

**A CHINESE CEMETERY FOR THE WINNIPEG COMMUNITY:**

**A RESPONSE TO THE *FENG-SHUI* CONCEPT**

**by**

**Joseph Yau Hing Lo**

**A practicum submitted to the Faculty of Graduate Studies of the University of Manitoba in partial fulfillment  
of the requirements for the degree of**

**MASTER OF LANDSCAPE ARCHITECTURE**

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DEDICATED TO

MY PARENTS WOON AND LUEN LO

FOR THEIR ENCOURAGEMENT AND SUPPORT.



# 感言

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## **Abstract**

This practicum explains the principles of an ideal *Feng-shui* for interment on a flat land region and the orientation of construction in relation to the site and nearby river course.

*Feng-shui* is an important concern for most Chinese in terms of dwelling and interment. As there are no cemeteries in Winnipeg meeting this need, this practicum adopts *Feng-shui* principles as a design model, respecting Chinese culture in the Canadian context, for a Chinese Community cemetery in Winnipeg.



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## Part I. A Note about *Feng-Shui* (風水) and Architecture in Chinese Culture

Buildings, besides their obvious functions of providing shelter for dwelling and housing functions for social needs such as temples, offices, and shops, provide, for Chinese, two additional metaphysical functions that affect the prosperity and succession of the family. The study of this aspect in Chinese architectural design practice is called *Feng-shui*.

*Feng-shui lit., wind and water, i.e., climatic changes said to be produced by the moral conduct of the people through the agency of the celestial bodies, is the term used to define the geomantic system by which the orientation of sites of houses, cities, graves, etc., are determined, and the good and bad luck of families and communities is fixed.*

*The dousing-rod and the astrological compass are employed for this purpose. It is the art of adapting the abodes of the living and the graves of the dead so as to cooperate and harmonize with the local currents of the cosmic breath, the YIN (陰) and YANG (陽). By means of talismans and charms the unpropitious character of any particular topography may be satisfactorily counteracted. "It is believed that at every place there are special topographical features (natural or artificial) which indicate or modify the universal spiritual breath (Qi 氣). The forms of hills and the directions of watercourses, being the outcome of the moulding influences of wind and water, are the most important, but in addition the heights and forms of buildings and the directions of roads and bridges are potent factors.... Artificial alteration of natural forms has good or bad effect according to the new forms produced. Tortuous paths are preferred by beneficent influences, so that straight works such as railways and tunnels favour the circulation*

*cosmic currents for the benefit of the living, so that it is to the interest of each family to secure and preserve the most auspicious environment for the grave, the ancestral temple, and the home.*"<sup>1</sup>

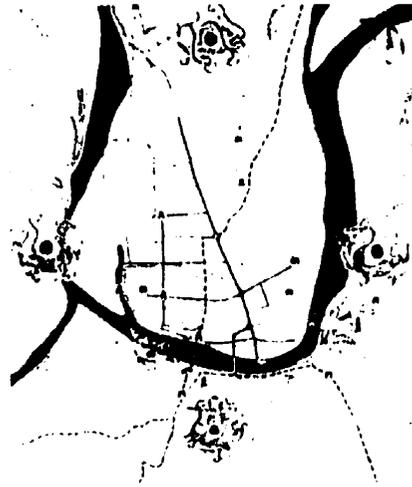
One may notice that the spatial arrangement of Chinese Architecture follows a "Box inside Box" order (Figure 1.1). *Feng-shui* can be viewed as the technique of arranging these boxes in harmony.

There are two extremes in this series of spatial order—the biggest "box", the firmament, and the smallest "box", the human body. Chinese people have used the same principle of *Yin-yang* (陰陽) and Five-elements (*Wu-xing* 五行) to interpret phenomena happening under the firmament and inside the human body. Natural disasters are interpreted as the result of bad *Qi* or inharmonious

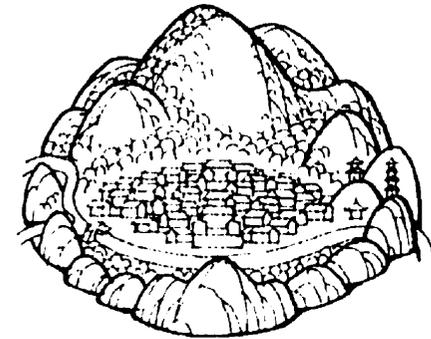
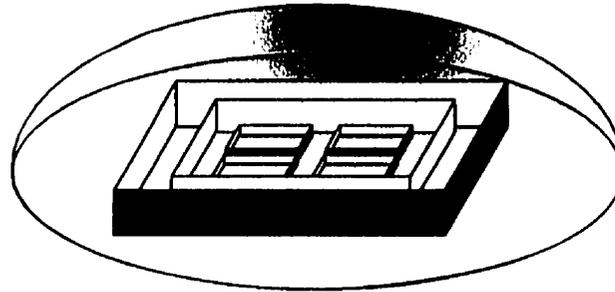
conjunction of *Qi*, while human illness is the result of internal inharmonious *Qi* or imbalance of Five-elements. The *Feng-shui* model in Chinese Architecture, therefore, can be interpreted as a system to study and reinforce the linkage of vital *Qi* among the environment and the inhabitants, both physically and metaphysically by means of spatial order.

---

<sup>1</sup> C.A.S. Williams , *Chinese Symbolism and Art Motifs*



Plan and Drawing of The Historical city: Lang-Zhong 廊中



Typical Feng-shui sites always demonstrate an enclosed environment.

Fig. 1.1 Feng-shui model demonstrates a concept of box within box. Using the Environmental disposition as its reference and maintains the consistence among each layer of box-systems by Yin-Yang and 5-elements philosophies.



## Part II. A Note on the Traditional Tomb in China

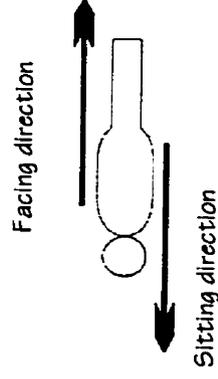


Fig. 2.1 layout of a corpse

In *Feng-shui* practice, the description of site orientation is always done in terms of sitting (back) and facing (front) directions. This is how the corpse is buried. The head of the corpse points to the sitting direction while the feet point to the facing direction (Figure 2.1).

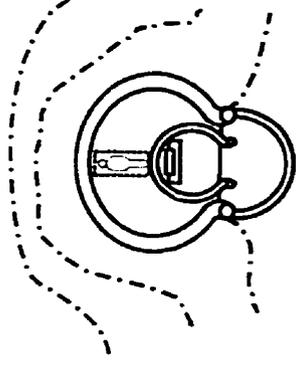


Fig. 2.2 Plan of a traditional tomb

Figure 2.2 shows the typical layout of a traditional Chinese tomb. It is an epitomized copy of the surrounding environment where the site is embraced by hills (mountains) on the left (Azure Dragon *Sha* 青龍砂) and the right (White Tiger *Sha* 白虎砂) as well as the front (Ping *Sha* 屏砂) and the back (the Dragon vein 龍脈) (Figure 3.2). However, the location of these landforms may vary in distance from the tomb.

mouth, are carefully determined by *Feng-shui* masters who apply *Feng-shui* principles to the physical environment.

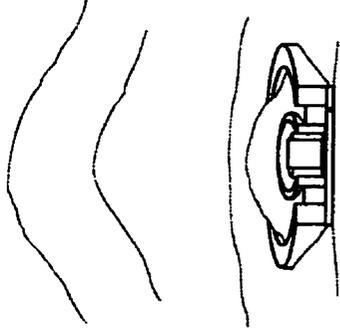


Fig. 2.3 Front view of a traditional tomb

A dome of soil usually covers the coffin as shown in Figure 2.3. Precipitation runoffs will be directed to, and collected in, the front semicircular sunken platform where a drainage hole (Water-mouth 水口) opens on the edge.

The orientation and the size of the tomb, as well as features such as the tomb slab and Water-

## **Part III. A Feng-shui Site**

### **III.1 Mountains and the Site**

Mr. Kongjian Yu presented a concise description of *Feng-shui* concepts in his paper, *Landscape into places: Feng-shui Model of Place Making and Some Cross-cultural Comparisons:*

*The process across landscape concerned in Feng-shui is the movement and change of Qi (ch'i, literally air, gas, breath, etc.). Qi is a philosophical category of Chinese origin; its full implications cannot be adequately described by any single English word—or even a series of words. Several similar (not identical) phrases have been suggested in Western literature, among them are “cosmic breath” (Wheatley, p.419), “vital breath,” the modern physical terms of “matter-energy,” “emanation” (Needham, 1962), “telluric currents” (Skinner, 1980, p.5) and the Hebrew concept of “breath of life” (Skinner, 1982, p.14). Following the*

*phenomenological approach, the author would suggest the Greek concept of genius loci, or “spirit of place” “the concrete reality man has to face and come to terms with in his daily life” (Norberg-Schultz, 1980, p.1) Qi is the holistic function of a total phenomenon which encounters human experience, which cannot be reduced to any individual analytic “scientific” category, such as energy, material, radiation, etc. It is the “oneness” of the earth, the heaven, the divinities and the mortals, that envelops human experience in the lived world.(Figure 3.1)*

*The classic Burial Book (or Burial Classic) 【葬經】 uses a logic of “source—mechanism—result” to describe the origin, movement, change and function of Qi.*

*Source: All things in the heaven, on the earth, originate from Qi of Yin (female) and Yang (male). Ontologically, Qi is elusive and invisible, it fills all over the universe.*

*Man as a creature, a "thing," is also but a form of Qi (Fig. 4) This concept becomes the basis for Feng-shui to express the ideal that man and nature could be and should be in harmony.*

*Mechanism:* *Although Qi itself is elusive and invisible when dispersing in the universe, it forms into visible and tangible things when accumulated. Into the heavens, the Yang (male) Qi accumulates into the celestial bodies; and down on earth, the Yin (female) Qi condenses into and moves in the form of landscapes. Between the earth and heaven, Qi thrills in wind, soars in cloud, surges in thunder and falls in rain and snow (The Burial Book [the Burial Classic]). The seasonal and daily cycles are but the flow and change of Qi. Even the spiritual and moral virtues of a person are considered to be of influence on, and influenced by, the state and flux of Qi (Fig. 3.1) So the state of Qi is a function of variables in all five dimensions (the four spatial and temporal dimension plus the spiritual and moral dimension). This function has a set of*

*satisfactory, or optimum, solutions called "living Qi" when all the variables match, i.e. when the heaven, the earth, the spirits and mortals are gathered harmoniously.*

*Result:* *When and where living Qi gathers, which means various variables match one another harmoniously in terms of Yin-Yang balance, anything will flourish. Dwellers will be at peace, happy, wealthy and healthy. The ideal of "living in harmony" comes into being. (Fig. 3.1)*

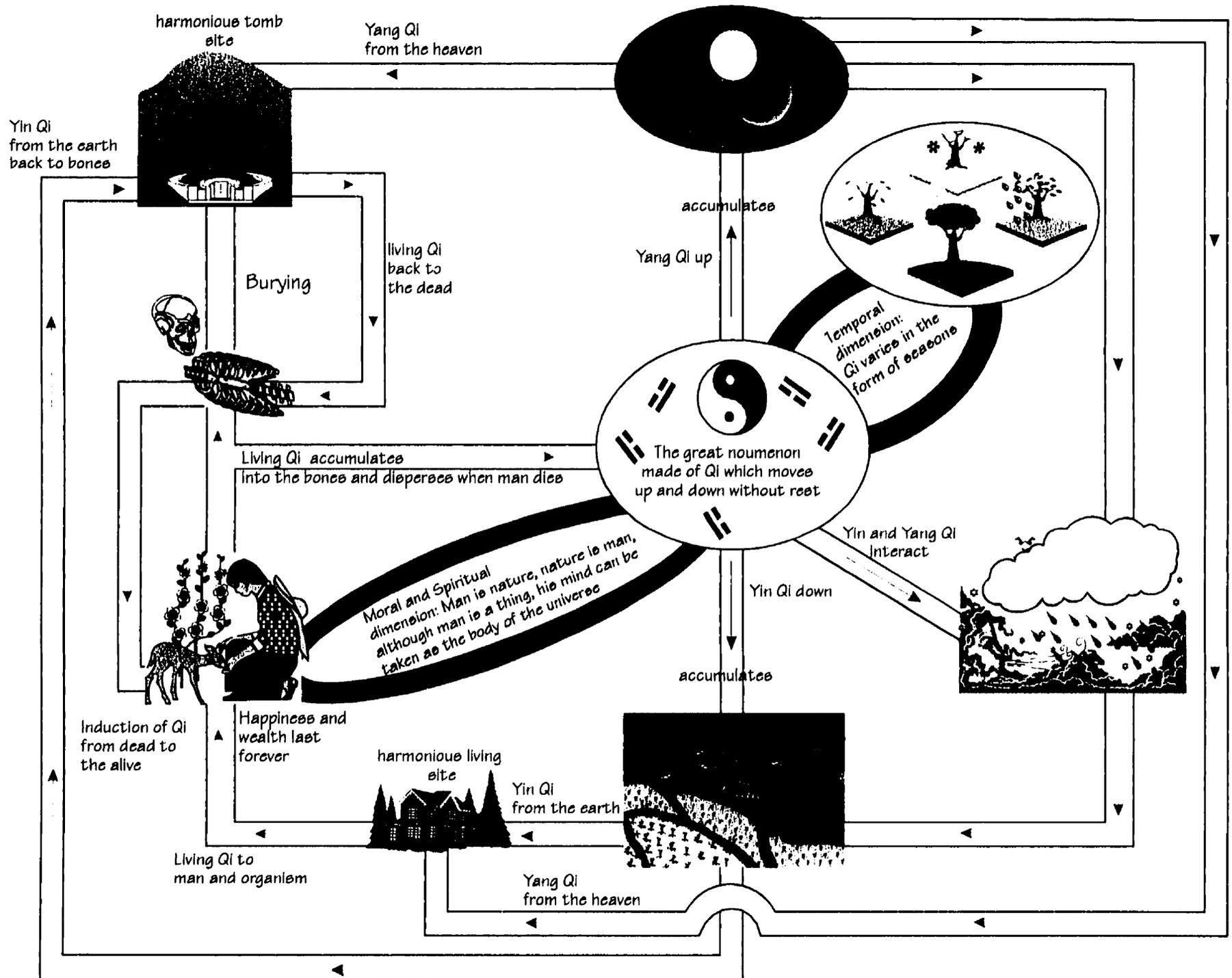


Fig. 3.1 The system and flow chart of Qi according to the Feng-shui theory (revised based on Yu, 1991)

Ancestor worship is of central importance in religious system in China (Yang, 1969; Freedman, 1966), and Feng-shui is closely associated with ancestor worship. To the Chinese, death is but the continuation of life, the descendants are but the continuity of their dead ancestors. The dead forebears are thus treated as if they were alive, and the placement of the graves will therefore affect the fate of the descendants. The logic is that all things are but forms of Qi, and the dead and his descendants belong to the same Qi strain (genetic kinship). So the selection and arrangement of the graves are of no less importance than the living settlements, and their aims are the same: follow the natural order, catch and gather the living Qi. "Make known the virtue of the land, establish the ways of behaviour, follow the change and process, understand the beginning and the end, then reveal the essence of nature (a state of harmony)" (Qingming Jin, a Feng-shui classic),...

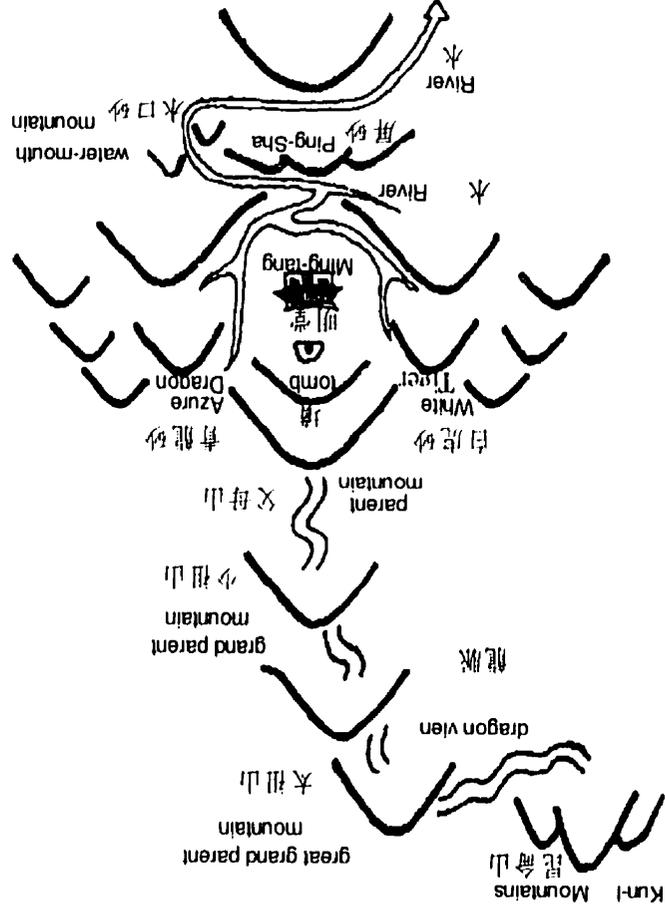


Fig. 3.2 Typical Feng-shui site setting

*It is believed that Qi disperses with wind and accumulates by water, which is what Feng-shui (wind and water) means (The Burial Classic). At places that are windproof and water-retaining, Qi stays. Conceptually, a harmonious site where living Qi gathers should have “Azure (blue) Dragon crooking to the left, White Tiger to right, Red Bird flying at the front and Black Tortoise bending at the back” (The Burial Classic) [Fig. 3.2]: that is places embraced with rolling hills, backed by stretching mountains, welcomed by screening hills in the front, and greeted with flowing water at the foot. [Fig. 3.2]*

For a good *Feng-shui* site, the surrounding environment is in harmony and the relationship to the site in terms of orientation are matched.

### **III.2 Water and the Site**

For flat land regions, the book *Water Dragon Classic* (*Shui-Long Jing*, 水龍經) describes that instead of using the Dragon vein of a distant mountain range, a *Feng-shui* site can be determined by river courses (see Appendix E, Figure E-2). Water is interpreted as the water Dragon while mountain ranges denote the mountain Dragon.

According to the relationship between Eight Trigrams and the burial site, all directions, except the sitting direction, are labeled in relation to the sitting direction. River courses in these directions are named after the labels.

There are four groups of watercourse patterns:

1. Pre-heaven and Post-heaven Water (*Xiantian*

*Shui* 先天水) and *Houtian* *Shui*

後天水);

2. Heavenly-force and Earthly-force Water

(*Tian-jie* *Shui* 天劫水和 *Di-xing* *Shui*

地刑水);

3. Guest and Visitor Water (*Bing* *Shui*

賓水和 *Ke* *Shui* 客水);

4. Supplementary Position; Screen Position

(*Fu-wei* 伏位 and *An-wei* 案位).

For detailed study, each one of the eight

directions has been subdivided into three sectors

(15° each) with its individual Yin-yang and Five-

element attributes. For accurate determination of the

orientation, each sector is again subdivided into 10

sections for the use by Feng-shui masters (see

Appendix F).

The directions of river current(s) around the

site are described with effects on fate, wealth and

health, of the family by Feng-shui classic and

masters. It is believed that this information is very

significant to the entire family and offspring of the

dead.

To define the river in the proximity of the site,

one has to know the Pre-heaven Trigram<sup>2</sup> (*Xian-tian*

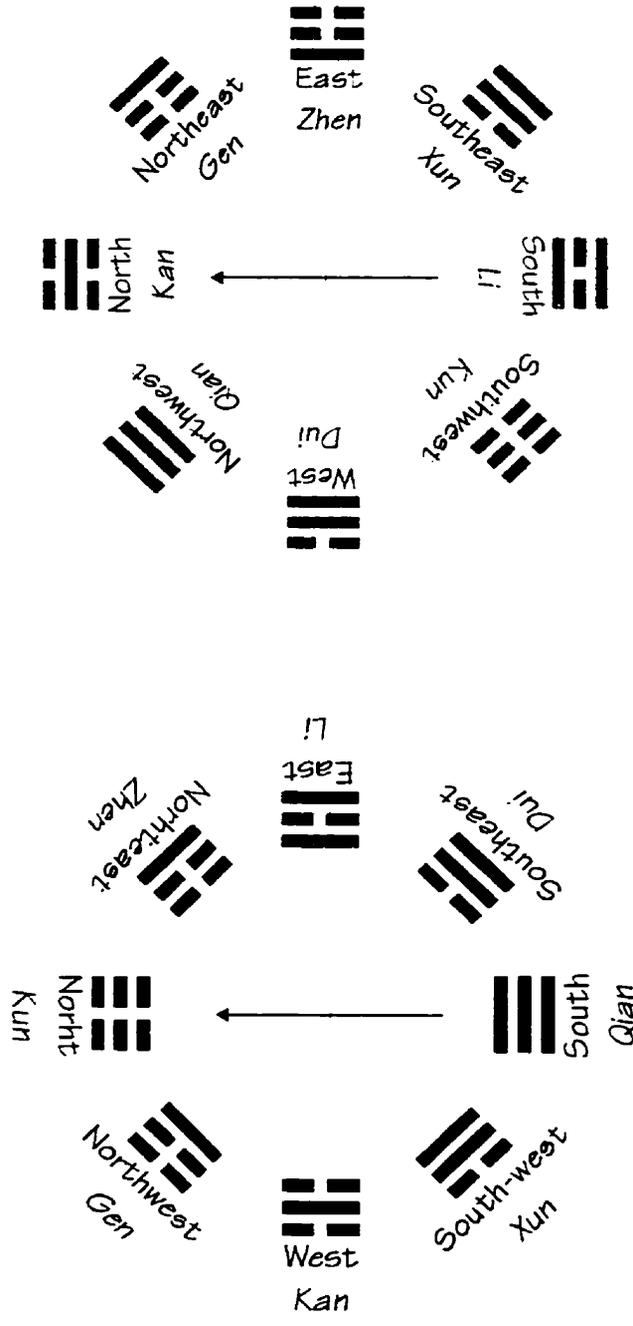
*Ba-gua* 先天八卦) and Post-heaven Trigram<sup>3</sup>

(*Hou-tian* *Ba-gua* 後天八卦) of the site first (Figure

3.3)

<sup>2</sup> Trigram in the Pre-heaven Arrangement

<sup>3</sup> Trigram in the Post-heaven Arrangement



Pre-heaven arrangement of Trigrams  
 先天八卦與八方  
 Post-heaven arrangement of Trigrams  
 後天八卦與八方

Fig. 3.3



## **Part IV. *Feng-shui* Design Guidelines for the Internment**

The *Feng-shui* model has several constraints that need to be stated here:

1. The surrounding environmental, natural and man-made, should not conflict with the criteria stated in Table 4.1
2. Watercourses around the site should not be in the form of a reversed bow.
3. Trees should not be planted above the tombs.
4. There should not be any strong pole-like structures in front of the tombs that obscure the view from the tombs. In cases when there is a straight element pointing towards the site, a vegetation screen is employed to block the direct visual contact.
5. There should not be any paths or watercourses that run directly towards the tombs from the front. In cases when there is a path or

watercourse running towards the site, a vegetation screen is employed to block the direct visual contact.

6. Forms should be balanced using the Five-elements concept (see Appendix C).

		Sitting directions														
Corresponding positions ↓	Qian	乾	Kan	坎	Gen	艮	Zhen	震	Xun	巽	Li	離	Kun	坤	Dui	兌
Pre-heaven 先天位	Li	離	Dui	兌	Qian	乾	Gen	艮	Kun	坤	Zhen	震	Kan	坎	Xun	巽
Post-heaven 後天位	Gen	艮	Kun	坤	Zhen	震	Li	離	Dui	兌	Qian	乾	Xun	巽	Kan	坎
Heavenly-force 天劫位	Zhen	震	Xun	巽	Li	離	Qian	乾	Kan	坎	Gen	艮	Zhen	震	Qian	乾
Earthly-force 地利位	Li	離	Kun	坤	Dui	兌	Kun	坤	Dui	兌	Qian	乾	Kan	坎	Kun	坤
Screen 案位	Xun	巽	Li	離	Kun	坤	Dui	兌	Qian	乾	Kan	坎	Xun	巽	Dui	兌
Guest 賓位	Kun	坤	Zhen	震	Kan	坎	Xun	巽	Li	離	Dui	兌	Kun	坤	Qian	乾
Visitor 客位	Dui	兌	Qian	乾	Xun	巽	Kan	坎	Gen	艮	Kun	坤	Zhen	震	Li	離
Supplementary 伏位	Kan	坎	Gen	艮	Dui	兌	Kun	坤	Zhen	震	Xun	巽	Dui	兌	Kun	坤
Pool 庫池位	Gen	艮	Kun	坤	Qian	乾	Ren	壬	Kun	坤	Xun	巽	Xun	巽	Gen	艮
Water-mouth* 水口位	Jia, Yi, Xun	甲 乙 巽	Xun, Bing, Ding	巽 丙 丁	Kun, Bing, Ding	坤 丙 丁	Qian, Geng, Xin	乾 庚 辛	Ren, Gen, Gui, Qian	壬 乾 癸 乾	Ren, Gen, Ren, Gui	艮 艮 壬 癸	Jia, Yi, Gen	甲 乙 艮	Jia, Yi, Gen	甲 乙 艮
Zheng-point* 正煞位	Wu	午	Chen	辰	Yin	寅	Jia	甲	You	酉	Hai	亥	Mao	卯	Si	巳
Earth-point* 地煞位	Yin	寅	Mao	卯	Shen	申	Hai	亥	Si	巳	Wu	午	You	酉	Chen	辰
Heaven-point* 天煞位	Hai	亥	Si	巳	Wu	午	Yin	寅	Mao	卯	Shen	申	Chen	辰	You	酉

Table 4.1- Eight Trigrams sectors with corresponding positions in Feng-shui

\* These are directions in 24 Shan-2<sup>nd</sup> ring of the Fengshui Compass (see Appendix F)

Facing and siting directions are named according to Post-heaven Trigrams. North is set as 0° on the compass.

*Qian* 乾 tomb is in siting direction within the range of 292.5° to 337.5°

*Kan* 坎 tomb is in siting direction within the range of 337.5° to 22.5°.

*Gen* 艮 tomb is in siting direction within the range of 22.5° to 67.5°.

*Zhen* 震 tomb is in siting direction within the range of 67.5° to 112.5°.

*Xun* 巽 tomb is in siting direction within the range of 112.5° to 157.5°.

*Li* 離 tomb is in siting direction within the range of 157.5° to 202.5°.

*Kun* 坤 tomb is in siting direction within the range of 202.5° to 247.5°.

*Dui* 兑 tomb is in siting direction within the range of 247.5° to 292.5°.

#### **IV.1 Pre-heaven Water and Post-heaven Water (*Xian-tian Shui* 先天水 and *Hou-tian Shui* 後天水)**

Pre-heaven position 先天位 is the direction in Pre-heaven Arrangement where the Post-heaven Trigram of the site Trigram of is located. When a river enters the area from this direction and crosses the front of the tomb site, it is called Pre-heaven Water (Figure 4.1).

For example, if a site sits in the *Qian* (North-western) sector and a river from the *Li* (south)

sector flows through the *Xun* (south-eastern) sector, then that river is called the Pre-heaven Water of the *Qian* site. It is because *Qian* in the *Pre-heaven* arrangement of Eight Trigrams is located at the south, as is *Li* of the Post-heaven arrangement of Eight.

Pre-heaven Water river course is believed to increase the number of male offspring in a family, which is the most important goal in the traditional Chinese culture. This ensures the surname of the family will last forever as well as to produce enough manpower in the ancient male dominated agricultural society.

Post-heaven Position is the direction in Post-heaven Arrangement where the Pre-heaven Trigram of the site Trigram is located. When the river flows

in from this direction and crosses the front of the tomb site, it is called Post-heaven Water (Figure 4.2).

For example, the Post-heaven Water of the *Qian* site is a river flowing from the *Gen* sector through the *Xun* sector for *Gen* is the trigram that shares the North-western sector. Post-heaven Water is believed to bring prosperity to the household.

