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FROM RITUALS TO CONTEMPORARY DESIGN SOLUTIONS: EXAMPLES OF FENG SHUI APPLIED TO CONTEMPORARY BUILDINGS

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This paper explains the influence of Feng Shui models on the design of contemporary buildings from an architectural perspective. Feng Shui principles are strictly set principles to allow the flow of chi in the buildings and are used to harmonize people with their environment. These principles are as guidelines and expressed as external and internal principles. Emphasizing the external principles manifested the ideal Feng Shui model of receiving chi. Through natural formation of land and the influence of surrounding environment, these Feng Shui principles were applied in a manner that raised a question if they influence the architectural design of the buildings or not. Three buildings designed by different architects in different styles have been selected for this study to assess in the perspective of architectural design and Feng Shui. These are Hong Kong and Shanghai Bank Headquarters in Hong Kong designed by Lord Norman Foster, Getty Center in Los Angeles, USA designed by Richard Meier and Sydney Opera House in Australia designed by Jorn Utzon. Manifestation of Feng Shui principles in the design of the selected famous buildings designed by the pioneers of architecture, this study shows that the strictly set Feng Shui principles do not put boundaries on the architectural design. This study differs from the others in a manner that pulls attention not only to the influence of Feng Shui on the design in terms of human well being, but also on the architectural style of the building.

Keywords: Contemporary architecture, Architectural design, Feng Shui.

Introduction

This paper focuses on contemporary design solutions of buildings, where traditional Feng Shui rituals are observed and are directly involved in the design process. Particularly, focusing on the outcome, as the designed building with an emphasis on the design style of the building has not been a question at the Feng Shui researches previously. The inspiration of this paper came from this interest.

The author is aware of the difficulty to bind a philosophical approach and a scientific approach as Delanda (2002) expressed. Because, analytical philosophers of science and scientists interested in philosophical questions are divided into two almost mutually exclusive camps, the Anglo-American and the Continental camps, each with its own style, research priorities and long traditions to defend.

In the framework of this paper, the principles and concepts of Feng Shui are introduced to show how the application of these principles affect the site selection and location of the building. The relationship of chi with environmental features including landforms have not influenced the design of the selected buildings that are Hong Kong and Shanghai Bank Headquarters, Getty Center and Sydney Opera House.

The reason why these buildings have been selected is that they all are the representatives of different architectural styles and located at different countries. Hong Kong and Shanghai Bank Headquarters, which is a high-tech building, has been designed by Lord Norman Foster and it is in Hong Kong. Getty Center, which is a modern building, has been designed by Richard Meier and it is in Los Angeles, USA. Sydney Opera House in Australia, on the contrary, is a representative of expressionist architecture and has been designed by Jorn Utzon.

The architectural styles have different characteristics. This study aims at interpreting the characteristics of high-tech, modern, and expressionist architecture under the light of Feng Shui principles. Through this perspective, the interpretation is based on two criteria: architectural design and Feng Shui.

The philosophy and practice of Feng Shui has both internal and external principles. This paper only takes into account the external principles and names them as: hills and slopes, bodies of water, roads and streets, pathways and entrances, surrounding buildings, plot shape and building form. The selected three buildings are discussed under the heading of these aspects, in terms of Feng Shui. The same buildings are interpreted in terms of architectural design, as well. Form, function, material, ornament, structure, technology, and era are the headings of the architectural aspects. The interpretation of these aspects is shown on tables for each building and summarized.

The research objective of this paper is to open a discussion on the subject of Feng Shui principles not only from the perspective of flow of chi that provides well being, but also as a cause of repression towards architectural design. Through this discussion and interpretation, this paper aims at creating a new perspective and contributes to the knowledge of the field.

The Principles and Concepts of Feng Shui

Feng Shui is an ancient Chinese geomancy dating back as early as the fourth century BC (Clarck, 1994). An understanding of Feng Shui requires the definition of its meaning as the first step. Literally, Feng Shui means "wind and water" (Webster, 1998).

Feng Shui has recently become a major focus of research, as it relates closely to the natural environment and humanity and is based on empirical observations of land (Chen, 2008). Feng Shui has been understood and treated differently at different times and from various points of view since the study of Yates (1868) more than 100 years ago. Feng Shui was interpreted by Eitel (1873) as a "black art" "superstition" and by de Groot (1897) as "charlatanism." However, in the twentieth century Western world, Feng Shui has attracted more scholarly interest and has gained a higher status (Clarck, 1994). By pointing out the importance of the relationship between human dwellings and their immediate environment (as well as the cosmos at large), Feng Shui has gained modern flavors of ecology, geography and ecological design (Lip, 1979).

