Preservation and Redevelopment. Apr. 06, 2012. <http://news.artxun.com/geдебao-1709-8543576.shtml> (accessed July 07, 2015).

early as the northern Song Dynasty (960-1127), Whampoa Village was created along with the development and flourishing of Whampoa Port. During the Ming (1368-1644) and Qing (1644-1912) dynasties, Whampoa Port became an international trading port as well as one of the four main customs areas of China in 1686. In 1757, the Qing government canceled the other three customs areas and left Whampoa Village as the only customs area opened to the international world. At that time, Whampoa Village stepped into its most glorious period.²⁶⁴

According to the record of *Whampoa Port History*, there were 5,107 ships in total, including ships from America, Russia, Australia, and etc., berthing at Whampoa for trade between 1758 to 1837.²⁶⁵ However, the most famous ship is the one called 'Goteborg' from Sweden. During 1739 to 1745, Goteborg visited Whampoa Port three times for trading. To memorialize the Goteborg, Sweden remade an antique ship and sent it to revisit Whampoa Port in 2006.²⁶⁶

After the First Opium War (1840-1842), Whampoa Port was abandoned due to the large amount of waterway sedimentation, which prevented ships from getting into the port. From 1862 to 1874, the customs of Whampoa Port was moved to Changzhou Island nearby.²⁶⁷ Following customs moving, Whampoa Port no longer was used as the main trading port of China or Guangzhou City. As Whampoa Port declined, Whampoa Village lost its flourish and turned into a typical urban village as time went by.

Existing Conditions of Whampoa Village

1> Ongoing and Most Recent Preservation Practices

²⁶⁴ Shen, Kang, and Jiang Feng. "The New Strategy of Historical and Environmental Preservation Renewal Planning." *Heritage Conservation*, Feb. 2010: 32-36.

²⁶⁵ Guangdong Museum. Whampoa Ancient Port. http://www.gdmuseum.com/edu_text.php?blogid=1566&title=&classid=73 (accessed July 11, 2015).

²⁶⁶ Longxu, Li. Goteborg Revisit Guangzhou After 261 years. July 17, 2006. <http://gd.news.sina.com.cn/local/2006-07-19/2651105.html> (accessed July 11, 2015).

²⁶⁷ Guangdong Museum. Whampoa Ancient Port. http://www.gdmuseum.com/edu_text.php?blogid=1566&title=&classid=73 (accessed July 11, 2015).

While Guangzhou ranks no.3 GDP in China, right after Beijing and Shanghai, its historical and cultural preservation practice somehow falls behind other areas in the the country. Starting in 2000, Guangzhou chose to renovate part of the urban villages within the city as a result of the development of the new city core. Development approaches that did not respect high historic and cultural value of Whampoa Village resulted in a loss of a certain amount of valued heritage resources.²⁶⁸

There have been five phases of development for Whampoa Village and Whampoa Port. The first four plans were implemented from 2000 to 2006. The first plan specifically for Whampoa village is the 2001

Whampoa Village

Renovation and

Preservation Planning

designed by the Guangzhou Planning Bureau (Figure 44). This 2001 plan was supposed to rescue buildings of high historical and cultural value as well as protect the historic districts and traditional landscapes inside Whampoa Village. In

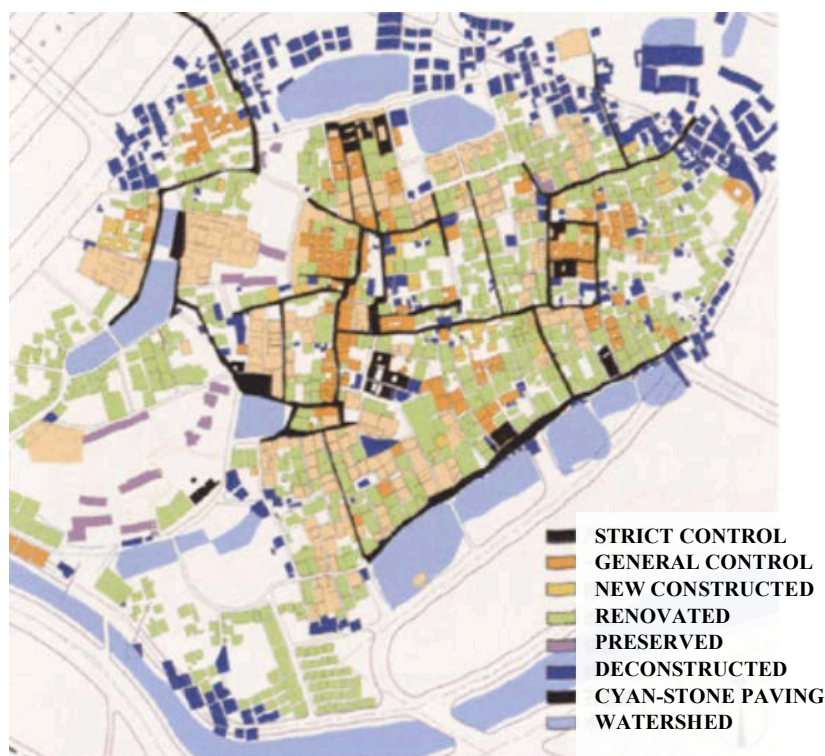


Figure 44 2001 Whampoa Village Renovation and Preservation Planning (Kang Shen and Jiang Feng)

2003, the Guangzhou City Planning Automatic Center prepared the *Comprehensive Restoration*

²⁶⁸ Ma, Xisheng. "Whampoa Village's Development and Continuous Flourish." Nanfang Daily. Mar. 10, 2015. http://epaper.southcn.com/nfdaily/html/2015-03/10/content_7406085.htm (accessed July 17, 2015)

and *Landscape Planning for Whampoa Port Surrounding Environment* to prepare for the return of the Goteborg ship in 2006. Within the year of 2005, the Guangzhou Urban Planning and Design Survey Research Institute started a protective plan—*Key Sections Preservation Planning of Whampoa Street in Whampoa Village and Panshi Street*—for Whampoa village in more detail and at a larger scale. Unfortunately, the 2005 plan was delayed. The 2006 *Ancient Whampoa Port Core Attraction Area Detailed Planning* completed by the Guangzhou City Planning Design Department was finally put into effect and finished in June 2006 before the arrival of the Goteborg.²⁶⁹ However, the *Whampoa Village Renovation and Preservation Planning* (2001) and *Key Sections Preservation Planning of Whampoa Street in Whampoa Village and Panshi Street* (2005) were specifically for the village area and its preservation. The other two plans, *Comprehensive Restoration and Landscape Planning for Whampoa Port Surrounding Environment* (2003) and *Ancient Whampoa Port Core Attraction Area Detailed Planning* (2006), only focused on the port and attraction construction.²⁷⁰

Four years later, the Haizhu district government initiated the final preservation and renovation project—*Whampoa Port and Village Historical and Cultural Attractions Preservation Project* (Figure 45)—as well as more than 80.5 million dollars of funding to support the complete protection of Whampoa Village including historical buildings, like traditional temples and residences, traditional private schools, Huoer house; Lingnan style architectural decorations, such as brick carving, wood carving, and ash carving; as well as

²⁶⁹ Shen, Kang, and Jiang Feng. "The New Strategy of Historical and Environmental Preservation Renewal Planning." *Heritage Conservation*, Feb. 2010: 32-36.

²⁷⁰ Ma, Xisheng. "Whampoa Village's Development and Continuous Flourish." *Nanfang Daily*. Mar. 10, 2015. http://epaper.southcn.com/nfdaily/html/2015-03/10/content_7406085.htm (accessed July 17, 2015)

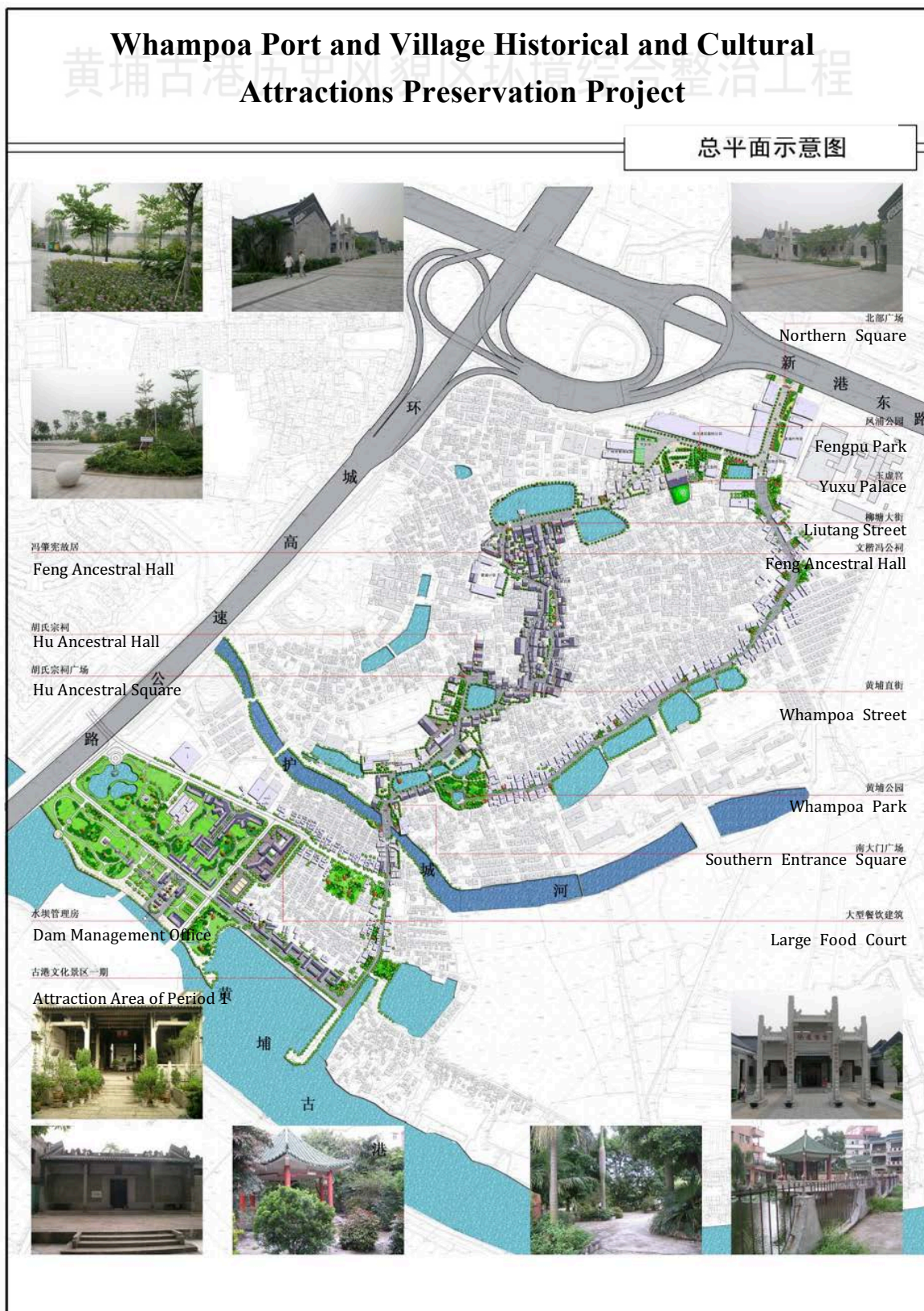


Figure 45 2009 Whampoa Port Historical District Environmental Comprehensive Short-term Restoration (Haizhu District Department of Guangzhou City Planning Bureau)

traditional granite paving.²⁷¹ This time, governmental planners and decision makers not only successfully preserved plenty of heritage resources, but also highlighted the features of Whampoa Village by integrating the planning of Whampoa Village and Whampoa Port to show the close interrelationship between them (Figure 46).²⁷² The 2010 project connects the Whampoa Village and Whampoa Port with continuous travelling routes and buildings in the same architectural styles (Figure 47). To create the cultural landscape continuation of travelling routes within renovated areas, traditional buildings with high historical value were repaired and rehabilitated as attractions and museums; high-rise buildings and modern buildings were concealed by landscapes or changed with new architectural skins of traditional style; illegal and



Figure 46 Whampoa Village Long-term Planning Spatial Structure (Kang Shen and Jiang)

²⁷¹ Ma, Xisheng. "Whampoa Village's Development and Continuous Flourish." Nanfang Daily. Mar. 10, 2015. http://epaper.southcn.com/nfdaily/html/2015-03/10/content_7406085.htm (accessed July 17, 2015)

²⁷² Nanfang Daily. Explore Guangzhou Whampoa Village and Analysis the Ancient Villages' Preservation and Redevelopment. Apr. 06, 2012. <http://news.artxun.com/geдебao-1709-8543576.shtml> (accessed July 07, 2015).

high-risk buildings were removed and replaced by new retro buildings (Figure 48).²⁷³ As expected, the economic, social, and environment outcomes of Whampoa Village were promoted to a certain extent by the completion of the preservation project in 2011. Whampoa Village was awarded as one of the “10 New Name Cards of Haizhu District”, one of the “8 Most Beautiful

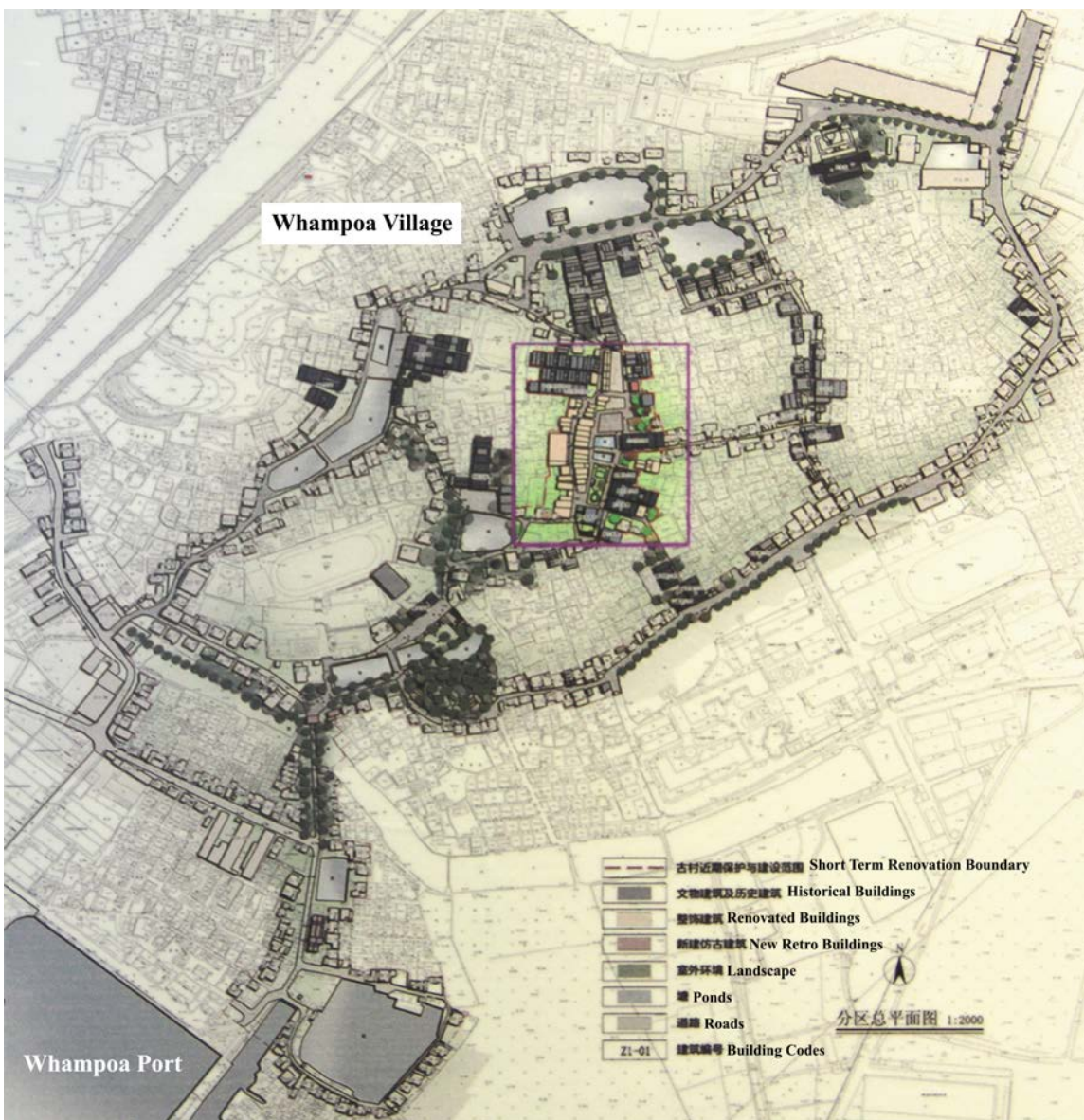


Figure 47 2011 Whampoa Port and Village Historical and Cultural Attractions Planning
(Photo by Yongzhi Xiao)

²⁷³ Guangzhou "Three Old" Reform Working Office. Information Abstract of Whampoa Village Transformation. Sept. 06, 2012. <http://www.gzuro.gov.cn/azcg/45/312.html> (accessed July 15, 2015).

Traditional Villages in Guangzhou” and “10 Most Beautiful Ancient Village of Guangdong”, as well as the 2012 “Guangdong Province Livable Environment Exemplification Award”.



BEFORE



AFTER



BEFORE



AFTER



BEFORE



AFTER

Figure 48 2011 Project Completion Before and After Comparison
(gzuro.gov.cn)

2> *Economy & Society in Whampoa Village*

As Whampoa Port declined, Whampoa Village fell behind the rapid development of Guangzhou and became a typical urban village in the city. At that time, Whampoa Village was being abandoned by villagers because of its sluggish economy, unsafe living environment, lack of infrastructure, and poor water and electric services. In 2011, such a big preservation project not only completely renovated Whampoa Village but also captured much attention via advertisement of public media, internet communication among tourists, academic conferences and research, as well as traditional festivals and cultural activity promotion.

The preservation project between 2009 to 2011, enhanced traditional buildings in Whampoa Village as they were preserved and maintained; the whole village was renewed with antique finishes and comprehensive infrastructure installation to attract new residents, young entrepreneur, artists and handicraftsmen, as well as travelers.²⁷⁴ As a result, Whampoa Village started its economic focus on tourism and there has been greater social awareness and an increase in tourism. As recorded, there were a total of about 330,000 tourists that visited Whampoa Village from 2011 to 2013.²⁷⁵ Both local residents of Guangzhou city and external travelers tend to visit Whampoa Village for the village's fame, history commemoration, traditional foods and historic buildings, urban ecotourism, festivals, recreation, cultural experiences and education, and photography. In response to market demand, villagers in Whampoa Village have developed various kinds of businesses, such as commercial ecotourism, restaurants, lodges, farmers' markets, as well as selling artistic creations and other kinds of creative industries. The whole economic structure of the village is changing along with the

²⁷⁴ Liang, Zhaosi. Whampoa Ancient Port. Jun. 25, 2015. http://news.ifeng.com/a/20150625/44037870_0.shtml (accessed July 11, 2015).

²⁷⁵ Li, Yuli. 2013 Guangzhou Cultural Broadcasting and TV News Publish Briefing No.16. Aug. 20, 2013. <http://www.xwgd.gov.cn/xwgd/News.shtml?p5=118100> (accessed July 14, 2015)

tourism development. Along with the change, the average villager's income has increased and people have started to come back or move to the village for business opportunities.²⁷⁶

As an urban village, apartment and house renting is an important source of income for the house owners²⁷⁷ of Whampoa Village, who are the registered residents in Whampoa Village.²⁷⁸ Non-local population in Whampoa Village, which mostly consists of migrant workers, increased to 6,000 people in 2011, the same as its local population.²⁷⁹ As surveyed, the rent for housing and retail in Whampoa Village are lower than the city of Guangzhou and the other urban villages in Guangzhou in general. Likewise, the general income in Whampoa Village is relatively lower than the average income of other areas in the city. However, people love staying at Whampoa Village because of its nice scenery, healthy and clean environment, friendly and tolerant neighborhood, safety, public infrastructure, and stable lives.²⁸⁰ As a part of the government project, the basic infrastructure was improved to satisfy the need of residents in the village, including upgrades of water supply and drainage, fire protection system, transportation system, housing structural stability reinforcement, road pavement, parking areas, safety system with video monitoring, and public broadcasting system. More than the improvement of basic infrastructure, buildings, public spaces, and landscapes within the project area were rearranged to improve the living and travelling environment of Whampoa Village.²⁸¹

²⁷⁶ Guangzhou "Three Old" Reform Working Office. Information Abstract of Whampoa Village Transformation. Sept. 06, 2012. <http://www.gzuro.gov.cn/azcg/45/312.html> (accessed July 15, 2015).

²⁷⁷ Due to the land system introduced in Chapter 3, most of the house owners in Whampoa Village are the original villagers, who share their collective ownership of the village.

²⁷⁸ House owners in Whampoa Village moved into new houses inside the city and transformed their house into apartments for rent for migrant workers.

²⁷⁹ Yangcheng Evening News. Haizhu Huangpu: Witnessed the thousand years of glory of commerce and trade. June 29, 2011. http://www.ycwb.com/ePaper/ycwb/html/2011-06/29/content_1148371.htm (accessed July 11, 2015)

²⁸⁰ Southern Urban Daily. Work and Stay at Whampoa Village. July 27, 2011.

<http://news.sina.com.cn/o/2011-07-27/081022883994.shtml> (accessed July 12, 2015)

²⁸¹ Guangzhou "Three Old" Reform Working Office. Information Abstract of Whampoa Village Transformation. Sept. 06, 2012. <http://www.gzuro.gov.cn/azcg/45/312.html> (accessed July 15, 2015).

3> *Environment in Whampoa Village*

Both local residents and migrants are willing to stay in Whampoa Village for its nice environment. Thanks to the government renovation project, Whampoa Village obtained the Guangdong Province Livable Environment Exemplification Award in 2013, which looks highly upon residence condition, housing technology research and application, community public administration and service, air pollution control, comprehensive environmental restoration, historical and cultural heritage preservation, city transportation condition, ecological protection and city landscape, architectural energy saving implementation, etc.²⁸² The 2011 Whampoa Port and Village Historical and Cultural Attractions Preservation Project effectively boosted the



Figure 49 Whampoa Village (Baidu Map)

²⁸² Wan, Yu. Whampoa Village Obtain the Livable Environment Exemplification Award. Jan. 11, 2013. http://informationtimes.dayoo.com/html/2013-01/11/content_2110241.htm (accessed July 16, 2015).

experience for tourism.²⁸⁵

Other than the whole water system construction, the Whampoa Port and Village Historical and Cultural Attractions Preservation Project built two new parks, a pedestrian corridor, and ten new landscape spots in Whampoa Village. Beyond the one-time renovation, the project emphasizes daily environmental health maintenance that makes a great difference to Whampoa Village.²⁸⁶ Both the city government and the district government keep eyes on the post-project maintenance and continue the ecological restoration on Whampoa Village's water bodies. The most recent water quality inspection in Whampoa Village was issued at the end of 2014 by the city Environmental Protection Bureau accompanied with district governmental officers and sub-district officers. During the inspection, several restoration guidelines were established to highlight the importance of ecological strategy, real time water quality monitoring, as well as community awareness of environmental protection.²⁸⁷

This thesis introduces the environment of the renovated tourist area in Whampoa Village. Not only was the environment enhanced, but also buildings and hardscapes along the tourist routes were renovated or rebuilt in traditional styles to create cultural atmosphere in the village. Paving was conserved or repaved in a traditional way. Contemporary buildings' skin was resurfaced with cyan brick (Figure 51). Old buildings were reconstructed in a simplified traditional way. Lighting and signs were reinstalled with traditional designs (Figure 52). Although the project improved a large area, due to ownership and project budget a lot of the village was unrenovated outside of the project area. Unlike renovated areas, the environment of the unrenovated area, where most

²⁸⁵ Ren, Lvbing, and Li Deng. Whampoa Village Moat Will Have Pleasure Boat Visiting at the End of the Year. Sept. 22, 2011. http://www.ycwb.com/epaper/xkb/html/2011-09/22/content_1215976.htm (accessed July 16, 2015).