In the field of *Feng-shui* practice, Pre-heaven Water is believed to bring forth the reproductive power of the household related to the dead. Post-heaven Water is believed to bring prosperity and wealth to the household related to the dead. However, if rivers are flowing towards these directions, it is considered to be the worst case in *Feng-shui* for it will bring a totally opposite effect

Pre-heaven 先天位	
Sitting directions	Corresponding positions
Qian 乾	Li 離
Kan 坎	Dui 兌
Gen 艮	Qian 乾
Zhen 震	Gen 艮
Xun 巽	Kun 坤
Li 離	Zhen 震
Kun 坤	Kan 坎
Dui 兌	Xun 巽

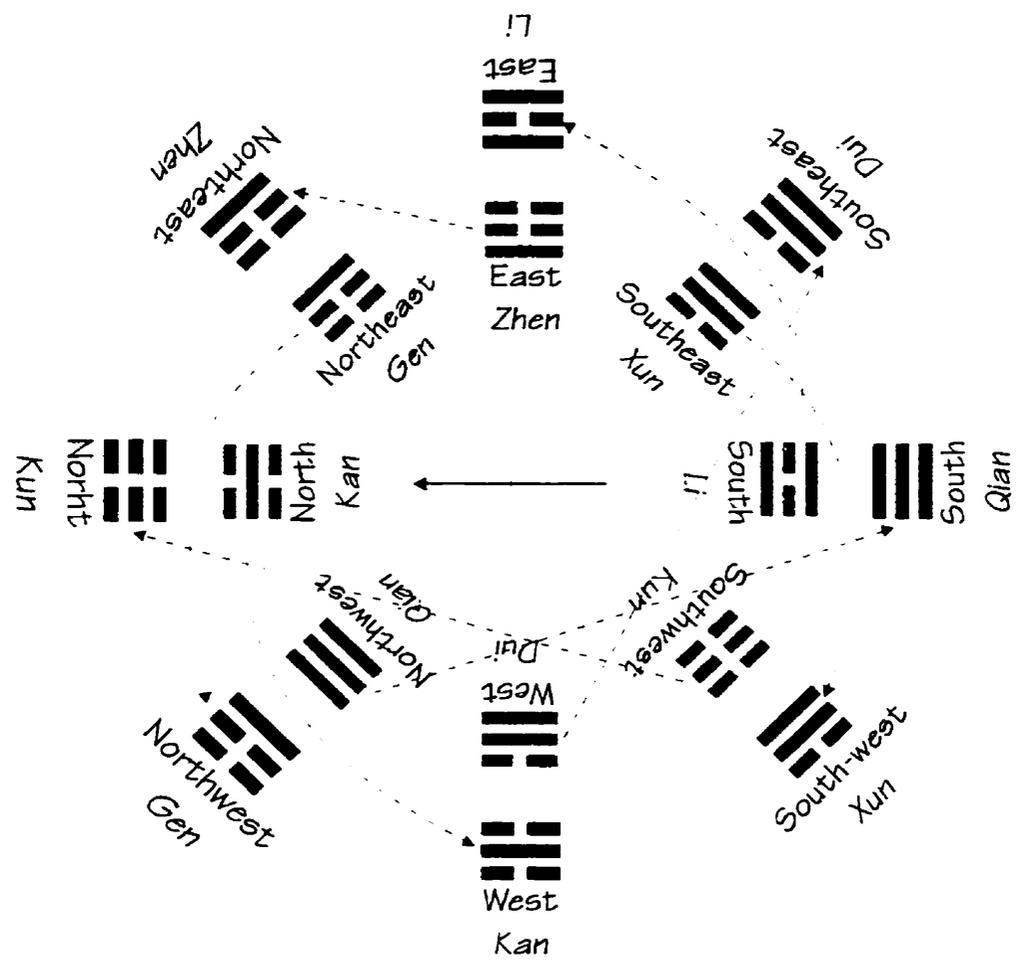


Fig. 4.1 Diagram of Pre-heaven Position  
先天位示意图



Post-heaven 後天位	
Sitting directions	Corresponding positions
Qian 乾	Gen 艮
Kan 坎	Kun 坤
Gen 艮	Zhen 震
Zhen 震	Li 離
Xun 巽	Dui 兌
Li 離	Qian 乾
Kun 坤	Xun 巽
Dui 兌	Kun 坤

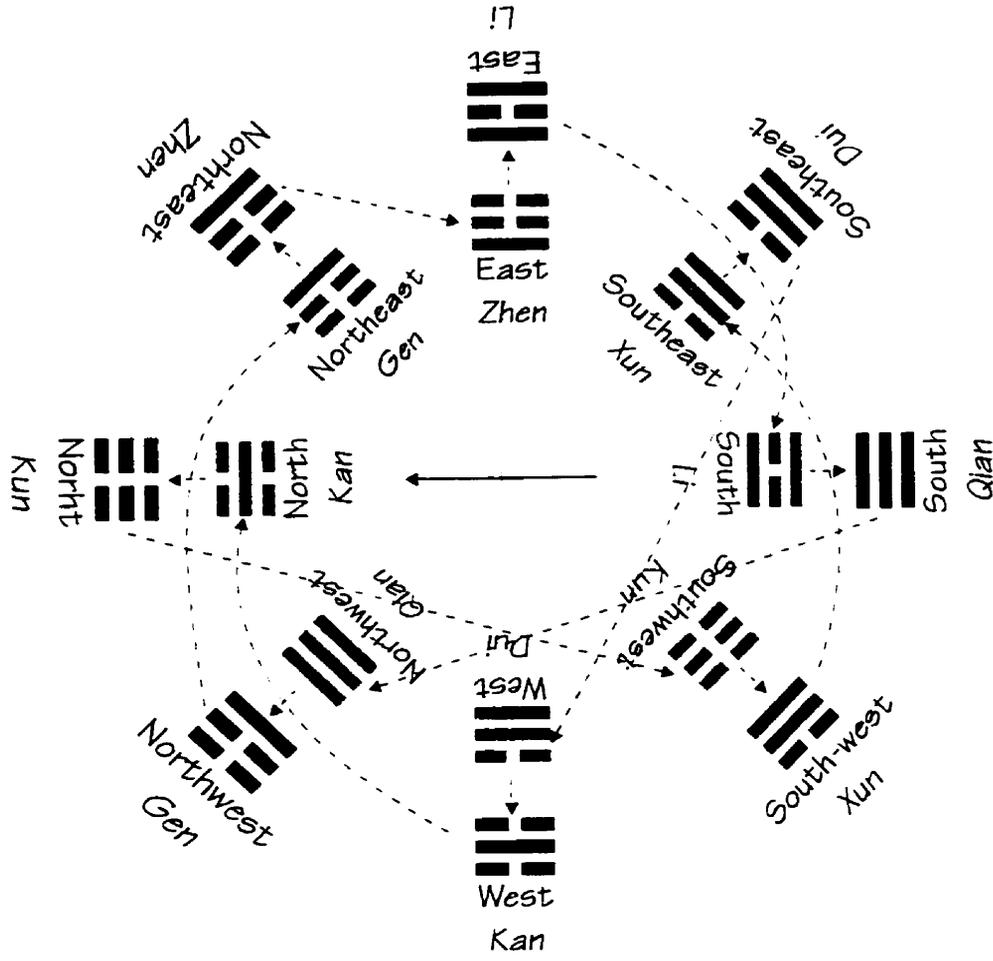


Fig. 4.2 Diagram of Post-heaven Position  
後天位示意圖



to the household of the deceased. Offspring, especially male, of the deceased would die in accidents and the household would experience financial difficulties leading to bankruptcy.

Aside from the incoming and leaving directions of a river, the form of the river course across the front of the tomb site is also important. It should be shaped like a bow that embraces the site. It should not flow in a straight line pointing at the tomb or in the shape of a reverse bow. *Feng-shui* models also consider how the river should flow away from the site. The place where a river flows away is called Water-mouth (*Shui-kou* 水口). It is believed that a good location for the Water-mouth will help keep the vital *Qi* in the site.

#### **IV.2 Heavenly-force and Earthly-force Water (*Tian-jie Shui* 天劫水 and *Di-xing Shui* 地刑水)**

Heavenly-force and Earthly-force positions are located on the right and left side of the facing direction (i.e. Screen Position, see IV.2.4) of the tomb. They are the Post-heaven Position of the Post-heaven Position of the site. Rivers in these directions are called Heavenly-force and Earthly-force Water (Figure 4.3 and 4.4).

In the case of the *Dun* site, the Heavenly-force Position is *Kun*, which is not in the right or left of the facing direction. *Feng-shui* masters have shifted it to *Gen*, and then Earthly-force Position of *Dun* tomb is located at *Xun*. Similarly, for *Kun* site, the Heavenly Position is *Dun* and is shifted to *Zhen* in

order to fit into the criterion of left or right side of the facing direction.

It is believed that **in-flowing Heavenly-force Water** will bring drastic damages and illness to the family while **out-flowing Earthly-force Water** will bring bad effects to female members' health and family finance.

### **IV.3 Guest and Visitor Water (Bing Shui 賓水 and Ke Shui 客水)**

Guest Position is the direction in Pre-heaven Arrangement where the Post-heaven Trigram of the site facing direction is located. When a river is found in this direction, it is called the Guest Water (Figure 4.5).

Visitor Position is the direction in Post-heaven Arrangement where the Pre-heaven Trigram of the site facing direction is located. When a river is found in this direction, it is called the Visitor Water (Figure 4.6).

The effects of these two kinds of rivers are similar. It is believed that in-flowing Guest or Visitor Water will bring good fortune to the female offspring but not to the male offspring. Unless there is Pre-heaven Water and/or Post-heaven Water around the site, people do not prefer in-flowing Guest or Visitor Water, for which brings fortune only to the son-in-law's family and will not encourage the growth of their own family. However, if the family is lacking male offspring, out-flowing Guest Water is believed to solve this problem.

Heavenly-force 天劫位	
Sitting directions	Corresponding positions
Qian 乾	Zhen 震
Kan 坎	Xun 巽
Gen 艮	Li 離
Zhen 震	Qian 乾
Xun 巽	Kan 坎
Li 離	Gen 艮
Kun 坤	Zhen 震
Dui 兌	Gen 艮

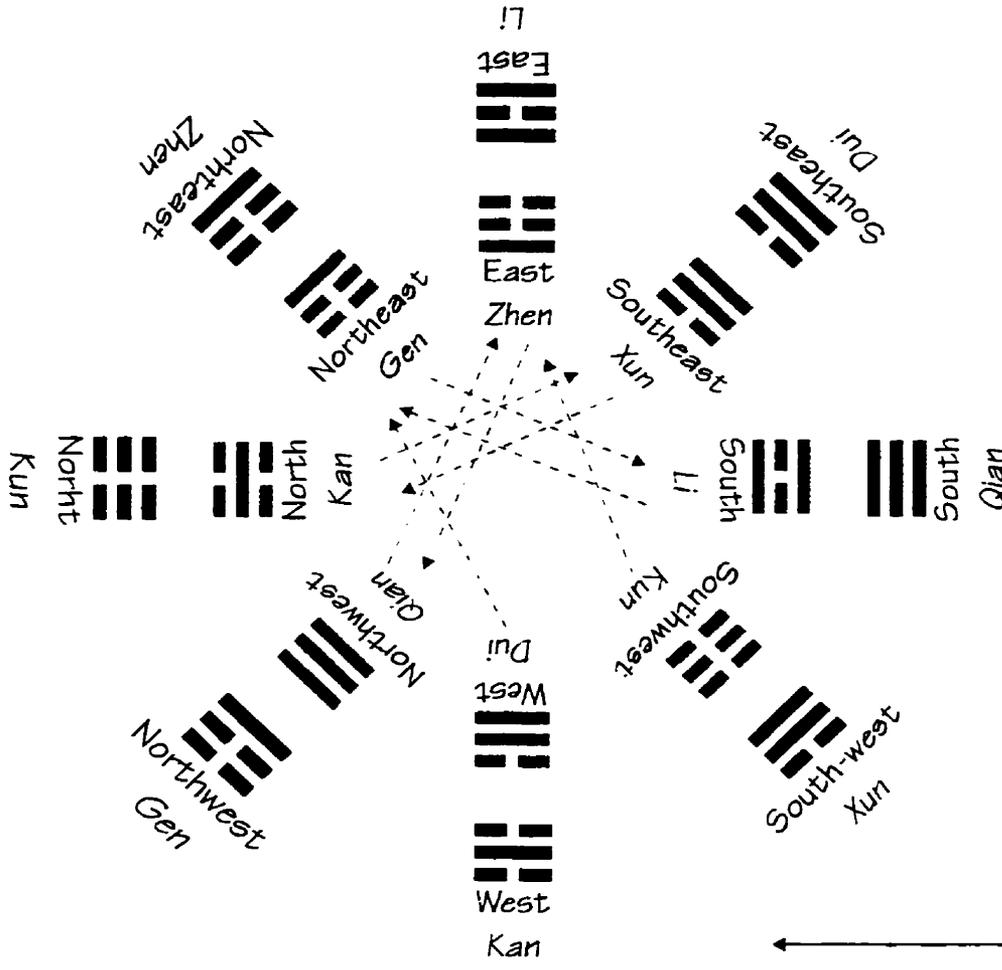
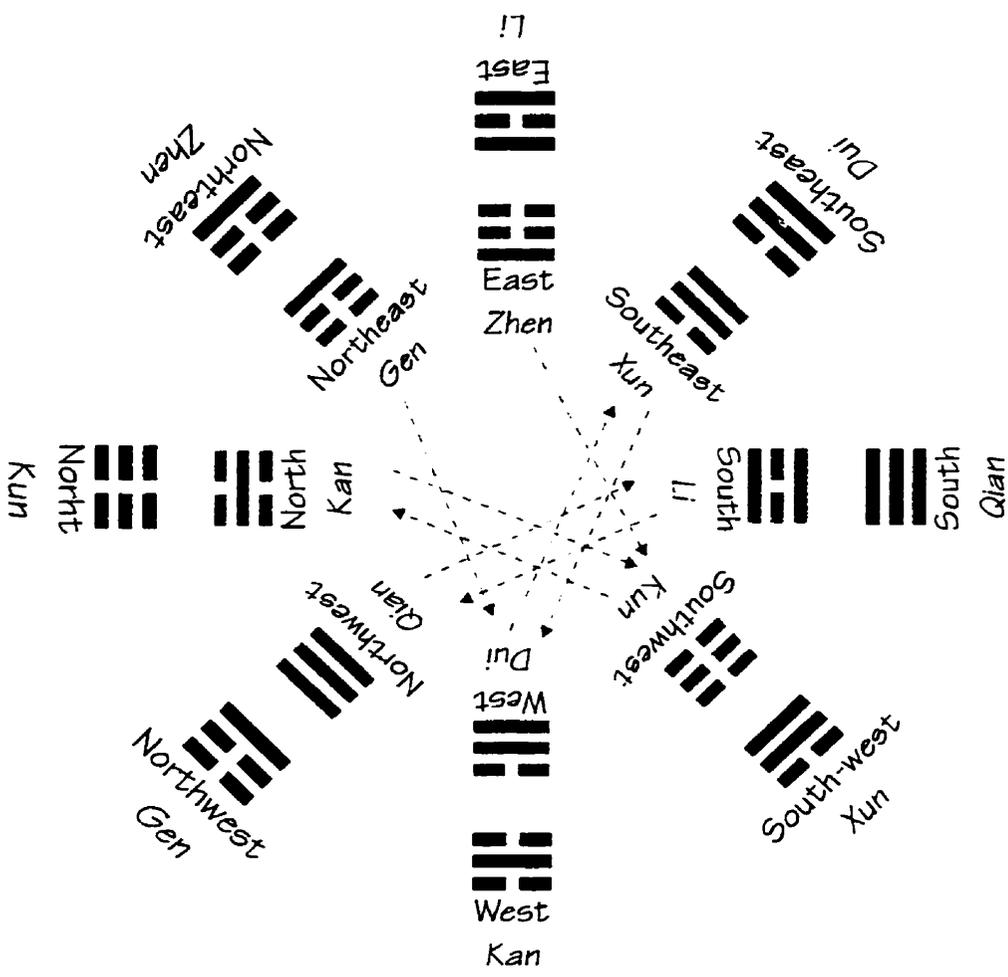


Fig. 4.3 Diagram of Heavenly-force Position  
天劫位示意圖





Earthly-force 地刑位	
Sitting directions	Corresponding positions
Qian 乾	Li 離
Kan 坎	Kun 坤
Gen 艮	Dui 兌
Zhen 震	Kun 坤
Xun 巽	Dui 兌
Li 離	Qian 乾
Kun 坤	Kan 坎
Dui 兌	Xun 巽

Fig. 4.4 Diagram of Earthly-force Position  
地刑位示意图



Guest 賓位	
Sitting directions	Corresponding positions
Qian 乾	Kun 坤
Kan 坎	Zhen 震
Gen 艮	Kan 坎
Zhen 震	Xun 巽
Xun 巽	Li 離
Li 離	Dui 兌
Kun 坤	Qian 乾
Dui 兌	Gen 艮

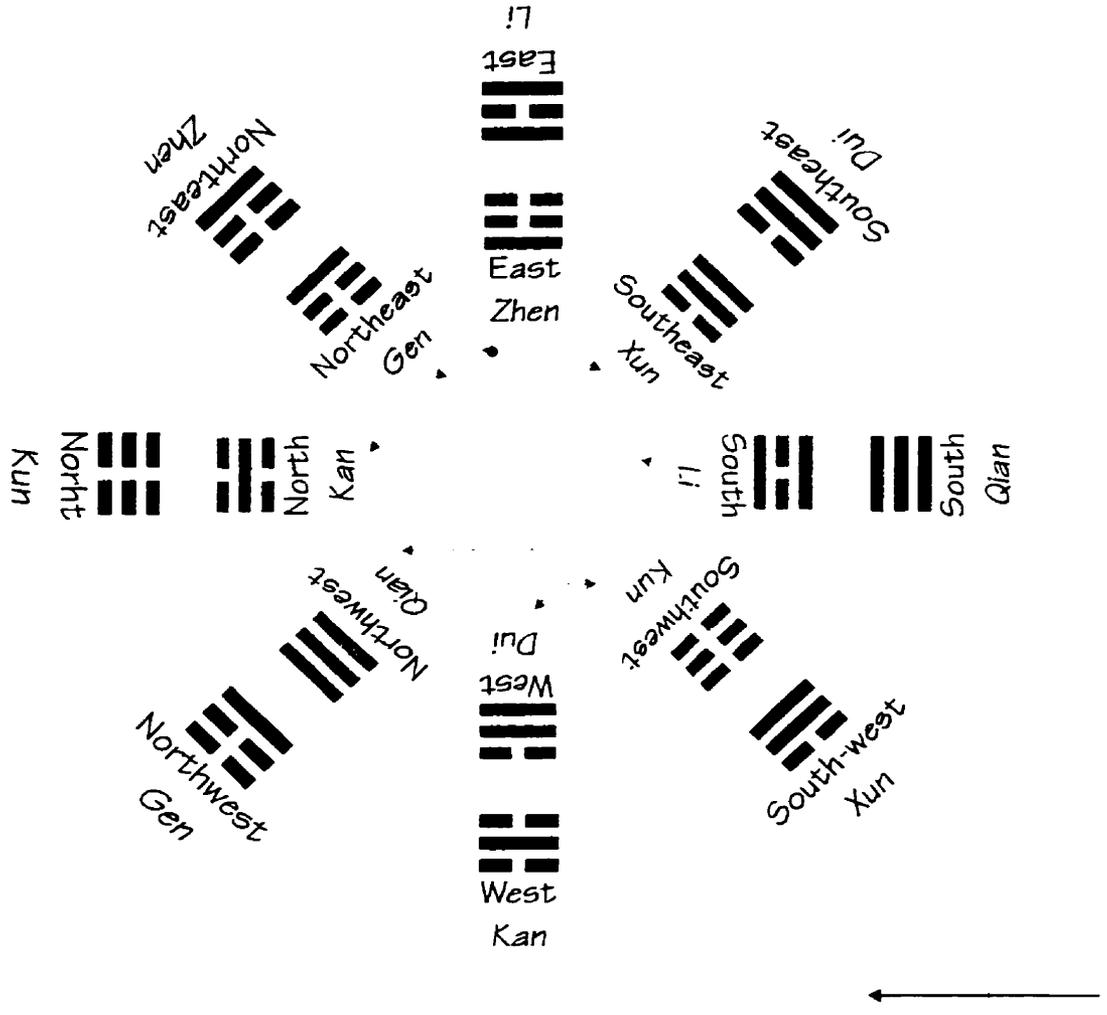


Fig. 4.5 Diagram of Guest Position  
賓位示意圖



Visitor 客位	
Sitting directions	Corresponding positions
Qian 乾	Dui 兌
Kan 坎	Qian 乾
Gen 艮	Xun 巽
Zhen 震	Kan 坎
Xun 巽	Gen 艮
Li 離	Kun 坤
Kun 坤	Zhen 震
Dui 兌	Li 離

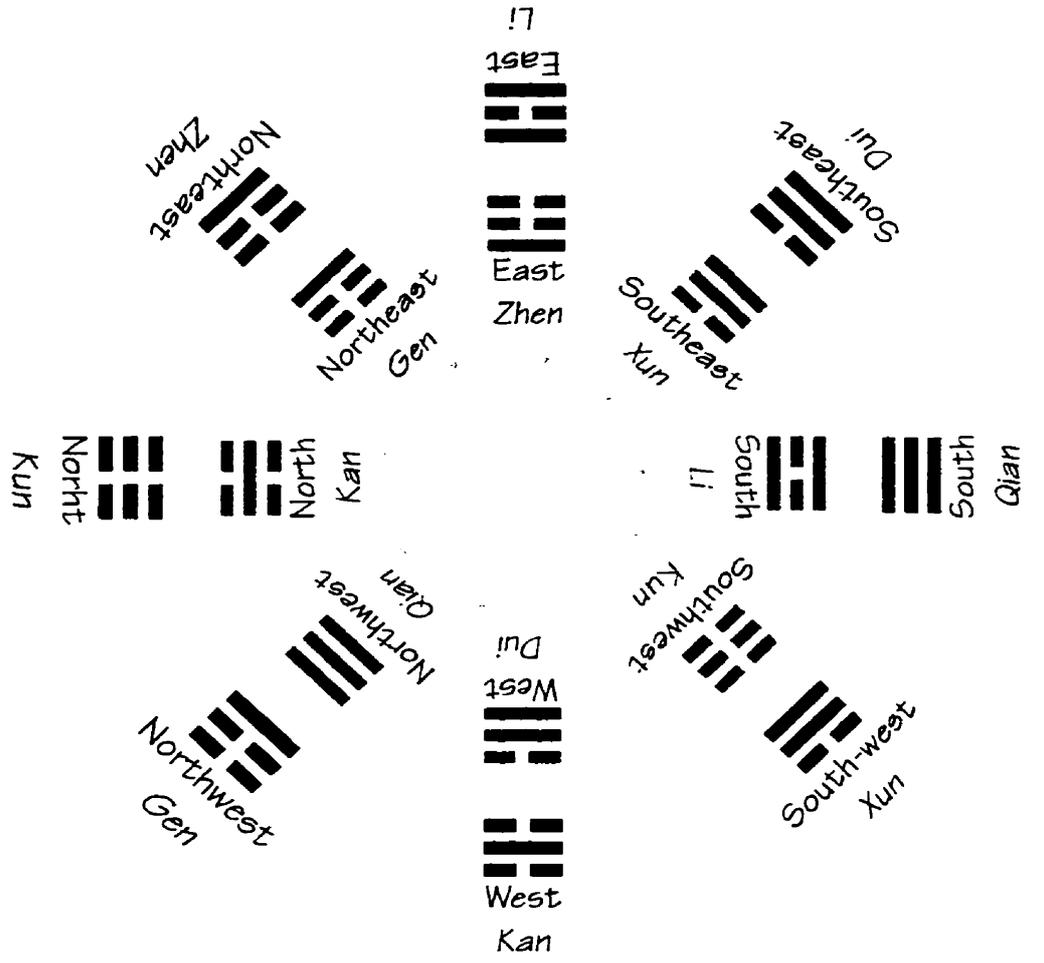


Fig. 4.6 Diagram of Visitor Position  
客位示意圖



#### **IV.4 Screen and Supplementary Position (Fu-wei 輔位 and An-wei 案位)**

Screen Position is the direction that the site is facing. In this direction, there should be no river flowing toward the site. If a river flows in from this direction or if there are objects such as roof corner, light post, chimney, big rock, old well, single tree, old pine, and sharp pointed objects in this direction, it is believed to bring early deaths to the children of the family (Figure 4.7).

When there is a direction not occupied by Pre-heaven, Post-heaven, Guest, Visitor, and Screen positions, it is called the Supplementary Position. River flowing in from this direction is believed to ensure the health and fertility of the family while

ivers flowing out in this direction will bring the opposite effects (Figure 4.8).

#### **IV.5 Water-mouth 水口 and Pool 庫池**

Water-mouth refers to the direction where the river is flowing out. Its location is very important in *feng-shui* in order not to conflict with other mentioned positions, such as Pre-heaven and Post-heaven. Table 4.1 shows the preferred locations for each tomb site. There are three possible locations for each type of tomb sites and the optimal ones are illustrated in Figures 4.9 and 4.10.

The Pool is the location where a man-made or natural pond should be. Ponds in this location are believed to ensure the household's finance.

#### **IV.6 Ill-fated Positions: Zheng-point 正曜, Earth-point 地曜, Heaven-point 天曜**

*Zheng-point*, Earth-point and Heaven-point are the directions that mostly applied to the fate of the household. Object such as old well, giant rock, chimney, water tower, light post, roof corner found in these direction is believed to bring bad fortune, quarrels, and health problems to the family. Unfortunate events may happen on the year, month and hour indicated by these directions.

All the in and out flowing river directions suggest a very logical site location—the peninsula side of a river bow with low risk of future riverbank erosion.

Figures 4.9 and 4.10 illustrate these four groups of river courses and the optimal Water-

mouth of the site. In each of the eight diagrams, the blue line represents Pre-heaven water, the green line represents Post-heaven water, and the red dot represents the water mouth. Pre-heaven and Post-heaven water courses may or may not join together at the Water-mouth in front of the site. Facing and siting directions are named according to eight Trigrams of Post-heaven Arrangement. North is set as 0° on the compass.

Screen 案位	
Sitting directions	Corresponding positions
Qian 乾	Xun 巽
Kan 坎	Li 離
Gen 艮	Kun 坤
Zhen 震	Dui 兌
Xun 巽	Qian 乾
Li 離	Kan 坎
Kun 坤	Gen 艮
Dui 兌	Zhen 震

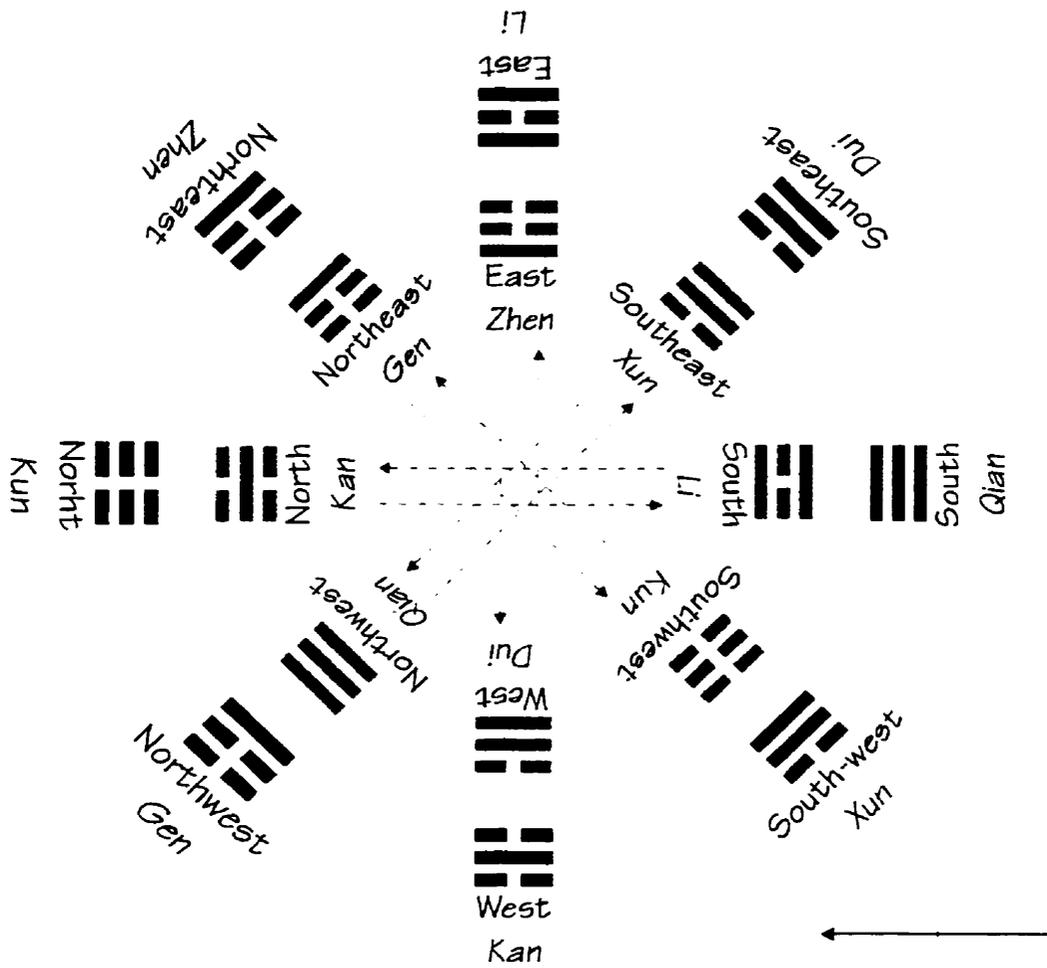


Fig. 4.7 Diagram of Screen Position  
案位示意图



Supplementary 伏位	
Sitting directions	Corresponding positions
Qian 乾	Kan 坎
Kan 坎	Gen 艮
Gen 艮	Dui 兌
Zhen 震	Kun 坤
Xun 巽	Zhen 震
Li 離	Xun 巽
Kun 坤	Dui 兌
Dui 兌	Kun 坤

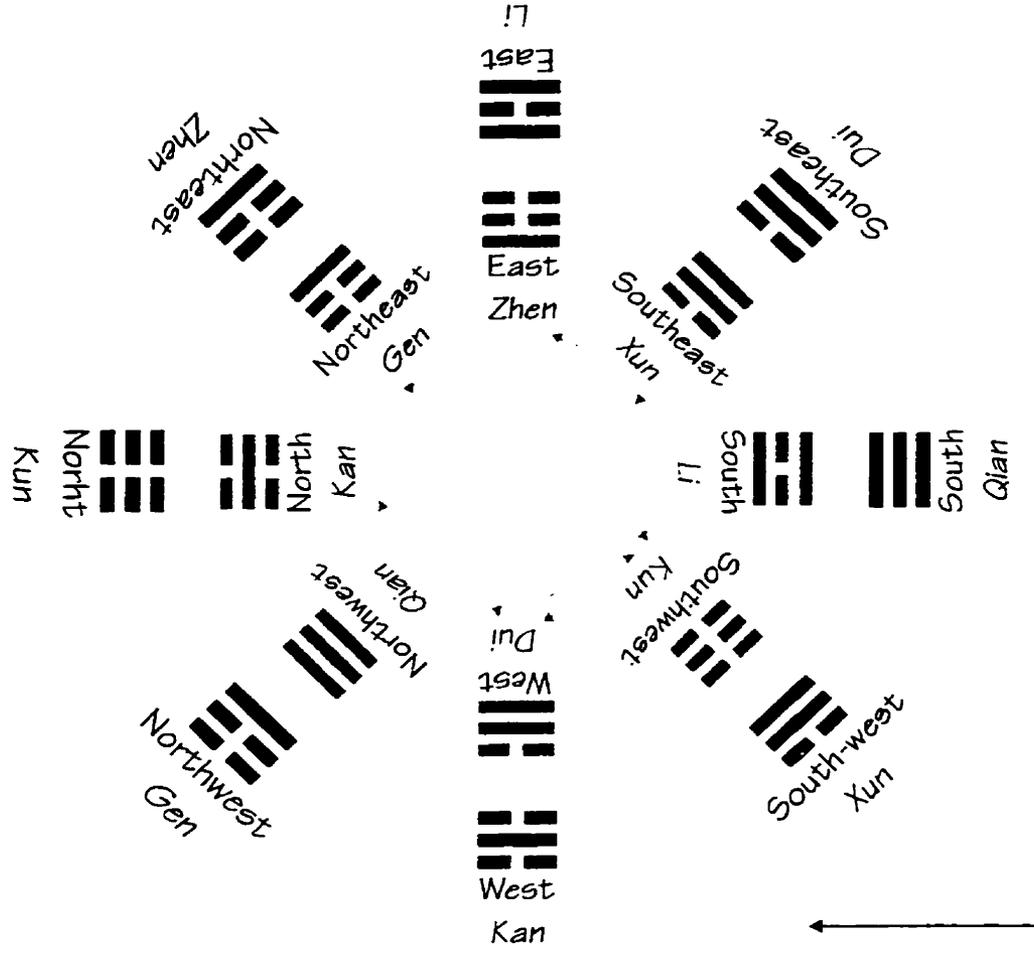
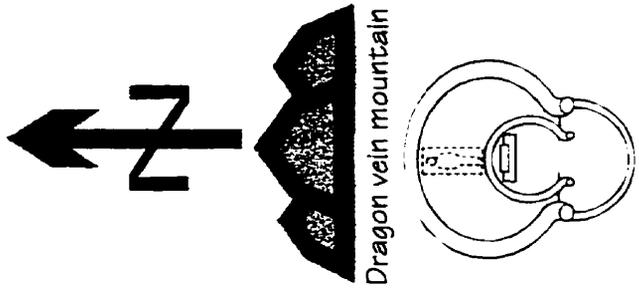