The principles of Feng Shui are considered to be universal and can be practiced in both the West and the East (Skinner, 1982). Furthermore, Feng Shui is understood as a keystone that links humans and their environment and ancient ways and modern life, and it has been argued that it encompasses both the rational and logical and the irrational and illogical (Clarck, 1994). An awareness of worldwide ecological and environmental crises and studies on the quality of life and well-being have changed negative attitudes towards this philosophy and practice since the 1960's (Chen, 2008).

Several approaches in Feng Shui connect with the energy or 'feel' of a place, as suggested by Hale (Hale, 2004). One is the 'environmental approach'. In ancient times, people had basic needs, such as food and shelter. They obtained their food through agriculture, so watercourses were very important to growing and transporting their crops. Not only were the locations of the watercourses (e.g. rivers) important, but also the direction of the flow. In addition, environmental features such as the position of mountains, or the direction of prevailing winds were very important for safety and security in constructing shelters (Fig. 1). People lived by their instincts and a knowledge of local conditions that was gained through observation.

Wong (1997) stated that at the center of Feng Shui philosophy and practice lies the idea that land is alive and filled with energy. Depending on the form taken by the land, this energy can be beneficial or destructive and, consequently, affects the humans that live there (Wong, 1997).

The philosophy of Feng Shui contains basic principles and concepts. Harmony and balance are crucial factors in Feng Shui and are suggested to pervade the process linking humans and the universe. This process is called the *Tao* and is translated as the "way" or "path" (Rossbach, 2000). The philosophy of *Tao* underlies Feng Shui; that is to say, the *Tao* of Feng Shui lies in the cosmic trinity: *Heaven, Man*, and *Earth*.

Tao shows how ancient people of China regarded the heavens, the earth and themselves as parts of a single system. This holistic view of life interconnects all of the aspects necessary for living in one's ecological system and shows how Feng Shui finds use even today, having spread all over the world (Hale, 2004).

To apply Feng Shui, some concepts must be understood. These include the *chi (qi)*, Y*in and Yang,* and the *Five Elements*. Skinner (2003) defined Feng Shui as "the art and science of changing the quality and flow of *chi* energy within a building, in order to benefit the health, wealth and happiness of the people living or working there", in agreement with other practitioners and masters of the philosophy (Skinner, 2003). Bearing this in mind, it has been observed that even the simplest definition of Feng Shui should include *chi* energy to give its proper meaning.

In addition, three basic principles make up the foundation of Feng Shui as stated by Collins (1999). These principles, said to provide guidelines for living, are: "everything is alive; everything is connected; and everything is always changing". From these basic principles, *chi* is defined as the vital energy that animates, connects, and moves everything through the cycles of life (Collins, 1999).

The concept of *chi* exists mainly in the East. As such, it is difficult to reconcile it with Western philosophy, although Hale (2004) defined it as "the life force of all animate things, the quality of environments, the power of the sun, the moon and weather systems, and the driving force in humans". Furthermore, *chi* is expressed as a "breath" that flows through water, the earth, and all living things (Skinner, 2003), such that it cannot be seen, but is perceived and felt.

Chi is the core and heart of Feng Shui. It cannot be created or destroyed, like energy. Classical Feng Shui redirects, re-channels, refreshes or revitalizes *chi* by assessing and harnessing the right type of *chi* to the right purpose (Yap, 2003). If the flow of *chi* is stuck in a body, acupuncture needles are used to unblock and free it. If the flow of *chi* is stuck in buildings, Feng Shui is used to create environments in which it can flow smoothly to create higher quality spaces and physical and mental health.

The concept of *Yin and Yang* is also important in Feng Shui. *Yin and Yang* oppose each other, but they are also interdependent and act together to create energy, as pointed out by Hale (2004). Similarly, they are said to be the two primordial forces that govern the universe (Rossbach, 2000). *Yin and Yang* are "natural forms of energy that are in a constant state of change, movement and interaction." *Yin* is represented as dark, feminine, negative, and passive, whereas *Yang* is represented as light, masculine, positive and active. In Feng Shui, still water, mountains or landscape are classified as *Yin*; rivers, sea or lakes with moving water are classified as *Yang* (Yap, 2003). The aim is to achieve a balance between them. This interaction of *Yin and Yang* relates to the Five Phases of *chi*, known as the *Five Elements*.