²⁸⁶ Ibid.

²⁸⁷ Guangzhou Environmental Protection. City Environmental Bureau Inspector Rongyou He Inspected the Water Ponds Ecological Restoration Project and Water Quality of Whampoa Village in Haizhu District. Nov. 19, 2014.



Figure 51 Tourist Area of Whampoa Village (Yongzhi Xiao)



Figure 52 Current Whampoa Street (lofter.com)



Figure 53 Unrenovated Area of Whampoa Village (Yongzhi Xiao)

villagers live, remains as Whampoa Village used to be (Figure 53). Buildings are in a great different styles compared to the tourist area. Most of buildings were built in a disorderly way making the village chaotic.²⁸⁸ The environment is contaminated with daily waste, construction debris, commercial discharge, etc. (Figure 54). All these contribute to the contrast between the renovated tourist area and the unrenovated area. However, these difference seem common and acceptable today to both visitors and villagers as time went by.



Figure 54 Famous Traditional Restaurant in Unrenovated Area (Yongzhi Xiao)

4> *Governmental Policy for Whampoa Village*

So far, there is no specific conservation and maintenance policy besides planning for Whampoa Village on record. Based on the governmental report, the 2011 Whampoa Village preservation project was mainly led by the Haizhu district government under the direction of the “Three Old” Reform Policy. The 80.5 million dollars funding for Whampoa Village, which is part of the funding of “Three Old” Reform Policy, is primarily collected by the government and

²⁸⁸ Due to the collective ownership, villagers maximize and privatize their occupied area with construction and fences. As a result, the village is chaotic and buildings in the village are so close to each other that the public space between the buildings for pedestrians is as small as five foot.

managed by the Special Funding Regulation of “Three Old” Reform.²⁸⁹ There are also other relevant policies that mention the preservation policy of Whampoa Village, such as the *Guangzhou Historical and Cultural City Preservation Regulation (Draft), Implementation Suggestions about Haizhu District Strengthen the Construction of Cultural District, Notification of Guangzhou People’s Government Issued 2012 City Governmental Key Works Distribution, State Cultural Relics Bureau Notification Issue 《2010 Nationwide Museum List》*, *Guangzhou People’s Government about Accelerating the Promotion of Three Old Reform*, as well as related general heritage policies mentioned in Chapter Two covered by the Guangzhou City, Guangdong Province and the state government.

In addition to policy, the Guangzhou government provides funding support for the cultural heritage of the whole city including Whampoa Village. In 2014, Guangzhou established *Special Funding for Cultural Relics Preservation* to support private historical building restoration. Shequ Garden in Whampoa Village was supported by the special funding with 3,220 dollars.²⁹⁰

News report, specialty interviews, as well as academic research are all ways to convey current trend of policy on Whampoa Village. To draw a conclusion, the developing direction of Whampoa Village focuses on its cultural preservation and features preservation instead of simply economic development based on tourism.²⁹¹ The city planning department emphasizes that it is critical for both Whampoa Village and Whampoa Port. Furthermore, respecting community intentions and prioritizing cultural preservation are the two goals directing Whampoa Village

²⁸⁹ Guangzhou "Three Old" Reform Working Office. Information Abstract of Whampoa Village Transformation. Sept. 06, 2012. <http://www.gzuro.gov.cn/azcg/45/312.html> (accessed July 15, 2015).

²⁹⁰ New Express. "Whampoa Village: the Last Garden of Qing Dynasty." 163.com. Mar. 25, 2015. <http://news.163.com/15/0325/03/ALH7PK0000014Q4P.html?f=jsearch> (accessed July 19, 2015)

²⁹¹ Chen, Xing. "Whampoa Village—The Civic Memory of Maritime Silk Road." China Cultural Newspaper. Oct. 23, 2013. http://epaper.ccdy.cn/html/2013-10/23/content_109696.htm (accessed July 16, 2015).

preservation project.²⁹² Based on protection goals, the government highlights that every project, like transportation development around or going across the village in the future, should try to avoid the destruction of the Whampoa historical and cultural landscape.²⁹³

5> *Tangible Cultural Heritage of Whampoa Village*

In 2002, a group of historical buildings in Whampoa Village was praised as one of Guangzhou's Cultural Relics Protecting Units.²⁹⁴ Based on the newest National Cultural Relics Census (2007-2011), there are 46 cultural relics in Whampoa Village on the list while 27 of them are praised at the municipal class of the 27 cultural relics, there are 12 traditional ancestral halls, 3 traditional private schools, 2 temples, 8 traditional residences, 1 ancestral grave of the Feng family, as well as the Whampoa Port.²⁹⁵ However, it is necessary to concern all kinds of heritages of Whampoa Village. This section discusses the tangible cultural heritage of Whampoa Village from large scale of village features and village pattern to specific buildings and architectural decoration.²⁹⁶

- Traditional Harbor Village

Whampoa Village was created and flourished along with the development of Whampoa Port, which was the main entrance to the village. (see Figure 45) As it is, Whampoa Village is a historic



Figure 55 Whampoa Traditional Ancestral Hall
(gd.xinhuanet.com)

²⁹² Nanfang Daily. "Guangzhou Haizhu District Pazhou Street Whampoa Village." Nanfang Website. Sept. 10, 2012. http://www.southcn.com/nfdaily/special/2012zt/gcllist/content/2012-09/10/content_54540219.htm (accessed July 16, 2015)

²⁹³ Nanfang Daily. Explore Guangzhou Whampoa Village and Analysis the Ancient Villages' Preservation and Redevelopment. Apr. 06, 2012. <http://news.artxun.com/geдебao-1709-8543576.shtml> (accessed July 07, 2015).

²⁹⁴ Nanfang Daily. Explore Guangzhou Whampoa Village and Analysis the Ancient Villages' Preservation and Redevelopment. Apr. 06, 2012. <http://news.artxun.com/geдебao-1709-8543576.shtml> (accessed July 07, 2015).

²⁹⁵ Nanfang Daily. "Guangzhou Haizhu District Pazhou Street Whampoa Village." Nanfang Website. Sept. 10, 2012. http://www.southcn.com/nfdaily/special/2012zt/gcllist/content/2012-09/10/content_54540219.htm (accessed July 16, 2015)

²⁹⁶ Sun, Yucheng, and Hanfei Qu. "The Actuality Investigation and Protection Ideas about Ancient Huangpu village of Guangzhou." Southern Architecture, 2005: 16-19

harbor village with a waterway transportation connecting Whampoa Stream to the Pearl River.

The village retains its historical moat originally constructed for defense. Today, the historic moat has been conserved for better water system circulation and boat touring. Other than the linear streams, ponds in front of traditional ancestral halls are also some of the traditional features of Whampoa Village, related to Chinese geomantic theory (Figure 55). All of these water elements together create unique and hierarchical spaces in Whampoa Village.

- Typical Village Pattern of Ming (1368-1644) and Qing (1644-1912) Dynasty

Whampoa Village reflects the typical checkered planning pattern of the Ming (1368-1644) and Qing (1644-1912) dynasties (Figure 56). As Figure 57 shows, Whampoa Village keeps the traditional checkered pattern in many places because each piece of the traditional pattern was developed around individual ancestral halls at their center. The developments overlapped and connected together and finally formed Whampoa Village that contained more than 30 ancestral halls historically. Unfortunately, most of the

ancestral halls were lost as time went by and only 12 remain now. Along with the formation of Whampoa Village, two main commercial markets, Eastern Market and Western Market, were established respectively for the use of local villagers and specific services for foreign ships during the prosperous age of Whampoa Village. The Eastern Market, which is today Whampoa Street, was renovated by the Whampoa Port and Village Historical and Cultural Attractions Preservation Project while the Western

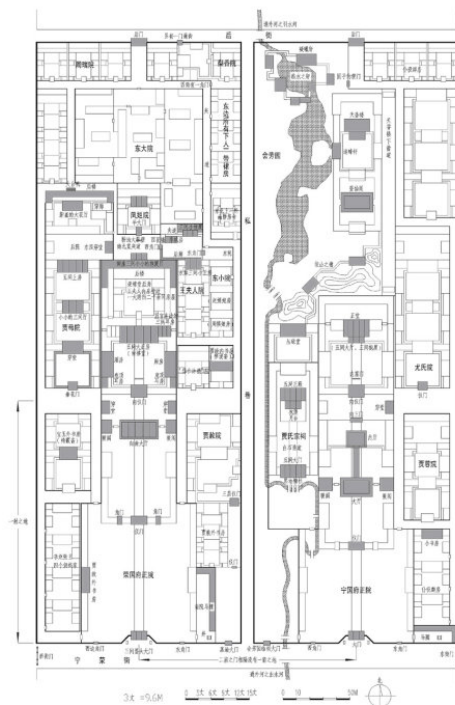


Figure 56 Qing Checkered Planning (baidu.com)

Market is located at Shiji Village outside the boundary of Whampoa Village, hence not renovated.

The road system in Whampoa Village has a clear hierarchy reflecting the past. More than that, the road names continue to be called in their traditional way, such as Fang (坊 Block), Jie (街 Street), Li (里 Road), Xiang (巷 Alley). Roads with traditional names and traditional bluestone paving (Figure 60) remind people of past times of Whampoa Village.



Figure 57 Traditional Pattern in Whampoa Village (Kang Shen and Jiang Feng)

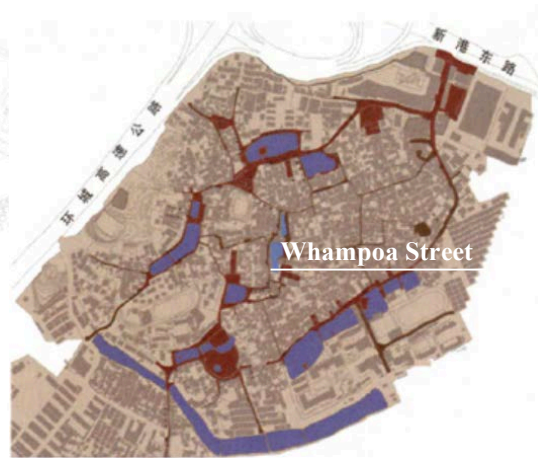


Figure 58 Whampoa Village Spatial Pattern (Kang Shen and Jiang Feng)



Figure 59 Street View of Whampoa Street (126.net)



Figure 60 Bluestone Paving (zol.com)

- Traditional Ancestral Hall, Temple, and Residence

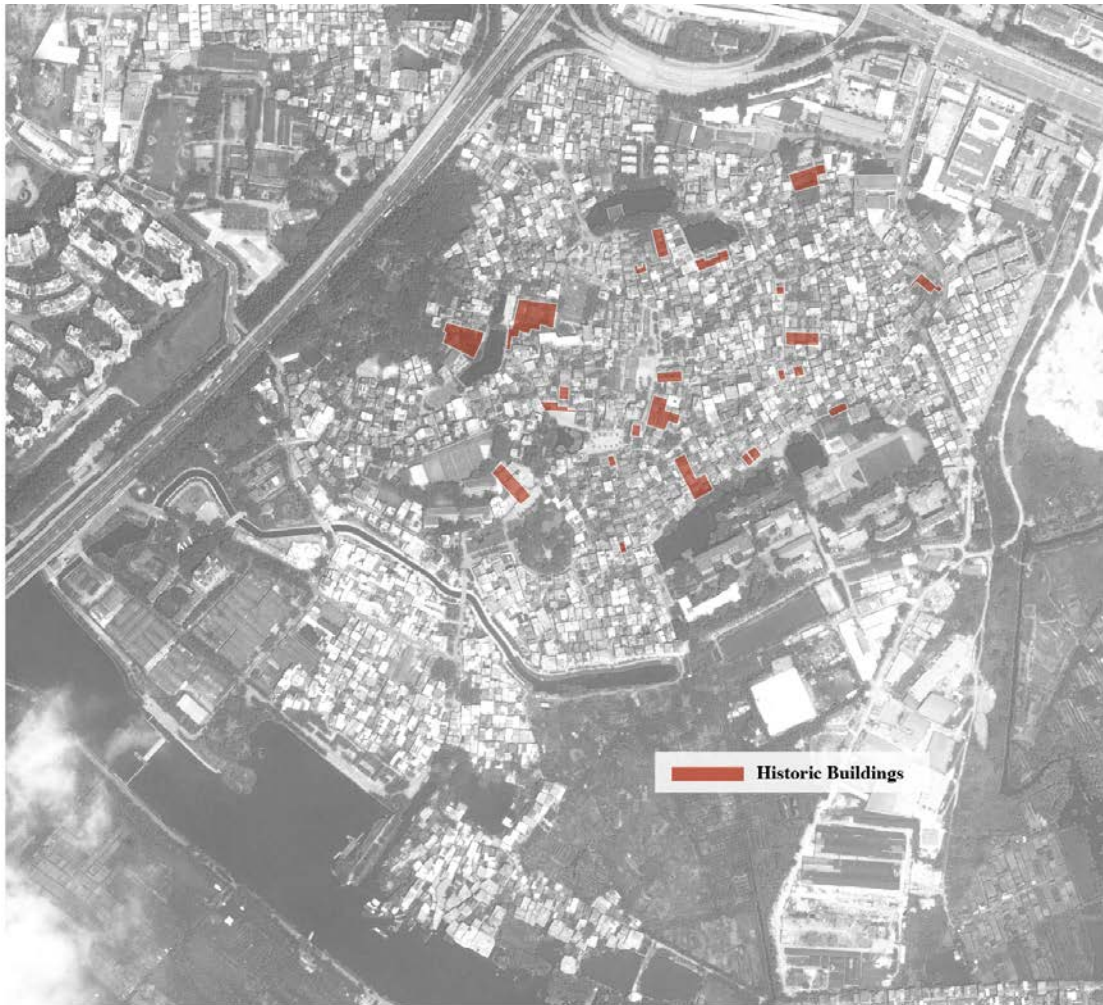


Figure 61 Whampoa Village's Historic Buildings (Yongzhi Xiao)



Figure 62 Ancestral Hall in Whampoa Village (126.net)



Figure 63 Northern Emperor Temple (douban.com)

Whampoa village preserves traditional Lingnan buildings—ancestral halls, temples, residences and so on—dispersed throughout the village. As shown in the aerial map (Figure 61), this study located all reported historic buildings. Most of the remaining historic buildings are ancestral halls while only several of them are temples and residences. Some of the traditional buildings are the famous Huoer House, which is an architectural symbol of Lingnan area. Historically, an ancestral hall is a symbol of a villager's return to their hometown with success, fame, and wealth. From a cultural perspective, ancestral halls reflect ancient China's feudalism and ethics in its structure and design, as well as its surrounding planning (Figure 62). Besides ancestral halls, temples for worship are another important building element of traditional villages. Temples, such as God Shengmu Temple (圣母宫), God Tianhou Temple (天后庙), and God Hongsheng Palace (洪圣殿), are features of coastal Whampoa Village because they are worshipping sea-gods for the blessings of people who are at the sea. However, the most famous temple in Whampoa Village is the Northern Emperor Temple (北帝庙), which has over 400 years of history and annual traditional celebrations that continue today (Figure 63). The Northern Emperor Temple, who is also called God of Water, blesses people in coastal regions away from flood and fire hazards. Buildings surrounding ancestral halls and temples are generally residences. There are a total of 73 traditional residences protected in good condition in Whampoa village around Shenming Street (申明大街), Laiyan Li (来燕里), Hengchen Li(横辰



Figure 64 Traditional Residence in Whampoa Village (sinaimg.cn)

里), Yongkang Li(永康里), Changle Li(永康里), Whampoa Street(黄埔直街), Shatong Street(沙桐大街), Xiayang Street(夏阳大街), Zhonghe Li(中和里), and Taiping Li(太平里) (Figure 64).

Noted in the study, Whampoa Village is an international harbor village. As a result of commercial trading, Whampoa Port brought multiple cultures to the village and provided various opportunities for the villagers to go overseas for further education or career options.



Figure 65 Japanese Style Building in Whampoa Village (haizhu.gov.cn)

When overseas returnees came back to their hometown, they constructed their houses with a cultural combination design of Lingnan and foreign styles. A representative building is the one with Japanese style located at Donyong Street (惇慵街) (Figure 65).

- Architectural Decoration

Traditional monuments of Lingnan style can be seen everywhere in Whampoa Village including brick carving, wood carving, and ash carving.²⁹⁷ For example, Shequ Garden in Whampoa Village preserves traditional stone carving, brick carving (Figure 66), Manchuria windows, dark green bricks, as well as grey tiles.

6> *Intangible Cultural Heritage of Whampoa Village*



Figure 66 Brick Carving in Shequ Garden (changye.com.cn)

²⁹⁷ GZDOC. Introduction to Huang Pu Village (Whampoa Village). Aug. 28, 2013. http://www.gzdoc.com/index!heralded.action?iid=1&request_locale=en_US (accessed July 07, 2015)

Whampoa Village today still preserves traditional Lingnan folk culture, which contains three main aspects; traditional festivals, traditional foods, as well as traditional craftsmanship.

- Traditional Festivals

Traditional festival celebrations at Whampoa Village include lantern shows of Lantern Festivals (元宵); fete during Tomb-sweeping Day (清明); Piaose performance on Birthday of Northern Emperor (北帝诞) and Birthday of Hongsheng (洪圣诞); dragon boats racing match on Dragon Boat Festival (端午节); lunar



Figure 67 Piaose Performance on Birthday of Northern Emperor (ycwb.com)

worship on Mid-autumn Festival (中秋节); family visiting on Spring Festival (春节), etc.²⁹⁸ However, the most featured festival of Whampoa Village is the Birthday of Northern Emperor on the third day of March of Chinese lunar calendar. During that day, there is a grand temple fair aggregating villagers from surrounding



Figure 68 Shiji Guye's Noodle (dongfeng-nissanca.com.cn)

villages for the worship of Northern Emperor and wish for a prosperous future. Piaose and Dancing Dragon performance parades take place in Whampoa Village. Today, Whampoa Village still preserves this convention and welcomes visitors' participation (Figure 67).²⁹⁹

²⁹⁸ Zhang, Xiaodong. "Cultural Preservation Utilization and Management during the Development of Whampoa Port and Village." Culture Wanhao, 2012: 267-269.

²⁹⁹ Kuang, Suixiong. "Birthday of Northern Emperor in Whampoa Village and Piaose Performance Parade." Yangcheng Evening News, Apr. 2010

- Traditional Food

Traditional food is one of the main reasons Whampoa Village attracts visitors. For instance, Sampan Congee, Penfen Noodle, Shrimp Dumplings, Siu Mai, Whampoa Scrambled Eggs,³⁰⁰ Milk Custard, Ginger Milk Custard, Laifen Noodle, and Roast Chicken etc. are famous in Whampoa Village. Most of the traditional foods are offered by traditional restaurants, such as Cat Foods, Huangge Farmstead, Milk's Grandma, and Shiji Guye's Noodle (Figure 68).

- Traditional Craftsmanship

Arts in Whampoa Village continues through four traditional craftsman skills—Caiza (Figure 69), Cantonese color ceramic making skill, Cantonese embroidering, and Chinese paper cutting—passed on from generation to generation.



Figure 69 Caiza (baidu.com)

Analysis & Evaluation

The analysis and evaluation of Whampoa Village includes an existing site survey, village analysis, and summary of current problems of Whampoa Village based on the author's site investigation. This study also conducts a summary of identified challenges and opportunities of Whampoa Village. An evaluation of the federal project from the perspective of planning will be presented after the village analysis using Kevin Lynch's theory. The chapter summary will give a general conclusion of Whampoa Village and highlight specific elements that can be used in the later proposal.

³⁰⁰ GZDOC. Introduction to Huang Pu Village (Whampoa Village). Aug. 28, 2013. http://www.gzdoc.com/index!heralded.action?iid=1&request_locale=en_US (accessed July 07, 2015)

1> Site Survey

To better understand Whampoa Village, the author made several site visits and undertook resident, visitor, government official and academic personal surveys. The author went through the tourist route to see the project achievement of tourism development and management, and village environmental enhancement. Beyond the tourist route, the author investigated unrenovated areas to locate traditional stores and restaurants, and compare the difference between the tourist area and the villagers' living area in Whampoa Village. To learn about different village stakeholders' points of view of preservation practice of Whampoa Village as well as points of view of perfecting the village, surveys were done by the author in different locations in the village. Different groups of stakeholders were given different questions according to their social positions, educational levels, etc. The author also notes the challenges of Whampoa Village was seen by the author or mentioned by survey respondents. Because personal surveys are not a common process in the planning process of China, respondents were hesitant to answer, but did. Hence the following summarizes and discusses respondents' main ideas and attitudes about Whampoa Village.

- Local Residents

For the group of local residents, questions include:

1. Are you an original villager of Whampoa Village? If not, where are you from and why are you here?
2. How do you like the changes in tourism development and renovation in Whampoa Village?
3. Do you want more tourists coming to visit Whampoa Village? Why?
4. Do you know about the history and culture of Whampoa Village?

5. Does the culture in Whampoa Village need to be preserved in your opinion? How can we better preserve it?

According to the 20 respondents of the random survey, over seventy percent are external migrants of young or middle age and mostly from the surrounding cities of Guangzhou. Most of them moved to Whampoa due to the low living expense, friendly neighborhood and community, and the clean environment. Part of the external migrants have their own small businesses relying on the village's tourism and the daily needs of local residents. Some of the respondents work in Guangzhou City and live in Whampoa Village for cheaper rent compared to downtown. Other than the large portion of external migrants, the rest of the respondents are the original villagers of older ages, who know well about Whampoa, experienced the changes of Whampoa, cherish Whampoa's culture, as well as love staying at Whampoa Village.

Compared to original villagers, external migrants of young and middle age have a minor awareness of the village's history and culture, but a high consciousness on economic and social development. Approximately ninety percent of the external immigrant respondents replied that they only know generally about Whampoa Village having a long history. On the contrary, they seem to have more ideas regarding the village's economy, facility, and the environment. During the conversations with external migrants running small businesses, they expressed their expectation of having a greater amount of visitors with economic consideration. On the other hand, respondents working outside the village (mostly are external migrants) appreciated the enhancement of transportation connection to downtown Guangzhou benefiting the village tourism development. All these business owners and workers who live in Whampoa Village really enjoy the nice clean environment in Whampoa Village with designed open spaces, riverfront, and public parks thanks to tourism development. Giving the same positive answer to

having more visitors to Whampoa Village, the original villagers of older ages wish more people knew about the history and culture, as well as the importance of Whampoa Village. In addition, some elder villagers expect younger generations to move back to the village in the future as the village develops.

In sum, external migrants and original villagers would like to have the village more developed in tourism for social, economic, and environmental benefits. With more consideration, the elder generations hope there would be spaces for the conservation of culture, history, and heritage of Whampoa Village, as well as an opportunity for people to know more about the village.

- Visitors

For the group of visitors, questions included:

1. How did you learn about Whampoa Village? Or what compelled you to travel here?
2. What are the favorite things you like to do in Whampoa?
3. What is your opinion about the new tourism development and preservation practice here?
4. Would you like to have more visitors in Whampoa Village? Or would you like to control the visitor flow and volume for village preservation?
5. Can you actually feel the cultural atmosphere in Whampoa Village?
6. What kind of suggestions would you give for the preservation of Whampoa Village?

There were a total of 26 visitors engaged in taking the visitor survey of Whampoa Village. When talking about what compelled them to visit Whampoa Village, over ninety percent of them (mostly Guangzhou citizens) visit Whampoa Village for traditional foods, its famous history, and architectural heritage. Respondents mentioned the long flourishing history of Whampoa Port that

had an important role in China's overseas business as well as Whampoa's change into a tourism resort that has reactivated the historical district. They like the renovated Whampoa Village which has repaired traditional buildings, public museums, improved road and way-finding system, designed public spaces, and restored riverside walking and green spaces. However, the favorite feature of the visitors is the traditional foods in Whampoa Village. The reason is far more than the good taste and the variety of foods there; it is also for the unique traditional culture behind the food, which is representative of the culture of Whampoa and Guangzhou.