Fig. 4.8 Diagram of Supplementary Position  
伏位示意圖





Traditional tomb

Pre-heaven Water

Post-heaven Water

Guest Water

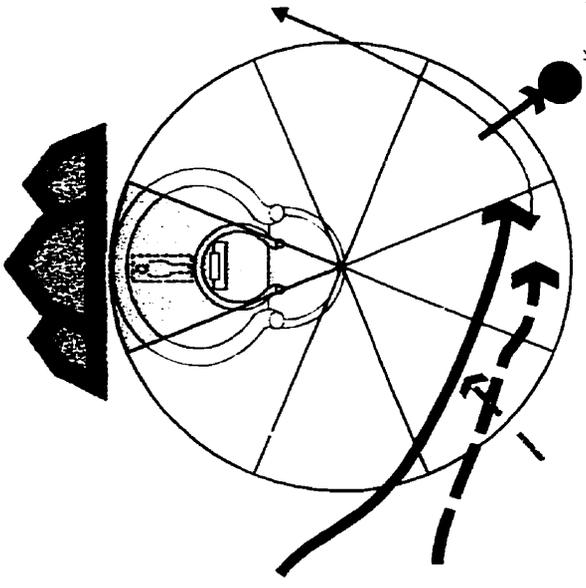
Visitor Water

Heavenly-force Water

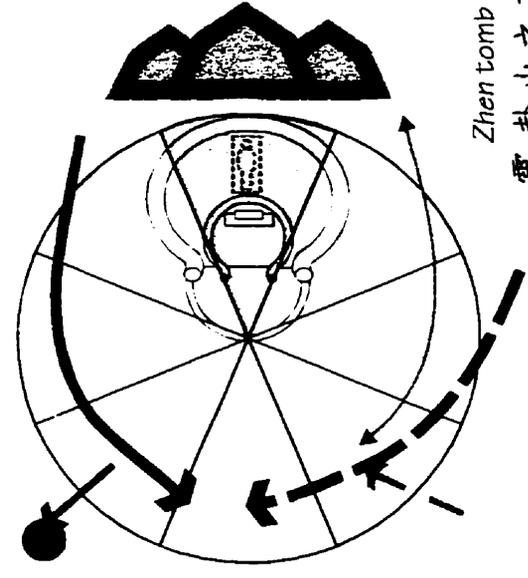
Earthly-force Water



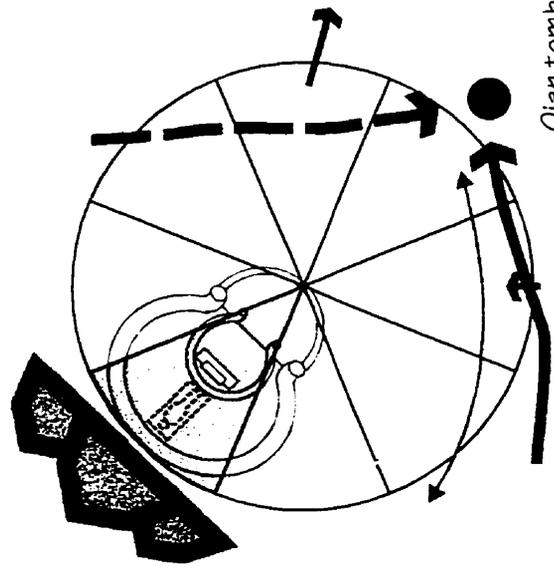
Optimal Water-mouth



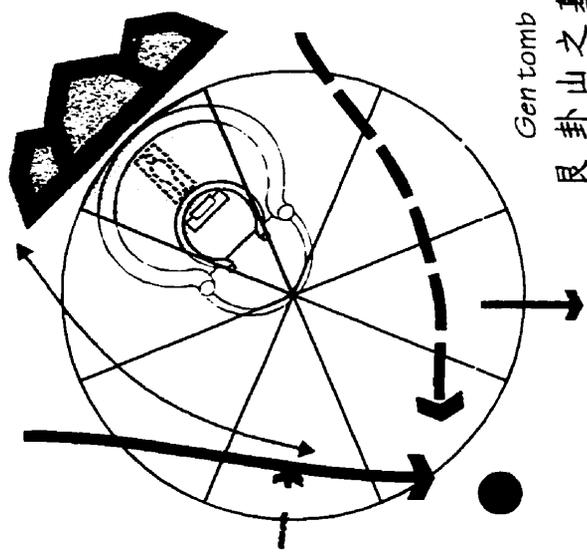
Kan tomb  
坎卦山之墓



Zhen tomb  
震卦山之墓



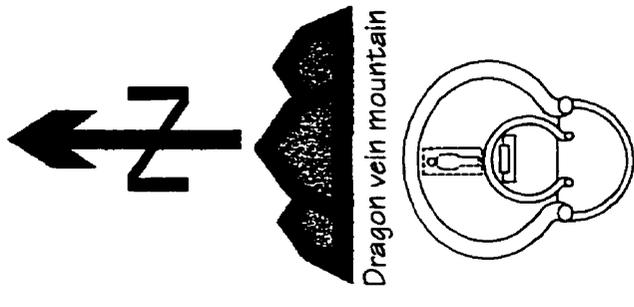
Qian tomb  
乾卦山之墓



Gen tomb  
艮卦山之墓

Fig. 4.9





Traditional tomb



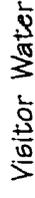
Pre-heaven Water



Post-heaven Water



Guest Water



Visitor Water



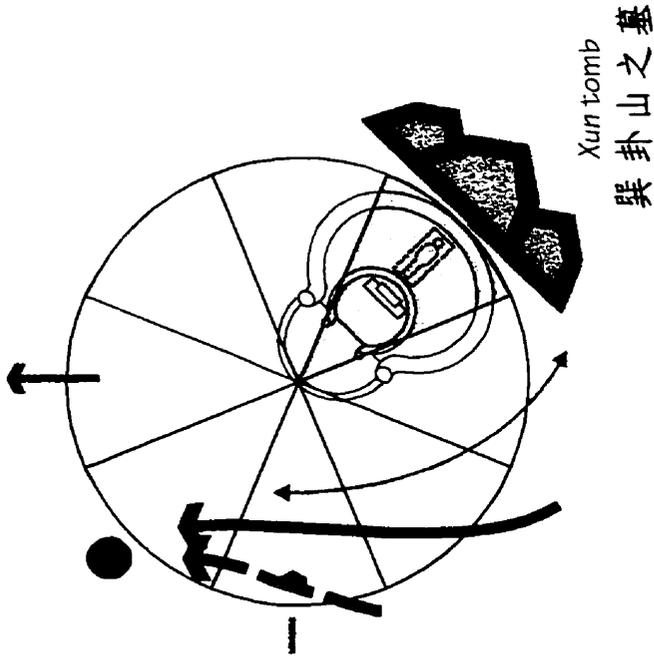
Heavenly-force Water



Earthly-force Water

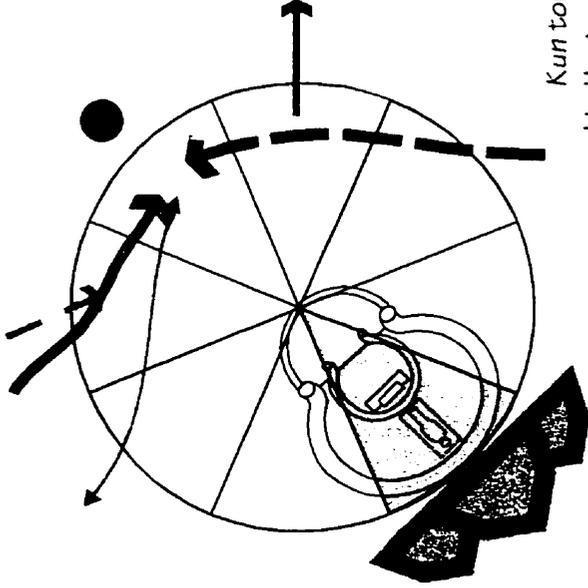
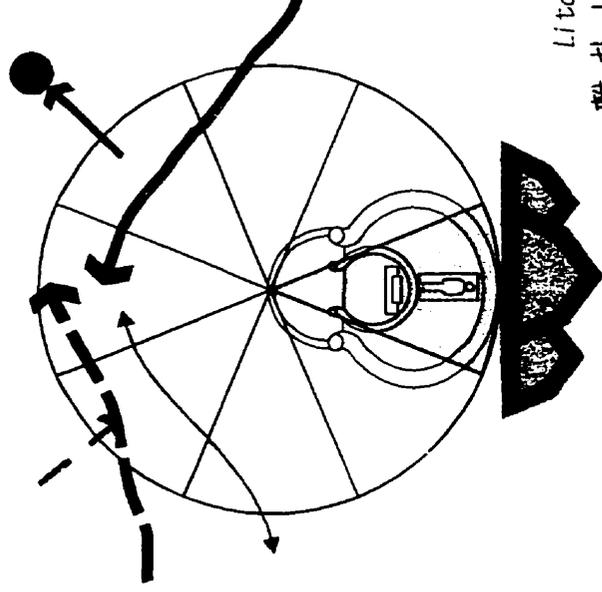


Optimal Water-mouth

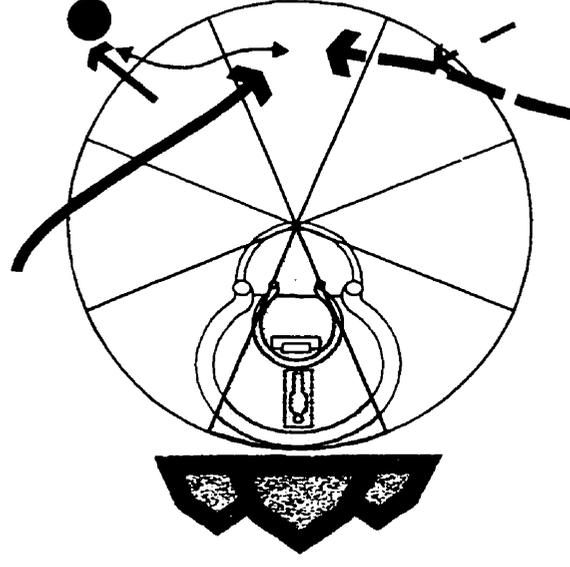


Xun tomb  
巽卦山之墓

Li tomb  
離卦山之墓



Kun tomb  
坤卦山之墓



Dui tomb  
兌卦山之墓

Fig. 4.10



## **Part V. Design of a Chinese Cemetery for the Winnipeg Community**

### **V.1 Site**

The cemetery site chosen by the Manitoba Chinese Heritage Association is located in the northeastern part of the Glen Eden Memorial Garden in the Municipality of West St. Paul (Drawing 3). While the actual site dimensions are not yet finalized, it is assumed, for the purpose of this practicum, that all the land along the northern riverbank, approximately 6 hectares (14.6 acres) in area, will be available for the Chinese cemetery. The site is at an elevation of about 2.74 meters (9 feet) above the level of the 1997 flood. According to the property manager's plan, a buffer zone from 15 to 30 meters (50 to 100 feet) adjacent to Red River is to be set aside for landscape purpose. The existing

elements on the proposed site include five Chinese tombs and a water pond, none of which have been laid out according to the Feng-shui concept.

### **V.2 Tombs Site Analysis in terms of Feng-shui Model<sup>4</sup>: Dui and Kun**

The book *Water-dragon Classic* (a classic of *Feng-shui, Shui-long Jing* 水龍經) states that when there are no mountains around, watercourses become the elements used to help locate the suitable tomb site.

The Red River flows from the *Xun* (southeast) direction, passing the *Zhen* (east) sector towards the *Gen* (northeast) direction near the proposed site.

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<sup>4</sup> A detail study is done previously. Please refer the paper: *A study of Feng-shui: understanding the subtlety of Chinese Architecture*.

Since there is no mountain range backdrop on the site, the criteria of favorable watercourses mentioned in Part IV indicate that the proposed site fits into both *Dui* and *Kun* models.

### V.3.A Pre-heaven Position

**Dui Model: Xun (south-east: 112.5° to 157.5°)**

**Kun Model: Kan (north: 337.5° to 22.5°)**

### V.3 Dui and Kun Tomb Models

Tombs with siting directions in the range of 247.5° to 292.5° (north being 0°) belong to the *Dui* Trigram. There are three sub-sectors (*Shan* 山), *Geng* 庚, *You* 酉, and *Xin* 辛 in this range of directions. *Kun* tombs are those with siting directions in the range of 202.5° to 247.5°, and their three sub-sectors are *Shen* 申, *Kun* 坤, and *Wei* 未.

1. An in-flowing River is preferred in this position. It is believed to bring good fortune and fertility to the family.
2. Hills, if found in this position instead of a river, are preferred to be full of vegetation.
3. If an out-flowing river is found in this position, it is called '**Broken Pre-heaven**' (*Po Xian-tian* 破先天). It is believed to cause bad luck, such as poor health and demotion in work to the family.
4. There should not be any sharp pointed objects, such as water towers, light posts, or flag posts located in this position.

### ***V.3.B Post-heaven Position***

***Dui Model: Kan (north 337.5° to 22.5°)***

***Kun Model: Xun (south-east 112.5° to 157.5°)***

1. An in-flowing river is preferred in this position. It is believed to bring good fortune and prosperity to the family.
2. Hills, if found in this position instead of a river, are preferred to be fully vegetated
3. If an out-flowing river is found in this position, it is called '***Broken Post-heaven***' (*Po Hou-tian* 破後天). It is adverse to pregnant ladies of the family, and the master of the house may have more than one marriage.
4. This is also the optimal location for a pond (see Pool Position) for both models.

### ***V.3.C Heavenly-force Position***

***Dui Model: Gen (north-east: 22.5° to 67.5°)***

***Kun Model: Zhen (east: 67.5° to 112.5°)***

1. There should be no single sharp pointed object such as a roof corner, light post, water tower, chimney, or big tree in this position. This is one of the bad *Qi* positions. A river that flows in from this position, therefore, is believed to bring bad fortune to the family. Family members may have prolonged illnesses.
2. A river entering the site from this position and flowing out to the Pre-heaven position may cause inharmonious relationships among family members.
3. An out-flowing river is preferred.

### V.3.D Earth-force Position

**Dui Model: Xun (south-east: 112.5° to 157.5°)**

**Kun Model: Kan (north: 337.5° to 22.5°)**

1. There should be no single sharp pointed object such as a roof corner, light post, water tower, chimney, or big tree in this position. It may cause bad fortune mainly to the female members of the household.
2. Unlike the conditions in the Heaven-force position, a river that flows out to this position is believed to drain the good *Qi* from the site
3. An in-flowing river is preferred.

### V.3.E Screen Position

**Dui Model: Zhen (east: 67.5° to 112.5°)**

**Kun Model: Gen (north-east: 22.5° to 67.5°)**

1. This is the facing direction of the tomb.
2. This position is also called Light-hall (*Ming-tang* 明堂). In this position, hills and natural dispositions should be in a concave bow shape embracing the site. Hills in this position should not be subjected to mining, otherwise, it will bring bad fortune to the family.
3. The river should not be found flowing in this position towards the site.
4. There should be no single sharp pointed object such as a roof corner, light post, water tower, chimney, or big tree in this position. This is one of the bad *Qi* positions. A river that flows in from this position is believed to bring bad fortune to the family. Family members may have prolonged illnesses.

### ***V.3.F Guest Position***

***Dui Model: Gen (north-east: 22.5° to 67.5°)***

***Kun Model: Qian (north-west: 292.5° to 337.5°)***

1. The river should not be found flowing in this position towards the site since this is also the Heavenly-force position of the *Dui* model.
2. The in-flowing river favors female members of the family, while out-flowing river favors male members.

### ***V.3.G Visitor Position***

***Dui Model: Li (south: 157.5° to 202.5°)***

***Kun Model: Li (south: 157.5° to 202.5°)***

1. Hills in this position should not be found bigger and higher than the mountain range at the backdrop of the tomb site.

2. The in-flowing river favors female members of the family, while out-flowing river favors male members.
3. Although allowed in *Feng-shui*, an in-flowing river in this position is not desired since it may cause the family to be intimidated by the son-in-law's family.
4. The in-flowing river favors female members of the family, while out-flowing river favors male members.

### ***V.3.H Supplementary Position***

***Dui Model: Kun (south-west: 202.5° to 247.5°)***

***Kun Model: Dui (west: 247.5° to 292.5°)***

1. If there is a river in this position, it should be flowing in rather than flowing out.
2. A nearby pond in this position is allowed since it may bring prosperity to the family.

### ***V.3.I Optimal Pool location***

***Dui Model: Kan (north: 337.5° to 22.5°)***

***Kun Model: Xun (south-east: 112.5° to 157.5°)***

1. Pool symbolizes a treasury chest, thus a big and deep pond is preferred.

### ***V.3.J Optimal Water-mouth locations***

***Dui Model: Gen shan (37.5°-52.5°)***

***Jia shan (67.5°-82.5°)***

***Yi shan (97.5°-112.5°)***

***Kun Model: Gen shan (37.5°-52.5°)***

***Jia shan (67.5°-82.5°)***

***Yi shan (97.5°-112.5°)***

1. The river should be found flowing out in these positions.
2. These are the optimal directions for man-made drainage.

### ***V.3.K Ill-fated Position***

***Dui Model:***

***Zheng point: Si shan (142.5°-157.5°)***

***Earth-point: Chen shan (112.5°-127.5°)***

***Heaven-point: You shan (262.5°-277.5°)***

***Kun Model:***

***Zheng-point: Mao shan (82.5°-97.5°)***

***Earth-point: You shan (262.5°-277.5°)***

***Heaven-point: Chen shan (112.5°-127.5°)***

1. Zheng-point, Earth-point, and Heaven-point are the directions that mostly applied to the fate of the household. Objects such as old wells, giant rocks, chimneys, water towers, light posts, or roof corners found in these directions are believed to bring bad fortune, quarrels, and fatal health problems to the family members. Unfortunate events may happen on the year, month and hour indicated by these directions.

#### V.4 Design Concept

The existing course of the Red River corresponds to the Pre-heaven Water of *Dui* Model, the Post-heaven Water of *Kun* Model, and the Water-mouth of both models. Hence, the tomb layout of the proposed design of a Chinese cemetery should be in accordance with both "*Dui* tomb" and "*Kun* tomb" models. Tombs and tomb slabs should face the East in the range of  $67.5^\circ$  to  $112.5^\circ$ <sup>5</sup> for the "*Dui* tomb" model; and face the northeast in the range of  $22.5^\circ$  to  $67.5^\circ$  for the "*Kun* tomb" model.

It is believed that fertility of the succeeding generations is ensured according to the setting of the "*Dui* tomb" model and prosperity of the succeeding

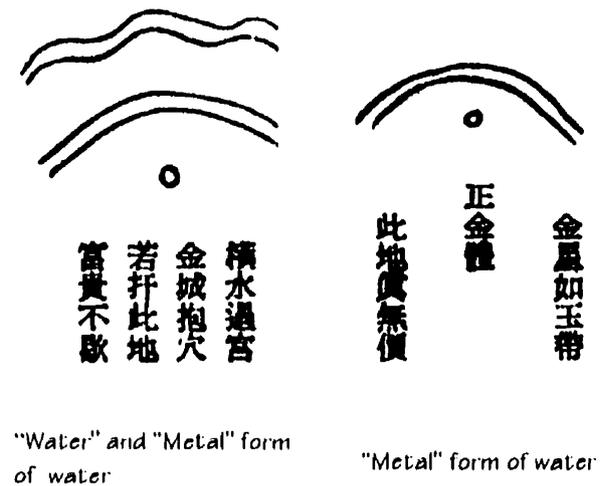


Fig. 5.1 Water Dragon: Feng-shui model of the design

generations is ensured according to the setting of the "*Kun* tomb" model.

<sup>5</sup> North is  $0^\circ$ .

However, the course of the Red River takes the form of Wood in Five-elements (see Appendix C). In this form, vital *Qi* brought along by the river cannot stay long. In order to mitigate the effect of the Red River's Wood form, water elements such as ponds and channels are based on the two Water Dragon models shown in Figure 5.1.

On the left of Figure 5.1 is a combination of Water and Metal forms of watercourse, while on the right is the pure Metal form. These two combinations can protect the site from the negative effects of the Red River's Wood form. Therefore the ponds and paths in the front of the graves are laid out according to these two models.

The design of the cemetery is based on the orientation opportunity provided by the site ( $22.5^\circ$

to  $112.5^\circ$ ). All tombs are to be laid out within this range of orientation. The whole site will be divided into two large sections of cemetery, and two levels with respect to the two Water Dragon Models (Drawings 1, 2, and 9). Figure 5.2 is a conceptual sketch of this cemetery design.

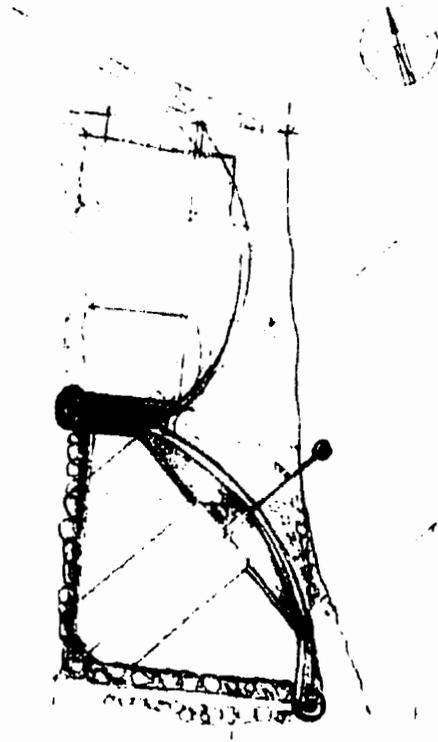


Fig. 5.2 Design sketch

## **V.5 The Design**

### **V.5.A Gate**

An entrance gate is set at the southwest corner of the site, where the existing paths of the Memorial garden lead (Drawings 1 and 3). With the first gazebo as the focal point from the gate giving a sense of memorial and grandeur, it prepares the visitors to pay respect to the dead (Drawing 18).

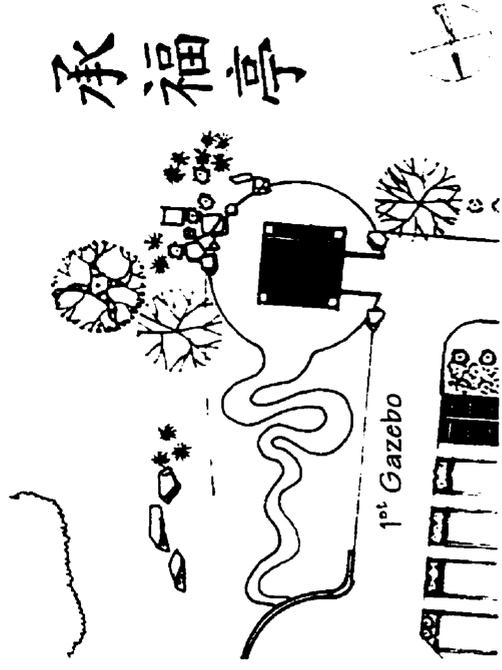
### **V.5.B Gazebo**

There are four gazebos set on the Chinese community cemetery for the purpose of view framing and point-of-vista. Functionally, they also serve as shelters from the rain. Naming the gazebo is very important in Chinese architecture, because properly chosen names can enhance the cultural

setting as well as provoke the visitors to ponder about the surrounding environment. The names of the gazebos follow.

**1<sup>st</sup> Gazebo: Cheng-fu Ting (承福亭)**

(*Cheng-fu* means to inherit or to receive blessings. Ting is the Chinese character for gazebo.



Since this is the first gazebo, its name proffers that the bonds between the deceased and the living are still there, suggesting that death is not a separation.

A memorial plaque may be set in this gazebo to commemorate the development of this community cemetery, as well as to acknowledge the contributors and benefactors.

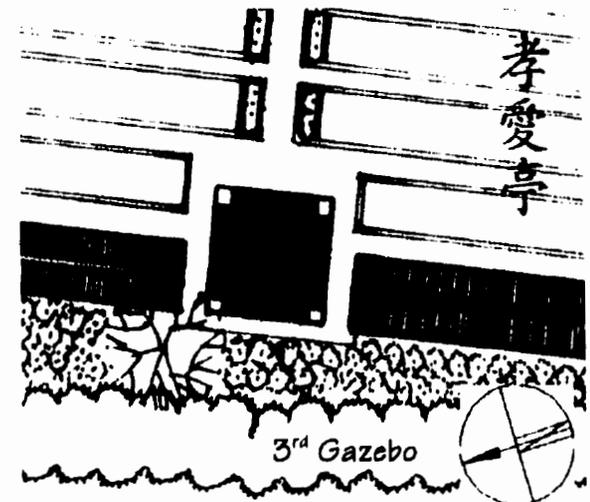
**2<sup>nd</sup> Gazebo: Huu-lu Ting (華祿亭)**

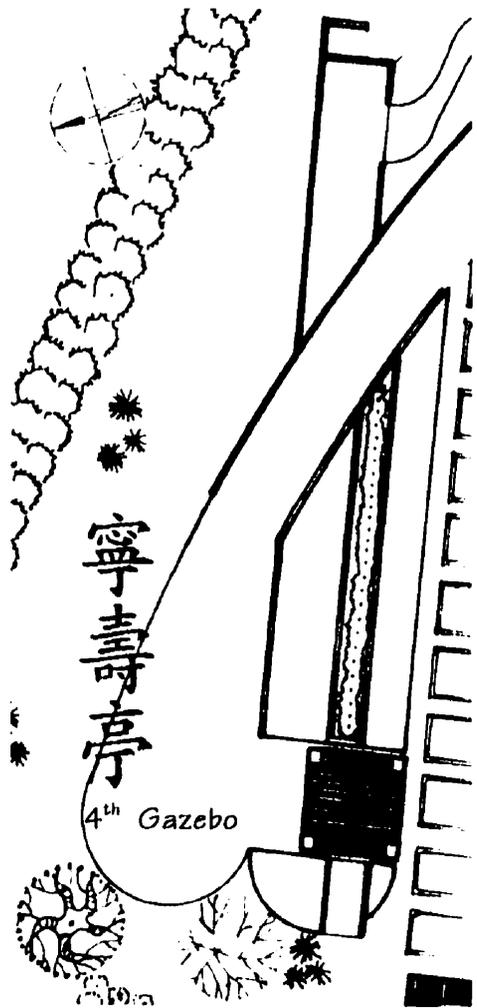
*Huu* in Chinese means blossoming and abundance, while *Lu* means prosperity and good chances for promotion. This second gazebo is laid in the area where the two cemetery sections meet. It serves as a pedestrian gateway. Its location and name suggests that people are always searching for ways to live life to the fullness. Prosperity is always one of the goals in the course of life.



### 3<sup>rd</sup> Gazebo: *Xiao-ai Ting* (孝愛亭)

*Xiao* means filial piety and *Ai* means love. This gazebo, located at the middle back of the second section of the cemetery, is surrounded by graves. The name suggests that visiting the cemetery and paying respect to the dead is both an extension of our filial piety to the ancestors and love to our late relatives.





#### 4<sup>th</sup> Gazebo: *Ling-shou Ting* (寧壽亭)

*Ning* means tranquillity and *Shou* means longevity. This gazebo is laid out at the northwest corner of the second section, which is at the far end of the cemetery. The name suggests the desire for a peaceful and healthy golden age.

To complete the cultural significance of the gazebos, contests of Chinese poetic couplets describing the surrounding scenery and the respect for the deceased can be held in the Chinese community. Winning submissions will be written in calligraphy and displayed on each column of the gazebo to arouse the awareness and encourage involvement in the development of the cemetery, as well as to help depict the beauty of the surrounding environment.

### *V.5.C Water Elements*

There is a big water pond, approximate 0.35 hectares in surface area, in the first section of the cemetery and two free-flowing water-channels in the second section. Both are laid out according to the *Feng-shui* concepts, hence effecting both Pre-heaven Water and Post-heaven Water on the site to catch the vital *Qi*. These water elements also serve as reservoirs for irrigation of the entire Glen Eden Memorial Garden. Water is pumped from the Red River and recycled at each site to create water flow. For the big water pond, water is pumped from the Red River using a pump located east of the 1<sup>st</sup> gazebo behind the rockery. Water flows out of and down the rockery, creating a cascading effect. The water then flows through pipes underneath the

driveway and falls into the pond of the lower level, where a submersion pump is located. Water in the pond of the lower level is pumped by the submersion pump back to the mid-level shallow pool, and overflows back into the big pond to prevent the water from becoming stagnant. Moving water will physically prevent the growth of algae. Furthermore, stagnant water, in terms of *Feng-shui*, signifies adverse or evil *Qi*. Water from the big pond will again overflow slightly into a surrounding channel that flows under the staircase connecting the main and lower levels of the cemetery, then collects at the second pond. A second pump, bringing water from the Red River, is located near the 2<sup>nd</sup> gazebo. It is hidden behind the wall of American Arborvitae. Unlike the first pond, water ripples out with quieter sound and flows through underground pipe. It then

cascades down to the small pond where a submersion pump recycles some of the water back to the pond beside the 2<sup>nd</sup> gazebo. Water in the small pond also overflows to the meandering channel of the second lower section of the cemetery. A third pump that brings water from the Red River is located at the second lower level beneath the extending pool. Water is recycled back to the pool around the 4<sup>th</sup> gazebo by a submersion pump located under the waterfall. The forms of the meandering channel and the big pond are designed with respect to the *Feng-shui* theory to enhance the effect of the vital *Qi* of the Red River (Drawing 7).

