

# HERITAGE CONSERVATION AND URBAN LANDSCAPING OF ANCIENT PAN POOL NEIGHBORHOOD, QUFU: A HISTORICAL AND INDIGENOUS PERSPECTIVE

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In recent years, the urban city regeneration programs have been conducted in many historic cities in China under the general goal of economic development. Cities appear as important locations for setting up actions to help the goals of sustainable development (Jenks et al, 1996). Developed countries have elaborated regeneration policies to tackle the decline of their inner city areas. These policies may include tax and financial incentives, loans, grants and land use regulations to promote development and attract new economic activities or to reinforce existing ones; new housing schemes and the rehabilitation of existing ones; environmental improvements and policies to promote the conservation of historic buildings. During the process, the conservation of heritage becomes subservient to the market economy(Xie, 2001) and is utilized as the resources of tourism spotlight and economic development .

*Gu Pan Pool* neighborhood is to be constructed into a visually represented tourism destination. Whereas the local heritage passed from the ancient times and the voices of local residents are nearly ignored. The carriers of heritage and people in the community have been alienated by dislocating them from the area and the indigenous meanings and values are lost (Peng, 2009). As a result, the communities remain hostile to these top-down approaches to conservation and preservation, resulting in conflicts between the local government and the community people.

This article presents the regeneration of Gu Pan Pool neighborhood as a case study in exploring the issue of urban landscape planning and heritage preservation, as well as representation of tradition and locale in the context of globalization. The author contends that the local government's efforts to regenerate the city neighborhood and protect historic sites cannot afford to neglect the needs of local communities, further, discussing how heritage preservation and urban city planning could be promoted mutually. The key issue is to rethink the values and meanings of local (indigenous) cultural heritage (heritage-making) from a historical and indigenous perspective in the contemporary Chinese urban historic landscape planning process. The author contends that the cultural value and pluralism embedded in the ritual and moral way of thinking in Chinese Classics inherited and transmitted for thousands of years could be an alternative way of thinking for the landscape planning practices in the homogenizing culture of global capitalism, while the locals' memories should also be cherished in making sense of heritage. This perspective may also orient us to rethink the meaning of heritage landscape in urban area not only to commemorate the past but contribute to the present and future community members.

## The Regeneration of Gu Pan Pool Neighborhood

*Gu Pan Pool* neighborhood got its name because of the 3000- year- *Gu Pan Chi*, (古泮池, the ancient Pan Pool), located in the southeastern area of Ming Old City in Qufu, Confucius' birthplace. The ancient Pan Pool was recorded in the "*Pan River, Hymns of Lu*" in *Book of Poetry*<sup>1</sup>, one of the five Chinese orthodoxy Classics. Historical data reveals that Confucius frequented the place and lectured at the poolside. Until the 1950s, *Gu Pan Pool* remained blue-watered and lined with luxuriantly green trees. During the past years, Confucius Temple, Confucius Residence and several other historical sites have been restored while the *Gu Pan Pool* has long been neglected. The present Pool has been sludged and the water area turns much smaller. Currently, it covers a water area of 14,000 sq meters, with a length of 196 meters and width of 73.4 meters. The environment around Gu Pan Pool neighborhood is in poor condition. The Pool is surrounded by bungalows on its four sides, which are mostly old and disorderly. The surrounding area was in a disorganized situation, with polluted water, overspreading weeds and dumping trash.

Under the big picture of historic city conservation project in Qufu, the neighborhood of Gu Pan Pool is aimed to be regenerated with joint efforts of Qufu Municipal Government and the World Bank's Shandong Confucius and Mencius Cultural Heritage Conservation Project. Qufu municipal government takes charge of the overall scheming and regeneration of the landscaping in the neighborhood, while the World Bank is mainly responsible for Gu Pan Pool water system rehabilitation. Gu Pan Pool water system rehabilitation includes Ming Old City moat dredging or clean up, and expansion of the Gu Pan Pool area, including landscaping, creating a water-filled moat and Gu Pan Pool.

A detailed scheme of Gu Pan Pool Neighborhood Landscaping Regeneration has been drafted since 2009 and completed in 2013. This comprehensive scheme includes scheming specifications including the basis, goal, principle, area, infrastructure, architectural style and project designing. This neighborhood site has the four boundaries, Dong Ma Road to the east, Dong Nan Men Street to the west, Dong Nan Ma Road to the south and Wu Ma Ci Street to the north, covering an area of 13.47ha as in the map below:



*The Gu Pan Pool Neighborhood*

1 The book of poetry includes 305 poems composed from early stage of the Western Zhou Dynasty (the 11th century B.C.) to the middle stage of the Spring and Autumn Period (the 6th century B.C.)

