

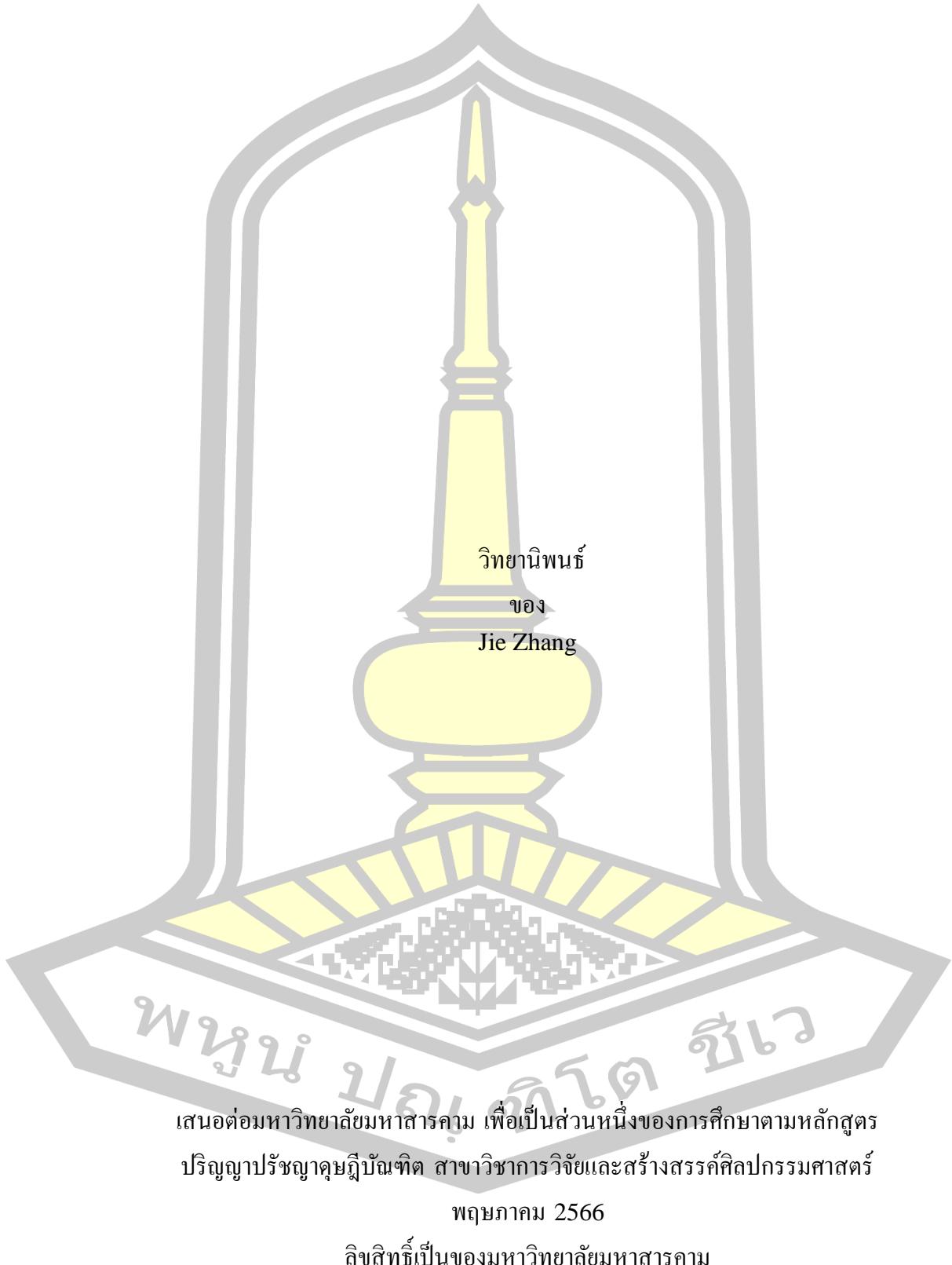
Kulangsu : Re-Invention of Tradition and Social Memories of Chinese People in
Modern China

Jie Zhang

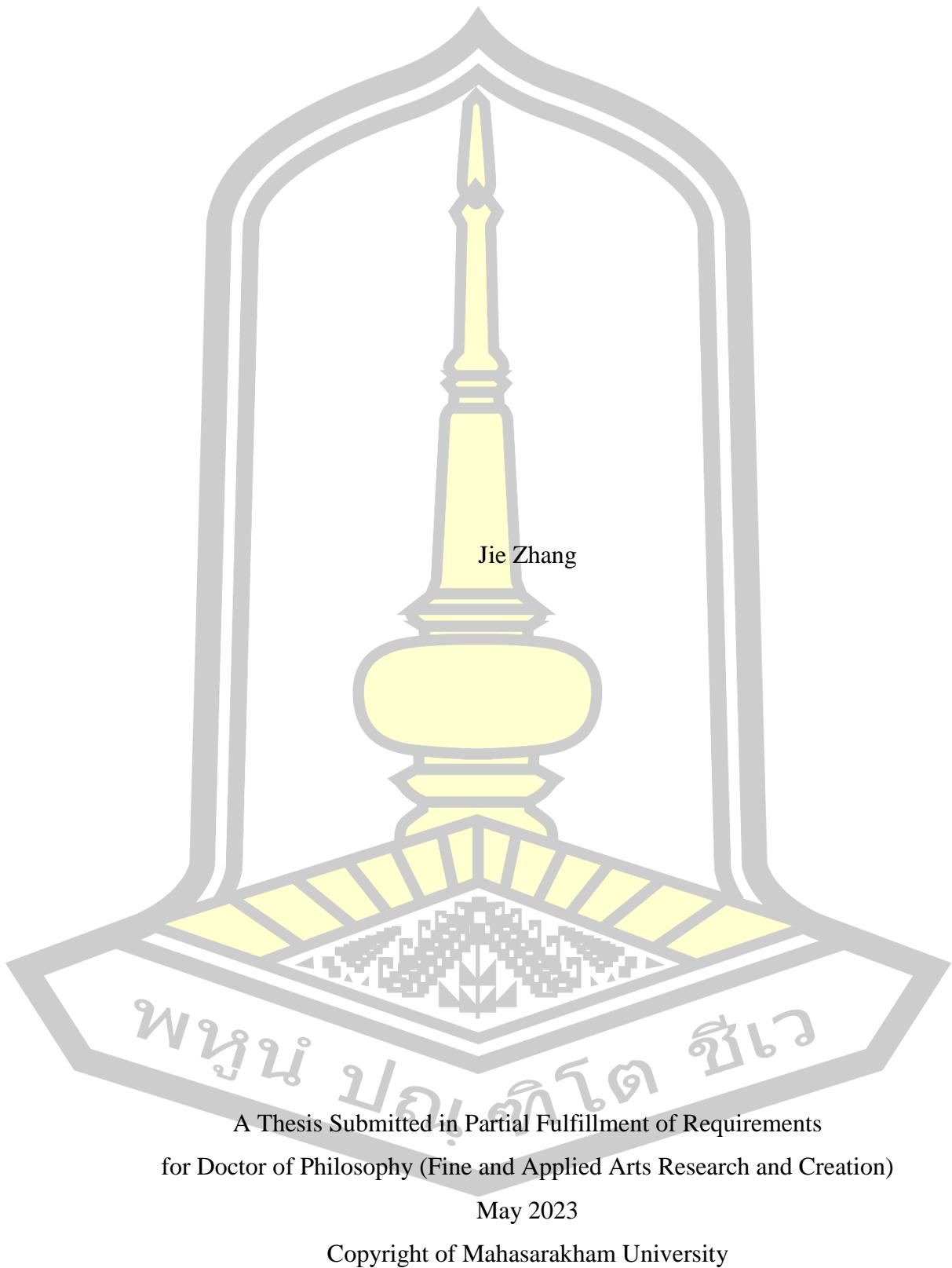
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A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
May 2023

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คุลังชู : การประดิษฐ์ประเพณีและความทรงจำทางสังคมของคนจีนในสังคมจีนสมัยใหม่



Kulangsu : Re-Invention of Tradition and Social Memories of Chinese People in
Modern China





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ABSTRACT

With the continuous progress of reform and opening up, China is in a period of rapid development, it has undergone major changes in economic, political and cultural aspects. Kulangsu's culture as a world cultural heritage has also taken a new look and better development trend. Kulangsu's culture is not only restricted by the Chinese traditional cultural context, but also integrated with a large number of Western cultural elements, thus forming a unique culture expression.

Take the most representative aspect as an example, Kulangsu's architectures are not only restricted by the Chinese traditional cultural context, but also integrated with lots of Western cultural elements, thus forming a unique culture expression. This paper focus on the study of the history of a region with multiple cultures through human memory and architecture, and obtains some information that can supplement history. The reason why Kulangsu can become a World Cultural Heritage is determined by the uniqueness and importance of local history and culture. The development of traditional Chinese culture to the current Chinese culture needs to be observed from the perspective of insiders.

In summary, this paper starts with the concepts of reinvention and social memory, introduces the development process of Kulangsu's culture in modern China, focus on the social memory of Chinese people and the performance of traditional reinvention, then analyzes the important influences of different Chinese groups and the new policies of Chinese government. In the era of globalization and the current background of great fusion of Eastern and Western cultures, it has a great practical significance for Chinese people to research on the Kulangsu's multi-culture on a cross-culture and comprehensive path from the perspective of insiders.

Keyword : Kulangsu, Reinvention of Tradition, Social Memory, World Cultural Heritage, Multi-Culture

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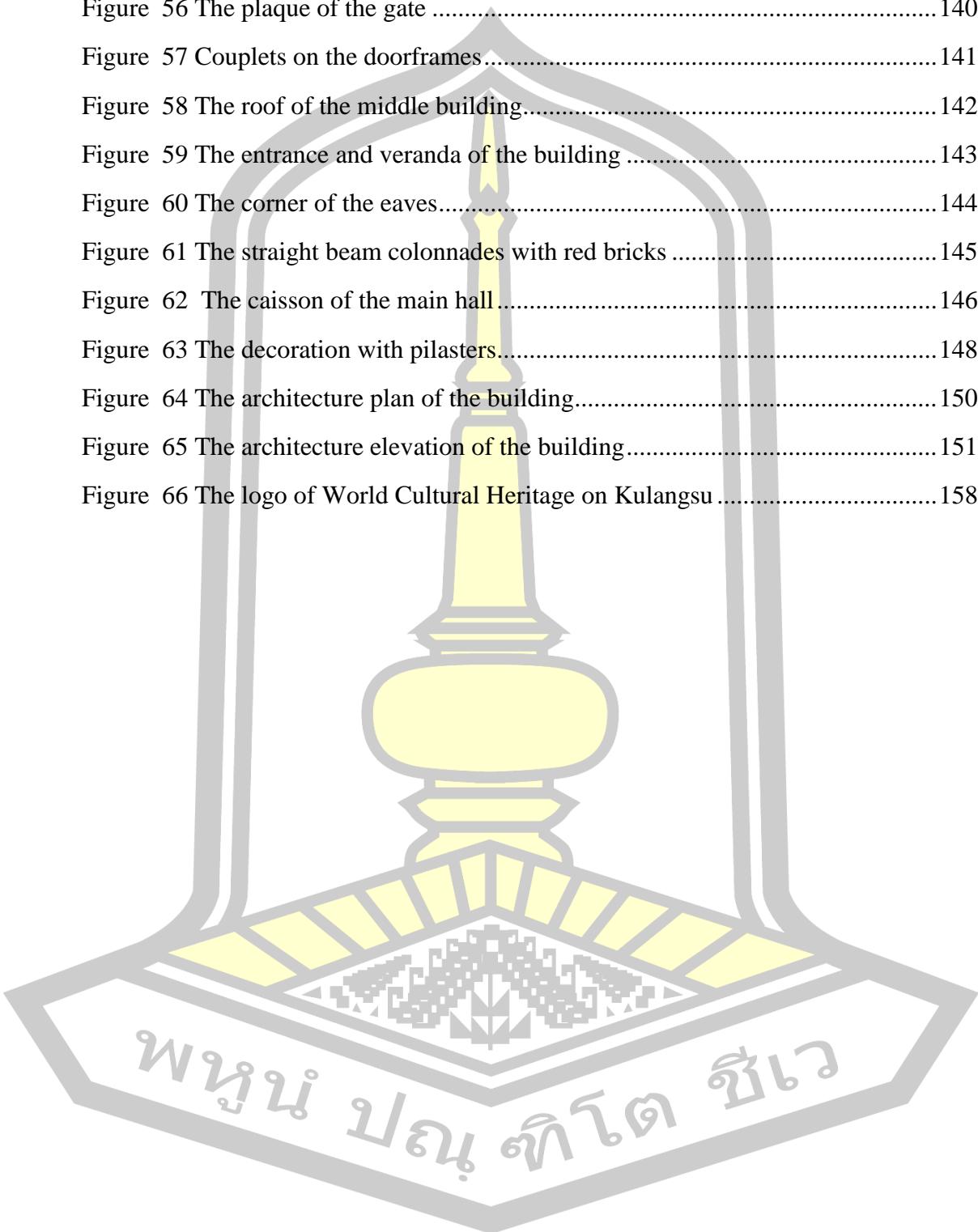
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CHAPTER I

Introduction

Background of Research

As a separate islet from the mainland in the southeast corner of China, the Kulangsu Islet has a registered population of 12000, among which permanent residents are 150000. Covering an area of only 1.91 km², Kulangsu is a national 5A tourist attraction and a major historical and cultural site protected at the national level, which is also enlisted in the World Cultural Heritage. Kulangsu is an organic whole that encompasses the historically built environment consisting of core elements of cultural heritage, cultural relics, architecture, ancient trees and natural landscape of the island, as well as the multi-culture traditions. There are a large number of historic buildings, natural landscapes, cultural landscapes, documents and other intangible cultural heritage on the island, as well as local government agencies, social organizations and local people that are closely related to the Kulangsu multi-culture.

The Kulangsu Islet came into being in the Neolithic Age and since then it has had a history of over 3000 years. Around the 8th century AD, people from the China Central Plains began to move to the islet for development and production. However, Kulangsu was still sparsely populated for a long time until the Song and Yuan Dynasties when the islet got the name called "Yuanshazhou Islet". In the Ming Dynasty, its name was changed to "Kulangsu".

From the 15th century to the 19th century, the pioneers who immigrated from southern Fujian to Kulangsu established several villages which formed and developed the red brick courtyard style building with the characteristics of Southern Fujian culture. Southern Fujian culture originated from immigrants from the Central Plains of ancient China. In the development process of the architectural culture, on the one hand, it was influenced by the climate characteristics of Southern Fujian and overseas cultural exchanges, on the other hand, it was deeply influenced by the official architectural system. Therefore, it has unique characteristics in plane pattern, building

materials, construction methods, decoration, etc., and gradually formed a unique regional style of architectural culture tradition (Qian yi, 2020).

In August 1841, the British army occupied Kulangsu. By the Treaty of Nanking signed in August 1842, Xiamen (including Kulangsu) was thrown open to foreign trade, and Kulangsu became a stronghold for Western powers to plunder and influence China from economic and cultural fields. It is one of the signs that China has been bullied by Western powers in modern history. However, at the same time, Western civilization represented by modern science and technology, ideology and culture were able to enter China's port areas more directly as well (Li wentai, 2019).

Many foreign companies and consulates were set up in Kulangsu. In 1863, the British consulate in Kulangsu was established. In the same year, the Customs and Taxation Department controlled by foreigners was also established in Xiamen, while its customs officer dormitory and many affiliated institutions were located on Kulangsu Island. Since then, consulates of Spain, France, the United States, Germany, Japan and other countries have also been established in Kulangsu. In addition to diplomats, foreign businessmen also flocked in. For example, in 1845, James Dedi, a Scottish businessman, opened his first foreign business in Xiamen, Deji Foreign Company. He set up his business location in Xiamen and set up his club and residence on Kulangsu, since then, many businessmen followed suit (Chen juanying & Cheng ling, 2019).

In January 1903, Kulangsu was turned into an International Settlement. Kulangsu and Shanghai were the only two public concessions in modern history of China. Under the colonial rule of Western powers, the public concessions generally introduced a full set of Western urban management and construction systems. Compared with the turbulent China at that time, the public concession had a good public order, merchants gathered, and the market was booming. Therefore, in the historical process of China's modernization, the public concession has played a special role in the introduction of western science and technology, culture and art with its special status. Take architectural art as an example: western classical revival architecture entered Kulangsu with the construction of Western settlements in the mid-19th century, and it mainly influenced the formal style of those verandah-style

buildings. At the end of the 19th century, especially after entering the 20th century, with the in-depth development of Kulangsu's modernization, Westerners brought more and more orthodox historicist architectural styles from their home countries to Kulangsu (Qian yi, 2019).

Kulangsu Islet and Xiamen Port are only separated by a river, not only convenient for communication, but also relatively independent geographically. Therefore, foreigners who come to China soon regarded it as an ideal place to settle. After Xiamen became an open trading port, colonialists flocked to Xiamen for settlement or temporary stay. As time went by, more and more foreigners gathered on Kulangsu Islet. In 1847, there were only about 20 foreigners living on Kulangsu Islet, but by the 1880s, there were two to three hundred foreigners living on Kulangsu Islet. By the 1860s, hundreds of spacious and sturdy buildings had been built on Kulangsu Islet. Public buildings like mission schools, mission hospitals, churches, religions tract societies and consulates and residential buildings including mansions and villas were established on the islet, equipped with public medical and health facilities, sports facilities, clubs and other cultural and recreational facilities. These infrastructure constructions objectively prompted the small islet of Kulangsu to become the most representative modern urban area on the southeast coast of China at that time a hundred years ago (Chen juanying & Cheng ling, 2019).

Due to the dramatic changes in the international and domestic political and economic environments, a large number of overseas Chinese who went abroad early to make a living returned to their ancestral home in Southern Fujian after their successful career (Yuan xuan, 2020). The multicultural and high-quality living environment on Kulangsu has attracted them, they deemed Kulangsu as the best place for investment, constructing many large and luxurious bungalows (Zhang zhixiong, 2019).

These overseas Chinese not only possessed huge wealth, but also had rich experience in modern finance and commerce, so when they came back to Kulangsu, they gradually replaced the Westerners and became the main force that changed the development process of Kulangsu. But in the process of modernization and localization of Chinese architecture promoted by overseas Chinese in Kulangsu, the

influence of Western classical revival architecture is also very profound (Qian yi, 2019).

Overseas Chinese actively carried out public cultural construction, invested in running schools, established hospitals, and built public cultural facilities such as Yanping Park and Yanping Theater, which have further improved the community functions and services of Kulangsu. At that time, the road network, power grid, underground pipe network and other public facilities of Kulangsu were already quite mature, which almost exactly the same as the current Kulangsu environment. This phenomenon shows that a hundred years ago, Kulangsu had already presented a mature modernized community (Chen juanying & Cheng ling, 2019).

In December 1931, the Japanese army captured Kulangsu. In August 1945, the history of Kulangsu being an International Settlement ended. On 17 October 1949, the Kulangsu Islet was liberated by PLA.

Throughout this period of history, under the mutual influence and integration of Western colonists and overseas Chinese, Kulangsu has gradually developed into a modern international community with complete infrastructure and multicultural development. It has witnessed the collision and exchange of multiculturalism between the East and the West in the early stage of the development of globalization in China. It has also witnessed the innovation process of local Chinese and returning overseas Chinese actively promoting the modernization of their homeland. Today, these characteristics are materially displayed through the preserved urban landscape of Kulangsu Island, which has become a unique and outstanding achievement in the course of global cultural exchanges (Chen juanying & Cheng ling, 2019).

After the China's Cultural Revolution and China's Economic Reform, Kulangsu had undergone obvious changes.

On 13 July 2006, historical buildings in Kulangsu was began to convert into bars, coffee houses and bookstores. The department concerned had recruited investments for historical buildings with clearly established ownership.

On 8 May 2007, China National Tourism Administration has approved Kulangsu as one of the national scenic spots. The National Geographic also billed it as one of the five most beautiful urban areas in China (Liu yan et al., 2020).

In 2008, Kulangsu began to declare for World Cultural Heritage.

On 29 November 2014, Xiamen Municipal Government implemented the project of "Museums Available on the Whole Kulangsu Islet" to bring key historical buildings and consulates of foreign countries into the ecological museum system that was fence-free and open to the public, serving as an important resource to activate the history (Wu xiaowen & Han jie, 2019).

In 2014, "the hologram of Kulangsu" was established, as the government began to repair 13 national key cultural protection units including the site of the former US consulate, the former HSBC residence site, the Catholic Church, the Anxian Building, and the former site of the Xiamen Customs. Data related to architecture, history, humanities, art and other areas of Kulangsu was reorganized (Zhang wenying, 2018). Films, books, and other visual arts on Kulangsu were also encouraged. Kulangsu continued to hold festival activities represented by its musical culture, refreshing family concerts that were on the verge of extinction on the island (Li jianwu & Zang yibing, 2019).

On 29 November 2014, to make Kulangsu a world-famous international art island, the Xiamen Municipal Government launched the "Improvement Project for Kulangsu: 2014-2015". In this case, policies were made to promote the cultural and creative industry. Without destroying the historical and cultural heritages, the government not only gave priority to the promotion of the connotation of culture, life and commercial activities, but also dealt with the relationship among the heritage, the tourism and the community by virtue of cultural creativity (Lu yanhong, 2019).

In 2015, the local government launched the "Island-wide Museum" project in order to demonstrate the cultural connotation of Kulangsu.

The content of this project is:

The first is to build new cultural facilities. A total of 7 thematic exhibition halls, 3 relic parks, and several historical and cultural display points have been built, showing the multi-culture of Kulangsu.

The second is the re-invention of cultural relics, such as the first national comprehensive record theme museum in cooperation with China Record Group, and the first themed branch of the Forbidden City, the Kulangsu Foreign Cultural Relics Museum of the Forbidden City, established in cooperation with the Palace Museum.

The third is to set up family history museums initiated by the government and built by residents themselves, such as Xu Chuncao's Life Exhibition Hall and Huang Yizhu's Life Exhibition Hall, etc. (Chen fang, 2019).

On 8 July 2017, "Kulangsu, a Historic International Settlement" joined the World Heritage List. Its cultural heritage elements include the residential form of the island's natural environment, the street space that lasts for a hundred years, nearly a thousand historical buildings, and a large number of representative natural landscapes and cultural relics.

At present, there is one national key cultural relics' protection unit on the island, which divide into 20 groups and contains 30 buildings. There are 48 provincial-level cultural relics' protection units, and 391 buildings have recognized as historical buildings.

UNESCO believes that Kulangsu prominently reflects the extensive exchanges of multi-cultures in all aspects. The well-preserved historical relics truly and completely record its tortuous development process and vivid style changes, and truly reflect the drastic changes in modern history (Chen fang, 2019).

On 28 June 2019, a protection ordinance was drawn up to better protect the cultural heritages and maintain the authenticity and integrity of "Kulangsu, a Historic International Settlement" (Wei qing, 2019).

Research Objectives

There are 3 research objectives:

1. To study the social structure and social development of Kulangsu on the basis of multi-culture;
2. To study the architecture-related social memories;
3. To research on the re-invention of tradition based on multi-culture of Kulangsu.

Research Questions

Based on this cultural context, the academic direction of the research mainly focuses on three aspects.

1. What is the status of the Kulangsu's Multi-Culture at present?
2. How the social structure influences the Kulangsu's Multi-Culture and social memories of Chinese people?
3. How the Chinese achieved the re-invention of tradition of Kulangsu's Multi-culture?

Definition of Terms

1. Kulangsu

Kulangsu in this research is an Islet in Fujian province, which is also the World Cultural Heritage. It is an organic whole that encompasses the historically built environment consisting of core elements of cultural heritage, cultural relics, architecture, ancient trees and natural landscape of the island, the multi-culture traditions as well as local government agencies, social organizations and local people that are closely related to the Kulangsu multi-culture.

2. Social Memories

Social memory is another research concept of this study. The Kulangsu multi-culture has delivered rich and special social memories to the Chinese people in the course of China's modern development.

3. Re-invention of Tradition

Re-invention of tradition is the research concept of this study. The author mainly researches the re-invention of tradition of the Kulangsu multi-culture, especially focus on the typical representative named "Haitian Building".

4. Modern China

The research context is the modern history of China which is from 1840AD to 2020AD, and the author particularly choose the two time periods of 1840AD-1949AD and 2006AD-2020AD as the main time periods of the research.

5. HaiTian Building

Haitian Building is a typical representative of the Kulangsu multi-culture which has abundant and multi-level social memories in the history, and It is also a classic case of re-invention of tradition. Therefore, Haitian Building is the sample of this research.

6. World Cultural Heritage

World cultural heritage is an international convention system initiated by the United Nations and implemented by the United Nations Educational, scientific and cultural organization, with the purpose of preserving natural or cultural places of outstanding universal value to humankind all over the world. World cultural heritage is the highest level of cultural protection and inheritance. World cultural heritage belongs to the category of world heritage. In 1972, UNESCO adopted the Convention on the protection of the world cultural and natural heritage in Paris, the headquarters of the

world cultural heritage, and established the UNESCO World Heritage Committee. Its purpose is to promote cooperation among countries and peoples and make positive contributions to the rational protection and restoration of the common heritage of humankind. On July 8, 2017, Kulangsu was listed in the world heritage list as the 52nd world heritage project in China.

Concept and Research Framework

1 Concept and Theory for this research

The main concepts of this research are "re-invention of tradition" and "social memories".

1.1 Concept of "re-invention of tradition"

The concept of "re-invention of tradition" comes from the British scholar Hobsbawm's book named "Invention of Tradition": "Those traditions that appear or claim to be ancient are often of relatively recent origin and sometimes invented. The term tradition of invention is used in a broad but not vague sense. It includes both those traditions that were actually invented, constructed, and formalized, and those that emerged in an illegible and rapidly established manner over a brief, definable period, perhaps only a few years. "Many of the so-called traditions are actually constructed in response to social and political changes, which appear to be old but are in fact recent inventions". (E. Hobsbawm, T. Langer. 2004.)

Referring to E. Hobsbawm and T. Ranger's book, we found that "tradition" can be "invented", but the purpose and form of the "invention" are not the same.

1.2 Concept of "social memory"

When describing the history of Washington City in the literature named The Social Memory that was published in Minnesota History Bulletin, George E. Vincent discussed the concept of social memory. He believed that a country, like an individual, also has memory. Through rituals, festivals, anniversaries and other forms, it can refresh the memories of the past and reproduce loyalty, hope and purpose (George E. Vincent. 1916).

Under the guidance of the theory mentioned above, in the research of Kulangsu multi-culture, the HaiTian Building is selected as the typical sample firstly, and then the re-invention of tradition is mainly applied in two aspects:

1. Art form and function;
2. Cultural connotation and social significance.

From the perspective of art form and function, it relates to art content, art techniques etc., all of which are reinvention of artworks themselves; and from the perspective of cultural connotation and social significance, it includes the relationship between Chinese society and Chinese people, the cultural representation and the social memories.

2 Conceptual framework

The conceptual framework is based on the research on Kulangsu multi-culture, especially the research on the HaiTian Building as the typical representative.

This research uses "re-invention of tradition" and "social memories" as the research concepts in the context of modern China from 1840AD to 2020AD. And the reinvented frame contains the two-time backgrounds before and after 2006AD, so we need to analyze the art form, social function, cultural connotation, social significance and social memories of HaiTian Building in different periods.

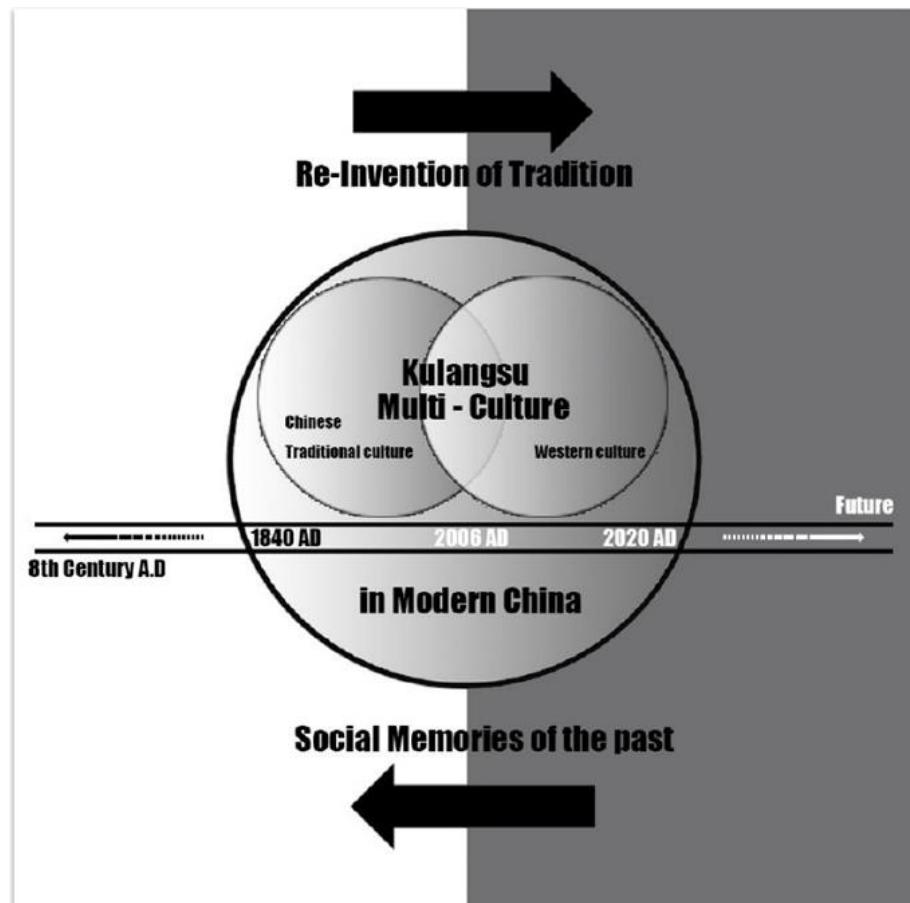


Figure 1 Research Conceptual Framework

Source: Author, 2021

Research Methodology

The research adopts the qualitative research methodology.

1. Research Population

1.1 Key Informant

1.1.1 Government Agencies at All Levels.

Policymakers include the protection of the cultural heritage into the scheme of national economic and social development and set up the mechanism for coordinating major issues related to the protection of cultural heritage. According to the actually

need of the protection, relevant administrative systems will be formulated and adjusted timely.

1.1.2 Cultural Heritage Protection Institutions.

The Management Committee of Kulangsu Scenic and Historic Area is a social institution authorized by the government to exercise management power. Based on conforming to the policies of governments at all levels, it carries out specific work in accordance with the requirements of the UNESCO on world cultural heritage.

1.1.3 Artists.

They carry out the research, inheritance and re-invention of the culture and art; participate in oral and written transmission of the culture and art. They also organize a series of activities like the cultural week, arts festival, music festival, piano festival, choral festival, poetry festival, exhibitions and exchanges of representative projects and so on.

They promote cultural and creative industries and develop cultural and creative products with Kulangsu characteristics; they participate in the re-invention of historical buildings and other cultural landscape by cooperating with cultural heritage protection agencies; they create literature, music, art, calligraphy, photography, drama, film and television works.

1.2 General Informant

1.2.1 Indigenous People in the Heritage Area.

Indigenous people are living cultural heritage. They are the carriers and souls of the traditional continuity and the community culture, including neighborhood relations, customs and rituals, festival activities and other community culture.

1.2.2 Commercial Population.

The population, on the island, engage in commercial activities through the re-invention of tradition, particularly through the use of things that highlight the characteristics of the cultural heritage, such as buildings with historical features and names of landmarks; the non-native occupies a major part of the population, while the indigenous a small part.

1.2.3 Tourists.

Travelers from all over the world visit Kulangsu to appreciate its natural scenery, culture and art, and to interact with Kulangsu in a direct way. They not only observe the culture and art, but also participate in the culture and art and give feedback. In the Internet era, there are also online tourists who take VR tours to visit Kulangsu through the Internet.

1.2.4 Units and Individuals Conducting Research on Cultural Heritage.

This structure involves academic institutions such as universities, research institutes and museums, as well as various types of personnel who conduct research independently or not. The main work covers, but is not limited to, collating historical documents and conducting special researches, including the rearranging, translating, studying and publishing of original documents, classics and materials of culture and art, so as to uncover and enrich the connotation of cultural heritage, studying and developing important academic value, etc.

2 Data Collection

Data collection tools include Interview Questionnaire, Fieldwork survey records, Digital video and audio recording instrumentation.

2.1 Instrumentation

Interview table
 Field survey records
 Tools for recording audio and video, camera etc.

2.2 Interview

Participated observation
 Non-participated observation
 Unstructured interview
 Key informant interview
 In-depth interview
 Documentary collection

3 Data Analysis

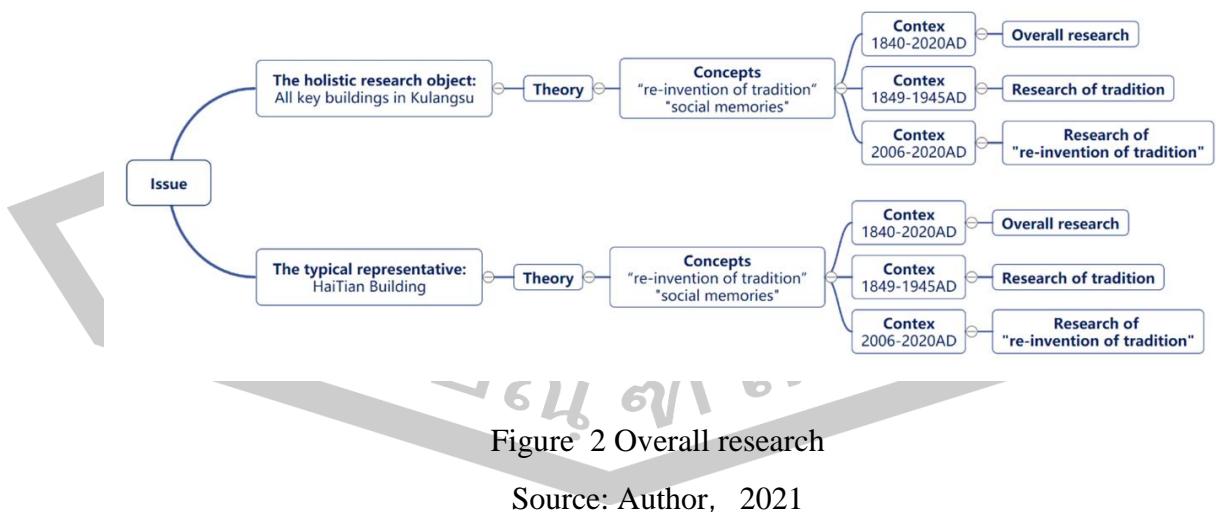
Based on the research of literature, the mapping analysis and iterative analysis is carried out through fieldwork from varied angles and dimensions.

Specific research methods include the combination of classification research and comparative research, the combination of image description and image interpretation, and the combination of literature research and fieldwork, etc.

The interviewees for the key information are members of the population group of mainstream culture, artists and sponsors of related social activities and direct executors of cultural policies who are re-inventing the tradition of Kulangsu's multi-culture. They have been engaged in the grass roots work related to the culture and art of Kulangsu for a long time and will continue for a long time to come. Therefore, the

information they offer can directly reflect the current situation and development trend of Kulangsu's multi-culture. The form of interviews will be based on the topic of the research. Specific interviewees include officials and representatives from various industries in culture and art. By interviews at multiple levels, the breadth and depth of information collection can be improved to a better level. Informal interviews and literature are the general source of information. Informal interviews are conducted with a wide range of people with different social contexts, including indigenous people, business population, tourists, as well as units and individuals engaged in cultural heritage research. Through informal interviews and related literature reviews, a macro scene of the history, current situation and development trend of Kulangsu's Multi-culture as a whole can be built.

The different connections and definitions in the social structure can be sorted out through the analysis of components of the social structures, institutions and people that represent them. There are interactions between the representative institutions and individuals. From their own perspectives and by their own methods, these institutions and individuals participate in the inheritance, development and Re-invention of Kulangsu's Multi-culture.



Source: Author, 2021

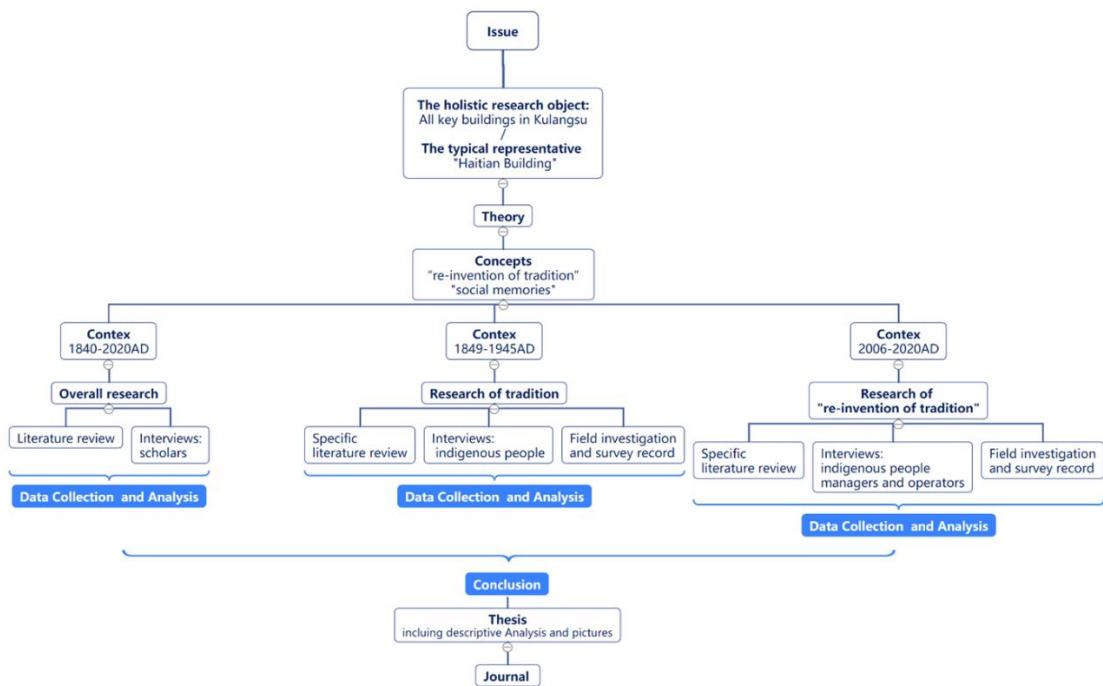


Figure 3 Research Structure for each route

Source: Author, 2021

4 Research presentation

4.1 Thesis

Descriptive Analysis and Pictures (Full paper)

4.2 Research article

Publishing in international journal level of "scopus".