#### ***V.5.D Burial Ground***

There are 3528 burial plots and 2744 niches for urn storage. The first section has 1403 burial plots and 784 niches while the second section has 2125 burial plots and 1960 niches. Assuming a burial rate for both interment and columbarium at about 15 to 20 persons per year, the cemetery can provide active burial for about three to four hundred years. The orientations of the graves are in accordance with the *Feng-shui* orientation of the site. The entire burial ground is covered by grass and lines of bricks are laid along the edges of the burial areas and pathways. Unlike western cemeteries, where tomb slabs are laid on the head side of the tomb, tomb slabs for Chinese tombs are laid on the foot side of each tomb. Aisles of the pathways,

about 1.5 meter (5 feet) wide, are laid between each row of tombs. The plot size of each tomb, according to Glen Eden Memorial Garden, is set to 3 by 1.2 meters (10 feet by 4 feet). A cement box, standard liner: 2.3 L x 0.8 W x 0.7 H meters (89 L x 33 W x 28 H inches), is used to contain the coffin so that no future soil covering is needed. Maximum height and width of tomb slab, approximately 0.9 L x 0.2 W x 1.2 H metres (36 L x 8 W x 48 H inches), is set in order to maintain uniformity and not to overpower any tomb. Sections of large plot are designate in both sections of the cemetery (Drawing 16).

#### ***V.5.E Columbarium***

A series of columbaria are located at the back of each section of the cemetery. According to

Chinese culture, columbaria are erected under a series of canopies. The standard size of each individual urn compartment is 0.36 x 0.36 x 0.36 metres (14 x 14 x 14 inches). The standard height of the columbarium allows for 7 urn-holding compartments. The height of the columbarium located on the second lower section is shorter than that on the ground level, in order not to obstruct the view and *Qi* of the ground level (Drawings 11, 12, 13, 14, and 15).

#### ***V.5.F Paper Sacrifice and Incense Burner***

For accomodate of the Chinese cultural rite of burning paper sacrifice to the death, two pagoda-like burners are erected at the centre front above the water pond in the first section, and at the centre front of the second lower section (Drawing 17).

### ***V.5.G Ceremonial Hall***

A ceremonial hall is built on the lower level where the two lower sections of the cemetery meet. The orientation of the chapel on the east-west axis is set for the traditional Chinese funeral service. The body of the deceased is laid on this axis with the feet pointing to the west. This is the direction of heaven according to Buddhism and Chinese folklore. The front entrance of the ceremonial hall has a divider that can be opened, allowing the outdoor area to serve as an extended space for funeral services where a big crowd is expected (Drawing 20).

### ***V.5.H Vehicular and Pedestrian Circulation, and Service Path***

Gravel roads for both pedestrian and vehicular circulation is laid as illustrated in Drawings 4 and 5. The roads are about 7 meters wide (23 feet), allowing roadside parallel parking for visitors. A service path is laid to connect the lower level parking lot, the columbarium, and the water pump of the second lower section (Drawings 4 and 5).

### ***V.5.I Vegetation<sup>6</sup>***

Conifer species with their evergreen characteristics, in Chinese culture, symbolize health, integrity, and spirituality. These are popular species that Chinese people like to plant adjacent to burial

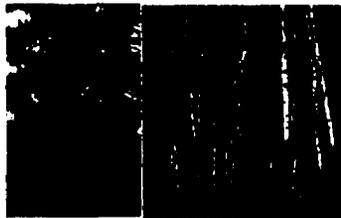
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<sup>6</sup> Photos of this section are adopted from the book, *Woody Ornamentals for the Prairies*.

grounds. There is another tradition in which “these trees are planted around the graves on the hillsides, as they are said to be disliked by the fabulous creature known as the *Wang-xiang* which is supposed to devour the brains of the dead.”<sup>7</sup>



A wall of Colorado Blue Spruces lines the north and west boundary of the site, to serving as a *Feng-shui* backdrop and to protect the site from strong northwest wind and snowdrifts during the winter.



Groups of Trembling Aspens are planted beside the Colorado Blue Spruces to provide colour of seasonal changes.



Along both sides of the entrance path are rows of American Arborvitae, providing a sense of formality and reminding people to pay respect. Rows of Column Cedars (American Arborvitae) are also planted on the cemetery ground to subdivide the space and to provide shade in the cemetery.



Scott Pines are used in combination with Column Cedars in the areas between burial grounds.

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<sup>7</sup> C.A.S. Williams, *Chinese Symbolism and Art Motifs*, p.327



European Birch, because of its weeping form, symbolizes the commemoration of the family root—an important aspect of filial piety. These trees are planted beside the gazebos.



Basswood and the India *Bodhi* Tree, meaning enlightenment, are of the same species *Tilia*. They have heart-shaped leaves. These trees are planted around the

ceremonial hall and both northern

and southern parts of the site. They are known as trees of intelligence and meditation. As the founder of Buddhism sat and reflected under its spreading boughs, “peace came to his mind with the

conviction that man is tormented by greed for gain or by sorrow for loss simply because he is held captive within the narrow limits of self-interest, and that beyond this captivity stretches out a vast expanse of universal life. But life itself never dies, since it persists in the lives of those who have grasped the truth and found the real life in that which is common to all.”<sup>8</sup>

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<sup>8</sup> C.A.S. Williams, *Chinese Symbolism and Art Motifs*, P.45

## Epilogue

In the design of a cemetery with respect to Chinese culture and employing *Feng-shui* concepts, the ideology of *Yin-yang* plays an influential role on the layout of the entire community cemetery. In *Feng-shui* classic, location and orientation are the two priorities for traditional interment but the forms and structures of a *Feng-shui* tomb are not clearly stated. For details of a traditional *Feng-shui* interment, one should always consult a *Feng-shui* master to decide the optimal time of burial and the orientation of the tomb slab with respect to the tomb site and burial time.

By laying out elements such as roads, water channels, and vegetation, this cemetery is designed with the intention to provide an optimal site for

those interested in *Feng-shui* burial. When these elements are placed in accordance with *Feng-shui* concepts, vital *Qi* is enhanced.

To conclude this study, I would like to quote Feunchtwang's words:

*"If I now say that Feng-shui cosmology has the status of a model, is a self-defining metaphysical system, those analysts who condemned Feng-shui as pseudo-science would still not reverse their judgement because they made their analysis from the models in which they believed, religious or Western scientific. But the model which is Feng-shui was believed to be valid by its Chinese exponents, and it must, therefore, for Western Europeans and all others be recognised as having reality as a model by the mere fact that we believe the Chinese to be real."*<sup>9</sup>

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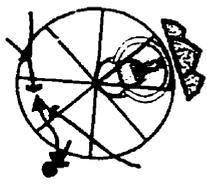
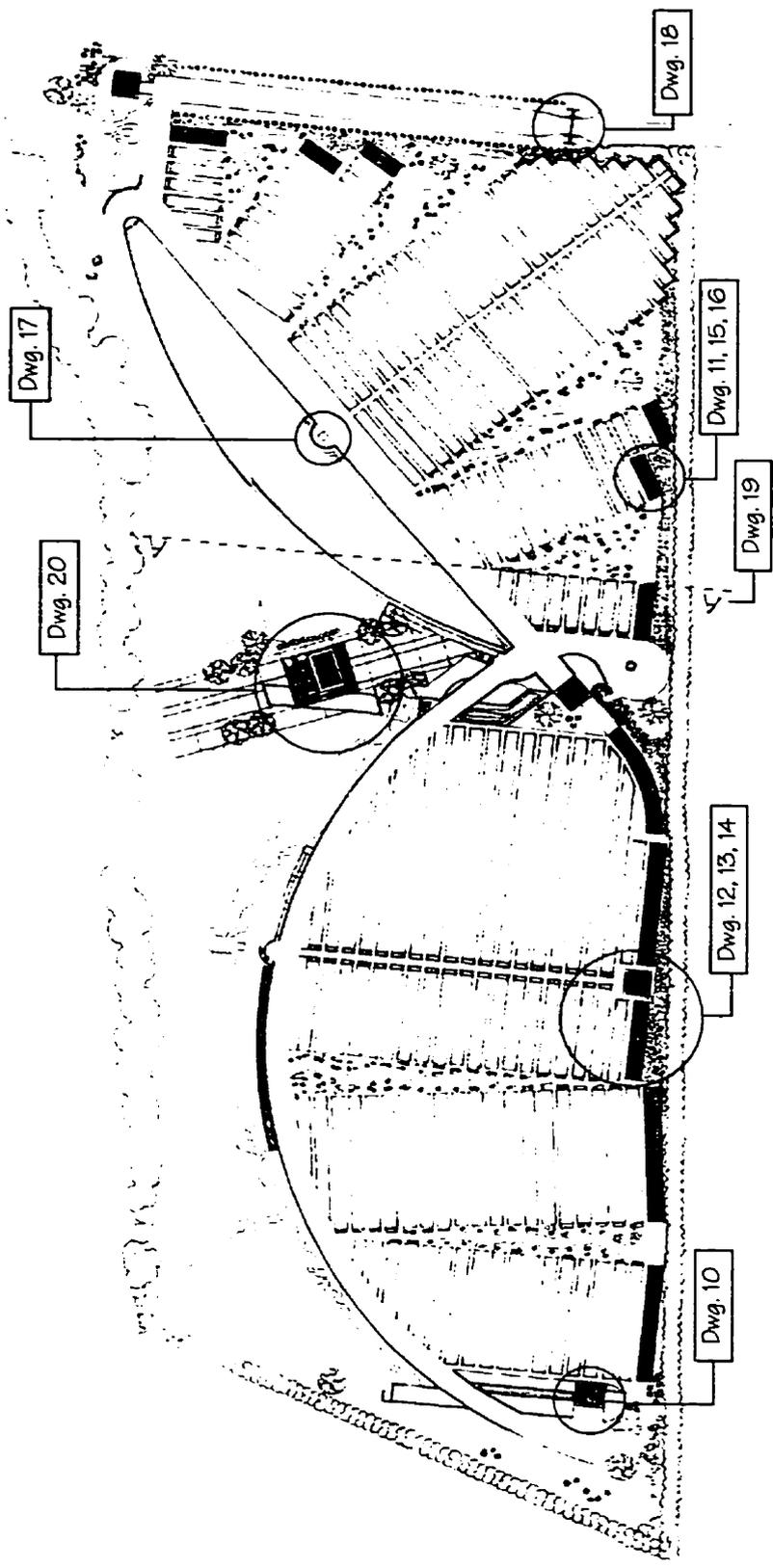
<sup>9</sup> S.D.R. Feunchtwang, *An Anthropological Analysis of Chinese Geomancy*, (Vithagna, Laos, 1974), p.14



## Drawings



Winnipeg Chinese Community Cemetery  
 Glen Eden Memorial Gardens, West St. Paul, Manitoba



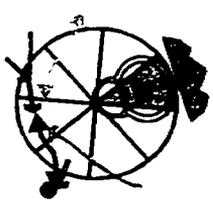
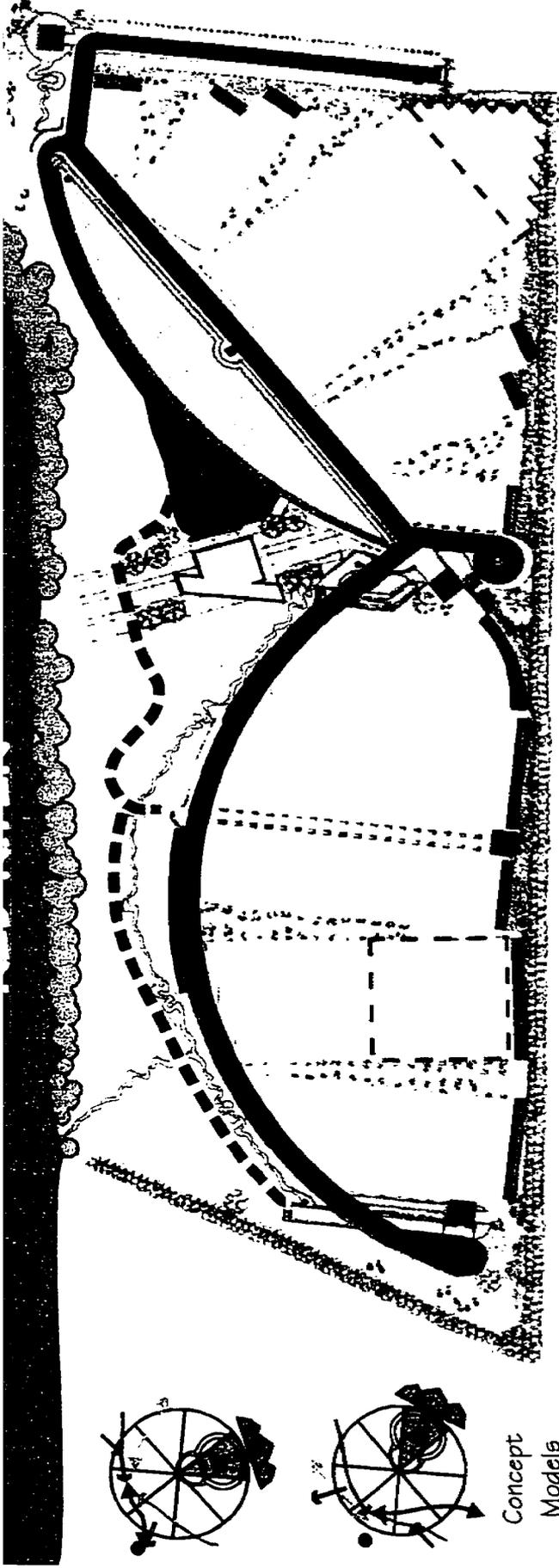
**Drawings Index :**

- Dwg. 1 : Index Plan
- Dwg. 2 : Site Plan
- Dwg. 3 : Contour Plan and Entry Route
- Dwg. 4 : Vehicular Circulation
- Dwg. 5 : Pedestrian Circulation
- Dwg. 6 : Burial Ground and Architectural Element
- Dwg. 7 : Water Ponds Channels and Locations of Pumps
- Dwg. 8 : Vegetation Plan
- Dwg. 9 : Contour Plan
- Dwg. 10 : Gazebo (typical)
- Dwg. 11 : Columbarium (typical)
- Dwg. 12 : Plan and Front Elevation of Gazebo and Columbarium
- Dwg. 13 : Side Elevation and Roof Plan of Gazebo and Columbarium
- Dwg. 14 : Axonometric View of Gazebo and Columbarium
- Dwg. 15 : Columbarium and Tombs layout (typical)
- Dwg. 16 : Tomb Detail
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- Dwg. 18 : Gateway, Plan, Front Elevation and Side Elevation
- Dwg. 19 : Section A - A
- Dwg. 20 : Plan and Elevations of Ceremonial Hall

revision	Project :	Chinese Community Cemetery, Winnipeg	Date: August 31, 1997
	Location:	4477 Main St. West St. Paul Municipality	
	Architect:		Page: 1 of 20
	Engineer:		
	Contractor:		
Drawing Title:		Index Plan	
Scale: 1 : 2000			







Concept Models

- Service Vehicular Path
- Vehicular circulation w/ road side parking
- Parking area
- Major Pedestrian circulation
- Secondary Pedestrian circulation
- Water Pond and Channels
- Water pumped from Red River
- recycle pumps
- Burial plots
- Columbarium
- Gazebo
- Paper Sacrifice Burner
- Ceremonial building
- Formal Entrance Gate
- Burial area with potential development of family cemetery

revision

Project : Chinese Community Cemetery, Winnipeg  
 Location: 4477 Main St. West St. Paul Municipality  
 Architect:

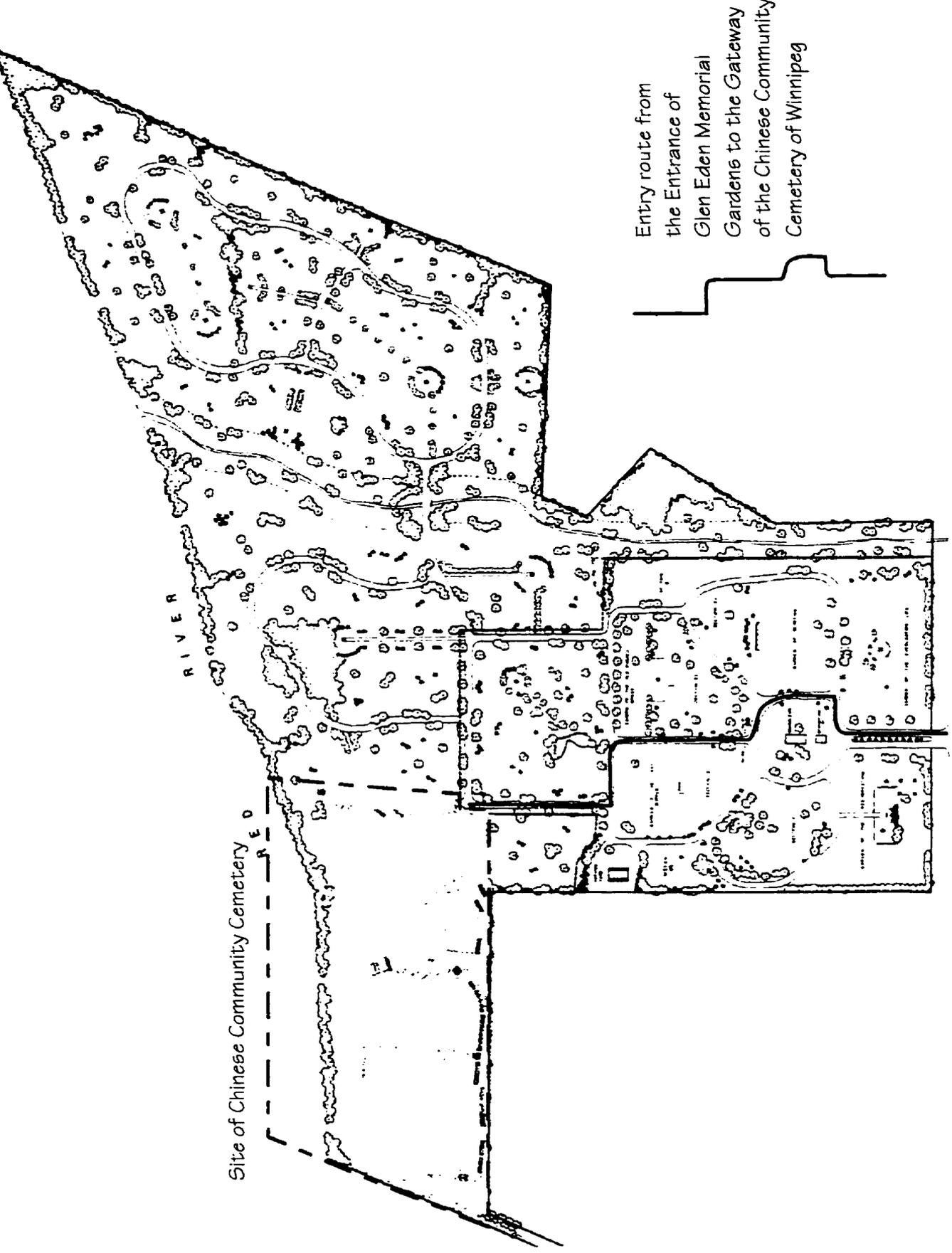
Drawing Title:

Site Plan

Date: August 31, 1997

Approved:





Site of Chinese Community Cemetery

RIVER

Entry route from  
the Entrance of  
Glen Eden Memorial  
Gardens to the Gateway  
of the Chinese Community  
Cemetery of Winnipeg

revision

Project : Chinese Community Cemetery, Winnipeg

Location: 4477 Main St. West St. Paul Municipality

Architect:

Engineer:

Contractor:

Drawing Title:

Context Plan and Entry Route

Date: August 31, 1997

Approved by:

Scale: 1:5000

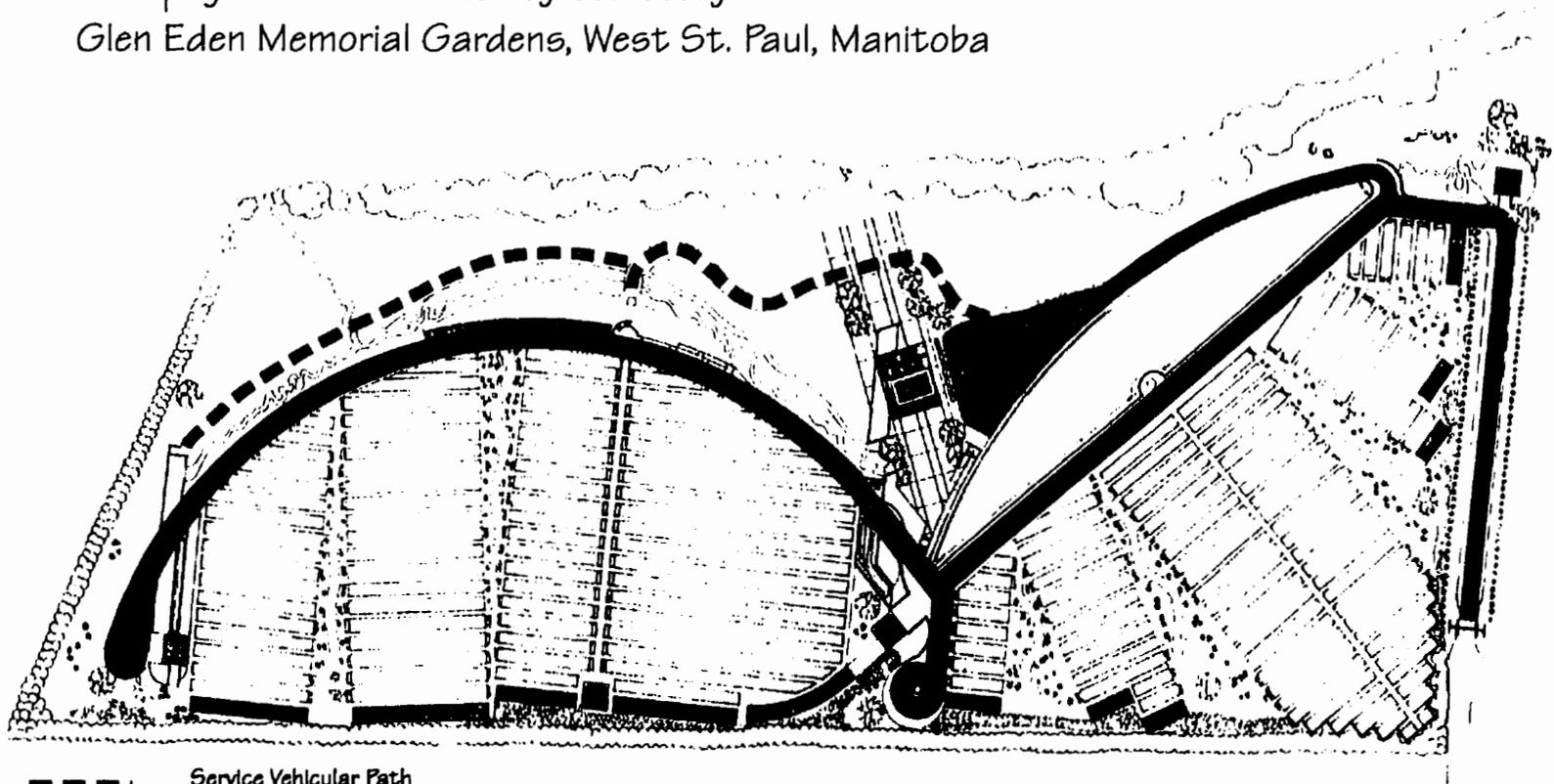


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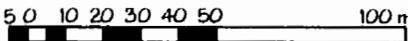




Winnipeg Chinese Community Cemetery  
 Glen Eden Memorial Gardens, West St. Paul, Manitoba

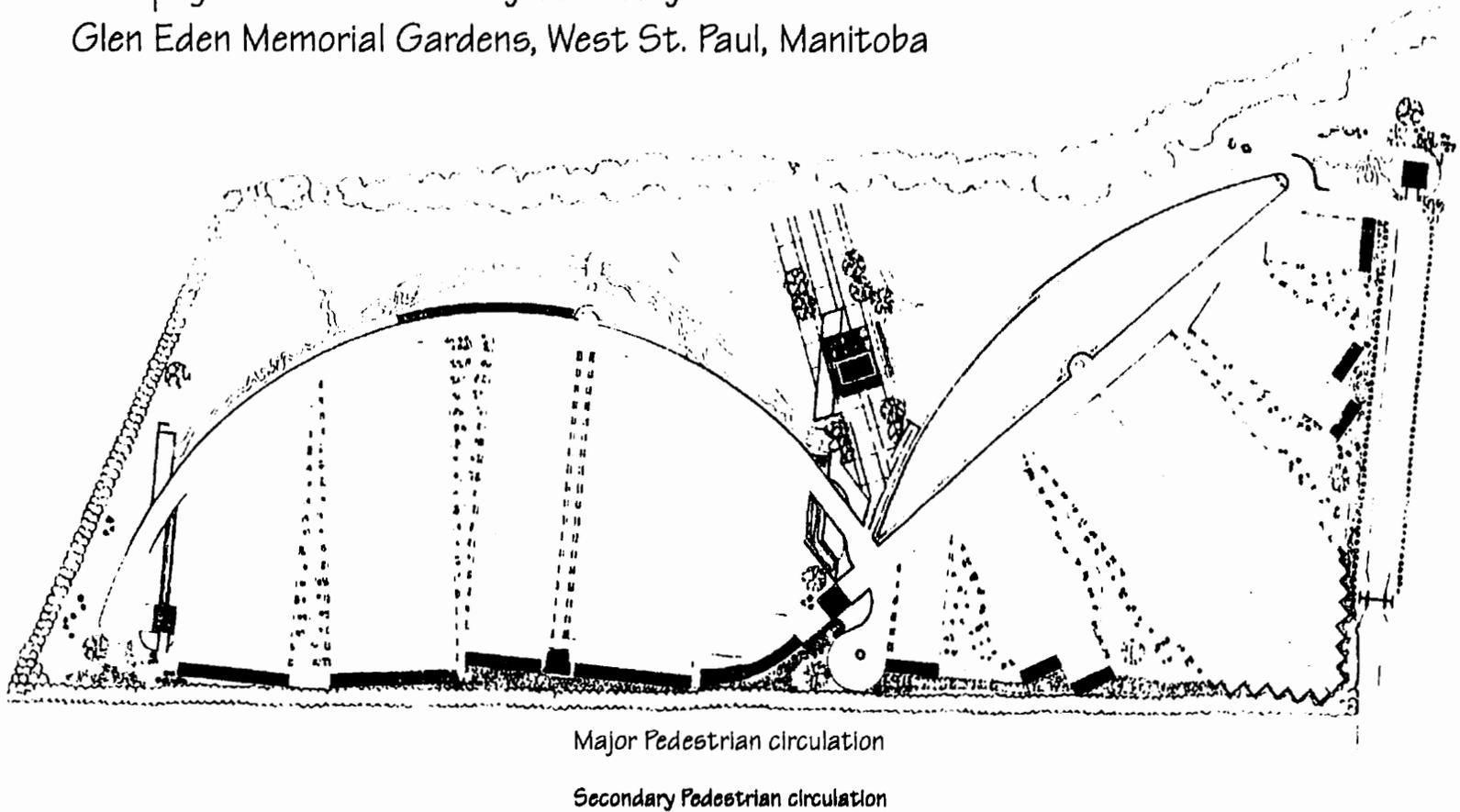


-  Service Vehicular Path
-  Vehicular circulation w/ road side parking
-  Parking area

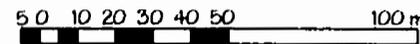
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Winnipeg Chinese Community Cemetery  
 Glen Eden Memorial Gardens, West St. Paul, Manitoba