Discussing the history, culture, as well as heritage in depth, visitors talked about their attitudes on the new tourism development and current heritage preservation. Approximately two thirds of respondents reported that not many tourists come visit Whampoa Village on a daily basis, usually only during several important festival celebration days since Whampoa Village is famous around Guangzhou and some surrounding areas, but not nationwide. From the perspective of visitors, it is nice to have fewer visitors in the village for the protection of folk culture and heritage preservation, as well as a better guarantee for tourist experience and cultural atmosphere. There is room for more tourism development, but the quantity of visitors will need to be controlled and managed in the future to not overwhelm the village capacity. Tourism development changes to Whampoa include not only the increasing number of visitors but also the physical environmental enhancement and cultural atmosphere changes. Over half of the visitors interviewed enjoy the cultural environment created by the governmental project including historical building rehabilitation, new construction of retro buildings, environmental restorations, and better public transportation access. Around 25% of respondents disagreed with the new construction of retro buildings because of the huge project expense, lack of programmed use of space, and the conceivable change of younger generation's understanding of traditional

architecture. Another 25% of respondents find it hard to engage in the cultural environment because of the separate locations of traditional restaurants in unrenovated areas and, stores, and new tourism construction in the renovated areas. One of the respondents gave an example according to his experience: most of the traditional restaurants are in the inner village, where there is cheaper rents, but it is far away from the federal project designed tour route. Leaving the defined tour route to seek traditional foods, these visitors also emphasized the distinct experience difference between renovated area where the tourism route and the unrenovated residential areas, which are out the scope of the federal renovation project in Whampoa Village. The obvious change between areas makes the village look and feel divided, uncompleted, and unreal.

Generally speaking, most of the visitors like the new tourism development of Whampoa Village. However, there are a lot of aspects that can be improved in the future. Hence, this survey also asked visitors about their ideas on the future development and preservation of Whampoa Village. The responses can be summarized into 4 main aspects. The first is to add more and various programming to the newly constructed retro buildings. A visitor referred to an example of adding more restaurants selling different kinds of food from Guangzhou or overseas, not just the food of Whampoa to reflect that Whampoa used to be an international trading port in history. Further, the government should invite the traditional restaurants to the new project location by providing discounts on leasing space. Supporting local villagers or residents financially is another idea from the visitors for heritage preservation. They felt that government is responsible to provide certain financial support to ensure long-term maintenance and inheritance of heritage resources. More than funding support, the government could provide educational guidance for local villagers and visitors on the village's preservation and development, such as educational classes of traditional skills, thematic exhibitions of heritage,

treatments of heritage preservation, simple and easy steps to protect the environment, as well as ways to utilize cultural tourism. To draw conclusion from the visitor's ideas, the physical heritage and cultural environment need additional programming. The programming should be open-minded to intangible cultural heritage programming, tradition inheritance programming, and public education about cultural heritage preservation. For the future support of Whampoa Village's preservation, the government should provide better financial support for villagers as well as easy step-by-step protection guidelines for both villagers and visitors regarding the ongoing tourism development.

- Related Government Officials

For the group of government officials, questions included:

1. What do you think of the success of the 2011 preservation project of Whampoa Village?
Could you talk about the idea or intent of the 2011 preservation project?
2. Is there any ongoing preservation practice happening in Whampoa Village?
3. Is there any legal support for the preservation of cultural heritage?
4. How does the government prioritize cultural preservation, environmental protection, and economic and social development?
5. What kind of challenges showed up during the preservation practice? And what are your suggestions for future cultural preservation practice?
6. Does the government have further plans for the renovation of Whampoa Village?

Due to limits on accessible officials, this survey interviewed one related government official and summarized his opinion on the current and future development of Whampoa. To further understand the governmental directions on Whampoa Village, the author also reviewed the updated public news and governmental publications.

From the perspective of the governmental official, the 2011 preservation project was successful with large improvements of Whampoa Village's cultural heritage preservation, economic revitalization, and environmental restoration. Moreover, the interviewed official highlighted the long-term management plan for continued restoration and protection of Whampoa Village's environment. Regarding cultural heritage, the 2011 preservation project was tasked to protect, to repair, and to rehabilitate historic buildings in Whampoa Village. As reported, more than ten historical buildings were restored and rehabilitated their original use, like traditional worship, or different programming to support the development of tourism, such as museum, public or private exhibition space, small business, etc. Besides immediate preservation of built features, the official also referred to legal protection as well as public associations, municipal, provincial, and national levels trying to help villagers and local residents engage in the protection of cultural heritage via funding and education. Unfortunately, the supporting resources, especially funding, are so limited that the federal government cannot guarantee sufficient support to each individual project. Most of the time, heritage preservation depends on the public, local communities, as well as visitors. On part of the survey discussed with the official was current intangible cultural heritage practice in Whampoa Village. The current practice of intangible cultural heritage mainly focuses on holding traditional events in Whampoa Village, traditional foods, and Whampoa Port's history. Moreover, there are policies and public associations that provide guidance and consultation for individuals to become educated on intangible cultural heritage preservation treatments. The preservation and inheritance of common traditional foods and handcrafts is based more on individual efforts that requires people to learn traditional skills or even choose such a path as their career. Younger generations seem less willing to pursue the intangible cultural heritage path with little knowledge of if it will become a

fruitful economic income producer as minor funding support currently comes from the government. Unfortunately, this phenomenon is a common situation for all of China. For that same reason, Whampoa Village is confronted with the problem of few skilled artists making handicrafts. Hence, more effort is needed to protect the current intangible cultural heritage as well as to find ways to sustainably maintain that heritage.

Aside from cultural heritage preservation, the interview also covered the topic of new development, focusing on newly constructed retro buildings. On one hand, these new retro buildings were designed to reproduce the aesthetic of traditional Whampoa Village one hundred years ago. On the other hand, the original historic buildings are located in a quite separate place. The retro buildings were intended to reconnect to the historic buildings. When questioning the government official about the empty new retro buildings in the core area of Whampoa Street, the official answered that the retro buildings were intended for small business development. Due to various problems, the use programming of the new retro buildings was abandoned. The federal government hopes to restart the original programming and eventually reactivate the core area of the 2011 project planning.

For future development, the government intends to place cultural preservation as the first priority. However, it is necessary to have more economic and social development of Whampoa Village, which is the essential funding source for the protection of cultural heritage. The government hasn't established any further plan for Whampoa Village; assuming the local long-term management and improvements will keep enhancing the whole village. Two of the most important things to support heritage preservation, as noted by the official, are the guidance of government and the engagement of the public. He claimed that the federal government cannot afford the whole village's restoration and reconstruction. He felt it is the responsibility of each

individual to contribute his support to the improvement and renovation of Whampoa Village.

Personally speaking, the official regards Whampoa Village and Whampoa Port as a cultural landmark of Guangzhou embodying the fame and history of the city and requiring all individuals in the city to engage into its preservation.

- Academic Scholars

For the group of academic scholars, questions include:

1. What is your opinion of the 2011 preservation project in Whampoa Village?
2. What are the current problems in Whampoa Village from your perspective?
3. Do you have any further suggestions for Whampoa Village's preservation practice?

The perspective of academic scholars is crucial to be taken into account during cultural preservation. Regarding Whampoa Village, three academic scholars, including design professionals and college professors, participated in this survey and gave their opinions on the 2011 project as well as the future directions of Whampoa Village. First, scholars endorsed the idea of Whampoa Village's renovation by repairing and rehabilitating historic buildings. However, the scholars have doubts regarding the new retro building construction and contemporary buildings' resurface as retro remodeling. In discussing the topic, the scholars questioned the governmental renovation treatments by asking "Do we have to create fake retro buildings to renovate a historic district?" One of the interviewed scholars proposed his thoughts on historic preservation and historic district reactivation via spiritual designs and programming instead of physical retro construction. Such designs and programming represent traditions, conventions, cultures, and even folkways of Whampoa Village. As such, they are intangible cultural heritage, which surrounds people all the time, and can be easily ignored and forgotten.

Considering intangible cultural heritage preservation, inadequate programming is the second problem pointed out by the three respondents. The new retro construction area in Whampoa Street is “dead” without any programming even today. Whampoa Street was supposed to be the core area of Whampoa Village. Unfortunately, after the removal of existing residences and reconstruction of retro buildings, the programming of small businesses failed and this area has been under-programmed for years. Hence, to some extent, the renovation of this area is incomplete such that it confuses people and their cognition of historical Whampoa Village based on physical construction only. The lack of programming is one of the reasons why tourism in Whampoa Village hasn’t achieved expectations.

The third suggestion given by scholars is based on the discussion of visitors’ travel experience. Even though most of the visitors enjoy the new development in Whampoa Village, a certain portion of them noted that Whampoa Village looks fake. The combination of built retro buildings, the over beautified environment, obvious boundaries between the renovated area and the unrenovated area, as well as the separation of village residences and tourism development contributes to the experience of a fake historic district. Scholars point out that the urban village identity of Whampoa Village is a real mixed development area containing residences, small retail shops and services, instead of a designed theme park. The most important group of people to be considered is not tourists visiting Whampoa Village once or twice per month but the people living and staying in the village. As the interviewed scholars said, the future development of Whampoa Village needs to switch the focus to the reconnection of the developed area with the unrenovated area, as well as programming the linkage between villagers’ daily lives and tourism in the village.

In order to attract more tourists to Whampoa Village, the government should devote more to intangible cultural heritage preservation, public relations, and programming, which help enhance the cultural atmosphere in the village as well as improve the cultural touring experience for visitors. From the perspective of finance, intangible cultural heritage preservation and programming are much more practical for the future development of Whampoa Village than the continuous huge expense of new physical construction. Other than Whampoa Village's intangible cultural heritage, it is a great opportunity for the village to introduce Guangzhou's traditional cultures and multiple contemporary cultures into new programming to fulfill and enrich the lack of such current programming of the village and the new developed area. The combination of traditional and new cultural programming will meet the needs of local residents, who require living convenience; visitors, that ask for tour experience variety; as well as the government, who tries to renew Whampoa Village for economic and social development. However, such development should be under appropriate long-term control and management to ensure the protection of cultural heritage in Whampoa Village and that tourism will never overwhelm the village.

- Summary of Survey Identified Challenges and Opportunities

Following the 2011 preservation project, Whampoa Village became an outstanding attraction, a historic and cultural landmark of Guangzhou City, raised social awareness of the village, and directed the village to a broader horizon of cultural development. However, based on the responses of the four survey groups, the key challenges and opportunities of Whampoa Village are:

1. Challenges:

- a) Decreasing population of original villagers

- b) Lack of desire by younger generations to undertake traditional artisan skills
- c) Village migrants unfamiliar with the culture of Whampoa Village
- d) Disconnect between renovated tourist area and unrenovated villager area
- e) Limited funding and support from the government
- f) Insufficient programming
- g) Inadequate community engagement

2. Opportunities:

- a) Intangible cultural heritage preservation and development
- b) Introduction of new cultures and Guangzhou's intangible cultural heritage
- c) Cultural industries' further development (such as creative industry)

2> Federal Plan Evaluation

With an understanding of the breadth of stakeholder opinions, it was then necessary to evaluate the federal plan and current condition of Whampoa Village from a large scale planning perspective. This evaluation will analyze the federal plan in several ways which will help inform the design proposal in Chapter 6.

- Heritage Resource Mapping

The first step of federal plan evaluation is to create mapping of the tangible heritage resources (Figure 70) and the intangible heritage resources (Figure 71) according to the HUL design guidance. The Composite of Whampoa Tangible Heritage Resource highlights the existing historic buildings, traditional street pattern, ponds and farmlands that conserved from the past times based on the definitions of UNESCO tangible cultural heritage and China's cultural relics. On the other hand, to better learn about the intangible cultural heritages, this study creates a composite analysis of Whampoa intangible heritage resources. According to UNESCO

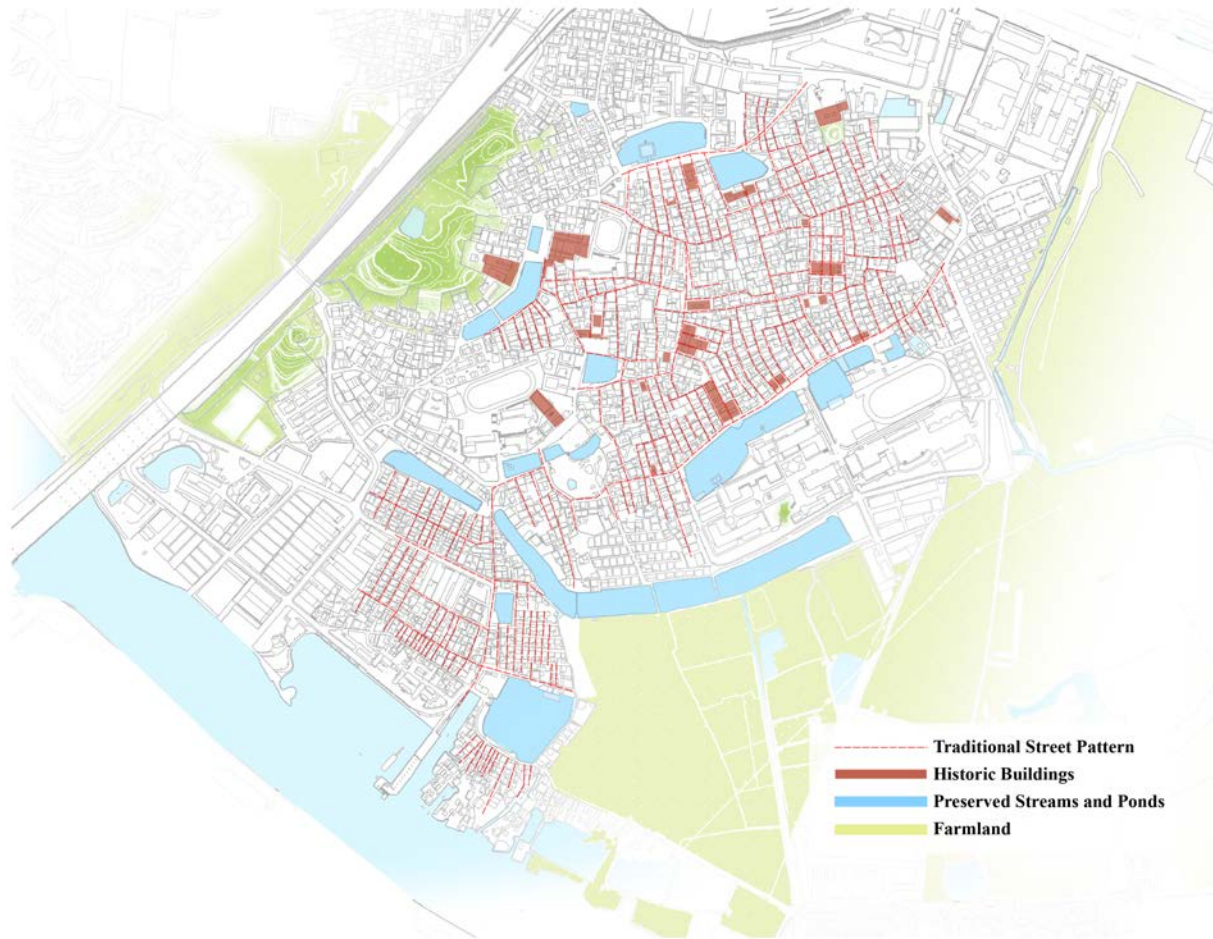


Figure 70 Composite of Whampoa Tangible Heritage Resource Location (Yongzhi Xiao)

definition and China's concerns of intangible cultural heritage, Figure 71 notes relevant cultural spaces that have potential to host traditional events or practices. Temples are considered as traditional worship locations. Main streets and public spaces, highlighted in brown are outdoor event locations according to the author's site visit and research. Further, traditional restaurants are one of the most important intangible cultural resources of Whampoa Village that helps attract visitors and imbue the village and Guangzhou culture.

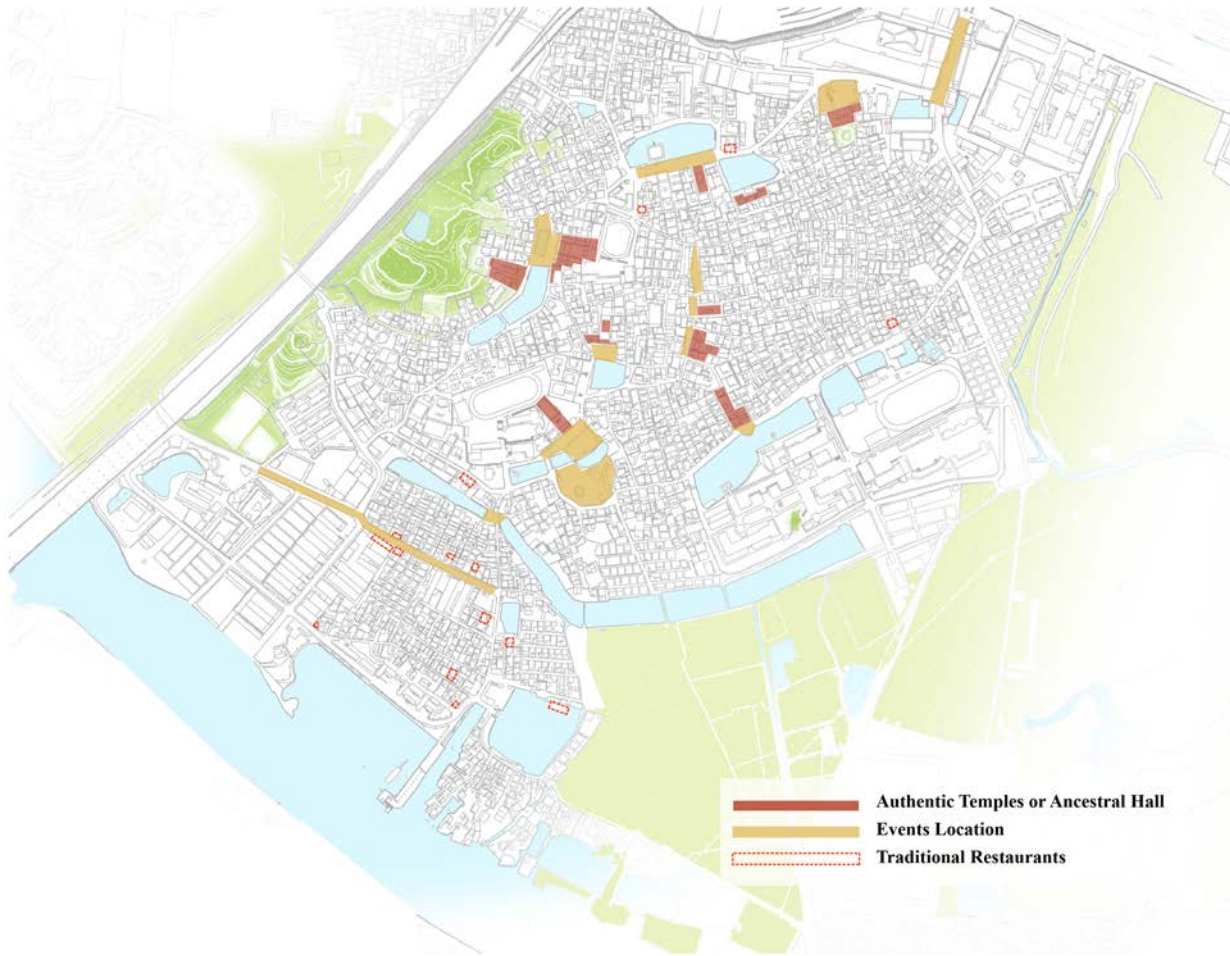


Figure 71 Composite of Whampoa Intangible Heritage Resource Location (Yongzhi Xiao)

- Tourist Amenities Mapping

This evaluation highlights existing tourist amenities based on the federal plan. Figure 72 identifies the important tourist amenities including main tourist route, food court nearby the north entrance, tourist core (Whampoa Street), village park, and Whampoa Port Attraction Area.

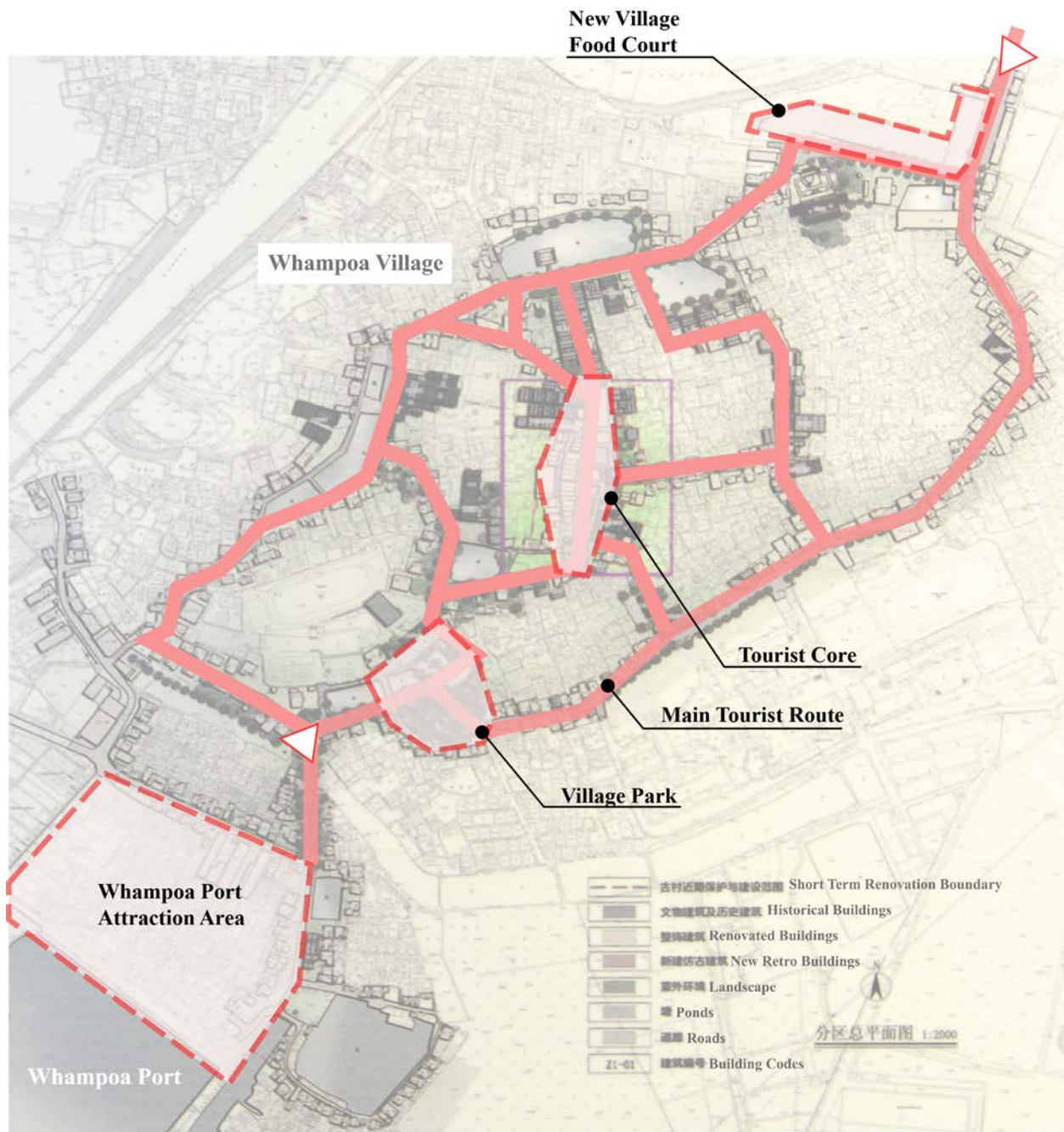


Figure 72 Tourist Amenities (Yongzhi Xiao)

- Heritage Resources and Tourist Amenities Combo Analysis

Figure 73 combines the previous analyses of Whampoa tangible and intangible heritage resources and tourist amenities. Traditional restaurants are mostly located at Whampoa Port attraction area while some of them are located separately along the tourist routes. Potential

traditional event locations are also connected by the federal plan. However, what is missing in this plan would be the emphasis of traditional street pattern, which was weakened by the developed tourist routes.