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Data Collection

The work of data collection conduct by using one of the research methods mentioned as follows or in combination with several other research methods.

- 2.1 Formal interview
- 2.2 Informal interview
- 2.3 Questionnaire analysis
- 2.4 Research on documents and audio-visual materials
- 2.5 Research on academic journals and cultural relics
- 2.6 Fieldwork studies

The Questionnaire survey is one of the important methods used to collect information. Its specific forms include the interviewer designs the questionnaire according to the research questions, and the interviewees fill it out in written form. Interviewees can rely on the form or outline of the questions in the questionnaire as a framework for feedback, so that they can have a clear understanding of the content and logic of the interview before giving clear and effective written feedback.

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QUESTIONNAIRE

Research on Re-Invention of Tradition and Social Memories
(Typical representative)

This questionnaire is part of the academic research project of Doctor of Applied Arts. The purpose is to restore and summarize the multi-cultural and social memory of Kulangsi through the collection of information on typical representatives of the "HaiTian Building" and analysis of this specific case. The data in this questionnaire is only used for statistics and will not be published or used for other purposes.

The questionnaire includes 7 categories:

Category 1: Personnel information

1. Gender
 Male Female

2. Nationality

3. Age
 20 ~ 30 years old 31 ~ 40 years old
 41 ~ 50 years old Over 51 years old

4. Education
 Undergraduate Master and above Others

5. Occupation
 Civil servant/government employee Private company employee
 Self-employed Unemployed (other)

6. Were you born in Kulangsi?
 Yes No

Category 2: The overall description of the research object

1. What characteristics do you like about HaiTian Building?

2. Why do you like these characteristics?

3. What are the history or legacies related to HaiTian Building?
 ① Name _____ Location _____ Time _____ People _____
 Details _____

② Name _____ Location _____ Time _____ People _____
 Details _____

③ Name _____ Location _____ Time _____ People _____
 Details _____

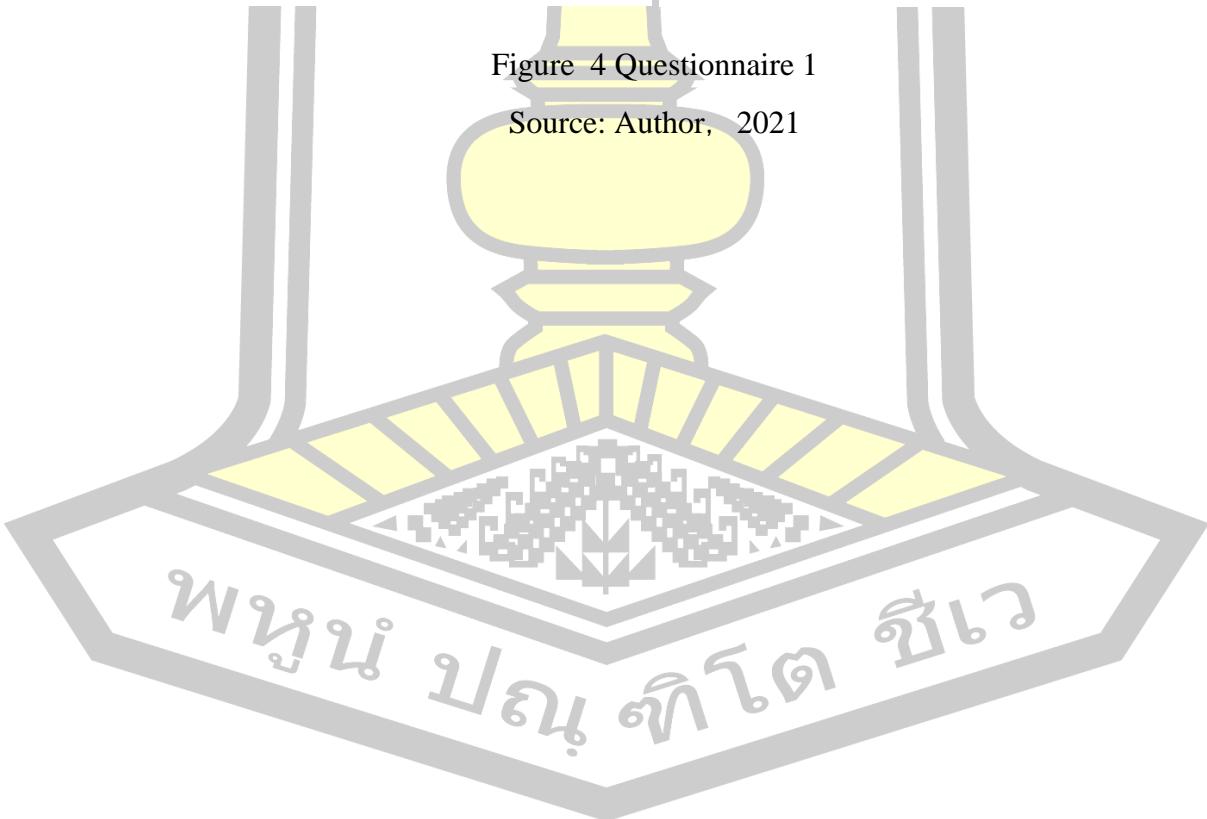
4. What are the traditional activities related to HaiTian Building?
 ① Name _____ Location _____ Time _____ People _____
 Details _____

② Name _____ Location _____ Time _____ People _____
 Details _____

③ Name _____ Location _____ Time _____ People _____
 Details _____

Figure 4 Questionnaire 1

Source: Author, 2021



5. What are the famous people related to HaiTian Building?
 ① People_____
 Related building
 Introduction
 ② People_____
 Related building
 Introduction
 ③ People_____
 Related building
 Introduction

Category 3: Personal opinions on the traditional cultural connotation of the research object

1. What is the local significance of the above-mentioned history or legend?

2. What are the reasons and significance of the above-mentioned traditional activities?

3. What kind of symbolic meaning does the above-mentioned famous person represent?

Category 4: Views and suggestions on the re-invention of tradition of the research object

1. Are you satisfied with the current appearance of HaiTian Building? Any suggestions?

2. Are you satisfied with the changes in the current functions of HaiTian Building? Any suggestions?

3. Are you satisfied with the changes in the current cultural connotation and social significance of HaiTian building? Any suggestions?

Thank you for your participation and support!

Figure 5 Questionnaire 2

Source: Author, 2021

The fieldwork record is also a frequently used method for information collection, the core elements of which are the research object and the research plan. Its specific form is to formulate the corresponding research plans according to actual situations of different research objects, including the schedule, personnel arrangement, points for attention, budget, etc. The records of the fieldwork can be stored as auxiliary data.

Scope of Research

1 Research area

The research area in this research is Kulangsu island of Xiamen city in Fujian province.

2 Time

The research period is from the year when Xiamen was thrown open to foreign trade to the present, covering a total of about 180 years (1840AD-2020AD). Particularly the two historical periods of 1840AD-1949AD and 2006AD-2020AD.

3 Another

The social structure in research include government agencies at all levels, cultural heritage protection institutions, indigenous people in the heritage area, commercial population, tourists, units and individuals conducting research on cultural heritage and artists.

In the research, the author takes the Haitian Building, a combination of Chinese and Western culture elements as the analysis unit. The history of this building and its re-invention of tradition by relevant people in different historic periods, as well as the social memories it left are taken as examples to show the impact of the Chinese social structure and relevant people.

Literature Review

1 Introduction

According to the research plan, the relevant literatures in this study are classified and sorted as follows.

1.1 In this study, there are two kinds of research objects such as the key buildings with multi-cultural characteristics on Kulangsu Islet as the holistic research object and HaiTian Building as the typical representative. So, it is necessary to consult and study the related literature on Kulangsu Islet and HaiTian Building. The literature review of this part is as follows:

Such as Liu yan's literature named *Community landscape of the world cultural heritage site under the traveling experience — taking Gulangyu Island in Xiamen as the example*, Yuan xuan's literature named *The role of overseas Chinese culture in the formation of Kulangsu: a historical international community and the post world heritage Application Era*, and Zhang zhixiong's literature named *On the modern private gardens of Kulangsu under the integration of Chinese and western cultures*, etc.

1.2 In this study, there are three kinds of specific routes to achieve the research results.

Firstly, it is important to comprehensively analyze and summarize the important theoretical basis from a macro perspective. The literature review of this part is as follows:

Such as Eric Hobsbawm's literature named *The Invention of Tradition*, George E. Vincent's literature named *The Social Memory* and Qi zhao's literature named *Transcending the Invention of Tradition, Reverencing the Diversity of Tradition*, Zhao shiyu's literature named *The meaning of orthodoxy and the meaning of the nation: the invention of Huangdi's "tradition"* and Yan aiping's literature named *Between "tradition" and "invention": The Evolution of Social and Cultural Functions of Guan Gong Belief*, etc.

Such as Wang dongmei's literature named *Individual-collective: the psychological perspective of social memory* and Hu jie's literature named *Foundation, generation and construction: from social memory to social identity*, etc.

Secondly, it is necessary to study the art history and folk culture of Kulangsu, especially HaiTian Building, and analyze the inherited cultural connotation and social memories. The literature review of this part is as follows:

Such as Chinese scholar Chen juanying's literature named *Kulangsu international community governance model under the Municipal Council*, Liu yan's literature named *Community landscape of the world cultural heritage site under the traveling experience — taking Gulangyu Island in Xiamen as the example*, Yuan xuan's

literature named *The role of overseas Chinese culture in the formation of Kulangsu: a historical international community and the post world heritage Application Era* and Zhang zhixiong's literature named *On the modern private gardens of Kulangsu under the integration of Chinese and western cultures*, etc.

Such as Shi lin's literature named *Analyzing the Architectural Decoration of "Hai Tian Tang Gou" Middle Building in Gulangyu*, Wu shidan's literature named *Analysis of Gulangyu Island building tracery and geographical cultural*, Cheng li's literature named *A Study on Plank Doors of Vernacular Dwellings at Kulangsu*, Shi lin's literature named *A Study on the architectural modeling features of modern gate towers on Kulangsu Island under the Influence of the fusion of Chinese and western culture* and Qian yi's literature named *From colonial veranda style to "Amoy DECO" style: modernization and localization of veranda style in Kulangsu and The influence of western classical revival architecture on the modern architecture of Kulangsu*, etc.

Thirdly, it is necessary to consult and extract relevant current cultural policies and the new cultural connotation and social significance of the re-invention currently. The literature review of this part is as follows:

Such as Wu xiaowen's literature named *Re-understanding of the protection of historic buildings in Kulangsu from the perspective of value*, Zhang Wenying's literature named *On the archival attribute and function of cultural landscape from the successful application for world heritage in Kulangsu*, Lu yanhong's literature named *Rhetoric of heritage discourse and construction of city image — taking Kulangsu cultural heritage site in Xiamen as an example*, Wei qing's literature named *Kulangsu: a community-centred world heritage nomination approach and Li jianwu's literature named Kulangsu music culture and Maritime Silk Road*, etc.

2 Theory and concept

2.1 Re-invention of tradition

The concept of "re-invention of tradition" comes from the British scholar Hobsbawm's book named *Invention of Tradition* (E. Hobsbawm, 2004).

However, the concept of "invention of tradition" is a brand-new research field in China recently. A search of "invention of tradition" in Chinese on the authoritative Chinese academic literature websites "CNKI" shows that the earliest relevant literature was published in 2013, since then most of the official publications in this field are related to sociology, ethnology, folklore and celebrations or ceremonies in minority areas.

The points related to this research are sorted out as follows:

Qi zhao made a point in his paper: *The proposal of traditional invention has played a positive role in correcting the prejudices of essentialism in traditional research and advocated the path of research on tradition from the perspective of constructivism* (Qi zhao, 2017). Another Chinese scholar Zhao shiyu believes that "invention of traditional" is not only caused by the characteristics of a specific historical period, but also the product of the game between different groups of different purposes in that period (Zhao shiyu, 2008).

2.2 Social memory

The Social Memory (George E. Vincent. 1916) which was published in Minnesota History Bulletin is the literature in which the concept of "social memory" has been mentioned earlier.

However, the concept of "social memory" is also a new research field in China as well. A search of "social memory" in Chinese on the authoritative Chinese academic literature websites "CNKI" shows that the earliest relevant literature was published in 1999, since then most of the official publications in this field are related to archival science, sociology, ethnology and celebrations or ceremonies in minority areas. However, overall the relevant literature is still scarce at present.

The points related to this research are sorted out as follows:

Chinese scholar Yan aiping believes that the formation of social memory is the result of the joint action of official forces and civil forces in the evolutionary process. They influence and promote each other in a "top-down" and "bottom-up" model (Yan aiping, 2013). Another Chinese scholar Wang dongmei puts forward two points in her academic paper, one is that members of society share a similar cultural mechanism, especially a narrative method that they share in understanding the past, and the other is that the formation of social memory is jointly constructed by the mutual causal participation behavior of individuals in the continuous interaction process in the social context (Wang dongmei,2020).

At the same time, the scholar Hu jie believes that, firstly, social memory is a certain factual basis on which social identity is formed; secondly, the individuality of social memory, that is, individual memory contributes to the generation of social identity with its unique authenticity and freshness; finally, the group itself and external power exert an important influence on the formation and change of social identity by guiding and manipulating the construction of social memory (Hu jie, 2020).

2.3 Link to this research

Based on the comparison and contrast of the literature reviewed, the author conducted a synthesis and critical evaluation in this field. After that, this research comprehensively analyzes and summarize the important theoretical basis from a macro perspective, such as the gaps in the current research field, the academic achievements other scholars have studied and viewpoints that can be used for reference, etc.

3 Research work

3.1 The tradition and related social memories of Chinese People

The development process of Kulangsu's historical and sociocultural background.

Chinese scholar Chen juanying describes the development of Kulangsu in modern history in her paper (Chen juanying et al, 2019). Scholar Liu yan tells us that Kulangsu was approved by the China National Tourism Administration as one of the state-level scenic spots and was also billed as one of the five most beautiful urban areas in China by the National Geographic (Liu yan et al., 2020). And Yuan xuan's paper describes the social and cultural changes brought by the overseas Chinese who went abroad early to make a living and returned to their ancestral home in Southern Fujian after their successful career (Yuan xuan, 2020).

At the same time, in Zhang zhixiong's thesis, he made a supplement to the specific impact of overseas Chinese: They deemed Kulangsu as the best place for investment, constructing many large and luxurious bungalows (Zhang zhixiong, 2019). And another Chinese scholar Shi lin believes that the Haitian Building's decorative features reflect the people's feelings and interest in life, and also reflect the path of localization of modern architecture (Shi lin, 2016). Scholar Wu shidan provides a new method to analyze the diversified characteristics of Kulangsu window styles from the window's shape, structure, decorative symbols, and cultural connotation, and explore its formal origins and historical causes (Wu shidan, 2016). Cheng li's paper reveals information such as the construction principle and design concept of Kulangsu's panel door, which provides a reference for the research of traditional architecture and heritage protection. In Scholar Shi lin's paper, through an in-depth analysis of the influence of the integration of Chinese and Western cultures on the overall shape and partial decoration of the Kulangsu gate building, we can get a glimpse of the influence of the invasion of Western culture on the Kulangsu architecture. And it can also reflect the development and changes of architectural culture under the background of the integration of modern Chinese and Western cultures (Shilin, 2017). And Qian yi's thesis makes out the development and the localization process of Chinese modern architecture from a side face by analyzing the process of colonial veranda style transforming into Amoy Deco style since the opening of Kulangsu in 1943 (Qian yi, 2011). Then he drew the conclusions in 2019: The influence of western classical revival architecture on Kulangsu's architectural art is very profound.

3.2 The re-invention of tradition and related social memory

Current policies and the development status of Kulangsu's re-invention of tradition.

Wu xiaowen's paper provides information on policies: Xiamen Municipal Government implemented the plan of "Museums Available on the Whole Islet" to bring key historical buildings and consulates of foreign countries into the ecological museum system that was fence-free and open to the public, serving as an important resource to activate the history (Wu xiaowen, 2019). And Zhang Wenying's paper makes an addition: "the hologram of Kulangsu" was established, as the government began to repair 13 national key cultural protection units, and data related to architecture, history, humanities, art and other areas of Kulangsu was reorganized (Zhang wenying, 2018).

At the same time, Lu yanhong's paper makes an addition as well: To make Kulangsu a world-famous international art island, the Xiamen Municipal Government launched the "Improvement Plan for Kulangsu" and promoted the cultural and creative industry (Lu yanhong, 2019). Finally, Wei Qing's paper shows us the process of Kulangsu's inclusion in the World Heritage List. (Wei qing, 2019).

Benefit of Research

1 In a social sense.

Under the influence of the new policies of Chinese governments at all levels, Kulangsu's Multi-culture will lead to better social, cultural, artistic and economic development.

Meanwhile, the research results can be fed back to the local people and government to improve and upgrade policies.

2 In an academic sense.

At present, there are relatively few materials of domestic research on Kulangsu's re-invention of the tradition and its social memory.

Kulangsu culture not only restricted by Chinese traditional culture but also integrated with a large number of Western cultural elements. It prominently reflects the communication process of traditional Chinese civilization under the impact and collision of Western culture, as a result, the integration and harmonious coexistence of Chinese and Western cultures realized. Thus forming a unique form of cultural expression.

New Knowledge after Research

The research of Kulangsu's multi-culture should be an interdisciplinary and comprehensive one. Compared with research in a single field, it has important academic value. At the same time, the research progress may develop new research directions.



Chapter II

Historical and general situation of Kulangsu outlines the social and cultural background of China and analyzes the social and cultural functions and significance of Kulangsu.

The development history of Kulangsu

1 Chinese Mainland immigrants establish Kulangsu residence and Chinese culture influenced Kulangsu

In the Tang Dynasty, Southern Fujian was still in a pioneering period, and the immigration of northern immigrants combined with the aborigines (Yue people) to expand the local area to a certain extent. From the Tang Dynasty to the Five Dynasties, the economic development of Fujian was accelerated, and the coastal areas of Xiamen Bay where Kulangsu is located began to develop. During the Song Dynasty, Fujian's economy entered the ranks of advanced development zones in the south of the Yangtze River. Since the Song Dynasties, the economy and culture of Xiamen Bay have developed greatly, at the same time, Kulangsu began to leave the footprints of early visitors, and some adventurous fishermen, traders and pirates occasionally visit Kulangsu, but Kulangsu was still a small island in a remote area at that time.

About from the Yuan Dynasty, some immigrants from the nearby mainland China began to settle in Kulangsu and establish the original settlement. Before the Ming Dynasty, Xiamen Bay, where Kulangsu is located, was still a frontier area despite certain development, and its economic strength and political status were still shallow.

By the Ming Dynasty, Xiamen Bay, as a military important place, began to attract attention. In particular, since the rise of Moon Port of Fujian due to overseas trade, Xiamen Bay became its subsidiary port, and its status was rapidly promoted, and finally entered a brilliant period. In the late Ming Dynasty, Kulangsu gradually recovered from the depression during the sea ban period, and several original settlements developed successively, with a certain scale.

At the beginning of the Qing Dynasty, the Xiamen Bay where Kulangsu is located was full of businessmen and tourists, and has become a developed and prosperous port city. After the opening of the sea ban in the Qing Dynasty, Xiamen Bay became a transportation hub connecting the Asian countries, western countries, north and south of China as well as other parts of the world. Xiamen Bay plays an increasingly significant role in coastal transport trade. Its domestic trade is specifically manifested in becoming the main port of the mainland to Taiwan, and connecting the trade activities of the coastal areas south of the Yangtze River and the northern regions. In addition, Xiamen Port has also become an important transit station for communication between Southeast Asian countries, European countries and ports of Zhejiang Province in China. Because of developed trade activities and the rise of cargo transportation and shipbuilding, Xiamen has become the political and economic center of southern Fujian. Kulangsu is located on the important waterway of Xiamen Bay into the open sea, so it has also been comprehensively developed.

In general, the special location of Kulangsu and the development and changes of several settlements here have inherited the cultural traditions that originated from the Central Plains civilization. At the same time, Kulangsu is closely related to the rise and fall of Moon Port and Xiamen Port around the Kulangsu Island as well, Kulangsu has always actively integrated into the worldwide trade tide and cultural exchanges.

With the development of Fujian as the background, relying on the Xiamen Bay as the main body, the next comprehensive analysis of the development and impact of Kulangsu.

In terms of population development, before the Tang Dynasty, there were few people and most of the settlements were scattered. With the development of social economy, the immigrant settlements gradually gathered around the bay. After the Northern Song Dynasty, Fujian's population grew rapidly. From the Yuan Dynasty to the beginning of the Ming Dynasty (13th to 14th centuries), immigrants from the mainland of China began to settle down on Kulangsu and establish the first settlement. In the Ming Dynasty, there were a wide range of domestic immigrants in the Xiamen Bay area, and some families continued to move into the Xiamen Bay area.

During this period, a considerable number of large clans were formed. From the middle of the Ming Dynasty to the middle of the Qing Dynasty (15-19th century), several original settlements on Kulangsu Island developed successively. Due to the rapid development of port cities, technicians, craftsmen and boatmen from other places have migrated here. In the Qing Dynasty, with the rise of Xiamen Port, Kulangsu gradually gained an officially recognized status in terms of foreign trade, military and transportation links, and its residents gradually increased. In addition, Neicuoao, Yanzijiao and Lu'er Reef settlements, which are closer to and more closely connected with Xiamen Port, have been developed.

In terms of agricultural development, since the Song Dynasty, Fujian launched large-scale water conservancy construction, summarized and promoted advanced production and planting experience, more advanced agricultural tools were also been used, agricultural production was improved, and Fujian's economy center began to move from north to south.

In terms of manufacturing development, in the Tang Dynasty, along the coast of Xiamen Bay where Kulangsu was located, many porcelain kilns could be fired by overlapping. In the mid Tang Dynasty, there were many porcelain production bases along the coast of Fujian, and porcelain became one of the export products. The shape of porcelain has made great progress compared with the previous generation, and the process is more complex and exquisite. From the Five Dynasties to the Tang Dynasty, local porcelain was fired and large-scale production was formed. In terms of salt industry. In the Song Dynasty, smelting industry developed rapidly, the Xi'an Bridge built in Xiamen Bay was 2255 meters long, which is the longest beam type stone bridge in China. It is the longest existing ancient beam type stone bridge in the world.

In terms of trade, in the Tang Dynasty, the Xiamen Bay area had already reached home and abroad. During the Song and Yuan Dynasties, Fujian's economy was soaring. In the Yuan Dynasty, Fujian Quanzhou's foreign trade reached a prosperous period, which also promoted the development of coastal areas such as Xiamen Bay. At the end of the Ming Dynasty and the beginning of the Qing Dynasty (1650), Zheng Chenggong, based on the traditional East West trade, established a huge trade network with Xiamen as the center, linking Japan and Southeast Asia,

combining internal and external trade, and conducting inland and ocean trade. The government of Qing Dynasty set up a customs in Xiamen, which became a port officially open to the public and the center of the provincial customs network. In addition to collecting taxes, Xiamen Customs also manages overseas trade affairs, supervises private shipbuilding, and implements corresponding commodity policies with tariffs. At the same time, Xiamen has become the only legal port in Fujian that can dock ocean going ships and trade with Southeast Asia and Europe, as well as the only legal port for mainland China's routes to Taiwan in the next 100 years. The trade network with Southern Fujian as the main body at home and abroad has gradually recovered. Xiamen Port has become the hub of the Southeast Asian maritime trade circle connecting China mainland and the South China Sea, and the East Asian maritime trade circle around the East China Sea. It was the southeast gateway of China mainland and the hub of Fujian and Taiwan at that time.

At the same time, the local people inherited the experience of exploring overseas from the Ming Dynasty, continued to carry out marine trade activities, and became the main force of the southeast coastal marine trade. The development of Xiamen's foreign trade has also led to the prosperity of foreign firms and commercial pavilions. In the Qing Dynasty, many trade agencies, foreign firms and commercial firms appeared around Xiamen Port. The rise of foreign firms has also enabled Xiamen and its surrounding overseas trade activities to have agency transactions, charter barter and tax payment insurance. In fact, they not only communicate the business between customers and ship owners, but also become an intermediary management agency between national institutions and private merchants. At the same time, after Xiamen Port, which is located in the center of the Xiamen Bay, became the main port to the ocean, the port shipping industry developed rapidly, driving the economic prosperity of the entire Xiamen Bay and Southern Fujian, including Kulangsu. Accordingly, it has also stimulated the construction of a number of ports and docks and the development of shipbuilding industry.

In terms of culture, in the Han and Tang Dynasties, the culture and education along the Xiamen Bay were in the initial stage. In the Song Dynasty, China's social, political and economic center moved southward, and several immigrants from all

parts of the north moved into the region, which also promoted the development of local education. In the Southern Song Dynasty, there were many academies in Southern Fujian. It is one of the most prosperous areas in Fujian and even in China. In the Qing Dynasty, with the improvement of living standards, the people lived a prosperous life, the status of the civil class rose, and many new industries emerged. At the same time, gardens and courtyards on Xiamen Island have become quite common, and a large number of buildings of various styles have been built, greatly enriching the urban landscape.

2 The period of becoming a trading port after the Opium War

2.1 Western cultures appeared and gradually influenced Kulangsu

Kulangsu Island is located on the important channel from Moon Port to the open sea. At the end of the 15th century, Moon Port gradually replaced Quanzhou Port as an important foreign trade port in China. From 1573 to 1619, Moon Port became more and more prosperous, it had close trade contacts with Southeast Asia, Indochina Peninsula, Korea, Ryukyu, Japan and many other countries and regions, and had trade contacts with European and American countries through the Philippines and other places today.

Kulangsu was once a place for business activities and used to be the foothold of traders from all over the country, western businesspersons, and even smugglers and pirates.

At this time, the world was in the age of great navigation. In 1516, the Portuguese began their first private transactions with local traders. After that, Spanish and Dutch colonists also came one after another and came to China's southeast coastal areas for activities.



Figure 6 Chart of Xiamen Bay (1629)

Source: Komerlin, *Origin and Development of the Dutch East India Company*

After Xiamen Port replaced Moon Port as an important port in the southeast coast of China, British East India Company came to Xiamen for business activities. In 1670, the British ship named Pearl arrived at Xiamen Port. In 1676, British East India Company established a commercial and trade organization in Xiamen under the rule of Zheng Chenggong Group.

In 1684, the Qing government opened the sea ban, and Fujian Customs set up a port in Neicuo'ao, Kulangsu. However, in 1717, the Qing government implemented the Sea Ban Order, which severely hit the private foreign trade. Later, in 1757, the Qing government ordered the closure of three customs offices in Jiangsu, Zhejiang and Fujian, leaving only Guangdong customs offices to conduct trade with foreign merchant ships, and the maritime trade in Fujian's coastal areas stopped again.

Until 1842, when China and Britain signed the Nanjing Treaty and Xiamen was forced to open up as one of the five trading ports, the Western counties began to

have an impact on Kulangsu again. In 1901, the American consul and consuls stationed in Xiamen jointly planned the "Kulangsu Public Concession". In 1902, the Qing government and foreign missions signed the Xiamen Kulangsu Public Concession Charter at the Japanese Consulate in Xiamen, after that, Kulangsu officially became a "public concession", the Qing government could not restrict the administrative, judicial, legislative, police and other powers of Kulangsu from then on. Kulangsu became an international community under the joint management of the foreigners and local Chinese. Later, the Kulangsu Municipal Committee was established, which is the administrative organ that implements the power in the public concession.

Kulangsu Municipal Committee, as a modern urban management organization based on western ideas, mainly has the functions of presiding over municipal construction, maintaining public order and collecting taxes, which objectively greatly promoted the modernization process of Kulangsu. Since the signing of the Nanjing Treaty, Xiamen has become a trading port. More and more diplomats and Western businessmen have come to Xiamen. While obtaining the right of abode in Xiamen, they also began to find suitable places to live. In 1863, the British consulate was established on Kulangsu. Since then, consulates of Spain, France, the United States, Germany, Japan and other countries have also been established on Kulangsu. Over time, more and more foreigners have gathered on Kulangsu. In 1847, there were only about 20 foreigners living on Kulangsu, but by the 1980s, the number of foreigners living on Kulangsu had reached 200 to 300. In order to improve their living environment, these foreigners began to build buildings on Kulangsu. By the 1860s, hundreds of buildings had been built on Kulangsu, including consulates, foreign houses, staff quarters, western missionaries' residences, churches, chapels, etc.

However, Western style buildings are not enough to enable Westerners to enjoy a convenient and comfortable life on Kulangsu. They need good social order and beautiful environment, which depend on modern municipal construction. Westerners set up a non-governmental "Kulangsu Road Fund Committee" to carry out western style infrastructure construction on Kulangsu. Western buildings and public facilities have greatly changed the appearance of the island.

2.2 Integration of Chinese and Western cultures

In the 20th century, due to the great changes in the political and economic environment in China and the world, a large number of overseas Chinese in Southeast Asia and Taiwan chose to return home. The safe and comfortable social environment, relatively perfect community services and infrastructure, multicultural atmosphere and high-quality living environment on Kulangsu attract them. Therefore, Kulangsu has become the first choice for overseas Chinese to return home. These overseas Chinese not only have huge wealth accumulated abroad, but also have rich experience in modern finance and commerce. Therefore, after they came to Kulangsu, they gradually replaced Westerners, becoming the main force in the development of real estate, public facilities and industry and commerce on Kulangsu, opening a new stage in the historical development of Kulangsu.

At the same time, overseas Chinese residing on Kulangsu also actively participate in various social affairs of the community. After arriving at Kulangsu, overseas Chinese have devoted themselves with great enthusiasm to the construction of villas and public facilities. According to statistics, from 1920 to 1930, returned overseas Chinese built more than 1200 private residences on Kulangsu, most of which are a combination of Chinese and Western styles. These architectures are the most important carrier of the overseas Chinese culture on Kulangsu Island, such as Haitian Building, Huangrongyuan Building, Huang's Family Garden, Kanqing Villa, Ronggu Villa, etc. These buildings have diversified architectural styles, not only integrating the diverse architectural elements of China, the West and Southeast Asia, but also drawing on the characteristics of colonial outline architecture and local architecture in southern Fujian, forming a unique "Xiamen Decoration Style". These buildings not only win Kulangsu the reputation of "World Architecture Expo", but also reflect the inclusiveness of Kulangsu culture.

The degree of development of the community's infrastructure construction reflects the degree of perfection of the community's provision of public demand services for residents and marks the degree of social civilization. Affected by the construction of modern cities in the West countries, the construction of telephone communication, electricity, water and other infrastructure in Kulangsu reached the

most advanced level in China at that time with the support and participation of overseas Chinese. In addition, the overseas Chinese have also actively invested in the construction of public culture. Based on Chinese traditional culture, absorbing advanced western ideas, the overseas Chinese have invested in running schools and establishing hospitals, and built public cultural facilities such as Yanping Park and Yanping Theater, which further improved the community functions and services of Kulangsu. Among the infrastructure built during this period, many facilities are almost identical to the environmental features of Kulangsu today, which indicates that Kulangsu has shown a mature modern community form more than 100 years ago.

Under the joint operation of Westerners and overseas Chinese, Kulangsu has gradually developed into a modern international community with complete infrastructure and multi-cultural development. It witnessed the rapid collision and exchange of East and West cultures on Kulangsu in the early stage of China's globalization development; at the same time, it witnessed the innovation process of the local Chinese and returned overseas Chinese actively promoting the modernization of their homeland. Today, these characteristics can be materialized through the well-preserved urban landscape of Kulangsu, becoming a unique and outstanding achievement in the process of global cultural exchange.

3 The period from 1949 to 1978 (The Reform and Opening up)

During the period from the founding of the People's Republic of China to the reform and opening up, the old social, political and economic framework was abandoned, and the whole society began to build a new social and economic framework to achieve the goal of all-round social development.

During this period, changes in the political situation had a great impact on all aspects of Chinese society. Take Kulangsu buildings as an example, Xiamen Municipal Government and District Government of Kulangsu took over some large-scale buildings, and any villas were transformed and decorated as public buildings. A large number of houses were managed by the government because the owner was absent or could not show the original ownership certificate.

In 1961, the Central Committee put forward the policy of "adjustment, consolidation, enrichment and improvement". With the development of policy adjustment, social development entered a relatively rational and stable stage under the attitude of seeking truth from facts.

During the Cultural Revolution since 1966, the social economy and construction has basically stagnated.

4 The period after The Reform and Opening up

4.1 The period from 1978 to 2006

The reform and opening up marked a new starting point for China's economic construction.

Guided by the guidelines of the Third Plenary Session of the Eleventh Central Committee and marked by social reform and opening up to the outside world, China's economy has developed rapidly, and urban construction and people's living standards have begun to develop rapidly. With the recovery and development of the national economy, China's urban construction has also entered the right track, with the number of cities and urban population increasing, and the level of urbanization rising rapidly. During this period, the market economy, including real estate development, was restored, and the personal income of citizens increased accordingly. In addition to the commercial housing policy adopted by the state, China began to see a large number of new buildings with rich styles.

In August 1988, "Kulangsu-Wanshi Mountain Scenic Area" became the second batch of national key scenic area of China. In May 2007, Kulangsu Scenic Area was officially approved as a National 5A Tourist Attraction of China. With the development of Xiamen Special Economic Zone, the management system and infrastructure of Kulangsu Scenic Area are increasingly improved, and it has become a comprehensive famous scenic area integrating tourism, vacation, leisure, cultural creativity, entertainment and business, and a great many tourists at home and abroad come to visit Kulangsu.

In the 1990s, the urbanization process of China was further accelerated, and a large number of historical buildings faced the risk of being damaged to some extent. Kulangsu is a famous tourist attraction, and has a unique historical and cultural status; therefore, the historical buildings on Kulangsu have been well preserved. However, due to the lack of protection by relevant laws and regulations, a large number of historical buildings on Kulangsu are also facing problems such as disrepair, improper use, and damage to the appearance and internal structure. In order to protect the numerous historical buildings as well as the local culture and architectural art of Kulangsu, Xiamen Municipal Planning Bureau prepared *the Regulations on the Protection of Historic Buildings on Kulangsu*, which was approved on January 13, 2000. *The Regulations on the Protection of Historic Buildings in Kulangsu* provides an important legal basis for the identification, protection and management of historical buildings in Kulangsu. In August 2000, 40 historical buildings on Kulangsu were identified as historical buildings after being reviewed by the committee and experts. At the same time, with the change of social needs and lifestyles, historical buildings adapt to the development of modern society by continuing or changing their original functions.

Under the dual promotion of national and Xiamen local laws and regulations, the value of Kulangsu's historic buildings has been recognized by all sectors of society. Some historic buildings have been rated as national, provincial and other cultural relic's protection units. These measures are not only conducive to better protection of historic buildings with outstanding value, but also can effectively reuse historic buildings.

4.2 After 2006

The government of China gradually improved the protection and management system during this period. In 2006, it set up *the Preparatory List of China's World Cultural Heritage*, promulgated a series of regulatory documents such as *the Measures for the Protection and Management of World Cultural Heritage*, *the Measures for the Monitoring and Inspection of China's World Cultural Heritage*, and

the Measures for the Consultation and Management of China's World Cultural Heritage Experts.

In November 2008, Xiamen Government decided to officially launch Kulangsu's application for World Cultural Heritage.

In May 2012, Management Committee of Kulangsu identified and published the second batch of 351 buildings with historical features, including 79 key buildings with historical features and 272 buildings with general historical features. Later, Xiamen's local regulations, *the Regulations on the Protection of Kulangsu Historic Buildings in Xiamen Special Economic Zone*, have covered all historical buildings and included them in the protection and utilization system.

In terms of the protection and utilization of historical buildings on Kulangsu, measures should be taken to preliminarily classify and sort out, and functional survival or cultural reinvention should be carried out according to the actual situation.

Measures include:

Firstly, to solve the problem of property rights of historic buildings. Under the guidance of the local government, the management committee coordinated to solve the problem of inconsistency between the owner and user of historic buildings. For example, the residence of the Deputy Tax Department of the Customs, the former US Consulate, the British Consulate, etc.

Secondly, to carry out cultural reinvention after building repair. In accordance with the principle of giving priority to the protection of the property rights of cultural relics and buildings, under the guidance of the local government, the Management Committee organizes institutions and companies to make cultural inventions on historical buildings with clear property rights. Some buildings realize functional replacement, and some buildings are transformed into landscape buildings. For example, Boai Hospital, Yude Girls' School, Wu's Ancestral Hall, etc. The buildings with functional replacement account for more than half of all historical buildings, and are the main way of using architectural relics. Specifically, after cultural reinvention,

such buildings mainly focus on landscape architecture, sanatoriums and commercial facilities, followed by museums, exhibition halls and offices.

Kulangsu historical and cultural community in the context of world cultural heritage

From a macro perspective, the protection and management of world cultural heritage “Kulangsu Historic International Community” has improved significantly, mainly in the following 5 aspects:

1) Local governments protect cultural heritage with high quality. The local government has formulated the Regulations of Xiamen Special Economic Zone on the Protection of Kulangsu Cultural Heritage and the Regulations of Xiamen Special Economic Zone on the Protection of Kulangsu Historic Buildings, and the local governments has strictly protected nearly 200 cultural relics and more than 900 historical buildings on the island as well. The local government has formulated the Conservation and Management Plan of Kulangsu Cultural Heritage Site to strictly control the total number of buildings in the island and effectively protect historical buildings, characteristic blocks and gardens. The local government has implemented the renovation project of major buildings and environmental improvement project, at the same time, set up the heritage monitoring and management center, heritage archives center, and historical building repair skills training base.