The *Five Elements* represent a classification system for everything in the universe, including people. They also represent different manifestations of *chi*. The *Five Element* theory is said to be the backbone of all Chinese metaphysical studies and states that all matter in the universe is composed of a blend of the *Five Elements*, although these elements are not physical. As a result of interactions between the two fundamental universal forces that are *Yin and Yang*, the five phases of *chi* are known as the *Five Elements* (Yap, 2003). These elements are *wood, fire, earth, metal* and *water*. As with the concept of *Yin and Yang*, the elements should also be balanced. As Hale (2004) indicated, "interpreting and balancing the elements plays a major part in the practice of Feng Shui" (Hale, 2004).

Dealing with landforms and arranging chi are particularly important at the application of Feng Shui. An auspicious site for a building needs surrounding hills or high buildings, which symbolizes protection. The site faces south, with a view of a mountain peak that is called "the facing mountain". This is a

symbol of ancestry. In front of the site, an open space exists containing either a lake or a meandering river (Xu, 1998). Living chi abounds in this space as shown in Fig. 1.

Figure 1. An auspicious site.

Selected Feng Shui Applied Contemporary Buildings

The principles of Feng Shui are specifically leading the whole process of Feng Shui application. The most significant principle is the location and surrounding environment of a building. Because receiving the benevolent energy, chi, is crucial. Therefore, the building sits on an auspicious site and is protected by the surrounding mountains or buildings. All the aspects related to landforms are as part of symbolism. The meandering water in front flows slowly so that no destruction occurs. Similarly, internal principles are consisting of aspects that orient and direct chi as well. It is important to receive chi externally and let it flow without any blockage internally.

Regarding the external principles, hills and slopes (Table 1), bodies of water (Table 2), roads and streets (Table 3), pathways and entrances, surrounding buildings, plot shape (Table 4) and building form (Table 5) have to be considered for each and every building.

Table 1. Good and bad energy representations of hills and slopes **(**Rossbach, 2000).

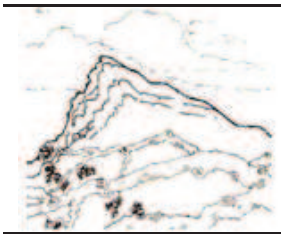
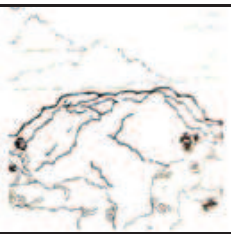
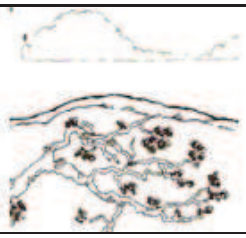
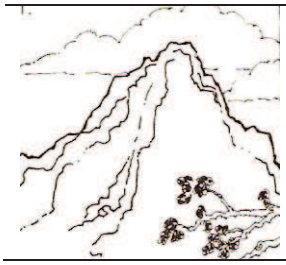
HILLS & SLOPES **GOOD / BENOVELENT ENERGY**			
			
HILLS & SLOPES **BAD / NEGATIVE ENERGY**			
			

Table 2. Good and bad energy representations of bodies of water **(**Rossbach, 2000).

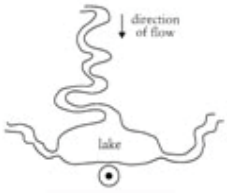
BODIES OF WATER **GOOD / BENOVELENT ENERGY**			
			
BODIES OF WATER **BAD / NEGATIVE ENERGY**			
			

Table 3. Good and bad energy representations of roads and streets **(**Rossbach, 2000).

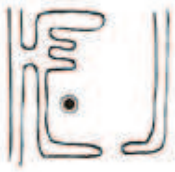
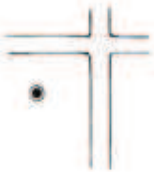
ROADS & STREETS **GOOD / BENOVELENT ENERGY**			
			
ROADS & STREETS **BAD / NEGATIVE ENERGY**			
			

Table 4. Good and bad energy representations of plot shapes **(**Rossbach, 2000).