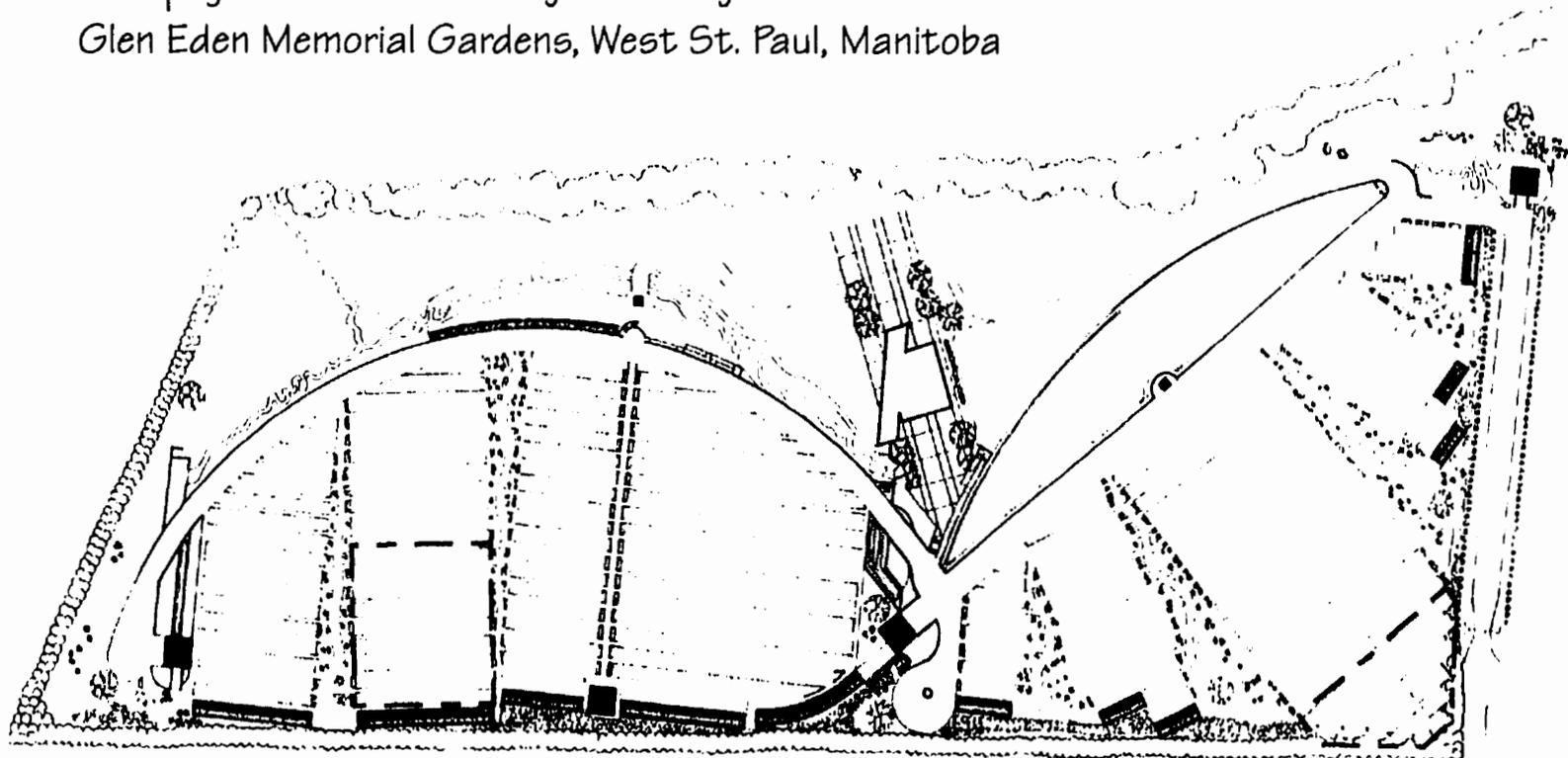


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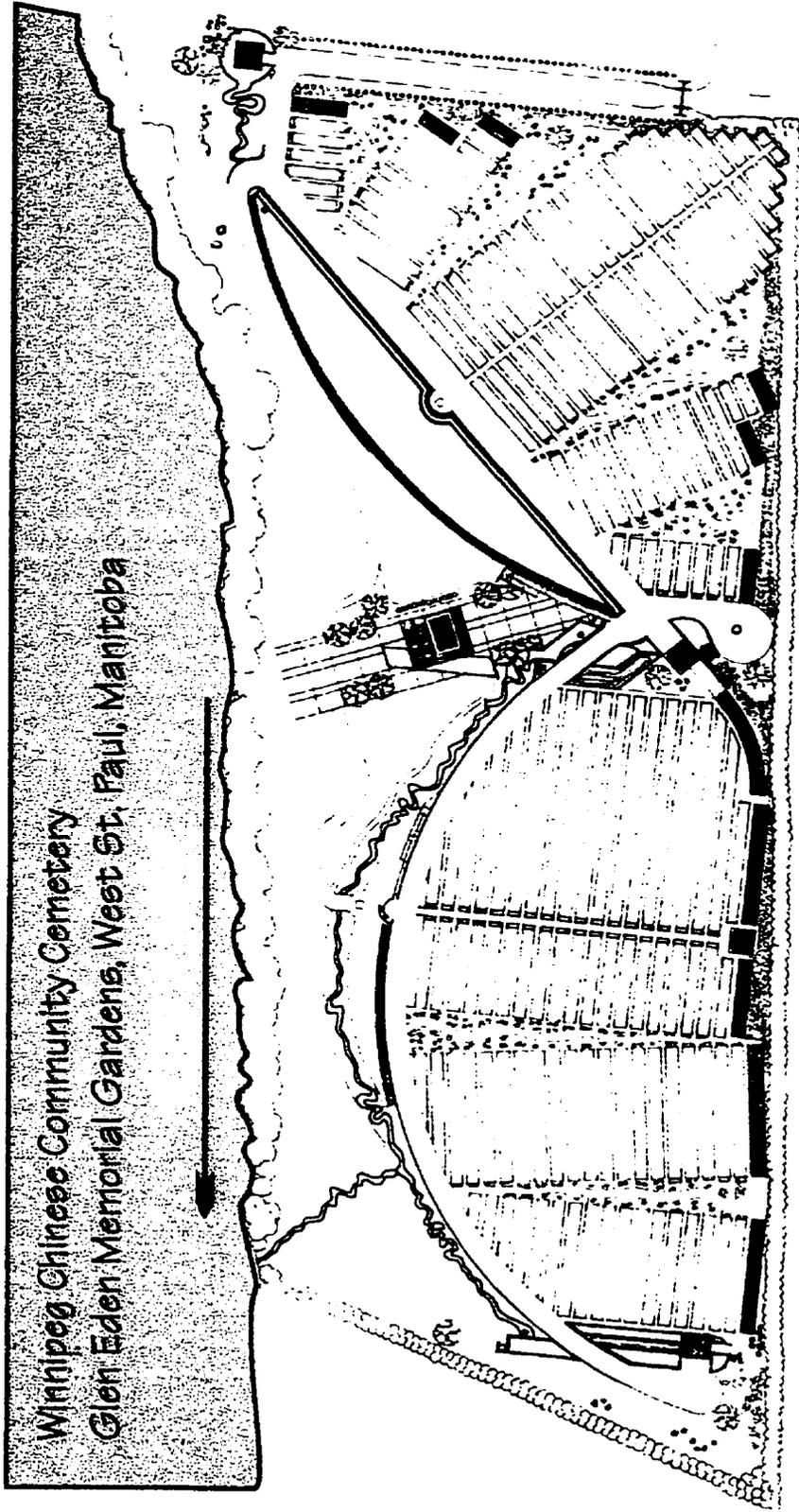
Winnipeg Chinese Community Cemetery  
 Glen Eden Memorial Gardens, West St. Paul, Manitoba



- Burial plots
- Columbarium
- Gazebo
- Paper Sacrifice Burner
- ⌒ Ceremonial building
- ⌒ Formal Entrance Gate
- ⌒ Burial area with potential development of family cemetery

revision	Project : Chinese Community Cemetery, Winnipeg	Drawing Title:	Date: August 31, 1997
	Location: 4477 Main St. West St. Paul Municipality	Burial Ground and Architectural elements	Approved by:
	Architect:		
	Engineer:		
	Contractor:	Scale: 1:2000	Page: 6 of 20
		5 0 10 20 30 40 50 100m	





Winnipeg Chinese Community Cemetery  
 Glen Eden Memorial Gardens, West St. Paul, Manitoba

- Water Pond and Channels
- Water pumped from Red River
- recycle pumps

revision

Project: Chinese Community Cemetery, Winnipeg  
 Location: 4477 Main St. West St. Paul Municipality  
 Architect:  
 Engineer:  
 Contractor:

Drawing Title:

Water Ponds, Channels and Locations of Pumps

Date: August 31, 1997

Approved by:

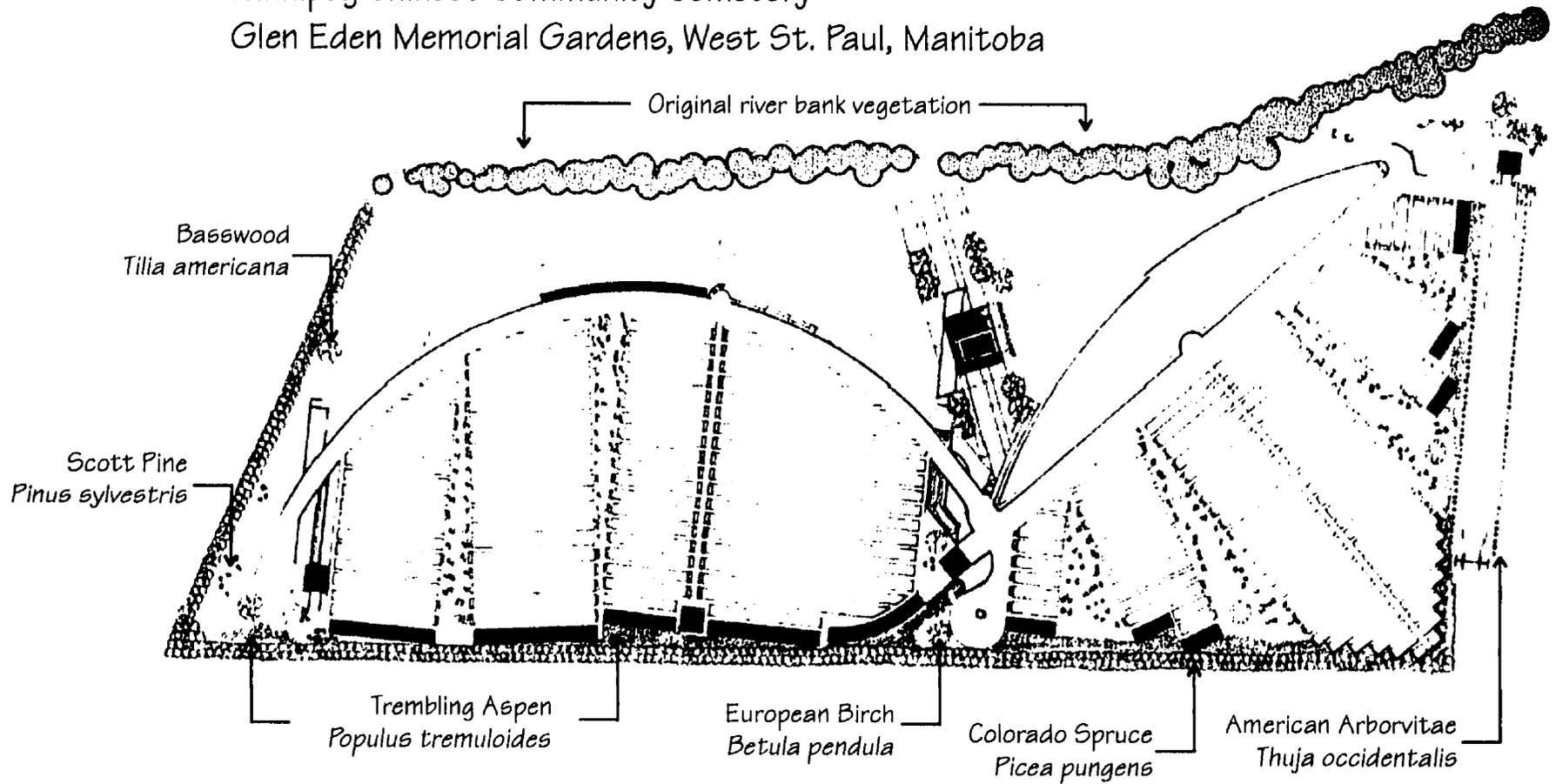


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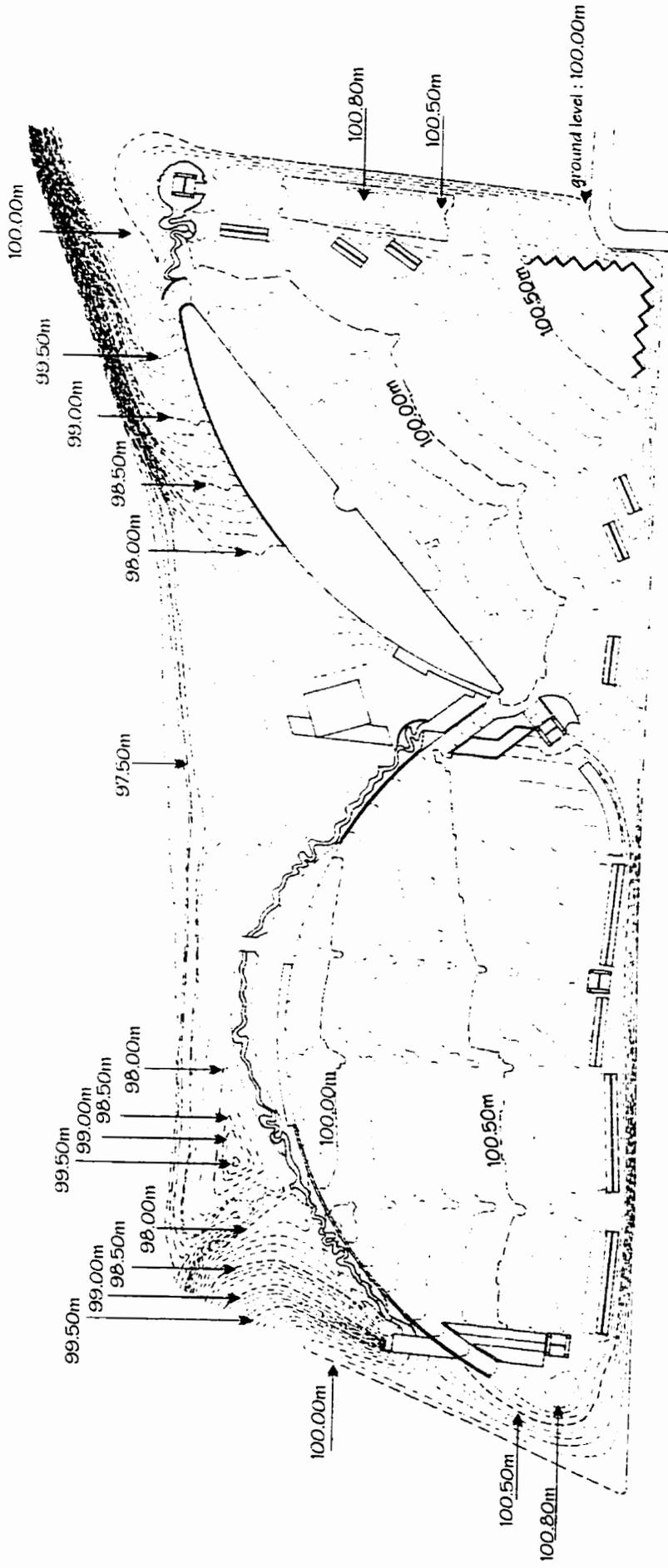


Winnipeg Chinese Community Cemetery  
 Glen Eden Memorial Gardens, West St. Paul, Manitoba



revision	Project :	Chinese Community Cemetery, Winnipeg	Drawing Title:	Date: August 31, 1997
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	Architect:			
	Engineer:			
	Contractor:			
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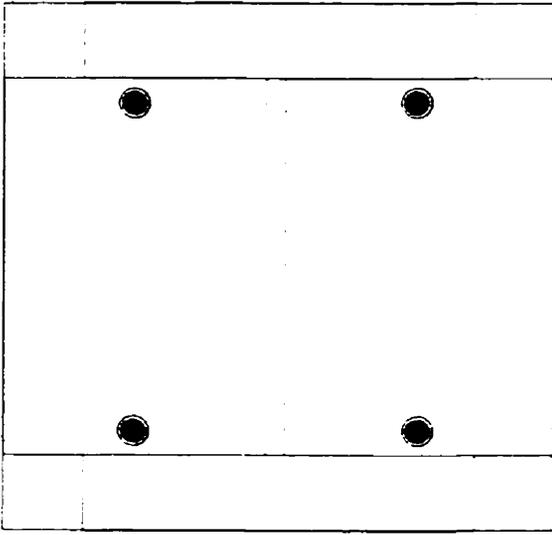




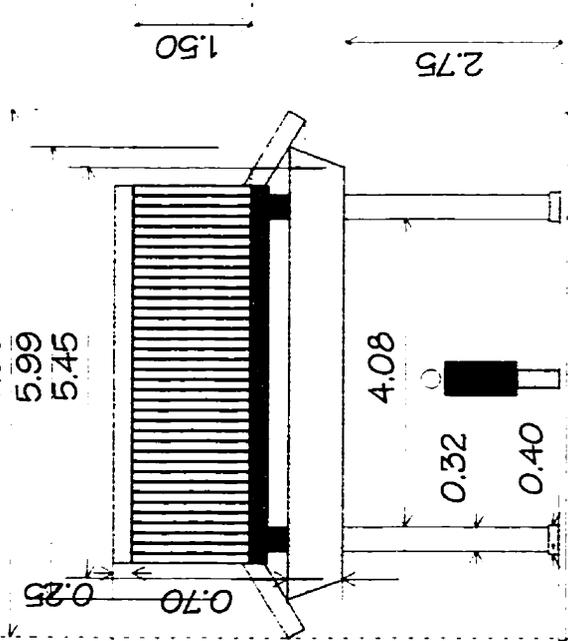
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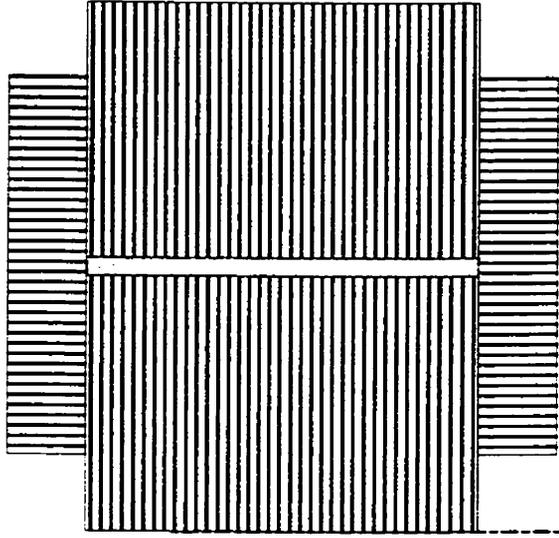




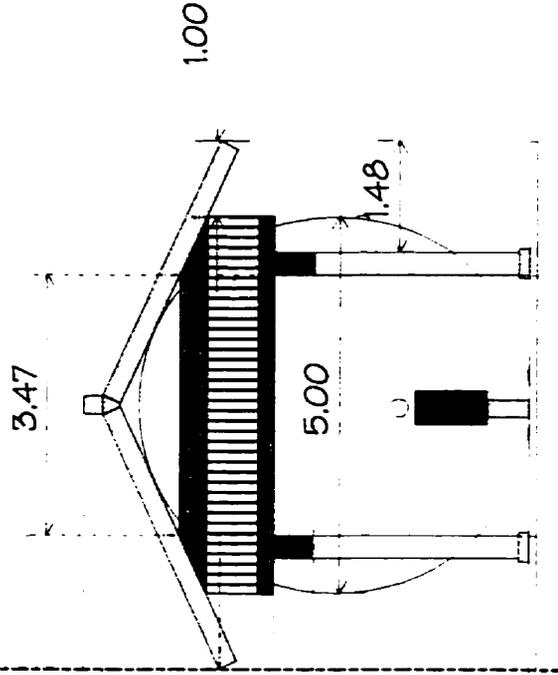
Column Plan



Front Elevation



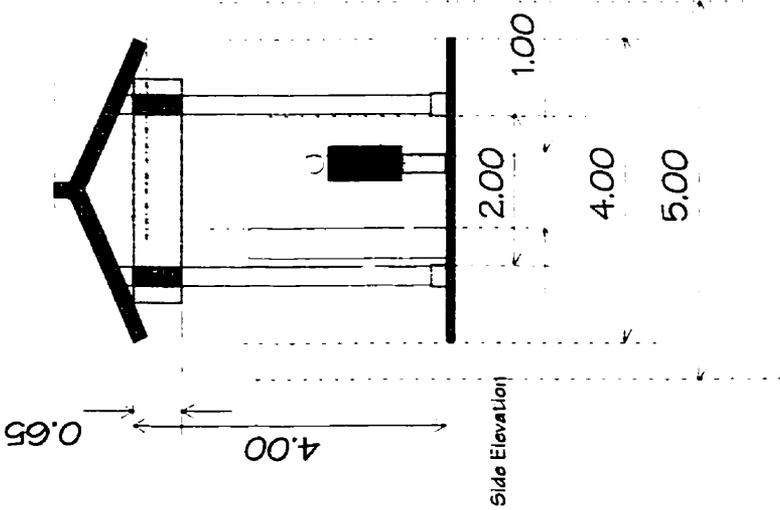
Roof Plan



Side Elevation

revision	Project : Chinese Community Cemetery, Winnipeg		Date : Aug. 31, 1997	
	Location : 4477 Main St. West St. Paul Municipality		Approved by	
Architect :		GAZEBO (typical)		
Engineer :				
Contractor :		Scale : 1 : 100		
		0 1 2 3 metres		
		Page 10 of 20		

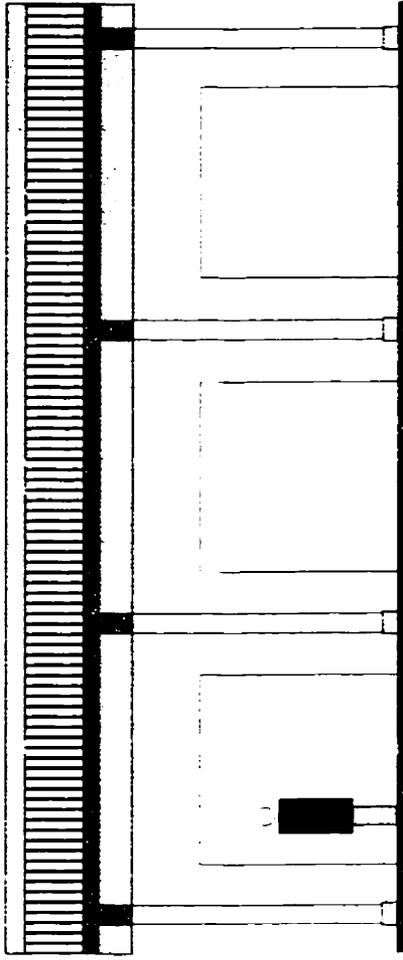




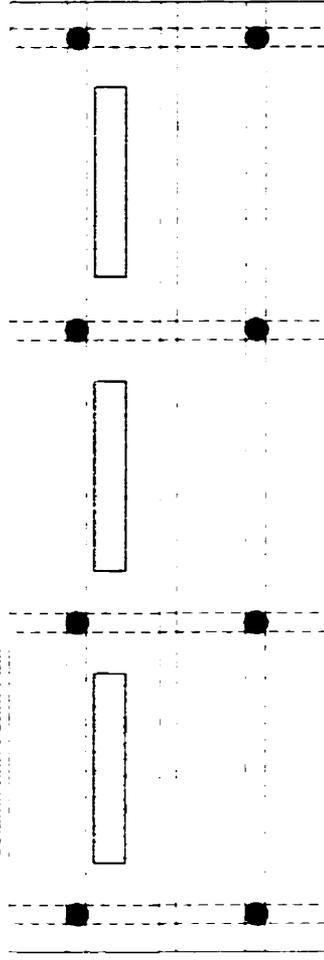
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column base radius : 0.15m

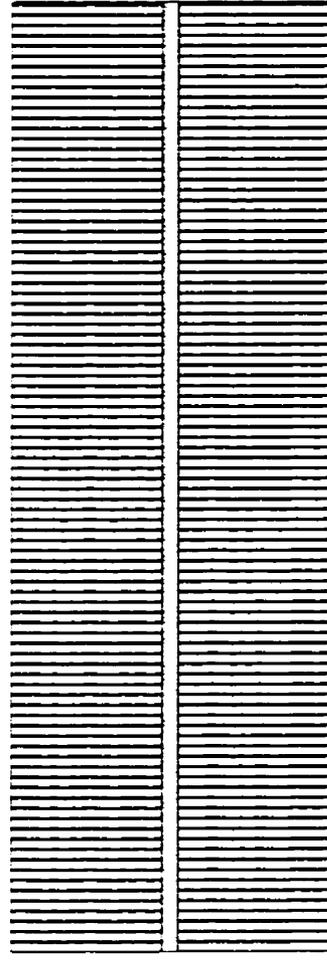
Front Elevation



Column and Beam Plan

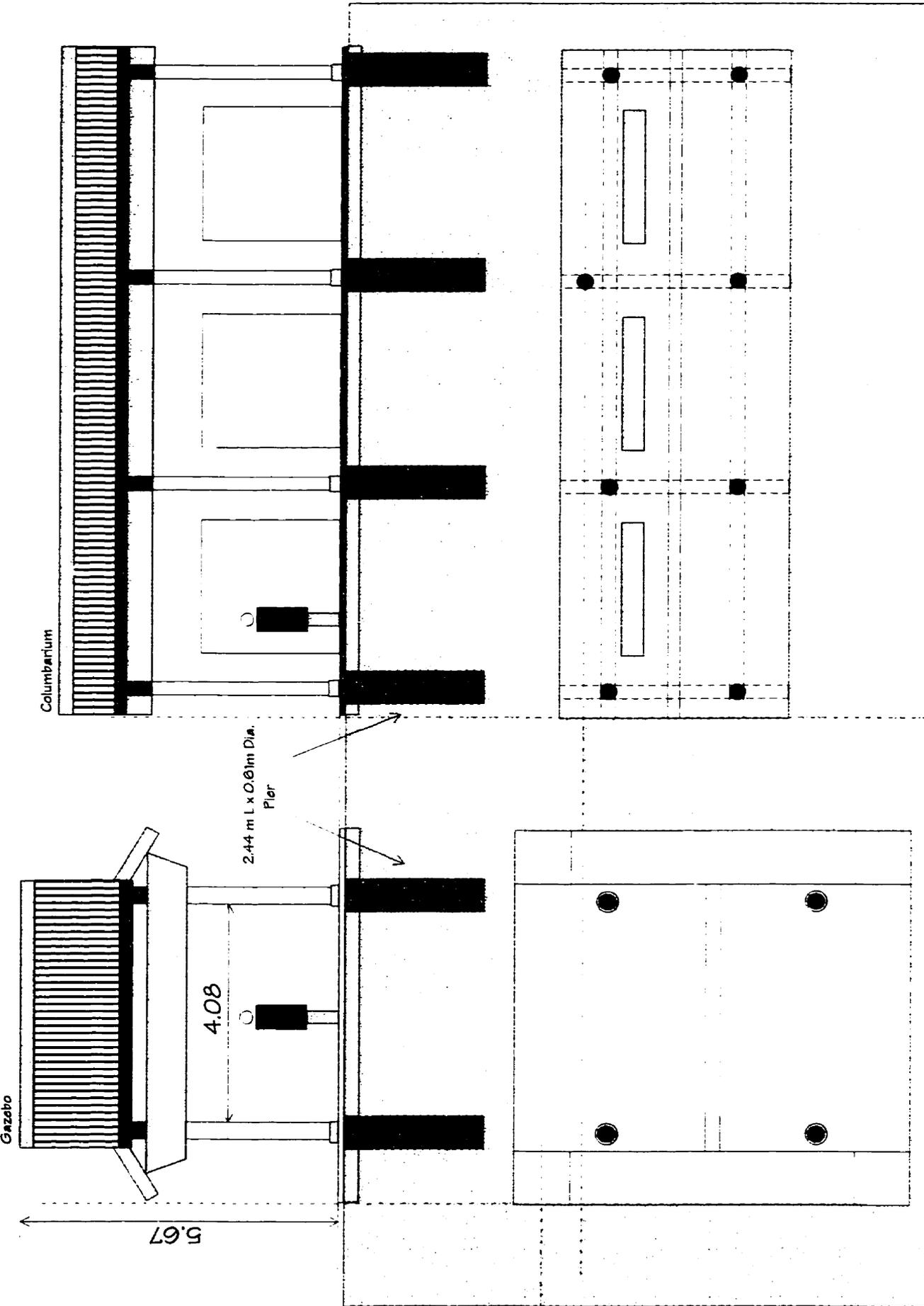


Roof Plan



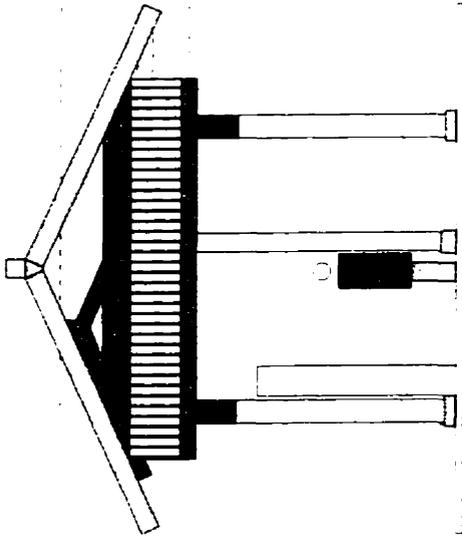
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	Location :	4477 Main St. West St. Paul Municipality	Approved by	
	Architect :			
	Engineer :			
	Contractor :			
	Drawing title	Columbarium (typical)		
	Scale : 1:100	0 1 2 3 meters		
			Page	11 of 20



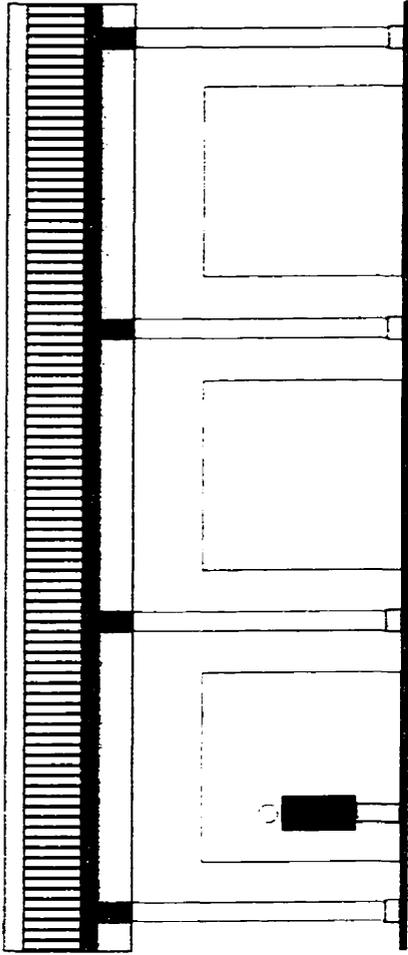


revision	Project : Chinese Community Cemetery, Winnipeg	Date	Aug. 31, 1997
	Location : 4477 Main St. West St. Paul Municipality	Approved by	
	Architect :	Page	
	Engineer :	12 of 20	
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		PLAN and FRONT ELEVATION OF GAZEBO and COLUMBARIUM	