Gu Pan Pool Neighborhood is to be constructed into six blocs or function areas, including Gu Pan Pool Heritage Sites Park, Emperor's Temporary Dwelling Place Hotel, Pan Pool Residential Area, Family Hotel Districts, Catering Block in Eastern Part of Pool and Dongnanmen Business Street. The Hotel is to be built on the adjacency of previous Emperor's Temporary Dwelling Place since 1756, which had been abandoned later on. The hotel is oriented as a super-five-star Hotel for holidays and conferences. Pan Pool Residence is located to the northeastern part of the planned area, covering one fourth of the total area, oriented as a high-end residential area in Ming Old City.

As stated in Gu Pan Pool Neighborhood Landscaping Regeneration Scheme, the general goal of scheming is to improve the overall quality of the Neighborhood, including the improvement of the ecological environment, promoting Confucianism and promote tourism economy. The restoration and construction of Gu Pan Pool Neighborhood shall further improve the tourism structure pivoting around the "Three Kongs" (Confucius Temple, Confucius Former Residence and Confucius Tomb Area) which are the hottest tourist attractions and source of revenue.

As indicated in the scheming plan in the above, the heritage practices of the local government have been constructed under the official discourse of 'tourism economy': heritage site park, tourism, entertainment and business spotlight, aiming at improving the economic development. These dominant heritage discourses of China's heritage conservation practices obscure the multi-vocality of heritage values and meanings (Smith, 2006). Moreover, the locals are asked to be moved outside the Ming Old City to suburban residential apartment buildings. The dislocation of the local residents not only moves them physically but also their long-established ethics formed under the emergence of Confucian tradition. Gu Pan Pool is located at the city of Qufu, the birthplace of Confucius, and was the place where Confucius had visited and rested with his students and enlightened them also. In the next part, I will discuss the issue of heritage ethics as moral dimension of narrating and the "profound meaning" in "living and doing" (Wu, 2012). In the ancient Chinese perspective, what constitute the "meaning" of heritage are historical activities tied to the site, describable in the subtle textualization of "living and doing" which cannot be conceptualized in forms of abstract terms, either metaphysical or scientific. (Wu, 2012). I aim to recover the deeply layered and nuanced historic cultural meanings and values that Gu Pan Pool carried on and transmitted for thousands of years only to be discontinued since the last century through interpretations of historical documents and Chinese Classics.

### **Rethinking heritage ethics by recovering the historical meanings (Jingyi) of Gu Pan Pool**

The source of meanings of Gu Pan Pool could be traced back to the Poem of Pan River in Book of Poetry, one of the five canonical Classics and a collection of 305 poems and songs dating from the tenth to the seventh century BC compiled by Confucius. The five canonical Classics, were later enlarged to thirteen classics in Song Dynasties and considered as the core carriers of Chinese traditional culture as well as the nation's cultural roots. The exegetical meanings (Jing Yi 经义, Jing is classics, or the canonical texts; Yi is meaning) in the five Classics are the sources based on which the later Confucian scholars formed a textual exegetical tradition (hermeneutical tradition 训诂) in the form of annotations (注), commentaries (疏), 正义 (further commentaries), 集

解 (a collections of commentaries), 章句( notes by verses ). The commentary mode of thinking was not only existing in traditional China, but “dominated the intellectual history of most pre-modern civilizations”, “framed the great philosophers’ cognitions” and “not system but commentary is the legitimate form through which truth is approached (Henderson, 1991). However, this mode of thinking and tradition was discontinued at the beginning of 20<sup>th</sup> century when the imperial civil examination system was abolished in 1905, which was followed by New Culture Movement, Cultural Revolution and later on the Reform and Open Policy. These discourse transformations tend to alienate the past from the present, bring the consequence that the meanings of the past could be weakly heard by the present heritage policy makers.

Jingyi in Gu Pan Pool could be interpreted from the shape of the Pool and from the poem of Pan River, Hymns of Lu, Book of Poetry.