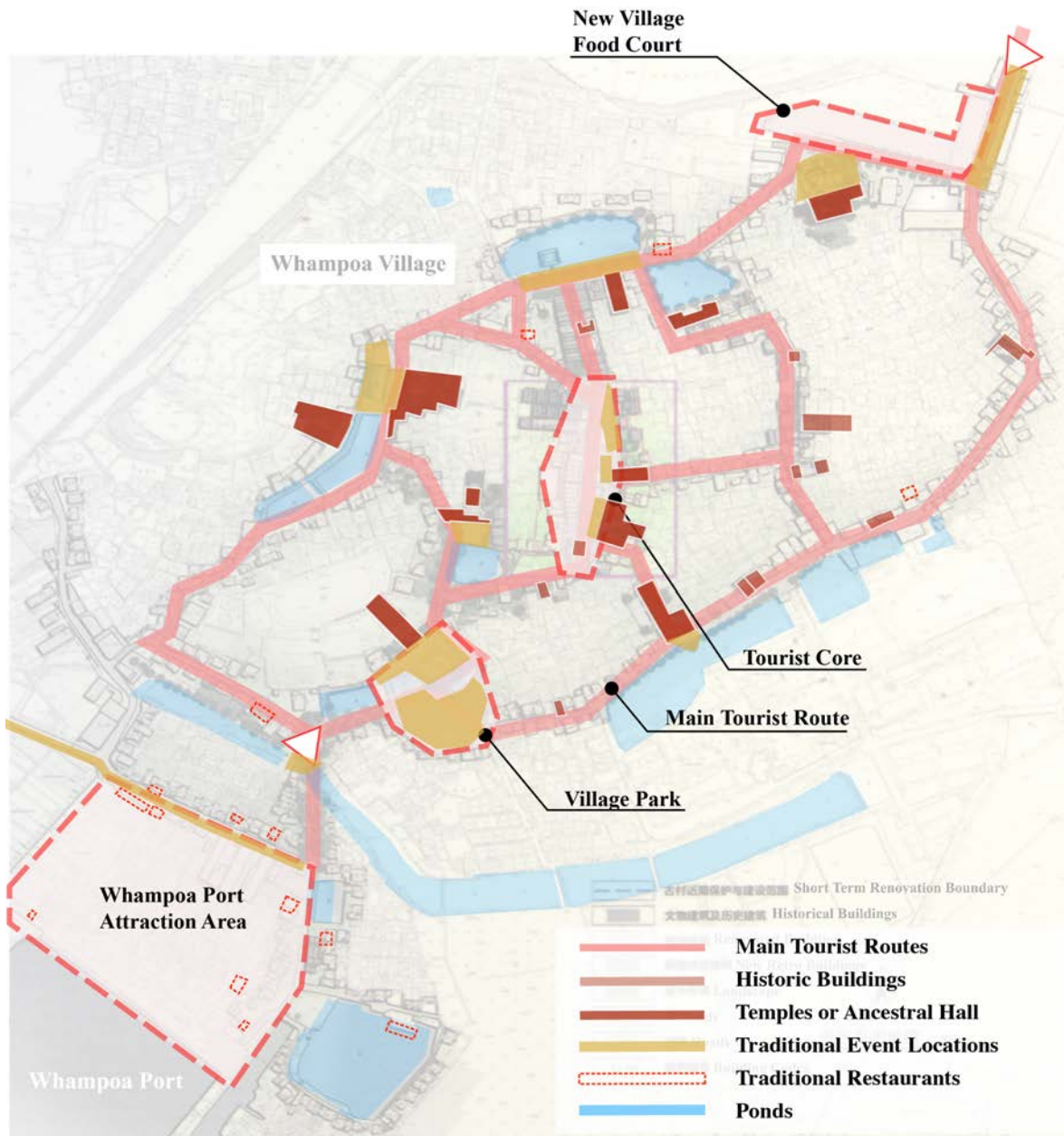


Figure 73 Composite Map of Heritage and Tourist Amenities (Yongzhi Xiao)

- Kevin Lynch's Five Elements Analysis

Another level of analysis is according to Kevin Lynch's planning theory. According to his *Image of the City*, an urban area's physical form can be divided into five elements: paths, edges, districts, nodes, and landmarks. I, Yongzhi Xiao, perceive Kevin Lynch's five elements of Whampoa to be:

1. Paths³⁰¹

Paths are the channels that people move along customarily, occasionally, or potentially.

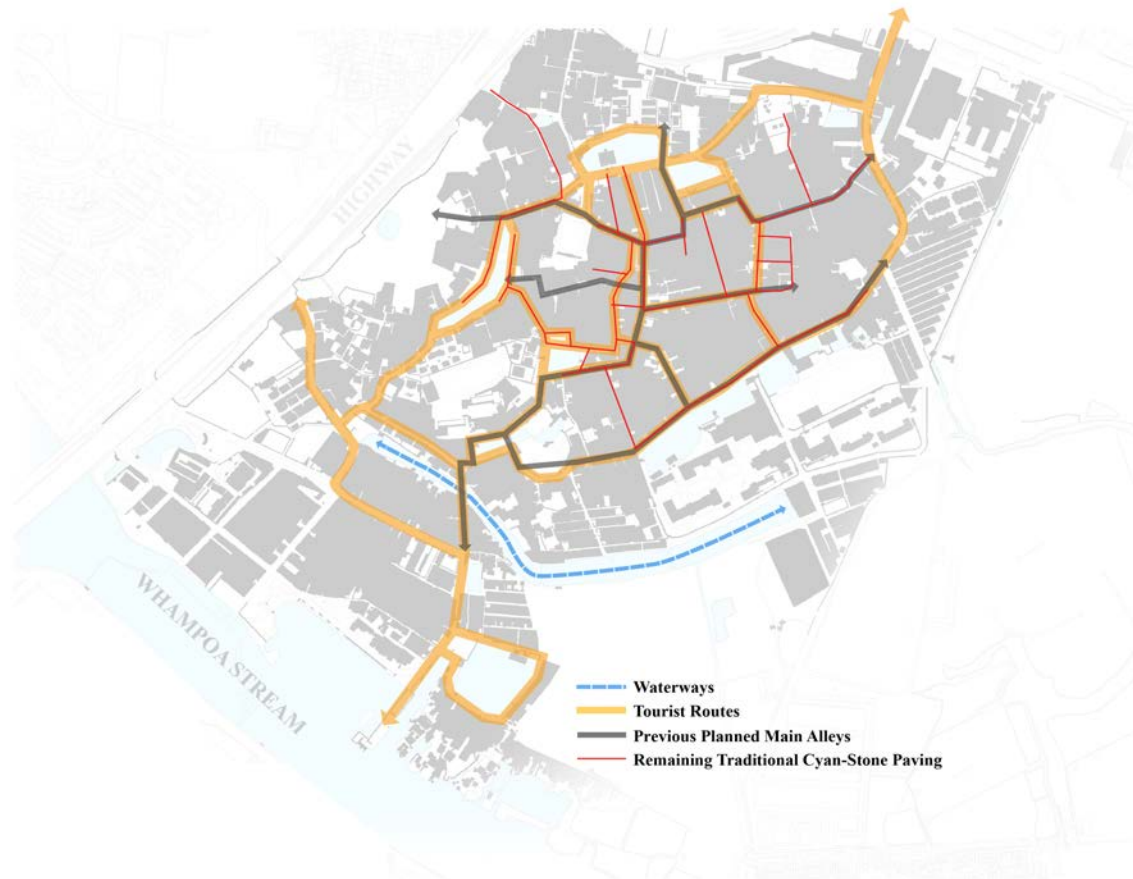


Figure 74 Path Analysis of Whampoa Village (Yongzhi Xiao)

These channels can be streets, sidewalks, trails, canals, railroads, and so on. The Whampoa Village path analysis is a combination of existing roads and waterways. Based on the current

³⁰¹ Kevin Lynch. *Image of the City*. Cambridge: Massachusetts Institute of Technology, 1960. P49

condition of Whampoa Village, this analysis notes the village's main paths with a width of at least 9 feet via coloring buildings in black (Figure 74). In the analysis, the orange lines stand for exiting tourist routes; grey lines are previously planned main alleys; and red lines reflect the preserved traditional cyan-stone paving. Paths not colored are out of the scope of 2011 federal project and they remain as contemporary concrete paving. Waterways (blue dash lines) are not only the traditional transportation but also one of the current tourist routes used today in Whampoa Village.

2. Edges

Unused and unconsidered as paths, edges are linear boundaries that can be either real or perceived to break the continuity. Edges can be walls, buildings, rivers, shorelines, curbstones,

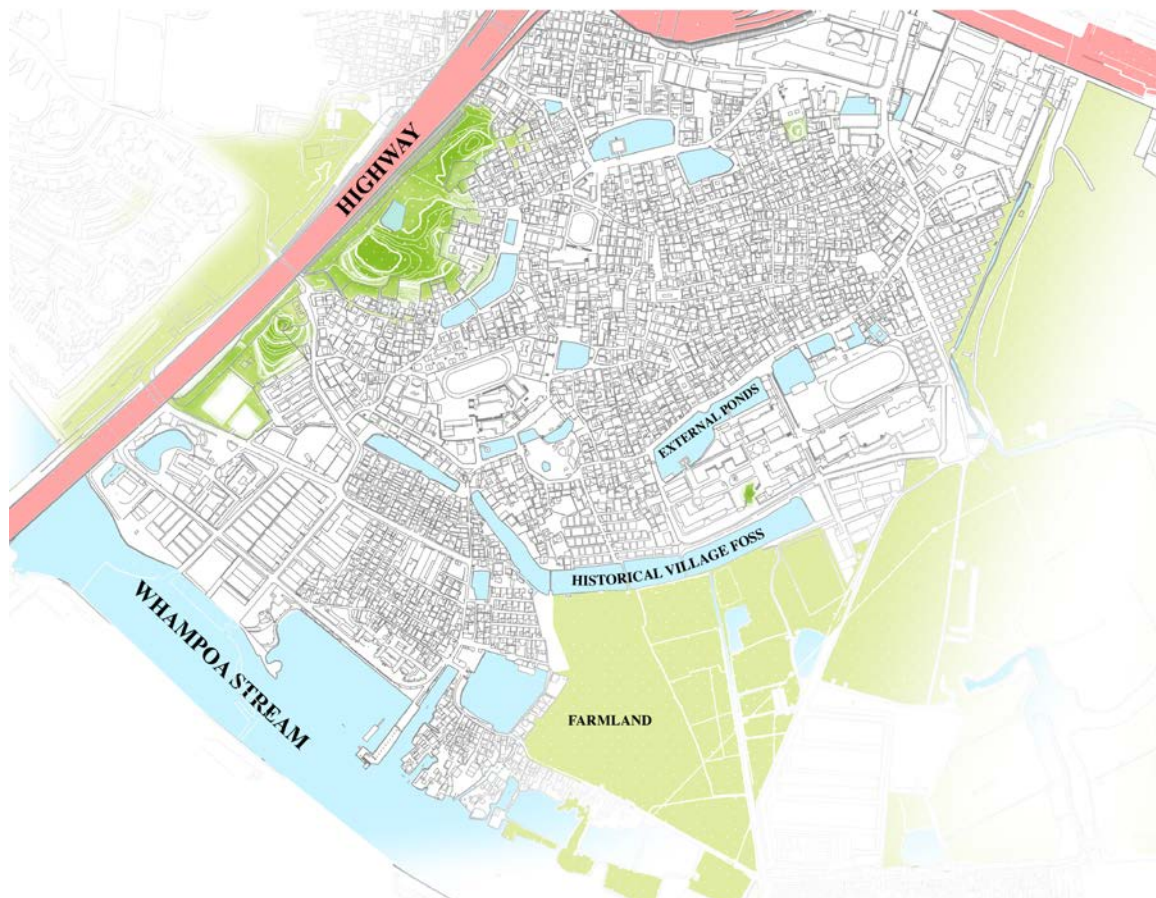


Figure 75 Edge of Whampoa Village (Yongzhi Xiao)

streets, etc.³⁰² Edges of Whampoa Village consist of the highway, farmland and hills, as well as village's waterways and Whampoa Stream (Branch of Pearl River) (Figure 75).

3. Districts

Districts are two-dimensional medium to large sections that have common identifying characteristics.³⁰³ This analysis first divides the village into several districts based on different pattern configuration. By subtracting the contemporary street patterns and contrary patterns, this analysis outlined the structure of the traditional street pattern and found the remaining historical district. (Figure 76) For the author's site visit record, a study was also made on an estimated land use district-zoning plan for Whampoa Village. As shown in Figure 76, the historical district today

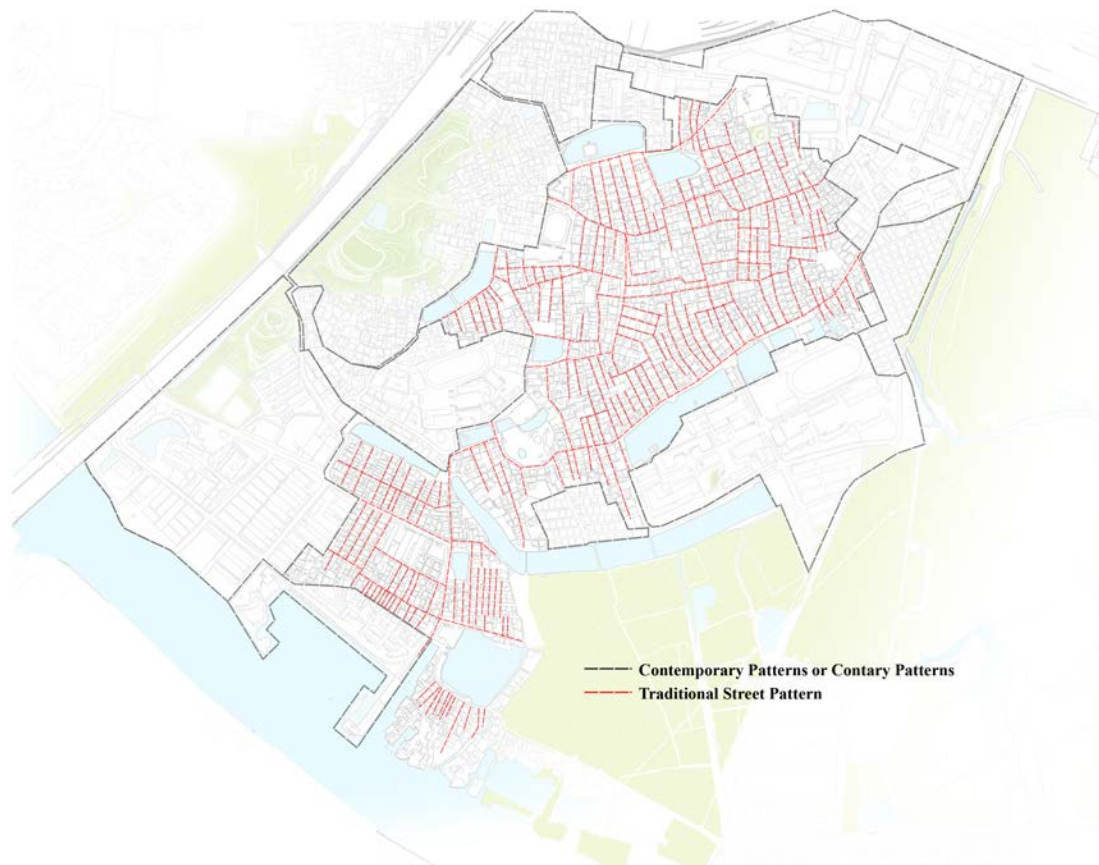


Figure 76 Whampoa Village Pattern Configuration (Yongzhi Xiao)

³⁰² Kevin Lynch. *Image of the City*. Cambridge: Massachusetts Institute of Technology, 1960. P62

³⁰³ Ibid.

remains of mixed-use character including residential and commercial, a typical urban village.

However, as a result of the 2011 development of tourism, the southern and northern district were turned into commercial areas serving visitors from Whampoa Port and North Entrance (Figure 77).

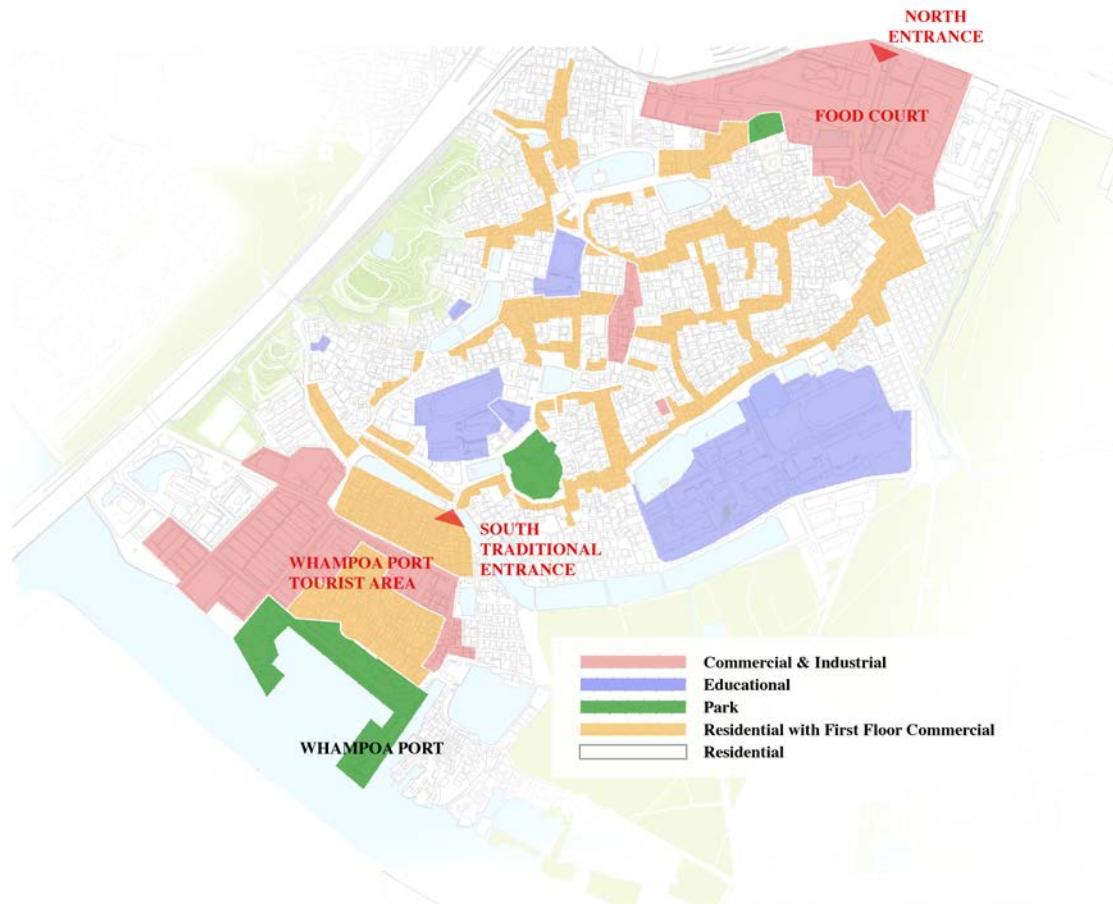


Figure 77 Whampoa Village Land Uses Zoning (Yongzhi Xiao)

4. Nodes

Nodes are either intensive foci of a city, simply concentrations, cores or symbol points.

They might be the primary junctions, places of a break in transportation, intersection of paths, moments of shifting from one structure to another, street-corner, or an enclosed square.³⁰⁴

Generating from this definition, this analysis identifies the entrances, public parks, tourist core

³⁰⁴ Kevin Lynch. *Image of the City*. Cambridge: Massachusetts Institute of Technology, 1960. P72

area (Whampoa Street), as well as important intersections of paths as places people will use as nodes, such as the front space of ponds.

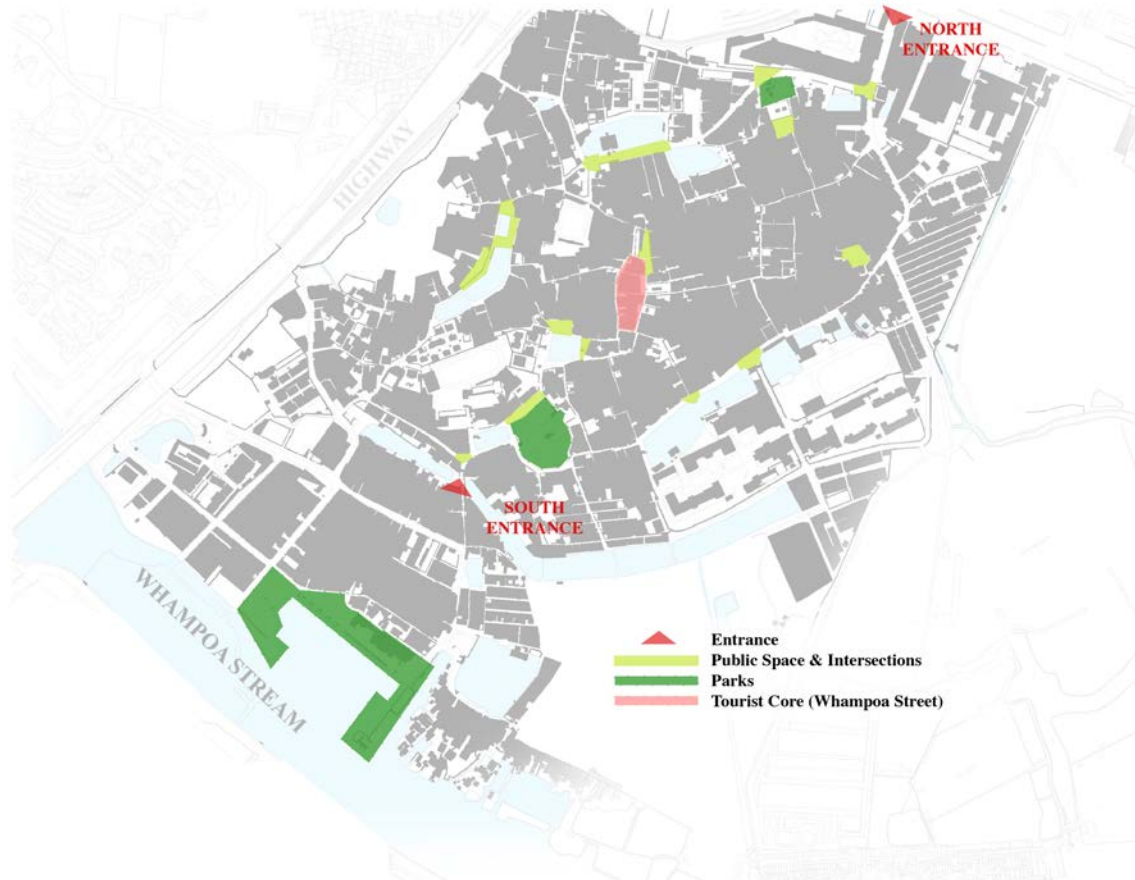


Figure 78 Whampoa Village Node Analysis (Yongzhi Xiao)

5. Landmarks

Landmarks are external point-references. They can be buildings, signs, structures, towers, stores, mountains, or even trees.³⁰⁵ According to this definition, this analysis creates two categories: historical buildings, and ponds and streams. Historic buildings stand for tourist landmark in the tourist guide, while the streams and ponds are the symbols of the village edge and important gathering places for villagers historically. As seen in Figure 79, the historic buildings

³⁰⁵ Kevin Lynch. *Image of the City*. Cambridge: Massachusetts Institute of Technology, 1960. P78

are mostly ancestral halls and temples located in front of the ponds, reflecting their core position in the village.