2) Local governments have improved public facilities in an all-round way. The local government has implemented the improvement and reconstruction of public spaces such as Longtou Road Street Center Park, and completed the landscape improvement and pipeline regulation of more than 40 major road sections and important nodes. The local government has updated and replaced road signs, street lamps, trash cans and fire hydrants, added cleaning vehicles and fire fighting vehicles to optimize and upgrade citizen service centers, tourist service centers, comprehensive family service centers and community medical service centers, and accelerated the construction of livelihood outlets and tourism service facilities.

3) Local governments optimizes the environment of Kulangsu in multiple dimensions. The Kulangsu Management Committee demolished nearly 400 illegal buildings and renovated more than 100 facades of key commercial blocks. The Kulangsu Management Committee has established a security linkage mechanism for the heritage site, established the Kulangsu Comprehensive Management Center, and further standardized and improved the comprehensive governance system.

4) Local governments create a cultural atmosphere at a deeper level. The Kulangsu Management Committee has deeply explored the connotation of "Kulangsu: a historical international community", carried out various publicity activities and displayed Chinese culture. The local government established the "Kulangsu International Research Center" to focus on theoretical research, and launched the academic journal "Kulangsu Studies" and the series of books "Kulangsu Spring and autumn" applying for the World Heritage. The local government implemented the "Island Museum" plan, built nearly 10 public welfare exhibition halls and opened them to citizens for free, including the Kulangsu Historical and Cultural Museum.

5) Local governments activate social forces through multiple channels. Local governments have carried out community wide visits to solve difficult problems such as reconstruction of private buildings. Local governments have regularly organized cultural publicity activities, opened a world cultural heritage website, shoot special documentaries and films on cultural heritage, and published a series of books on applying for World Heritage. Residents, businesspersons, social organizations and overseas Chinese also actively participated in relevant activities in various ways, and actively donated a number of valuable cultural relics, historical materials and buildings.

To sum up, Kulangsu's inclusion in the World Heritage List is very important for the country, the local government and even individuals. After becoming a world cultural heritage, the related work becomes more important and complex. While enjoying the achievements of world cultural heritage, Kulangsu also faces challenges in the protection and utilization of historical buildings. To this end, the local government continues to expand the scope of architectural protection and utilization, from the initial core architectural heritage to the architectural relics in the World

Cultural Heritage List, and then gradually promote them to the historical buildings that are not listed in the World Cultural Heritage List but have historical and cultural values. According to the level and different value characteristics of architectural relics, three protection methods are adopted. The first is to adopt museum style protection and utilization. Second, protect the appearance and internal pattern. Third, protect the appearance. Different protection methods provide different conditions for the reuse of architectural relics, which is conducive to endowing them with the significance of the times and deeply excavating their historical and cultural values.

Nearly half of the buildings on Kulangsu Island are listed as historical buildings. At the end of November 2017, the Kulangsu Management Committee was invited to attend the third seminar on traditional reinvention and architectural reuse of cultural heritage, which focused on the theme of "modern urban architectural heritage". The seminar showcased the practical experience and latest theoretical results of traditional reinvention and architectural reuse of modern urban architectural heritage in the mainland, Hong Kong and Macao. Through strengthening the exchange of experience between the mainland and Hong Kong and Macao, the Kulangsu Management Committee learn from experience and further deepen the protection and utilization of historical buildings on Kulangsu Island.

In terms of specific measures and cases, the local government has established the World Cultural Heritage Monitoring and Management Center, which in principle focuses on the overall protection of cultural relics and buildings, and uses the current domestic advanced camera, smoke prevention and other monitoring equipment for monitoring. After the successful application for the World Heritage, the Kulangsu Management Committee used the mobile data acquisition system to monitor the heritage site, such as wall cracks, termite borers and other phenomena, especially the phenomena involving structural and decorative changes such as the owner's private decoration and reconstruction. Then the Kulangsu Management Committee provides the monitoring results to the Bureau of Cultural Heritage and the World Cultural Heritage Committee.

Before being evaluated as cultural relics to be protected, many privately owned cultural relics have been transformed by themselves. In particular, in order to

reuse the functions of such buildings, the plane pattern has been transformed. Therefore, after being rated as cultural relics to be protected, the management committee focuses on restoring the basic pattern of buildings as much as possible. For example, the London Female Missionary House, located at No. 1 Jishan Road, redivided the internal plane of the building to increase the number of rooms and blocked the corridor space in the middle of the building. The upper part of the corridor is decorated with wooden grid ceiling, and the lower part is paved with red hexagonal bucket bottom bricks, which has the regional characteristics of southern Fujian. Therefore, in the process of protective restoration, this characteristic corridor has reopened as the historical gallery of the building.

Conclusion

Kulangsu is a small island in the southwest of Xiamen Island with an area of 1.8839 square kilometers. It is separated from Xiamen Island by the Lujiang Strait, which is about 500 meters wide. Xiamen is located at the mouth of the Jiulong River, relying on the South Fujian region, where foreign trade and population migration have been active since ancient times. Before the appearance of Xiamen Port, the Moon Port, located on the inland river of the Jiulong River in the late Yuan Dynasty and early Ming Dynasty, had been prosperous for a hundred years. In the 17th century, Xiamen Port began to become one of the important ports in China's foreign trade. After the Opium War in 1840, Xiamen was officially opened as one of the five trade ports. At that time, it was the second largest port in China after Guangzhou in terms of trade volume, and the most important port for China's tea and ceramics exports.

Kulangsu has been settled since the Song Dynasty. Zheng Chenggong, a national hero of the Ming Dynasty, began to garrison troops to train sailors on Kulangsu in 1646. In 1661, he sent troops to the island as a base, and the following year, he recovered Taiwan Island, which had been occupied by Dutch colonists for 38 years. Since then, it has become a trading port in Xiamen. Kulangsu is still a small island with several traditional settlements, where traditional culture has accumulated.

After the Opium War in 1840, as Xiamen was forced to open as a trading port, Westerners began to occupy Kulangsu as a residence, and western culture began to spread here. Westerners built Western style or colonial style buildings on Kulangsu, and carried out missionary, education, medical and other activities based on Kulangsu. More than a dozen countries have set up consulates or consulates on Kulangsu. After Taiwan was ceded to Japan in 1895, a group of Taiwan's famous families moved to Kulangsu to settle down.

In 1903, Kulangsu officially became a public concession, and the Ministry of Works was established to manage administrative affairs. The international social environment, political environment and unique spatial environment make Kulangsu a safe island in southern Fujian less affected by the turbulent situation in the early 20th century. Therefore, at this time, Kulangsu is not only a residence for westerners, but also attracts a large number of rich businessmen, overseas Chinese and cultural elites from Fujian and Taiwan, forming an international residential public community. Since the establishment of the Ministry of Industry, Chinese have participated in its management and formed a unique modern management system. Under the joint action of various forces at home and abroad, Kulangsu gradually established the best educational and medical institutions in modern southern China, and built a number of modern schools, hospitals, communication facilities, banks, post offices, leisure and entertainment facilities. During the construction of a large number of residential and public buildings, the Chinese also created a unique modern architectural style that absorbed foreign and local different cultural elements, architectural techniques and crafts. Kulangsu in this period not only served as the habitat for Chinese and Western businessmen, missionaries and Chinese cultural elites in southern Fujian, but also as a transit station for population exchange and information transmission between China and the West in southern Fujian. In addition, early Chinese Pinyin was first developed and promoted in Kulangsu. Relevant books and periodicals were published and sold from Kulangsu and distributed to Taiwan and Southeast Asian countries. At the same time, modern education, especially girls' schools, was popularized in Kulangsu. All this has made Kulangsu a link and bridge for the spread of modern culture in China.

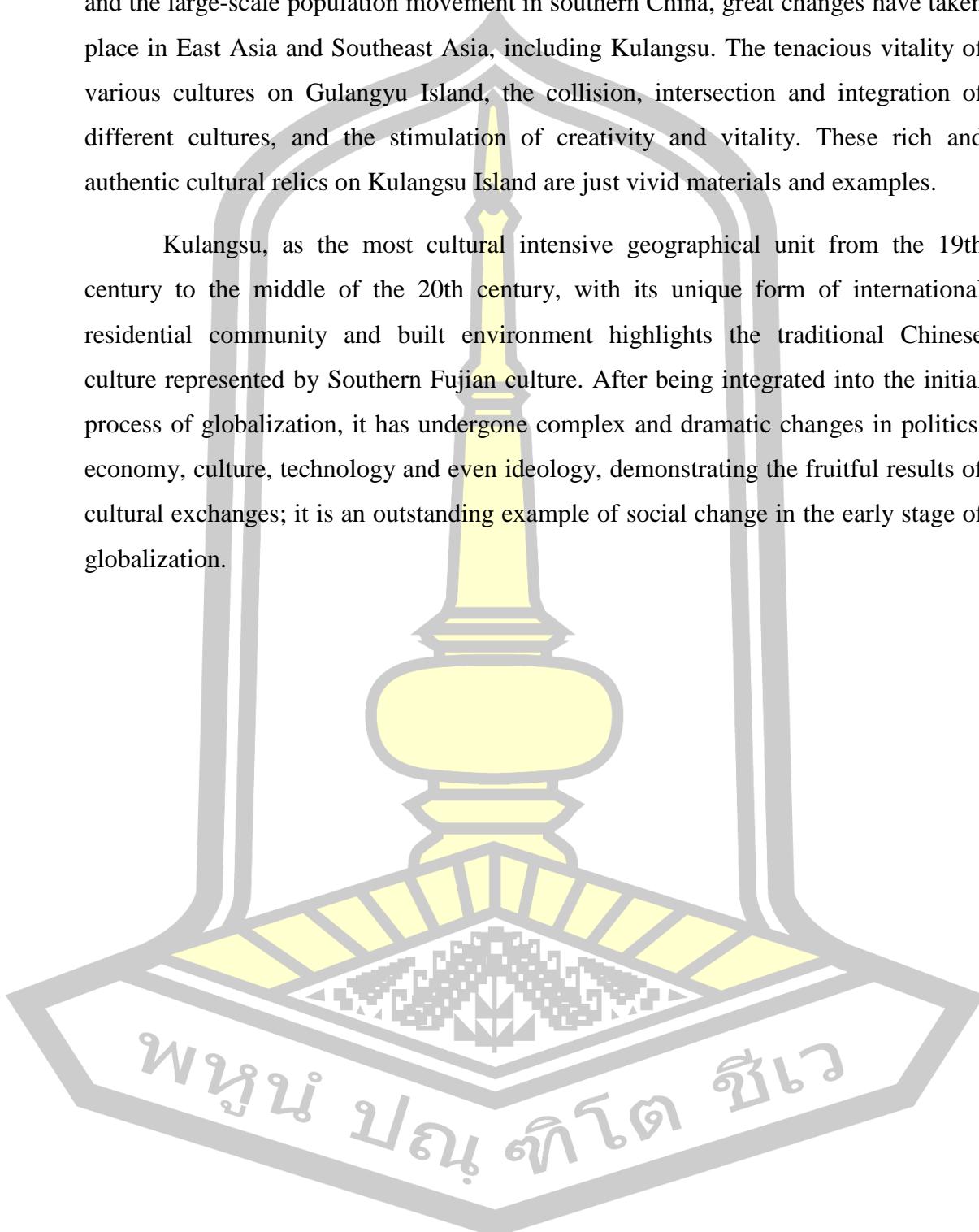
Kulangsu in this period is a time of multicultural integration. The combination of Western style architectural forms and Chinese style materials and architectural techniques has formed the current decorative style of Xiamen with both Chinese and Western characteristics. On the one hand, the large-scale construction of western countries on the island has brought western architectural style and decoration to Kulangsu. On the other hand, as an outlying island, Kulangsu does not have bridges, tunnels and other vehicular traffic with Xiamen Island, but only relies on ship transportation and traffic. Therefore, Kulangsu retains its original road system and good architectural style. The public concession jointly managed by many countries brings together foreign and local cultures. In this international residential public community, western missionaries, diplomats, businesspersons, etc. have brought western culture. At the same time, rich businesspersons, cultural elites, artisans, and Fujian overseas Chinese from Fujian and Taiwan have made the community more developed. All kinds of people have transcended the traditional political, cultural, economic, geographical, ethnic and national boundaries, and promoted the integration and development of foreign cultures from different regions in Kulangsu. At the same time, they have also promoted the local traditional culture to seek progress and new growth in the early tide of globalization.

In 1941, when the Pacific War broke out and Kulangsu entered the Japanese occupation period, the spread, exchange and integration of diverse cultures were interrupted. In 1945, Japan was defeated. After the Second World War, the Chinese government took back Kulangsu, and Kulangsu entered a period of multicultural recovery. In 1949, the People's Republic of China was founded, and the natural and fabricated environment on the island was well protected.

Today, the history and natural environment of Kulangsu, the overall spatial structure and environmental elements of the international public community, and historical buildings have been preserved relatively completely. Including the road network and municipal facilities that almost covered the island in those days, nearly 2000 historical buildings, and more than 60 representative historical buildings and facilities at all levels of politics, economy, culture, art, technology and even ideology. In the 100 years from the middle of the 19th century to the middle of the 20th century,

in the early stage of globalization, due to the colonial expansion of Western countries and the large-scale population movement in southern China, great changes have taken place in East Asia and Southeast Asia, including Kulangsu. The tenacious vitality of various cultures on Gulangyu Island, the collision, intersection and integration of different cultures, and the stimulation of creativity and vitality. These rich and authentic cultural relics on Kulangsu Island are just vivid materials and examples.

Kulangsu, as the most cultural intensive geographical unit from the 19th century to the middle of the 20th century, with its unique form of international residential community and built environment highlights the traditional Chinese culture represented by Southern Fujian culture. After being integrated into the initial process of globalization, it has undergone complex and dramatic changes in politics, economy, culture, technology and even ideology, demonstrating the fruitful results of cultural exchanges; it is an outstanding example of social change in the early stage of globalization.



Chapter III

Multiculturalism through Architecture on Kulangsu Island

Architectural style and form

1 Chinese style

The ancestors of Kulangsu Island were mostly southward migrants from the Central Plains. The traditional buildings on Kulangsu Island are symmetrical in the middle axis, with distinct priorities. The housing is distributed according to grades, reflecting the inheritance of the Central Plains culture. At the same time, the traditional buildings on Kulangsu Island also incorporate local characteristics. For example, the climate in southern Fujian is hot and humid, so the courtyard has evolved into a hall to shelter from wind and rain, leaving only a small courtyard. In terms of modeling, materials and details, it also reflects strong local characteristics. Before Xiamen became a trading port, the permanent buildings on Kulangsu Island were mainly the traditional courtyard style residential buildings called "red brick houses" in southern Fujian.

From the perspective of form, the traditional architecture of Kulangsu Island is represented by the "Southern Fujian Mansion". The traditional architecture of Kulangsu Island has its own characteristics in terms of plane pattern, building materials, structural practices, decoration, etc., forming a strong local color. Traditional buildings on Kulangsu Island focus on the comprehensive relationship between the environment, and most of them face the north from the south. The overall layout of the building has a clear central axis, with the hall as the center of the organization space, symmetrical left and right, distinct primary and secondary, the wall is made of earth and stone, and is wrapped with vertical red bricks. Because the soil in southern Fujian is red soil with high viscosity, it is very convenient to burn red bricks and tiles, and the color is very bright. At the same time, red bricks are mixed with brown sugar, glutinous rice, sand and lime, which is very solid. From the perspective of overall characteristics, the architecture is characterized by diverse colors, diverse decoration, exaggerated ridge, variation of arch, and combination of stone and wood.

The interior of the building is mainly wood structure. The ridge of the building is warped and the roof outline is rich. The combination of Central Plains culture and Southern Fujian culture can be seen from the swallowtail and saddle roof. The walls of the building are built with gray granite and red bricks, forming a unique red brick pattern. The traditional buildings on Kulangsu Island pay much attention to the masonry of the wall. Generally, red bricks are used as auspicious patterns, such as hexagonal tortoise, longevity character, money, octagon, etc. The ingenious design and exquisite workmanship of these patterns add a lot of luster and aura to the building, forming a red brick wall with decorative effects, showing a very different look from the architectural colors and wall decorative patterns of other regions in China at that time. The interior decoration of the building is very exquisite. In the middle hall, there are various elaborately carved decorations, all of which are painted gold relief and openwork. The plane layout of the traditional buildings on Kulangsu Island is formed by enclosing three or four sides of houses, and the courtyard is taken as the basic unit for group composition. The overall layout of the courtyard is axisymmetric, which is the embodiment of Chinese traditional "etiquette". Buddhism is prevalent in southern Fujian, and some important activities such as worshiping Buddha and ancestor worship need to be held at home, so the hall is particularly important. The main body of the building is a tall and open hall, whose main functions are to worship gods and ancestors, hold wedding and funeral ceremonies and receive guests. The main hall of the building is mostly a single floor space, and the interior is tall and spacious.

The roof of the main hall is warped and plays a leading role in the whole building group. The roof form of the traditional buildings on Kulangsu Island is closely related to the social status and wealth of the owners. In the early period, it was restricted by the feudal hierarchy. Only families with high social status can adopt the swallow tail ridge form, while those with good economic conditions generally adopt the horseback ridge form. There are complex decorations on the roof ridge, such as carving and painting, geometric hollowing, etc. Small families are treated as simple tile towns. Therefore, although eaves tile is the mainstream of roof shape, in the long-term development process, swallowtail ridge has gradually become the best roof

shape. With the gradual collapse of the feudal system, the roof shape is no longer restricted by the feudal hierarchy. Swallowtail Ridge has gradually become the mainstream of the roof shape of Kulangsu's traditional buildings, and has formed a unique local feature.

Also due to the influence of foreign cultures, the traditional buildings on Kulangsu Island are diversified and open, among which the influence of marine culture is greater. The unique "curved ridge form" of the traditional architecture on Kulangsu Island reflects the regional cultural attribute of "the theme of the sea". The "sea" has played an important role in the life of Southern Fujian people, and has affected the sub consciousness of the residents, so that all aspects of the "sea" show the thinking gene of feminine, sweet, charming and delicate, reflecting the form of architecture, there are unique ridges, swallow tails, dragon heads and other shapes.

In a specific case, a member of the Huang family came to the foot of Yanzai at the foot of Riguang Rock on Kulangsu Island. Yanzai Mountain faces the sea, and the prosperous Xiamen Port is opposite the Strait. From the historical photos of the 19th century, we can see its style and features.

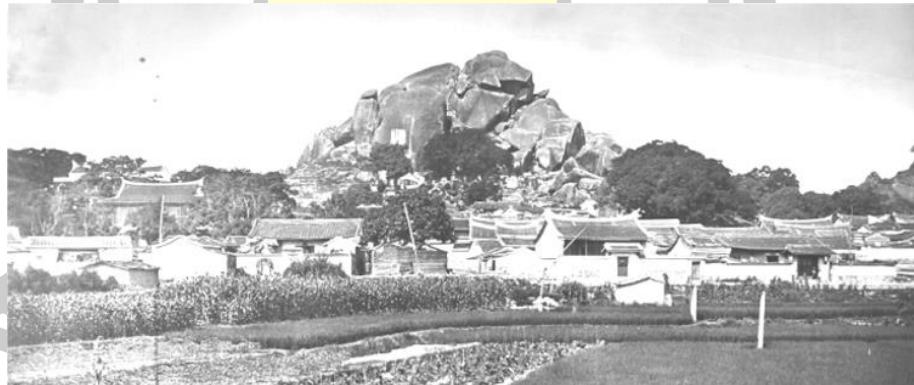


Figure 7 Red Brick House in Yanzai Village (1880)

Source: Library of Cornell University

The buildings in the villages are basically the traditional "Red Brick House" courtyard style residential buildings in southern Fujian, such as the Siluo Mansion and Dafudi Courtyard in Yanzijiao settlement. As for the original settlement form of

Kulangsu, John Wilson, who boarded Kulangsu during the Opium War, wrote in *Medical Notes on China* : "Before the British captured and conditionally occupied Kulangsu, the island was densely covered with houses and exquisite villas. It is said that there were 3000 residents, a little like Highgate or Richmond. The buildings on Kulangsu Island are beautiful and conducive to health. They will not be overcrowded, nor will they block the fresh air and natural landscape. The location of these buildings is always satisfactory, and they are usually located in romantic natural beauty. Some are under the cliff, surrounded by huge stones; some of them are in small valleys, often dotted with flowering shrubs, and sometimes covered with patches of wild trees."

2 Western style

After entering Kulangsu, Westerners initially rented civilian houses. Later, in order to meet their daily needs, they began to build consulates, chapels, residences, schools and hospitals. Most of these buildings are colonial verandas. The form of these buildings is very simple. The square box shaped buildings are surrounded by wide corridors, and the top is covered with a simple straight slope roof. The existing buildings on Kulangsu built by westerners in the 19th century, except for a few buildings such as the Concorde Chapel, all adopt this style.

Colonial veranda architecture, as an architectural style with veranda space, was initially formed in the South Asian colonies. This kind of architecture was introduced to Europe at the end of the 18th century and the beginning of the 19th century, and was transformed into a country villa for the wealthy class. Because of its low construction cost, short construction period, simple construction technology, and adaptability to tropical and subtropical climate, the colonial veranda style buildings are commonly used as residential buildings for consulates, diplomats' residences, and Christian missionaries in western countries. At the same time, the colonial veranda architecture has also become a symbol of the western noble and leisure lifestyle, and a common early colonial architectural style. Before and after the Opium War, the colonial veranda style architecture was introduced into China through the British colonies in Southeast Asia and became the first major architectural style of Chinese modern architecture.

In colonial veranda style buildings, rectangular flat buildings are surrounded by colonnades, brick walls are usually painted with bright colors, and straight slope roofs supported by triangular wooden frames are paved with red shingles. In the book "Impressions of Hong Kong, Shanghai and Other Chinese Treaty Ports in the 20th Century", which was edited by the British writer Wright, it was recorded that "shortly after the First Opium War, the British people found the beautiful Kulangsu Island. The buildings on the island are decorated like the cities in southern Europe. Kulangsu Island is a place suitable for living." This reflects the style and features of the colonial corridor style buildings on Kulangsu Island at that time.

In the early days of Kulangsu, the wide veranda dominated the architectural space and facade. The architectural style is mostly expressed in the form of the building veranda. From the existing historical photos of Kulangsu in the second half of the 19th century, we can see the veranda buildings with the influence of the Regency Style of the British George Dynasty, whose main feature is the white columns arranged on the facade. For example, in the German Consulate on Kulangsu at that time, white classical columns in regent style were arranged orderly on the veranda, and diamond gratings made in local ways were installed between the columns. The gratings provided shade, ventilation and light. The middle fan of the grating could also be opened upward to increase the ventilation effect. Regency Style was popular in Britain in the early 19th century, mainly influencing the veranda style buildings on Kulangsu Island in the middle of the 19th century.

After the westerners settled in Kulangsu, they began to build churches, church hospitals and other public buildings. The public and memorial western classical revival style buildings also began to appear in Kulangsu. Early examples include the Concord Hall on Lujiao Road, and later typical examples include the American Consulate and the Eight Diagrams Building. Other buildings such as Tongwen Academy and Salvation Hospital also have the characteristics of western classical architecture.

In the later 19th century, the Victorian style gradually became popular. Among the veranda style buildings on Kulangsu Island, the mainstream is the New Renaissance style of the Victorian era, which is characterized by the continuous semi-

circular arch veranda on the building facade. From the basic form of full semicircle arches, corridors in the form of segmental arch, elliptical arch, three centered arch and gorgeous Venetian arch also evolved. The representative Victorian Gothic style of the Victorian era also used the "lancet arch", but it was not the mainstream. The Yude Girls' School, built in Tianwei, Kulangsu around 1880, is also a typical representative of the integration of the Victorian historical style into the veranda style architecture. The building is a two-story veranda building, and the overall use of the Victorian era popular red brick wall. The front elevation is axially symmetrical, horizontally divided into three sections, with the middle part slightly projecting forward. The main entrance of the building is set on the first floor in the middle, and a triangular gable was set on the top. The veranda on both wings adopts brick semicircle arches of the new Renaissance style, and the middle part is made of three different widths of brick arches, forming a sense of rhythm. Under the vestibule coupon hole, a beautiful fence was built with hollow masonry, and the top is sealed with slates. The symmetrical layout of the horizontal three sections of the building, the triangular mountain flower, the line foot and tooth shaped decoration formed by the stacked bricks at the waist line and cornice, and the effect of imitating the corner stone by the layered concave convex brick masonry method at the corner all reflect the influence of neoclassical architecture.

At the beginning of the 20th century, Kulangsu, which was under the administration of the Ministry of Industry, gradually developed from a state of juxtaposition of modern foreign residences and native villages in the second half of the 19th century to a modern international community jointly built and lived by expatriates on the island, aborigines and returned overseas Chinese. Modern urban construction has better and better conditions in terms of construction funds, materials, technologies, etc. In the second half of the 19th century, those simple veranda style buildings gradually faded out of the historical stage. Western "orthodox" architecture, which can better represent modern culture, was introduced into China, represented by classical revival architecture popular in the west in the second half of the 18th century and the first half of the 19th century. In the modernization construction of Kulangsu, the appearance of architectural style mainly comes from the classical revival of

western modern architecture and the influence of modern architecture. For example, the Huangjia Garden, the two villas in the south and north built in the early stage, adopt the western retro style as a whole, with western classical and baroque style decorations. Although the middle floor of the Huangjia Garden presents a more modern art deco style at that time, its facade composition, especially the Dutch Gable (curved gable) facing east, also has the characteristics of retro. For example, Yang Zhongquan's residence, one of the four villas in Yang Jiayuan, has a classical and symmetrical facade composition, a Corinthian Order, and a Palladian Window, all of which have obvious characteristics of western classical architecture. Today, although the facade decoration of the foreign style building at No. 28, Fujian Road, has a strong decorative art style, the columns on the veranda are still based on the classical Ionic Order and combined with modern style decoration.

Analysis from specific cases as followed.

ulangsu Catholic Church in Gothic style. In 1912, when Father Dominican Order Manuel Prat became the Catholic bishop of Xiamen, he moved the church to the Spanish Consulate on Lujiao Road. In 1917, a Gothic style Ecclesia Cathelica was built on the west side of the consulate. The building is said to be designed by Spanish architects and constructed by artisans from Zhangzhou. At the end of the 20th century, before the roof of the building and the choir platform on the second floor were renovated into reinforced concrete structures, the building was a masonry wood mixed structure with brick walls and wood roof. Due to the limitation of the location, the church is arranged in a north-south direction. The altar cannot be set on the east side of the convention, but on the north side. Accordingly, a Gothic high bell tower is built at the south entrance. There is no more space in the architectural plane to form the plane form of Latin cross, which is common in Gothic churches, so the simple form of Basilica, which has a long history, is adopted. In the entrance, four rows of columns form a column space leading to the altar, with a higher space in the middle and a lower side gallery on both sides. The section of the brick column is slightly petal shaped, similar to that of the Gothic church stone masonry Clustered. The upper end of the column bears wooden ribs, and the wooden ribs are sealed by narrow strips of wood, making a group of suspended ceilings in the form of pointed arches. The

facade of the building is painted with white plaster, which conforms to the practice of Spanish architecture. The south facade is divided into three sections longitudinally and transversely. In the longitudinal direction, the first floor is a large cusp arch in the middle and a small one on both sides. The second floor is decorated with a gorgeous Rose Window. The third floor is decorated with a pedestal of Tracery and a towering bell tower above it. A cross stand stands on the top of the bell tower.

Former American consulate in Georgian style. The old site of the existing Former American Consulate in Xiamen was built in 1930. The building location was back to the terrace behind the old building built in 1893 on the sea side of Sanqiu farmland on Kulangsu Island. It was connected with the coastal open space in front of it through large steps, and formed a large garden on the sea side. The original American consulate adopted the Georgia Style popular in the United States at the end of the 19th century. Georgia Style is an architectural style with classical characteristics that was popular in English speaking countries with Britain as the center from the 18th century to the early 19th century. At that time, Britain was in the House of Hanover period, so the Georgian style got its name. The plane of the American consulate building is symmetrical flat "H" shape. A front porch is set in the middle recess of the east side facing the sea. Six large columns of the classical Corinthian Order are used. The upper facade of the projecting parts facing the east on both wings is set with symmetrical gable walls. The south wing faces south with another entrance, and there are four Corinthian Order columns supporting the prominent porch of the gable, which is strictly symmetrical from left to right. The facade strictly abides by the classical style of three sections of wall base, wall and cornice. The two-story building is decorated with strict Flemish Bond, textured decorative tiles, and the corners are treated with imitation tooth shaped Quoin tiles. On it is a white plastered cornice, decorated with light echo decoration. A roof platform is formed in the middle of the "H" shaped flat sloping roof, which surrounds the Balustrade on Upper Slope. The doors and windows are painted with white paint, which is the same color as the white cornice and colonnade, forming a contrast with the red brick wall. The Venetian Window commonly used in Georgia style is adopted

for local windows, and the window sash is divided into many small squares by white mullions.

The former site of the Police Department of the Japanese Consulate in modern architectural style. The building is located in the southwest side of the compound of the Japanese Consulate in Xiamen. It is a two storey brick concrete structure with a clear red brick exterior wall. The building area is more than 500 square meters. The overall form of the building is simple without unnecessary decoration. The north facing facade is axially symmetrical. The facade adopts prominent brick pilasters and narrow and high strip windows, with special emphasis on vertical lines, which is characterized by decorative art style. Above the arch of the building entrance, the thin and concise concrete semicircle arch canopy reflects the plasticity of reinforced concrete. On the other hand, the design of this building did not completely get rid of the influence of classical architecture, which was embodied in the rigorous classical composition of the building facade. This combination of modern simple design and classical facade composition was also common in early modern architecture.

3 Style of integration of China and the West

The 20th and 30th generations of the 20th century. Due to the relatively stable social environment and good natural environment of Kulangsu at that time. A large number of rich gentry and cultural elites from Fujian and Taiwan, as well as Fujian returned overseas Chinese, came to Kulangsu to settle down. The construction of overseas Chinese buildings in Kulangsu reached a peak. At the same time, the western classical revival and decorative art style are having an impact worldwide. In Kulangsu, there are also some buildings with the influence of western classical revival, early modern style or decorative art style; at the same time. It was also a time when the traditional Chinese revival architecture style centered on church buildings and large buildings of the Nanjing government gradually became popular in China. The Chen Jiageng style buildings around Xiamen are the representatives. The style of foreign style buildings built by overseas Chinese and local gentry in Kulangsu is also affected by these factors.

Against this background, a new architectural style "Amoy Deco" has emerged. This style not only shows the western architectural style, but also focuses on the unique architectural style of national and local decorative themes. It refers to the unique architectural style that has emerged in Xiamen Kulangsu Island and its surrounding areas and formed a certain number and scale, integrating the characteristics of Chinese and Western architecture.

With the increasing proportion of Chinese and overseas Chinese on Kulangsu Island, their leading modern construction has presented a state of common development of modernization and localization. In the early stage of its modernization, the Chinese in Kulangsu participated in the construction of modern architecture. On the basis of the corridor style architecture in Kulangsu in the 19th century, the Chinese foreign style buildings absorbed the colonial architectural style commonly used by overseas Chinese from Southeast Asia, formed common space forms such as "five foot foundation", "turtle out" and "mountain collapse", which formed the characteristics of localization of the Chinese foreign style buildings in Kulangsu. The protruding "turtle out" form of the front porch in the middle of the facade is influenced by the similar patterns in Southeast Asia. Its plane pattern comes from the British Georgian style small houses, and its source is the Palladio style of the Italian Renaissance. The concave "collapsed hill" type veranda in the middle of the Kulangsu Chinese foreign style buildings is similar to the "collapsed hill" treatment of the traditional red brick houses in southern Fujian, and there is also a precedent of overseas Chinese residences popular in the settlements in the early days.

In the 1930s, more foreign architectural styles spread to Kulangsu. In particular, the wave of modern architecture that swept Europe and the United States at that time, represented by more commercial and decorative art styles, became popular in Xiamen and Kulangsu. Under its influence, based on the former localized veranda style Chinese western-style buildings, a more magnificent and modern localized modern architecture, Xiamen Decorative Style Architecture, has evolved.

Social culture reflected through architecture

1 Influence of Chinese culture

The traditional architecture of Kulangsu Island belongs to the "red brick culture" unique to Southern Fujian, inheriting the shape of the residential compound layout in China for more than 3000 years, and contains profound traditional Chinese cultural connotation.

"South Fujian" generally refers to Zhangzhou, Xiamen, Quanzhou and other southern Fujian areas in geography, belonging to the subtropical marine climate. The tradition of Southern Fujian architectural culture originated from the Qin and Han Dynasties, the Eastern and Western Jin Dynasties and the Tang and Song Dynasties when the Central Plains emigrated to develop Southern Fujian, and the Southern Fujian culture was initially founded. At the same time, it was also influenced by the early and frequent cultural exchanges between Southern Fujian and overseas. In the Ming and Qing Dynasties, the economy of southern Fujian was very prosperous, the population increased a lot, and a large number of buildings were built, thus establishing the architectural cultural tradition of southern Fujian. Due to the unique geographical conditions, climate factors, marine culture, diversity, openness and other characteristics of South Fujian, a unique "red brick culture" has been formed.

The ancestors of Southern Fujian first moved in from the Central Plains during the Three Kingdoms Period, and moved in large numbers in the Song Dynasty. Due to the continuous wars in the north of China and the relative peace in the south, after the Song Dynasty, China's economic center moved to the south, and the southern Fujian region was able to develop and its population doubled. At the same time, the development of maritime transport promoted maritime trade. During the Ming and Qing dynasties, Xiamen Port, Moon Port and other ports were greatly developed, which promoted the exchange between the cultures of Southern Fujian and other provinces of China.

The traditional architecture of Kulangsu Island is influenced by the culture of southern Fujian, which is mainly reflected in the regional cultural attribute of "the theme of the sea" in southern Fujian. The "sea" has played an important role in the lives of the people in southern Fujian, and has affected the sub consciousness of the

residents, so that all aspects have shown the thinking gene of "sea", which is feminine, sweet, charming and delicate. Therefore, under such a background, the traditional architecture of Kulangsu Island, on the one hand, continues the cultural tradition of the Central Plains formed in China's thousands of years of history, and on the other hand, is deeply influenced by the local culture in southern Fujian. Thus, Chinese culture has been inherited and developed in the traditional architecture of Kulangsu.

2 Influence of Western culture

In modern times, Kulangsu was influenced by western culture, mainly referring to the influence of British, French, American, Dutch, Spanish and other European and American cultures brought by western colonists after it became a public concession. The architecture of a certain period is the epitome of the culture of that period.

The Western Classical Revival was an architectural movement that rose and became the mainstream in the major western industrialized countries from the first half of the 18th century to the first half of the 19th century.

In the middle of the 19th century, with the colonization and expansion of Westerners in China, western architecture began to spread in China, which gradually disintegrated the local traditional construction mode and objectively moved the modernization of Chinese architecture. In this process, the western classical revival architecture popular in Europe, America and its colonies, as the materialization symbol of western civilization, was spread by the colonists. Affected by the Opium War, Kulangsu gradually changed from the original rule of the Qing government to a leased land jointly managed and used by dozens of Western countries. At that time, consulates, foreign firms, customs, churches and other buildings were all built by powerful countries. After Kulangsu became a concession, western religious forces began to pour into Kulangsu. Missionaries from various countries came to Kulangsu to preach and began to build churches, schools and other buildings.

In the middle of the 19th century, he entered Kulangsu with Westerners, mainly influencing the form and style of those veranda buildings. In the late 19th century, the

Victorian style gradually became popular. At the end of the 19th century, especially after entering the 20th century, with the in-depth development of Kulangsu's modernization, urban modern architecture construction had better and better conditions in terms of construction funds, materials, technologies, etc.

At the beginning of the 20th century, the trend of western classical revival architecture also affected Kulangsu. Owners and architects of various cultural backgrounds brought historical architectural styles from their home countries into Kulangsu and deeply influenced its modern architecture.

In the 1930s, more foreign architectural styles spread to Kulangsu. In particular, the wave of modern architecture that swept Europe and the United States at that time, represented by more commercial and decorative art styles, became popular in Xiamen and Kulangsu.

3 Culture of New China

3.1 Before applying for World Cultural Heritage (1949-2006)

In November 1950, the Measures for the Handling of Overseas Chinese Land and Property in the Land Reform was promulgated. During this period, Xiamen Municipal People's Government and Kulangsu District Government took over some large-scale buildings. Many villas were transformed and decorated as public places. A large number of houses became "escrow houses" of the government because their owners were no longer. For example, the original Huangjia Villa has been transformed into Kulangsu Hotel, the original Xilin Villa has been transformed into Zheng Chenggong Memorial Hall, the original "Bagua Building" has been transformed into Xiamen Museum, and the original Shuzhuang Garden has been transformed into a public garden. Even many large residences and villas were originally created inadvertently. After deliberate decoration and transformation at this stage, they were not only transformed into buildings more suitable for their shapes and functions, but also generally become meaningful and landmark buildings on Kulangsu.

the houses managed by the state are well preserved after being built with funds allocated. It is also common for some collectively owned households to transform themselves due to use requirements. This kind of house has changed its original appearance largely. Some houses are old and dilapidated due to years of disrepair.

Influenced by the former Soviet Union during this period, the leading ideology of "production first, life second" was followed. Therefore, the support of national policies for buildings was very limited. At the same time, people's wealth is not good at this time. All kinds of housing and buildings exist as "distribution goods" under the national welfare system. Practicality has become the basic principle of construction, while exploring aesthetic forms is a secondary problem. During this period, standardized multi-story buildings built according to the building standards and standard design methods of the former Soviet Union became the only construction form and general standard.