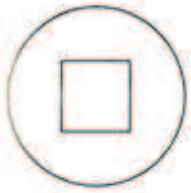
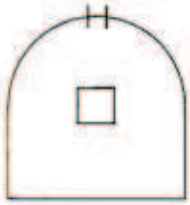
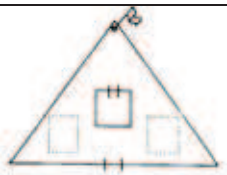
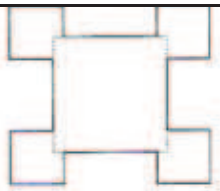
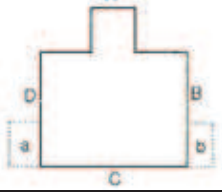
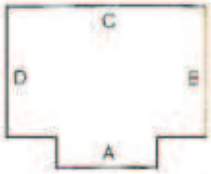
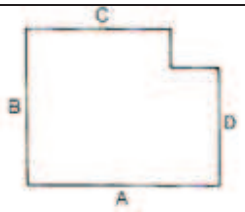
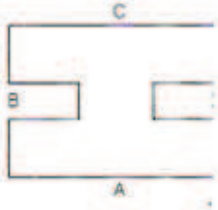
PLOT SHAPES **GOOD / BENOVELENT ENERGY**			
			
PLOT SHAPES **BAD / NEGATIVE ENERGY**			
			

Table 5. Good and bad energy representations of building forms **(**Rossbach, 2000).

BUILDING FORMS **GOOD / BENOVELENT ENERGY**			
			
BUILDING FORMS **BAD / NEGATIVE ENERGY**			
			

Are these principles cause of repression for the architectural design? This study aims at discussing this major question. The design process of a building is similar to that of Feng Shui. The building is located on a selected site and the topography, the surrounding environmental features, the climatic conditions, and direction of this site are all effective factors on the process of architectural design.

Architectural designer, on the other hand, has been educated with ideals and the most prominent feature of a designer is his/her creativity. That is one of the reasons of the emergence of architectural styles: to be unique and original. The selected Feng Shui applied contemporary buildings are such buildings of different styles, of different architects and of different countries.

Discussion of Hong Kong and Shanghai Bank Headquarters in Terms of Architectural Design and Feng Shui

The Hong Kong and Shanghai Bank headquarters building (1979-1985) in Hong Kong is an important architectural design of Foster and Partners, who were commissioned to design the best bank building in the world (Int/1., 2010). At the time of the building's completion, it was the most expensive building in the world (Int/2, 2010).

The former HSBC building was located at the same site and was used from 1865 to 1882. Then, in 1886, it was demolished and rebuilt. Within this new building, almost two separate Victorian-style buildings were present. An octagonal dome, colonnades and a verandah were primary features of the building.

Later, in 1935, this Victorian building was demolished once more, during the Japanese occupation. The third building was built in the style of the Chicago School. At that time, the building was the tallest building from San Francisco to Cairo and the first in Hong Kong to be fully air-conditioned. The building served as the government headquarters during the Japanese occupation (Int/3, 2010).

In 1978, the bank decided to tear down its headquarters and rebuild again (Int/2, 2010). The new and latest version of the Hong Kong and Shanghai Bank headquarters was completed in 1985, taking six years to complete (Fig. 2).

Figure 2. The new HSBC building in Hong Kong, China (1978-1986).

The HSBC building was to be constructed within a very short time span. For this reason, a high degree of prefabrication was suggested, including the use of factory-finished modules (Int/1, 2010). Technically, the building is 180-meters high, with 47 floors and 4 basement levels (Int/2, 2010). The building is articulated as three individual towers in a stepped profile, as stated on the official website of Foster and Partners. These individual towers differ in height, depth and width allowing for the creation of garden-terraces. Due to the mast structure that pushes service cores to the perimeter; deep-plan floors around a ten-storey atrium were formed.

A sheltered space was created below the public plaza for use by the public as a picnic area on weekends. Within the context of the building, sunlight also carries importance and is reflected down through the atrium to the public plaza below by a computer-controlled and mirrored "sun-scoop".

Inside the plaza, escalators rise up to the main banking floor and provide a view through a glass "underbelly", which in turn, works as a shop window for banking (Fig. 3). Double-height reception areas are defined with bridges that break down the scale of the building both visually and socially. In addition, high-speed lifts are provided. Apart from the aspects mentioned above, the offices (Fig. 4) were designed in such a way that village-like clusters of offices were created (Int/1, 2010).