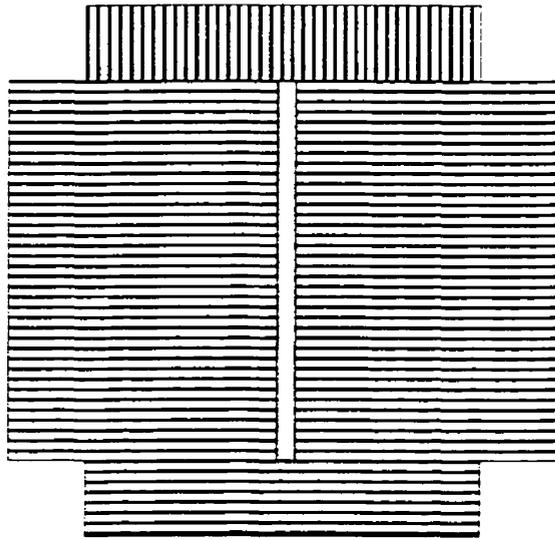




Side Elevation of both Gazebo and Columbarium



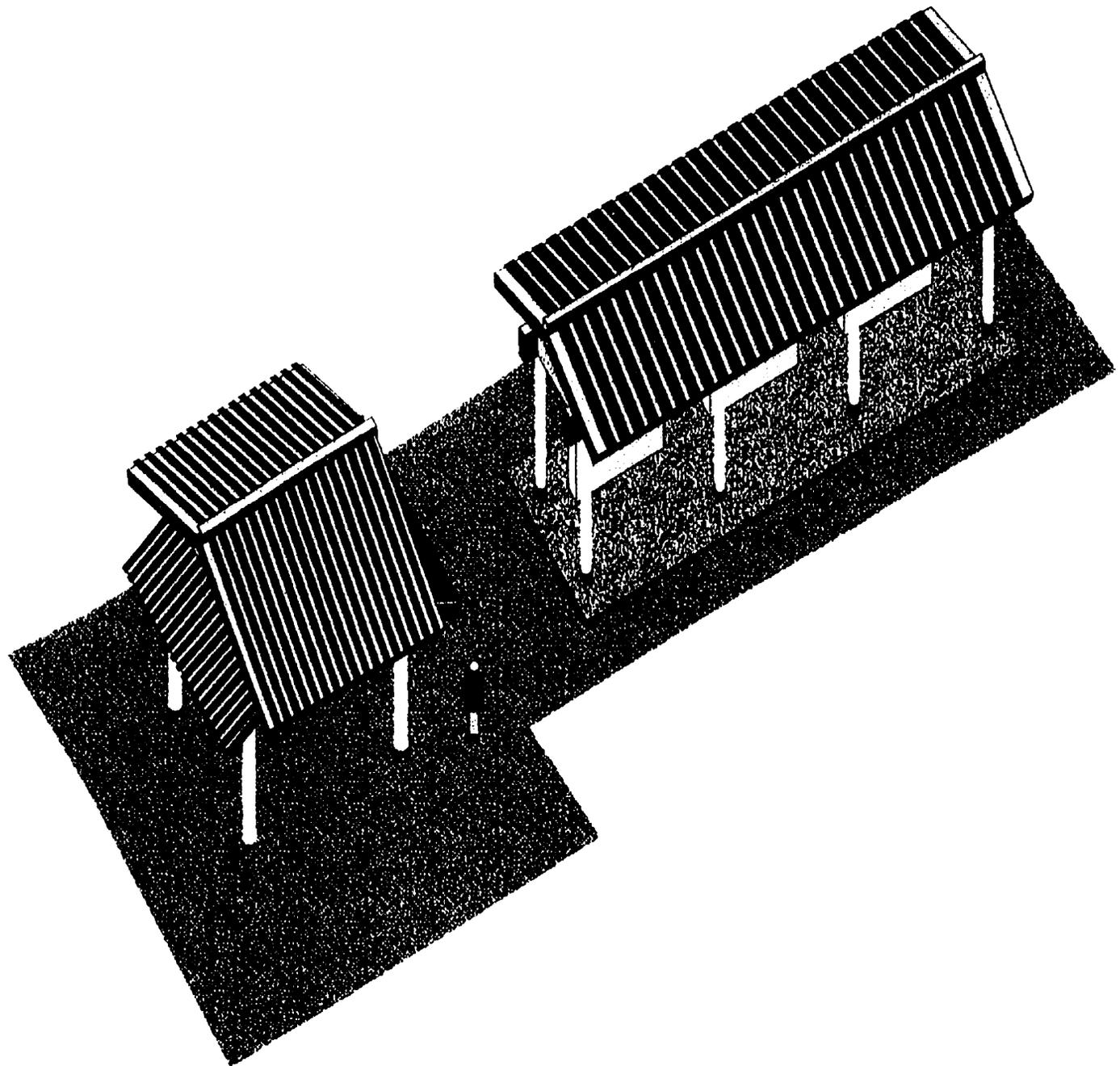
Front Elevation of Columbarium



Roof Plan

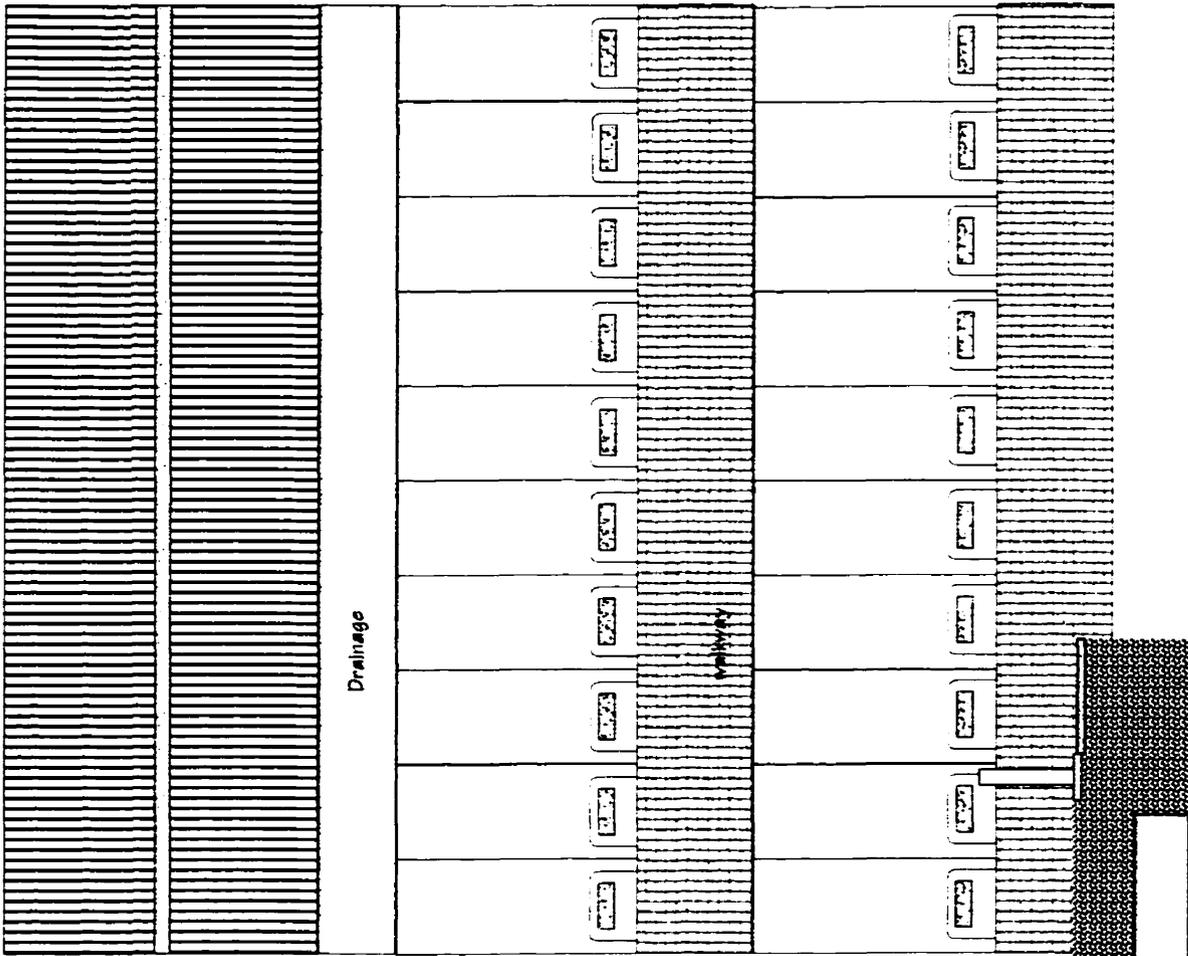
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	Contractor :			



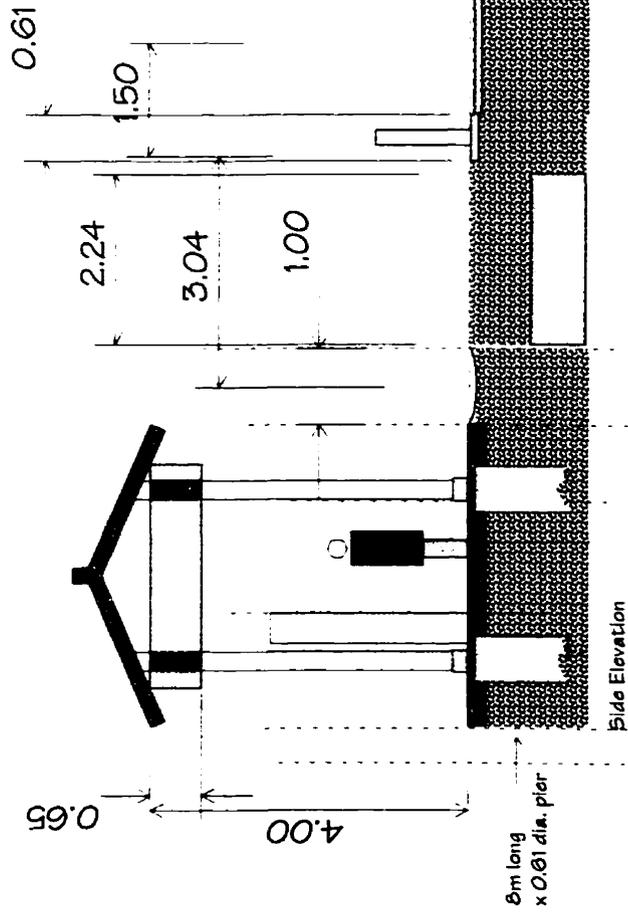


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Note: all measurements are in meter



revision

Project : Chinese Community Cemetery, Winnipeg  
 Location : 4477 Main St. West St. Paul Municipality  
 Architect :  
 Engineer :  
 Contractor :

Drawing title

Columbarium and Tombe Lay Out (typical)

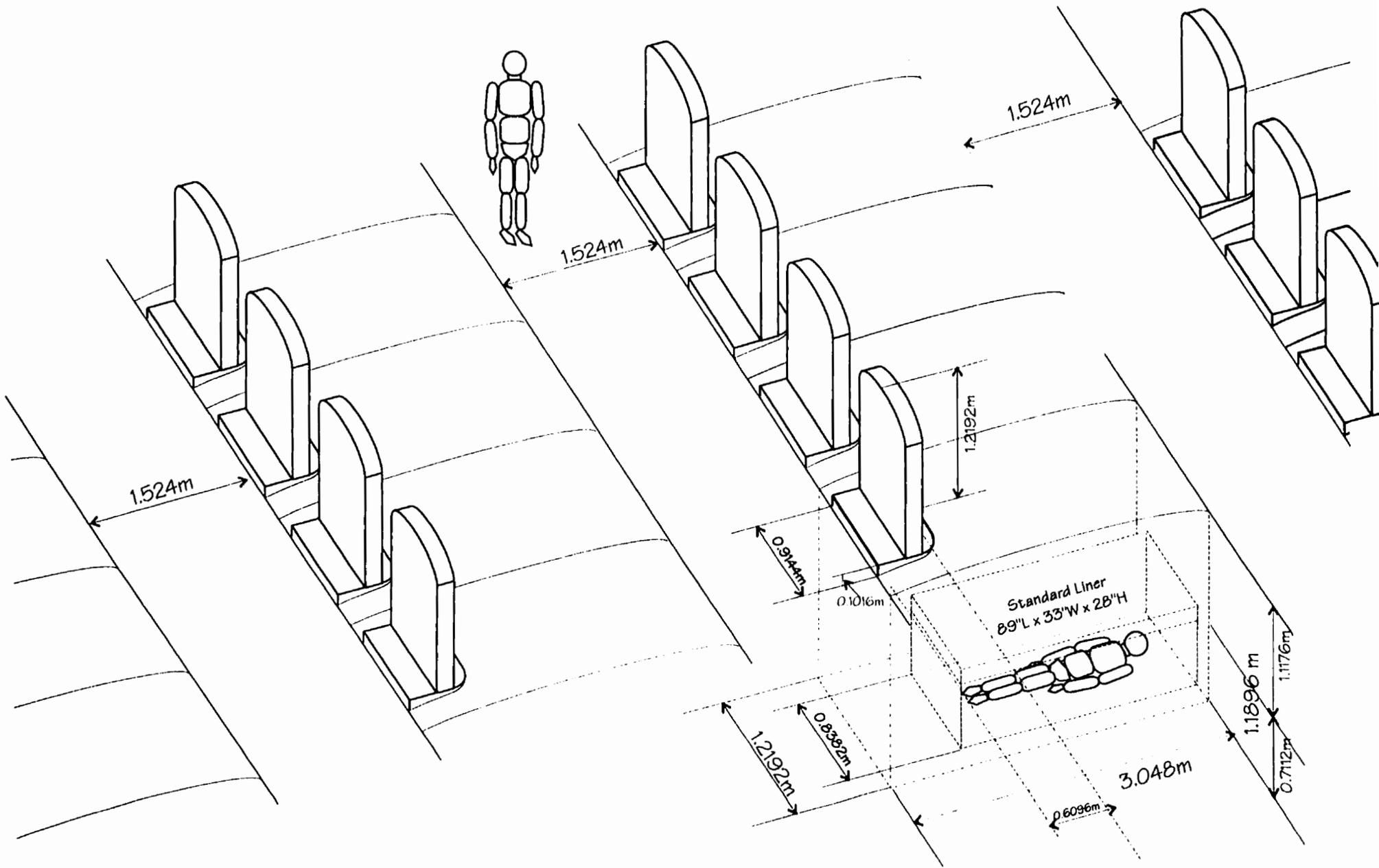
Date Aug. 31, 1997

Approved by

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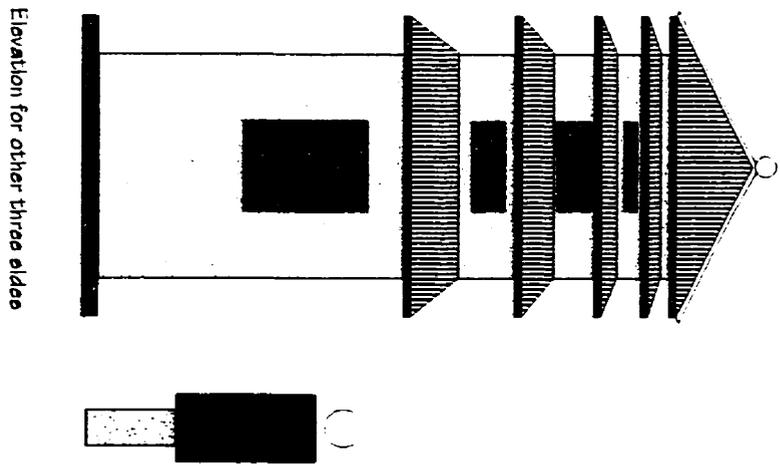
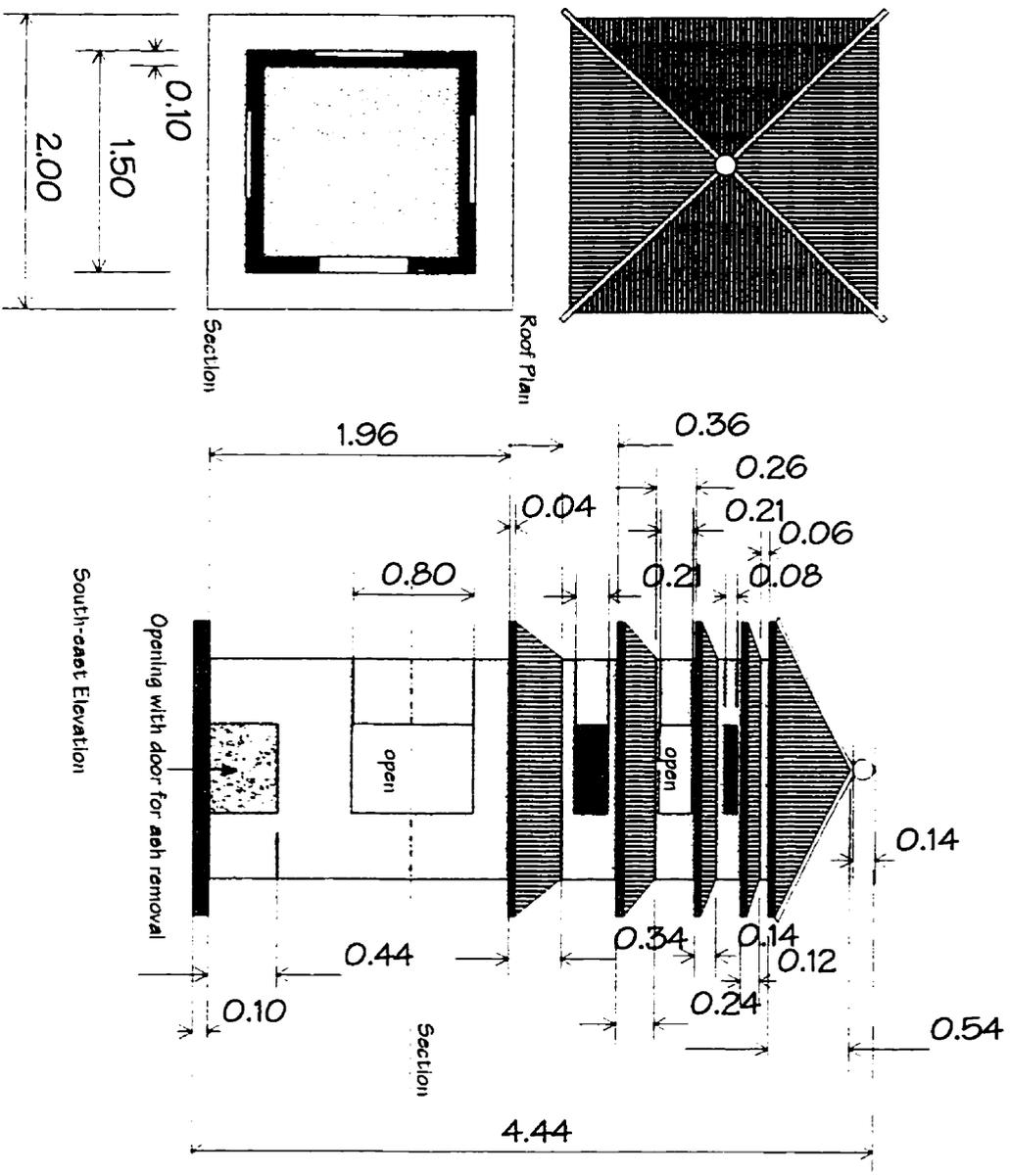
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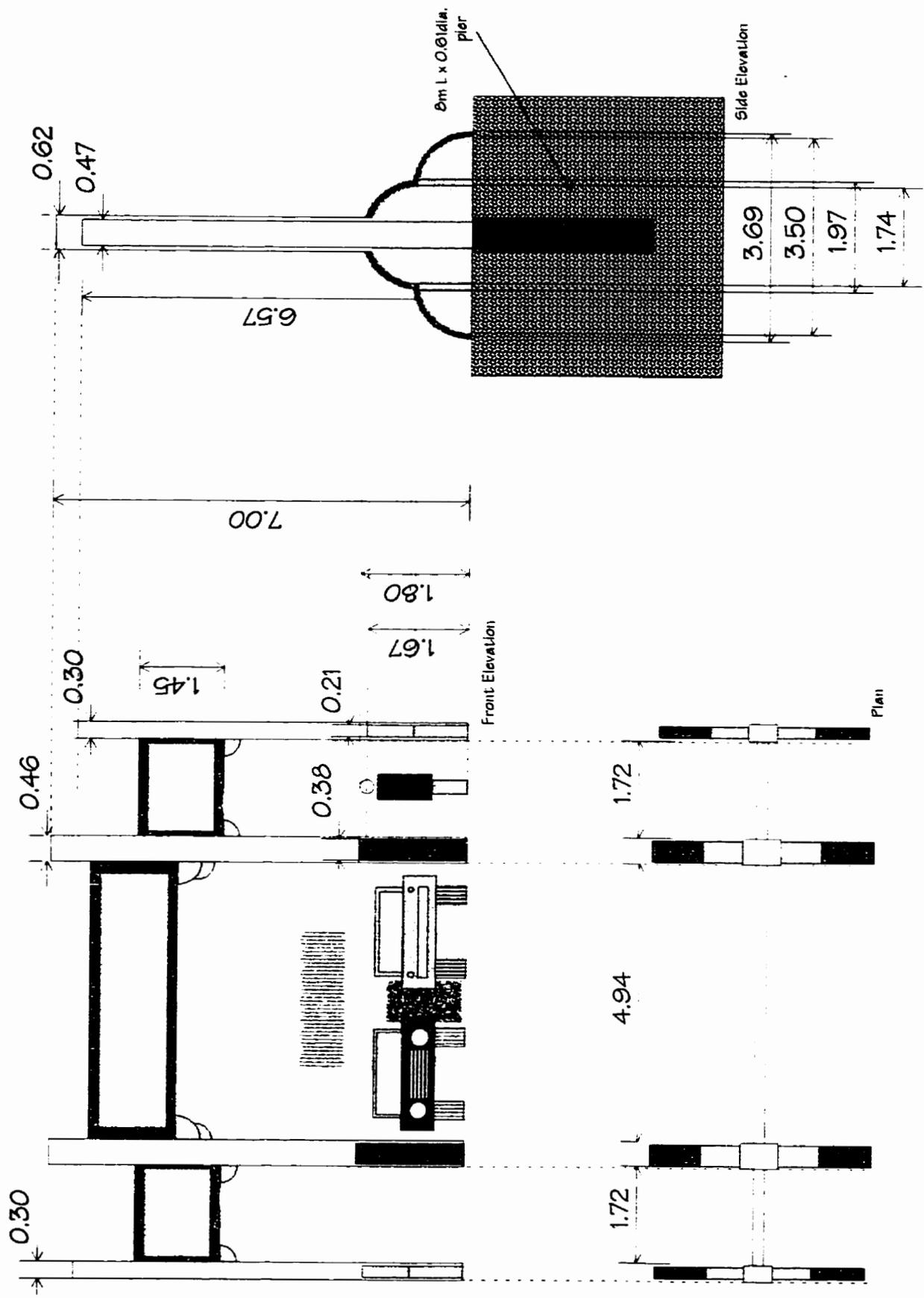
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	Location:	4477 Main St. North, West St. Paul, MB	Tomb details	Approved by:						
	Architect:									
	Engineer:									
	Contactor:									
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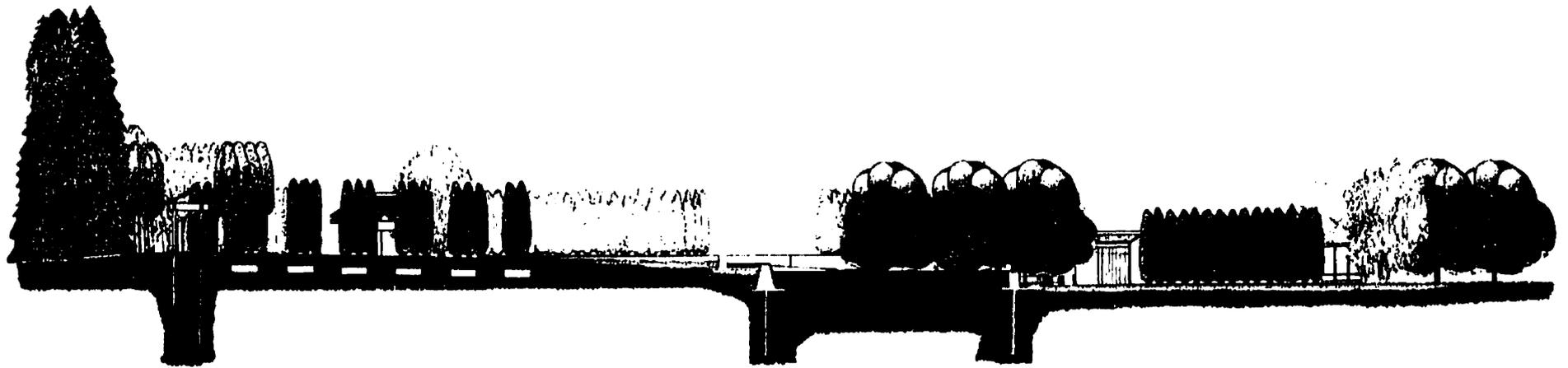
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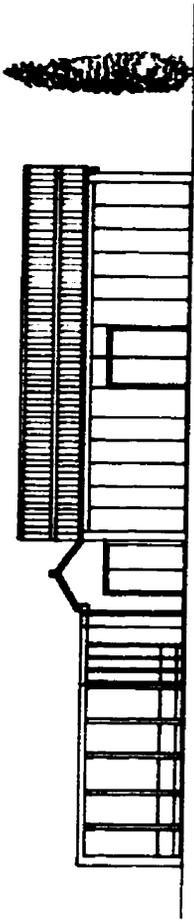
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	Location : 4477 Main St. West St. Paul Municipality	Approved by	
	Architect :		
	Engineer :		
	Contractor :		
	Drawing Title		
	GATEWAY - Plan, Front Elevation and Side Elevation		
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	0.5 m		
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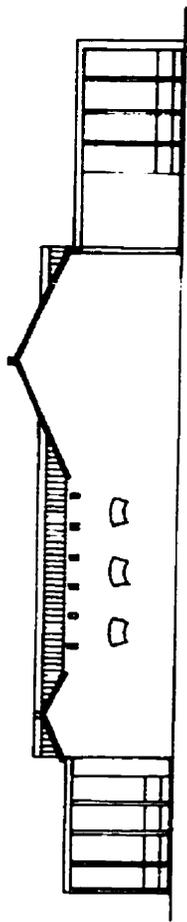


revision	Project : Chinese Community Cemetery, Winnipeg Location: 4477 Main St. West St. Paul Municipality Architect: Engineer: Contractor:	Drawing Title:  Section A- A	Date: August 31, 1997 Approved by:
		Scale: 1: 750 	Page: 19 of 20

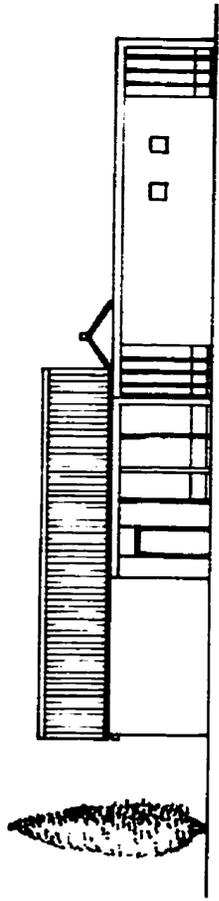




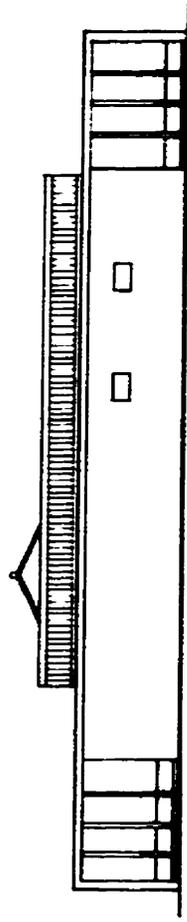
West (Front) Elevation



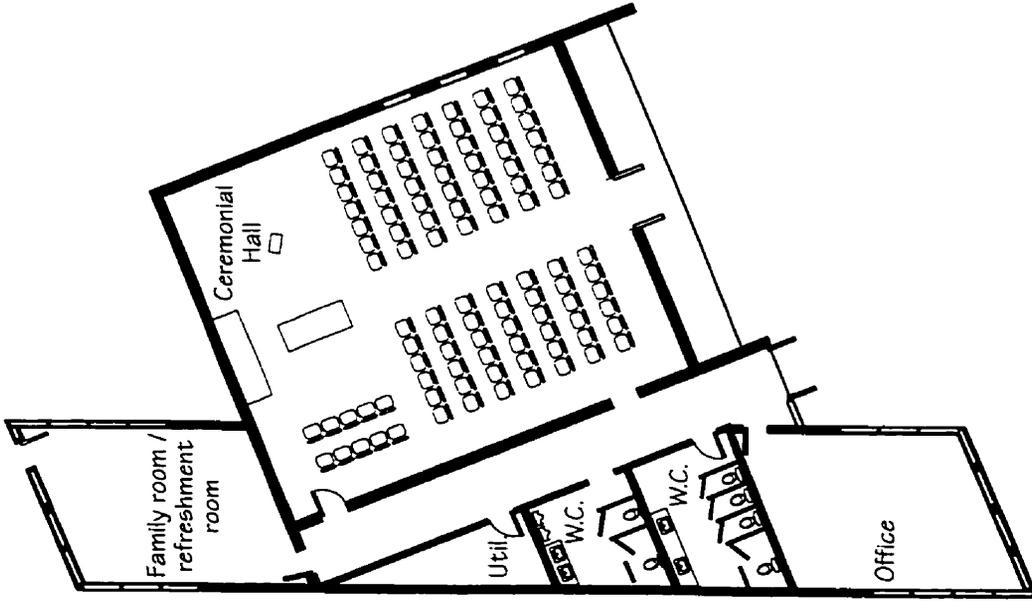
South Elevation



North Elevation



East Elevation



Plan of Ceremonial Hall

revision	Drawing Title: Plan and Elevations of Ceremonial Hall		Date: August 31, 1997
	Scale: 1:250		Approved:
Project : Chinese Community Cemetery, Winnipeg			
Location: 4477 Main St. West St. Paul Municipality			
Architect:			
Engineer:			
Contractor:			



## **Appendices**



## **A. Practicum Proposal**

### ***Introduction***

Canada is a mosaic of different cultures. Cultures of different ethnic groups are reflected in many ways. Architectural forms borrowed from the homeland also reflect the need to appreciate their cultural root for the old and new immigrants. The Chinese community in Winnipeg has a history of nearly a century and it is growing larger. New immigrants from Hong Kong, China, and Taiwan always bring along with them contemporary living styles. Some of these living styles fade as the new immigrants adopt the local living environment. However, when it comes to the three important events of birth, marriage, and burial, often-overlook cultural practices become important to satisfy

individual needs or in order to respect the wishes of senior family members. *Feng-shui* of a burial site is always the main concern of most Chinese-Canadians for many reasons such as respect of the deceased relatives and beliefs in the *Feng-shui* impacts on the family. In 1996, the Company of Glen Eden Memorial Gardens solicited inputs from the Chinese community regarding the development of a Chinese Community Cemetery.

A project of a community cemetery was then held by the Manitoba Chinese Heritage Association (MCHA). Again the major concern in cemetery design is the *Feng-shui* of the site. In Winnipeg, there is no cemetery designed to serve the special

needs of the Chinese community. The objective of this practicum is to design a cemetery for the Chinese Community (but not exclusively) according to *Feng-shui* concepts and with respect to Chinese Culture, so that the physical layout of the cemetery is not adverse to traditional burial requirements of *Feng-shui* and those who concern about *Feng-shui*.

### ***Study Proposal***

The study consists of two components:

5. A research paper on A study of *Feng-shui*: Understanding the Subtleties of Chinese Architecture, and a
6. Demonstration of the application of the concepts with respect to cultural symbolism.