### 1. Guan (observing) as educating and transforming

The Chinese character “gu” means ancient. In a Han Dynasty Confucian scholar Zheng Xuan’s commentary: “Pan Shui (River) means river of Pan Palace. The King built Bi Yong Palace while the prince Pan Palace<sup>2</sup>.” Zheng Xuan further commented: “Bi Yong means piling the mud in a round shape with water surrounding it like Chinese Jade Bi (a round flat piece of jade with a hole in its centre). The round- shape enables people gather around the palace from all sides in an equal manner to observing (the ritual performance) (Guan Li, 观礼). ‘Pan’ means half or semi-circular. Pan River literally means a semi-circular pool with water in three sides: the east, the south and the west. The shape of the palace is decided by the ritual. Only the king could build Bi Yong Palace because the king is ritually superior to prince<sup>3</sup>.”

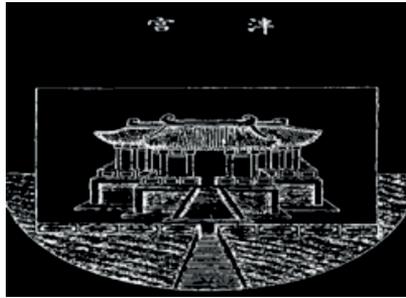
Pi Yong Palace, and Pan Palace were colleges in the ancient China. As recorded in the Book of Rites<sup>4</sup>: “When the son of Heaven(the king)ordered a prince to institute instruction, he proceeded to build his schools; the children’s, to the south of his place, on the left of it; that for adults, in the suburbs. (The college of) the son of Heaven(the king) was called the place of Bright Harmony(Pi Yong Palace), and had a circlet of water. (That of) the prince were called the Palace with its semicircle of water.”<sup>5</sup>

2 郑玄《毛诗传笺》：泮水，泮宫之水也，天子辟廡，諸侯泮宫。

3 郑玄《毛诗传笺》：辟廡者，筑土雝水，圆如璧，四方来观者均也。泮之，言半也。半水者，盖东西门以南通水，北无也。天子诸侯宫异制，因形然。

4 《礼记 王制》：“天子命之教，然后为学。小学在公宫南之左，大学在郊。天子曰辟廡，诸侯曰頖宫。”

5 James Legges’ translation of *Book of Rites* in *Sacred Book of East* edited by Max Muller, pp219



*Pan Pool and Pan Palace (College)*<sup>6</sup>

The meaning of Guan(observing) originates in the Hexagram Guan, the 20<sup>th</sup> hexagram in I-Jing(the Book of Changes). The Hexagram of Guan is to describe scenes of ancient sacrifices offering. The actions and steps of movements in the sacrificial events require great moral cultivation of the subjects involved. The Judgment of Guan (卦辞) informs that the subject of Viewing is rendered in all its dignity and grandeur, so those below who do the Viewing are morally transformed. In Wang Bi's<sup>7</sup> commentary on the image of Guan, "the wind moves above the earth: this constitutes the image of Guan (Viewing). In the same way, the former kings made tours of inspection everywhere and established their teachings in conformity with their Viewing of the People".

The philosophical interpretation on Guan by the later Confucian scholars through dynasty of Zhou to Dynasty of Song, has developed into one of the core value of Mean(中). The moral transformation of people is acquired through ritual performances, and thus the pedagogy takes place "in bodily movement of ritual interpretation rather than by mean reading or speaking of texts"(Wu,2011). This idea is later developed by Wang Yingming, a Confucian scholar in Ming Dynasty as "True knowledge is what constitutes action (知行合一). Viewing is kind of educating and transforming the mass (教化). This kind of educating is not an indoctrination, but is concerned with people's experiencing and understanding of the world which could only happen in a space "open up by virtue of the dwelling of humanity or the staying with things that cannot be separated: the earth, the sky and the constellations, the divinities, birth and death." (Heidegger, 1962). It is a phenomenological horizon that includes everything that can be seen, or in Gadamer's notion a "fusion of horizons" to let linguistically effected consciousness be tested.(Wu, 2012).