Figure 3. Escalators that rise up through a glass "underbelly".

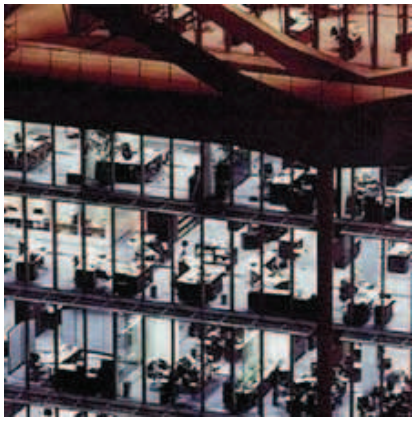


Figure 4. Clusters of offices.

With its smooth metallic surfaces, hard edges, the use of technology and machines and the steel-framed glass structure exhibiting dramatic exoskeleton trusses, the HSBC building demonstrates a high-tech approach to design.

High-tech architecture is an architectural style emerged in the 1970s. The most prominent characteristics are the use of high-tech industry and technology. The technical elements in the building are accentuated in such a way that technical and functional components of the building are displayed. Particularly, pre-fabricated elements are in use in an orderly arrangement. Glass walls and steel frames are popular.

The construction of Hong Kong and Shanghai Bank building started in 1979 and completed in 1985. Uncomplicated rectangular plans with absence of internal supporting structure allow easy building traffic. Large atrium that receives natural daylight down into the plaza by the help of giant mirrors on top is a major source of lighting inside the building. This notable feature helps to conserve energy. Through the use of lightweight panels, comprehensive network of power, telecommunication, air-conditioning systems and computer terminals can be installed quickly and easily (Table 6).

The involvement of a Feng Shui geomancer during the process of questioning and challenging the design of the HSBC building has been mentioned in many sources, including the official website of Foster and Partners (Int/1, 2010).

Table 6. Architectural Assessment of HSBC building.

FORM	FUNCTION	MATERIAL	ORNAMENT	STRUCTURE	TECHNOLOGY	ERA
						
The building is based on uncomplicated plans and has a tendency to expose its structural system.	The building is a bank. Easy access to all floors and large interior open space enhance the function of the building.	High-tech buildings usually have glass facades and steel structure that display the building's technical and functional components.	No ornament is possible to be displayed in high-tech style buildings.	The building has an orderly arrangement and use of pre-fabricated materials and has load-bearing steel exoskeleton.	High-tech architecture incorporates high-tech industry and technology into building design.	High-tech architecture emerged in the 1970s. HSBC building was erected between the years 1979-1985.

Location and the surrounding environment are primary aspects to be considered in Feng Shui. Therefore, when it comes to location, it is very important to note that the Hong Kong and Shanghai Bank is situated in such a way that the wide area in front provides a view of Victoria Harbor, that is unobstructed by other buildings. In its latest land reclamation project, it is said that the Hong Kong government proposed to extend the coastline further into Victoria Harbor. However, this proposal was canceled, and no such development will occur. Therefore, the view from the HSBC building will not be blocked (Int/2, 2010). Within Feng Shui, it is very auspicious to have a slow-flowing watercourse in front of a site. For this reason, the situation of the building in front of Victoria Harbor is important (Figs. 5 & 6).

Figure 5. Location of HSBC.

Figure 6. View from the HSBC building showing Victoria Harbour in front.

Figure 7. One of the lion statues in front of HSBC building.

Entrances carry great importance in Feng Shui, as they help to bring the *chi* inside (Fig. 7). In this regard, it is suggested that the bronze lion statues located in front of the building is to contribute to the steady revenue of the bank.

Regarding another feature of the building, the two escalators are said to be designed in such a way that they resemble "two whiskers of a powerful dragon" that help to suck money into the bank. From this perspective, it is worth noting that these escalators were realigned by the Feng Shui consultant to draw *chi* into the building from an auspicious direction (Hale, 2004). In a similar manner, two metal rods were placed on top of the building towards the Bank of China Tower to deflect negative energy away and back to its source.