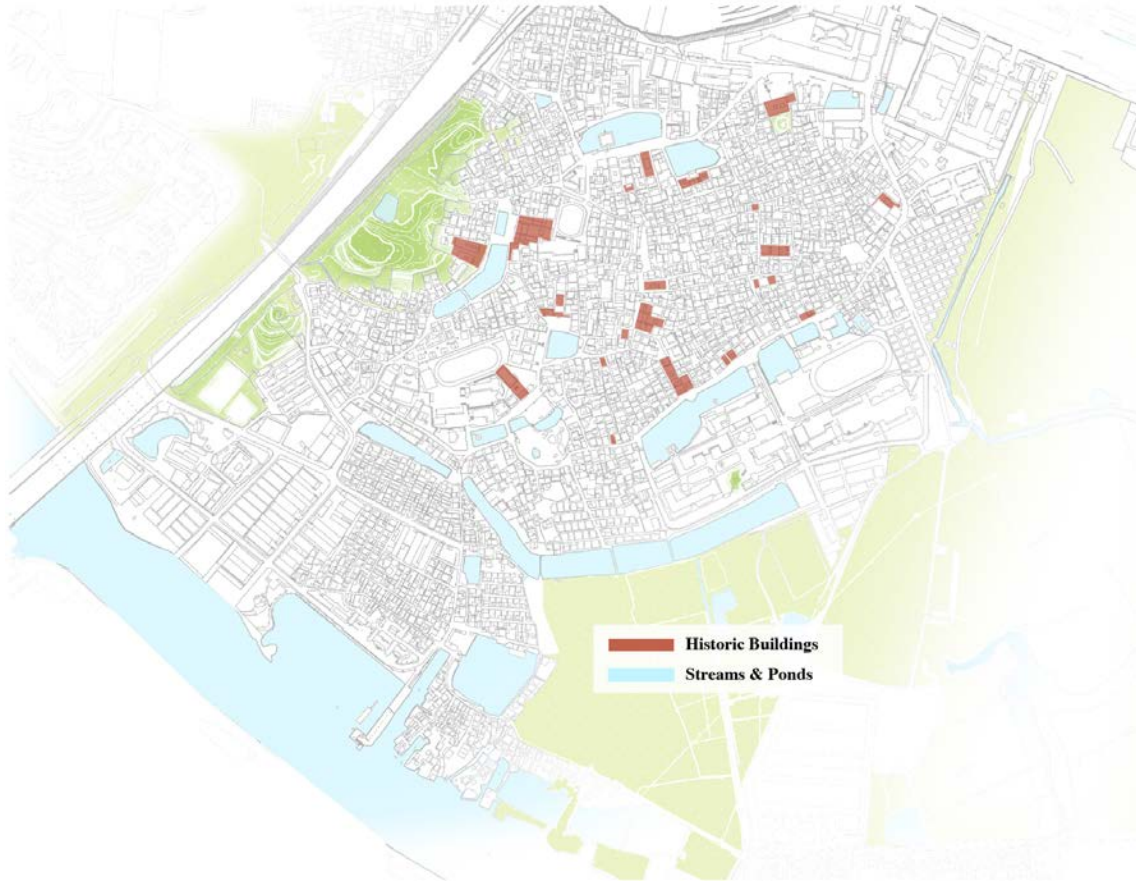


Figure 79 Whampoa Village Landmark Highlight (Yongzhi Xiao)

6. Combination of 5 Elements

In this section, my analysis will combine the five Lynch elements into two maps. Figure 80 and Figure 81 are respectively combining the elements of path, landmark, node, edge, and district. However, Figure 80 is based on the district analysis of traditional street pattern, while Figure 81 is using the land use zoning district analysis. With the combination maps, it will be easier to discover what is missing in the existing federal plan and create a summary analysis for the five elements.

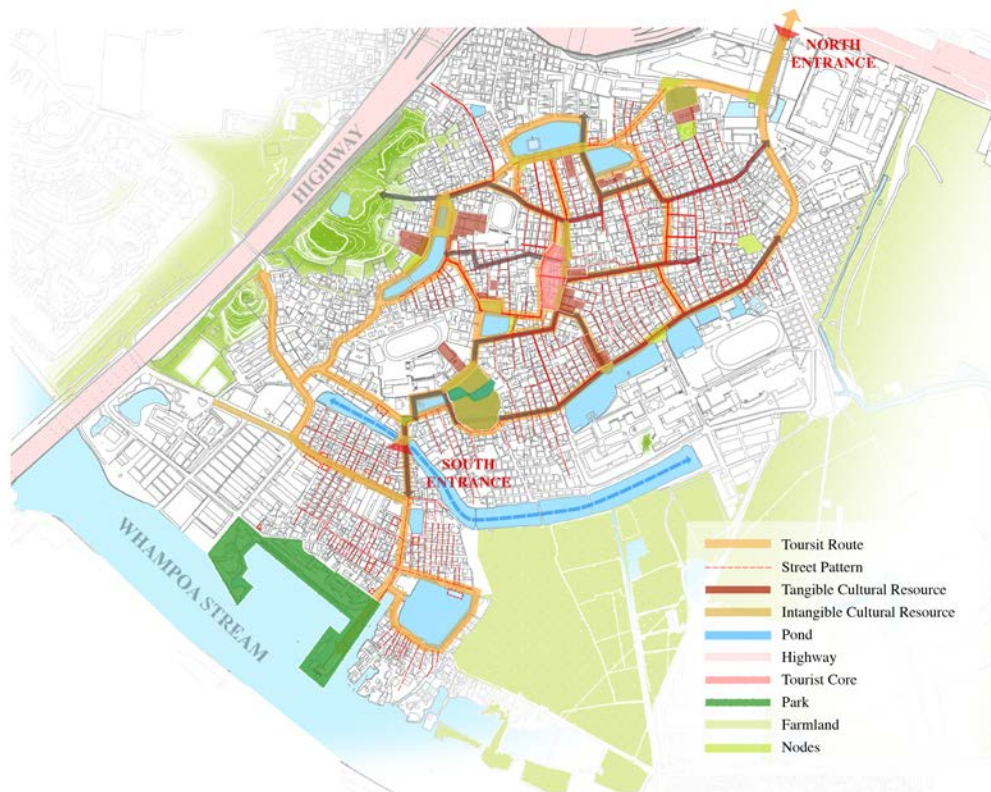


Figure 80 Map Combination 1 (Yongzhi Xiao)

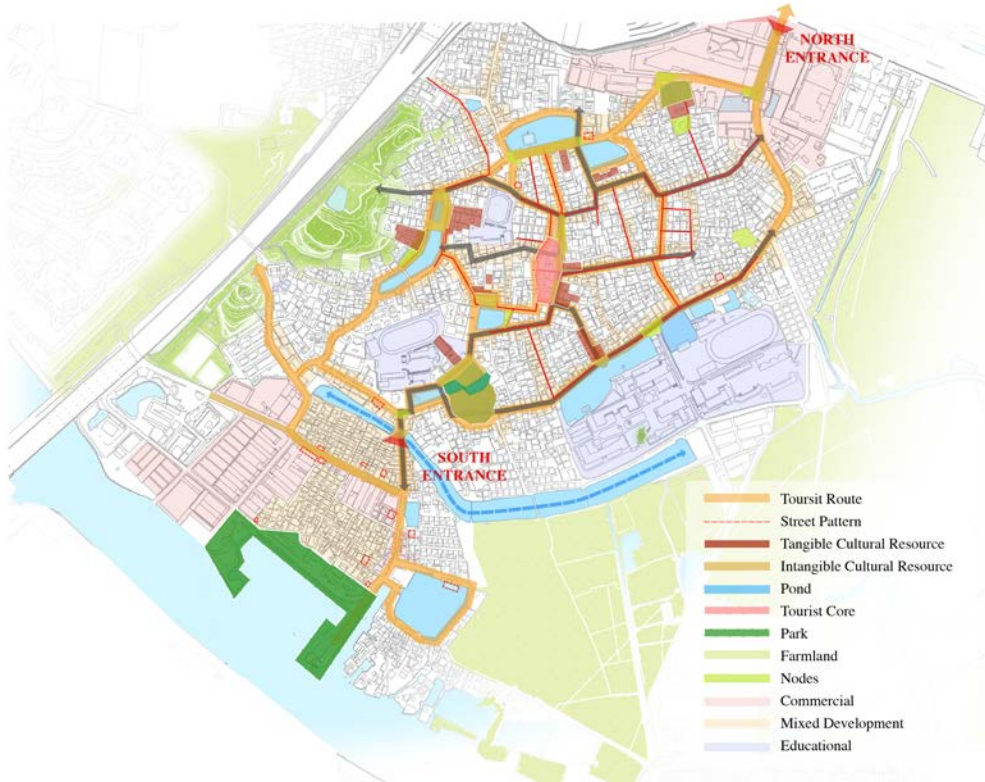


Figure 81 Map Combination 2 (Yongzhi Xiao)

- Summary of Five Element Analysis

Whampoa Village today has over 20 historic buildings, retains much of its original pattern yet it is also blocked by contemporary patterns outside the old area and is segmented by disorderly buildings inside the village. The federal plan has successfully implemented tourist routes to link protected historic buildings, restored ponds and streams together, and strengthened the relationship and development between Whampoa Village and Whampoa Port; all good strategies to activate the village with tourism development. However, the limited project scope to focus only on planned tourist routes has resulted in a separation of the tourist areas and unrenovated areas, as well as certain degree of disturbance to the traditional pattern. Lack of connection between these two areas within the village not only prevents the integration between real lives in Whampoa Village and tourism development, but also leads to the failure of inactive tourism in the village. Hence, it is necessary to create future plans to reconnect the tourist area and the unrenovated living area.

Limited federal funding is the major concern to further renovate the village. Programming and new partnership development need to be taken into account as short-term planning strategies for a future reconnection plan. The plan should encourage community engagement, accelerate the activation of the tourist area, build social and economic foundations for long-term development.

3> Marked Problems of Whampoa Village Site Visiting

During the site visit of Whampoa Village, the author marked down several existing problems of the village corresponding to the answers from survey respondents. Compared to above planning perspective, these marked problems are in a small scale discussion. With

complete evaluation and analysis of Whampoa Village from large scale to small scale, readers can fully understand the village's current situation and the dilemma the village is confronting.

- Inactive and Slow Tourism Development

Today, the tourism development in Whampoa village is far below the expectation of the original plan. Some of the key reasons are described below:

1. Lack of Cultural Programming in the Reconstructed Tourist Core

As the tourist core of Whampoa Village (Figure 82), Whampoa Street was reconstructed with new retro buildings during the 2005 project, *Key Sections Preservation Planning of Whampoa Street in Whampoa Village and Panshi Street*. Unfortunately, the cultural programming of small businesses in the area failed to be implemented. As such Whampoa Street has essentially been abandoned ever since it was reconstructed. Based on comments from visitors, even though the physical environment imitated traditional Whampoa, the village seems dead, and is not enjoyed as there is nothing to do on the street. As a result, both visitors and villagers need designed programming and activities to engage with the physical environment.



Figure 82 Current Whampoa Street (lofter.com)

2. Undiversified Cultural Structure

Today, the culture of Whampoa Village consists primarily of local traditional foods and historic tourism. However, this simple cultural structure is not dynamic enough to support further development of the economy and society of the village. For further development and village activation, Whampoa Village needs to diversify its cultural structure in response to the demands of different stakeholders. As the government official mentioned, Whampoa Village may introduce other traditional cultures into the village programming on behalf of Guangzhou City. Based on the suggestions from visitors, Whampoa Village should consider the combination of traditional cultural industry and contemporary cultural industry, specifically such as creative industry. The local residents and villagers are interested in exposure to multiple cultures convenient for their life in the village, including education, cultural events, and so on. With different cultures from Guangzhou city joining into the existing traditional cultural industry, Whampoa Village could not only further promote its existing tourism but also enrich its cultural spirit to become a real cultural village.

3. Obvious Difference between Unrenovated Area and Tourist Area

The most obvious difference between the unrenovated area and the tourist area is the architectural styles. The unrenovated areas are the places within Whampoa Village that are out of the scope of tourism development and the five plans from 2000 to 2011. Without any renovation, the unrenovated areas have remained as original urban village with irregular buildings and comparatively declining environment (Figure 83). Generally speaking, most of the villagers are living in the unrenovated areas for their daily lives. Several famous traditional restaurants are located in the unrenovated area (Figure 84). On the contrary, the tourist area was the focus of the recent renewal design and planning, which unified the roadside buildings as they were

rehabilitated in a retro style, roads were repaved with traditional cyan-stone or retro paving, and the environment has been restored and beautified, along with water quality enhancements



Figure 83 Unrenovated Area of Whampoa Village (Yongzhi Xiao)



Figure 84 Famous Traditional Restaurant in Unrenovated Area (Yongzhi Xiao)

(Figure 85). Based on the survey results, these differences confuse people's understanding of Whampoa Village and disappoint visitor expectation of the village.

4. Poor Management in Whampoa Village

Good long-term management and maintenance is the guarantee of a project's success.

Unfortunately for Whampoa Village, the actual management is insufficient in both the tourist



Figure 85 Tourist Area of Whampoa Village (Yongzhi Xiao)



Figure 86 Current Street View of Tourist Area in Whampoa Village (QQ MAP)

area and the unrenovated area. Being a typical urban village, Whampoa Village is difficult for the government to manage because of its complicated rural land ownership. Even with improvements, Whampoa Village maintains its original problems. Illegal vehicle parking and driving in the village has become one of the biggest problems, affecting the safety of villagers and visitors. Besides vehicles, motorcycle, tricycles, and bicycles are parking and passing through the village in a disorderly way without designed places and management. Chaotic management of small business development is also a dilemma for Whampoa Village. Small businesses are supporting the village's economic development as well as villager's daily life. Unfortunately, their disorderly commercial furniture and decorations have had a bad impact on the environment and cultural atmosphere of Whampoa Village, especially in the tourist area (Figure 86). While investigating the boundary between the tourist area and the unrenovated area, the problem of insufficient management becomes apparent as seen in construction waste, abandoned ponds, illegal postings, villagers' clothes hanging, and so on (Figure 87). Ineffective village management not only results in problems above, but also impacts the environment of Whampoa Village as well as the safety of local residents and tourists.



Figure 87 Boundary of Tourist Area in Whampoa Village (QQ MAP)

- Lack of Intangible Cultural Heritage Preservation

Intangible cultural heritage preservation is new to the village stakeholders including government, visitors, and local community members. Most of them respect the existence and importance of traditional festivals, handicrafts, foods, however few of them recognize that these are intangible cultural heritage, let alone how to preserve them long-term. Although the government holds traditional events annually, the village spirit continues to decline due to lack of widespread education regarding intangible cultural heritage preservation and skills training.

1. Insufficient Publicity and Community Education

During the survey, it was found that most village residents are migrants unfamiliar with the village, while the original villagers make up a small portion of Whampoa Village's population. Within the small portion of original villagers, the number of elderly people who live in the village and know the village's history and traditional culture is much larger than the number of people in the younger generations. As a result, a large portion of villagers barely know anything about the intangible cultural heritage of Whampoa Village. Although there are several museums about Whampoa Village located around the village, insufficient publicity and education has not inspired the community to learn of the village history, traditional culture, and its intangible cultural heritage.

2. Inadequate Support for Intangible Heritage Preservation

As surveyed, the government rarely provides support for individual intangible cultural heritage transmission. For example, some of the traditional restaurants stay in their original locations because of the cheap rent for the places. From the previous research on intangible cultural heritage preservation in Guangzhou and China, it is clear the lack of interested artisans to learn intangible cultural heritage is primarily because of the lack of financial support. Today's

intangible cultural heritage preservation in China requires not only community participation but also the efficient support of the government.

- Financial Problem of Further Renovation

After interviewing the governmental representative, this study was informed that the government has no long-term plans for further investment in Whampoa Village. In the meantime, the representative pointed out that it is hard for the government to provide continued amounts of funding to renovate the whole village. Even for the existing plan, it is incomplete because of financial problems. Hence, the government may provide money for certain management and maintenance of the village as well as the rest of water restoration, but doesn't have funding for a large investment for further renovation projects.

- Absent Specific Future Construction, Preservation, and Management

Considering the financial problem limiting further government investment, the improvement of Whampoa Village will need the engagement of local community members. Yet, when researching Whampoa Village's future construction, preservation, and management guidelines or related guidance, the author was unable to find any via public access channels. Accessible relevant policies, regulations, or guidance are simple summaries with no details. Hence, it is necessary for the government to establish and promote full public and detailed guidance for both villagers and visitors to understand the protection and management of Whampoa Village.

- Inadequate Community Engagement

Inadequate community engagement is one of the reasons that Whampoa Village has been unable to achieve the expected success and development. There are several aspects that account for the situation as noted below:

1. Scarce Traditional Businesses Engagement



Figure 88 Disordered Posting of Traditional Restaurants (126.net)



Figure 89 Illegal Way Finding Symbol Hanging (126.net)

As investigated, although Whampoa Village is famous for traditional foods, seldom are traditional restaurants willing to relocate themselves to the renovated tourist area. Most of them note concern for long-term customers and the high expense of renting in the renovated tourist area. In response to the increasing amount of tourists, they post simple advertisements in a casual

way trying to use symbols to attract new customers. However, most of these disorganized efforts (Figure 88) (Figure 89) are illegal and destroy the cultural atmosphere of Whampoa Village.

Without environmental protection and a village preservation consciousness, the traditional businesses operate in a difficult environment, and disposing of commercial waste in hazardous ways, which further deteriorates the water quality of the village and the living environment of the villagers. On one hand, these kind of stakeholders are blind to the basic knowledge of heritage preservation and environmental protection. On the other hand, this phenomenon reflects the importance of community engagement and diffused education of individual contributions to village preservation.

2. Separation of Villagers' Daily Life and Cultural Preservation

The difference in physical environments is not the only reason for the disconnection of living areas and tourist areas in Whampoa Village. From the spiritual perspective, the separation between villager's daily life and cultural preservation enhances the disconnection gap. Multiple aspects move villager's lives away from cultural preservation. First, most of the original villagers and younger generations have left the village for better opportunities in the city, resulting in the original villager's population decrease. Generally speaking, today's middle-aged and younger generations tend to work in major industries earning a lot of money rather than choosing traditional skills as their careers. Furthermore, because of the large population ratio of external migrants, Whampoa Village acts like a common urban village containing people from different areas and continuously weakening the existence of its local traditions. As a consequence, traditional cultures are isolated from villagers' daily studies, works, activities, concern, etc. Many voices are calling for safeguarding intangible cultural heritage and the great preservation

project implemented in Whampoa Village, the local communities are unable to change their standing life-paths immediately to the engagement of cultural preservation.

3. Powerless Support from Visitors

The strongest supporting voice for cultural heritage preservation and Whampoa Village preservation is from the general public as visitors. All the visitors interviewed emphasized the importance of heritage preservation and their traveling experience which is based on the success of village protection and programming. However, seldom did they consider the funding sources for preservation. Up to 90% of visitors disagree about paying an entrance fee to visit Whampoa Village and criticize the charge by the government. Their thought is that the government has already gathered the tax from their daily life for governmental project implementation and maintenance, hence they definitely have the right to enjoy the project outcome for free. Moreover, entering Whampoa Village has been for free ever since it was constructed, so there is no easy way to ask for an attraction fee now. Visitors would like to see and enjoy the achievement of cultural heritage preservation but not support preservation financially.

Chapter Summary

Chapter 5 introduced the historical and current Whampoa Village as well as the preservation and renovation practices that happened in the village from 2000 to 2011. The final 2011 project succeeded to create tourism in Whampoa Village, which promoted a certain degree of economic and social development, connected the village with the Whampoa Port tourist area, restored the village environment, as well as protected and rehabilitated existing historic buildings. Although intangible cultural heritage preservation was out of the scope of the 2011 project, traditional festivals, foods and restaurants are getting well known by people along with the tourism development in the village. However, the tourism development and village activation of

Whampoa Village is far from the expected result. Based on the broad ideas of the UNESCO convention, HUL, and NARA document, which is trying to meet the needs of many different countries, this study critiques the existing federal plan as missing programming, cultural diversity and respect, as well as community livability within Whampoa Village. Some of the issues are: no connection between living areas and tourist areas, no programming implementation in tourist core areas, no long-term management, limited funding support for further renovation, and lack of adequate community engagement. Regarding my analysis and summarized problems in this chapter, a design proposal will be presented in the next chapter focusing on community engagement enhancement, programming design, reconnection planning, as well as long-term stewardship and policy suggestions.

CHAPTER 6

DESIGN PROPOSAL

This chapter proposes a design that will improve the existing conditions which will include: village pattern reconnection, connecting the renovated and unrenovated areas, community programming, as well as proposed policy and a management plan for Whampoa Village. Building from the previous chapters, this chapter starts with improvement goals and ends by evaluating the proposal outcome in four aspects: society benefit, policy perfection, economy promotion, and environmental enhancement. Emphasizing cultural preservation, the goal setting prioritizes intangible cultural heritage preservation and community engagement as the most important factors. The following three goals will be used to thoroughly guide my proposal:

- 1> Promote Intangible Cultural Heritage Preservation
- 2> Enhance Multiple Communities' Engagement
- 3> Further Activate Whampoa Village

Reconnection and Programming Proposal

Regarding the problems discussed in Chapter 5, this proposal will focus on reconnection of the renovated tourist area and the unrenovated living area, enhanced programming for the existing federal plan, community engagement encouragement, and establishing long-term management for Whampoa Village. As surveyed and researched in Chapter 5, there is very limited government funding for further renovation of the village in short-term. Hence, to achieve the goals above, this proposal will suggest a physical reconnection plan direction for the village long-term development and focus on short-term programming designs to encourage community

engagement and intangible cultural heritage preservation. With successful programming for the existing federal plan and future reconnection direction, there should be stable social and economic self-support for further renovation, reconnection, and activation of Whampoa Village. In a word, the short-term revenue generation is actually a long-term conservation strategy to generate the needed funds for physical heritage preservation and restoration. So it is a win-win for both the federal government and the public communities.

Besides, it is necessary to clarify the preservation priority throughout the whole proposal. According to the requirement of UNESCO convention and Nara Document, the most important task in this proposal is to protect the authentic heritage of Whampoa Village. Hence, the long-term reconnection plan is supposed to restore and strengthen village traditional pattern while the short-term programming plan is mainly used to revitalize and continue intangible cultural heritage. The secondary task is to fully utilize the reconstruction areas (such as the abandoned tourist core), which are not authentic heritage but constructed with great investment in recent years. And this task will be achieved by short-term program planning mostly by reintroducing traditional land uses and traditional businesses.

Long-term Reconnection Plan

The physical reconnection plan to connect community and cultural heritage is a strategy for both tangible cultural heritage preservation by rebuilding traditional pattern, and intangible cultural heritage preservation by providing protection for the natural and cultural environment. Considering long-term development of tourism and further activation at Whampoa Village, it is necessary to create the reconnection plan first as guidance for later programming.

To reconnect the tourist area and the unrenovated area, this proposal focuses on the traditional village pattern and program planning first. To assist with pattern planning, there was

an analysis of the village pattern in Chapter 5. For long-term reconnection planning between the unrenovated living areas and the tourist areas, a structural plan for pattern reconnection was generated as a suggestion for government future planning. To respect the federal project, the connection design will reference ideas from the federal project and use its materials, paving, building color codes, and other detailed designs. Assuming the government will implement this plan, and considering limited funding support, this proposal set the reconnection plan as a long-term plan, which requires step by step renovations and contributions from different stakeholders. From the perspective of culture, design respects the natural developing paths of Whampoa Village instead of compulsive developing promotion, which accelerates the extinction of original culture.

As a reconnection plan for Whampoa Village, this proposal first limited its focus on the historical district, whose area is mostly perceived as Whampoa Village by local residents, visitors, and original planners. To protect the traditional village pattern, this proposal first discovered the pattern rhythm by following traditional path movement directions and pond locations and tried to re-link them together. Based on the rhythm, this proposal changed the base map into estimated land use zoning map (see Figure 77) and emphasizes the village's east-west main connections. Then, the design strengthens the north-south connections with connected and widened alleys along the south-east main connections (Figure 90). With step one complete re-representing traditional rhythms, the design uses the analysis of paths to show the current route and renovated connections to determine what connections need to be added (Figure 91). In the final step, the design promotes the use of greenways to intensify south-east connections and create transition from tourist area to living area.