The poem of Pan River describes Prince Lu Xi coming to Pan Pool and performed sacrificial rituals in Pan Palace built inside the Pan Pool. Kong Yingda commented on the poem of Pan River in his Commentaries<sup>8</sup> to the Book of Poetry, he wrote: "Pan

6 Excerpted from 《钦定礼记义疏》 *Commentaries on Book of Rites Mandated by Emperor*  
7 王弼 (226-249): 《周易注》

8 In the canonical text, in addition to the poem that was printed in big font, layers of historical fragments generated at different epochs of time were recorded and woven together to show the textural meaning of the poem. These historical fragments were organized in four strands: canonical text (Jing ,经 ) first selected by Confucius from originally some 3,000 songs and poems, zhuan (传 , Mao's commentaries) by Mao Heng in Handynasty (206 BC – AD 220),

Palace was the name of college. Prince Lu Xi built the college, cultivated his moral character, and to educate and transform the people. The eight stanzas told that the people were eager to go to Pan River, enchanting to meet Prince Lu Xi”.<sup>9</sup>

Prince Lu Xi was extolled in this poem for his virtues.

“Very admirable is the marquis of Lu, Reverently displaying his virtue; Very intelligent is the marquis of Lu, Making his virtue illustrious; His numerous officers, Men who have enlarged their virtuous minds;”

A virtuous and moral person like Prince Lu Xi could be called a sage. His behaviors were watched, felt and modeled by the people. The way sage lived and acted became the source of educating and way of governance. Jiao (教), the literal translation for educating does not have the present meaning of education, which is propositionalized and institutionalized in a separate environment for the learners. As *Shuōwén Jiězì* (說文解字, literally “Explaining and Analyzing Characters”) explains Jiao (教, education) means 上所施下所效也), that is, the learners could follow those who are capable of being modeled, such as the moral king, the officials and the moral persons. Therefore, Jiao is to learn the good behaviors of those moral persons. Only morally righteous persons could lead their people, hence governance is based on morality in this sense.

Water in Pan Pool flows through underground drainage ditch in its west to the ditch in front of the Confucius Temple. From the Ming Dynasty, every Confucius Temple in county, district or prefecture built a Pan River in front of the main gate with its cultural and educational meaning originated from Pan Pool and Pan College(Li, 2010). Later on, when the students went to the official school, it was called “entering the Pan”, Pan River and Pan Pool together with the Pan Palace become the symbol of education in China.

## 2. Gu Pan Pool and Pan Palace as the ritual space: Drinking Rituals (乡饮酒礼)

Pi Yong Palace and Pan Palace were places for ritual ceremonies. Before and after King and the princes go on expeditions, they would perform sacrificial ceremonies in Pi Yong or Pan Palaces. In Stanza three, “And in the college he is drinking. He is drinking the good spirits; And may there be given him the old age that is seldom enjoyed!” The ritual of drinking in Pan Palace, Gu Pan Pool is closely examined as a form of ritual activity deeply embedded in Chinese culture, but long lost for a century. The meanings of the ritual of drinking are deeply reflected in the detailed description of the procedures of the actions. Through ritual performance, one gradually understands what he should do and what he should not do to realize a harmonious relationship with the people and the environment. (Yu, 2013).

As with all ritualized action, ritual of drinking is a form of “non-intentional” activity whose performance is stipulated by an ontology defined by a set of constitutive rules

qian (notes) noted by Zheng Xuan ( AD127–200), and shu (疏, further commentaries) noted and compiled by Kong Yingda in AD 642. These fragments were mostly authentically recorded from various sources by editors of different generations to show the traces of doing and living in the past.(Wu, 2013)

<sup>9</sup> 孔颖达: “泮宫, 学名。能修其宫, 又修其化。经八章, 言民思往泮水, 乐见禧公。至于克服淮夷, 恶人感化, 皆修泮宫所致。”毛亨传, 郑玄笺, 孔颖达等正义。毛诗正义[A]。十三经注疏[C]。上海: 上海古籍出版社, 1997。

and which is seen as a discrete separate entity independent of actors with its own particular nomenclature and history (Humphrey and Laidlaw, 1994). A complete set of procedures of drinking is recorded in I-Li and Li Ji<sup>10</sup>. Before the ritual is performed, the first and most important is to search for the guests, who could be only persons with talents and virtues or aged persons. Therefore, the meanings of drinking as Zhen Xuan's commentaries indicate is "to respect the virtuous and talented persons and revere the old-aged persons (尊贤齿让)."