Considering the above-mentioned features of the building, it can be seen that Feng Shui does not limit the articulation of the forms used or the creativity of the designer. The resulting design may be affected by Feng Shui by 'fine tuning'. For example, the site of a building is of primary importance in Feng Shui. The site of the HSBC building has belonged to the corporation since 1865. However, the main entrance door should face in the right direction, and the approach to the main entrance should not run in a straight line according to the principles of Feng Shui. Here, an inviting space was created at ground level, and it is possible to reach the banking area using the escalators. This prevents a direct, straight approach to the main region of the building, i.e., the banking area.

The first sketches of the design (Fig. 8) demonstrate that the designer was able to build his initial concept. This, in turn, demonstrates that the Feng Shui geomancer contributed mainly to the flow of energy, both within the building and in its environment rather than conflicting with the design (Table 7).

Figure 8. First sketches of HSBC building.

Table 7. Feng Shui Assessment of HSBC building.

HILLS & SLOPES	BODIES OF WATER	ROADS & STREETS	PATHWAYS & ENTRANCES	SURROUNDING BUILDINGS	PLOT SHAPE	BUILDING FORM
						
The HSBC building is located on a flat topography.	The Hong Kong and Shanghai Bank is situated in such a way that Victoria Harbour and a wide area in front provide the view of the building, with no other buildings blocking.	The building is surrounded and protected by "arms" formed by roads and streets, which is good.	Entrances carry great importance in the perspective of Feng Shui, since they help to orient chi inside. In this regard, it is suggested that the bronze lion statues located in front of the building is to "contribute to the steady revenue of the bank".	The Bank of China on the left is aggressive because of its triangular bracements on the facade. However, HSBC building has a structure mounted on top resembling a machine gun towards the China Bank building.	The HSBC building has a rectangular plot.	The building has a pure geometry which carries good / benevolent energy.

Discussion of Getty Center in Terms of Architectural Design and Feng Shui

The Getty Center was designed by the award-winning architect Richard Meier, who has been called "the ultimate voice of twentieth century modernism" (Int/4, 2010) and is said to be "the flagship museum of the J. Paul Getty Trust" (Int/5, 2010). In the same year that he received the Pritzker Architectural Prize, Richard Meier was commissioned to design the Getty Center. The other candidates were Fumihiko Maki and James Stirling (Int/5, 2010).

Modern architecture was emerged in the early 20th century, and it is a dominant architectural style in the 21st century as well. One of the most prominent characteristics of modern architecture is the simplification of form and rejection of ornament or creation of ornament using the structure and theme of the building. "Form follows function" is an important dictum. There is an emphasis on horizontal and vertical lines. Simplification of form and elimination of unnecessary details are other characteristics of modern architecture.

The Getty Center was constructed between the years 1989-1997. Under the light of above-mentioned characteristics, the Getty Center reveals itself as a good example. Based on the topography, two naturally occurred ridges guided the design of the complex and defined the space of the campus. These axes help the location of the buildings and the formation of the pathways. The Getty Research Institute, the Getty Conservation Institute, the Getty Foundation, and the administrative offices of J. Paul Getty Trust are the other functions of the complex, beside the museum.

The Getty Center is situated on the top of a hill near Santa Monica Mountain in California. The architectural design itself is said to be an attraction, in addition to the art inside. One of the museum docents pointed this out by saying that "people come here with the idea that they are going to a museum with works of art on the inside, but they're really visiting a work of art with a museum inside" (Int/4, 2010).

Based on the description expressed on the official website of Richard Meier, the Getty Center "brings seven components of the Getty Trust into a coherent unity, while maintaining their individual identities". During the design process, it has been mentioned that both the topography and the identity of the buildings in the region help to form the architectural concept of the center. In this regard, the two topographical ridges are considered to organize the buildings (Fig. 9).

Figure 9. The Getty Center, California (1984-1997).

While designing the complex, Richard Meier gained inspiration from the work of other architects, who had designed many buildings in the region. These included Frank Lloyd Wright, Rudolph Shindler, and Richard Neutra (Int/7, 2010). Meier explained his own by saying:

> *"Le Corbusier was a great influence, but there are many influences and they are constantly changing. Frank Lloyd Wright was a great architect, and I could not have done my parent's house the way that I did, without being overwhelmed by Falling Water. We are all affected by Le Corbusier, Frank Lloyd Wright, Alvar Aalto, and Mies van der Rohe. But no less than Bramante, Borromini and Bernini. Architecture is a tradition, a long continuum. Whether we break with tradition, or enhance it, we are still connected to the past. We evolve"* .