Normally, site selection is a very important process of a traditional *Feng-shui* interment. One should go to the mountain area and study the mountain range system in terms of its Five-elements and Nine-stars and follow the range (which is called as Dragon Vein) to find the *Feng-shui* site.

However, the site of the cemetery, located inside Glen Eden Memorial Gardens, is already chosen by the Manitoba Chinese Heritage Association. This practicum focuses on the *Feng-shui* analysis of the site and provides an optimal design based on *Feng-shui* concepts.

**B. *Yi-jing* 易經 and Two Modes: Yin and Yáng 陰陽—Polaristic Monism**

The concepts of *Yin-yáng* were developed before the *Zhou* Dynasty (1100 BCE—221 BCE). We can find the concepts of *Yin-yáng* from inscriptions on divination bones from the *Shang* Dynasty (circa 1600 BCE—1100 BCE). A clear indication of *Yin-yáng* can be found in the Book of Changes (*Yi-jing* or I Ching). Most historians believe, from the writings of ancient classics, that there were two other kinds of *Yi* systems—*Liang Shan* 連山 and *Gui Cang* 歸藏 in the *Shang* Dynasty 商, and the *Xia* Dynasty 夏—that were the roots of the symbolism and numerology of *Yi-jing*. The concept of *Yin-yáng* can be dated back earlier; however, the origin of these concepts is still a mystery.

The Book of Changes, *Yi-jing*, is a very special and important classic. It is a book of oracle about relationships from social ones to those between Man and Nature. The Eight-Trigrams (*Ba Guà* 八卦), an elaboration of *Yin-yáng* derived from the *Hè Tú* 河圖 and *Luó Shu* 洛書 (Figure A1-1), was first elaborated by *Zhou Wén Wang* 周文王, father of the first emperor of the *Zhou* Dynasty, *Zhou Wu Wáng* 周武王. He expanded the Eight Trigrams into sixty-four Hexagrams. The brother of *Zhou Wu Wáng* and Confucius then wrote two famous commentaries on *Yi-jing*, hitherto, many Chinese sages and scholars had put their efforts in working on commentating *Yi-jing*.

*Yi-jing* 易經 is regarded as the major reference of all kinds of divination in China. It contains about 384 to more than 16777216 combinations of guidelines and descriptions of human interactions and relationships of “all” sorts of phenomena.

According to (*Hè Tū* 河圖, Figure B-1), *Yáng* starts at the North and comes to its maximum at the West; *Yin* starts at the South and comes to its maximum at the East. Both 5 (*Yáng* number) and 10 (*Yin* number) are the central numbers at the balance. North is the domain of *Yin* while South is the domain of *Yáng*. The progression of the *Yáng* and *Yin* number sequences is the same—in the clockwise direction.

According to *Luó Shu* (洛書 Figure B-1), *Yáng* also starts at the North and comes to its maximum at

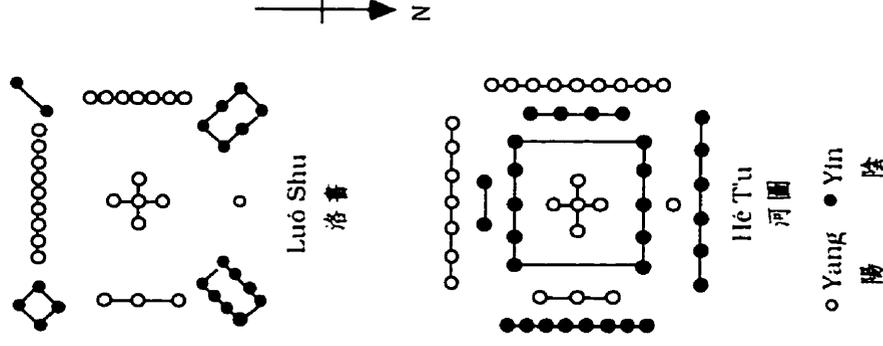


Fig. B-1 He-tu and Luo-shu

the South and regresses at the west; *Yin* starts at the Southwest and comes to its maximum at the Northeast and regresses at the Southeast. The logic of these sequences can be understood as if *Yáng*, analogously, is the sunlight of daytime and *Yin* is the darkness. Sun rises at the east in the morning; however its potential power was already there with the reflection of the moon (so *Yáng* starts at the north— midnight); it comes to its maximum at and around noon time (South); it starts setting in the afternoon and sets at the west. While the sun is setting, indication of darkness is coming, so *Yin* starts at the southwest. It comes to its maximum around midnight and regresses towards dawn. Hence, the sequences of *Yáng* and *Yin* numbers incorporate natural phenomena.

The same logic appears again in Pre-heaven Eight Trigrams (*Xian-tian Ba-gua* 先天八卦) and Post-heaven Eight Trigrams (*Hòu-tian Ba-guà* 後天八卦) which will be discussed later in this section.

Figure B-2 shows the *Yin-yáng* branching system of the Eight Trigrams which can be expanded to 64-Hexagrams or more in the same manner. One of the classics of *Feng-shui*, *Huang-di Zhái-jing* (皇帝宅經 The Yellow Emperor 's Dwelling Classic) states that dwelling is the core of *Yin* and *Yáng* interaction. Based on this concept, a system of *Yin-Yáng* applied to natural phenomena was established.

“Mountain is Yáng; Water (river) is Yin; however Yin and Yáng can both be found on mountains so as in water. For rotation: Yáng is clockwise and Yin counter-clockwise. Northern aspect of the mountain is Yin and southern aspect is Yáng. Strength is Yáng and weakness is Yin. Broken ranges of the mountain are Yin and continuous ranges are Yáng. Round peak is Yin and sharp peak is Yáng. .... River on the southern aspect is Yáng and on the northern aspect is Yin. For the one (river) comes first is Yáng and the one comes later is Yin. The narrow course of the river is Yáng and the board course is Yin. Big is Yáng and small is Yin. Short is Yáng and Long is Yin. Fast current is Yáng and slow is Yin....”  
 (Commentary on Book of Interment, Zang-jing Jian-zhu • Tú-shuo 葬經箋註附圖說)

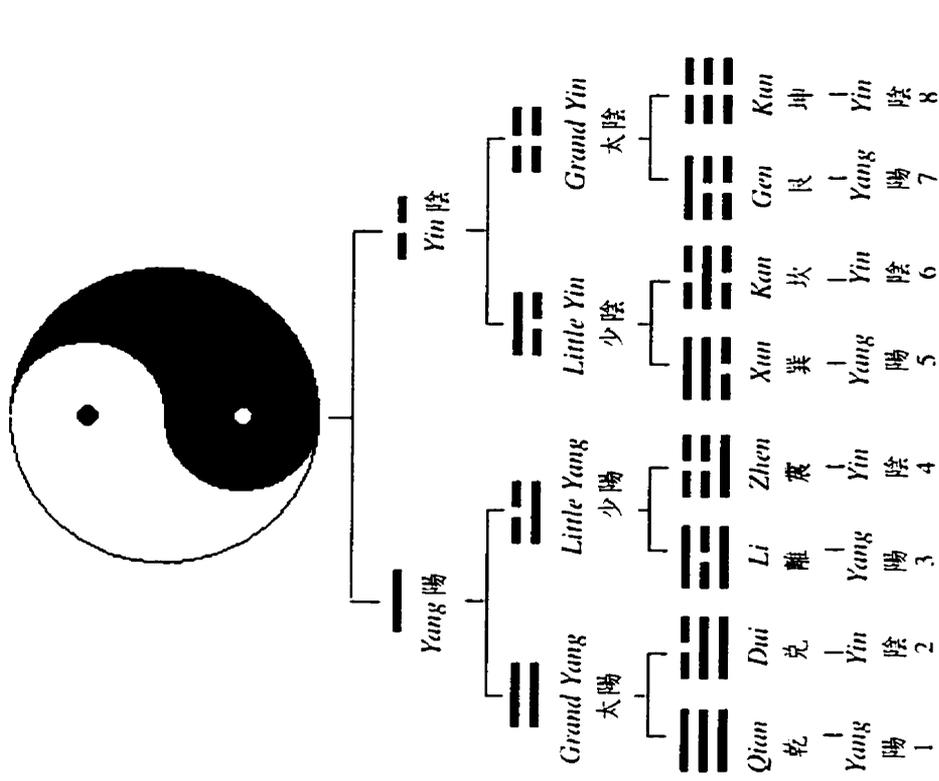


Fig. B-2 Horizontal arrangement of Fu-xi Eight Trigrams  
 伏羲氏先天八卦橫圖

It seems that *Yin* and *Yáng* are two separate counter attributes or forces of nature and the universe. Rather than a dualistic concept of “black and white”, the concept of *Yin* and *Yáng* indeed suggests an interwoven, active, and complementary interaction of matters and energy of nature. *Yin* and *Yáng* are not separated. It is just like a coin with two sides: head and tail or a needle with two points. When we spin the coin, we can see both sides interchanging. So we find *Yin* (e.g. northern aspect) in *Yáng* (mountain) and *Yáng* (e.g. rapid current) in *Yin* (river). When *Yáng* comes to its maximum, *Yin* succeeds, and vice versa. The relationship between *Yin* and *Yáng* is therefore not absolutely opposite. This is a relationship of unity in diversity and diversity in unity. *Yin Yáng*, therefore is

definitely not dualism. It is more suitably called the philosophy of “Polaristic Monism”.

According to *Shuo Guà Zhuàn* (說卦傳 Discussion on Trigrams), by *Zhou Wèn Wáng*:

*Thunder (Zhèn 震) brings about movement, winds (Xùn 巽) brings about dispersion, rain (Kan 坎) brings about moisture, the sun (Li 離) brings about warmth, Keeping Still (Gèn 艮) brings about pleasure, the Creative (Qián 乾) brings about rulership, the Receptive (Kun 坤) brings about shelter.*<sup>10</sup>

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<sup>10</sup> R. Wilhelm and C.F. Baynes, *The I Ching or Book of Changes*, (Princeton University Press, Princeton, New Jersey, 1967), p.267

<i>Yáng</i>	<i>Yin</i>
<i>Qián</i> : Sky; ice; northwest; government officers; father; brave; any numbers relate to 149 or 1, 4, 9; etc.	<i>Kun</i> : Earth; cloud; southwest; farmer; mother; inferior; any numbers relate to 8510 or 8, 5, 10; etc.
<i>Xùn</i> : Wind; southeast; monk; first girl; indecisive; any numbers relate to 538 or 5, 3, 8; etc.	<i>Zhèn</i> : Thunder; east; first son; anger; any numbers relate to 483 or 4, 8, 3; etc.
<i>Gèn</i> : Mountain; fog; northeast; youngest son; quite; any numbers relate to 5710 or 5, 7, 10; etc.	<i>Kàn</i> : Water; moon; north; thief; middle son; any numbers relate to 16 or 1, 6; etc.
<i>Li</i> : Fire; sun; south; educated people; middle girl; pretty; any numbers relate to 327 or 3, 2, 7; etc.	<i>Dui</i> : Bog; rain; west; actor; youngest girl; scandal; any numbers relate to 429 or 4, 2, 9; etc.

**Table B-1. Symbolism in Yin-yáng and Eight-Trigrams**

We hence know that each Trigram possesses its unique characteristics. Based on these characteristics, the metaphor of each Trigram was expanded, and thence was associated with different phenomena, as shown in table B-1.

There are two arrangements of Eight-Trigrams: Pre-heaven and Post-heaven.

In ancient China, 'South' was considered to be more respectful than the 'North'. Therefore, it was always graphically arranged with North at the bottom; South at the top; East at the left, and West at the right, opposite to today's compass setting.

Each Trigram represents one natural phenomenon. There are four pairs of opposite yet

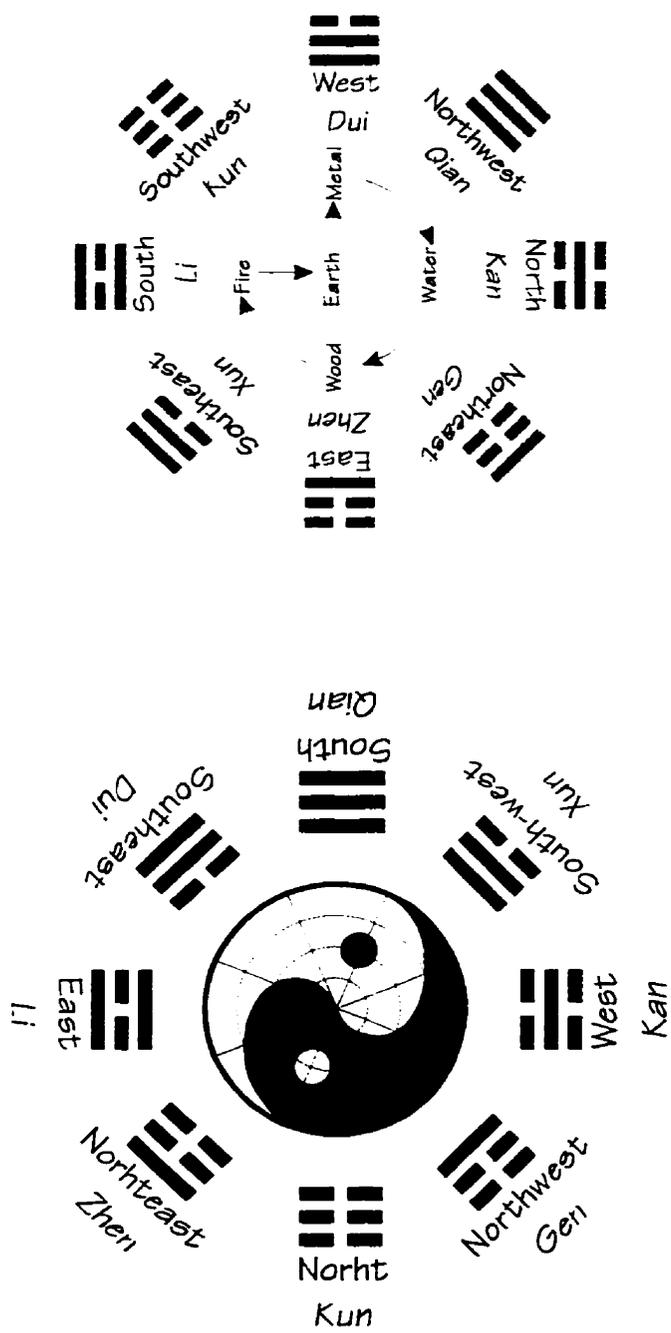
complementary phenomena—*Qian* is heaven as *Kun* is earth; *Dui* is bog as *Gen* is mountain; *Xin* is wind as *Zhen* is thunder; and *Li* is fire as *Kan* is water. Opposite does not necessarily mean irreconcilable. Heaven and Earth with their opposition determine the north-south axis. *Gen* represents rising land as *Dui* represents sunken land with water; they are opposite in their form yet they are interrelated through the energy cycle wherein the evaporation of lake water forms clouds that, when pushed against the high mountains, produces rains and water run-off back into the lake. Winds blow away clouds and thunder comes from the collisions of two differently charged clouds; *Xin* hence means to break into pieces and thunder is the condensation of energy. However, wind can also blow the clouds together and induce thunder. Fire and water are

phenomenally opposite to each other, yet in their functions to Man, they are balancing each other.

In Pre-heaven Trigram<sup>11</sup>, if we take the first stroke of each trigram; we find that *Yin* and *Yang* are divided into two. On the left upper side are the four *Yang* trigrams and on the right lower side are the four *Yin* Trigrams. This setting corresponds to *He Ti*'s depiction of the current of *Yang* and *Yin*—*Yang* current grows at the north where it is the domain of *Yin*, as *Yin* grows at the south where it is the domain of *Yang* (Figure B-3).

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<sup>11</sup> Literally, "Before-the-World" or Earlier Heaven sequence of Eight Trigrams



Yin-Yang and

Pre-heaven Trigrams  
太極圖與先天八卦

Five-elements and

Post-heaven Trigrams  
五行與後天八卦

Fig. B-3

The arrangement of the Pre-heaven Trigram was again mentioned in the *Shuo Guà Zhuàn*, (*Discussion of the Trigrams*):

*Heaven [Qián] and earth [Kun] determine the direction. The forces of the mountain [Gèn] and lake [Dui] are united. Thunder [Zhèn] and wind [Xùn] arouse each other. Water [Kan] and fire [Li] do not combat each other. Thus are the Eight Trigrams intermingled.*<sup>12</sup>

Pre-heaven Trigram is used to describe the nomenclature of the universe and it emphasizes the four most important Trigrams of *Zhou Yi*: *Qián* (Heaven) and *Kun* (Earth), and *Lí* (Fire) and *Kan* (Water).

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<sup>12</sup> R. Wilhelm and C.F. Baynes, *The I Ching or Book of Changes*, (Princeton University Press, Princeton, New Jersey, 1967), p 265



Tai

In the 64 Hexagrams, the combination of *Qián* and *Kun* creates the Hexagram *Tai*, which means harmony, communications, and peace. This Hexagram shows an interchanging position of Heaven and Earth—Heaven comes to the earth and Earth goes up to Heaven.



Ji Ji

The combination of another pair, *Lí* and *Kàn*, is the Hexagram *Ji Ji*, which means accomplishment and fulfillment. It is because Fire and Water are used correctly according to their functions, and the *Yin* and *Yang* strokes of each Trigram is on the appropriate positions—1, 3, 5, (start from the bottom) are *Yang* seats and 2, 4, 6 are the *Yin* seats.

The remaining two pairs form the other two Hexagrams: *Xián* and *Héng*. *Xián* is the combination of *Gèn* and *Duì* and *Héng* is the combination of *Zhèn* and *Xùn*.



*Xián*

咸

*Xián* means sensitivity. *Gèn* (symbolizes youngest boy and mountain) at the bottom (*Yáng* position) and *Duì* (symbolizes youngest girl and bog) lies on the top (*Yin* position). Both Trigrams are situated in the appropriate positions. For the symbolism, bog (lake) gives moisture to the mountain and mountain gives protection to the bog. This shows communication in harmony.



*Héng*

恒

*Héng* means eternity. *Zhèn* (symbolizes eldest boy and thunder) at the top (*Yin* position) and *Xùn* (symbolizes eldest girl) at the bottom (*Yáng* position). Again both Trigrams are in the appropriate positions. This combination symbolizes the marriage of male and female as the unchangeable way of carry on the human race. All people, from kings to farmers, are born under the union of males and females. The arrangement of the Xian-tian Ba-guà, hence, demonstrated the unity of the opposites.

The arrangement of the Post-heaven Trigram<sup>13</sup> is based on the passage by Zhou Wen Wang (King Wen) in *Shuò Guà Zhuàn* (Discussion of the Trigrams) chapter 4:

*God [Sun] comes forth in the sign of the Arousing [Zhèn]; he brings all things to completion in the sign of the Gentle [Xùn]; he causes creatures to perceive one another in the sign of the Clinging (light) [Lí]; he causes them to serve one another in the sign of the Receptive [Kun]. He gives them joy in the sign of the Joyous [Dui]; he battles in the sign of the Creative [Qian]; he toils in the sign of the Abysmal [Kan]; he brings them to perfection in the sign of Keeping Still [Gèn].*

This Post-heaven arrangement of Eight

Trigrams expresses the same logic as the *Lùò Shu*.

Each Trigrams of this arrangement is associated with a season and a cardinal point and together they reveal the cycle of a year in ancient Chinese perception. The book *Shuò Guà Zhuàn*<sup>14</sup> describes the seasonal correlation as follows:

*All living things come forth in the sign of the Arousing (Zhèn) [early spring]. The Arousing stands in the east.*

*They come to completion in the sign of the Gentle (Xùn). The Gentle stands in the southeast. Completion means that all creatures become pure and perfect. [Snow melts and spring rains wash the land.]*

*The Clinging (Li) is the brightness in which all creatures perceive one another. It is of the south. That the holy sages turned their faces to the south while they gave ear*

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<sup>14</sup> R. Wilhelm and C.F. Baynes, *The I Ching or Book of Changes*, (Princeton University Press, Princeton, New Jersey, 1967), p 269-270

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<sup>13</sup> Literally, "After-the-World" or Later Heaven sequence of the Eight Trigram.

*to the meaning of the universe means that in ruling they turned toward what is light. This they evidently took from this trigram. [This describes summer, the season of agriculture. This is why people have to observe weather changes and catch the time for farming.]*

*The Receptive (Kun) means the earth. It ensures that all creatures are nourished. Therefore it is said: "he causes them to serve one another in the sign of the Receptive." [This is the time between summer and autumn, a time for preparation for the harvest. Also, the growth of vegetation starts to concentrate at the root.]*

*The Joyous (Dian) is mid-autumn, which rejoices all creatures. There it is said: "He gives them joy in the sign of the Joyous." [This is the season for harvesting and so it is supposed to be the season of happiness.]*

*"He battles in the sign of the Creative."  
The Creative (Qian) is the trigram of the northwest. It means that here the dark and the light arouse each other. [The heat energy from the sun diminishes and daytime*

*gets shorter progressively. It is the season for people to prepare for winter.]*

*The Abyssal (Kan) means water. It is the trigram of due north, the trigram of toil, to which all creatures are subject. Therefore it is said: "He toils in the sign of the Abyssal." [This is the season of winter when everything is in a stage of resting after all toils of activities.]*

*Keeping Still is (Gen) the trigram of the northwest, where beginning and end of all creatures are completed. There it is said: "He brings them to perfection in the sign of Keeping Still." [This is the seasonal right cycle of a year and ready to grow again.]*

**C. Five Elements: Wood, Fire, Earth, Metal, and Water—Philosophy of “energy cycles”**

If *Yin-yang* is the philosophy to describe static (ontological) relationships of phenomena, then Five-elements is the philosophy to describe mobile (phenomenal) relationship.

The earliest record about the Five-elements can be found in the chapter *Hong Fan* (洪範 The Great Plan) of *Shu Jing* 書經 of Zhou Dynasty (as translated by J. Legge, *The Book of Historical Documents*):

*First, of the five elements—The first is named water; the second, fire; the third, wood; the fourth, metal; the fifth, earth. The nature of water is to soak and descend; of fire, to blaze and ascend; of wood, to be crooked and to be straight; of metal, to obey*

*and to change; while the virtue of earth is seen in seed-sowing and in gathering....*<sup>15</sup>

The concept of Five-elements was very common and well known since the *Zhou* Dynasty. We can find this concept frequently used by different schools of ideology:

From Taoism, in *Lao Zi* 老子 (*Lao-tse*) chapter 12: *The five colours cause one's eyes to blind... The five flavours can confuse one's palate. The five tones can make one's ears go deaf.*<sup>16</sup>

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<sup>15</sup> James Legge, *The Chinese Classic*, vol.3, (Hong Kong University Press, Hong Kong, 1960), p.325—326

<sup>16</sup> Rebert G. Henricks, *Lao-Tzu : Te-tao ching : a new translation based on the recently discovered Ma-wang-tui texts /translated with an introduction and commentary*, (Ballantine Books, New York, 1 st ed., 1989), p.64

From Tactics, in *Sun Zi (Sun Tzu) (The Art of Strategy)* chapter 18:

*There are no more than five tones, Yet five tones excel in Variations—more than can ever be heard. There are no more than five colours, Yet five colours excel in Variations—more than can ever be seen.*

*There are no more than five flavours, Yet five flavours excel in Variations—more than can ever be tasted.*<sup>17</sup>

From *Fa Jia (Fa chia 法家, the legalism)*, in *Qin Dynasty: In T'sou Yen's theory the succession of Five Power not only exists in the movement of*

history, but also in the cycle of the seasons of the year.<sup>18</sup>

In the above quotations, not only does the number Five mean abundance, it also means literally five categories which are the same as *Yin-Yang* and can be applied to all sorts of phenomena. There are two cycles that illustrate the dynamic relations of elements: productive cycle and destructive cycle. These cycles can also be regarded as the transformation of *Qi* or energy, characteristics of which is shown in Table C-1.

The Productive Cycle (Figure C-1) illustrates the relationship between two elements or matter of

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<sup>17</sup> R.L. Wing, *The Art of Strategy: A New Translation of Sun Tzu's Classic - The Art of War*, (A Dolphin Book, Doubleday, New York, 1988), p. 70

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<sup>18</sup> Henry Rosemont, Jr., *Explorations in Early Chinese Cosmology*, Scholars Press, Chico, California, 1984), p.99

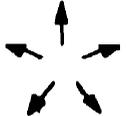
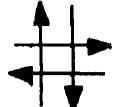
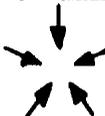
Element	Characteristic	Symbol
Wood	stands for extroversive energy	
Fire	stands for ascension energy	
Earth	stands for conventional energy	
Metal	stands for introversive energy	
Water	stands for gravitational energy	

Table C-1. Characteristic of Five-elements which one is contributing to the other and the other is mainly a receiver. In this cycle:

Wood activates Fire: Energy released and rises to sky, but Metal controls the process;

Fire activates Earth: Energy rose up and spreads across, but Water control the process;

Earth actives Metal: Energy went across and condenses, but Wood controls the process;

Metal actives Water: Energy condensed and subsides, but Fire controls the process;

Water actives Wood: Energy settled and diffuses, but Earth controls the process.

The Destructive Cycle (Figure C-2) illustrates the adverse relationships between elements:

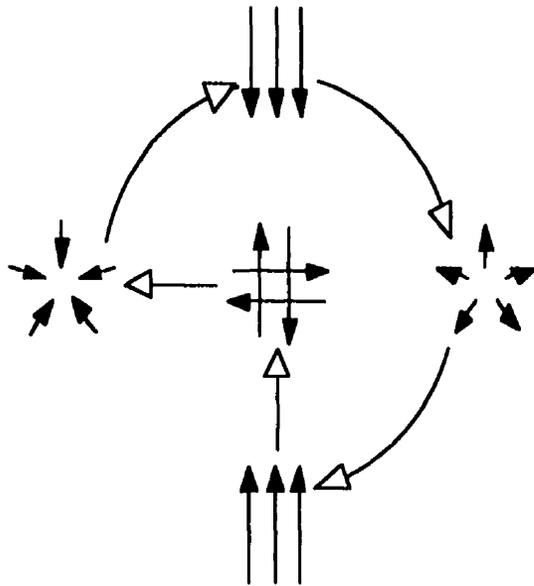


Fig. C-1 Productive Cycle of Five-elements

Earth is adverse to Water, for the conventional energy prevails over gravitational energy, but the process is soothed by Metal and controlled by Wood.

Wood is adverse to Earth, for the extroversive energy prevails over conventional energy, but the process is soothed by Fire and controlled by Metal.

Metal is adverse to Wood, for the introversive energy prevails over extroversive energy, but the process is soothed by Water and controlled by Fire.

Fire is adverse to Metal, for the ascension energy prevails over introversive energy, but the process is soothed by Earth and controlled by Water.

Water is adverse to Fire, for the gravitational energy prevails over ascending energy, but the process is soothed by Wood and controlled by Earth.

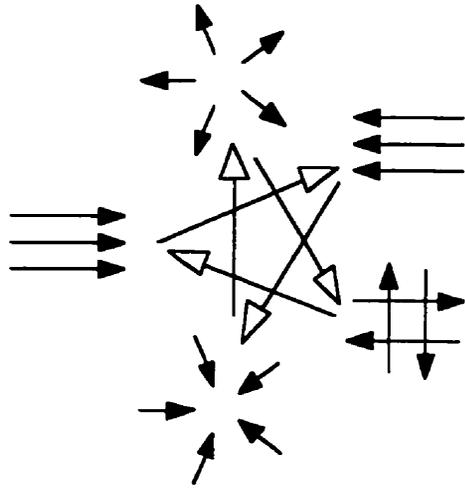


Fig. C-2 Destructive Cycle of Five-elements

According to these relationships, phenomena and matters are generally defined (Table C-2):

However, in the study of *Feng-shui*, the relationship of the five elements can be classified as

five levels from the best to the worst stated in the following example:

Let's take Wood as an example: Water

activates Wood in a nourishing relationship; Wood is

adverse to Earth in a superior relationship; Wood

activates Fire in an energy-releasing relationship;

Metal is adverse to Wood in an inferior-relationship;

Wood and Wood form a mutual relationship. Among

these relationships, the best is the nourishing

relationship, the second best is the superior

relationship, and the third is the mutual relationship.

The worst is the inferior relationship and the second

worst is the energy-releasing relationship.

	<b>Wood</b>	<b>Fire</b>	<b>Earth</b>	<b>Metal</b>	<b>Water</b>
<b>Eight-Trigrams</b>	Zhèn and Xùn	Lì	Kùn and Gèn	Qúan and Dūn	Kān
<b>Directions</b>	East and South-east	South	Northeast and Southwest	West and Northwest	North
<b>Viscera</b>	Liver	Heart	Spleen	Lung	Kidney
<b>Taste</b>	Sour	Bitter	Sweet	Acrid	Salty
<b>Planet</b>	Jupiter	Mars	Saturn	Venus	Mercury
<b>Colour</b>	Green	Red	Yellow	White	Black
<b>Number</b>	3, 8	2, 7	5, 10	4, 9	1, 6
<b>Season</b>	Spring	Summer	Transitional periods between Winter and Spring and Summer and Autumn	Autumn	Winter

Table C-2 Symbolism of Five-elements

**D. The Triad: Heaven, Earth and Man——  
Philosophy of Man and Nature  
Communion**

The root of this philosophy of unification of *Tian* (literally meaning sky) and Man, which was developed in the *Hàn* Dynasty and systematized in the *Sòng* Dynasty, can be traced back to before *Zhou* Dynasty. *Tian*; means sky; has an extended meaning of heaven and nature. In the book of *Lao Zi*; there is a passage on chapter 25 (in order to give a better picture; here I quote two versions):

Version 1<sup>19</sup>:

*There was something formed out of chaos;  
That was born before Heaven and Earth.  
Quiet and still! pure and deep!*

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<sup>19</sup> Robert G. Henricks, *Lao-Tzu : Te-tao ching : a new translation based on the recently discovered Ma-wang-tui texts /translated with an introduction and commentary.* (Ballantine Books, New York, 1 st ed., 1989), p.76

*It stands on its own and doesn't change.  
It can be regarded as the mother of Heaven  
and Earth.  
I do not yet know its name:  
I "style" it "the Way".  
Were I forced to give it a name; I would call  
it "the Great".  
"Great " means "to depart";  
"To depart" means "to be far away";  
And "to be far away" means "to return".  
The Way is great;  
Heaven is great;  
Earth is great; And the king is also great.  
In the country there are four greats; and the  
king occupies one place among them.  
Man models himself on the Earth;  
The Earth models itself on Heaven;  
Heaven models itself on the Way;  
And the Way models itself on that which is  
so on its own.*

Version 2<sup>20</sup>

*Before creation a presence existed;  
Self-contained; complete;  
Formless; Voiceless; mate-less;  
Changeless;  
Which yet pervaded itself  
With unending motherhood.  
Though there can be no name for it;  
I have called it "the way of life";  
Since fullness implies widening into space;  
Implies still further widening;  
Implies widening until the circle is whole.  
In this sense  
The way of life is fulfilled;  
Heaven is fulfilled;  
Earth [is] fulfilled  
And a fit man also is fulfilled.  
These are the four amplitudes of the  
universe  
And a fit man is one of them:  
Man rounding the way of earth;*

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*Earth rounding the way of heaven;  
Heaven rounding the way of life  
Till the circle is full.*

The above two versions show the use of different terms: "the king" and "a fit man". In ancient China, people believed that, from heaven, the kingdom was bestowed upon the king who should be the role model for the entire kingdom. Therefore, he was also a fit man. Moreover; any ordinary man could also become a fit man; hence; man are compatible with Nature which is Heaven; Earth and *Daò*.