These procedures contains receiving the guests, toasting to the guests, performing music to the guests, proposing a toast in an order<sup>11</sup>, host and guests toasting to each other (Peng Lin, 2002). The details in the procedures include, for example, the times of bowing before ascending to the steps, the times of bowing when the cup is received, when the cup is presented (in return), when the drinking is over, as well as the seats order of the host, the guest, the sub-guest, and the Jie (介, person invited by host to accompany the guests) and etc.. Every detail should be strictly conformed and has its profound meanings.

Confucius said, 'When I look on at the festivity (Drinking Festivity in the District 乡饮酒礼) in the country districts, I know how easily the Royal way may obtain free course.' (chapter 68, Book of Rites). Why would Confucius value drinking ritual so much that he believed the Dao of King's Ray Way (governance of country 王道) was so easy when the ritual of drinking was performed rightly? Ritual is a mode of thinking which is analogous to the notion of reason or rationality (li 理) in the West and should be understood by way of bodily and situated interpretations in Chinese tradition (Wu & Hu 2010). The bodily actions are beyond the educational knowledge and propositional indoctrination in the reasoning language.

The meanings the actions performed in Drinking Festivity are stated in Book of Rites:

*"The president on the occasion bows to the (coming) guest as he receives him outside the college gate. They enter and thrice salute each other till they come to the steps. There each thrice yields the precedence to the other, and then they ascend. In this way they carry to the utmost their mutual demonstrations of honour and humility. (The host) washes his hands, rinses the cup, and raises it, to give the highest idea of purity. They bow on the guest's arrival; they bow as (the cup) is washed; they bow when the cup is received, and when it is presented (in return); they bow when the drinking it is over :-in this way carrying to the utmost their mutual respect.*

*Such giving of honour, such humility, such purity, and such respect belonged to the intercourse of superior men with others. When they gave honour and showed humility, no contentions arose. When they maintained purity and respect, no indifference or rudeness arose. When there was no rudeness or contention, quarrels and disputations were kept at a distance. When men did not quarrel nor dispute, there came no evils of violence or disorder. It was thus that superior men escaped*

10 The I-li provides descriptions of the steps to be taken in various rituals, with little or no explanation of why these steps were the appropriate ones. The basic structure and symbolic content of the rites, however, can be discerned, especially when supplemented with relevant passages in the Li-chi [Record of ritual], another classic on ritual.

11 The (principal) guest pledges the host, the host pledges the attendants, the attendants pledge all the guests. Young and old pledge one another according to their age, and the cup circulates on to the keepers of the vases and the cup-washers.

*suffering calamity from other men; and therefore the sages instituted the observances in this ceremony to secure such a result."*

Legge's translation

In the ceremony of drinking in the country districts, those who were over sixty years old sat, and those who were (only fifty) stood, and were in waiting to receive any orders and perform any services ;--thus illustrating the honour which should be paid to elders. Before those who were sixty, three dishes were placed ; before those of seventy, four ; before those of eighty, five; before those of ninety, six :-- When the people knew to honour their elders and nourish their aged, then at home they could practice filial piety and fraternal duty. Filial and fraternal at home and abroad, honouring elders and nourishing the aged, then their education was complete, and this led to the peace and tranquillity of the state. What the superior man calls filial piety.

As mentioned, the Five Classics are the source of meanings; nevertheless, it is not fixed meaning. The original texts of Classics have been constantly interpreted by generations of scholars to "make the past speak again in order to shed light on the present"( Wu, 2013). The ritual way of thinking is deeply embedded in the living fabrics in the locals' lives. A middle aged male local resident, a slap-bang shop owner, whose shop is several streets away from Gu Pan Pool and facing the memorial archway in the west door of Confucius Temple, told me his understanding of the title of memorial archway, Dao Guan Gu Jin (道冠古今, literally means, the Dao(way)Flowing from Ancient to the Present) . He talked about the meaning of each character in great detail, even the style of the writing. When I expressed my great surprise that he knows so much, he cited a poem by Su Dongpo, a famous poem in Song Dynasty "A custom left over since ancient States of Qi and Lu, tens of thousands of households reading books". ("自古齐鲁遗风在, 十万人家尽读书"). In this shop owner's understanding, Li(ritual) is: "A human being should follow the rules.. to be friendly, to speak politely, to respect the old and care for the young.... It is like what the statue of Confucius postures."