During the Cultural Revolution, social, political and economic development stagnated. Housing construction has basically stagnated.

Since 1978, the value of historic buildings has gradually been recognized and valued by all sectors of society and even the country. Historic buildings have been rated as national, provincial and other cultural relic's protection units. The Xiamen local regulation, *Regulations on the Protection of Historic Buildings in Kulangsu, Xiamen Special Economic Zone*, has established a protection and utilization system for historic buildings. The above measures are conducive to better protection and reuse of those historic buildings with outstanding value.

The historical buildings on Kulangsu Island can be divided into three categories according to their levels: national, provincial and municipal cultural relic's protection units. The Kulangsu Administrative Committee has identified and published a list of 351 buildings with historical features, including 79 buildings with key historical features and 272 buildings with general historical features. The classification and analysis of these historical buildings are as follows:

(1) Category of churches and temples

At present, most church buildings continue their original functions, but they are mostly used as wedding photography scenes. Although Kulangsu is influenced by western religions, local Buddhist temples and Taoist temples still exist, such as the Riguang Rock Temple and the Zhongde Palace. As a representative of traditional Buddhist culture, the Riguang Rock Temple even once developed into a Buddhist temple with considerable influence in southern Fujian; As a folk belief temple, Zhongde Palace has a small scale but a long reputation. It often holds various religious belief activities, and still has the original function. At the same time, the local gentry also built ancestral temples and ancestral halls on the island, such as Wu's Ancestral Hall and Huang's Ancestral Hall, for the purpose of family gathering and sacrifice. However, with the rise and fall of the family, their use is worrying and they are currently vacant.

(2) Category of municipal business

At present, most of the municipal commercial buildings are government buildings. Because of their strong historical and cultural value, most of the municipal commercial buildings have been repaired and are well protected. In the 1920s and 1930s, a large number of commercial buildings, such as banks, enterprise office buildings and theaters, developed with the arrival of returned overseas Chinese and wealthy local businessmen in Kulangsu. For example, Central South Bank, Xiamen Water Supply Company, Telephone Company, etc. founded by Huang Yizhu, an Indonesian patriotic overseas Chinese, are mostly used for commercial office or display and other functions because they are located in Kulangsu Business District and have good geographical location. For example, the residence of HSBC Bank will restore its life scenes and display them to the public, and serve as a high-end conference office. The former sites of the Salvation Hospital and Nurse School were also used as the Palace Museum Kulangsu Foreign Cultural Relics Museum, becoming the first museum of the Palace Museum outside.

(3) Category of residential villas

The main reuse mode of residential and villa buildings is to transform them into hotels. On the one hand, because the original plane pattern of the building matches the space required by the hotel, the reconstruction design can be carried out without changing the original structure of the building. On the other hand, the hotel transformed from the architectural style conforms to the tourists' mentality of experiencing the customs and understanding the culture of Kulangsu. For example, based on the original plane pattern of the building, the London Missionary House, located at No. 1 Jishan Road, changed the internal rooms into hotel rooms, and the external corridors were used for exhibition and rest. The main features of the building were well preserved and presented.

3.2 After applying for the World Cultural Heritage Site

Since 2006, Xiamen's cultural undertakings have begun to flourish, and various cultural policies have been issued frequently. In 2008, Xiamen launched the declaration of Kulangsu as a world heritage site. In 2009, Xiamen invited Tsinghua University to prepare the text of the application for World Heritage and the protection management plan. In 2011, the Fujian Provincial Government applied to the State Administration of Cultural Heritage for Kulangsu's inclusion in the World Heritage List. In 2012, the "Shared Heritage of China and Asia" International Council of Monuments and Sites Expert Committee Meeting on Shared Heritage was held in Kulangsu. The experts provided many good suggestions and recommendations for Kulangsu's application for world cultural heritage. In November 2012, Kulangsu was included in the Preparatory List of China's World Cultural Heritage. On January 1, 2013, the Regulations of Xiamen Special Economic Zone on the Protection of Kulangsu Cultural Heritage was officially implemented. In 2014 and 2015, Fujian Province applied to the State Administration of Cultural Heritage twice to list Kulangsu as a World Cultural Heritage application project. In July 2015, the State Administration of Cultural Heritage approved Kulangsu as China's application for World Cultural Heritage in 2017. In November 2015, the text of Kulangsu's application for World Heritage passed the preliminary examination of the World Heritage Center. In January 2016, the State Administration of Cultural Heritage

formally submitted the plan for the protection and management of Kulangsu's declaration for world heritage to the UNESCO World Heritage Committee. From October 16 to 21, 2016, Kulangsu successfully passed the on-site assessment by the UNESCO World Heritage Committee's cultural heritage assessment agency. In March 2017, the final assessment report of the International Council of Monuments and Sites was released, suggesting that Kulangsu should be included in the World Heritage List. In July 2017, Kulangsu was successfully included in the World Heritage List at the 41st World Heritage Conference.

In general, over the past 50 years, data and survey reports have shown the result of development as follows. Artistic creation and production have continued to flourish, the public cultural service system has been continuously improved, the protection and utilization of cultural relics and ancient books has achieved remarkable results, the level of intangible cultural heritage protection and inheritance has been continuously improved, and the cultural industry has developed healthily and rapidly. The integration of culture and technology has continued to increase, the market cultivation and supervision have been coordinated and promoted, the cultural exchanges with foreign countries and with Hong Kong, Macao and Taiwan have become increasingly active, and the government's cultural investment has achieved remarkable results. The revival, inheritance and creative transformation of excellent traditional culture have become the consensus of the academic circles and the government. Give full play to the advantages and strengths of Chinese culture, adhere to creative transformation and innovative development, adhere to exchanges and mutual learning, openness and inclusiveness, adhere to the basic principles of overall planning and coordination, and forming synergies to ensure the preservation and inheritance of traditional culture. At the same time, it will join hands with world civilization to promote the development of cultural and creative industries and cultural re-invention.

Conclusion

The ancestors of Kulangsu Island were mostly southward migrants from the Central Plains. The traditional buildings on Kulangsu Island are symmetrical in the middle axis. The housing is distributed according to grades, reflecting the inheritance of the Central Plains culture. At the same time, the traditional architecture of Kulangsu Island has also been integrated into the local characteristics of southern Fujian, forming a courtyard style residential building known as the "Red Brick House".

After the westerners settled in Kulangsu, they began to build churches, church hospitals and other public buildings. In the early days, they were veranda style buildings. Later, public and memorial Western classical revival style buildings began to appear in Kulangsu. In the later 19th century, the Victorian style gradually became popular. At the beginning of the 20th century, Kulangsu became a modern international community jointly built and lived by Westerners, aborigines and overseas Chinese. Western "orthodox" architecture, which can more represent the modern culture, was introduced into China, represented by the classical revival architecture popular in the West. In the modernization construction of Kulangsu, the appearance of architectural style mainly comes from the classical revival of western modern architecture and the influence of modern architecture.

Due to the relatively stable social environment and good natural environment of Kulangsu at that time, a large number of rich gentry and cultural elites from Fujian and Taiwan, as well as Fujian returned overseas Chinese, came to Kulangsu to settle down. The construction of overseas Chinese buildings in Kulangsu reached a peak. At the same time, the western classical revival and decorative art style are having an impact worldwide. Against this background, a new architectural style "Amoy Deco" has emerged. This style not only shows the western architectural style, but also focuses on the unique architectural style of national and local decorative themes. It refers to the unique architectural style that has emerged in Xiamen Kulangsu Island and its surrounding areas and formed a certain number and scale, integrating the characteristics of Chinese and Western architecture.

Chapter IV

Architecture-related social memories of Kulangsu

Architecture-related social memories in the period Chinese traditional culture influenced Kulangsu

In the Tang Dynasty, the immigration of central plains immigrants combined with the aborigines to expand the Southern Fujian to a certain extent. From the Tang Dynasty to the Five Dynasties, the economic development of Southern Fujian began to develop. During the Song Dynasty, Southern Fujian's economy entered the ranks of advanced development zones in the south of the Yangtze River. Since the Song Dynasties, the economy and culture of Southern Fujian have developed greatly, at the same time, Kulangsu began to leave the footprints of early visitors. From the Yuan Dynasty, some immigrants from the nearby mainland China began to settle in Kulangsu and establish the original settlement. By the Ming Dynasty, since the rise of Moon Port of Fujian due to overseas trade, Southern Fujian entered a brilliant period. In the late Ming Dynasty, Kulangsu gradually recovered from the depression during the sea ban period, and several original settlements developed successively, with a certain scale. At the beginning of the Qing Dynasty, Southern Fujian was full of businesspersons and tourists, and Kulangsu has become a developed and prosperous port. After the opening of the sea ban in the Qing Dynasty, Southern Fujian became a transportation hub connecting the Asian countries, western countries, north and south of China as well as other parts of the world. Kulangsu is located on the important waterway of Southern Fujian into the open sea, so it has also been comprehensively developed.

In general, the special location of Kulangsu and the development and changes of several settlements here have inherited the cultural traditions that originated from the Central Plains civilization.

Most of the traditional buildings on Kulangsu Island are traditional Red Brick House in Southern Fujian.



Figure 8 Model of Red Brick House

Source: Internet

The Red Brick House has a long history and flourished in the Ming and Qing Dynasties. The Red Brick House is inherited from the traditional official style courtyard houses in the Central Plains of China. Its shape is influenced by the Confucian culture and reflects the strict patriarchal and ethical system.

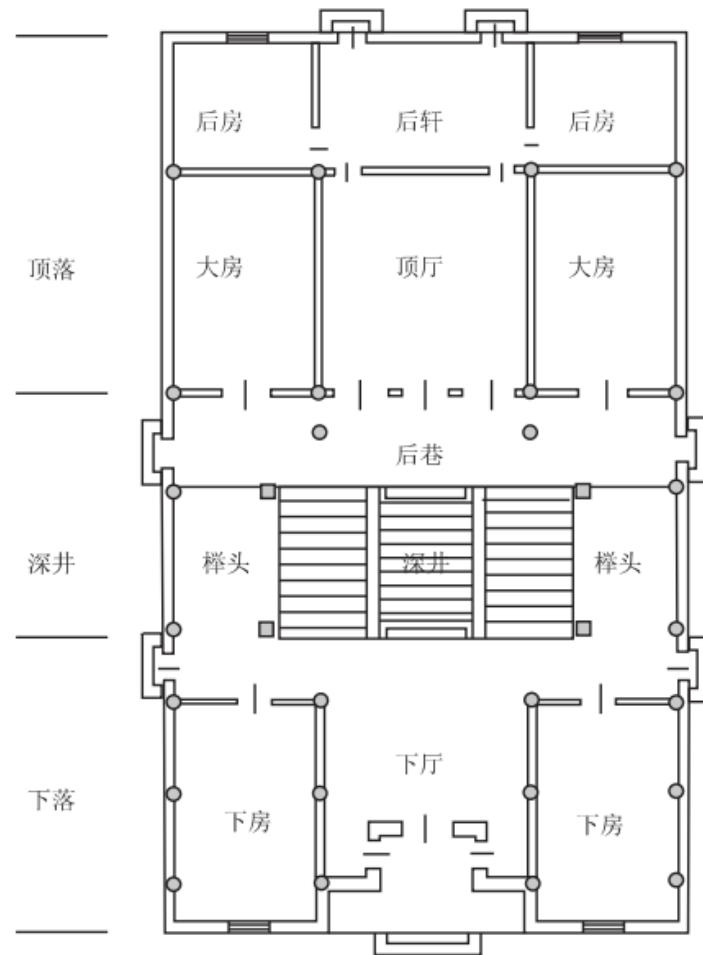


Figure 9 Plan of Red Brick House

Source: Modern Architecture in South Fujian, 2012

1) Four-courtyard Mansion

Four-courtyard Mansion of Kulangsu refers to the folk architecture composed of four groups of red brick House remaining in Yanzijiao settlement. Four-courtyard Mansion, built in the 1920s and 1940s, is the largest and most complete group of red brick buildings in southern Fujian preserved on Kulangsu. Four-courtyard Mansion covers an area of more than 3100 square meters, with a building area of more than 1600 square meters. With its symmetric axis running the depth of the house, the great four-section mansion was built after the traditional Chinese architectural style. And

the layout of Four courtyard Mansion follows the traditional Chinese geomantic concept, backs on the sunshine rock and faces the ocean.



Figure 10 Four-courtyard Mansion
Source: Internet

2) Dafudi Courtyard

Dafudi Courtyard was built in 1796. It is composed of a large building with five bays and two rows of protective buildings. There is a large courtyard in front of the main building. Covering an area of more than 1300 square meters and a building area of more than 400 square meters. It is one of the oldest existing red brick houses on Kulangsu Island.



Figure 11 Dafudi Courtyard

Source: Internet

Architecture-related social memories in the period of becoming a trading port after the Opium War

1 Western cultures appeared and gradually influenced Kulangsu

Influenced by modern thoughts after the Western Industrial Revolution, Westerners who came to Kulangsu have influenced Kulangsu in all aspects, such as Infrastructure, Healthcare, Modern Sports, Education, Arts and Religion, and left a deep social memory.

1.1 Infrastructure

At the end of the 19th century, the road network, power grid, underground pipe network and other public facilities in Kulangsu were quite mature, almost exactly the same as today, which shows that Kulangsu was already a mature and modernized community more than 100 years ago. From the perspective of the construction of municipal supporting facilities, the telegraph company, the telephone company and

the water company were all at the advanced level in the world at that time. Compared with the traditional society in mainland China, Kulangsu is far ahead.

1) Great Northern Telegraph Company

Great Northern Telegraph Company is the name used by Denmark International Telegraph Company to open a telecommunications company in China. In addition, it once acted as a Danish consulate.

At the beginning of 1871, the Great Northern Telegraph Company opened in Tianwei Road, Kulangsu. In March, it began to operate and was one of the earliest places in China to receive and send telegrams. In 1883, the company signed a contract with the telecom department of Chinese government to send and receive telegrams directly to the public.

Through this company, Kulangsu, a small outlying island, has established close ties with many countries around the world.

The building is a single storey brick and wood structure colonial veranda building, with a building area of 420 square meters. The building plane is rectangular, with continuous circular arched corridors on both sides, and the building wall is white.

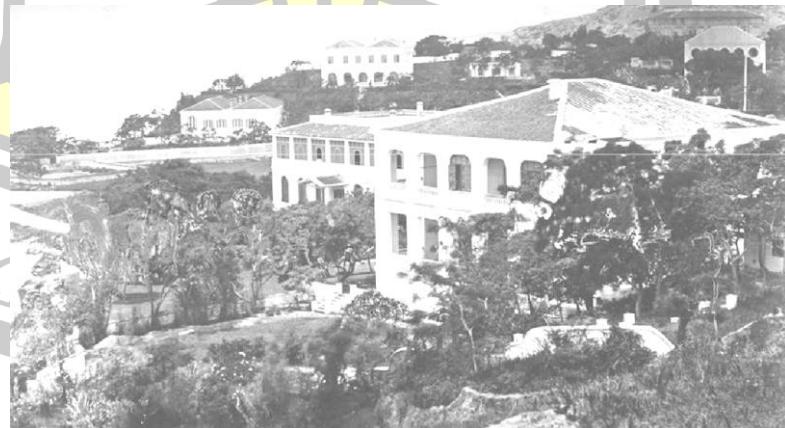


Figure 12 Great Northern Telegraph Company (1871)

Source: Chen Juanying, Kulangsu international community governance model under the Municipal Council.

2) Amoy Telephone Company

The earliest telephone company in Xiamen was "Xiamen Delufeng Company" founded by Lin Erjia, an overseas Chinese, in 1908. In 1919, Huang Yizhu, an overseas Chinese, set up "Amoy Telephone Company" in the Longtou Road Business Street of Kulangsu, and invested in the purchase of equipment such as the common telephone switch of Keluo Company in the United States, and purchased 600 telephones. At the same time, the company hired Qian Xianchang as the chief engineer from Shanghai, and laid submarine cables and erected electric pole lines in 1923.

Amoy Telephone Company is located in Longtou Road Commercial Street. It has three floors, a building area of 440 square meters, and simple shape.



Figure 13 Amoy Telephone Company (1908)

Source: Chen Juanying, Kulangsu international community governance model under the Municipal Council.

3) Commercial Amoy Water Supply Co., Ltd.

The Kulangsu waterworks was opened in 1923. In 1920, the Indonesian Chinese magnate Huang Yizhu initiated the construction of the Kulangsu waterworks, and in 1923, the company was officially named "Amoy Waterworks Limited". In 1924, a reservoir was built near Zengcuoan and water supply began in 1926. In 1927, two lower ponds with a capacity of 3,600 tons each and an upper pond of 50 ton capacity were built on Kulangsu. At the same time, Huang Yizhu built equipment rooms and staff rooms for the waterworks. Water was shipped daily from Xiamen to Kulangsu and pumped into the reservoir. The project was designed by Lin Quancheng, an MIT graduate, and undertaken by the Siemens Company.



Figure 14 Commercial Amoy Water Supply Co., Ltd. (1921)

Source: Chen Juanying, Kulangsu international community governance model under the Municipal Council.

1.2 Healthcare

At the end of the 19th century, the first formal western-style hospital named Hope Hospital was built in Kulangsu. After that, Benevolence Hospital, Private Kulangsu

Hospital, Baptist Hospital, Shenzhou Hospital and other western-style hospitals were established one after another.

1) Hope Hospital

In 1898, the Reformed Church priests established a hospital called "Hope Wilhelmina & Hospital", which is also the first comprehensive hospital on Kulangsu. When the hospital was initially built, there were two buildings in the shape of "L". The hospital is built on the sea and has its own wharf.

At that time, the hospital was equipped with internal medicine, surgery, obstetrics, ophthalmology departments. In addition, the hospital included 2 operating rooms, 1 laboratory, 1 X-ray room, 1 pharmacy, 6 consultation rooms, 30 special wards and 9 general wards. The daily outpatient service receives 30 people on average.

The two buildings are in colonial veranda style as a whole, both of which are two-story buildings with symmetrical axes. Influenced by the trend of classical revival architecture in the United States, the top of the central part is equipped with a triangular gable, which enhances the memorial of the building.

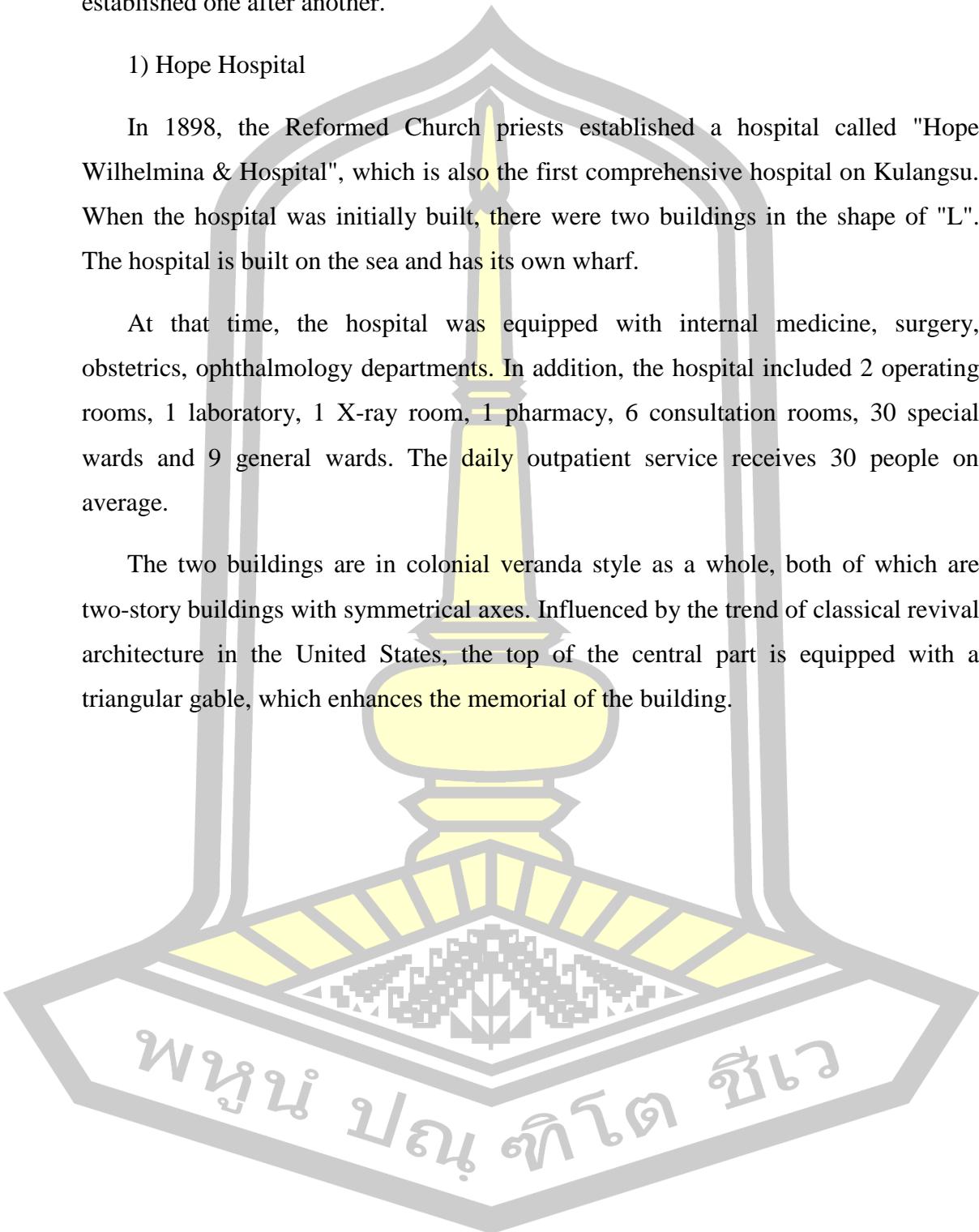




Figure 15 Hope Hospital (1898)

Source: Internet

2) Private Kulangsu Hospital

The American Trade Union founded the Private Kulangsu Hospital in 1925. The Private Kulangsu Hospital was moved to this location in 1933. This hospital also served as a refugee shelter when Xiamen was occupied by Japanese forces. After the Anti-Japanese War, Private Kulangsu Hospital was the only hospital designated by the government to provide medical relief on Kulangsu Island.

The hospital has two buildings. One of the buildings has three floors. Its base is made of granite strips and stones. The walls of plain red bricks alternate with light colored pilasters, which is a common style of overseas Chinese foreign style buildings on Kulangsu in the 1920s and 1930s; The other building has two floors, belonging to the colonial veranda style building. Both floors are equipped with full round arch veranda. The vase decoration of the railing is the same as that of the east building.



Figure 16 Private Kulangsu Hospital (1925)

Source: Author, 2021, Photography

3) Benevolence Hospital

In 1918, the Japanese founded the “Pok Oi Hospital” in Xiamen under the auspices of the “Kind Neighborhood Society”, a charity organization under the Governor-General office of Formosa’s Department of Health. The Kulangsu Benevolence Hospital was established in 1934.

The building covers an area of 11354 square meters, with a building area of more than 4700 square meters. It was the most complete medical equipment and the strongest technical force in Xiamen in the 1930s.

In order to meet the functional requirements, the hospital building is designed with two open patio areas in the central area, one is the badminton court set up by the hospital, and the other is the outdoor activity space for inpatients.

The architecture is an early modern architectural style that became popular in Japan in the 1930s. The exterior walls of the building are mainly light beige, and the edges of glazed tiles are decorated with dark beige, reflecting a strong Japanese style.



Figure 17 Benevolence Hospital (1917)

Source: Internet

1.3 Modern Sports

Yinghua Middle School attaches great importance to the all-round development of students and the cultivation of various interests, and puts the cultivation of students' physical quality in a very important position.

Yinghua Middle School not only lists physical education as a compulsory credit course, but also holds a sports meeting every year to encourage students to participate. At the same time, Yinghua Middle School trained a group of excellent football players, and established the Yinghua Football Team in 1910.

Football has become one of the important features and cultural symbols of Kulangsu culture. Today, the alumni football team of Yinghua Middle School still exists. Every year, it organizes alumni parties and competitions.

In general, Kulangsu is the first place where football was introduced in China, and the earliest football team in Chinese history was founded here as well.



Figure 18 Yinghua football team (1930)

Source: Internet

1.4 Education

In the field of education, Kulangsu has created several domestic firsts, such as the first kindergarten, the first physical education school, one of the first nursing schools, and so on.

1) The Former Southern Fujian Christian Bookstore

The Former Southern Fujian Christian Bookstore was founded in 1908 on Dadai Road on Kulangsu by Chinese and foreign believers of the Christian Missionary Society Bible Society. The bookstore mainly sold Bibles published by the Protestant Episcopal Church in Shanghai, and published books such as the Hymns of South Fukien in South Fujian dialect and the Alphabetic Dictionary of South Fujian Dialect. Some church members donated the land and funds to build a three-storey house on Fujian Road as the new location of the Bookstore in 1932. There are over 100 titles of

books in South Fujian dialect, and all of the books published by the bookstore were sold not only on Kulangsu and in Xiamen but also throughout South Fujian and Southeast Asia.

The Former Southern Fujian Christian Bookstore is a brick concrete structure, with a building area of more than 200 square meters. It is a three storey foreign style building with simple shape. The exterior wall of the building is a red brick wall. The window covers and the waist lines between floors are decorated with imitation stone with white stone washing technology. The white lines are in contrast with the red brick wall, which is a common style of overseas Chinese architecture in Kulangsu in the 20th century.



Figure 19 The Former Southern Fujian Christian Bookstore

Source: Internet

2) Amoy Women's College

In 1870, the American Reformed Mission founded the first primary school (a literacy class) in Xiamen's Liaozihou, and then opened “Amoy Women's College” in 1847. After a fire in 1880, the school was relocated to Tianwei and renamed “Tianwei Women's College”, or “Huaqi Women's School”. Two classes were later added, making it a middle school, and it was renamed “Yude” in 1921. The first president was E. M. Talmage. After the founding of the People's Republic of China, "Yude Women's Middle School" was incorporated into Xiamen No. 2 Middle School, and the school site is still on Kulangsu Island.

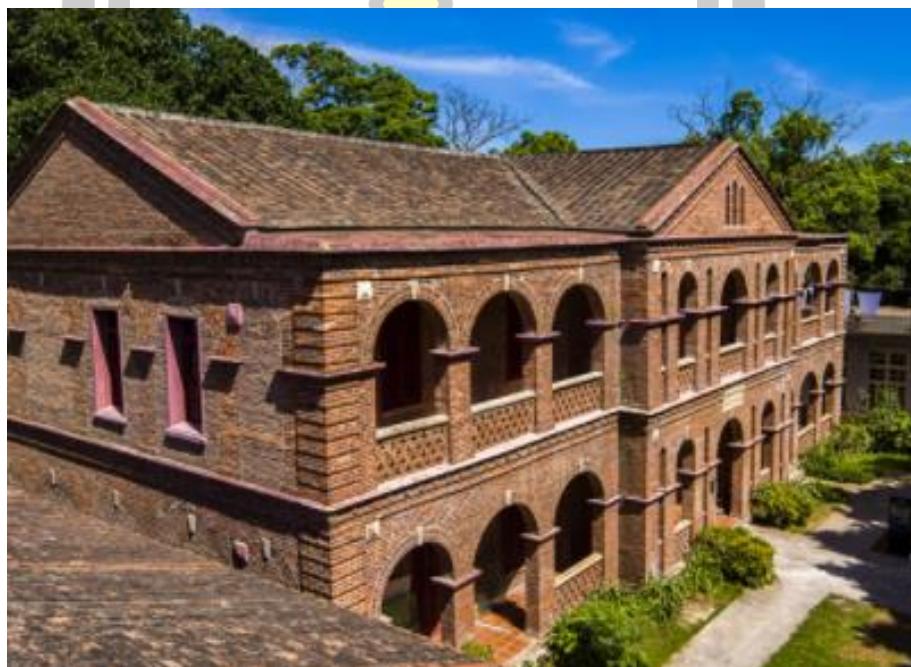


Figure 20 The Former Amoy Women's College

Source: Internet

3) Huaide Kindergarten

The earliest kindergarten in China, founded in 1898



Figure 21 Huaide kindergarten

Source: Internet

4) The Foreigners' Football Field

The Foreigners' Football Field was built before 1878 and originally used as a lawn tennis court and cricket field. It was subsequently used primarily for playing soccer. In 1910, the court was an important venue for the reception ceremony for the AmCham delegation.

It was once a sports venue with complete projects and functions in the southeast China. It opened the precedent of basic physical education in China.

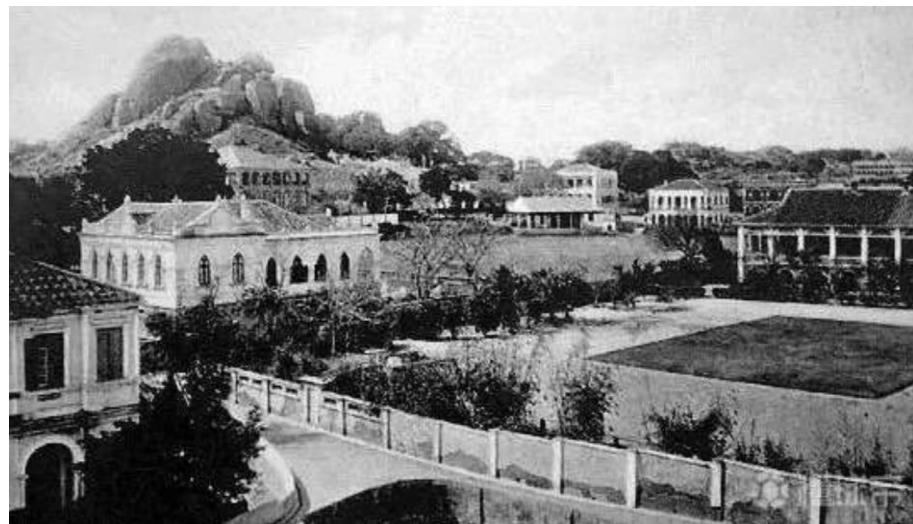


Figure 22 The Foreigners' Football Field

Source: Internet

5) The nursing school of Hope Hospital

The nursing school of Hope Hospital is one of the earliest nursing schools in China (1926).

In 1926, Hope Hospital opened a nursing school and a midwifery school, with a total enrollment of 22 students and 160 graduates. The nursing school building was built on the hillside to the northeast of the Salvation Hospital. It was a three-storey building with brick concrete structure. The old sites of the current Salvation Hospital and Nursing School have retained the pattern formed in history.



Figure 23 The former nursing school of Hope Hospital

Source: Internet

1.5 Arts

Since the middle of the 19th century, western music has been introduced into Kulangsu. There are more than 100 musical families on the island. The per capita piano ownership rate of Kulangsu ranks first in the country, and Kulangsu is known as "Piano Island".

There are many family architectures of musical families and piano-related museums in Kulangsu. These architectures store the social memory of the continuous spread and development of western music in Kulangsu since the 19th century.



Figure 24 Piano Museum

Source: Internet

Kulangsu, known as the "World Architecture Museum", is the most densely populated island of villas and foreign buildings in China. There are more than 1000 villas on the island with an area of less than 2 square kilometers.

It stores the social memory of the continuous blending and evolution of Chinese and Western architectural art in Kulangsu since the 19th century.



Figure 25 Piano Museum

Source: Internet

1.6 Religion

Christianity and Catholicism brought by missionaries, Buddhism and Taoism popular among local people, as well as a group of folk beliefs in Southern Fujian, such as Mazu, Lord Baosheng, God of earth, and Kulangsu, coexist harmoniously and blend with each other.

1) The Catholic Church

The Catholic Church, which was built in 1917 and has a history of more than 100 years, is the only Gothic Catholic Church in Xiamen and is still in use.

The Catholic Church has witnessed the spread of Catholicism in Kulangsu and other areas in southern Fujian, and is one of the most vivid and intuitive manifestations of the religious diversity of Kulangsu's historical international community.

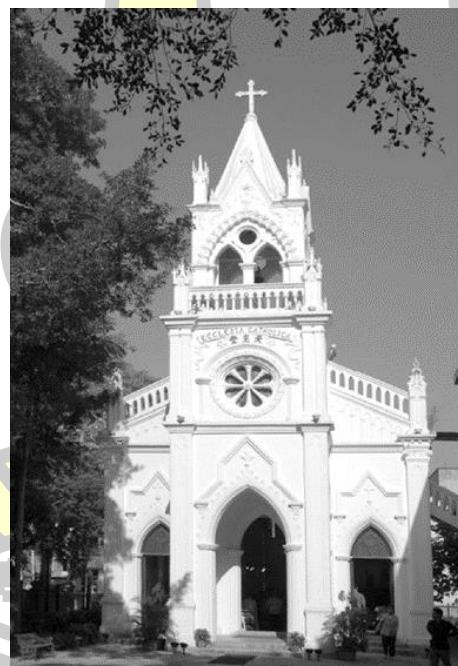


Figure 26 The Catholic Church

Source: Internet

2) Riguangyan Temple

In 1586, some monks began to worship Guanyin Bodhisattva on Riguangyan and established Lotus Nunnery, which was renamed Riguangyan Temple.

Today, the Riguangyan Temple has become one of the famous Buddhist temples in Fujian Province, and has been listed as one of the key Buddhist temples in Fujian Province that are open to the outside world.



Figure 27 Riguangyan Temple

Source: Internet

3) Chongde Palace

Chongde Palace is a Taoist temple with a long history and complete preservation on Kulangsu Island, and a folk belief with a long history in Fujian Province.

For hundreds of years, there have been many folk sacrificial ceremonies in Southern Fujian, and many folk belief activities still take place here, which also brings unique traditional charm to the island's culture and tourism.



Figure 28 Chongde Palace

Source: Internet

2 Integration of Chinese and Western cultures

Although the local natives and foreigners who come to settle down in Kulangsu live within their own geographical and cultural boundaries, they have lived together for a long time on a small island like Kulangsu, and the opportunities for contact are everywhere. There have also been many collisions and conflicts about the concept of human settlements between two ethnic groups with different cultures, which has also promoted the start and development of modern human settlements in Kulangsu.

At that time, although there was a clear and definite geographical boundary between the communities where Westerners lived and the native settlements, the communication between Chinese and Western people was very frequent. Foreigners often go to the facilities distributed in different areas of the island through the local settlements, while the local people also deeply participate in the construction of foreigners' houses, infrastructure and logistics services in their daily lives. More and more Western missionaries have promoted the exchange of Chinese and Western

cultures among Shenzhen people in Kulangsu through missionary work, diagnosis and treatment, as well as primary and secondary schools and early childhood education established by churches.

The modern community built and managed by foreigners in Kulangsu in accordance with the modern model after the Industrial Revolution was fully displayed in front of the local people and became an important window for the display of western modern culture.

The local residents living, working or visiting in Kulangsu, as well as the official and private people nearby, are imperceptibly affected by the material form of Kulangsu's foreign community and its daily operation and life. A small number of local people who gradually have a sense of identity with the western living model have begun to try to imitate the western living culture and living model.

At the end of the 19th century, some overseas Chinese from southern Fujian returned to their hometown from Southeast Asian colonies and other overseas Chinese, and chose to build houses on Kulangsu Island, which has taken on a modern community form. These western-style buildings built by the returned immigrants not only imitate the western architectural style, but also add the local traditional architectural elements, starting the early practice of localization of modern architecture.

Examples are as follows:

1) The Trinity Church (1934)

Chinese and Dutch engineers designed by stages, simplifying the western classical revival style. The social memory of Chinese localization in western religions and architecture.



Figure 29 The Trinity Church

Source: Author, 2021, Photography

2) Former Private Kulangsu Hospital (1925)

Colony veranda style. The hospital designated by the United Nations International Relief Agency. Chinese people's social memory of medical modernization and international organization cooperation.



Figure 30 Former Private Kulangsu Hospital

Source: Author, 2021, Photography

3) Former Amoy Customs Examiner's Quarters (1923)

Colonial veranda style. Southern Fujian red brick masonry, British masonry.

Social memory of exchange between Chinese and foreign personnel.

ພណ៌ បណ្ឌិត ីវេ



Figure 31 Former Amoy Customs Examiner's Quarters

Source: Author, 2021, Photography

4) Former Mengxue Preschool (1898)

The two-story colonial veranda style building and the New Renaissance style coupon gallery. The courtyard wall adopts Chinese traditional garden decoration style.

Originally a private house, it was later a kindergarten run by English missionaries. Now it is transformed into the Pianzi Huang Museum.

The social memory of Chinese modern education reform.

ພណ្ឌ បណ្ឌ កិច្ច ីវោ



Figure 32 Former Mengxue Preschool

Source: Author, 2021, Photography

5) The Bagua Building (1907)

It integrates various elements of ancient Greek, ancient Roman, Islamic and Chinese classical architecture.

Originally a private house, it is now a museum.

Chinese people's social memory of the integration and development of various Chinese and Western architectural styles.

ພន្លំ បណ្តុះ ីវេ



Figure 33 The Bagua Building

Source: Author, 2021, Photography

6) The Fanpo Mansion (1920)

A colonial veranda style villa building with a strong decorative style of Xiamen. It adopts traditional Chinese axial symmetry and Renaissance style veranda. The building adopts Southern Fujian red bricks as building materials, and the bricklaying method is influenced by British Victorian style. The architectural reliefs and garden design are full of the characteristics of the integration of Chinese and Western cultures.

It was originally an overseas Chinese private house, but now it is a scenic spot.

Chinese people's social memory of close exchanges between China and overseas countries.



Figure 34 The Fanpo Mansion

Source: Author, 2021, Photography

7) The Lee House (1920)

Integration of Chinese classical, Southeast Asian, European and other architectural and decoration styles.

Originally an overseas Chinese private house, it is now a shop.

Chinese people's social memory of economic, cultural and artistic exchanges in Southeast Asia.



Figure 35 The Lee House

Source: Author, 2021, Photography

8) The Yang Family Mansion (1913)

English style villas mainly adopt Corinthian style and Roman style, and various European style decorations are mixed. It also has a relatively modern independent water supply system.