*Dong Zhòng-shu* of the Western *Hàn* Dynasty assimilated the contemporary knowledge of Nature with the primitive concepts of the relationship of Man and Nature of the Confucius school. He also

<sup>20</sup> Witter Bynner, *The Way of Life* according to *Laotzu*, (The John Day company, New York, 1944) p.40

systematized such a concept with *Yin-yang* and Five-elements models and invented a theory of “Resonance in Man and Nature”. He argued for this theory in his book: *Dews of the Springs and Autumns* (*Chun-qiū Fan Lu* 春秋繁露). In the chapter “*Wei Rén Zhè Dà*” (為人至大 Of the greatness of Man). He presumed that Man and Nature were compatible:

*“Of anatomy structure; it’s formed with the cosmic numerology;*

*Of blood and breath; it’s good because of the nature of Nature;*

*Of virtue of Man; it’s justified by the Righteousness of the Heaven’s Law;*

*Of Man’s favour; it’s same as the weather;*

*Of Man’s emotion; it’s same as the season of Nature.”*

Man and Nature share the same attributes. *Dong* also suggested that Man was naturally in correspondence with Nature from the physical being to the psychological state of mind. For examples, five viscera (heart; liver; spleen; lung and kidney) corresponds to Five-element; four limbs corresponds to four seasons; eyes and ears corresponds to Sun and Moon; the system of human body corresponds to mountains and rivers in nature; changes of emotions corresponds to the interchanging of *Yin* and *Yang*; and the filial relationship of a family corresponds to the relationship of Heaven and Earth. *Dong*, furthermore, made analogies to express his idea of the resonance in Man and Nature: play the first note of C major on a drum; the first note of other octaves of C major on other drums will resonate; when a horse neighs; other horses will

echo. When things possess similitude; there is resonance. Man and Nature possess similitude; so there is resonance in Man and nature. In a simple word; let's put in this philosophical assumption:

*Man and Nature possess similitude;*

*Resonance is found in things having similitude;*

*Therefore; Resonance is found in Man and Nature.*

In the ancient agricultural society of China; it was generally believed that man should cope with nature in order to have good harvest. Every tool for farming was made with the forms that reflected and symbolized the mother earth and *Tian*. “*Daò* is the ‘ancestral factor’ of the world; it is the eminence of that which animates the world. Good prospect will come if one is in tune with *Daò*, otherwise, if not”.

With *Dong*'s philosophy, the idea of being in tune with Nature was consolidated. This idea — Firmament is the great cosmos; and Man is an epitomical cosmos—was adopted by *Feng-shui* masters.

This philosophy not only contributed to guiding man to be in tune with nature, it also further developed into a system to reflect the filial piety to elders of the family. For the ancient Chinese believed that there were two *Qi* within the human body. The heavier *Qi* is *Yin*, which would decompose and go into the ground; the lighter *Qi*, *Yang*, would rise to Heaven. The burial place for the ancestor is therefore important in order that the *Qi* of the ancestors can diffuse freely and combine with the Heaven and Earth. Bad *Feng-shui* sites where

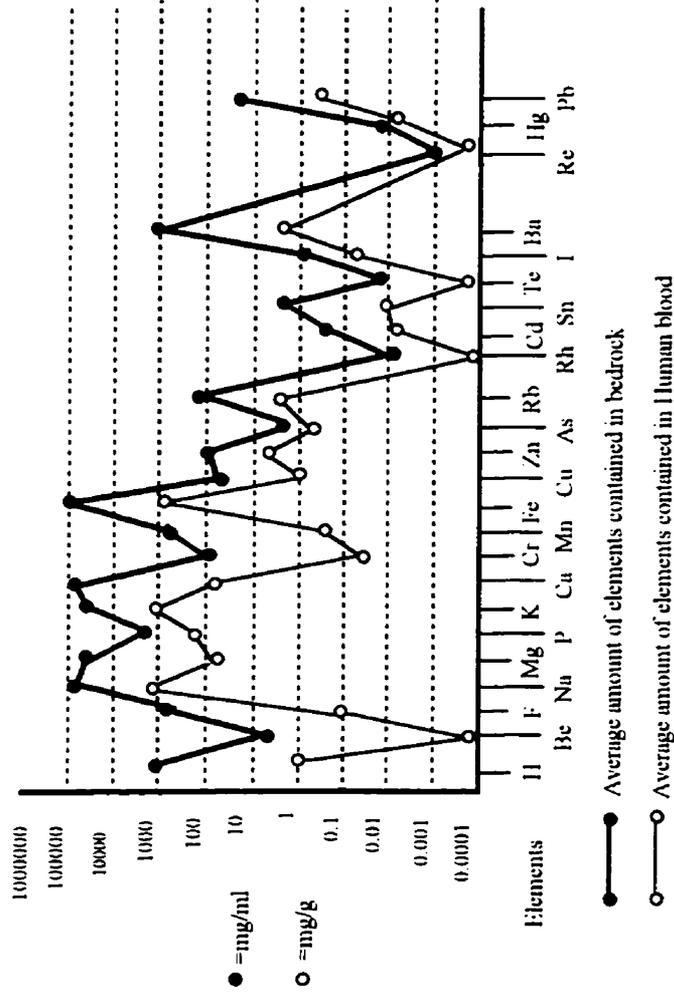


Figure D-1 The graph of parallel of elements proportion in human blood and bedrock of the earth

*Qi* is adverse and can trap the *Qi* of the ancestors' ancestors' bodies in good *Feng-shui* sites in order to bodies. Hence for traditional Chinese, it is important show their filial piety to the ancestors. for the children of those passed away to bury the

Beside cultural belief of the Philosophy of Communion in man and Nature, today's scholars discover evidence that may help us understand that communion did take place biologically. Above is a graph given by *Ch'eng Jian Jun* (程建軍) in his book, *Feng-shui and Architecture*, page 39. The graph shows a parallel between the proportion of chemical elements in human blood and that of the bedrock of the planet.

The concept of the unity of the Triad: Heaven, Earth, and Man also refer to the unity of knowledge and practice of Chinese Philosophy. About the position of Man in this Triad philosophy, the paper, *Chinese Metaphysics*<sup>21</sup>, states that

*With regard to the relationship between cosmology and cosmo-ontology, we can speak of the unity of substance and function. Similarly, with regard to the existential and the ethical axiological, we note that the existential does not only simply refer to the existence of one's self, but the existence of one's self in the whole world of other persons. It does not only refer to things in actually but also the things to be brought out in the future as objects of the aspirations of man, that is, as the ideal realization of values and life-goals. The latter in turn gives a meaning to the things in the present. Hence we can speak of reciprocal unity of fact (existence) and value, actuality and ideality.*

To conclude this section of Triad, I would like to borrow the chart of the unity of thinking created by *Cheng Chung-Ying*.

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<sup>21</sup> Chung-Ying Cheng, "Chinese Metaphysics as Non-metaphysics: Confucian and Taoist Insight into the Nature of

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Reality", *Understanding the Chinese Mind—the Philosophical Roots*, (Oxford Press 1989), p. 169-170





### **E. Five-elements in Forms of Mountain and Watercourse**

In Feng-shui, the mountain forms are classified into five basic forms/shapes and they are associated with the Five-elements. According to the relationship of the Five-elements of mountain forms, Feng-shui master can determine the suitability of the site and forecast what the site will bring to the dwellers during 9 different trends. Eitel, according to the Feng-shui classics, has described mountain form in relation to Five-element:

*If a peak rises up bold and straight, running out into a sharp point, it is identified with Mars and declared to represent the element of fire. If the point of a similarly shaped mountain is broken off and flat but comparatively narrow, it is said to be the embodiment of Jupiter and to represent the element wood. If the top of a mountain*

*forms an extensive plateau, it is the representative of Saturn, and the element earth dwells there. If a mountain runs up high but its peak is softly rounded, it is called Venus and represents the element metal. A mountain whose top has the shape of a cupola is looked upon as the representative of Mercury, and the element water rules there.<sup>22</sup> (as shown in Figure E-1)*

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<sup>22</sup> Eitel , p.46

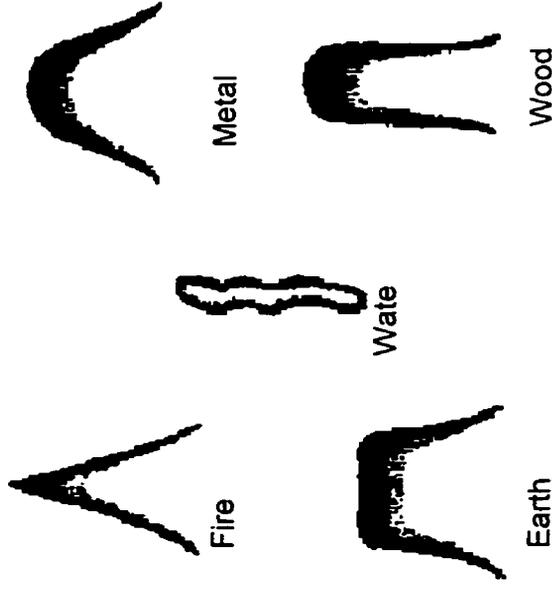


Figure E-1 Five-elements and Landforms

A further system of mountain form classification, *Jiu-xing* 九星, which takes on the notion of Five-elements, is more commonly use in practicing *Feng-shui*. It is important to identify the mountain form. Hence, the relationship of the

mountains in the range of dragon is studied. By studying this relationship, *Feng-shui* master can discern if the dragon carries the vital *Qi* or not.

In the *Feng-shui* classics *Dancing Dragon*

*Classic* (*Han Long Jing* 撼龍經), there is a detail description of these landforms. Following is a brief note taken from this classic:

*Those mountains rise up pointing to the sky like a bamboo shoot is called Tan-lang 貪狼, which represents Wood. Ju-men 巨門 are those bell-shape mountains and they represent Earth. Those mountains in a drum shape with an irregular curvilinear foot are called Lu-cin 祿存, which represent Earth. Wen-qu 文曲 are those mountains with several peaks extended like a moving snake and they represents Water. Lian-zhen 廉貞 mountains, represent Fire, are big with rocky peak forms like a gathering of*

*umbrella tips. Wu-qu 武曲 are those mountains with forms between round and sharp and rise up like quadrangle with round corner. There are no small hills extended at the mountain foot of this type and they represent the Metal. Pò-jun 破軍 mountains, represent Metal, look like a flag flying in the wind. It runs with a higher point in the front and lower point at the back. The last form is You-bi 右弼, which has no articulate form, represent Earth. It is used to describe those landforms, undulating or not, that carry on the dragon vein. Most of the big cites in China are found on this landform.*

Individual chapters of this book were dedicated to describe each mountain form of *Jiu-xing*. The variations of form and their interrelationship were explained. It emphasized *Tan-liáng*, *Ju-mén*, and *Wu-qu* as three types where good sites are usually found. However, it also

emphasized that the relationships among these nine basic types and their variations were also taken into account in site analyze. Form of a mountain, direction of approach to the site, direction it leaves the site, and relationships of the conjunction of the mountains are the basic aspect to discern if the site carries beneficial *Qi* and fatal *Qi*.

*Kim-lun* mountains, located in western China south of Tibet, was described as *Lian-Zhèn* which is the origin of the dragon veins in China. The real dragon vein is usually found in the chain with a good Five-element relationship. For *Kim-lun* mountains is Fire so the next mountain would be in forms (including variations) of *Lu-cim* (*Zuo-fu* 左輔 and *You-bi*) (Earth), next one would be *Wu-qu/Pò-jun* (Metal), *Wèi-qu* (Water), *Tan-liáng* (wood).

In the Classics, it also said that where there is no mountain, water is the trace of the dragon vein. "Mountain(s) will be found between two water course and water course would be found between two mountain" is a common rule for *Feng-shui* master to trace the dragon vein. Another *Feng-shui* reference, *Shui-long Jing* (水龍經 Water Dragon Classic) was dedicated to describing where to find good sites around a watercourse and sites not too close for their location around the water. Five-elements is determined by the way the watercourse runs. Metal is circular, Water is meandering, Earth is quadrangular, Wood is straight, and Fire is acute.

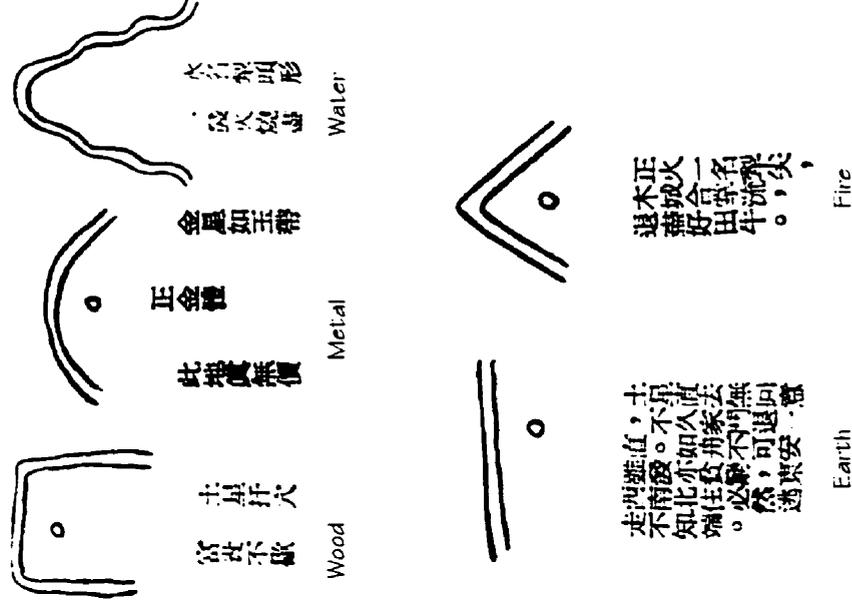


Fig. E-2 5-elements of River course

## F. Feng-shui compass and Twenty-four Shan directions

Figure F-1 is the diagram of a *Feng-shui* compass.

- The centre is called the Heaven Pool where the actual compass is located.
- The first ring from the centre is marked with the directions of the eight cardinal points. It is often marked with the symbols of the Pre-heaven Trigrams.
- The second ring, based on the global magnetic field, is marked with the 24 Shan directions 廿四山向 for setting the orientation of buildings and the surrounding environment. It is called *Dì-pán* 地盤: the "Earth-plate".
- The third ring is the Five-elements attribute of the *Dì-pán* for matching the Trigrams of the client.

- The fourth ring is marked with 24 directions shifted 7.5° counter-clockwise to denote the true North and South of the Globe. It is called the *Rén-pán* 人盤: the "Man-plate" and is used for setting the orientation of furniture and any other interior features.
- The fifth ring is marked with 24 directions shifted 7.5° clockwise and is used to check the orientations with the heavenly bodies. It is called *Tian-pán* 天盤: the "Heaven plate".

Table F-1 shows the twenty-four *Shans* and the related directions in today's compass.

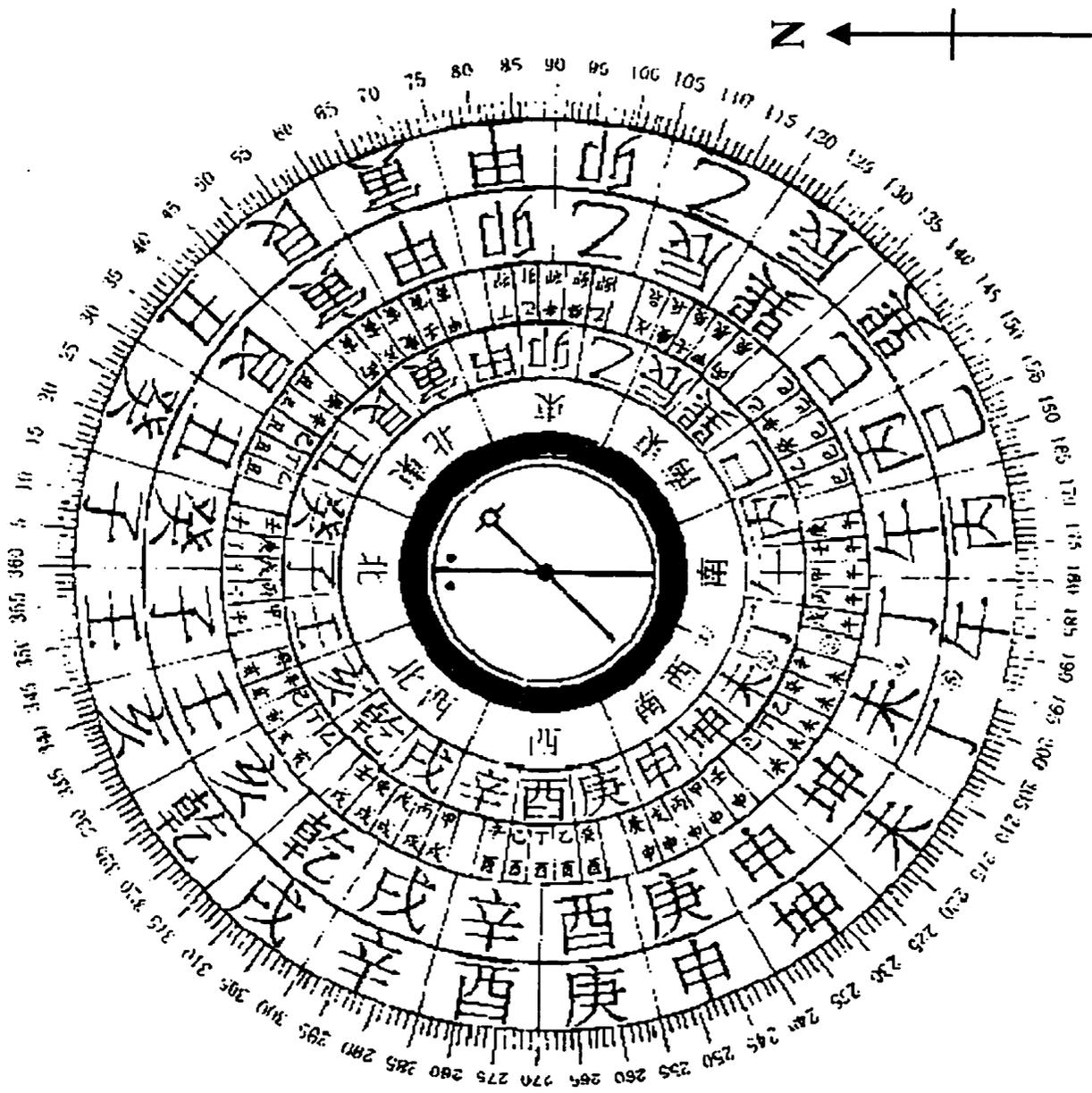


Fig. F-1 Feng-shui Compass 風水羅經

<i>Di-zhi / Branch</i>	地支	<i>Trigrams</i>	<i>Tian-gan / Stems</i>	天干	direction	Degree
<i>zi</i>	子		<i>Ren</i>	壬	NNW by N	337.5 – 352.5 352.5 – 7.5
<i>chou</i>	丑		<i>Gui</i>	癸	NNE by N NNE by E	7.5 – 22.5 22.5 – 37.5
<i>yin</i>	寅	<i>Gèn</i>		艮	NE ENE by N	37.5 – 52.5 52.5 – 67.5
<i>mao</i>	卯		<i>Jia</i>	甲	ENE by E	67.5 – 82.5
<i>chen</i>	辰		<i>Yi</i>	乙	E ESE by E ESE by S	82.5 – 97.5 97.5 – 112.5 112.5 – 127.5
<i>si</i>	巳	<i>Xun</i>		巽	SE	127.5 – 142.5
<i>wu</i>	午		<i>Bing</i>	丙	SSE by E SSE by S	142.5 – 157.5 157.5 – 172.5
<i>wei</i>	未		<i>Ding</i>	丁	S SSW by S	172.5 – 187.5 187.5 – 202.5
<i>shen</i>	申	<i>Kun</i>		坤	SSW by W SW	202.5 – 217.5 217.5 – 232.5
<i>you</i>	酉		<i>Geng</i>	庚	WSW by S WSW by W	232.5 – 247.5 247.5 – 262.5
<i>xu</i>	戌			辛	W WNW by W	262.5 – 277.5 277.5 – 292.5
<i>hai</i>	亥	<i>Qian</i>		乾	WNW by N NW NNW by W	292.5 – 307.5 307.5 – 322.5 322.5 – 337.5

Table F-1 Twenty-four Shan Direction in Feng-shui Compass

## **G. General Site analysis**

1. **Location:** The proposed cemetery for the Winnipeg Chinese Community is located at the northern part of the Glen Eden Memorial Gardens on the western bank of Red River. This site is chosen by the Manitoba Chinese Heritage Association. The site, adjacent to the Red River with a north-flowing current, makes it more promising than other cemeteries inside and around the city of Winnipeg.
2. **Existing Land Use:** This part of the Glen Eden Memorial Gardens is vacant for future cemetery development.
3. **Land ownership:** This property is owned by Glen Eden Memorial Gardens Funeral home and Cemetery. The Manitoba Chinese Heritage Association will be holding a fundraising campaign to purchase portions of the proposed site but the size of the purchase has not yet been decided.
4. **Design Opportunity and Constraints:** Since the site is locate adjacent to the Red River, the average height of the site is approximately 9 feet above the recorded maximum water level in the 1997 flood. Underground services such as sewage, hydro, and water services is not available on site. Such service can be applied for by the property management.
5. **Management:** On site management will be provided by the Glen Eden Memorial Gardens Funeral Home and Cemetery. Details will be discussed between the Manitoba Chinese Heritage Association and Glen Eden Memorial Gardens Funeral Home and Cemetery.
6. **Soil:** The soil type of the site is Red River Clay, which sustains dugout water pond.

## **H. Climate Information of Southern Manitoba**

1. **Temperature:** The mean annual maximum temperature is 95°F in summer and the mean annual minimum is -38°F in winter.
2. **Precipitation:** The mean annual total precipitation is about 21 inches and the mean total rainfall is about 15 inches. June is the wettest month, followed by August. There is plentiful of snow but not much rain.
3. **Sunlight:** Sunshine for about 47% as an annual average. July has the highest monthly average of 75 hours or about 2.5 hours per day.
4. **Wind:** strongest wind is from the Northwest and the north in winter and south wind in summer.
5. **Summery:** Southern Manitoba is dominated by continental climate which has large seasonal temperature ranges and is moderately dry much of the year. It is characterized by low humidity

and a great number of sunny days and strong wind.<sup>23</sup>

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<sup>23</sup> adopted from Lee, Po-Chu, *A Chinese Garden in Winnipeg's China Town*, p.97



**I. A Brief Chinese Historic Timeline**

<i>Xia</i> Dynasty 夏		approx. 2100—approx. 1600 B.C.E.	
<i>Shang</i> Dynasty 商		approx. 1600—approx. 1100 B.C.E.	
<i>Zhou</i> Dynasty 周	Western <i>Zhou</i> Dynasty 西周	approx. 1100 B.C.E. — 771 B.C.E.	
	Eastern <i>Zhou</i> Dynasty 東周	770—256 B.C.E.	
	Spring and Autumn Period 春秋	770—476 B.C.E.	
	Warring States 戰國	475—221 B.C.E.	
<i>Qin</i> Dynasty 秦		221—207 B.C.E.	
<i>Hàn</i> Dynasty 漢	Western <i>Hàn</i> 西漢	206 B.C.E.—24 C.E.	
	Eastern <i>Hàn</i> 東漢	25 C.E.—220 C.E.	
Three Kingdoms 三國	Wei 魏	220—265 C.E.	
	<i>Shu</i> <i>Hàn</i> 蜀漢	221—263 C.E.	
	Wu 吳	222—280 C.E.	
Western <i>Jin</i> Dynasty 西晉		265—316 C.E.	
Eastern <i>Jin</i> Dynasty 東晉		317—420 C.E.	
North and South Dynasties 南北朝	South Dynasties 南朝	Sòng 宋	420—479 C.E.
		Qì 齊	489—502 C.E.
		Liang 梁	502—557 C.E.
		Chén 陳	557—589 C.E.



	North Dynasties 北朝	Northern Wei 北魏 Eastern Wei 東魏 Northern Qi 北齊 Western Wei 西魏 Northern Zhou 北周	386—534 C.E. 534—550 C.E. 550—577 C.E. 535—556 C.E. 557—581 C.E. 581—618 C.E.
<i>Sui</i> Dynasty 隋			581—618 C.E.
<i>Táng</i> Dynasty 唐			618—907 C.E.
Five Dynasty 五代	Posterior Liáng 後梁		907—923 C.E.
	Posterior Táng 後唐		923—936 C.E.
	Posterior Jìn 後晉		936—946 C.E.
	Posterior Hàn 後漢		947—950 C.E.
	Posterior Zhou 後周		951—960 C.E.
<i>Sòng</i> Dynasty 宋	North <i>Sòng</i> Dynasty 北宋		960—1127 C.E.
	South <i>Sòng</i> Dynasty 南宋		1127—1279 C.E.
<i>Liáo</i> Dynasty 遼			916—1125 C.E.
<i>Jin</i> Dynasty 金			1115—1234 C.E.
<i>Yuán</i> Dynasty 元			1271—1368 C.E.
<i>Míng</i> Dynasty 明			1368—1644 C.E.
<i>Qīng</i> Dynasty 清			1644—1911 C.E.
Republic of China 中華民國			1912 C.E.—Present
People's Republic of China 中華人民共和國			1949 C.E.—Present



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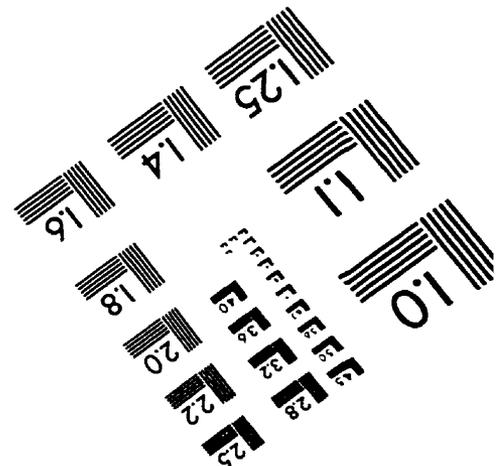
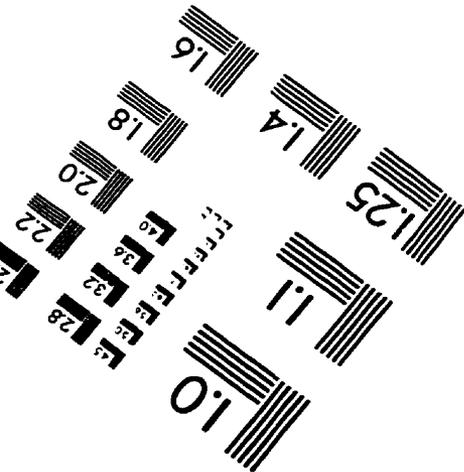
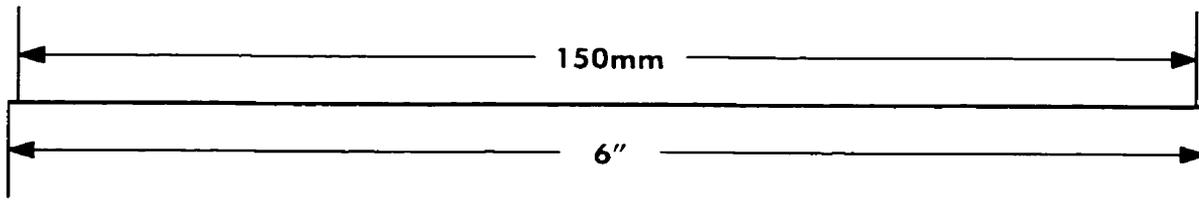
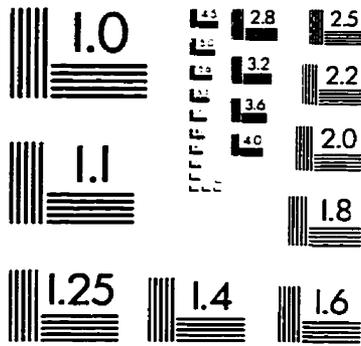
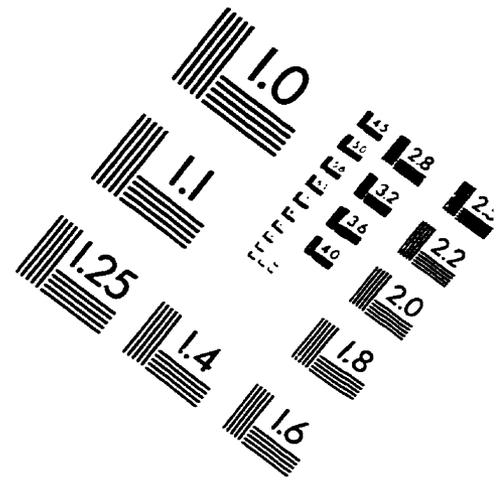
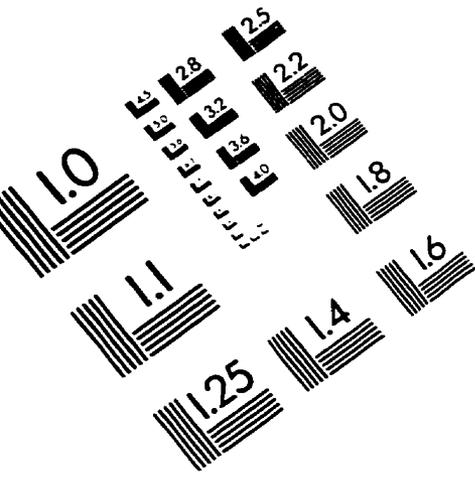
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