The statue of Confucius postures a Yi Li (揖礼), which is to clench the right fist and cover it with the left palm. Its meaning is to show respect to the other part. The right hand is clenched to fist as the right hand is usually used to attack the enemy. To show the left hand and use land hand to cover the right hand is to show sincerity and respect. Yi Li could be traced back to the three Classics of Rites as early as Zhou Dynasty. A tri-cyclist shows his understanding of Li when three of us need to take two tricycles, he insists on two in his tricycle and one in the other one. He explains that the other tri-cyclist is older than him and it is his natural responsibility to take care of him through they take the same charges for each tricycle.

Kong Fanjin, a sixty-year old man, who owns a family hotel in the neighborhood where I have made short stays in the field trips. His family has lived here for generations and now he has two grownup children, with a son getting married having kid and a daughter who is about to get married. Upon my interview when he was free after supper, rather informal, free talk actually, he talked a lot about his life history. What impressed me most are all the details in performing ancestor worshipping upon the arrival of the Spring Festival, including three major periods. Before the new year's eve(the 30<sup>th</sup> of December in Lunar Year), the god of kitchen will be sent to the heaven on 23<sup>rd</sup> , followed by cleaning the entire house, preparing the food(oil frying bean curd, meat ball, etc.), and offering the prepared food in the courtyard to the Heaven in the next couple of days. When it comes to New Year's Eve, the darkness of the day

arrives, the ancestral spirit tablets are put in a pan used for grains with the front side facing down. The spirits tablets are erected upon stepping to the outside facing the directions of the tombs, inviting the ancestors to come home. The spirit tablets are put in the long altar in the Tang (堂), with the spirit tablet inscribed with San Dai Zong Qing (三代宗亲, relatives of three generations representing the ancestors) in the east, and followed by spirit tablets of grandfather and grandmother, and then those of father and mother. When the ancestors are invited home, making them a cup of new tea and light a cigarette for them like they are alive. They could eat nothing though, the arising steam from the offerings means they are eating. Sacrificial offerings are offered such as fruits, vegetables, a whole chicken, a whole fish and so on. The incenses are lit, and everybody in the family will make kowtow. "What does everyone come home during the Spring Festival for? It is to invite the old, the diseased ancestors to come home to spend the New Year." The shoe-shaped gold ingots are folded with tin paper. At 12 o'clock in the Eve of the Spring Festival, the ingots are burnt to offer to all the gods, the door god, Guanyin (a Bodhisattva), the god protecting hometown, the god of fortune and etc. On the 15<sup>th</sup> day of the Spring Festival, the ancestors are invited out and spirit tablets are collected. In his words, the meanings of the Spring Festival are to educate the lived, the children, the next generation, do not forget the past ancestors when one grows up. How one survives in the living world depends on how one treats the dead. The children watch these rituals and perform with their elders year by year; they naturally learn how to do it and always hold in awe and revelation in their hearts. When I inform him that these rituals are recorded in the Book of Rites which was compiled by Confucius, he said we did not learn it from the book and it is just passed down generation by generation from the ancient time. The ritual texture of the lived tradition is similar to that described in Yili (compiled around 484 B.C.), an ancient classic on Chinese ritual life collected and edited by Confucius. (Wu, 2012).

To me, the people I mentioned above and other local residents seem to live in the meanings of Classics. The past is not recorded in the texts of Classics, and fixed as only textual meanings, but deeply weaved itself into the living memories and behaving of the local residents. As the material pasts were gone, the meanings of the pasts could only be felt in the place/space though the way people live, feel and behave in that place. Ritual does not only exist in Classics but is a mode of thinking deeply embedded in the living fabrics of local people, becoming the source of moral living. I have been constantly feeling the atmosphere, or the "aura" of that past, driving me to think about in what way the heritage policy makers could draw clues from the meanings interpreted above.

### **Heritage narratives in Gu Pan Pool Neighborhood**

The "cultural process of meaning and memory making and remaking" (Smith, 2006) of the heritage of Gu Pan Pool on the part of local residents will be discussed. The senior local residents around Gu Pan Pool may not have read much about the history of the place, but the stories passing down generation by generation make sense of the place and its past, becoming their "collective memory" (Kansteiner, 2002). Though not having formal school education, a grandpa aged 76, the 74<sup>th</sup> descendant of Confucius according to him, whose bungalow locates at the north bank of the Pool said:

"I know something about Gu Pan Pool. Pan means half circled water, which could date back to the Spring and Autumn Period more than 2000 thousand years ago. The