Originally a private house, it is now partly a hotel and partly an art gallery.

The social memory of the Chinese pursuit of modern residence.



Figure 36 The Yang Family Mansion

Source: Author, 2021, Photography

Architecture-related social memories in the period from 1949 to 2006 (Before applying for World Cultural Heritage)

After liberation, Xiamen, as an important place for military strategic deployment, did not build new buildings on Kulangsu Island, and the local government took over some large buildings. Many villas have been transformed and decorated as public buildings, and a number of houses have been entrusted by the government. For example, the original Huangjia Villa has been transformed into Kulangsu Hotel, the original Xilin Villa has been transformed into Zheng Chenggong Memorial Hall, the original "Bagua Building" has been transformed into Xiamen Museum, and the original Shuzhuang Garden has been transformed into a public garden. The architecture of this period left a social memory of the unified management form of the government.

At the same time, influenced by the former Soviet Union, practicality became the basic principle of construction, while exploring aesthetic forms was a secondary issue. During this period, standardized multi-storey buildings built according to the

building standards and design methods of the former Soviet Union became the only construction form and general standard. The buildings in this period left a social memory of the building standards of the former Soviet Union.

During the Cultural Revolution, social, political and economic development stagnated. Housing construction has basically stagnated. However, in terms of architectural decoration, a large number of decorations such as red stars and revolutionary slogans have remained, leaving behind the social memory of that era.

After the reform and opening up, with the gradual recovery of the national economy, China's urban construction has also entered the right track, with the increasing urban population and the rapid improvement of urbanization. Against this background, the value of the historic buildings on Kulangsu Island has gradually been recognized and valued by all sectors of society and the country, and the historic buildings have been rated as national, provincial and other cultural relics protection units. The local government should better protect and reuse the valuable historical buildings. In August 1988, Kulangsu became the second batch of national key scenic spots. Against this background, with the change of social needs and people's lifestyle, the historic buildings of Kulangsu began to adapt to the development of modern society by continuing or changing their original functions. Taking Yanping Theater as an example, it was renamed "Kulangsu Cinema" in 1979, which recalled the enthusiasm of Kulangsu people for films throughout the 1980s. Based on retaining the original architectural style, the buildings in this period have modernized their functions and partial decorations, leaving behind the social memory of economic development and social modernization.

Architecture-related social memories of Kulangsu in the context of World Cultural Heritage

Since 2006, Kulangsu has further accelerated the protection of historical and cultural buildings and the process of cultural reinvention. In November 2008, the application for world cultural heritage was officially launched. The buildings in this period have been protected and transformed according to the requirements of applying

for the World Heritage. Some buildings realize functional replacement, and some buildings are transformed into landscape buildings. For example, Boai Hospital, Yude Girls' School, Wu's Ancestral Hall, the former British Consulate, etc. Taking the former British consulate as an example, the Kulangsu Administrative Committee moved to the former British consulate to work in 2003. Later, under the coordination of the local government, the Kulangsu Administrative Committee moved out of the building, and the former British consulate has been renovated and built into a museum, which is open to the outside world to show the history of Kulangsu.

At the same time, the local government has carried out a large number of reconstruction projects. First, the traffic transformation and upgrading. We will promote the construction of the Kulangsu Comprehensive Wharf, the ferry waiting platform, and the Sanqiutian Wharf landscape project. The second is the improvement of municipal projects. Power capacity expansion and reconstruction, waterlogging drainage and reconstruction of the center park area, and reconstruction of the island streetlights were implemented. The third is to improve the environment. We will improve the surrounding environment of the Catholic Church, upgrade the Dadeji Bathing Beach, and design Kulangsu Park and the theme park for overseas Chinese subtropical plant science popularization and sightseeing experience. Fourth, urban management was improved. We will accelerate the construction of Kulangsu's geospatial information system, intelligent tourism comprehensive management and service platform, and urban management information platform. In terms of historical and cultural buildings, the comprehensive reconstruction of Kulangsu Island in this period is to optimize, restore and improve the surrounding environment; Second, the renovation of self-decoration, adhering to the principle of "repair the old as the old", and maintaining the historical style; Third, supporting modernization, such as information construction and smart tourism platform construction. The architecture of this period left a social memory related to the declaration of World Heritage and its becoming a World Heritage.

In 2019, in order to further meet the requirements of world cultural heritage, the local government issued the Regulations on the Protection of Kulangsu World Cultural Heritage in Xiamen Special Economic Zone, bringing the protection of

Kulangsu World Cultural Heritage into the legal track and upgrading the protection of cultural heritage. Specific measures include completing five cultural relics' renovation projects, including Sanluo Girl Building and the former site of Kulangsu Water Supply Company, launching seven renovation projects, including the Bagua Building and the former site of the US Consulate, and carrying out minor repair and maintenance projects for 24 cultural relics and historic buildings. These projects demonstrate the most refined repair level of Kulangsu. On the other hand, the local government has promoted the building digitization project, and the oblique photography of the whole island of Kulangsu has been basically completed, including the 3D mapping and scanning of the Haitian Church, the Catholic Church and Huang Cimin Villa. The architecture of this period and the digital architecture corresponding to the digital platform left a social memory related to the modernization and digitization of the world heritage.

Conclusion

Influenced by the traditional Chinese culture, the indigenous people of Kulangsu have cultivated on the island, continuing the traditional life style of "half fishing and half farming" and occasionally serving the surrounding maritime trade. The buildings in the settlements are the traditional "red brick houses" courtyard style dwellings in southern Fujian, which are compatible with the Chinese traditional family ethics system and the ideal of farming and reading.

In the 1870s, Westerners who came to Kulangsu were influenced by modern ideas after the Western Industrial Revolution and built residence, residence, church, club, hotel, consulate, customs, foreign firms and church buildings by reference. At the same time, they paid great attention to the construction of roads and other public facilities. In 1880, a large-scale residential community was formed.

The westerners who settled on Kulangsu Island and the local aborigines have coexisted for a long time and exchanged frequently. There has also been a lot of blending about the concept of human settlements.

The aborigines began to try to imitate the living culture and living mode of Westerners. In particular, overseas Chinese returned from overseas have led the Chinese community to participate in the construction of modern housing and community on Kulangsu Island on a large scale. Since then, the boundary between the Chinese community and the Western community has become increasingly blurred and gradually integrated.

In the second half of the 19th century, the collision and exchange of Chinese and Western human settlement concepts on Kulangsu laid the foundation for the development and prosperity of Kulangsu's international community in the first half of the 20th century.

After the liberation of China, Kulangsu has gone through the process of unified government management, learning from Soviet standards, the Cultural Revolution, reform and opening up, and cultural prosperity, and finally became a world cultural heritage. In different historical periods, the decoration, environment and functions of the buildings have all complied with the development of the times and changed with historical marks, leaving a profound social memory of the times.

CHAPTER V

The reinvention of tradition in the dimension of architectures of

Kulangsu

Reasons of reinvention of tradition

1 Social development

Kulangsu relies on Xiamen City to do well in six major social events of people's livelihood: "employment, schooling, medical care, food, housing, and transportation". Nowadays, Kulangsu has achieved medical insurance for all citizens, established an endowment insurance system, established a housing security system covering all citizens, completed the construction of infrastructure such as water, electricity, gas, and public transportation, and realized a compulsory education system for the whole society. At the same time, a comprehensive intellectual property protection system has been formed, the classified treatment of urban domestic waste has been implemented, and local legislation of urban public civilization has been carried out. In addition, with the development of science and technology, the construction of social informatization will be carried out in an all-round way.

In terms of culture, the cultural activities of the community in Kulangsu are systematic, normal and sustainable, which fully demonstrate the profound cultural heritage of Kulangsu. It is systematically reflected in community cultural activities with rich content, including music, sports, art exhibitions, folk activities, etc., for example, the Kulangsu Music Festival, the Kulangsu International Youth Football Exchange Competition, the Kulangsu International Art Residency Program, and the Kulangsu Poetry Festival and so on. Meanwhile, the normality is reflected in the regular and fixed-point holding of cultural activities, such as the Kulangsu National Day series activities, the Mid-autumn festival, and the marine environmental protection public welfare activities. There are not only official community cultural activities, but also community cultural activities organized by non-governmental organizations, such as the grass-roots art team "Lei Cuo Band" and the century-old poetry club "Shuzhuang poem Club". Officials and non-governmental organizations

jointly plan community cultural activities to achieve sustainable development of cultural activities.

In terms of education, the public schools owned by Kulangsu include Xiamen Sunlight Kindergarten, Xiamen People's Primary School, Xiamen No. 2 Middle School, and Xiamen Music School, which not only guarantees the quality of basic education in Kulangsu, but also further stimulates the vitality of the community.

In terms of medical treatment, Kulangsu has the Kulangsu Branch of Xiamen No. 1 Hospital, which is a second-class hospital with 24-hour emergency medical treatment; it basically meets the medical needs of residents and tourists. In addition, the humanized medical service further meets the diversified pension needs of the elderly in different situations, laying a solid foundation for the livability of the elderly in Kulangsu.

In the terms of environmental protection, the United Nations Development Program (UNDP) has highly appraised the sea area ecological restoration work, and has promoted and demonstrated Kulangsu globally as a demonstration project in the East Asian Sea Area Pollution Prevention and Management Demonstration Zone.

In the terms of administrative management, the Kulangsu-Wanshishan Scenic Area Management Committee was established. As an agency of the local government, it is mainly responsible for the protection, utilization and management of the World Cultural Heritage of Kulangsu. Institutions include the following: Kulangsu Cultural Tourism Development Center, Kulangsu World Cultural Heritage Monitoring Center, etc.

In recent years, with the all-round development of society, Kulangsu has taken the successful application for the World Cultural Heritage as a new starting point, combining the protection and inheritance of cultural heritage with the implementation of the local government's cultural development policies. Local governments and non-governmental organizations not only summarize successful experiences, but also learn from international concepts to better protect, manage, utilize and inherit Kulangsu in a long term.

2 Economic development

Relying on "Xiamen: Freeport-type Special Economic Zone", Kulangsu has achieved tremendous economic development. Xiamen was designated as a special economic zone in 1980, and has been continuously supported by various national policies; in 1986, Xiamen was identified as the first batch of pilot cities for institutional reform in China. In the "Belt and Road" initiative, Xiamen is positioned as one of the core cities in the "Belt and Road", especially the construction of the 21st Century Maritime Silk Road. Since the establishment of the special economic zone, Xiamen's economic growth has been extremely impressive: from 1981 to 2017, the city's GDP jumped from 741 million yuan to 435.118 billion yuan, with an average annual increase of 15.9%, and the fiscal revenue jumped from 195 million yuan to 118.729 billion yuan, with an average annual increase of 19.7%.

A specific analysis shows the phenomenon of "unicorns" gathering in emerging industries, groups of local innovative enterprises have become industry leaders in their respective fields, and the annual output value of software and information technology services alone has exceeded 120 billion yuan. At the same time, key industries have developed, such as biomedicine and health, semiconductors and integrated circuits, tourism and exhibition, software and information services. Among them, the tourism economy has continued to grow rapidly in recent years, the industrial structure and quality has gradually improved simultaneously, maintaining a good development trend. According to the government statistics bulletin, it receives 89 million domestic and foreign tourists every year, and realizes a total tourism income of 140.21 billion yuan. After becoming a free trade zone, by 2021, Xiamen's annual gross domestic product (GDP) will be 703.389 billion yuan, an increase of 8.1% over the previous year, and the per capita GDP has remained above 20,000 US dollars, which has exceeded the level of primary developed economies by international standards.

It is worth mentioning that, as a strategic emerging industry, the cultural industry is a concentrated expression of the integration of culture and economy. The development of cultural industries is of great significance and role in promoting local

economic development and improving the environment for local economic development. Based on the analysis of the economic data of Kulangsu, Kulangsu strives to optimize the investment environment, consumption environment, and business environment, and focus on attracting investment and cultural tourism consumption. In the same period, the registered capital of domestic capital reached 228.78 million yuan, and the total investment was 228.78 million yuan, which also achieved good economic development. The competitiveness and comprehensive strength of Kulangsu's cultural industry continue to increase. At the same time Kulangsu's cultural characteristics and industrial advantages formed gradually as well, which making the cultural industry a new engine for the economic development.

3 Cultural development

In recent years, relying on Xiamen, Kulangsu's cultural industry has made great progress. From the perspective of development trend, the cultural industry has become the pillar of Xiamen's tertiary industry and a new engine to drive economic growth. From the perspective of development structure, first, animation online games, digital content and new media, creative design have formed a trend of aggregation and development, and the concentration of the cultural industry has continued to increase and the scale has continued to expand. Second, the agglomeration benefits of cultural industrial parks gradually appear. Third, the investment momentum of cultural industry projects is strong. In recent years, the investment institutions of cultural industry projects have increased significantly, showing the characteristics of large investment amount and relatively concentrated investment fields in the core layer of cultural industry, which shows the future development momentum and development trend of Xiamen's cultural industry.

From the perspective of the structures of the cultural industry, the added value of the cultural service industry accounts for about half of the cultural industry, and the added value of the cultural manufacturing industry accounts for more than one third of the cultural industry. From the perspective of the growth types and industries of the cultural industry, Xiamen's cultural industry shows obvious echelon characteristics. The growth of the core layer is significantly higher than that of the peripheral layer

and related layers, indicating that the structure of the cultural industry is further optimized, which means the cultural industry continues to maintain a healthy and sustainable good situation. In addition, the rapid growth of emerging cultural enterprises has become the main driver of the development of the cultural industry, especially the development of emerging cultural industries such as animation games and cultural creativity.

The development of cultural industry has improved industrial institutions, changed the mode of economic development, and improved the competitiveness of the city. In recent years, Xiamen has been exploring new ways to promote the development of cultural industry. At present, Xiamen has 3 national cultural industry demonstration bases, 1 National Film and television animation industry base, 7 provincial cultural demonstration bases and 36 enterprises have won the title of cultural enterprise.

At the same time, a number of leading cultural enterprises have led to the gathering momentum of cultural and creative industries in Xiamen, which has greatly stimulated the continuous growth of the cultural industry in Xiamen and has become a cultural and creative industry highland attracting attention at home and abroad.

All regions in Xiamen include Kulangsu have made use of their respective industrial structures and development conditions with reasonable position, formed a distinctive pattern of cultural industry development, and created a number of influential cultural and creative platforms.

In recent years, local government of Kulangsu has been committed to the unified planning and integration of historical buildings and traditional commercial streets. The local government carries out Cultural Reinvention while protecting and repairing the historical buildings, and implants new functions according to the needs of cultural and creative industries. In the process of implementation, the concept of balancing the value of historical style and the utility function was adopted, so as to fully maintain the historical, cultural and artistic style while re-inventing historical buildings. Observing from a larger scale, according to this standard, the cultural development demonstration area which begun to take shape is gradually playing a role

of driving and radiating to promote the further improvement of the industrial chain and form a distinctive cultural industry cluster.

Factors that promote the reinvention of tradition

1 Spontaneous consciousness and behavior of local residents

Kulangsu has a small population of 13800 people in 5322 households, of which 7300 are immigrants, accounting for 52.9% of the total permanent population. Among the local residents, the migrant population is mainly engaged in business, that is, the so-called "tourist immigrants".

With the diversification of tourism modes, "tourism immigrants" gradually appear. The urbanization of Kulangsu is relatively developed, the per capita disposable income of residents is high, and the tourism development in this region is relatively mature. In this context, many people will look for a free, slow-paced and healthy lifestyle. Therefore, they gather in Kulangsu. Some invest in small tourism enterprises such as inns, bars and cafes, some run their own Inns to achieve the feelings of literary and artistic youth, and some become backpackers to enjoy local life and folk customs. So far, most of the people who invest in or operate small tourism enterprises on Kulangsu are outsiders. Even among the people who do grassroots government work on Kulangsu, there are many outsiders. With the support and encouragement of policies, their business and lifestyle are one of the main driving forces for the reinvention of Kulangsu culture.

With the continuous development of society, economy and culture in Kulangsu in recent years, the natural environment, social environment and economic environment of Kulangsu have formed their own unique characteristics due to the development of tourism. In the process of development, Kulangsu community has gradually evolved into a tourism community dominated by tourism. The number of permanent residents on the island has decreased year by year, while the number of tourist immigrants has increased year by year. Some aborigines choose to leave the community voluntarily and rent their houses and land to obtain economic benefits and choose a new community life. The above situation has led to the gradual

transformation of the social function of Kulangsu into a tourism function. Kulangsu has overall planned tourism infrastructure, scenic spot greening, garden design, architectural style, etc., while improving and standardizing catering facilities, accommodation conditions, tourist facilities, shopping environment, entertainment projects, etc., so as to provide more comprehensive cultural and tourism services for tourists.

After the successful declaration of world cultural heritage, laws and regulations have protected the representative historical buildings, historical roads, natural landscapes and cultural relics of Kulangsu. At the same time, the local government and local residents pay more attention to cultural and creative tourism products, and further explore, protect and inherit local traditional culture. The continuous changes in the population structure of Kulangsu, especially the continuous transformation of Kulangsu by "tourist immigrants", objectively led to its continuous collision and integration with the local traditional culture, which gradually led to subtle changes in the local traditional culture. Tourist immigrants came to Kulangsu with their own culture. They used local buildings, streets and other spaces to integrate their own ideas into the commercial management of historical buildings. The buildings they operated included minimalist style, industrial style, Zen style, retro style, romantic style and other styles, which made the landscape style of Kulangsu rich and colorful, but also integrated into one. The transformation of historical buildings is a direct use of space. The tourism commodities of Kulangsu also endowed with cultural symbols. The street paintings of sketch painters, the sales methods of characteristic scented tea, wedding photography in fixed places, etc. all constitute the novel cultural symbols of Kulangsu. Tourism immigrants, local residents, tourists and other different groups in Kulangsu have jointly created a new cultural form, which based on the traditional culture of Kulangsu and is a reinvention of traditional culture.

2 Policy support from national and local governments

2.1 National cultural power strategy

In 2006, China first put forward the concept of "Cultural and Creative Industry". The cultural and creative industry covers a wide range. According to China's current industrial classification of national economy (GB / t4754-2002), the cultural and creative industry includes 80 industrial categories of 9 major categories. Subsequently, the state issued a series of policies to support the development of cultural and creative industries, and proposed to "promote the cultural industry to become a pillar industry of the national economy". In particular, the national "13th Five-year plan" lists the cultural and creative industry as one of the five strategic emerging industries to be cultivated.

In 2010, China issued *the law on the promotion of cultural industries*, which is the first proposed law on the overall field of cultural industries in China. Subsequently, laws and regulations on the subdivisions of the cultural industry were issued, such as *the law on the protection of public cultural services*, *the law on the promotion of the film industry*, and *the law on public libraries* etc.

In March 2014, China issued *the national new urbanization plan (2014-2020)*, which clearly pointed out: "explore urban cultural resources, strengthen cultural inheritance and innovation, and build the city into a humanistic charm space with profound historical deposits and distinctive characteristics of the times." In September 2014, the State Administration of cultural relics issued *the Notice on further improving the overall protection and utilization of traditional villages concentrated in national key cultural relics protection units and provincial cultural relics protection units*. In February 2015, the State Council issued *the Regulations on museums*.

In March 2016, the State Council issued *the Guiding opinions on Further Strengthening the work of cultural relics*. In December 2016, the State Administration of cultural heritage issued *the National 13th five year plan for scientific and technological innovation in cultural heritage protection and public cultural services*, which is committed to improving the protection and utilization of cultural heritage as a whole and promoting China to a powerful country with cultural heritage protection.

In January 2017, the State Council issued *the Opinions on the implementation of the project for the inheritance and development of Chinese excellent traditional culture*, which put forward the "policy of protecting and inheriting cultural heritage, adhering to the principle of protection first, rescue first, rational utilization and strengthening management", and put forward a series of specific key protection projects. In February 2017, *the 13th Five-year plan for the development of national cultural relics* issued by the State Administration of cultural relics proposed to strengthen the protection of cultural relics, strengthen scientific and technological innovation of cultural relics, strengthen the construction of the rule of law of cultural relic, and improve planning safeguard measures.

In March 2021, *the 14th Five-year plan for national economic and social development of the people's Republic of China and the outline of long-term goals for 2035* proposed to thoroughly implement the project of traditional culture inheritance and development, strengthen the systematic protection of cultural heritage, and promote the creative transformation and innovative development of traditional culture. In April 2021, the Central Propaganda Department issued *the 14th Five-year plan for key projects of the inheritance and development project of Chinese excellent traditional culture*, which set up a series of new projects. Such as urban cultural ecological restoration, the protection and utilization of famous historical and cultural sites, to promote the reinvention of excellent traditional culture, better integrate it into social development and people's daily life, and fully reflect contemporary values. In August 2021, the Ministry of culture and tourism issued *the Several measures on further promoting the development of cultural and creative products in cultural heritage units*, which formulates a series policies and measures to further promote the development of cultural and creative products. Through in-depth exploration of the spiritual connotation of cultural relic resources, cultural and creative products have become an important carrier of traditional culture. In November 2021, the State Council issued *the 14th Five-year plan for cultural relic protection and scientific and technological innovation*, which proposed to deepen cultural heritage protection and reinvention. In 2021, the Ministry of culture and tourism issued *the "14th Five-year*

plan" for the development of cultural industry and the "14th Five-year plan" for cultural and tourism science and technology innovation.

In the "14th five-year plan" period, China focused on the strategy of building a cultural power and issued a series of policies aimed at continuing history and culture, protecting cultural heritage and promoting the development of cultural industry. The Sixth Plenary Session of the 17th CPC Central Committee put forward the strategy of building a cultural power for the first time at the national level. Since the 18th CPC National Congress, with the implementation of China's strategy of building a strong cultural country, the protection and utilization of cultural heritage have attracted more and more attention and played an increasingly important role. The function of cultural heritage has evolved with the development of national politics, economy and culture. China has made a series of innovations in the protection and utilization of cultural heritage, making it an important way to enhance cultural identity, strengthen cultural self-confidence, enhance national cultural competitiveness, help cultural diplomacy, and shape a good international image.

2.2 Cultural construction and cultural inheritance policies of local governments

Local governments should clarify their responsibilities, make long-term plans, establish and improve a series of security mechanisms step by step, and promote the continuous improvement of the protection and utilization level of cultural heritage.

Take Kulangsu as an example. Specifically, the first is to build a government led mechanism. Local governments set up cultural heritage protection centers at all levels, set up cultural heritage protection leading groups, and prepare and implement the master plan, which includes setting up a special fund for the construction of protected areas of 20million yuan per year, and supporting 20 construction projects in key areas of overall protection. The second is to guide social participation. Local governments mobilize social forces and guide experts, scholars, enterprises and other groups of people to participate. Third, build a legal system. Local governments actively promote the legislation of cultural heritage protection, and take the protection of cultural and natural heritage as the key area of local government legislation. Such

as *the Resolution of the Standing Committee of the Fujian Provincial People's Congress on strengthening the protection and utilization of cultural and natural heritage, the Regulations on the protection of famous towns, famous villages and traditional villages in Fujian Province, the Regulations on the protection of Kulangsu cultural heritage in the Xiamen Special Economic Zone, the Overall plan for the renovation and upgrading of Kulangsu*. Under the protection of these laws and regulations, the local government has highlighted the unique historical characteristics and cultural connotation of Kulangsu in accordance with the local tourism development strategy and the future cultural development direction of Kulangsu.

Recently, local governments have continued to formulate relevant policies for the protection of Kulangsu culture, with the purpose of continuing local history and culture, protecting local cultural genes, and shaping distinctive features. In order to protect Kulangsu's unique historical buildings, the local government formulated *the Regulations of Xiamen on the protection of Kulangsu's historical buildings*. Since then, the protection of Kulangsu's historical buildings has been legalized and standardized. In the process of Kulangsu cultural heritage declaration, the local government issued *the Regulations on the protection of Kulangsu cultural heritage in Xiamen Special Economic Zone*, which played an important role in guiding, promoting and ensuring the protection of Kulangsu cultural heritage and effectively ensured the smooth progress of the application for World Cultural Heritage.

At the same time, local governments constantly adjust and upgrade the development mode according to the changes of national policies as well as the local actual situation and development needs, so as to advance the innovative development of cultural and creative industries with the times. Since the 19th CPC National Congress, there have been some new trends in China's cultural and creative industry policies. The biggest driving factor for the cultural and creative industry has changed from industrial policy to market. The endogenous driving force of the market is stronger than that of government. Therefore, local governments have established special funds of the cultural industry for the construction of multi-level cultural market, which plays a very important role in giving play to the guidance, support and

regulation role of local governments and promoting the market cultivation of cultural industry.

Changes of Kulangsu after the reinvention of tradition

Changes of Kulangsu after the reinvention of tradition are described in several aspects.

1 overall analysis

From the perspective of overall planning, Kulangsu cultural landmarks will be used as the center to build reinvention areas with different cultural themes. For historical buildings scattered in different cultural areas, the original functions should be retained as far as possible. For buildings that cannot reproduce original functions, similar and cultural functions should be used to reshape and inherit history as much as possible. At the same time, by focusing on the theme of contemporary culture and art, Kulangsu will enable the tradition reinvention of historical buildings without damage, and form a cultural and reinvention brand by building a tradition reinvention chain.

In terms of overall classification, Kulangsu cultural landmarks are classified as follows:

Cultural exhibitions: museums, memorials, art galleries, studios, artist workshops, master studios, traditional cultural exhibitions with local characteristics in Southern Fujian, tea art, film carving, paper cutting, and research bases for traditional crafts in Southern Fujian.

Fashion and creativity: boutique bookstores, exquisite local hand letters, creative fairs, special gifts, special handicrafts, maker space, maker base, fashion design, creative life, creative leisure, creative gift stores, etc.

Social life: Chinese time-honored brands, traditional snacks in Southern Fujian, exquisite bars, Chinese and Western restaurants, cafes, beverage shops, teahouses, pastry shops, etc.

In terms of decoration style, different regions have adopted different measures based on their own traditional style. Take Longtou road and Fuzhou road as examples.

The overall architectural style of this area is Xiamen decorative art style. Historical buildings mostly use plain red bricks, some use white foreign ash, and ordinary buildings mostly use white plaster. The facade decoration of historical buildings still adopts the decorative art style of Xiamen and the traditional style of Southern Fujian to coordinate the style and features of the block. At the same time, complementary colors that have a strong contrast with red, gray, white, yellow and other colors should be avoided to coordinate the color of the whole block. In order to achieve the historical continuity of materials and maintain the integrity of the overall facade, designers use materials of the same type or color system when the decoration of the peripheral structure of the building is made of red brick, foreign ash or water brush stone.

In terms of historical and cultural values, the traditional reinvention of Kulangsu core element buildings mainly depends on its historical information and unique value. Through the empowerment of the corresponding cultural theme functions, the core element buildings are built into cultural landmarks, and the surrounding historical buildings are used to expand their cultural influence, while guiding the surrounding areas to carry out the transformation and upgrading of the corresponding cultural themes.

In terms of specific measures, the traditional reinvention of most historical buildings is analyzed from the aspects of use function, degree of protection and the impact of traditional reinvention on the building itself. From the perspective of use function, 28% of the buildings continue their original functions, mainly churches, temples and residences; after the traditional reinvention, 54% of the buildings change their functions, mainly including museums, exhibition halls, culture and education location, hotels and commercial location. Among them, museums, exhibition halls are reused most, accounting for 43%, culture and education location and hotel account for 36%, and other functions such as commerce are relatively few. The traditional reinvention method, which takes exhibition functions as the main function, is in line with the traditional utilization concept of historical buildings based on protection, while the application of cultural, educational, hotel and other functions in historical

buildings reflects other possibilities of Kulangsu historical buildings in realizing their reinvention value.

Sort out various types of traditional reinventions as follows:

1.1 As a landscape after the reinvention of tradition:

Former Benevolence Hospital, located at No. 1 Lujiao Road, a national-level historic building (government housing), which was once transformed into an exhibition hall and is now used as a landscape.

Historic Kulangsu Water Supply Facility, located at No. 24 Zhangzhou road, a provincial-level historical building (government housing), which has been transformed into an exhibition hall and is now used as a landscape.

Liao Family Villas (Lin Yutang's Former Residence), located at No. 44 Zhangzhou Road, a provincial-level historical building (private house), which is now used as a landscape.

Former A.R.C.M Girls' Schools, located at No. 14, Tianwei road, a national-level historic building (government housing), which has been transformed into an exhibition hall and is now used as a landscape.

Former Residence of Amoy Customs Deputy Commissioner, located at No. 11 Zhangzhou Road, a national-level historical building (government housing), which is now used as a landscape.

Former Amoy Club, located at No. 8, Zhutianwei road, a national-level historic building (private house), which has been transformed into an office and is now used as a landscape.

Former Residence of British Consulate, located at No. 5 Zhangzhou Road, a provincial-level historical building (government housing), which is now used as a landscape.

Former Residence of the American Reformed Church, located at No. 7 Zhangzhou road, a provincial-level historical building (government housing), which is now used as a landscape.

The Wu Family Ancestral Hall, located at No. 97 Kangtai road, a provincial-level historical building (private house), which has been transformed into a Chinese painting academy and is now used as a landscape.

Huangcimin Villa (Golden Melon Building), located at No. 99 Quanzhou road, a provincial-level historical building (private house), which has been transformed into an exhibition hall for World Heritage application activities, and is now used as a landscape.

1.2 As a museum or exhibition hall after the reinvention of tradition:

1) Former China & South Sea Bank Limited Building

Former China & South Sea Bank Limited Building, located at the core business area of Kulangsu, a provincial-level historical building (government housing), the first and second floors of which has been transformed into banks and exhibition halls, and the third and fourth floors has been transformed into office areas.



Figure 37 Former China & South Sea Bank Limited Building

Source: Author, 2021, Photography

2) Haitian Building

Haitian Building, located at the exhibition theme area of Kulangsu, a national-level historic building (government housing), which has been transformed into the World Architecture Exhibition Hall, Nanyin, puppet performance hall, etc.

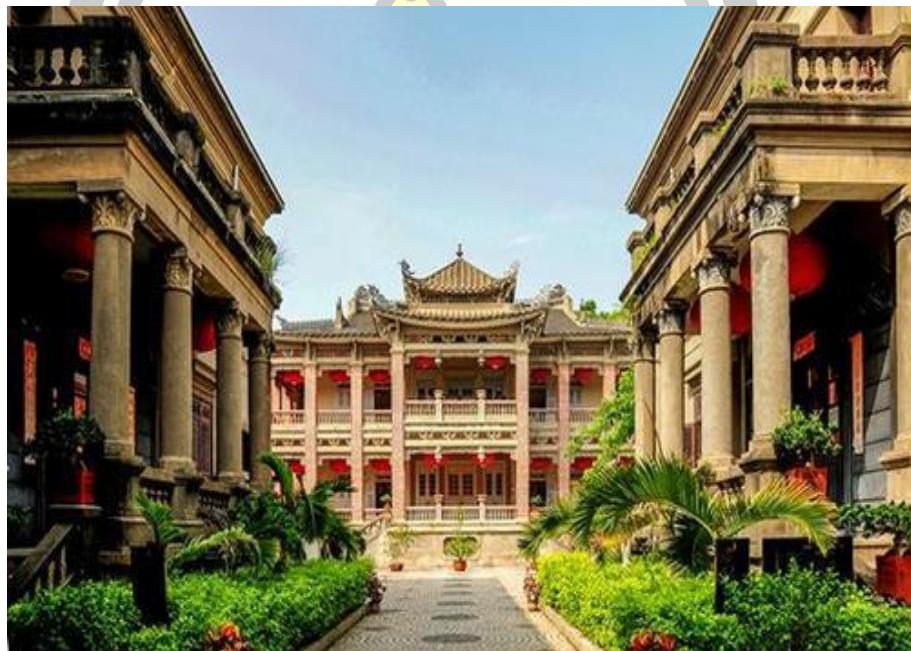


Figure 38 Haitian Building

Source: Author, 2021, Photography

3) Huang Rongyuan Mansion

Huang Rongyuan Mansion, located at the exhibition theme area of Kulangsu, a national-level historic building (government housing), which has been transformed into China Record Museum.



Figure 39 Huang Rongyuan Mansion

Source: Author, 2021, Photography

4) Xilin Villas

Xilin Villas, located at the core attractions of Kulangsu, a national-level historic building (government housing), which has been transformed into Memorial Hall of Zheng Chenggong.

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Figure 40 Xilin Villas

Source: Author, 2021, Photography

5) Huang Family Villa

Huang Family Villa, located at the core attractions of Kulangsu, a provincial-level historical building (private house), which has been transformed into the private residence exhibition hall.

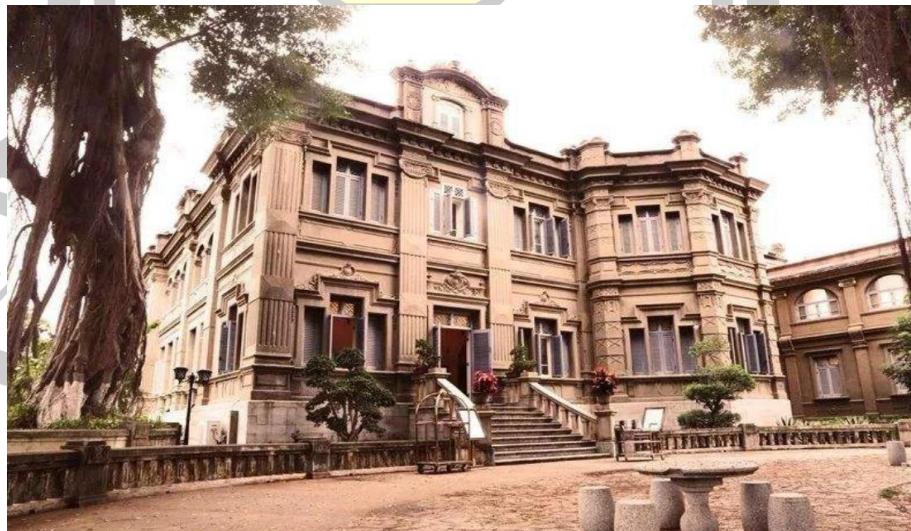


Figure 41 Huang Family Villa

Source: Author, 2021, Photography

6) Shuzhuang Garden

Shuzhuang Garden, located at the core attractions of Kulangsu, a national-level historic building (government housing), which has been transformed into the exhibition hall of Shuzhuang Garden.

7) Former Great Northern Telegraph Company Building

Former Great Northern Telegraph Company Building, located at the core business area of Kulangsu, a provincial-level historical building (government housing), which has been transformed into the Cultural Heritage Protection Exhibition Hall.



Figure 42 Former Great Northern Telegraph Company Building

Source: Author, 2021, Photography

8) Former Private Kulangsu Hospital

Former Private Kulangsu Hospital, located at the core business area of Kulangsu, a provincial-level historical building (government housing), which has been transformed into the Medical History Exhibition Hall.



Figure 43 Former Private Kulangsu Hospital

Source: Author, 2021, Photography

9) Former Hope Hospital and Nurses' School

Former Hope Hospital and Nurses' School, located at the core attractions of Kulangsu, a national-level historic building (government housing), which has been transformed into Kulangsu Gallery of Foreign Artefacts from the Palace Museum Collection.

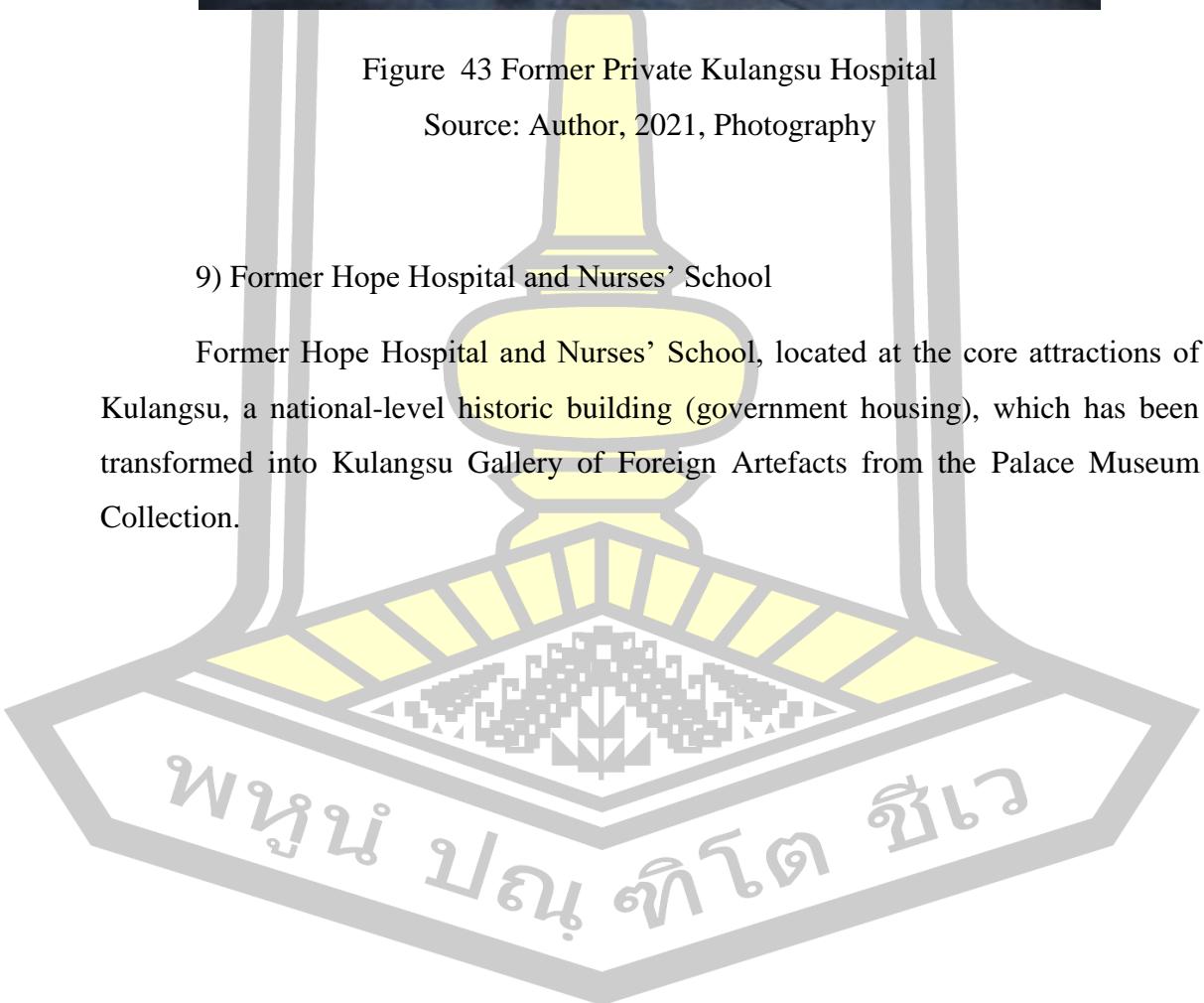




Figure 44 Former Hope Hospital and Nurses' School

Source: Author, 2021, Photography

10) Former Staff Cottage of the Hong Kong and Shanghai Banking Corporation Former Staff Cottage of the Hong Kong and Shanghai Banking Corporation, located at the core attractions of Kulangsu, a national-level historic building (government housing), which has been transformed into a memorial hall.