In light of this perspective on the profession, the materials and colors used in the design of the Getty Center refer to modern architecture: travertine (Fig. 10) is used in the complex to associate with public architecture and to express the qualities of the Getty Center, which are "permanence, solidity, simplicity, warmth, and craftsmanship" (Int/8, 2010)**.** Other than travertine, white marble was used in the same way as Richard Meier uses it (Fig. 11, Table 8).

Figure 10. View of a building showing the usage of travertine.

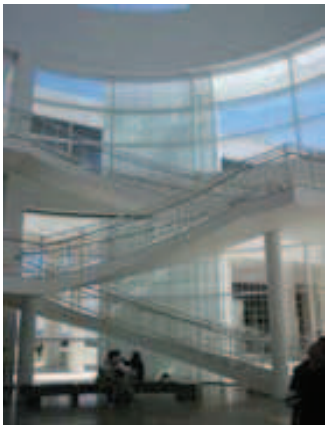


Figure 11. An interior view showing the articulation of glass walls to let natural lighting inside.

Table 8. Architectural Assessment of Getty Center.

FORM	FUNCTION	MATERIAL	ORNAMENT	STRUCTURE	TECHNOLOGY	ERA
						
The Getty Center is a complex consisting of seven buildings.	The function of the complex is a museum.	The materials and colors used in the Getty Center refer to modern architecture. Travertine and white marble was used.	The Getty Center is a modern architecture example. Therefore, no ornament is perceived.	The structural system of the complex is skeletal system.	The Getty Center is made from concrete and steel with either travertine or aluminum cladding.	The Getty Center is an example of modern architecture that emerged in the early 20th century. The building constructed between the years 1989-1997.

Some sources have claimed that the complex is post-modern revival of Feng Shui. It is obvious that Feng Shui is mostly utilized in the East for example, in Hong Kong, Taiwan and Korea. The Hong Kong and Shanghai Bank headquarters building is one of the best examples of the contribution of Feng Shui consultants to design based on the principles of this philosophy. Parallel to this, the competition between the HSBC headquarters and the Bank of China led to a tower design for the Bank of China, which has been criticized for its bad Feng Shui. Whereas these two buildings are located in Hong Kong, the Getty Center is not.

Feng Shui principles are taken into account in regions in which there is a large Chinese population. The Asian population accounts for 52% in California, and perhaps for this reason, the Getty Center has been evaluated for its use of Feng Shui.

According to the auspicious site of Feng Shui, the building has to have a high mountain or buildings at its back to be protected well. In this case, the buildings are located on a hill without having surrounding buildings around. The presence of bodies of water, consideration of the existing natural environment, the use of curved elements (rather than direct and straight lines) and the use of natural materials are important in achieving positive energy (Fig. 12). From this perspective, it is notable that in the design of the Getty Center includes fountains and other bodies of water (Fig. 13). Additionally, the consideration of topography was highly important, and, for this reason the complex was organized around a central plaza using curved rather than straight lines. Topography orients the streets and pathways, in other words walkways, in a way that they form, symbolically, meandering rivers.

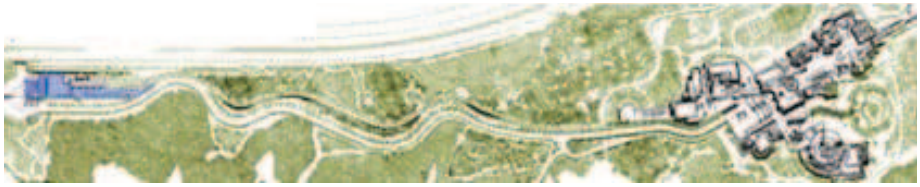


Figure 12. Organization of the complex in relation to topography.

Figure 13. Central fountain.

All of the entrances are aligned to conform with the best views, while simultaneously relating the interior and exterior. Apart from this, as previously mentioned, natural materials like travertine were used in the context of the design. These features of the complex can be viewed as good applications of Feng Shui principles. For this reason, the Getty Center is said to be the best articulation of 1990's Feng Shui influence and theory on the American West Coast (Table 9).

Table 9. Feng Shui Assessment of Getty Center.