Pool was connected to the Wen Xian Spring(Literature and People Spring) in the east and the water flew to the moat. There was a Ling Guan Palace built in Han Dynasty, and it was said located just at the back of Gu Pan Pool Primary School whose site was in Wen Chang Temple just there.” The building of Wen Chang Temple was a history of the locals’ negotiation of their identity when the western countries entered China in late Qing Dynasty. In the 24th year of Guanxu(1898AD), the western missionaries intended to build a Church and a Church school on the north bank of Gu Pan Pool. However, the local people were agitated greatly. Finally, the 74th direct line of descent of Confucius, Kong Linyi talked with the county magistrate to build Wen Chang Temple at that place.

While complaining the deteriorating situation, the local people kept a nice memory of the Pool. In my various interviews ( 2012.12, 2013.1 &3) with local residents in the Gu Pan Pool neighborhood, I was informed that until the 50s in last century Gu Pan Pool was clear with many fishes and lotus flowers grew in it. A woman aged sixty who grew up in the place remembered the lotus flowers in the Pool and playing with her kid companions at the edge of the pool. Other old-aged men told us that ducks laid eggs on the bushes and they had to swim across to fetch the eggs. There were pavilions, stone tablets, huge rockery and etc. However, all of these were destroyed by the Red Guards during Cultural Revolution (1966-1976) as they were condemned as “feudal objects”.

The locals expressed their complex feelings towards the regeneration of the area. Most of the current residents have lived here since they were born; many of them are the descendants of Confucius, in their words: “Our fathers, grandfathers and grand-grandfathers had lived here. We have lived here for 150 years”. They are not ignorant of the place they have lived for generations. “My grandfather was a Xiu Cai(budding scholar who passed the county test in civil examinations) once wrote a couplet hung on the door like “Adjacent to the Ling Guan Palace, Facing the Gu Pan Pool”.

This sense of belonging to this place represents its cultural characteristics and enables him say something about who he is and where he lives. Spring couplets, stuck on door sides before the New Year eve, are Chinese traditional customs, expressing good wishes. In Gu Pan Pool Neighborhood, couplets could be seen on door sides in every house no matter how shabby the house is. The red couplet in this place is “a physical demonstration of continuity over time” and carries the thousands of years of history and tradition. As Confucius compiled the Six Classics, aiming at preserving the rituals in the three dynasties, his birth place was cherished by the local residents as a place as the couplet “The poems and books inherited for generations, sincerity and kindness hand down from generation to generation in a family” (诗书继世长, 忠厚传家久). The meaning of ritual is indicated in the couplet “Spring and autumn having fine days, Ritual and righteousness enabling abundant years” (春秋多佳日, 礼义多丰年) . Though the environment of Gu Pan Pool was in bad situation, they harbor the good wish and call it a valued place in the couplet “Our homes in the golden place; enjoying the happiness” (家居黄金地, 人在幸福中) and “the fortune accumulated inside the door; good luck and longevity filled the treasure place” (财源盈贵门, 福寿聚宝地).

He also expressed his opinions on the regeneration of the Neighborhood:

“It is a good thing to develop the area, however, the notion of development is very important. I agree to developing it as historic site and enhancing social civilization (增加社会文明) but not to developing for gaining profits by the merchant, I mean ,the real estate developer may only pursue the profits....” He has his own historical consciousness: “The history changes when the ruling class changes. There is no truth of history.”

## Historical footprints and voices around Gu Pan Pool

Heritage is about past, but more than past, it is about the remembering of the past. The “gu ji” (literally ancient relics) thinking, as “a cultural otherness” to the concept of heritage, is a cultural way of historical memory in traditional China (Hou & Wu, 2012). The term palimpsest, in “I would describe place as a palimpsest—a parchment where successive generations have inscribed and re-inscribed the process of history”, (quoted from Van Ijck and Roth, 2010), provides a clue for us to seek the cultural meanings constantly generated in history. Gu Pan Pool as ancient relics and the City of Qufu, were frequented in various historic periods by scholars who were to trace the footprints of the sages and interpret the meanings for the day, left over their meaning seeking traces in articles and poems, upon which we are able to reflect on their concept of use of heritage.