In addition, small design elements, such as sculptures, paving, and landscaping are added to

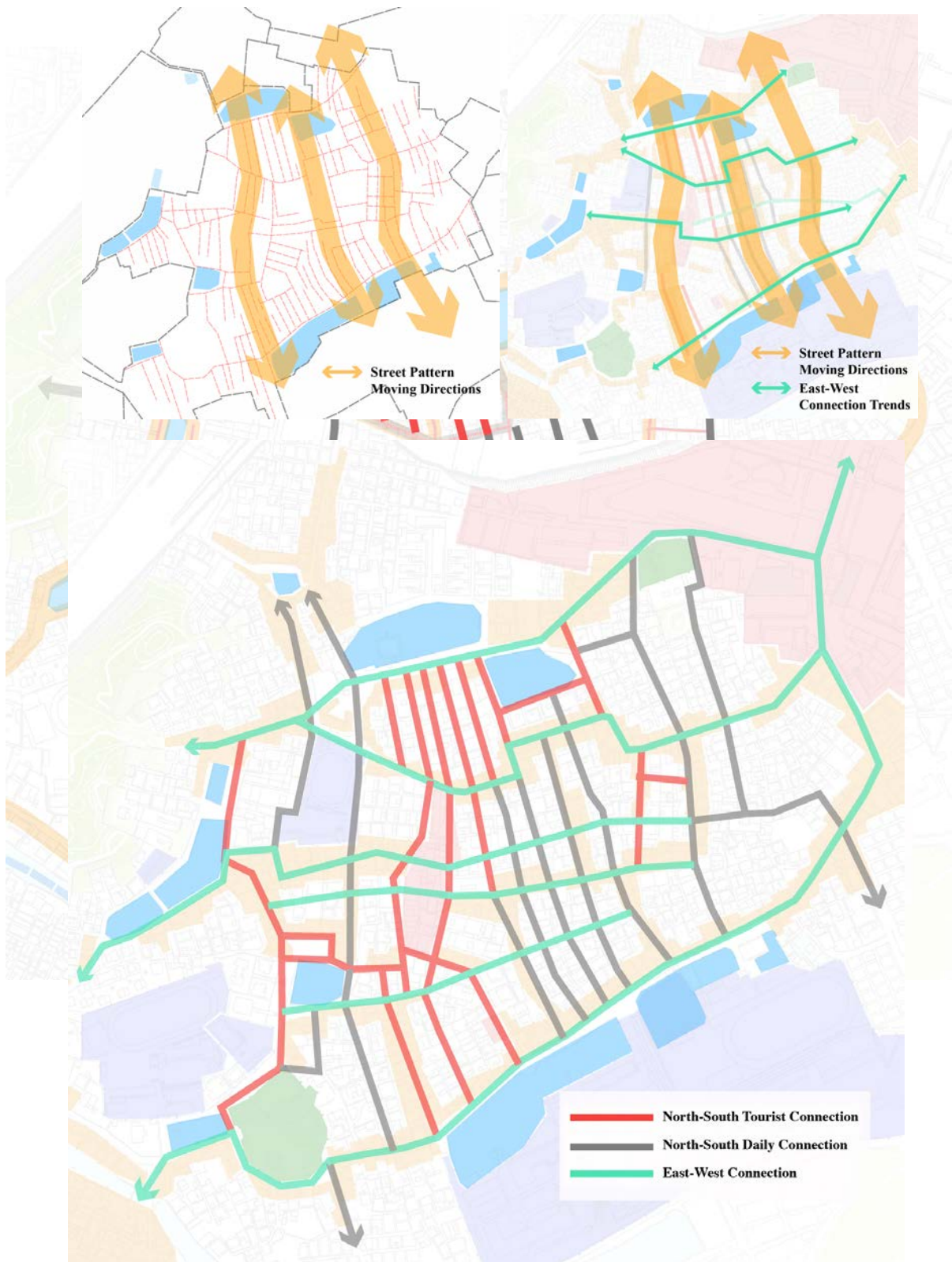


Figure 90 Idea Generation Step 1 (Yongzhi Xiao)

both existing and proposed nodes to minimize the boundaries and distinctions between the tourist area and the living area through out the connections (Figure 92).

Using the three steps noted above, a design was generated for a conceptual reconnection master plan for Whampoa Village (Figure 93). This conceptual plan includes three routes: active tourist route, passive tourist route, and green way. The active tourist route is designed to further



Figure 92 Idea Generation Step 3 (Yongzhi Xiao)

develop tourism at Whampoa Village by providing tourists with multiple choices of visiting routes. Active tourist routes are suggested to follow the existing renovation design of the federal plan including architectural skin renovation design, paving control, infrastructure designs, etc. Passive tourist routes are designed for the connection and interaction between village daily lives and tourism development. The renovation of the passive tourist route is limited to paving control and designed infrastructure installation. However, passive tourist routes have the potential to be active tourist routes. It is important to have exact construction guidance, limitations, and regulations for

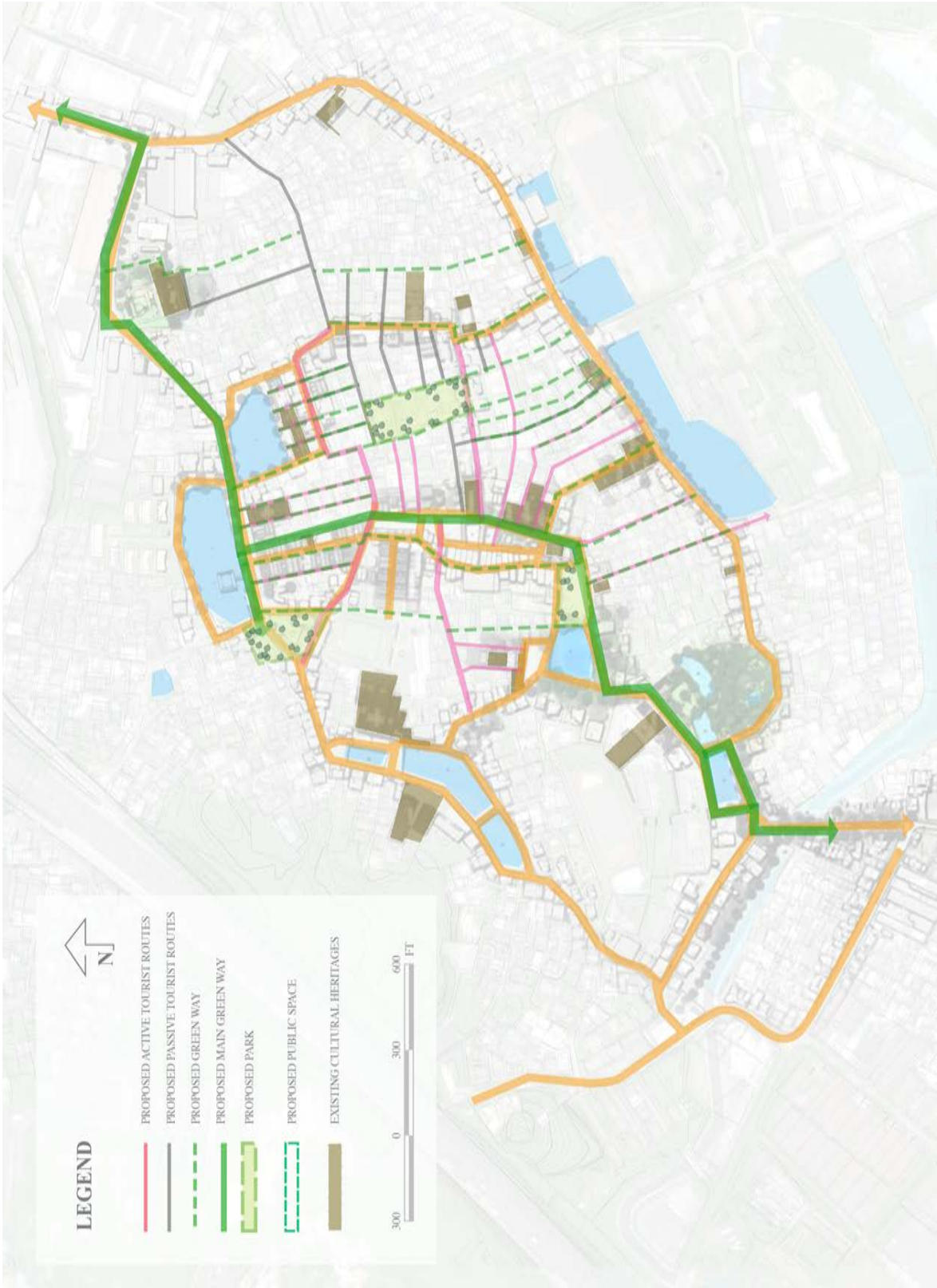


Figure 93 Reconnection Conceptual Plan (Yongzhi Xiao)

the local community to engage in village preservation and renovation. Both active tourist routes and passive tourist routes are planned to follow and rehabilitate the traditional pattern of Whampoa Village. With prosperous tourist routes, both local community and visitors will have behavior-cognition of the traditional pattern during their activity at Whampoa Village.



Figure 94 Greenway Rendering (Yongzhi Xiao)



Figure 96 Green Wall Rendering Photo
(China-flower.com)

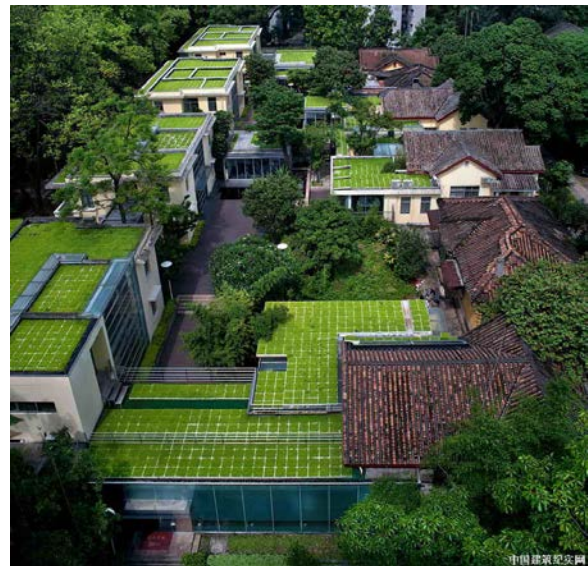


Figure 95 Green Roof Rendering Photo
(Archi-nonfiction.com)

Greenways are a new concept for Whampoa Village. It provides a sharing space for both local community and visitors that can promote the communication and understanding between these

two groups of people. The greenways (Figure 94) are proposed to add landscapes, including green infrastructures along the road, green roofs (Figure 95), green walls (Figure 96), potted plants, decorative water reservoirs, and so on. From the perspective of sustainable design, adding greenways also provide storm water management approaches for Whampoa Village which is rainy in the spring and summer. Using the known locations of existing parks and public spaces and historic buildings, this reconnection plan enlarges existing public space for future programming and proposes new parks for the village at intersections of existing tourist routes, proposed tourist routes, and the proposed greenways. With the proposed greenways, new parks, and enlarged public spaces, Whampoa Village will create another experience for both people living in the village and people visiting the village.

Programming and Community Engagement Proposal

This proposal also provides programming design and strategies concentrating on short-term economic and social promotion, intangible cultural heritage preservation, and village stewardship. In this section, my proposal first produces a conceptual programming plan for the whole village based on the existing federal plan and my long-term reconnection plan proposal. Then, programming strategies based on the programming plan are proposed in three aspects—economy, society, and the environment—to achieve the goals of heritage preservation, community engagement, and village activation.

Programming Plan

Considering the suggestions from different groups of people in the survey, this programming plan recommends Whampoa Village invite new cultures and modern cultural industries (Figure 97). Respecting the existing federal plan, my design proposes a commercial tourist loop with a combination of traditional and modern cultural industries. Then, the programming plan programs the core tourist area and existing tourist routes as a traditional cultural industry district and creates a new cultural industry programming district linked by proposed active and passive tourist routes as well as greenways. This proposal promotes Whampoa Village to have traditional events, activities, meetings, competitions, lectures, shows, exhibitions, etc. periodically. Spaces for all these village events are taken into account in the programming plan. According to the traditional culture of Lingnan village, public areas will be primarily located in front of ponds and important buildings like ancestral halls and temples as the significant central space of a village for periodic meetings, events, and activities. Regarding culture, all the event programming will be located at green parks or public spaces in front of ponds or historic buildings, as well as core tourist area to fully utilize the village space. The rest of the white districts will remain as residential areas but have potential to be mixed development of commercial and residential in the future.

Community Engagement Strategies

1> New Economic Development Form and Invite Community Engagement

With the understanding of limited funding resources from the government, it is important to develop a new economic development form and invite community engagement. With a new form of partnership, not only will the government no longer be under great pressure to invest but also the local community will participate in the development and preservation of Whampoa Village.

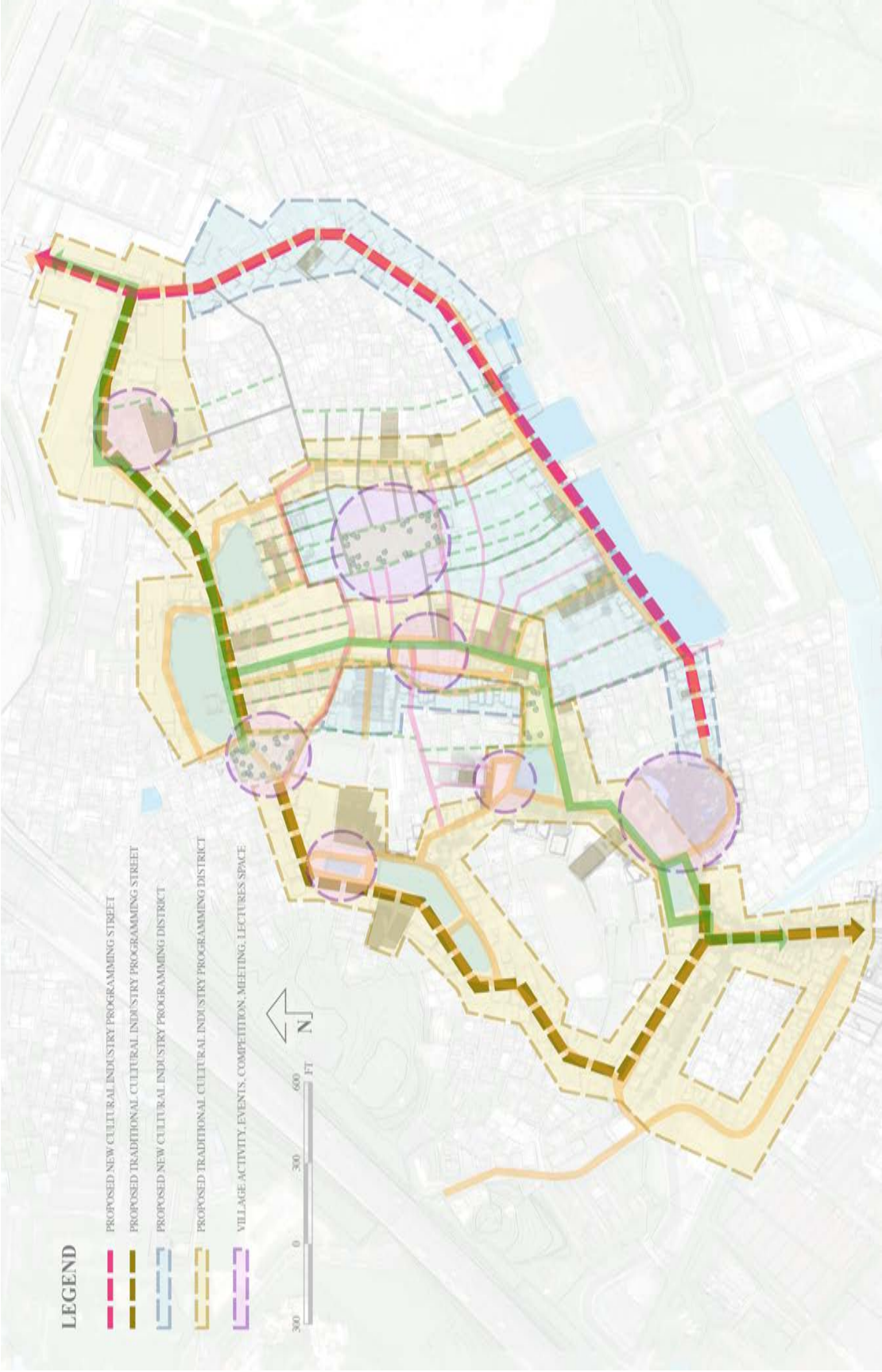


Figure 97 Whampoa Village Programming Conceptual Plan (Yongzhi Xiao)

- Reprogram Existing Tourist Area

Having invested large amounts of funding into the renovation of Whampoa Village, it is necessary to utilize the empty retail spaces on Whampoa Street, which were planned to be the core of the tourist area. To reprogram this area, we can:

- Invite existing traditional restaurants with leasing discounts and bonuses
- Invite new small businesses related to various culture
- Program periodic cultural events, heritage exhibitions, folk activities, or even academic lectures to create a vivid tourist core
- Market the village via public media, magazine, and internet



Figure 98 Whampoa Street Programming Rendering (Yongzhi Xiao)

- Introduce New Cultural Industry Programs into Whampoa Village

Unfortunately, the traditional culture and intangible heritage of the village continues to decline and be weakened by the current economy and social development such that it is no longer able to support further activation of Whampoa Village. With the dual purpose of creating more tourism development and enhancing the traditional culture and intangible heritage to new developing

period, the plan has to incorporate new cultural programming into the village for economic and social promotion. According to survey respondent comments, Whampoa Village's cultural programming should include:

- a) Whampoa Village intangible heritage exhibition
- b) Bring in Guangzhou regional traditional cultures
- c) Invite contemporary cultures like creative art, foods, and etc.

Providing discounts, rewards, political benefit, and visioning future economic and social development opportunities are all good strategies to attract small and medium sized businesses to join the development in Whampoa Village. With new cultural programming, tourism development control and programming management are required to protect the existing living space of traditional cultures and intangible cultural heritage, as well as the village's cultural atmosphere, which this proposal takes into consideration in the Political and Social Awareness Education and Enhancement section below.

- Develop New Tourism Experience Requiring Local Community Engagement

To connect the real lives of villagers and tourism development, this proposal highly recommends that Whampoa Village provide new tourist programming, which can enhance local community engagement, the communication between villagers and tourists, people's awareness of village preservation importance, and tourists' experience. There are several ways to develop new tourist programming:

- a) Invite villagers to be the tour guides of Whampoa Village
- b) Invite villagers to serve homemade traditional foods for tourists
- c) Invite skilled villagers to exhibit and educate tourists about their traditional skills and introduce the concept of intangible cultural heritage to visitors

- d) Provide experiential programs for visitors to learn about the village traditions, like participating in traditional festivals, praying at temples, fishing with local residents, having traditional foods at villagers' houses, listening to village stories from original villagers, and so on.

2> Political and Social Awareness Education and Enhancement

Unable to provide funding for large-scale renovation to Whampoa Village, the government has the responsibility to guide and educate the public about cultural preservation in a political way. Beyond the government, the public as a whole and stakeholders should be required to participate and consciously put effort into cultural heritage preservation individually.

- Stakeholders Education

To promote community engagement, community education is the first step to enhance people's awareness of cultural heritage preservation. Stakeholders education should include Whampoa Village's history, cultural heritage and its importance, heritage utilization and preservation education. Stakeholders of Whampoa Village include the city government, relevant academic scholars, local villagers and village neighborhood committees, as well as visitors and Guangzhou citizens. Hence, stakeholder education should be customized for different groups of people to engage and contribute themselves to both tangible and intangible cultural heritage preservation.

- Governmental Support

With the respect of traditional culture and heritage in Whampoa Village, government is responsible to provide:

- a) Government officials education program regarding cultural heritage preservation

- b) Publically accessible village preservation guidelines and policies
- c) Public support or donation channels and collections
- d) Direct public media to advertise cultural preservation at Whampoa Village
- e) General cultural education to villagers
- f) Educational introduction of Whampoa's history and culture including preservation concepts, ideas, and treatments
- g) Volunteer program for younger generation to participate in the cultural heritage preservation of Whampoa Village
- h) Traditional skills education classes for the public
- i) Support the local community to hold traditional events, activities, exhibitions, and competitions
- j) Political support and adequate funding for intangible heritage inheritors
- k) Leasing discounts, funding support and guidance for small-to-medium business who emphasize intangible heritage

With publically accessible guidance and ways to participate, the community can easily obtain information about cultural heritage preservation and engage in Whampoa Village preservation in a convenient and immediate way. For example, people can obtain the preservation and development policy, and construction codes and limitations online or request policy brochures from the government or village committees. More than that, general cultural education and traditional skill education could be provided indoor at village schools after school time, existing village museums; and outdoor at public spaces in front of ponds and ancestral halls by invited academic scholars, government officials, and knowledgeable villagers. All these examples are good ways to encourage community engagement under the direction of the

government. Further, ways can be various and creative according to budget, design, programming, policy, and environment.

- Villagers Engagement Education and Enhancement

Aside from government support, cultural preservation mostly depends on community engagement. There are ways that local community engagement can contribute to Whampoa Village's development and preservation:

- a) Actively participate in traditional events, activities, and exhibitions
- b) Consider joining partnership development of Whampoa Village
- c) Comply with the guidance and policy provided by the government
- d) Understand and respect the culture and history of Whampoa Village
- e) Enhance self-awareness of cultural preservation and study preservation treatments and approaches
- f) Educate the next generation about cultural heritage preservation and the conscious of village protection
- g) Share their ideas of cultural preservation with their neighborhood committees or government
- h) Consider and choose their careers related to cultural heritage preservation and development of Whampoa Village

Whampoa Village neighborhood committees, who are the managers of the village, also have the responsibilities noted below:

- a) Vision of promising career futures for those interested in inheriting traditional skills
- b) Provide extra guidance for younger generation to learn traditional skills and further help them with future careers

- c) Hold periodic traditional events, exhibitions, activities, and competitions to encourage villager's engagement
- d) Cooperate with the government on cultural education, preservation publicity, and policy implementation
- e) Provide various employment opportunities for villagers with traditional skills or those willing to learn traditional skills
- f) Establish a unique award system for Whampoa Village to reward villagers that have outstanding contributions to cultural heritage preservation
- g) Issue periodic surveys of different groups of people including local villagers, visitors, academic scholars, and government officials
- h) Cooperate with college programs and governmental volunteer programs to promote cultural preservation in Whampoa Village
- Tourist Engagement for Education and Enhancement

Beside enjoying the preservation fruit of Whampoa Village, all tourists visiting the village have the duty to protect and support the maintenance and development of Whampoa Village.

Tourists are encouraged to:

- a) Respect the culture, tradition, and heritage in Whampoa Village
- b) Understand limited preservation funding resources from the government and village
- c) Agree to pay appropriate entrance fees for village maintenance and further development
- d) Comply with village regulations
- e) Do the best to limit their own disturbance to the village and its villagers
- f) Provide support to Whampoa Village via voluntary individual donations or volunteer program participation or marketing village in their social circles

g) Give suggestions on village preservation via survey

- Invite Academic Scholars Engagement of Village's Preservation

Academic scholars play an essential role in guiding village preservation and future development. Their suggestions, ideas, and foresight influence the way Whampoa Village directly and indirectly develops. In this strategy, scholars are recommended to engage themselves into preservation practice in their ways:

- a) Share academic ideas and suggestions with the government, village neighbor committees and villagers, and visitors
- b) Cooperate with the government to establish preservation guidance and policy for the public
- c) Provide professional suggestions to government programming development and future plans
- d) Create college practice programs with actual preservation at Whampoa Village
- e) Give public lectures at Whampoa Village with up-to-date research, academic discussion, successful case studies, public guidance, etc.
- f) Market Whampoa Village and discuss its cultural preservation at multiple events, lectures, and publications

- Invite NGO and Private Sector's Engagement of Village's Preservation

Non-government organizations (NGO) and the private sectors are the important third party that can contribute a lot to the preservation of Whampoa Village. Like the 2014 Historic Heritage Preservation Conference South China (HHPCSC), the cooperation of NGO, private sector, academic scholars, and public media proved their public influence and their conscious on

cultural heritage preservation. Hence, suggestions for NGO and private sectors to take part in Whampoa Village preservation would be to:

- a) Bring Whampoa Village into academic conference discussion
- b) Cooperate with government and public media to guide the engagement of local community and visitors
- c) Provide public education of cultural preservation, and intangible cultural heritage programming and utilization to local community
- d) Provide awards for outstanding cultural preservation contributors
- e) Market cultural preservation of Whampoa Village to different sectors of society

3> Environmental Protection and Maintenance by Community

Long-term stewardship is one of the guarantees for project success. Based on the current situation of Whampoa Village, a full management plan implemented by government and village neighborhood committees is needed for the village's long-term environmental protection, improvement and cultural atmosphere conservation:



Figure 99 Environmental Control and Management Rendering (Yongzhi Xiao)

- Establish Small Business Management

For small business, long-term management for business types, business advertisement and signboard, furniture, furnishing and decoration, waste discharge and etc. need political regulation and management to protect the cultural atmosphere and the environment of Whampoa Village.