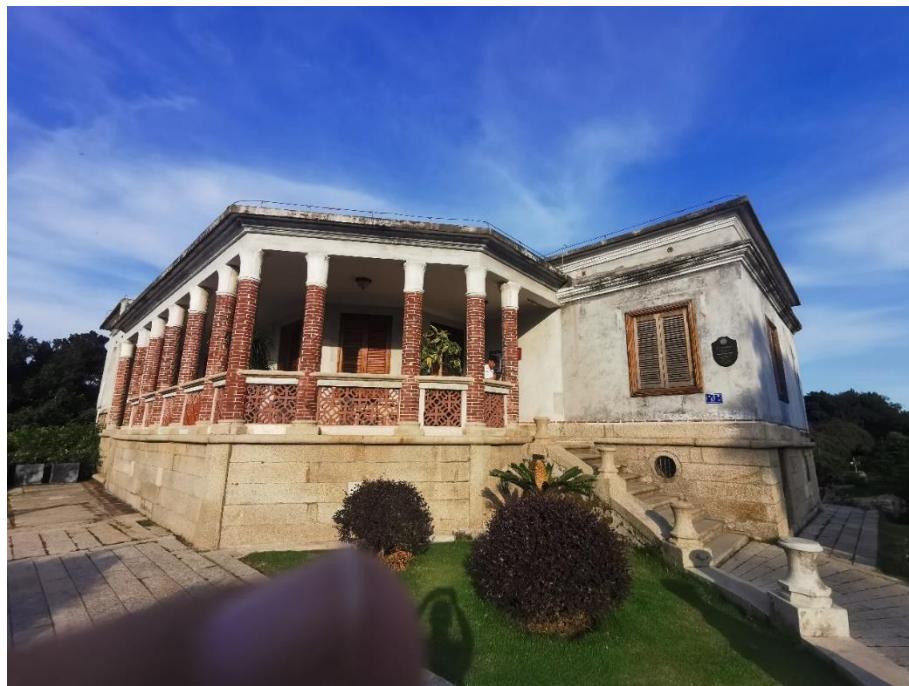


Figure 45 *Former Staff Cottage of the Hong Kong and Shanghai Banking Corporation*

Source: Author, 2021, Photography

11) Former Staff Residence of the Hong Kong and Shanghai Banking Corporation

Former Staff Residence of the Hong Kong and Shanghai Banking Corporation, located at the core attractions of Kulangsu, a provincial-level historical building (government housing), which has been transformed into the exhibition hall of Chinese painting.



Figure 46 Former Staff Residence of the Hong Kong and Shanghai Banking Corporation

Source: Author, 2021, Photography

12) The Bagua Building (Trigram Building)

The Bagua Building (Trigram Building), located at the core attractions of Kulangsu, a national-level historic building (government housing), which has been transformed into Kulangsu Organ Museum.

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Figure 47 The Bagua Building (Trigram Building)

Source: Author, 2021, Photography

13) Former Mengxue Preschool

Former Mengxue Preschool, located at the main residential area of Kulangsu, a provincial-level historical building (private house), which has been transformed into the Museum of Pien Tze Huang.



Figure 48 Former Mengxue Preschool

Source: Author, 2021, Photography

14) The Yang Family Mansion

The Yang Family Mansion, located at the main residential area of Kulangsu, a provincial-level historical building (private house), which has been transformed into the Art Museum of Fishbone.



Figure 49 The Yang Family Mansion

Source: Author, 2021, Photography

15) The Kulangsu Mixed Court

The Kulangsu Mixed Court, located at the main residential area of Kulangsu, a national-level historic building (government housing), which has been transformed into the historical exhibition hall of Kulangsu mixed court and the social governance innovation service center.



Figure 50 The Kulangsu Mixed Court

Source: Author, 2021, Photography

16) Former Dutch Consulate

Former Dutch Consulate, located at the core attractions of Kulangsu, which has been transformed into the Kulangsu art exhibition hall.



Figure 51 Former Dutch Consulate

Source: Author, 2021, Photography

1.3 As a Commercial facility after the reinvention of tradition:

Former American Consulate, located at the core attractions of Kulangsu, , a national-level historic building, which has been transformed into cafes and hotels. Private house located No.10 Lujiao Road has been transformed into the restaurants and reading rooms. Private house located No.85 Lujiao Road has been transformed into a restaurant. Private house located No.67 Fuxing Road has been transformed into the gallery and café. Private house located No.13 Fuxing Road has been transformed into a restaurant. Private house located No.33 Fujian Road has been transformed into a restaurant. Private house located No.86-88, No.92 Fuxing Road has been transformed into restaurants. Private house located No.96 Fuxing Road has been transformed into the restaurant and hotel. Private house located No.38 Lujiao Road has been transformed into a hotel. Private house located No.60 Fujian Road has been transformed into a restaurant. Private house located No.53, No.72 Huangyan Road has been transformed into restaurants. Private house located No.22 Jishan Road has been

transformed into a restaurant. Private house located No.18 Guxin Road has been transformed into a restaurant. Private house located No.38-40 Zhangzhou Road has been transformed into hotels. Private house located No.356-358 Neicuoao Road has been transformed into restaurants and hotels.

Most buildings of this type with reinvention of tradition are private houses. Almost all of them are residential and villa buildings, accounting for 55% of the total number of historical buildings on Kulangsu, with 217 buildings. It is also the largest number of building type with reinvention of tradition at present. Among them, after the reinvention of tradition, the buildings with the function of hotel accounts for 58%. Analyze the reasons for the large proportion, on the one hand, the internal pattern of residential villa buildings is suitable to be used as hotel room units, on the other hand, taking historical buildings as the characteristics of the hotel, it is more recognizable to meet the needs of tourists to understand the history of Kulangsu and experience regional culture. Due to the large number of hotels in Kulangsu, the *Hotel Business Association of Kulangsu* has been established for better development and management this type of buildings. The association adopts the membership system and plays an important role in the implementation of reinvention of tradition.

In addition, after the reinvention of tradition, the buildings with the function of commerce accounts for 28%. Analyze the reasons, on the one hand, the private houses are restricted by the *Regulations on the protection of historical buildings on Kulangsu in Xiamen Special Economic Zone*, which has played a important role in the protection of this type of building, on the other hand, the subjective factors of homeowners significantly affect the reinvention of their buildings. Therefore, there is a variety of reinvention ways of tradition for private houses on Kulangsu.

However, the strong business atmosphere of Kulangsu inevitably affects historical buildings as well, so, in terms of reinvention of tradition, there are also some problems, such as ignoring the original characteristics of the historical building just in order to pursue modern comfort, etc.

2 Case analysis

2.1 Kulangsu Concert Hall

Kulangsu Concert Hall is located at the T-junction of Longtou Road Commercial Street and Huangyan Road. Music is the core theme of reinvention of tradition here. After combing the distribution of important buildings around, the local government can endow the region with music theme.

The area where Kulangsu Concert Hall is located contains 19 historical buildings, nearly half of which are key protected historical buildings. Many buildings were transformed in violation of regulations, which seriously damaged the overall architectural style. Therefore, based on repairing historical buildings, the local government cleaned up illegal structures and transformed them into the theme spaces with musical and cultural functions. Later, according to the inheritance of history and culture, the local government built infrastructure combined with tourism resources to create a music culture theme area, so as to promote the continuation and inheritance of music culture on Kulangsu. After the reinvention of tradition, the concert hall area has rich public functions, which not only enhances the tourists' experience of Kulangsu music culture, but also improves the quality of cultural life of local residents.

Kulangsu Academy of Arts and Crafts, the Former site of Historic Kulangsu Water Supply Facility, the Former Great Northern Telegraph Company Building and other cultural heritage have adopted a similar model for reinvention of tradition.

2.2 Repin Art Museum

Repin Art Museum is located at No. 151 Longtou Road, Kulangsu. It was built in the Republic of China and is a baroque style building. There are a large number of historical buildings in Longtou Road block with relatively rich cultural resources. The core theme of traditional reinvention is cultural and creative industries here. By combing the important buildings surrounding, the local government is empowered to

promote the theme functions related to the cultural and artistic connotation of Kulangsu.

The building facade characteristics and cultural connotation of the Repin Art Museum are hidden in the unique decoration. The original building has three floors, and the fourth floor is an addition. It is built with southern Fujian Rouge bricks, and then decorated with water brush stones and clay sculptures to form a gorgeous wall effect.

Take the building at No. 149 Longtou Road as an example to analyze the repair of the surrounding buildings. The local government repaired them. In order to coordinate the architectural style, it modeled the shape and facade characteristics of the building at No. 151 Longtou Road.

In the process of reinvention of tradition, the local government widely solicited plans from the society, and finally formulated a plan with the theme of cultural and creative industries as the main purpose through screening. Its main purpose is to publicize the cultural and artistic connotation of Kulangsu. Among the 25 schemes collected, including cultural exhibition hall, handicraft exhibition hall, art museum and various experience halls, the scheme of cultural exhibition hall was finally adopted.

The popular photo studio, Xishi barber shop, Kulangsu grain store, Kulangsu post office, Xinhua bookstore, Guangfeng hotel, Guangzhou hotel, Nanyong department store, Kulangsu Office of Central South Bank, Mingshan sweet soup store and other cultural heritages have adopted similar models for the reinvention of tradition.

2.3 Yanping Theater

Yanping Theater is located at No. 15 Haitan Road. The building is simple in shape and has the characteristics of modern simplicity. The building was built in 1928, witnessing and recording the development of Kulangsu in the past century.

In terms of historical value, Yanping Theater is closely related to many historical events and historical figures. In terms of artistic value, because the building was designed and built by foreign engineers, its unique architectural style reflects the artistic atmosphere of the integration of local culture and foreign culture. In terms of social and cultural values, Yanping Theater highlights the process of cultural integration and is a historical witness of social transformation and change.

In view of the unique historical value of Yanping Theater, the traditional reinvention of the old film-screening hall is used as the carrier to coordinate the historical buildings around it and enable the theme function of historical inheritance and memory.

Relevant departments carry out traditional reinvention systematically as follows:

First, deal with the building itself. The additional partition wall of Yanping Theater was removed, the original indoor space was restored, and the structure of Yanping Theater was strengthened.

Secondly, considering its social impact, original functions and historical and cultural values, the building was endowed with new functions. The original functions of the food market on the first floor and the market culture it represents were transformed into a cultural market and an exhibition base for cultural and creative industries to drive the development of surrounding cultural and creative industries. The second floor were transformed from the original theater venue into a screening venue for old movies to show the history of Yanping Theater. In addition, it can also be used as a wedding venue, coffee bar and teahouses and other places as a theme space for traditional culture.

Conclusion

The social development of Kulangsu has made achievements. In terms of culture, the cultural activities of Kulangsu community are characterized by systematic, normal and sustainable development. Education, medical care, environmental protection, administrative management and other aspects have also been further developed.

At the same time, Kulangsu has also achieved tremendous economic development. As a strategic emerging industry, cultural industry is a concentrated embodiment of the integration of culture and economy. The development of cultural industry is of great significance and role in promoting the adjustment and transformation of local industrial structure, promoting the transformation of local economic development mode, and promoting the improvement and optimization of local economic development environment. The competitiveness and comprehensive strength of Kulangsu's cultural industry have continued to increase, gradually forming cultural characteristics and industrial advantages, and making the cultural industry a real new engine for Kulangsu's economic development.

Relying on Xiamen, Kulangsu has made great progress in the cultural industry. From the perspective of development trend, the cultural industry has become the pillar of Xiamen's tertiary industry and a new engine for economic growth.

Kulangsu has developed urbanization, high per capita disposable income and mature tourism development. In this context, different groups such as tourists, local residents and tourists in Kulangsu have jointly created a new cultural form in Kulangsu, which is based on the traditional culture of Kulangsu and is a reinvention of traditional culture.

With the introduction and implementation of a series of industrial policies, China's cultural industries have made remarkable achievements in all aspects.

At the same time, local governments constantly adjust and upgrade the development mode according to the changes of national programmatic policies and local actual conditions and development needs, to promote the development of traditional reinvention.

Chapter VI

Case Study: HaiTian Building.

Overall Introduction: Information of Haitian Building

1 General information

Haitian Building is located at No. 42, Fujian Road, Kulangsu; it is a group of five buildings, which covers an area of 6500 square meters.



Figure 52 Haitian Building

Source: Author, 2021, Photography

As one of the ten best villas on Kulangsu Island, the middle building of Haitian Building is also the only building on the island that uses an antique roof. It is beautifully decorated and full of charm. It is a model of modern Chinese and Western residential buildings, reflecting the feelings of the builders and the life interests of the owners, reflecting the path of the localization of modern architecture, and also

showing the development of the local decorative language against the background of the integration of Chinese and Western architectural culture.

2 Historical information

After the Opium War, Kulangsu became a concession, and Westerners built various public buildings on the island. In 1871, the original main building of the Haitian Building was built as the Foreigner's Club.

In the 1920s and 1930s, overseas Chinese and rich local businessmen in Southern Fujian began to build a large number of western-style buildings and villas on the island.

Huang Nianyi and Huang Xiulang, overseas Chinese from Jinjiang, Fujian, jointly built the Haitian Building, also known as the "Huang's Building".

In his early days, Huang Xiulang did business in Ningbo and Hong Kong, and then lived in the Philippines. After more than 20 years of hard work, he accumulated huge wealth. In 1899, Huang Xiulang returned to China from the Philippines.

In the early 1920s, he bought the Foreigner's Club and hired Putian craftsmen to rebuild the original building according to his own preferences, and built a Chinese and Western architecture with a large roof with Southern Fujian Characteristics.

3 Social and cultural information

The architectural culture historical buildings in Kulangsu is diversified and inclusive, which is mainly influenced by three aspects: the traditional culture of southern Fujian, western culture and overseas Chinese culture.

Most of the foreign style villas on Kulangsu are built by overseas Chinese in Southern Fujian and rich local businessmen who have abundant funds. Most of them attach great importance to decoration with different styles, integrating Chinese and Western together. Most of the foreign style buildings on Kulangsu Island have

obvious cultural imprints of overseas Chinese, and the aesthetic taste of overseas Chinese often has a crucial impact on the formation of architectural style.

Most villas built by overseas Chinese show a kind of compromise between China and the West. The reason for the formation of this special form of architecture is that overseas Chinese have a broad vision and rich assets. They are good at learning from the characteristics of Chinese and Western architecture to form the best "compromise", so as to highlight their identity and taste at the same time.

For the overseas Chinese, building a "Palace Style" mansion is more in line with their cultural value orientation than westernized mansions with colonial style. This unique combination of Chinese and Western architectural form can be seen as the expression of the regional context reflected by the architecture, and can also be understood as the symbol of the national spirit of overseas Chinese. This new architectural language, which is different from the past, is also known as "wearing a suit with a crown".

The construction of Haitian Building was just in the prosperous period of construction by overseas Chinese on Kulangsu Island, and also in the transformation period of architectural style of Kulangsu. Therefore, Haitian Building was the product of the social background and humanistic thought at that time. It explained the perfect integration of strong Southern Fujian Characteristics, Western Style and Southeast Asian Style with distinctive personality. It is the integration of Chinese and Western architectural culture, decorative techniques, ideas and so on, with high architectural taste, artistic value and rich cultural connotation, it has unique charm in Kulangsu's historical buildings and plays an irreplaceable important role.



Figure 53 Middle building of Haitian Building

Source: Author, 2021, Photography

Huang Xiulang, the owner of Haitian Building, was an overseas Chinese living in the Philippines. His experience of living abroad made him very familiar with the architectural style of the overseas Chinese residence and transplanted it to Kulangsu after returning to China. The colonial veranda style buildings in the Philippines are widely popular in the gathering areas of overseas Chinese. Influenced by the veranda style architectural landscape for a long time, the overseas Chinese in South Fujian have deep feelings for this architectural style and regard it as a kind of remembrance of their overseas lifestyle.

Overseas Chinese are used to the western lifestyle, but they cannot get rid of their clansmen and traditional cultural beliefs. In addition, due to the enhancement of economic strength, the overseas Chinese hope to show their position with the novelty of architectural design.

This aesthetic taste of "being both Chinese and Western" makes them show a tendency of combining Chinese and Western styles when choosing their own house architecture style. Huang Xiulang himself has a special liking for Chinese and Western architecture, and hopes to use this architectural form to show his progressive thinking and unique existence wandering between China and the West.

Chinese and Western style buildings are very common on Kulangsu Island, but it is rare to see that the shape of the Haitian Building is completely in the form of traditional Chinese architectural symbols, reflecting the owner's unique aesthetic taste. This building is the only villa in Kulangsu that is symmetrically arranged according to the central axis. The whole building is a corridor style, brick and wood structure, and uses reinforced concrete, a modern advanced material. The main body is made of clear red bricks, and the columns are arranged regularly around the main body of the building. The building is two stories high, and the bottom floor is a semi basement. The top of the exit style veranda at the main entrance is ingeniously designed as a double eave with four corners, making the whole building look quite rustic.

4 The situation of reinvention of tradition

The Haitian Building was listed as a key historical building by Xiamen Municipal Government in April 2002.

Before 2005, the Haitian Building served as the government office of Kulangsu District.

In September 2005, through the competitive bidding of the development plan, all sectors of the society began to renovate the Haitian Building, which took more than a year and invested tens of millions of yuan to complete the repair work. Later, the Haitian Building Later was entrusted to be operated by the company.

In 2013, the Haitian Building became the sixth batch of national key cultural relic's protection units.



Figure 54 The sixth batch of national key cultural relic's protection units

Source: Author, 2021, Photography

At present, the main building of the Haitian Building is the World Architecture Exhibition Hall, which is equipped with detailed illustrations of the world architecture on Kulangsu Island and some precious historical relics. Every half an hour, there are professional interpreters to introduce tourists. The second floor of the auxiliary building on the left side is a bookstore, and the second floor is a technology company. The auxiliary building on the right side is a replica of the historical style. The first floor is the puppet show stage, and the second floor is the Nanyin Performance Hall that is the oldest Han ancient music in China and has been listed as "intangible cultural heritage of mankind", there are seven performances at different times every day. The left rear auxiliary building is the residence of Huang Nianyi's descendants. The right rear auxiliary building is the company dormitory.

At present, Haitian Building has been developed into a famous old villa boutique tourist attraction on Kulangsu Island, which has a certain cultural brand foundation.

Evidence of integration of Chinese and western culture

1 Dimension of architectural style and decorative techniques

There are three gatehouses in the Haitian Building, of which the main gate is the most distinctive. The main gate building is a typical traditional double eave gate building, with double eave brackets, hanging column flower baskets and cornice corners echoing the double eave of the main building. On both sides of the outer side of the gate tower are inlaid a long hollow pattern with four black characters respectively, while the other two are hollow carved scrolls of grass vase. At the intersection of eaves and walls, there are decorations and gray concrete brackets.



Figure 55 The gatehouse of Haitian Building

Source: Author, 2021, Photography

The horizontal plaque at the middle gate is inscribed with gilded characters "Haitian Building", and a plaque is also hung on the back of the gate.



Figure 56 The plaque of the gate

Source: Author, 2021, Photography

In addition, there are stone couplets on the lintels and doorframes of the left and right side doors. The grey characters on the black background are inlaid on both sides of the doorframes. The couplets and calligraphy are skillfully integrated, which is a perfect demonstration of the humanities and art. The main gate tower looks tall and grand, full of ancient style. At that time, the main gate tower of the Haitian Building was a triple gate tower with the highest level and specification. There was a strict official title limit for building such a gate tower. Therefore, the main gate building of the Haitian Building is extremely exquisite in terms of decorative details and cultural meanings.



Figure 57 Couplets on the doorframes

Source: Author, 2021, Photography

The roof of the middle building is the most distinctive decorative symbol of the whole building. The ridge and cornice are gradually warped from the center to both ends, forming an upward curling arc. The slender and gentle wave shaped spring grass is flying, making the whole roof look light and unique. The ridge of the roof is decorated with consecutively arranged hollow patterns, implying wealth and honor. The tail of the roof ridge is decorated with two spiraling and twisting ascending dragon patterns. The dragonheads look at each other from afar, echoing the "Double Dragon Beads" on the right ridge of the entrance gate-building roof on the same central axis. This combination of traditional Chinese roof and western wall body is similar to that of the Jiageng Architecture with a strong "Fujian Style", but this special combination is unique in modern architecture in other parts of China.



Figure 58 The roof of the middle building

Source: Author, 2021, Photography

The railings on the first and second floors of the main veranda of the building are decorated with Western style vase patterns. A pair of Western style pots are decorated on the upper and lower balustrades. A group of openwork cement pendants is decorated between the two columns under the eaves. The pendants are composed of continuous arrangement of moiré patterns, and the center is a square plate long pattern. The artisan combined the openwork technique in the southern Fujian wood carving during the construction process, making the overall carving appear simple and natural.



Figure 59 The entrance and veranda of the building

Source: Author, 2021, Photography

The facade decoration of the main exterior corridor of the building is roughly the same in all directions. The north facade is the main entrance. The entrance steps are western style, and the stairs run up along the left and right sides. The top of the gauge veranda at the entrance of the building creatively adopts double eaves and four corner spires, which are integrated with the main roof of the building. From the inside, it is a caisson spliced by horizontal wooden bars. The tail of the steeple roof ridge is also decorated with curling spring grass, and the top is decorated with gourd, which means that the family is prosperous and rich. In order to imitate the structural characteristics of traditional Chinese buildings, the lower edge of the roof is decorated with cement in the form of a bucket arch, which looks stable and grand. Under the eaves are carved dragons, phoenixes and flowers. Each corner of the eaves is decorated with a statue of a phoenix with wings outstretched. The sculpture is exquisite and lifelike. This kind of archaized "big roof" building with local characteristics is unique on Kulangsu Island, reflecting the owner's love for the roof style that reposes the architectural characteristics of his hometown.



Figure 60 The corner of the eaves

Source: Author, 2021, Photography

The interior decoration of the middle building is very exquisite. It adopts the style of combining Chinese and Western styles, and combines the western classical decorative elements with the Chinese traditional decorative elements, demonstrating the owner's good taste.

The first and second floors were originally residential areas. The building was surrounded by straight beam colonnades, with white seams filled with red bricks. The color was similar to the traditional red brick house in southern Fujian, with strong local flavor.

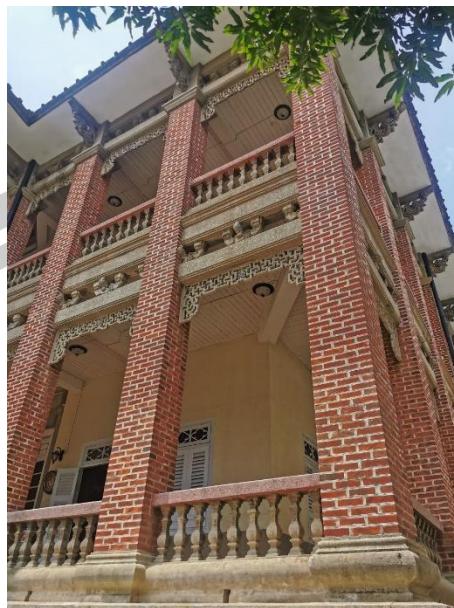


Figure 61 The straight beam colonnades with red bricks

Source: Author, 2021, Photography

Part of the space on the first floor of the room is paved with tiles with geometric patterns. Even the stepping stones under the door are also geometric patterns spliced by metal pieces and fixed with small rivets. The doors and windows are beautifully decorated, and the doors and window heads are decorated with hollow Ruyi patterns. The doors of the main rooms are arched, forming a natural transition curve from the wall to the door. Some door lintels are inlaid with colored patterned glass, on which Baroque grapes and flowers are carved, showing elegance and nobility. This baroque decoration can be seen everywhere on Kulangsu Island, reflecting the influence of modern western architectural culture on Kulangsu Island.

The main body of the second floor is wood floor, and the corridor is made of reinforced concrete cast-in-situ slab and tile paving. In the center of the room is a Buddha hall, with a statue of Guanyin standing under the main ridge. It was made by imitating the statue of Guanyin in Putuo Mountain. It should be noted that the top of the incense hall on the second floor, which is the backbone of the building roof, has been carefully treated and designed, becoming a unique decoration on the ceiling. The middle part of the top of the incense hall is a caisson made of strips of wood, which is

shaped like an upward raised well with a circular concave surface. It has eight sides and is divided into three sections: one is under the main ridge in the middle of the room; the other is on the top of the corridor on the second floor. The bottom layer is a circle of white thread feet, the middle section is a carved hollow pattern, and the top section is a dome made of strips of wood. The overall background of the caisson under the main ridge is white; the center is carved with gold lacquer lotus flowers. Around the center, there are blue flower like colored paintings. The white "Four Gentlemen" pattern is drawn in the dark yellow octagonal geometric background. The wooden strips of the caisson are assembled into concave surfaces and decorated with eight Chinese colored flower and bird paintings. The themes include ancient objects, such as vases, chessboards, books, etc. The vases are filled with plum flowers, orchids, which symbolize the cultural and popular festival, and auspicious flowers and fruits in southern Fujian.



Figure 62 The caisson of the main hall

Source: Author, 2021, Photography

In addition, there are also decorative themes such as phoenix wearing peony, lotus, etc. The color matching is mainly light, and the giddy dyeing technique is used, which is fresh and elegant, reflecting the elegant taste of the literati. Along the traditional Wan pattern of decoration, there is a woodcarving sparrow on each corner, and eight golden lions with different looks are carved on the eight corners. As the caisson is located at the top of the inner center of the third structure of the Haitian Building, the cave top of the Haitian Building looks high and deep. Eight blue gourds are painted in the smallest circle at the top of the shaft wall to form a beautiful pattern. The center is a pendant lamp. Because the caisson on the top of the veranda has been exposed for a long time, the pattern painting is not very clear, but the decorative theme of traditional Chinese flower and bird painting can still be identified.

The columns of the No.4 villa of the Haitian Building adopt the design method of double unicorns and half columns. Half of the column body is embedded in the wall. The overall column type is similar to the Corinthian column type, but the detailed decoration of the column head is changed, turning the scroll pattern into a unicorn. Kirin is an auspicious animal in ancient China. It means powerful and auspicious. It is often used for decoration in buildings. The same change was also reflected in the capitals of another place, which were designed as the style of wild grasses and wild animals. Like the unicorn, the mythical wild animal is an auspicious animal in ancient China, which means to ward off evil spirits, attract wealth and treasure, and absorb wealth from all sides. It can be seen that replacing the original Western style. Style with Kirin and Pixiu was an innovative form of the artisans at that time, which showed their advanced and bold design ideas. In addition, the portico of the fourth and second floors of the Haitian Hall is also very distinctive. On the columns on both sides of the semicircular porch, although the shafts and bases of the columns are consistent with the adjacent columns, the capitals are decorated with large palm leaves. On the outside of the capitals, there is a three-quarters arc shape, and on the inside, there is an arch shape. This combination of arc and arch forms make a unique treatment of the top plate of the capital, which is also unique among the numerous orders in Kulangsu. The treatment of the two columns in the middle of the porch is different. The top plate is composed of six corners, and the capitals are

decorated with four palm leaves and two circles with scrolls. These detailed changes on the capitals not only reflect the superb artisanship of the artisans at that time, but also these subtle differences make the architecture more gorgeous, elegant and rich in connotation. The veranda columns on the facade of the main building of the Haitian Building are also very special. The overall proportion of these giant square columns is very high, and the column height is almost 15 times the diameter of the column bottom. The column base is an improvement of the Chinese round column base. The thickness of the column head and the column body is the same, separated by a line foot, and the material is concrete. The column body is made of plain red brick, which is different from the traditional red brick in the way of masonry, but adopts the western red brick masonry method of white pointing. In addition, in addition to the main building, the four Western style villas of Haitian Paradise also have their own characteristics in the decoration with pilasters. The attached pilasters of the second villa of Haitian Hall are square, and on the left side are carved a traditional Chinese landscape flower and bird painting with different contents and exquisite carvings.



Figure 63 The decoration with pilasters

Source: Author, 2021, Photography

There are respectively a treasure bottle symbolizing peace, a monkey climbing a tree symbolizing promotion, a bamboo rising every day, and a double magpie approaching a wedding, showing a strong traditional cultural atmosphere. There are obvious differences between the attached pilasters of Haitian Building No. 4 and that of Villa No. 2. The four quadrangle attached pilasters are respectively decorated at the corners of the building, and there are flower decorative patterns under the columns.

2 Dimension of architecture structure

Haitian Building is the largest villa group among the ten best villas on Kulangsu Island. The five buildings of Haitian Building rise from the ground, mainly middle buildings, spread to both sides, with a square in the middle, and the overall architectural momentum is magnificent.

In terms of structural layout, the Haitian Building structure fully follows the layout characteristics of traditional buildings in southern Fujian. The architectural pattern is square. The five buildings are in a central symmetrical layout with two rows in the front and back. The main building is located in the middle, which is a combination of Chinese and Western architecture. In the middle is an open square. This pattern is the only one among the historical buildings on Kulangsu Island, and it is rare in China. Overall, the main building with a combination of Chinese and Western structure forms a strong contrast with the four surrounding corridor style auxiliary buildings. The relationship between the main building and auxiliary buildings is clear, expressing a similar layout characteristic of "Chinese masters and Western followers". It is worth mentioning that the compromise between China and the West embodied in the main building of the Sea Paradise belongs to a kind of partial westernization, which is also known as "folding buildings", and can be considered as a partial westernization based on the traditional Southern Fujian Mansion. On Kulangsu Island, where there are a lot of western architectures and western imitations, the Haitian Building structure undoubtedly retains the traditional architectural features of southern Fujian and has an innovative consciousness.

The plane of the third structure of the Haitian Building is a regular square, and there is an entrance and exit on the front and back of the building. The third structure of Haitian Building is the only one with clear water and red bricks in the group. There are ten doors on the first floor that can lead to the surrounding corridor space, so that it is completely transparent, making the indoor and outdoor air flow smoothly, and achieving the best lighting. Connected with the main entrance is a hall, while bedrooms and living rooms are symmetrically arranged on both sides of the hall. On the first floor of the third structure of the Haitian Building, there is a spacious incense hall, on both sides of which are bedrooms of equal size. The ceiling in the middle of the cloister on the second floor of the front of the building is also an octagonal caisson. The center is raised upward, and the four sides are sloped, forming an inverted bucket shape with large bottom and small top. The theme work of the caisson is in the square well, with the surrounding patterns unfolding layer by layer, and a circle of hollow sculptures.

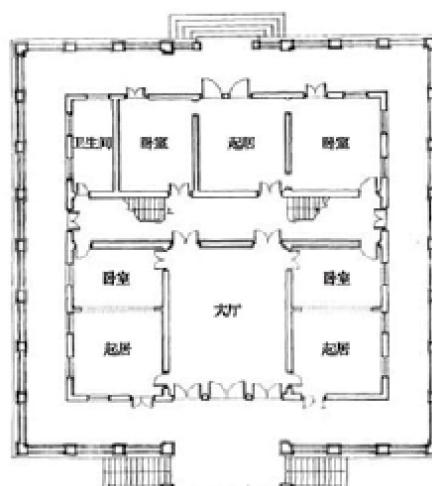


Figure 64 The architecture plan of the building

Source: Author, 2021

The structure of the Haitian Building adopts the porch style commonly seen in foreign style buildings built by overseas Chinese at that time. Chinese traditional architecture mostly reflects a space form of "inward enclosure and external closure", while the veranda architecture is a space form of "external opening". Of course, the

popularity of this veranda style is directly related to the way of life formed by overseas Chinese living in the place where they live for a long time.



Figure 65 The architecture elevation of the building

Source: Author, 2021

The main entrance of the building is equipped with a porch, which runs through the whole building longitudinally to form an out of gauge veranda in the form of a long strip of out of gauge veranda protruding from the central part. The width of the veranda on four sides of the main building is the same. A total of ten doors on the first floor can lead to the surrounding veranda, and the internal halls and rooms are connected with the veranda, so that the internal space is greatly extended. As a result, the entire indoor space is completely transparent, with both internal and external air circulation and excellent lighting.

The ground floor is overhead with a semi basement, which is convenient for storage and moisture-proof on the one hand, and retains the layout characteristics of the corridors in Southeast Asian colonies. This form can be found in traditional

architecture both at home and abroad, but as far as southern Fujian architecture is concerned, it should have been influenced by the European Palladian style, which was once transplanted to the colonies in Southeast Asia and called the "Tropical Palladian" style.

The overall facade composition of the medium building adopts a three section, symmetrical layout, forming a balanced and regular visual effect. The original purpose of the middle building was mainly for living, and the semi basement was originally a storage space, which was made of large blocks of stone, hard and solid. In addition to the storage purpose of the semi basement, there are two halls and four bedrooms on the first floor, and one hall and four bedrooms on the second floor. There are staircases on the east and west sides of the first floor to connect the second floor. Two ceiling caissons were built on the second floor, one under the main ridge in the middle of the room, and the other on the top of the veranda on the second floor.

The reinvention of tradition of Haitian Building

1 Reasons of reinvention of tradition

In recent years, reviving, inheriting and creatively transforming excellent traditional culture has become the consensus of academia and officials in China. During this period, the rejuvenation, inheritance and creative transformation of excellent traditional culture have become the consensus of academia and officials. China's domestic art creation and production continued to flourish, and the public cultural service system continued to improve. At the same time, the protection of cultural relics has achieved more remarkable results, and the level of intangible cultural heritage protection and inheritance has been constantly improved. In addition, China's cultural industry has developed rapidly, the integration of culture and technology has been strengthened, and foreign cultural exchanges have been active. The government's investment in the cultural industry has achieved remarkable results.

In recent years, Xiamen's economic development has been in the forefront of China, and its cultural development has flourished with it. Xiamen's investment in cultural infrastructure construction has maintained a steady growth trend. The

proportion of total investment in cultural construction in the total financial expenditure of the same period has gradually increased, showing the characteristics of large investment and fast effect, etc. The infrastructure of Xiamen's cultural undertakings is improving day by day, and public cultural activities are carried out in a variety of forms to meet the cultural needs of the citizens.

The cultural life of the people has been steadily improved, in which the construction of better hardware facilities in city and the higher quality of citizens have become an important foundation. In particular, the region represented by Kulangsu Island has a good history of cultural development and concerns, at the same time, the people's demand for cultural life and development is particularly urgent.

The Haitian Building is the most representative building on Kulangsu Island. It has a unique history and special characteristics. Under the external environment of cultural development, it objectively has external and internal reasons for reinvention of tradition in the new era.

2 Factors that promote the reinvention of tradition

China has clearly put forward the strategic task of improving the country's cultural soft power, vigorously developing cultural undertakings and industries, and committed to strengthening the basic work of world cultural heritage protection. A series of overall protection plans for cultural heritage have been issued and implemented, the protection management system has been gradually improved, and the *Preparatory List of China's World Cultural Heritage* has been set up. A series of laws and regulations including *the Measures for the Protection and Management of World Cultural Heritage*, *the Measures for the Monitoring and Inspection of China's World Cultural Heritage*, and *the Measures for the Consultation and Management of China's World Cultural Heritage Experts* have been promulgated.

In recent years, local governments have paid more attention to the protection and development of local historical and cultural resources. The local government takes domestic and international heritage protection conventions, laws and regulations as the basis for protection, establishes a scientific management mechanism and a

complete management organization, improves targeted policies and regulations, prepares and implements special plans for heritage site protection and management, coordinates the needs of heritage protection and community development, and establishes a systematic management mechanism. For example, *the Regulations on the Protection of Kulangsu Cultural Heritage Site in Xiamen Special Economic Zone* and *the Regulations on the Protection and Administration of Scenic and Historic Resources in Xiamen* were promulgated.

The local residents of Kulangsu have established social organizations, formed a good cooperative relationship with the local government and the community, and completed a lot of work in public opinion, information collection, academic research and social supervision.

The owner of the Haitian Building actively promotes the process of traditional reinvention. Firstly, Haitian Building has participated in the evaluation of Xiamen's key historical buildings and national key cultural relics protection units. Secondly, the owner asked the society for a plan to renovate the Haitian Building, and invested a lot of money to complete the repair work. Finally, the owner entrusted a selected company to operate the Haitian Building, which is as a comprehensive cultural tourist attraction with the unified planning of the government.

3 Changes of Haitian Building after the reinvention of tradition

The Haitian Building is a model of the combination of Chinese and Western cultures, as well as the protection, development and reuse of Kulangsu's historic buildings. After two years of renovations and tens of millions of dollars of investment, the appearance of Haitian Building retains its original architectural style, and its interior has been endowed with rich cultural tourism functions. At present, it has been developed into a famous old villa boutique tourist attraction on Kulangsu Island, which has a certain cultural brand foundation.