An official scholar in Yuan Dynasty, named Yang Huan (楊奐), having visited the city of Qufu in 1251AD, he described the places where he set on his feet, and left over his contemplations in the travelogue *Dong You Ji* (東游記, A travelogue to the East?). Upon mounting on the Pan Palace Terrace, he wrote <sup>12</sup>“A prince like Lu Xi Gong could promote education and foster talents! I then chant the stanza of picking up the celery(of the poem of Pan River) for three times and get down. To the west of Pan Palace, the broken tiles laid on the destroyed foundation of Lin Guan Palace, so sad and dreary upon the sight. I keep on asking where the meaning of Ling Guan Palace has gone, which was in the famous Prose about Ling Guan Palace composed by Wang Yanshou in Eastern Han Dynasty (王延壽, around 140-165).

Yu Yue (1821-1907), a prestigious scholar in Qing Dynasty wrote about the custom of “Returning to Pan Shui(Pan River) sixty years after passing the first level in Civil Examinations” in a prolegomena for his friend’s book in his 500-rolls Collection of Chun Zai Tang (春在堂全集). Later on, Yu Yue himself had revisited Pan River sixty years after he entered the school This event was recorded by his grandson, Yu Biyun, in his own imperial examination paper. Both Yu Yue and Yu Biyun had passed the metropolitan examinations held in capital, the highest level of the Chinese imperial civil examinations, being awarded the title of Jinshi, the most advanced scholar and eligible for officialdom. This information was recorded “Revisiting Pan Shui” in the first part of the examination paper, where the candidate recorded information on his lineage’s first known ancestor and six generations above him. In the limited space of examination paper, Yu Biyun clearly recorded “Revisiting Pan Shui” when he wrote about his grandfather. This aroused my interest and drove me to ask a question “what is particular about the place and what the meaning of the custom of revisiting the place is? What impresses me is that Yu Yue saw this custom as a grant ceremony “to complete the transformation of the nation’s continuing Dao” (國家久道化成). He asked, “Who knows this would not become a decree and pass on to the future?”

12 元 楊奐 《東遊關里記》“登泮宮臺，臺之下水自西而南，深丈許而無源。吁！僖公一諸侯，能興學養士如此，三詠采芹之章而後下。其西靈光殿基也，破礎斷瓦，觸目悲涼，而王延壽所謂“俯仰顧瞻，東西周章”者今安在哉？

## Conclusion

Gu Pan Pool, as the source of Chinese traditional education and widely influential in China, has once carried the core values of Chinese Classics. As in the above discussion, the author has attempted to interpret the Jingyi of Classics, arguing that the ritual and moral thinking imbued in the Jingyi could be used in the regeneration process of Gu Pan Pool Neighborhood, not only focusing on the economic development generated by heritage tourism.

By presenting the living fabrics of the local residents and the meaning interpretation of Confucian scholars in different historic moment, I argue that the local government and international efforts to the regeneration of city landscaping and protect endangered cultural property cannot afford to neglect the needs of local communities, who remain alienated from the historic environment. The regeneration of Gu Pan Pool Neighborhood partnership projects shall draw on local skills and understandings, and work towards sustainable approaches to both development and conservation. Jingyi from Classics, and locals' cultural understandings could be the source of meaning for heritage-making just as the source for clear running water as Zhu Xi, the founder New Confucianism in Southern Song Dynasty wrote "Upon being asked why the water channel could remain clear? For the running water coming from the source" in his poem written after he visited Gu Pan Pool.

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## Summary

*Gu Pan Pool* neighborhood got its name because of *Gu Pan Chi*, (古泮池, the ancient Pan Pool), located in the southeastern part of Confucius' birthplace, *Qufu*, the birth place of Confucius with a history of 3000 year. *Gu Pan Pool* has been recently under preservation with the joint efforts of World Bank cultural heritage conservation project and the local municipal government. With disparate interests in mind, the three stakeholders of heritage, the world bank, Qufu municipal government and local residents are contradictory with each other in the regeneration process, in which the local voices are often ignored.

The purpose of this paper is to rethink heritage making from a historical and indigenuous perspective in the contemporary Chinese urban historic landscape planning process. The author contends that the cultural value and pluralism embedded in the ritual way of thinking in Chinese Classics inherited and transmitted for thousands of years could be an alternative way of thinking for the landscape planning practices in the homogenizing culture of global capitalism. This research aims to reinterpret and re-activate Confucianism as cultural heritage to enrich the understanding and hence the sustainability related to human action in urban spaces with emphasis on planning processes in contemporary China.