- Vehicle Access and Public Parking Management

Considering the villagers and visitors' safety, as well as the village heritage preservation, it is necessary to have control of vehicle access and parking management in Whampoa Village.

Providing limited vehicle access for villagers, visitors, and specific driveways for small business loading and emergency access would be helpful to protect the whole village conditions in environment and cultural atmosphere. In addition, enhancing the road and parking finding system for drivers is an effective way to decrease the number of cars getting into the village.

- Public Space and Street Management

The management plan for public space and the street system should contain limitations for posting, advertisement, road signs, and so on. In the meanwhile, illegal private occupation of public space and street space need sufficient penalties and policy enforcement to prevent those actions.

- Environmental Protection Management

Based on the situation in Whampoa Village, quality of certain parts of the environment in Whampoa Village keep declining even though the government has diligently implemented the environmental restoration in the village. The major reason is lack of environmental protection management and community self-conscious. Without a specific and actual management plan for the whole Whampoa Village, it is hard for the federal restoration project to run as expected as well as for local communities to protect the environment. Hence, sharing restoration ideas and

instructions with the local communities and establishing practical environmental protection plans and regulation could be helpful to safeguard Whampoa Village long-term.

- a) Restrict daily and commercial waste discharge to village ponds, public spaces, and the right-of-ways
 - b) Process waste treatment before discharge to prevent hazardous waste polluting the village environment
 - c) Distribute village environmental maintenance responsibility to each individual in the community including their building skin, external space and landscape, and right-of-way maintenance
 - d) Establish clear environmental protection regulations and penalty policies and make them all publically accessible
- Future Construction Guidance and Compliance Policy

Thinking about a long-term plan and further renovation for Whampoa Village, the government should provide construction guidance and compliance policies for future public access and follow them regarding the cultural atmosphere conservation. This guidance can be the simplified existing renovation design of the federal plan. On one hand, it is helpful to engage community into renovation projects by providing guidance based on previous project data. On the other hand, this would be a long-term action that could save funding and give time for planning departments to update the guidance according to publically response.

- Future Tourism Control and Management

To ensure the protection of the cultural atmosphere of Whampoa Village, it is important to have the foresight to develop tourism control and management even if there is still room for more visitors. A lot of existing cases tell a story of over-commercialization and over tourism

development which immediately results in rapid loss of intangible cultural heritage and ultimate damage of tangible cultural heritage. So, the government and neighborhood committee should establish policies on tourism control; and even the villagers in Whampoa Village should participate in the discussion and establishment of the capacity control. Tourism control should be based on the evaluation of cultural and environmental capacities of Whampoa Village. Then, control policies about numbers of daily admissions, time schedules and seasons of visiting, etc. can be issued to ensure tourism development never overwhelms the capacity of the village, protects the village's cultural atmosphere, and gives time to the village for recovery.

Summary of Proposal

In summary, this proposal aims to promote intangible cultural heritage preservation, community engagement, and multi-aspects of development of Whampoa Village. Regarding the problems discussed in Chapter 5, this proposal tries to utilize physical reconnection and programming strategy to further activate Whampoa Village. As emphasized, funding resources from the government are so limited that the village needs to proceed with the renovation relying on its own self-support in a long-term period. Hence, this proposal focuses on programming design as the first priority strategy and provides a reconnection conceptual plan as a long-term village development direction.

From the perspective of planning, the long-term reconnection plan should be first issued as a direction for the whole proposal. The reconnection plan proposes to enhance the communication and interaction between villagers and visitors with extended and increased numbers of active and passive tourist routes inside the village. Moreover, a greenway is another strategy to create spaces for both villagers and visitors to enjoy the village, which, in the

meantime, blurs the boundary and distinction between the tourist areas and the unrenovated living areas.

Based on the existing federal plan and proposed reconnection conceptual plan, this proposal created a programming plan to bring new cultural industry into the village and try to integrate it with traditional culture of Whampoa Village. With the promotion of modern cultural industry, not only can Whampoa Village attract more people, but also traditional culture of the village can be better known, marketed, and developed. Beyond the programming plan, this proposal provides strategies focusing on community engagement enhancement to ensure the success of programming and reconnection. These strategies point to all the stakeholders of Whampoa Village, including government, local residents, visitors, academic scholars, as well as NGOs and the private sector. They are presented in three categories: creating new economic development form and partnership, establishing political and social awareness education and enhancement, and developing long-term village environmental protection and management. With all stakeholders devoting themselves to village preservation, Whampoa Village will definitely have a prosperous future with proposed programming design and solid social and economic support for its reconnection plan implementation.

CHAPTER 7

EVALUATION & CONCLUSION

Proposal Evaluation

Chapter 7 evaluates the Chapter 6 proposal in four aspects—society benefit, policy perfection, economy promotion, and environmental enhancement—to see whether this proposal provides improvement and sustainable design to Whampoa Village.

1> Society Benefit

From the perspective of social benefit, the intangible cultural heritage preservation and community programming are important for Whampoa Village's conservation and future development. This proposal provides multiple programs to enrich the lives of villagers and the visiting experience of tourist. This proposal also suggests social education and publicity of cultural heritage preservation and environmental protection at Whampoa Village, which gives the local community chances to learn and utilize the culture. Additionally, proposed governmental policy is not only a good way to ensure the conservation of Whampoa Village but also a great learning resources for the public about heritage preservation treatments. More than programming, the long-term reconnection plan presented a direction for programming and future village renovation. This physical plan aims to enhance communication and interaction between visitors and local residents, who are the major group of people using Whampoa Village. Other than the local community and visitors, academic scholars and students will also benefit from Whampoa Village's cultural preservation during their participation in preservation practices. With the whole public awareness strengthened, it would be much easier for the government to

promote its policy and regulation, future project ideas, as well as entry fee collection. Aiming at community engagement improvement and social awareness enhancement, this proposal successfully provides multi-aspects of social benefit for all Whampoa Village stakeholder.

2> Policy Perfection

Policy perfection is one of the concentrations of the proposal. To ensure the development of Whampoa Village under appropriate control, it is critical to provide preservation guidance, construction and renovation policy, environmental regulation, tourist limitation, etc. This proposal provides policy perfection directions for the government and neighborhood committees to create a thorough management and control for the village.

3> Economy Promotion

From the standpoint of economic promotion, this proposal is designed to further activate Whampoa Village beyond the existing federal plan. This proposal suggests the village invite new cultural industry to promote activation and traditional cultural industry development. Also, in order to solve the problem of limited budget, this proposal programs new economic development forms and partnership for the village to encourage community engagement. In addition, the public education program is one of the strategies not only for preservation promotion, but also for culture utilization, which helps community learning and developing careers with traditional culture or intangible cultural heritage as the focus. Having the local community participation, programming would be greatly enriched and attractive to tourists resulting in strong economic development.

4> Environmental Enhancement

Even though the governmental environmental restoration project is proceeding at Whampoa Village, the village environment continues to deteriorate without policy control and management.

Regarding this situation, this proposal focuses on a management plan and regulations establishment as well as community education and engagement of environmental protection. It is believed that the whole environment would be improved by both ongoing restoration projects and proposed regulations and management. Physically, a greenway and new parks are strategies for the reconnection of the tourist area and the unrenovated area. Another important consideration of installing greenways and parks is to offer more green space for both villagers and visitors to enjoy the village and give a trial stormwater management treatment for village future development. All these program ideas and the physical plan contribute to the village environmental enhancement.

With the successful evaluation of this proposal, a sustainable design for Whampoa Village is possible to better preserve its cultural heritage but also to obtain activation and development with good utilization of existing and introducing new cultural resources based on the current limitation of funding. Furthermore, this proposal takes long-term development and management into account to cover the strategy of capacity control, construction control, policy control, environmental control, etc. to ensure the protection of cultural atmosphere at Whampoa Village. All strategies proposed in Chapter 6 supplement each other to ensure the success of the sustainable plan of Whampoa Village.

There is no way that preservation practice can succeed without community engagement, programming, and management. This thesis focused on post-programming design based on the existing planning of Whampoa Village as one of the best ways to activate the village in the short-term without sufficient funding. I hope that this study can act as a reference for the other urban villages having similar problems as Whampoa Village as well as a consideration of China's government and academic world of planning and design.

Suggestions for Future Researchers

Although there are benefits for society, economy, policy, and the environment listed above, this proposal is still general and imperfect because of the limitation of accessible resources, time, and funding. As noted above, Whampoa Village might become a reference for other urban villages in China that share similar problem. It is important for other researchers to consider more work as follows:

- 1> Further research on Whampoa Village's cultural heritage investigation
- 2> Detailed information and current state of Whampoa Village
- 3> More ideas and suggestions from all stakeholders via survey
- 4> Detailed landscape design proposal to the village's reconnection, including parks, greenway, streetscape, and connection node designs
- 5> Complete programming design proposal in the Village
- 6> Thorough village policy, construction code, and management proposal
- 7> General guidance for other urban villages to follow in China

REFERENCE

- Ahmad, Yahaya. "The Scope and Definitions of Heritage: From Tangible to Intangible." *International Journal of Heritages Studies*, May 2006: 292-300.
- Baike. "China's Urbanization Process." *Baike*.
http://baike.baidu.com/subview/2418751/11036952.htm#1_2 (accessed May 06, 2015).
- . *Guangdong*. http://baike.baidu.com/view/7340.htm?from_id=132473&type=syn&fromtitle=广东省&fr=aladdin (accessed Oct. 27, 2014).
- . "Guangzhou." *Baidu Baike*. <http://baike.baidu.com/subview/6771/10628575.htm?fr=aladdin> (accessed Nov. 04, 2014).
- . "Guangzhou Culture." *Baidu Baike*. <http://baike.baidu.com/view/3456701.htm?fr=aladdin#2> (accessed Nov. 11, 2014).
- . "Lingnan Culture." *Baidu*. <http://baike.baidu.com/view/44772.htm> (accessed Jan. 08, 2015).
- . "Sun Yat-sen Memorial Hall." *Baidu Baike*. <http://baike.baidu.com> (accessed Jan. 12, 2015).
- Cao, Sha. "Present Situation Analysis of Non-governmental Organizations in Intangible Cultural Heritage Protection." *Shandong Province Agricultural Management Cadre Academy Paper*, 2012: 110-112.
- Chen, Rugui, interview by Weixing Lai. Rugui Chen: Guangzhou's "Three Old" Reform will more Focus on Historical and Cultural Preservation *Guangzhou Daily*, (June. 27, 2012)
- Chen, Xing. "Whampoa Village—The Civic Memory of Maritime Silk Road." *China Cultural Newspaper*. Oct. 23, 2013. http://epaper.ccdy.cn/html/2013-10/23/content_109696.htm (accessed July 16, 2015).

Cheng, Jian. "Oyster-shell Wall." *Baoan Daily*, May 16, 2010: 14.

China Civilization Website. "General Information of Guangzhou." *China Civilization Website*.

http://wmgz.gov.cn/94338/94342/201009/29/94342_14032908.htm (accessed Nov. 1, 2014).

China's Foreign Trade. "Chen Clan Temple." *China's Foreign Trade*, 2006: 47.

—. "Xiguan Residence and Lingnan Architecture." *China's Foreign Trade*, 2006: 74.

China.com.cn. "'Intangible Heritage Protection' in China." *China.com.cn*. Edited by You You. Oct. 20, 2009.

http://www.china.com.cn/culture/zhuanti/whyc/2009-10/20/content_18736111.htm (accessed Jan. 31, 2015).

China's Ministry of Construction. Urban Village Planning and Construction Problems Research. 2007.

ChinaCulture.org. "China Culture." *China History Timeline*. China Daily.

<http://www.chinaculture.org/cnstatic/review/review.htm> (accessed Feb. 08, 2015).

chinahighlights.com. "Maritime Silk Road." *Chinahighlights.com*.

<http://www.chinahighlights.com/travelguide/maritime-silk-road.htm> (accessed Feb. 10, 2015).

chinaurbanvillage.org. *What is Urban Village?* <http://www.chinaurbanvillage.org> (accessed Oct. 13, 2014).

Committee of Guangzhou Municipal and Rural Construction. *Guidelines for urban design and architectural design with Lingnan Characteristics in Guangzhou*. Guangzhou:

Committee of Guangzhou Municipal and Rural Construction, 2012.

Cui, Can. "Bestowal Law of Cultural Heritage: Historic Evolution, Developing Features, and

Improvement." *Law and Policy Exploration*, Aug. 2012: 107.

Cultural Broadcasting and TV News Publication Bureau of Guangzhou. *Cultural Broadcasting and TV News Publication Bureau of Guangzhou*. 2009.

<http://www.xwgd.gov.cn/xwgd/Index.shtml> (accessed Apr. 18, 2015).

Cultural China.com. "The Westernization Movement." *Cultural China.com*.

<http://history.cultural-china.com/en/34History2965.html> (accessed Apr. 12th, 2015).

Cultural Relics Department. "China's Cultural Relics Protecting Status." *The Central People's Government of the People's Republic of China*. Apr. 11, 2012.

http://www.gov.cn/test/2012-04/11/content_2110883.htm (accessed Apr. 11, 2015).

Culture in Development. "Tangible Cultural Heritage." *Culture in Development*.

http://www.cultureindevelopment.nl/Cultural_Heritage/What_is_Cultural_Heritage (accessed Jan. 26, 2015).

Dayue Website. *The 8 Most Beautiful Traditional Villages in Guangzhou*. May 14, 2014.

<http://gd.qq.com/a/20140514/019409.htm> (accessed July 11, 2015).

Deng, Qi. "Traditional Villages Protection Should be Included into City Planning." *The Beijing News*. Dec. 31, 2014.

http://epaper.bjnews.com.cn/html/2014-12/31/content_555223.htm?div=0 (accessed Apr. 22, 2015).

Deng, Ying, Lin Lin, and Lu Daodian. "Guangzhou Urban Village Folk Intangible Heritage Preservation Under the Background of "Three Old Reform"." 2012.

Government, Guangdong. *General Information of Guangdong Government*.

<http://www.gd.gov.cn/gdgc/sqgm/> (accessed Oct. 27, 2014).

Guangdong Cultural Relic. "China Become A Member of the Convention Concerning The

Protection Of The World Cultural And Natural Heritage." Jan. 28, 2008.

http://www.gdww.gov.cn/showArticle.php?BAS_ID=313 (accessed Jan. 22, 2015).

—. Methods of Guangdong Province Implementing 《Law of the People's Republic of China on Protection of Cultural Relics》. Guangdong: Standing Committee of Guangdong People's Congress, 2008.

—. Methods of Guangdong Province on Important Cultural Relics Specific Subsidy Funding Management. 2008.

Guangdong Museum. *Whampoa Ancient Port*.

http://www.gdmuseum.com/edu_text.php?blogid=1566&title=&classid=73 (accessed July 11, 2015).

Guangdong Panyu Shawan Town Travel Website. "General Situation of Shawan." *Shawan Historical Town*. <http://www.shawanguzhen.com/swgk/swgk.asp> (accessed Apr. 27, 2015).

Guangzhou "Three Old" Reform Department. *Guangzhou "Three Old" Reform Policy FAQ*.
Guangzhou: Guangzhou "Three Old" Reform Department, 2013.

Guangzhou "Three Old" Reform Working Office. *Information Abstract of Whampoa Village Transformation*. Sept. 06, 2012. <http://www.gzuro.gov.cn/azcg/45/312.html> (accessed July 15, 2015).

Guangzhou Association of International Historic Towns. "Li, Peng." *Historic Heritage Preservation Conference South China (Guangzhou) 2014*. 2014.
<http://www.hhp-southchina.com/lp> (accessed Apr. 21, 2015).

—. "The Most Active Folk Cultural Protectors of Southern China Present to Share Their Ideas." *Historic Heritage Preservation Conference South China (Guangzhou) 2014*. 2014.

<http://www.hhp-southchina.com/page171> (accessed Apr. 21, 2015).

Guangzhou China. *Bamboo House*. Edited by Daili. June 27, 2005.

http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111984075554711.shtml

(accessed Jan. 11, 2015).

—. "Historic Western Buildings." *Guangzhou China*. Edited by Daili. June. 24, 2005.

http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111959668854549.shtml

(accessed Jan. 12, 2015).

—. "Lingnan Architecture." *Guangzhou China*. Edited by Daili. June 14, 2005.

http://www.guangzhou.gov.cn/node_646/node_655/2005-06/111874833452773.shtml

(accessed Jan. 09, 2015).

—. "Lingnan Architecture Art Treasure -- Chen Clan Academy." *Guangzhou China*. Edited by

Daili.

http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111984281854724.shtml

(accessed Jan. 08, 2015).

—. "Xiguan House." *Guangzhou China*. Edited by Daili. June 27, 2005.

http://www.guangzhou.gov.cn/node_691/node_609/2005-06/111984117454714.shtml

(accessed Jan. 11, 2015).

Guangzhou Daily. "Four Important Cultural Projects Started in Guangzhou." *Municipal Business*

Canvassing Website. Aug. 30, 2013. <http://www.zgsxzs.com/a/20130830/501242.html>

(accessed Apr. 19, 2015).

—. "Historical and Cultural Heritage Preserver: They Let the Old House "Relive"." *Guangzhou*

Daily. Feb. 14, 2015. http://gzdaily.dayoo.com/html/2015-02/14/content_2865575.htm

(accessed Apr. 29, 2015).

Guangzhou Environmental Protection. City Environmental Bureau Inspector Rongyou He

Inspected the Water Ponds Ecological Restoration Project and Water Quality of

Whampoa Village in Haizhu District. Nov. 19, 2014.

http://www.gzepb.gov.cn/qxxx/hz/201411/t20141119_78351.htm (accessed July 16, 2015).

Guangzhou Planning Bureau. Guangzhou Cultural Relic Preservation Department, Historical

Culture City and Protected District Preservation Planning, Riding Building Preservation

Planning, Contemporary Outstanding Architecture, and Industrial Relic List.

Guangzhou: Guangzhou Planning Bureau, 2010.

Guangzhou Urban Renewal Bureau. "Shawan Historical Town." *Guangzhou Urban Renewal*

Bureau. Mar. 21, 2013. <http://www.gzuro.gov.cn/azcg/44/706.html> (accessed Apr. 28, 2015).

Guo, Qian, and Zhenggang Yan. "The Practice and Reflection of Conservation and Regeneration in

Shawan Ancient Town of Panyu District." 2014: 37-43.

GZDOC. *Introduction to Huang Pu Village (Whampoa Village)*. Aug. 28, 2013.

http://www.gzdoc.com/index!heralded.action?iid=1&request_locale=en_US (accessed July 07, 2015).

Haizhu District Department of Guangzhou City Planning Bureau. *Whampoa Port Historical*

District Environmental Comprehensive Restoration Porject Plan. Guangzhou: Haizhu

District Department of Guangzhou City Planning Bureau, 2009.

Historic Heritage Preservation Conference South China (Guangzhou) 2014. "Agenda." *Historic*

Heritage Preservation Conference South China (Guangzhou) 2014. 2014.

<http://www.hhp-southchina.com/agenda> (accessed Apr. 24, 2015).

- . *Home*. 2014. <http://www.hhp-southchina.com> (accessed Apr. 19, 2015).
- . "Topics." *Historic Heritage Preservation Conference South China (Guangzhou) 2014*. 2014. <http://www.hhp-southchina.com/topicdetails> (accessed Apr. 24, 2015).
- . "VIPs." *Historic Heritage Preservation Conference South China (Guangzhou) 2014*. 2014. <http://www.hhp-southchina.com/vips> (accessed Apr. 26, 2015).
- Hu, Jintao. *Property Law of the People's Republic of China*. Fifth Session of the Tenth National People's Congress of the People's Republic of China, 2007.
- Huang, Hong, Peng Liu, Xiaoping Liu, and Shanshan Liu. "Guangzhou Southern Fosse Remediation Project Master Plan." *Guangdong Water Resources and Hydropower*, June 2010.
- Hudong Baike. "China's Urbanization Process." *Hudong Baike*. <http://www.baike.com/wiki/中国城市化进程> (accessed Oct. 28, 2014).
- Hui, Yi. "Social Media and Cultural Heritage Preservation." *Guangming Daily*. Oct. 14, 2014. http://news.gmw.cn/2014-10/14/content_13527893.htm (accessed Apr. 20, 2015).
- ICOMOS. "International Cultural Tourism Charter." In *Principles And Guidelines For Managing Tourism At Places Of Cultural And Heritage Significance*. ICOMOS International Cultural Tourism Committee, 2002.
- Infokit. *What is Intangible Cultural Heritage?* Colombia: UNESCO, 2011.
- Intangible Cultural Heritage of Guangdong. "Cooperating Exhibition at schools with Guangzhou Folk Convention Museum." *Intangible Cultural Heritage of Guangdong*. Apr. 18, 2012. <http://www.gdich.net/News/News-120418.html> (accessed Apr. 18, 2015).
- Intangible Cultural Heritage Protection Center in Guangzhou. "Cantonese Opera." *Intangible Cultural Heritage Protection Center in Guangzhou*.

- <http://www.ichgz.com/index.php/international/item/1371-2014-07-29-08-12-59>
(accessed Nov. 14, 2014).
- . *Front Page*. <http://www.ichgz.com/> (accessed Jan. 20, 2015).
- . "Guqin." *Intangible Cultural Heritage Protection Center in Guangzhou*.
<http://www.ichgz.com/index.php/international/item/1370-2014-07-30-06-57-38>
(accessed Nov. 14, 2014).
- . Intangible Cultural Heritage Protection Center In Guangzhou. 2009. <http://www.ichgz.com/>
(accessed Apr. 18, 2015).
- . "Intangible Cultural Heritages Records in Guangzhou." *Intangible Cultural Heritage Protection Center in Guangzhou*. <http://www.ichgz.com/index.php/mingluxiangmu>
(accessed Nov. 13, 2014).
- . *Legal Documents*. 2014. <http://www.ichgz.com/index.php/styles> (accessed Jan. 20, 2015).
- J., Jokilehto. *Definition of Cultural Heritage*. Version 2005. ICCROM, 1990.
- Jiang, Jin, Lei Wang, and Zhongnuan Chen. "The Development Level of Cultural Industry and Its Comparison." *Journal of Liuzhou Teachers College*, Oct. 2013: 76-79.
- Jiang, Qiuping. "Current Situation and Protection of Guangzhou Intangible Cultural Heritage." *Shenzhou Folk*, 2014.
- Jinyang Website - Travels. "Guangzhou Intangible Heritages About to Include Oral History." *Jinyang Website*. Sept. 26, 2014. <http://lvyou.ycwb.com/info-view-9653.htm> (accessed Jan. 15, 2015).
- Jokilehto, Jukka. What is OUV? Defining the Outstanding Universal Value of Cultural World Heritage Properties. Edited by ICOMOS. Berlin: hendrik Bäßler verlag, 2008.
- Kuang, Suixiong. "Birthday of Northern Emperor in Whampoa Village and Piaose Performance

- Parade." *Yangcheng Evening News*, Apr. 2010.
- Lai, Yan. "Academic Concerning Group of En'ning Road: To Cherish the Traditions, To Recognize the Guangzhou Culture." *Xinkuai Website*. Dec. 29, 2011.
<http://news.xkb.com.cn/guangzhou/2011/1229/177716.html> (accessed Apr. 21, 2015).
- Lemaire, Raymond, and Herb Stovel. *The Nara Document on Authenticity*. Nara: ICOMOS, UNESCO, and ICCROM, 1994.
- Li, Peilin, interview by Chinese Communist Party News Website. *Description of China's Urbanization Process* (Nov. 27, 2012).
- Li, Wei, and Haozhong Yang. "To Discuss Landscape Architecture and Cultural Heritage Preservation." *Wenbo*, 2005.
- Li, Yinxia. "Guangdong Intangible Heritage Preservation Research." *Special Zone Economy*, 2012: 46-48.
- Li, Yuli. *2013 Guangzhou Cultural Broadcasting and TV News Publish Briefing No.16*. Aug. 20, 2013. <http://www.xwgd.gov.cn/xwgd/News.shtml?p5=118100> (accessed July 14, 2015).
- Liang, Zhaosi. *Whampoa Ancient Port*. Jun. 25, 2015.
http://news.ifeng.com/a/20150625/44037870_0.shtml (accessed July 11, 2015).
- Liao, Jingwen. "Whampoa Port is Afraid to be Disturbed by the Future Overhead Viaduct." *Guangzhou Daily*. Jan. 22, 2015.
http://gzdaily.dayoo.com/html/2015-01/22/content_2849433.htm (accessed July 16, 2015).
- Liu, Huaiyu. "The first Time Guangzhou Published 77 Intangible Heritages." Edited by Shuangying Lin. *Nanfang Daily*, Dec. 2014.
- Liu, Mei. "Lingnan Architecture Decoration Characteristics Research." *Architecture and Design*,

2010: 87-90.