The main building of the Haitian Building is the World Architecture Exhibition Hall, which is equipped with detailed illustrations of the world architecture on Kulangsu Island and some precious historical relics. Every half an hour, professional

interpreters introduce tourists, mainly showing the old villas and the unknown celebrities behind them.

On the left side of the auxiliary building of Haitian Building, the first floor serves as a bookstore, and the second floor is a technology company.

The right side wing of the Haitian Building is a reproduction of the historical style and features, and has been developed into a performance center for the Chinese intangible cultural heritage Nanyin and puppet. The first floor is the puppet show stage, and the puppet family's performance is wonderful. The second floor is Nanyin Performance Hall, where seven performances at different times are arranged every day. The lyrics and music of Nanyin are clear, beautiful, soft and melodic. It is the oldest Han ancient music in China.

The left rear side auxiliary building of Haitian Building is the residence of Huang Nianyi's descendants.

The right rear side auxiliary building of Haitian Building is the company dormitory.

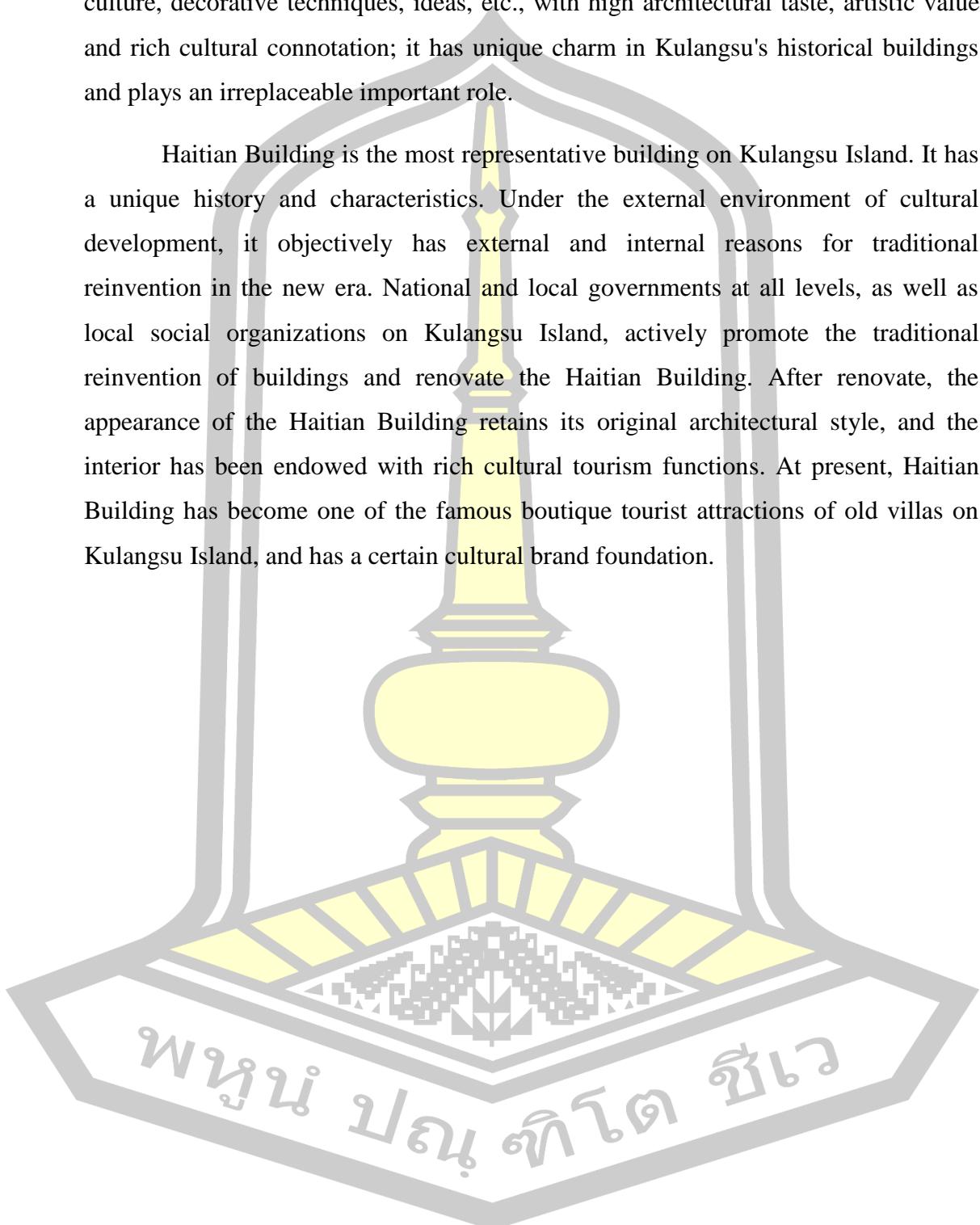
Conclusion

As one of the ten most famous villas on Kulangsu Island, the middle building of Haitian Building is also the only building on the island that uses an antique roof. It is beautifully decorated and full of charm. It is a model of modern Chinese and Western residential buildings, reflecting the feelings of the builders and the life interests of the owners, reflecting the path of the localization of modern architecture, and also showing the development of the local decorative language in the background of the integration of Chinese and Western architectural culture.

The construction of Haitian Building was just in the prosperous period of construction by overseas Chinese on Kulangsu Island, and in the transformation period of Kulangsu's architectural style. Therefore, Haitian Building was the product of the social background and humanistic thought at that time. It explained the perfect integration of Southern Fujian characteristics, Western style and Southeast Asian style

with distinctive personality. It is the integration of Chinese and Western architectural culture, decorative techniques, ideas, etc., with high architectural taste, artistic value and rich cultural connotation; it has unique charm in Kulangsu's historical buildings and plays an irreplaceable important role.

Haitian Building is the most representative building on Kulangsu Island. It has a unique history and characteristics. Under the external environment of cultural development, it objectively has external and internal reasons for traditional reinvention in the new era. National and local governments at all levels, as well as local social organizations on Kulangsu Island, actively promote the traditional reinvention of buildings and renovate the Haitian Building. After renovate, the appearance of the Haitian Building retains its original architectural style, and the interior has been endowed with rich cultural tourism functions. At present, Haitian Building has become one of the famous boutique tourist attractions of old villas on Kulangsu Island, and has a certain cultural brand foundation.



CHAPTER VII

Kulangsu in the context of World Cultural Heritage

Overview of the World Cultural Heritage application process of Kulangsu

According to the *Convention for the protection of the world cultural and natural heritage*, world cultural heritage is an important part of world heritage and the highest level of cultural protection and inheritance. Its purpose is to jointly protect cultural sites with outstanding universal values for humankind. The declaration basis of World Heritage mainly includes the *Convention for the protection of the world cultural and natural heritage* and the *operation guide for the implementation of the Convention for the protection of the world cultural and natural heritage*. Generally, the criteria for declaration and evaluation mainly include the outstanding universal value, authenticity, integrity and other factors of the heritage.

Kulangsu Historical International Community was officially listed as a World Cultural Heritage site at the world heritage conference held in Krakow, Poland, on July 8, 2017. The core area of Kulangsu world cultural heritage site includes the whole island of Kulangsu and its coastal waters; the buffer zone extends to the coastline of Xiamen Island. Under the special management mode, through the joint construction of local residents in Southern Fujian, overseas Chinese from foreign countries and returned overseas Chinese groups, Kulangsu has developed into an international community with outstanding cultural diversity and modern quality of life, and has become an ideal residence for overseas Chinese active in East and Southeast Asia. It is a unique example of the concept of modern human settlements in this region from the mid-19th century to the mid-20th century. The development and construction achievements of Kulangsu are the material evidence of extensive and in-depth exchanges between Chinese and foreign multiculturalism in the fields of social governance, human settlement environment construction, architecture and garden art, cultural life and so on. In less than 100 years, Kulangsu has evolved from a traditional settlement to a colonial-style settlement, and then to a modern community with both international and local characteristics; the well-preserved historical remains on the island truly and completely record this twists and turns. The development process and

the distinct style change condensed an era of drastic changes, showing the group characteristics that dominated the renewal and development of Kulangsu at different stages. The development process of Kulangsu can not only clearly trace the process of the dissemination of foreign culture, but also show the process of shaping the modernization of the hometown by the oversea group of southern Fujian immigrants. Kulangsu's tolerance and reference to foreign cultures, as well as the inheritance and development of traditional culture, reveal rich and unique cultural genes, which not only make Kulangsu a model for multicultural exchanges, collisions and mutual learning in the early stage of globalization, but also serve as a model for today's world. At the same time the mutual understanding and common development of values between different cultures provides valuable historical experience.



Figure 66 The logo of World Cultural Heritage on Kulangsu

Source: Author, 2021

Kulangsu has gone through the road of "World Heritage Application" for nine years, as follows:

On November 2, 2008, He Lifeng, Secretary of Xiamen municipal Party committee, presided over the meeting and decided to officially launch the application for world cultural heritage of Kulangsu.

On December 18, 2008, the Kulangsu Administrative Committee set up a "working group to declare for inclusion in the world cultural heritage list" to begin a special study on modern and contemporary cultural phenomena in Kulangsu.

On March 22, 2009, Guo Zhan, vice president of the International Council of monuments and sites, and Professor Lu Zhou, vice president of the school of architecture of Tsinghua University, accompanied by Zheng Guozhen, director of the Fujian Provincial Bureau of cultural relics, visited Kulangsu and unveiled the "Kulangsu declaration office for inclusion in the World Cultural Heritage List".

On April 17, 2009, the Xiamen municipal government established the "Kulangsu world cultural heritage declaration working group".

On April 20, 2009, the Kulangsu World Heritage application working group held its first meeting.

On June 2, 2009, the preparation of Kulangsu's World Heritage Application and protection plan was officially launched.

On June 9, 2009, vice mayor Zhan Cangzhou presided over the site selection meeting of Kulangsu History Museum.

On June 18, 2009, the editing and publishing of Kulangsu's World Heritage Application series was officially launched.

On July 23, 2009, the bidding for the design of Kulangsu's World Heritage website was officially launched.

On July 24, 2009, the preparation for the establishment of Kulangsu World Heritage Application archives was officially launched.

On July 26, 2009, vice Mayor Zhan Cangzhou led the Kulangsu delegation to visit the Macao Heritage site.

On August 24, 2009, the Xiamen Municipal Committee of the Democratic League of China and the Kulangsu Administrative Committee jointly held a symposium on World Heritage application.

On August 26, 2009, the Xiamen municipal government held a ceremony to hire Kulangsu's World Heritage application consultants, and 15 experts and scholars were hired as Kulangsu's World Heritage Application Consultants.

On September 16, 2009, Fujian Provincial Bureau of cultural relics and Kulangsu Administrative Committee jointly held the first expert review meeting of Kulangsu's World Heritage application text and planning outline.

On September 18, 2009, the Kulangsu World Heritage application-working group held its second meeting.

On October 16, 2009, the Kulangsu administrative committee invited experts from the Xiamen fine arts committee to review the design scheme of Kulangsu cultural heritage image logo.

On October 18, 2009, the Kulangsu World Heritage application-working group held its second meeting.

On October 22, 2009, Fujian Provincial Bureau of cultural relics and Kulangsu Administrative Committee jointly held the second expert review meeting of Kulangsu's World Heritage application text and planning outline.

On November 19, 2009, the advanced training course of "concept and practice of world cultural heritage site protection and management" was held in Kulangsu.

On December 2, 2009, the second batch of Kulangsu delegation to apply for the world heritage went to Macao for inspection and study.

On December 12, 2009, the Kulangsu World Heritage Application Office and students of Xiamen University jointly carried out the publicity of World Heritage application, and conducted a questionnaire survey to residents and tourists.

On January 22, 2009, the Kulangsu bid Office held a discussion with the folk cultural organization "Kulangsu" to discuss the public participation in Kulangsu's bid for the world heritage.

On March 16, 2010, vice Mayor Zhan Cangzhou visited the State Administration of cultural relics.

On April 10, 2010, the memorial meeting for the 100th anniversary of the death of John Yu was held at the original site of the salvation hospital.

On April 23, 2010, the Kulangsu World Heritage Application Office held a symposium with Jimei University Students on World Heritage application.

On April 24, 2010, Zhongshan branch of Xiamen Library officially set up Kulangsu heritage application activity site.

On May 12, 2010, the Kulangsu Administrative Committee held a lecture on Kulangsu's World Heritage application planning.

On May 28, 2010, the Kulangsu World Heritage Application Office held a forum on Kulangsu's history and culture with the "national treasure archives" column group of CCTV Channel 4.

On June 12, 2010, Kulangsu's World Heritage bid held the fifth "Chinese Cultural Heritage Day" series of publicity activities.

On June 17, 2010, the photography team of National Geographic went to Kulangsu to shoot historical and cultural themes.

On June 19, 2010, Gu Yucai, deputy director of the State Administration of cultural relics, visited Kulangsu.

On June 28, 2010, the Kulangsu World Heritage application-working group held its third meeting.

On July 12, 2010, Mayor Liu Cigui visited the State Administration of cultural relics.

On September 17, 2010, Shan Jixiang, director of the State Administration of cultural relics, visited Kulangsu and held a special lecture on cultural heritage protection at the Xiamen municipal government hall.

On October 22, 2010, Lu Qiong, deputy director of the cultural protection department of the State Administration of cultural relics, led a team to visit Kulangsu.

On October 28, 2010, the Kulangsu World Heritage Application delegation went to Tianjin to exchange measures for the protection of architectural heritage.

On December 12, 2010, Tong Wei, director of the world cultural heritage Department of the State Administration of cultural relics, visited Kulangsu.

On December 25, 2010, the two churches in Xiamen held the completion ceremony of the restoration of the main body of the Centennial Concorde chapel.

On January 10, 2011, vice Mayor Zang Jiebin visited the State Administration of cultural relics.

On January 14, 2011, vice Mayor Zang Jiebin led a team to inspect the World Cultural Heritage of Kaiping Watchtowers in Guangdong.

On January 21, 2011, Guo Zhan, vice president of the International Council of monuments and sites, visited Kulangsu.

On February 15, 2011, the Xiamen municipal government established the "leading group for Kulangsu's application for world cultural heritage".

On February 24, 2011, the Kulangsu Administrative Committee held a meeting on the environmental remediation of the world heritage application.

On March 1st, 2011, the first plenary meeting of the Kulangsu World Heritage Application leading group was held.

On March 29, 2011, the Xiamen municipal government held a ceremony to demolish the golden belt corridor, and the environmental remediation work for the world heritage application was officially launched.

On April 28, 2011, Xiamen CPPCC held a symposium on the protection and development of Kulangsu.

On May 9, 2011, the "Symposium on the declaration of world cultural heritage in China" was held in Beijing, and Kulangsu became one of the alternative heritage sites in 2013.

On May 20, 2011, a symposium on Kulangsu cultural heritage protection regulations was held, and the management committee invited citizens to participate in the discussion.

On May 26, 2011, the State Administration of cultural relics, the Fujian Provincial Bureau of cultural relics and the Xiamen Municipal Bureau of culture, radio, film and information technology jointly held a review meeting on the "Kulangsu cultural heritage site protection and management plan" in Beijing.

On May 27, 2011, Xiamen Municipal Bureau of culture, radio, film, television and information technology held a review meeting on the "design scheme for the renovation of Kulangsu's World Heritage application elements".

On June 3, 2011, the large-scale publicity activity of "raising the sails of World Heritage Application and bringing culture to the world" was held in Bailuzhou.

On June 11, 2011, the Kulangsu World Heritage bid Office held the sixth "Chinese Cultural Heritage Day" publicity and Kulangsu cultural relics and historical materials donation activities.

On June 22, 2011, the Kulangsu World Heritage application-working group held its fourth meeting.

On June 26, 2011, director Shan Jixiang of the State Administration of cultural relics visited Kulangsu.

On July 30, 2011, the Centennial Concorde chapel was reopened.

On August 26, 2011, the Fujian provincial government established the "leading group for the declaration of Kulangsu Island in Fujian Province for inclusion in the world cultural heritage list".

In September 14, 2011, the leading group for the World Heritage Application of Kulangsu, Fujian Province held its first meeting.

On September 22, 2011, "In the name of literature, dedicated to Kulangsu's World Heritage Application", the new book press conference of "Kulangsu hears the sound" was held in Kulangsu concert hall.

On October 11, 2011, the leading group for the World Heritage Application of Kulangsu, Xiamen held its second meeting.

On October 31, 2011, Mayor Liu Keqing led a team to Kulangsu to investigate and apply for the world heritage.

On December 12, 2011, the 110th anniversary commemorative meeting of the birth of Dr. Lin Qiaozhi was held in his hometown of Kulangsu.

On January 13, 2012, Kulangsu Administrative Committee and the military and civilian of Xiamen marine police district jointly built a clean-up of the former site of Xiamen Customs communication tower, a core heritage element.

On January 18, 2012, director Li Xiaojie of the State Administration of cultural relics visited Kulangsu.

On March 14, 2012, the review meeting of Kulangsu cultural and historical materials was held.

On April 10, 2012, the leading group for the World Heritage Application of Kulangsu, Xiamen held its third meeting.

On April 12, 2012, Wang Menghui, vice governor of Fujian provincial government, visited Kulangsu.

On April 15, 2012, the review meeting of Kulangsu's legislative project for World Heritage application was held.

On April 18, 2012, Mayor Liu Keqing reported to the State Administration of cultural relics on Kulangsu's World Heritage application.

On April 20, 2012, vice Mayor Guo Guirong deployed Kulangsu's World Heritage Application for national inspection.

On May 2, 2012, Kulangsu administrative committee inspected the site of World Heritage Application for national inspection.

On May 4, 2012, the Kulangsu Administrative Committee held a deployment meeting for the national inspection and quarantine.

On May 19, 2012, the fourth batch of renovation plan for the elements of Kulangsu's World Heritage Application passed the review.

On June 7, 2012, vice Mayor Guo Guirong led a team to Kulangsu to inspect the national inspection site.

On June 8, 2012, the Kulangsu Administrative Committee held a lecture on "Cultural heritage protection and Kulangsu's World Heritage Application".

On June 13, 2012, the first exhibition of Kulangsu's World Heritage Application series of calligraphy and painting exhibition opened.

On June 15, 2012, the expert group of the State Administration of cultural relics arrived at Kulangsu to carry out the inspection and evaluation of the world heritage application project.

On June 29, 2012, the Standing Committee of Xiamen Municipal People's Congress voted to pass the regulations on the protection of Kulangsu cultural heritage in Xiamen Special Economic Zone.

On July 24, 2012, world heritage expert Jukka Jukilehto came to Kulangsu to guide the application for world heritage.

On August 23, 2012, the governor of Fujian Province inspected the environmental remediation of Kulangsu's World Heritage application.

On September 7, 2012, the fifth batch of Kulangsu's World Heritage application element protection and repair and environmental remediation plan passed the review.

On September 17, 2012, President Shan Jixiang of the Palace Museum came to Kulangsu to guide the application for world heritage.

On October 14, 2012, Professor Gu Geli, President of the World Heritage Research Institute, and his delegation visited Kulangsu.

From October 21 to 22, 2012, experts from the shared heritage committee of the International Council of monuments and sites visited Kulangsu and held a symposium on the value of Kulangsu's cultural heritage.

On October 25, 2012, Kulangsu Management Committee participated in the "international summit of world cultural landscape and the annual meeting of the International Scientific Committee on cultural landscape".

On November 16, 2012, the State Administration of cultural heritage announced that Kulangsu was officially included in the "preliminary list of world cultural heritage in China". The Kulangsu Management Committee held a press conference and invited consultants for World Heritage Application and relevant experts and scholars to have a discussion.

On December 4, 2012, the Kulangsu Administrative Committee held a special World Heritage Application concert "protection and inheritance" in the concert hall.

On December 9, 2012, the 130th anniversary of Ma Yuehan's birth was held in Kulangsu.

On December 31, 2012, a lecture on the promulgation and implementation of the regulations on the protection of Kulangsu's cultural heritage and the launching ceremony were held in Kulangsu.

On January 4, 2013, Mayor Liu Keqing visited Kulangsu to investigate the protection and development plans of the former sites of consulates of various countries, and expressed condolences to the urban management team.

On January 19, 2013, the review exhibition of Kulangsu's application for world heritage was held in the Zhongshan branch of Xiamen Library.

On February 4, 2013, the Kulangsu Supervision Team strengthened the environmental remediation of the World Heritage Application and concentrated on the demolition of illegal buildings.

On February 24, 2013, Kulangsu Administrative Committee held a flower exhibition in Shuzhuang Garden to promote the application for world heritage.

On March 2, 2013, Lin Shiyan, a native of old Kulangsu, held a teaching lecture on the cultural heritage of Southern Fujian vernacular characters.

On March 21, 2013, vice Mayor Guo Guirong visited Kulangsu to investigate the commercial management order of the heritage site.

On March 27, 2013, the Kulangsu reporter Station of Xiamen Daily was officially established at the Kulangsu Management Committee.

On May 14, 2013, the Kulangsu Administrative Committee held a press conference on the demolition of the Kulangsu villa wharf and the application for the world heritage environmental remediation project.

On May 18, 2013, Kulangsu Administrative Committee held a series of activities of International Museum Day.

On May 19, 2013, the Xiamen Municipal Committee of the Democratic League of China held a lecture on "Kulangsu Development Forum".

On June 2, 2013, consular officials from various countries in China arrived at Kulangsu for inspection.

On June 8, 2013, the Kulangsu World Heritage bid held the eighth "Chinese Cultural Heritage Day".

On October 19, 2013, Kulangsu Administrative Committee held the 25th anniversary commemoration of William N.Brown, the consultant of World Heritage application, working in Xiamen.

On October 25, 2013, the Kulangsu administrative committee participated in the 6th cross strait Cultural Expo to show the modern civilization and relics of Kulangsu.

On December 20, 2013, Kulangsu Administrative Committee held the 100th anniversary celebration of Shuzhuang Garden.

On March 2014, Kulangsu's World Heritage Application Office participated in the first national survey of movable cultural relics.

On March 8, 2014, Kulangsu's World Heritage application host held a "poetry on Kulangsu" - a seminar on refining the core values of Kulangsu's World Heritage application.

On March 13, 2014, "the age of great navigation and Kulangsu - special exhibition of western ancient documents" was held.

From March 14 to 16, 2014, the Kulangsu Management Committee held the "2014 Kulangsu outstanding universal value seminar".

On March 27, 2014, Fujian Provincial Bureau of cultural relics declared the 2016 Kulangsu world heritage project to the State Administration of cultural relics.

On June 14, 2014, the Kulangsu World Heritage bid held the 9th "Chinese Cultural Heritage Day" in 2014.

On June 19, 2014, the "overall plan for the renovation and improvement of Kulangsu" was officially issued.

On July 1, 2014, the piano book - the atlas of Kulangsu piano museum was officially released.

On August 6, 2014, the Xiamen Municipal People's Congress launched a law enforcement inspection on the implementation of the regulations of the Xiamen Special Economic Zone on the protection of Kulangsu cultural heritage.

On September 2, 2014, the conservation plan of ancient and famous trees on Kulangsu was accepted.

On September 25, 2014, the work plan for the renovation and improvement of Kulangsu was issued.

On November 23, 2014, Kulangsu applied for the world heritage and participated in the 2014 Museum and related products and Technology Expo.

On November 24, 2014, Xiamen signed a contract with the Palace Museum to jointly build and operate the Kulangsu foreign cultural relics museum.

On March 5, 2015, 178 historic buildings on Kulangsu Island were repaired and the Wu clan ancestral temple was perfectly restored.

On March 7, 2015, the opening ceremony of Kulangsu Chinese lacquer exhibition was held.

On March 17, 2015, Kulangsu administrative committee, Siming District People's Government of Xiamen, Xiamen Planning Commission and Xiamen Construction Bureau jointly issued an announcement to strengthen the construction management of Kulangsu.

On April 10, 2015, the first book in the "Gulangchunqiu" series - "the Pentium era: the commercial wave on Kulangsu" was released

On April 24, 2015, Tong Mingkang, deputy director of the State Administration of cultural relics, inspected and guided Kulangsu's application for world heritage.

On May 18, 2015, Kulangsu Administrative Committee held a series of activities for 2015 International Museum Day.

From June 12 to 13, 2015, the Kulangsu Administrative Committee held a series of activities for the 2015 Chinese cultural heritage day.

From July 1 to 5, 2015, the Kulangsu poetry festival was successfully held.

From July 16 to 19, 2015, experts from the National Academy of cultural heritage visited Kulangsu's World Heritage application.

On September 9, 2015, the bronze statue of Liszt was completed.

On September 18, 2015, the "rare and endangered plant protection and popular science exhibition and appreciation of ancient and famous trees on Kulangsu" launched in Kulangsu.

On September 18, 2015, a series of activities of the 13th Xiamen Mid-Autumn Festival "warm reunion into the community" was held.

On September 24, 2015, Kulangsu Expo cake folk culture compulsory tour was held in RiGuangYan.

On September 30, 2015, the preparation of the declaration text was completed, and the pre-trial text was submitted to UNESCO and passed the format review.

On October 7, 2015, the stars of the Xiamen International Women's Golf Open cheered for Kulangsu's World Heritage application.

On October 8, 2015, the "noiseless group tour guide machine" rental service on Kulangsu was officially launched.

On November 21, 2015, the "Winter rhyme Yinghua - the first alumni Works Concert of Xiamen No. 2 middle school" was held in Kulangsu concert hall.

On November 23, 2015, two laws on the protection of Kulangsu style buildings were issued: *The administrative measures for the construction activities of Kulangsu in Xiamen* and *The detailed rules for the implementation of the regulations on the protection of Kulangsu historical style buildings in the Xiamen Special Economic Zone*.

On November 25, 2015, with the support of the State Administration of cultural relics, Fujian Provincial Bureau of cultural relics and Kulangsu Administrative Committee jointly held an expert seminar on Kulangsu declaration text to further improve the text of world heritage application and extract core values.

From November 30 to December 4, 2015, the 2015 Kulangsu winter Italian music week was held in the Kulangsu concert hall.

On December 15, 2015, the launching ceremony of the "Price trustworthy scenic spot" creation activity was held at the Kulangsu piano wharf.

On December 22, 2015, Sun Mingzhong, member of the Standing Committee of the Xiamen municipal Party committee and Secretary of the Xiamen Municipal Commission for Discipline Inspection, and his delegation visited the Kulangsu Administrative Committee for investigation and held a symposium.

On December 23, 2015, the official application text was submitted to the State Administration of Cultural Heritage and was passed in the final evaluation.

On December 26, 2015, Guo Zhan, former vice president of the International Council of monuments and sites and vice president and Secretary General of the China Association for the protection of monuments and sites, came to Kulangsu for a field visit to guide the application for world heritage.

On December 28, 2015, the launching ceremony of the civilized tourism public welfare action "Add points to China" and the 2016 10000 Civilized Tourists' solicitation was held in Kulangsu.

On December 30, 2015, the administrative measures of Xiamen Kulangsu family hotel was issued.

On January 15, 2016, Zou Ming, chief editor of phoenix.com, visited Kulangsu for the "2016 International Poetry Festival".

On January 18, 2016, the text of Kulangsu's application for world cultural heritage was submitted to the Ministry of construction of the State Administration of cultural relics for countersignature.

On January 26, 2016, US ambassador Max Bocas and his delegation visited Kulangsu.

On January 28, 2016, the 2016 Kulangsu New Year Concert "The sound of spring" was held in Kulangsu concert hall.

On January 29, 2016, with the approval of the State Council, the Secretariat of the National Commission for UNESCO of China sent a letter to the UNESCO World

Heritage Center recommending "Kulangsu Island in Fujian" as the 2017 cultural heritage project.

From February 8 to February 13, 2016, the large-scale TV documentary "the past of Kulangsu" was premiered on Xiamen TV station.

On February 12, 2016, a series of concerts - "Jun Lang Qin Sheng" piano concerts by Xu Junshu and Liu Sheng "were held in Kulangsu concert hall.

On February 14, 2016, a leading group meeting on the renovation and upgrading of Kulangsu and its application for world heritage was held in Xiamen municipal government. Wang Menghui, member of the Standing Committee of the provincial Party committee and Secretary of the municipal Party committee, and Pei Jinjia, mayor, attended and made an important speech.

On February 19, 2016, Liu Shuguang, deputy director of the State Administration of cultural relics, visited Kulangsu to guide the application for world heritage.

From February 27 to 28, 2016, Song Xinchao, deputy director of the State Administration of cultural relics, visited Kulangsu to guide the application for world heritage.

On March 3, 2016, Pei Jinjia, mayor of Xiamen, made a field visit to the world heritage application work and held a special meeting on World Heritage application.

On March 5, 2016, Wang Menghui, member of the Standing Committee of the Fujian provincial Party committee and Secretary of the Xiamen municipal Party committee, and Pei Jinjia, mayor, visited Kulangsu to participate in the volunteer service action and listen to the voices of grassroots volunteers.

On March 16, 2016, Li Hong, vice governor of Fujian Province, and Chen Qiuping, director of the Department of culture, visited Kulangsu on the spot and held an investigation symposium to guide Kulangsu's application for world heritage.

On March 27, 2016, Kulangsu held a volunteer training and volunteer service mobilization meeting for the world heritage application, and Kulangsu's volunteer service activities for the world heritage application.

On March 28, 2016, Ye Chonggeng, member of the Standing Committee of the Xiamen municipal Party committee and head of the publicity department, made an on-the-spot investigation of the World Heritage Application and held a special meeting on the promotion of the World Heritage Application culture.

On March 31, 2016, "beautiful Xiamen • music Kulangsu" Kulangsu spring concert was performed in Kulangsu concert hall.

Reasons for applying for World Cultural Heritage

1 Unique history and culture of Kulangsu

After more than 100 years of development from the 19th century to the middle of the 20th century, Kulangsu has formed a cultural background where multiple cultures coexist and integrate. Especially in the 20th century, the local culture renewed itself after absorbing foreign culture, thus producing great creativity, making Kulangsu the densest place to accommodate the cultures of various countries. Kulangsu has a unique and important historical witness significance not only in the Asia-Pacific region, but also in similar towns around the world.

Kulangsu is a unique communication window located in the East and Southeast Asia region. Chinese traditional style, colonial veranda style, western classical revival style, modernist style, art deco style and other architectural styles converge here, and in the environment of multicultural exchange, the "Xiamen decorative style" with local architectural characteristics has developed. This style influenced other regions along the coast of China.

Kulangsu has a complete island environment, a complete road network, distinctive neighborhoods, diverse architectural styles and garden landscapes. These rich material cultural heritages jointly demonstrate the social life of traditional Chinese culture, local culture and foreign multiculturalism. , In the aspects of

architectural garden design and construction, in terms of artistic style, in modern technology, etc., they have conducted extensive and in-depth exchanges. The development of multiculturalism makes Kulangsu a concentrated expression of the exchange, mutual learning and integration of human values in the coastal areas of East Asia and Southeast Asia in the early stage of globalization.

In the wave of early globalization, the development track of Kulangsu from the mid-19th century to the mid-20th century is a microcosm of China's modernization process, and it is a prominent witness of the immigrant culture in southern Fujian. Derived from the Central Plains culture and absorbed the local marine spirit, the Southern Fujian culture has both adhered to the core values of traditional Chinese culture and opened up to overseas heterogeneous cultures since ancient times. Kulangsu is a unique example of an international community of high quality and modernity in modern East and Southeast Asia. Kulangsu, managed and jointly built by multicultural groups, has organized an organic and well-functioning urban spatial structure within the limited island space, built buildings of various styles, and introduced the most advanced community public facilities of the same era. The complete and well-preserved historical landscape of the island shows the modernity that leads the trend of the times, and integrates the modern living environment concept of Chinese and Western cultures. The profound national characteristics, broad cultural tolerance and strong self-renewal ability displayed by the multiculturalism of Kulangsu have fully realized in the modernization and transformation of community governance, public facilities construction, economic activities, cultural innovation and other aspects.

2 Cultural development of China

The Blue Book of Cultural Construction: Report on the Development of Chinese Culture (2021) is based on the current situation of China's cultural development, from the aspects of cultural undertakings, cultural production, public cultural services, cultural dissemination and influence, etc. Achievements are comprehensively described and both objectively analyzed, stating:

In 2019, the benefit of China's cultural industry reached a new high of 4,501.6 billion yuan, an increase of 384.5 billion yuan, or 9.34%, compared with 4,117.1 billion yuan in 2018; compared with 1,778.1 billion yuan in 2015, an increase of 65.29%. From 2015 to 2019, the proportion of the benefit of China's cultural industry in GDP increased year by year, from 3.95% in 2015 to 4.54% in 2019, an increase of 0.59 percentage points. This shows that China's cultural industry is showing a vigorous development momentum, and the proportion of the benefit of the cultural industry in GDP has continued to increase, which has driven the development of related industries.

Taking foreign exchanges as an example, the development of a country's culture requires different cultures to communicate. Through the collision and exchange with different cultures, they absorb their excellent parts, realize the innovative development of culture, and carry out cultural exchanges. This is also a display of the country's image. Therefore, my country has held many sessions of various forms of world cultural exchange conferences, and a large number of Chinese and foreign scholars have exchanged views on the development of Chinese culture and Chinese and Western cultures around the theme of "Inclusive Chinese Culture and Diversified Civilization". It is a bridge between China and the world, a bridge to promote mutual learning among diverse civilizations, and a leader of the times.

3 National cultural power strategy

Cultural soft power is the overall strength and international competitiveness of a country's culture. With the wave of knowledge economy and scientific and technological revolution sweeping the world, cultural soft power is more important to a certain extent than military and economic hard power. It has become an important factor to measure a country's comprehensive national strength and core competitiveness and important sign.

After the Third Plenary Session of the Eleventh Central Committee, China made a profound summary of its development experience, creatively put forward the cultural development policy of "two respects" and "three orientations", and made

forward-looking plans and theories for the development of the strategic thinking of cultural power.

After the Fourth Plenary Session of the Thirteenth Central Committee, China creatively put forward the concept of "advanced culture" in the practice of exploring a cultural power, which reflects the new development of cultural construction theory and marks another solid step on the road of cultural power.

After the 16th National Congress of the Communist Party, China stood at the strategic height of becoming a cultural power in the new century, and put forward a series of new ideas, new viewpoints and new strategies, such as the new cultural development concept, cultural soft power, and cultural power strategy, to promote the strategic thinking of cultural power.

In the report of the 17th National Congress of the Communist Party of China, the strategic task of improving the country's cultural soft power was put forward to the strategic height of national prosperity and national rejuvenation, which reflected China's cultural awareness and cultural self-confidence under the new historical conditions.

Since the 18th National Congress of the Communist Party of China, under the background of the cultural strategy of the new era, China has continuously improved the strategy of cultural power, and put forward a series of new ideas, new concepts and new measures, which are the most important and core components of the theoretical system of cultural power strategy.

In the report of the 19th National Congress of the Communist Party of China, it was proposed to "promote the development of cultural undertakings and cultural industries" in order to consolidate the foundation of the country's cultural soft power. To realize the strategy of cultural power, China must vigorously develop cultural undertakings and cultural industries. The Fifth Plenary Session of the 19th Central Committee clearly put forward important measures to prosper and develop cultural undertakings and cultural industries and improve the country's cultural soft power.

The Central Committee of the Communist Party of China on Formulating the 14th

Five-Year Plan for National Economic and Social Development and the 2035 Suggestions, clearly proposed to build a cultural power by 2035.

In summary, under the guidance and promotion of the national cultural power strategy, with the rapid progress of China's science and technology and the development of culture and art, the comprehensive strength of Chinese culture has achieved remarkable results.

Factors to promote the application for World Culture Heritage

1 National strategic guidance and support

The declaration of world cultural heritage is a hot spot in many countries around the world. Since joining the *Convention for the Protection of World Cultural and Natural Heritage* in 1985, China has actively promoted the development of cultural heritage. As of July 1, 2012, 43 cultural sites and natural landscapes have been included in the "World Heritage List", including 30 cultural heritages, 9 natural heritages, and 4 dual cultural and natural heritages, ranking third in the world in total. According to statistics, China has more than 200 World Heritage projects that intend to declare and have begun to prepare for declaration, which is one of the countries that submit the most projects.

According to the relevant instructions on the declaration of cultural heritage in the World Heritage Committee's *World Heritage List: Filling the Blanks-Future Action Plan*, China has made policy inclination and supporting encouragement for domestic cultural heritage.

For a long time, China has been committed to strengthening the basic work of the protection of world cultural heritage, and has promulgated and implemented a series of overall protection plans for cultural heritage, which has significantly improved the protection of cultural heritage and effectively improved the environmental landscape around the heritage. China guides relevant units and personnel to continuously enhance their awareness of protection, and guides the protection of world cultural heritage into a common behavior led by the government, linked by departments, and participated by the society.

At the same time, China has gradually improved the protection and management system. In 2006, China set up a series of regulatory documents such as *China's World Cultural Heritage Preliminary List*, promulgated the *World Cultural Heritage Protection and Management Measures*, *China's World Cultural Heritage Monitoring and Inspection Management Measures*, *The Administrative Measures for Cultural Heritage Expert Consultation*. In terms of specific actions, China carried out monitoring and inspections of world cultural heritage through forming an expert consultation mechanism to establish a regular monitoring and reporting system. At the same time China build a monitoring and early warning system for world cultural heritage and establish a monitoring center for the protection of world cultural heritage.

At the same time, China has carried out a series of work to promote the sustainable development of world cultural heritage sites. Such as implementing the protection and maintenance projects of world cultural heritage sites, strengthening the project management of world cultural heritage sites, standardizing the construction of exhibition service facilities of world cultural heritage sites, improving the utilization efficiency of world cultural heritage sites, supporting and strengthening the protection of historical environmental landscapes of world cultural heritage sites, etc.

On this basis, China will further guide and promote the declaration of the world cultural heritage, and improve the dynamic management system of China's preliminary list of world cultural heritage, strengthen the basic research of world cultural heritage, improve the scientific and technological content and standardization level of the protection and management of world cultural heritage.