Liu, Qian. "Guangzhou Cultural Heritage Preservation is in Trouble: Funding and Talents."

Guangdong Contruction Paper, Jul. 18, 2014.

Liu, Shouhua, interview by Yu Lei. Worries about Intangible Cultural Heritage Preservation: The More Protection, The More Extinction Edited by You You. (Oct. 20th, 2009).

Liu, Xia. "Education Strategies Discussion of Intangible Cultural Heritage Protection." *Joural of Dai Zong*, Jun. 2009: 27-28.

Liu, Xikang, Lei Zhang, Qinglin Meng, and Chengshu Li. "Heat Transfer Coefficient of the Oyster-shell Wall by In-situ Measurement." *Architecture Energy Conservation*, 09 15, 2012: 31.

Liu, Yungang, Huang Siqi, and Yuan Yuan. "'Three Old" Reform Policy Analysis." 2011.

Longxu, Li. *Goteborg Revisit Guangzhou After 261 years*. July 17, 2006.

<http://gd.news.sina.com.cn/local/2006-07-19/2651105.html> (accessed July 11, 2015).

Lu, Jiefeng. "Dr. Sun Yat-sen Memorial Hall in Guangzhou." *ARCHICREATION*, Sept. 2008: 162-169.

Lu, Yangcheng. "Discussing Rural China Land System's Revolution Toward Nationalization." *Modern Business Trade Industry*, 2010.

Luo, Hualin. "Report Tells Guangzhou's Investment on Cultural Heritage Attraction Less Than Artificial Landscape." *Guangzhou Daily*, Jul. 09, 2014.

Ma, Xisheng. "Whampoa Village's Development and Continuous Flourish." *Nanfang Daily*. Mar. 10, 2015. http://epaper.southcn.com/nfdaily/html/2015-03/10/content_7406085.htm (accessed July 17, 2015).

Ma, Xiuzhi, Fuhe Zhang, Songshen Cun, and Huijiu Tiandai. *The Architectural Heritage of*

- Modern China Guangzhou*. Beijing: China Architecture Industry Publishing, 1992.
- Municipal Department of General Administration. "Start the General Investigation of City Culture, Concentrate on the Protection Work of Cultural City, Advocate and Inherit the Lingnan Culture." Aug. 06, 2014. Department of General Administration (accessed Apr. 18, 2015).
- Nanfang Daily. *Explore Guangzhou Whampoa Village and Analysis the Ancient Villages' Preservation and Redevelopment*. Apr. 06, 2012.
<http://news.artxun.com/gedebao-1709-8543576.shtml> (accessed July 07, 2015).
- . "Guangzhou Haizhu District Pazhou Street Whampoa Village." *Nanfang Website*. Sept. 10, 2012.
http://www.southcn.com/nfdaily/special/2012zt/gcllist/content/2012-09/10/content_54540219.htm (accessed July 16, 2015).
- . "The Acting Protector of Folk Culture Heritages." *Chinese Communist Party News Website*. Jan. 09, 2015. <http://cpc.people.com.cn/n/2015/0109/c87228-26353086.html> (accessed Apr. 19, 2015).
- New Express. "Whampoa Village: the Last Garden of Qing Dynasty." *163.com*. Mar. 25, 2015.
<http://news.163.com/15/0325/03/ALH7PK0000014Q4P.html?f=jsearch> (accessed July 19, 2015).
- Oxford Dictionaries. "Definition of Monument in English." *Oxford Dictionaries*.
http://www.oxforddictionaries.com/us/definition/american_english/monument?q=Monument&searchDictCode=all (accessed Jan. 07, 2015).
- Panyu Daily. "The First Month Visitor Amount of Shawan Historical Town Achieved 300,000 People." *Panyu Daily*. Feb. 9, 2012.

- http://pyrb.dayoo.com/html/2012-02/09/content_1606118.htm (accessed Apr. 28, 2015).
- People's Government of Guangdong Province. "The Sixth Guangzhou Folk Convention Cultural Festival." *People's Government of Guangdong Province*. Mar. 30, 2010.
- http://www.gd.gov.cn/lygd/whyl/lyjqhd/201003/t20100330_117091.htm (accessed Apr, 18, 2015).
- Qian, Zhonghao. "Rural China Land System Historical Change Economic Analysis." Edited by Ze Tian. *Jiangsu Social Science*, 2000: 74-85.
- Qu, Shaojie.
- "Preservation and Utilization of Historical Heritage in Guangzhou's Urban Renewal Process." *Urban Insight*, 2011: 95-105.
- Ren, Lvbing, and Li Deng. *Whampoa Village Fosse Will Have Pleasure Boat Visiting At the End of the Year*. Sept. 22, 2011.
- http://www.ycwb.com/epaper/xkb/html/2011-09/22/content_1215976.htm (accessed July 16, 2015).
- "rural-urban fringe zone." *BAIDU BAIKE*. <http://baike.baidu.com/view/39203.htm?fr=aladdin> (accessed Oct. 15, 2014).
- Shantou Copyright Department. "Regulations of Guangdong Province on Intangible Cultural Heritage." *Shantou Copyright Department*. Jan. 16, 2014.
- <http://www.stcp.gov.cn/show.aspx?id=440&cid=11> (accessed Jan. 20, 2015).
- Shen, Kang, and Jiang Feng. "The New Strategy of Historical and Environmental Preservation Renewal Planning." *Heritage Conservation*, Feb. 2010: 32-36.
- Si, Juan. "Current Situation and Existing Problems of Intangible Cultural Heritage Preservation." *Journal of Yan'an Vocational & Technical Institute*, Jun. 2013: 11-13.

Social Cohesion and Integration Research Programme. *The Subtle Power of Intangible Heritage*.

Chicago: HSRC Publishers, 2004.

Song, Jianlin. China's Intangible Cultural Heritage Preservation Status. 2014.

Song, Junhua. China's Intangible Cultural Heritage Protection Development Report (2014). Social Science Paper Publishing, 2014.

Song, Junhua, interview by Ruiying Li. The establishment of *China's Intangible Cultural Heritage Protection Development Report (2014)* (Nov. 02, 2014).

Southern Daily. "Guangzhou will Establish New Regulations to Encourage Intangible Cultural Heritage Preservation." Edited by Heye Qi. *Southern Daily*, Sept. 2008.

Southern Urban Daily. *Work and Stay at Whampoa Village*. July 27, 2011.

<http://news.sina.com.cn/o/2011-07-27/081022883994.shtml> (accessed July 12, 2015).

Standing Committee of Guangdong People's Congress. *Regulation of Guangzhou on Historical and Cultural City Protection*. Guangzhou: Standing Committee of Guangdong People's Congress, 1998.

Standing Committee of Guangzhou People's Congress. *Regulation of Guangzhou on Cultural Heritage Protection*. Guangzhou: Standing Committee of Guangzhou People's Congress, 2013.

Standing Committee of National People's Congress. "Law of People's Republic of China on Protection of Cultural Relics." *State Administration of Cultural Heritage*. Oct. 28, 2002.

http://www.sach.gov.cn/art/2007/10/29/art_1034_6944.html (accessed Jan. 27, 2015).

State Administration of Cultural Heritage. *Law and Policy*.

<http://www.sach.gov.cn/col/col1029/index.html> (accessed Jan. 28, 2015).

—. "Temporary Methods for National Intangible Cultural Heritage Protection and Management."

State Administration of Cultural Heritage. Oct. 14, 2008.

http://www.sach.gov.cn/art/2008/10/14/art_1035_6953.html (accessed Jan. 29, 2015).

"Suburb." *WIKIPEDIA*. <http://en.wikipedia.org/wiki/Suburb> (accessed Oct. 15, 2014).

Sun, Taihui. "Chinese Social Media Plays A Leader Role in Cultural Heritage Preservation."

Chinese Ethnic and Religious Website. May 23, 2014.

<http://www.mzb.com.cn/html/Home/report/1405212655-1.htm> (accessed Apr. 20, 2015).

Sun, Yucheng, and Hanfei Qu. "The Actuality Investigation and Protection Ideas about Ancient Huangpu village of Guangzhou." *Southern Architecture*, 2005: 16-19.

Tang, Heng. "Regulation of Guangzhou on Cultural Heritage Protection May Establish Next Year." *Yangcheng Evening*, March 2014.

The Central People's Government of the People's Republic of China. *The Central People's Government of the People's Republic of China*. <http://www.gov.cn> (accessed Jan. 22, 2015).

The State Council. "China's Intangible Cultural Heritage Protection Development Report (2014) established in Beijing." *The State Council | The People's Republic of China*. Edited by Hongse Liu. Nov. 03, 2014.

http://www.gov.cn/xinwen/2014-11/03/content_2774480.htm (accessed Feb. 01, 2015).

The State Council Information Office of the People's Republic of China. *The Socialist System of Laws with Chinese Characteristics*. Beijing: Information Office of the State Council, 2011.

Tian, Qing. "Qing Tian: China's Intangible Cultural Heritage Preservation Status and Future." *News365*. Sept. 28, 2010.

- http://www.news365.com.cn/wxpd/jy/jyt/201009/t20100928_2839080.htm (accessed Apr. 12, 2015).
- UNESCO. Convention Concerning the Protection of the World Cultural and Natural Heritage. Paris: General Conference, 1972.
- . Convention for The Safeguarding of the Intangible Cultural Heritage. Paris: General Conference, 2003.
- . Recommendation on the Historic Urban Landscape adopted by the General Conference at its 36th session. Paris: UNESCO, 2011.
- . "Tangible Cultural Heritage." *UNESCO*.
<http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/> (accessed Jan. 25, 2015).
- . "UNESCO Recommendation on the Historic Urban Landscape." *UNESCO*. Nov. 10, 2011.
<http://whc.unesco.org/en/activities/638> (accessed May 10, 2015).
- . "UNESCO Recommendation on the Historic Urban Landscape." *UNESCO*. Nov. 10, 2011.
<http://whc.unesco.org/en/activities/638> (accessed May 11, 2015).
- Urban Village*. http://en.wikipedia.org/wiki/Urban_village (accessed Oct. 13, 2014).
- "Urbanization in China." *WIKIPEDIA*. http://en.wikipedia.org/wiki/Urbanization_in_China (accessed Oct. 12, 2014).
- Wan, Yu. *Whampoa Village Obtain the Livable Environment Exemplification Award*. Jan. 11, 2013.
http://informationtimes.dayoo.com/html/2013-01/11/content_2110241.htm (accessed July 16, 2015).
- Wang, Wanping. "The Legislation Goal Analysis of *Law of People's Republic of China on Intangible Cultural Heritage*." *Research On The National People's Congress*, 2009:

28-29.

Wang, Xianzeng, and Yue Sun. "Guangzhou Panyu District Shawan Historical Town Preservation and Development Practice and Reflection." *Oriental Enterprise Culture*, 2014: 97-105.

Wikipedia. *Guangdong Province*. <https://en.wikipedia.org/wiki/Guangdong> (accessed Oct. 27, 2014).

—. "Guangzhou." *Wikipedia*. <http://en.wikipedia.org/wiki/Guangzhou#History> (accessed Nov. 04, 2014).

—. "Guqin." *Wikipedia*. <http://en.wikipedia.org/wiki/Guqin> (accessed Nov. 14, 2014).

—. "Nara Document on Authenticity." *Wikipedia*.
http://en.wikipedia.org/wiki/Nara_Document_on_Authenticity (accessed Apr. 03, 2015).

—. "People's Commune." *Wikipedia*. http://en.wikipedia.org/wiki/People%27s_commune.

—. "Qin Dynasty." *Wikipedia*. http://en.wikipedia.org/wiki/Qin_dynasty (accessed Nov. 04, 2014).

—. "Sun Yat-sen." *Wikipedia*. http://en.wikipedia.org/wiki/Sun_Yat-sen (accessed Jan. 12, 2015).

—. "Timeline of Guangzhou." *Wikipedia*. http://en.wikipedia.org/wiki/Timeline_of_Guangzhou (accessed Nov. 04, 2014).

World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO. "Guangzhou Roundtable on Historic Urban Landscape (HUL), "Exploring the Role of Public Participation and Public-Private Partnerships in Urban Heritage Management." *World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO*. Dec. 12, 2014.

<http://www.whitr-ap.org/index.php?classid=1461&newsid=2570&t=show> (accessed Apr. 26, 2015).

- , "How is the Historic Urban Landscape Approach Applied." *Historic Urban Landscape*.
<http://www.historicurbanlandscape.com/index.php?classid=5354&id=22&t=show>
 (accessed Aug. 12, 2015).
- , "Introduction." World Heritage Institute of Training and Research for the Asia and the Pacific Region under the auspices of UNESCO.
<http://www.whitr-ap.org/index.php?classid=1471> (accessed Apr. 26, 2015).
- , "Meeting Reports and others." *Historic Urban Landscape*.
<http://www.historicurbanlandscape.com/index.php?classid=5355&id=166&t=show>
 (accessed May 10, 2015).
- , "WHY was the Historic Urban Landscape approach developed?" *Historic Urban Landscape*.
 Jan. 16, 2014.
<http://www.historicurbanlandscape.com/index.php?classid=5353&id=20&t=show>
 (accessed May 10, 2015).
- Xu, Yumiao, and Ganlin Zhang. "Lingnan Residences Architecture Representative - Guoer House Art Style Research." *Fine Arts Journal*, 2011.
- Yang, Hui, Deng Qiong, Yanqin Zhang, and Dinghong Diao. "Regulation of Guangdong Province on Intangible Cultural Heritage Implementing Tomorrow." Edited by Tong Li.
Yangcheng Evening, Sept. 2011.
- Yangcheng Daily. "Guangzhou Establish the First Key Cultural Industry Districts." *Yangcheng Daily*. Feb. 25, 2014.
http://www.ycwb.com/ePaper/ycwb/html/2014-02/25/content_377740.htm?div=-1
 (accessed Apr. 19, 2015).
- Yangcheng Evening News. *Haizhu Huangpu: Witnessed the thousand years of glory of commerce*

and trade. June 29, 2011.

http://www.ycwb.com/ePaper/ycwb/html/2011-06/29/content_1148371.htm (accessed July 11, 2015).

Yu, Gong, and Yansen Zhong. "Current Situation, Problems, and Solutions of Guangzhou Cultural Tourism Industry Development." *Guangzhou University Academic Paper (Social Science)*, 2014.

Yuan, Qifeng, and Pingping Li. "Historical District Preservation Risks and Treatments -- from the Perspectives of Guangzhou Shamian Island Building Groups." *Chinese Architecture Newspaper*, Oct. 17, 2000, 009 ed.

Zhang, Jie, and Shanshan Fan. *Cultural Heritage Preservation / Education Is Not the Secondary*. Apr. 14, 2013.

http://www.sach.gov.cn/sach_tabid_1464/tabid/1466/InfoID/38884/Default.html (accessed Apr. 19, 2015).

Zhang, Xiaodong. "Cultural Preservation Utilization and Management during the Development of Whampoa Port and Village." *Culture Wanhao*, 2012: 267-269.

Zhanghou, Xianghua, and Shengde Ma, interview by Xiaolan Zhang. *China will Have Over "Intangible Cultural Heritage" Preservation Report to UNESCO* (April 10, 2010).

Zhao, Gejin. China's Intangible Cultural Heritage Protection Legislation is Almost There Law Daily, (Jun. 03, 2009).

Zhao, Lina. "Law of the People's Republic of China on Intangible Cultural Heritage." *Law Consulting*. March 31, 2011. http://www.flguwen.com/news_xx.asp?id=15933 (accessed Jan. 20, 2015).

Zhao, Yuming, and Kai Kang. Research of Governmental Out Working During the Intangible

Cultural Heritage Preservation. 2010.

Zhao, Yuming, and kai Kang. Research of Governmental Out Working During the Intangible

Cultural Heritage Preservation. 2010.

Zheng, Siqu, Long Fenjie, C. Cindy Fan, and Yizhen Gu. "Urban Villages in China: A 2008 Survey of Migrant Settlements in Beijing." *Eruasian Geography and Economics*, 2009: 425-446.

Zhong, Xuewen. "Qi Lou Space - A Peculiar Flower of Construction in Lingnan Area." *Architecural and Structural Design*, April 27, 2009.

Zhou, Yun. "Stop the Wrong Utilization of Cultural Heritage Preservation." *Guangzhou Daily*. May 06, 2014. http://gzdaily.dayoo.com/html/2014-05/06/content_2617542.htm (accessed Apr. 20, 2015).

APPENDIX A

HSITORIC HERITAGE PRESERVATION CONFERENCE SOUTH CHINA AGENDA

DATE	AGENDA		SPEAKER
Dec. 11 th 2014	Kick-off Event	<i>A Documentary on the Guangdong Hakka Ethnic Group</i>	Shijie Deng (Documentary Producer, Curator of Rural Area Photo Exhibition)
	Research and Documentary <i>Memory of History and Image Recording</i>	<i>The Documentary Making for the Village Annals of Diejiao, Foshan</i>	Yuan Yao (Charger of the Foshan Oral History Team)
Dec. 12 th 2014	Roundtable Meeting <i>Historic Urban Landscape: Exploring the Role of Public Participation and Public-Private Partnerships in Urban Heritage Management Session 1</i>	<i>UNESCO's New Approach to the Conservation of Historic Urban Areas</i>	Ron Van Oers (Deputy Director of WHITRAPR)
		<i>New Framework for Historical Heritage Preservation under the Current Circumstances</i>	Jing Xiong (Director of Division of Social Development, Development and Reform Commission of Guangdong Province)
		<i>Rapidly Transforming Historic Urban Landscapes in China and Asia</i>	Ken Taylor (Consultant to UNESCO, ICOMOS and ICCROM & Adjunct Prof. at Australia National University)

		<i>Intangible Heritage Protection and Public Participation under the Background of China Urbanization</i>	Junhua Song (Deputy Director of Intangible Cultural Heritage Protection Center at Sun Yat-Sen University)
	Investigation <i>Especially Sweet as Before</i>		
	Roundtable Meeting <i>Historic Urban Landscape: Exploring the Role of Public Participation and Public-Private Partnerships in Urban Heritage Management Session 2</i>	<i>(Australia) Ballarat's Heritage Strategy: The Importance of Public Participation and Continued Engagement in its Implementation</i>	Susan Fayad (Coordinator of Heritage Strategy at the City of Ballarat, Victoria, Australia)
		<i>Urban Tendencies and Rapid Changing Identities in a City with Global Ambitions: Shanghai</i>	Harry Den Hartog (Dutch Urban Designer and Critic)
		<i>The Role of Public Participation and Public-Private Partnerships in the Management of Edinburgh's World Heritage Site</i>	Krzysztof Chuchra (Urban Analyst of Edinburgh World's Heritage (EWH), UK)
	Welcome Dinner in HHPSC		
Dec. 13 th 2014	Sharing of the Historic Heritage Preservation Work	<i>The Survey and Research on Old Streets of</i>	Rui'en Xu (Teacher at Middle School,

	among Private-sector <i>All Roads Lead to Rome</i> <i>(Topics include historical community protection and sharing, maintenance of constructions, discovery of intangible cultural heritages)</i>	<i>Guangzhou Harbor</i>	Owner of Tales of Zhanjiang Bookstore)
		<i>The Survey Report based on the Current Circumstance of Arcade Block in Chaozhou Old Town</i>	Yanfen Li (Teacher at Middle School)
		<i>The Preservation on Former Site of Gangzhou Middle School in Xinhui, Guangdong during the Republic of China</i>	Zhenyu Lin (Preservationist)
		<i>The Protection of Foshan Hotel, Guangdong</i>	Weilun Liu (President of Guangzhou Civilian Cultural Relics Preservation and Protection Association)
		<i>The Best of Practice in the Conservation and Regeneration of Civilian House Built in Shawan, Panyu, Guangzhou during the Qing Dynasty</i>	Peng Li (Architect, Instructor at University)
		<i>The Academic Concern Group for En'ning Road, Guangzhou</i>	Xiaowen Xing (Member of Research and Study Seminar on the Subject of Charity at Sun Yat-Sen University)

		<i>The Documentary Making for the Village Annals of Diejiao, Foshan</i>	Yuan Yao (Charger of the Foshan Oral History Team)
		<i>A Documentary on the Guangdong Hakka Ethnic Group</i>	Shijie Deng (Documentary Producer, Curator of Rural Area Photo Exhibition)
		<i>A Publication of the Fading Historic Villages</i>	Peiyu Zhu (Photographer, Publisher, Adman)
		<i>The Best of Practice in the Conservation and Regeneration of Civilian House Built in Shawan, Panyu, Guangzhou during the Republic of China</i>	Zhiyi Liang & Jian Zheng (Vice President of Guangzhou Association of International Historic Towns (GAIHT) & Curator)
	Lecture on Project Planning& Management in Historic Heritage Preservation <i>Implicit Costs: Motivation and Barrier of Historic Heritage Preservation</i>	<i>The Way of Culture Renovation in Rural Region: Challenges and Opportunities of the Preservation of Yilan Old Town</i>	Yuchen Chen (President of Yilan branch of the National Taiwan University Building & Planning Foundation. Associate professor of Landscape & Architecture at Chung Yuan Christian University, instructor at the Graduate Institute of

			Building and Planning, National Taiwan University)
		<i>Visions and Issues upon the Preservation of Historic Towns: An Old Residence's Open or Closed Future</i>	Zhiyi Liang (Vice President of GAIHT)
		<i>The Preservation of Senior Official Building in Zhuhai Guangdong</i>	Jiefeng Lu (Independent Scholar) & Liufang Wu (Consultant of cultural relics' collection for Zhuhai Museum)
	Lecture on Application to Historic Heritage <i>Dancing with the History</i>	<i>The Bishan (Taiwan) Project: Culture Renovation and Social Re-engineering</i>	Ning Ou (Artist, Curator, Publisher, and Constructor in Rural Areas)
		<i>The Reconstruction and Regeneration on historic buildings in Xidi, Qian, Anhui</i>	Guoyu Li (Protector of Historical Buildings in Private-sector)
		<i>Cangdong Education Center in Kaiping</i>	Jinhua Tan (Lecturer at the College of Civil Engineering and Architecture at Wuyi)

			University)
		<i>The Local Practice of Community Arts - Interactive Event "Old Town, Flea Market" in Dongguan</i>	Yingjun Zhang (Teaching Assistant at the Chinese University of Hong Kong)
	Party: Face to Face with the Historic Community		
Dec. 14 th 2014	Field Trip <i>Cangdong Village, a Story of the Conservation for Historic Town Buildings (the Cangdong Heritage Education Center)</i>		