At the same time, the national concept of protection of world heritage is in line with the world and expands its global influence. China has successfully hosted the ICOM Asia-Pacific Conference, the World Heritage Conference, the International Council

on Monuments and Sites Conference, the International Conference on Cultural Heritage Protection and Sustainable Development, the International Seminar on the Concept and Practice of Cultural Heritage Building Protection in East Asia, and the International Seminar on Urban Culture. International conferences; on the basis of these conferences, China formulated the *Shanghai Charter*, *Suzhou Declaration*, *Xi'an Declaration*, *Shaoxing Consensus*, *Beijing Document*, *Beijing Declaration on Urban Culture* and other international documents, further enriching the international cultural heritage protection theory, and promote the Chinese concept of cultural heritage protection to the world.

2 Local government policies and human resources support

Local governments take heritage protection conventions, laws and regulations at home and abroad as the basis for their protection work, improve targeted policies and regulations by establishing scientific management mechanisms and complete management agencies, and formulate and implement special plans for heritage protection and management. At present, coordinate the needs of heritage protection and community development, a systematic management mechanism has been established, mainly including the national, provincial, municipal, and heritage site four-level administrative management systems and business management systems, including: the National Council, Fujian Provincial Government, Xiamen Municipal Government, Siming District Government and Kulangsu Sub-district Office of Siming District. In addition, the business management system for Kulangsu heritage site protection includes the State Administration of Cultural Heritage, the Fujian Provincial Bureau of Cultural Relics, the Xiamen Municipal Bureau of Culture, Radio and New Technology, and the cultural heritage management department under the Kulangsu Scenic Area Management Committee. In addition, the local government set up the Kulangsu World Heritage Leading Group, responsible for organizing and coordinating the administration and business management related to Kulangsu heritage protection. The Kulangsu Scenic Area Management Committee is an agency assigned by the local government and is responsible for the protection and management of the Kulangsu cultural heritage site. The Siming District Government

is the administrative management agency of the Kulangsu community. The two institutions work together to undertake the protection, monitoring, planning and construction of Kulangsu Island. Decisions on the protection and management of Kulangsu's cultural heritage, including the formulation of management measures, the formulation of plans, and the formulation of plans, are all made by the local government in a decision-making manner involving the participation of multiple government departments. At the same time, the management department has also established an expert consultation mechanism for major decision-making. For decision-making in different fields, authoritative experts in related fields are hired to provide professional guidance to ensure the rationality and scientificity of decision-making.

Since Kulangsu was included in China's World Heritage Tentative List in 2012, it has followed a series of protection laws and regulations of heritage site to implement systematic protection and management of Kulangsu. Such as *the World Heritage Protection Convention (1972)*, *the Operational Guidelines for the Implementation of the Convention on the Protection of World Cultural and Natural Heritage (2008)*, *Guidelines for the Protection of Cultural Relics and Monuments in China (2015)*, *Administrative Measures for the Protection of World Cultural Heritage (2006)*, *Administrative Measures for Monitoring and Inspection of World Cultural Heritage in China (2006)*, *Kulangsu Cultural Heritage Site Protection Regulations of Xiamen Special Economic Zone (2012)*.

At the same time, Kulangsu is protected and managed in accordance with the *Regulations on the Administration of Scenic Spots (2013)* and *Xiamen City's Regulations on the Management of Scenic and Historic Resources Protection (2003)* and other laws and regulations. Especially in 2013, the local government formulated the *Kulangsu Cultural Heritage Protection Regulations of Xiamen Special Economic Zone*, which is a local regulation specially formulated for Kulangsu heritage protection.

Under the management of the above-mentioned relevant laws and regulations, the construction and planning departments of the Kulangsu Management Committee carry out the overall protection. Connect with Xiamen Municipal Construction

Bureau, Fujian Provincial Construction Department and National Construction Bureau upwards, announce relevant plans and supervise their implementation downwards, guide and complete environmental improvement, infrastructure implementation, etc.

At present, the representative historical buildings and cultural relics among the core elements of Kulangsu have been included in the list of cultural relics protection units at all levels, and in accordance with *the Law of the People's Republic of China on the Protection of Cultural Relics (2014)*, *the Regulations on the Implementation of the Law of the People's Republic of China on the Protection of Cultural Relics (2013)*, *the Regulations on the Administration of the Protection of Cultural Relics in Fujian Province (2009)* and other laws and regulations to carry out cultural relics protection management Work.

At the same time, the local government revised *the Regulations on the Protection of Historic Buildings with Kulangsu Island in Xiamen*, supplementing the relevant identification standards, so that the architectural functions, styles and types covered by the historic buildings will be more complete in the historical eras they represent. This will provide stronger support and guarantee for the overall protection of Kulangsu.

According to the standards and requirements of world heritage protection, the local government has formulated the *Kulangsu Cultural Heritage Site Protection and Management Plan (2014-2030)*, focusing on the heritage elements and heritage value protection and management needs related to Kulangsu's outstanding universal value. The formulation of this plan provides a scientific basis for systematically carrying out the protection and management of Kulangsu's cultural heritage in line with the world's cultural heritage protection standards, and realizing the protection and development of Kulangsu as a cultural heritage site.

The local government has compiled and announced the *Kulangsu Modern Architecture Protection Plan for National Key Cultural Relics Protection Units (2010-2025)*, which scientifically formulated reasonable and feasible reserve planning, protection measures, environmental improvement measures, display measures, management measures for cultural relic protection units. The measures and phased implementation plan are adopted to protect the modern architectural complex of Kulangsu and its related environment, so that the cultural heritage can be continuously passed on, and reflect the value of the modern architectural complex of Kulangsu.

Through the formulation of the *Kulangsu Cultural Heritage Protection Regulations of Xiamen Special Economic Zone*, the local government protected the rights and interests of the community in the form of law. At the same time the local government guided the local community to formulate the *Community Convention on the Protection of the Cultural Heritage of Kulangsu*, as a result, communities have a more unified understanding of the value of heritage sites, the need for protection, and their own responsibilities, obligations and rights. On the other hand, the Kulangsu community has also spontaneously formed some conventions and norms, such as the *Longtou Community Residents Convention* and the *Kulangsu Longtou Road Commercial Street Self-discipline Alliance Regulations*. These community conventions and guild regulations not only reflect the needs of the community residents themselves, but also reflects the improvement of the local community and participation in matters related to the heritage site.

In addition, the public organizations dedicated to the protection of Kulangsu's cultural heritage, represented by the "Kulangsu" community, have formed a good cooperative relationship with the local government and the general community in the process of Kulangsu's heritage protection. It has won wide public support in various aspects such as public opinion, information collection, academic research and social supervision.

Changes of Kulangsu as the World Cultural Heritage

1 Dimension of culture

After the immigrants from mainland China developed Kulangsu, the culture of Kulangsu inherited traditional Chinese culture.

After the Opium War, foreign multiculturalism and modern social ideas flooded into Kulangsu. The local resident gradually realized the advanced nature of Western modern civilization and began to actively study Western culture, which further accelerated the transformation of Kulangsu from a closed island to an open modern urban community.

As a World Cultural Heritage, the main part of the Kulangsu heritage landscape is the combination of Chinese and Western buildings, churches, hospitals, schools and other architectural facilities, which can be described as historical witnesses of cultural integration.

2 Dimension of arts

From the perspective of art, especially represented by architectural art, the unique buildings in different historical periods on Kulangsu represent the aesthetic orientation of cultural groups of different backgrounds and classes.

The decorative features of these diverse building complexes retain a great deal of Western culture as well as Chinese southern Fujian culture. It showcases the extensive and in-depth fusion of Chinese southern Fujian traditional culture and maritime culture with foreign multiculturalism in architecture from the mid-19th century to the mid-20th century.

From the traditional Chinese red brick houses to the Western-style buildings since modern times, and then to the buildings that combine Chinese and Western styles, the richness and diversity of Kulangsu architecture are rare in the world. Kulangsu reflects the fusion of Chinese aesthetics and Western aesthetics, and it is an outstanding example in the field of artistic aesthetics as well.

As a world cultural heritage, Kulangsu has become an art exhibition window and an art exchange link facing the world with its unique combination of Chinese and Western aesthetics, witnessing the collision and fusion of Chinese and Western art development.

3 Dimension of religion

Kulangsu is a place where different religions such as Confucianism, Buddhism, Taoism, Christianity, Catholicism and Islam converge.

Before becoming a trading port, the three traditional Chinese religious and cultural spirits of Confucianism, Buddhism and Taoism were generally embodied on Kulangsu. Afterward, Rev. David Abeel of the American Reformed Church boarded Kulangsu with a British warship and became the first Christian priest to preach on Kulangsu. After that, Christianity began to develop in Kulangsu. The introduction of Islam began in the late Ming and early Qing dynasties, when the first mosque was built here. There are at least Confucianism, Buddhism, Taoism, Christianity, Catholicism, Islam and other different beliefs in Kulangsu.

The phenomenon of religious pluralism in Kulangsu reveals the interdependence of human beings and religions, and its development history provides us with a classic case for analyzing religious phenomena.

After becoming a World Cultural Heritage Site, more complete laws and regulations have been formulated. On the premise of respecting personal beliefs, religion has become a way for people to be optimistic and healthy in their hearts. Taking the historical international community of Kulangsu as an example, through friendly cooperation between different religions, it will promote mutual understanding and respect among various cultures, enhance the friendship of various civilizations, and maintain world peace.

4 Dimension of the fusion of Chinese and Western

Kulangsu's historical relics, landscapes and diverse building complexes constitute the whole of the World Cultural Heritage of the Historic International Community. It prominently reflects the communication process of traditional Chinese civilization under the impact and collision of Western culture, as a result, the integration and harmonious coexistence of Chinese and Western cultures are realized.

Conclusion

On July 8, 2017, at the World Heritage Conference held in Krakow, Poland, Kulangsu History International Community was officially listed as a world cultural heritage.

Kulangsu has become a world cultural heritage for many reasons.

From the perspective of cultural development, over the past 50 years, China's artistic creation and production have continued to flourish, the public cultural service system has been improved, the level of intangible cultural heritage protection and inheritance has been improved, the cultural industry has developed rapidly, and foreign cultural exchanges have become increasingly active. Moreover, the government's investment in cultural undertakings has produced significant results, promoting the development of cultural creative industries and cultural reinvention.

From the perspective of national strategy, with the progress of science and technology as well as the development of culture and arts in China, under the guidance and promotion of the national cultural power strategy, the comprehensive strength of Chinese culture has made remarkable achievements, forming the core values and common ideals of Chinese culture.

From the perspective of national policies, China has actively promoted the development of cultural heritage undertakings, committed to strengthening the basic work of world cultural heritage protection, promulgated and implemented a series of overall protection plans for cultural heritage, and guided the protection of world cultural heritage into a joint action led by the government and participated by society.

At the same time, the national concept of world heritage protection is in line with the world, expanding global influence, and promoting the concept of Chinese cultural heritage protection to the world.

From the perspective of the local government, the local government has established a systematic management mechanism and promulgated a series of laws and regulations based on domestic and international heritage protection conventions, laws and regulations, providing more powerful support and guarantee for the protection and development of Kulangsu cultural heritage sites. In addition, the local social organizations of Kulangsu have formed a good cooperative relationship with the local government and the general community, which has enabled the heritage protection of Kulangsu to receive extensive public support.

In general, the Kulangsu Historical International Community was jointly built by the local residents, Westerner and overseas Chinese. It is an international community with cultural diversity and modern municipal characteristics, and a unique example of modern human settlements from the middle of the 19th century to the middle of the 20th century. The development and construction achievements of Kulangsu Island are the material evidence of extensive and in-depth exchanges between Chinese and foreign cultures in social governance, human settlement, architecture and garden art, cultural life and other fields. This not only makes Kulangsu a model of multicultural exchanges, collisions and mutual learning in the early stage of globalization, but also provides valuable historical experience for the mutual understanding and common development of values among different cultures in the world today.

Chapter VIII

Summary, Discussion and Suggestions

Research Object

The objects of this study is as follows:

1. To study the social structure and social development of Kulangsu on the basis of multi-culture;
2. To study the architecture-related social memories;
3. To research on the re-invention of tradition based on multi-culture of Kulangsu.

Summary of Research

This research topic, "Kulangsu: Re-Invention of Tradition and Social Memories of Chinese People in Modern China", involves the development history and the traditional reinvention process of Kulangsu, as well as the social memories of Chinese People. In this study, the researcher analyzed the historical architecture of Kulangsu from the perspectives of research text and research concept.

According to the research objects, the paper is summarized as follows.

- 1 The social structure and social development of Kulangsu on the basis of multi-culture;

- 1) Study the development of Kulangsu

Kulangsu is a small island in the southwest of Xiamen Island with an area of 1.8839 square kilometers. Kulangsu has been settled since the Song Dynasty. Zheng Chenggong, a national hero of the Ming Dynasty, began to garrison troops to train sailors on Kulangsu in 1646. In 1661, he sent troops to the island as a base, and the following year, he recovered Taiwan Island, which had been occupied by Dutch colonists for 38 years. Since then, it has become a trading port in Xiamen. Kulangsu is still a small island with several traditional settlements, where traditional culture has accumulated. After the Opium War in 1840, as Xiamen was forced to open as a

trading port, Westerners began to occupy Kulangsu as a residence, and western culture began to spread here. More than a dozen countries have set up consulates or consulates on Kulangsu. After Taiwan was ceded to Japan in 1895, a group of Taiwan's famous families moved to Kulangsu to settle down. In 1903, Kulangsu officially became a public concession, and the Ministry of Works was established to manage administrative affairs. Kulangsu became a link and bridge for the spread of modern culture in China. In 1941, when the Pacific War broke out and Kulangsu entered the Japanese occupation period, the spread, exchange and integration of diverse cultures were interrupted. In 1945, Japan was defeated. After the Second World War, the Chinese government took back Kulangsu, and Kulangsu entered a period of multicultural recovery. In 1949, the People's Republic of China was founded, and the natural and fabricated environment on the island was well protected, and historical buildings have been preserved relatively completely.

In modern history of China, during the construction of a large number of residential and public buildings, the Chinese also created a unique modern architectural style that absorbed foreign and local different cultural elements, architectural techniques and crafts. Kulangsu in this period is a time of multicultural integration. The combination of Western style architectural forms and Chinese style materials and architectural techniques has formed the current decorative style of Xiamen with both Chinese and Western characteristics. On the one hand, the large-scale construction of western countries on the island has brought western architectural style and decoration to Kulangsu. On the other hand, as an outlying island, Kulangsu does not have bridges, tunnels and other vehicular traffic with Xiamen Island, but only relies on ship transportation and traffic. Therefore, Kulangsu retains its original road system and good architectural style. The public concession jointly managed by many countries brings together foreign and local cultures. In this international residential public community, western missionaries, diplomats, businesspersons, etc. have brought western culture. At the same time, rich businesspersons, cultural elites, artisans, and Fujian overseas Chinese from Fujian and Taiwan have made the community more developed. All kinds of people have transcended the traditional political, cultural, economic, geographical, ethnic and national boundaries, and

promoted the integration and development of foreign cultures from different regions in Kulangsu. At the same time, they have also promoted the local traditional culture to seek progress and new growth in the early tide of globalization.

In the 100 years from the middle of the 19th century to the middle of the 20th century, in the early stage of globalization, due to the colonial expansion of Western countries and the large-scale population movement in southern China, great changes have taken place in East Asia and Southeast Asia, including Kulangsu. The tenacious vitality of various cultures on Gulangyu Island, the collision, intersection and integration of different cultures, and the stimulation of creativity and vitality. These rich and authentic cultural relics on Kulangsu Island are just vivid materials and examples.

2) Study the influence of Chinese traditional culture on Kulangsu architecture

Kulangsu, as the most cultural intensive geographical unit from the 19th century to the middle of the 20th century, with its unique form of international residential community and built environment highlights the traditional Chinese culture represented by Southern Fujian culture. The ancestors of Kulangsu Island were mostly southward migrants from the Central Plains. The traditional buildings on Kulangsu Island are symmetrical in the middle axis. The housing is distributed according to grades, reflecting the inheritance of the Central Plains culture. At the same time, the traditional architecture of Kulangsu Island has also been integrated into the local characteristics of southern Fujian, forming a courtyard style residential building known as the "Red Brick House", which are compatible with the Chinese traditional family ethics system and the ideal of farming and reading.

3) Study the influence of Western culture on Kulangsu architecture

In the 1870s, Westerners who came to Kulangsu were influenced by modern ideas after the Western Industrial Revolution. After the westerners settled in Kulangsu, they began to build churches, church hospitals and other public buildings.

In the early days, they were veranda style buildings. Later, public and memorial Western classical revival style buildings began to appear in Kulangsu. In the later 19th century, the Victorian style gradually became popular. At the beginning of the 20th century, western "orthodox" architecture, which can more represent the modern western culture, was introduced into China, represented by the classical revival architecture popular in the West. In the modernization construction of Kulangsu, the appearance of architectural style mainly comes from the classical revival of western modern architecture and the influence of modern architecture.

4) Study the influence of the blending of Chinese and Western cultures on Kulangsu architecture

At the beginning of the 20th century, Kulangsu became a modern international community jointly built and lived by Westerners, aborigines and overseas Chinese. The westerners who settled on Kulangsu Island and the local aborigines have coexisted for a long time and exchanged frequently. There has also been a lot of blending about the concept of human settlements, during this period, the construction of overseas Chinese buildings in Kulangsu reached a peak as well. The aborigines began to try to imitate the living culture and living mode of Westerners. In particular, overseas Chinese returned from overseas have led the Chinese community to participate in the construction of modern housing and community on Kulangsu Island on a large scale. Since then, the boundary between the Chinese community and the Western community has become increasingly blurred and gradually integrated. At the same time, the western classical revival and decorative art style are having an impact worldwide. Against this background, a new architectural style "Amoy Deco" has emerged. "Amoy Deco" refers to the unique architectural style that has emerged in Xiamen Kulangsu Island and its surrounding areas and formed a certain number and scale, integrating the characteristics of Chinese and Western architecture. This style not only shows the western architectural style, but also focuses on the unique architectural style of national and local decorative themes. In general, Kulangsu culture not only restricted by Chinese traditional culture but also integrated with a large number of Western cultural elements. It prominently reflects the communication

process of traditional Chinese civilization under the impact and collision of Western culture, as a result, the integration and harmonious coexistence of Chinese and Western cultures realized. Thus forming a unique form of cultural expression.

2 The architecture-related social memories of Chinese people

1) Memories associated with traditional Chinese culture

Influenced by the traditional Chinese culture, the indigenous people of Kulangsu have cultivated on the island, continuing the traditional life style of "half fishing and half farming" and occasionally serving the surrounding maritime trade. The buildings in the settlements are the traditional "red brick houses" courtyard style dwellings in southern Fujian, which are compatible with the Chinese traditional family ethics system and the ideal of farming and reading. The Red Brick House left a social memory of Chinese traditional culture for Chinese people.

2) Memories associated with Western culture

In the 1870s, Westerners who came to Kulangsu were influenced by modern ideas after the Western Industrial Revolution and built residence, residence, church, club, hotel, consulate, customs, foreign firms and church buildings by reference. At the same time, they paid great attention to the construction of roads and other public facilities. In 1880, a large-scale residential community was formed. The Western Style architecture left a social memory of Western culture for Chinese people.

3) Memories associated with the communication and fusion of Chinese and Western Cultures

Later, the westerners who settled on Kulangsu Island and the local aborigines have coexisted for a long time and exchanged frequently. The aborigines began to try to imitate the living culture and living mode of Westerners. In particular, overseas Chinese returned from overseas have led the Chinese community to participate in the construction of modern housing and community on Kulangsu Island on a large scale. During this period, a large number of architecture with Chinese and Western styles

were built. These architectures left social memories of communication and fusion of Chinese and Western Cultures for Chinese people.

4) Memories associated with the periods of New China

After the liberation of China, Kulangsu has gone through the process of unified government management, learning from Soviet standards, the Cultural Revolution, reform and opening up, and cultural prosperity, and finally became a world cultural heritage. In different historical periods, the decoration, environment and functions of the buildings have all complied with the development of the times and changed with historical marks, leaving a profound social memory of the times.

3 The re-invention of tradition based on multi-culture of Kulangsu.

1 Study the typical case “Haitian Building”

1) General information.

As one of the ten most famous villas on Kulangsu Island, the middle building of Haitian Building is also the only building on the island that uses an antique roof. It is beautifully decorated and full of charm. It is a model of modern Chinese and Western residential buildings, reflecting the feelings of the builders and the life interests of the owners, reflecting the path of the localization of modern architecture, and also showing the development of the local decorative language in the background of the integration of Chinese and Western architectural culture.

2) Cultural and historical significance

The construction of Haitian Building was just in the prosperous period of construction by overseas Chinese on Kulangsu Island, and in the transformation period of Kulangsu's architectural style. Therefore, Haitian Building was the product of the social background and humanistic thought at that time. It explained the perfect integration of Southern Fujian characteristics, Western style and Southeast Asian style with distinctive personality. It is the integration of Chinese and Western architectural culture, decorative techniques, ideas, etc., with high architectural taste, artistic value and rich cultural connotation; it has unique charm in Kulangsu's historical buildings and plays an irreplaceable important role.

3) Reinvention of tradition

Haitian Building is the most representative building on Kulangsu Island. It has a unique history and characteristics. Under the external environment of cultural development, it objectively has external and internal reasons for traditional reinvention in the new era. Therefore, national and local governments at all levels, as well as local social organizations on Kulangsu Island, actively promote the traditional reinvention of buildings and renovate the Haitian Building. After renovate, the appearance of the Haitian Building retains its original architectural style, and the interior has been endowed with rich cultural tourism functions. At present, Haitian Building has become one of the famous boutique tourist attractions of old villas on Kulangsu Island, and has a certain cultural brand foundation.

2 Study the status of Kulangsu in the context of Reform and Opening-up of China In 1978, China entered the period of Reform and Opening up. China began to shift from a planned economy to a market economy. Against this background, local residents of Kulangsu began to engage in various business activities spontaneously. Many residents transformed the buildings into shops, hotels, entertainment places, etc. according to their own design concepts. At the same time, various departments of the local government transformed their own buildings and opening various business or commercial sites as well. However, the action of both residents and government departments are spontaneous and there is no unified plan. This led to large-scale but chaotic situations in the process of traditional reinvention. This state of large-scale traditional reinvention has both excellent success cases and destructive failure cases. It was not until the government began to apply for the World Heritage that the government began to plan and guide the traditional reinvention of the whole Kulangsu Island as a whole, and strictly implemented the relevant standards of the World Heritage, that this state was changed.

3 Study the status of Kulangsu in the context of World Cultural Heritage

On July 8, 2017, at the World Heritage Conference held in Krakow, Poland, Kulangsu History International Community was officially listed as a world cultural heritage.

From the perspective of cultural development, over the past 50 years, China's artistic creation and production have continued to flourish, the public cultural service system has been improved, the level of intangible cultural heritage protection and inheritance has been improved, the cultural industry has developed rapidly, and foreign cultural exchanges have become increasingly active. Moreover, the government's investment in cultural undertakings has produced significant results, promoting the development of cultural creative industries and cultural reinvention.

From the perspective of national strategy, with the progress of science and technology as well as the development of culture and arts in China, under the guidance and promotion of the national cultural power strategy, the comprehensive strength of Chinese culture has made remarkable achievements, forming the core values and common ideals of Chinese culture.

From the perspective of national policies, China has actively promoted the development of cultural heritage undertakings, committed to strengthening the basic work of world cultural heritage protection, promulgated and implemented a series of overall protection plans for cultural heritage, and guided the protection of world cultural heritage into a joint action led by the government and participated by society. At the same time, the national concept of world heritage protection is in line with the world, expanding global influence, and promoting the concept of Chinese cultural heritage protection to the world.

From the perspective of the local government, the local government has established a systematic management mechanism and promulgated a series of laws and regulations based on domestic and international heritage protection conventions, laws and regulations, providing more powerful support and guarantee for the protection and development of Kulangsu cultural heritage sites. In addition, the local social organizations of Kulangsu have formed a good cooperative relationship with the local government and the general community, which has enabled the heritage protection of Kulangsu to receive extensive public support.

In general, the Kulangsu Historical International Community was jointly built by the local residents, Westerners and overseas Chinese. It is an international

community with cultural diversity and modern municipal characteristics, and a unique example of modern human settlements from the middle of the 19th century to the middle of the 20th century. The development and construction achievements of Kulangsu Island are the material evidence of extensive and in-depth exchanges between Chinese and foreign cultures in social governance, human settlement, architecture and garden art, cultural life and other fields. This not only makes Kulangsu a model of multicultural exchanges, collisions and mutual learning in the early stage of globalization, but also provides valuable historical experience for the mutual understanding and common development of values among different cultures in the world today.

Discussion

This research topic, "Kulangsu: Re-Invention of Tradition and Social Memories of Chinese People in Modern China", involves the development history of Kulangsu and the architecture-related social memories of Chinese people. In this paper, the researcher study the objectives from the perspectives of research text and research concept.

1 Research text

1) Kulangsu

Among the existing studies on Kulangsu, most researchers' study results focus on the development process of Kulangsu during specific period or in specific field. They ignore the links between different historical periods, different regions and different cultures. For example, Chinese scholar Chen juanying's literature named Kulangsu international community governance model under the Municipal Council and Liu yan's literature named Community landscape of the world cultural heritage site under the traveling experience — taking Gulangyu Island in Xiamen as the example and Yuan xuan's literature named The role of overseas Chinese culture in the formation of Kulangsu: a historical international community and the post world heritage Application Era, etc.

This paper covers the whole development history of Kulangsu. From the perspective of culture, art, economy, geography, international exchange and other fields, it comprehensively analyzes the development process in different historical periods from a macro perspective, and studies the relationship between them. At the same time, this paper studies the history of Kulangsu under the multicultural background through human memory, and studies the cultural elements of Kulangsu from an internal perspective. In general, as the research objective, Kulangsu is comprehensively studied from both macro and micro perspectives, as well as from both external and internal perspectives.

2) Kulangsu's architecture

Among the existing studies on Kulangsu's architecture, most researchers' study results focus on the specific architecture, or focus on the development process of Kulangsu's architecture during specific period. They ignore the connection between Kulangsu's architecture and Chinese people and Chinese society. However, in fact, the development of Kulangsu's architecture does not exist independently. The development of Kulangsu's architecture is related to the change of social background, the progress of economic foundation and scientific and technological strength to varying degrees. The neglect of the relationship between Kulangsu's architecture and Chinese people and Chinese society has led to the academic limitations of some relevant studies on Kulangsu's architecture. For example, some authors only analyze specific buildings from the perspective of architectural decoration. Such as Shi lin's literature named *Analyzing the Architectural Decoration of "Hai Tian Tang Gou" Middle Building in Gulangyu* and Wu shidan's literature named *Analysis of Gulangyu Island building tracery and geographical cultural* and Cheng li's literature named *A Study on Plank Doors of Vernacular Dwellings at Kulangsu*.

Taking the development history of Kulangsu as the context, this paper comprehensively analyzes the changes in the architecture of Kulangsu caused by different people, different cultures and different social backgrounds under different historical backgrounds, and regards the architecture of Kulangsu as an integral part of social and cultural development. Especially through people's memory, it studies the

shape, structure, function and social significance of Kulangsu's architecture under the multicultural background, especially the lifestyle of people related to them.

2 Research concept

1) social memory

The concept of "social memory" is a new research field in China. A search of "social memory" in Chinese on the authoritative Chinese academic literature websites "CNKI" shows that the earliest relevant literature was published in 1999, since then most of the official publications in this field are related to archival science, sociology, ethnology and celebrations or ceremonies in minority areas. However, overall the relevant literature is still scarce at present. Some Chinese scholars have studied the concept "social memory", for example, Chinese scholar Yan aiping believes that the formation of social memory is the result of the joint action of official forces and civil forces in the evolutionary process (2013). Another Chinese scholar Wang dongmei believes that the formation of social memory is jointly constructed by the mutual causal participation behavior of individuals in the continuous interaction process in the social context (2020).

Different from these papers, the previous research methods in the field of history and culture are to observe and explain from the perspective of outsiders, and to explain the overall picture of culture from the macro level. In this paper, the author use the concept of "social memory" to study history, observe from an insider's point of view, and assemble memory puzzles to get information that can supplement history.

2) reinvention of tradition

The concept of "reinvention of tradition" is a brand-new research field in China recently. A search of "invention of tradition" in Chinese on the authoritative Chinese academic literature websites "CNKI" shows that the earliest relevant literature was published in 2013, since then most of the official publications in this field are related

to sociology, ethnology, folklore and celebrations or ceremonies in minority areas. Some Chinese scholars have studied the concept “invention of tradition”, for example,

Qi zhao made a point in his paper: The proposal of traditional invention has played a positive role in correcting the prejudices of essentialism in traditional research and advocated the path of research on tradition from the perspective of constructivism (2017). Another Chinese scholar Zhao shiyu believes that "invention of traditional" is not only caused by the characteristics of a specific historical period, but also the product of the game between different groups of different purposes in that period (2008).

However, in this paper, the author use the concept of “invention of tradition” to study the culture development of Kulangsu. Taking Kulangsu architecture as the research object, two important processes of cultural reinvention were appeared during the important periods of China's Reform and Opening up and Kulangsu's becoming a world heritage. During the period of China's Reform and Opening up, under the influence of the market economy, local residents spontaneously reformed their architecture on Kulangsu Island, and transformed the structure, decoration, functions, etc. of the architecture. The invention of tradition in the period formed a phenomenon of diverse forms and large scope but has both good single cases and failure single cases. During the period when Kulangsu became a world heritage site, the government began to uniformly plan and guide the cultural reinvention of Kulangsu as a whole according to the requirements of the declaration of world heritage sites, which led to a systematic and planned overall cultural reinvention.

3 Body of knowledge

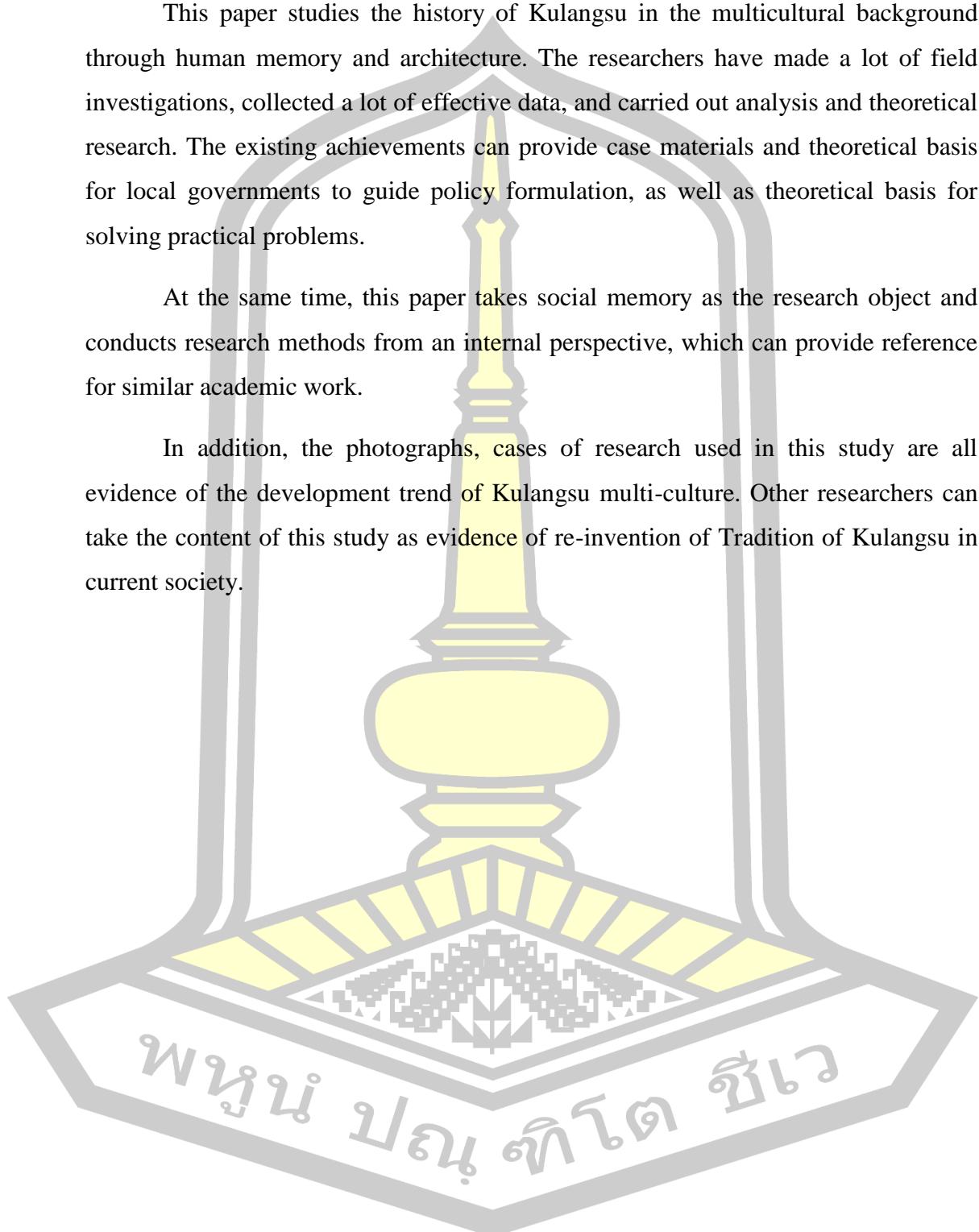
This paper studies the history of a region with multiple cultures through human memory and architecture, and obtains some information that can supplement history. Gulangyu can become a world cultural heritage because of the unique importance of local history and culture. The development of traditional Chinese culture to the current Chinese culture needs to be seen from the perspective of insiders to be supplemented.

Suggestions

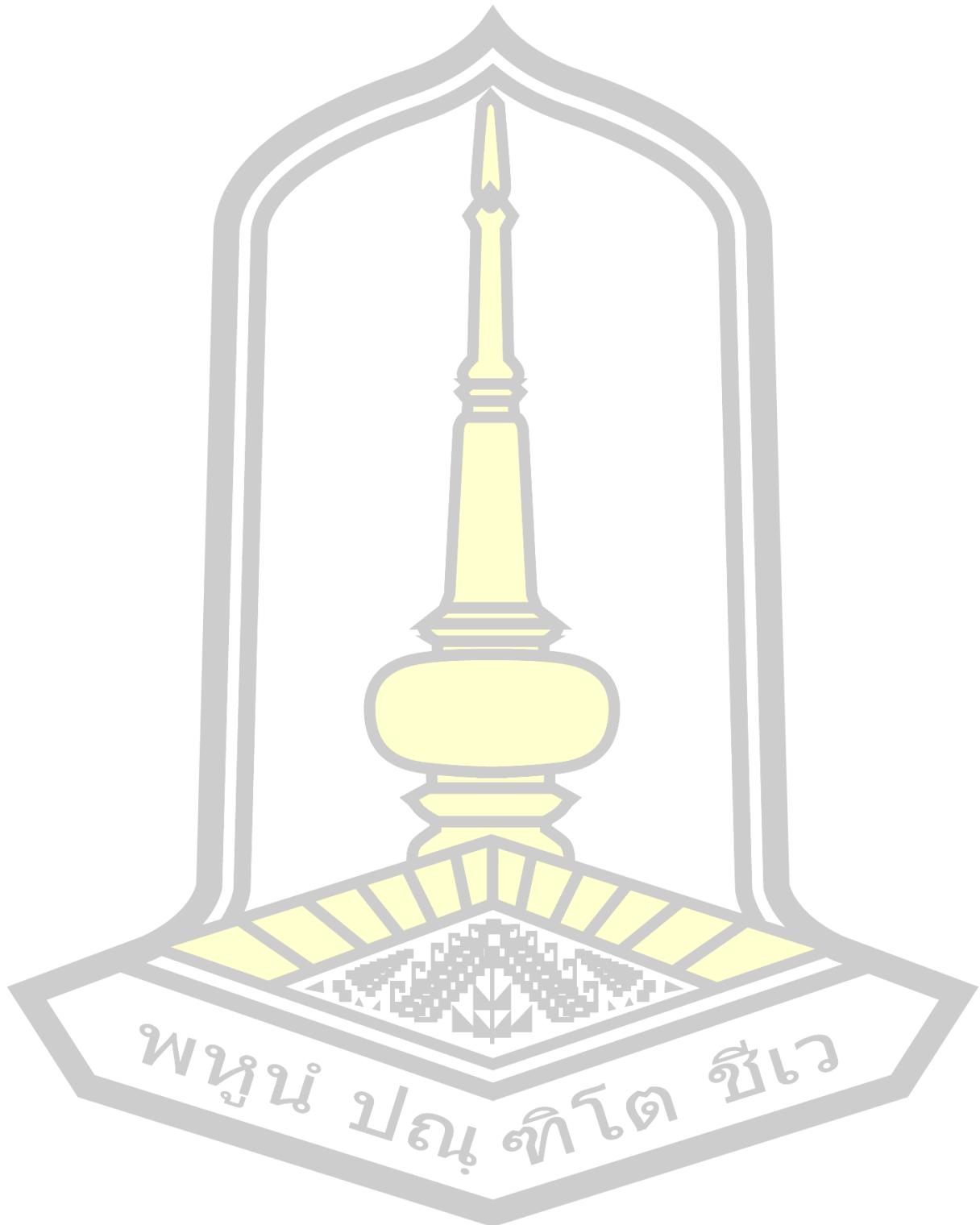
This paper studies the history of Kulangsu in the multicultural background through human memory and architecture. The researchers have made a lot of field investigations, collected a lot of effective data, and carried out analysis and theoretical research. The existing achievements can provide case materials and theoretical basis for local governments to guide policy formulation, as well as theoretical basis for solving practical problems.

At the same time, this paper takes social memory as the research object and conducts research methods from an internal perspective, which can provide reference for similar academic work.

In addition, the photographs, cases of research used in this study are all evidence of the development trend of Kulangsu multi-culture. Other researchers can take the content of this study as evidence of re-invention of Tradition of Kulangsu in current society.



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