HILLS & SLOPES	BODIES OF WATER	ROADS & STREETS	PATHWAYS & ENTRANCES	SURROUNDING BUILDINGS	PLOT SHAPE	BUILDING FORM
						
The Getty Center is located on a slope.	Although, there are no natural bodies of water in the area, fountains and other type of bodies of water are used in the design.	The whole organization of the complex is designed around a central plaza by using curve lines rather than straight, which is good in terms of feng shui.	All the entrances are aligned according to the best views, while relating interior and exterior.	The Getty Center is located on a hill with no surrounding buildings.	The plot of the complex and the topography is good in terms of Feng Shui with artificial bodies of water and curve pathways.	The buildings have pure geometry which carries good / benevolent energy.

Discussion of Sydney Opera House in Terms of Architectural Design and Feng Shui

The Sydney Opera House is located in Sydney, New South Wales, Australia. It is located at Bennelong Point, virtually in the harbor and overlooked by the great Sydney Harbour Bridge. Jorn Utzon, who received the Pritzker Prize in 2003, has been credited and acclaimed for the design by the opera staff (Int/10, 2010). The Sydney Opera House is one of the most iconic buildings of the 20th century. It has been argued that the building "proves that the marvelous and seemingly impossible in architecture can be achieved" (Int/11, 2008). The Sydney Opera House is said to be one of the world's most distinctive buildings, and one of the most famous performing arts centers in the world (Fig. 14). It contains several venues rather than a single opera theater (Int/9, 2010).

Figure 14. A night view of the Sydney Opera House.

The Sydney Opera House is classified as a modern expressionist design (Int/10, 2010). Expressionist architecture emerged in the first decades of the 20th century. The most important characteristics are distortion of form, an underlying effort of achieving the new and original, themes of natural romantic phenomena and hybrid solutions.

It has been stated that the tiled roof cladding of the building (Fig. 15) is probably the most important visual element (Int/12, 2010). Additionally, the building, which has a series of large precast concrete shells forming the roofs of the structure, sits on a monumental podium (Int/9, 2010). The Sydney Opera House is described as a form that is disciplined but never monotonous (Int/12, 2010).

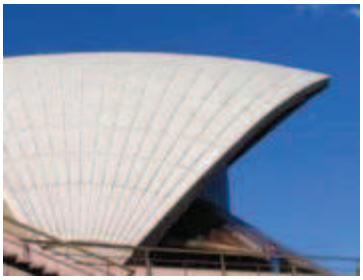


Figure 15. Glazed white granite roofs.

The Sydney Opera House has about 1000 rooms, including five theaters, five rehearsal studios, two main halls, four restaurants, six bars and numerous souvenir shops. The roofs of the building are constructed of glazed white granite tiles imported from Sweden, whereas the interior is composed of pink granite, wood and brush box plywood. The theaters are housed in a series of large shells, conceived by dissecting a hemisphere (Fig. 16). The concert hall and opera theater are contained in the largest shells, and the remaining theaters are located on the sides of the shells (Int/13, 2010, Table 10).

Figure 16. One of the theatres in the Sydney Opera House.

Table 10. Architectural Assessment of Sydney Opera House.

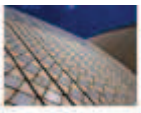
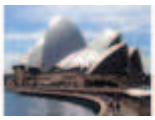
FORM	FUNCTION	MATERIAL	ORNAMENT	STRUCTURE	TECHNOLOGY	ERA
						
The Sydney Opera House is one of the most distinctive buildings in the world with a series of "shells".	The building is one of the most famous performing arts centers in the world.	Beside the precast concrete panels that form the shells, glass curtain walls were used. The exterior of the building is clad with aggregate panels composed of pink granite.	Interior surface treatments include off-form concrete and white birch plywood.	The Sydney Opera House's structural system is concrete frame and precast concrete ribbed roof.	Precast concrete panels supported by precast concrete ribs used in such a way that the building looks like a shell structure.	The Sydney Opera House is a modern expressionist building. Its construction started in the late 1940s and completed in 1973.

Table 11. Feng Shui Assessment of Sydney Opera House.

HILLS & SLOPES	BODIES OF WATER	ROADS & STREETS	PATHWAYS & ENTRANCES	SURROUNDING BUILDINGS	PLOT SHAPE	BUILDING FORM
						
The Sydney Opera House is located on an artificial flat podium. There are no hills and slopes around the building.	The building is situated on water.	The access to the building is only from one direction. On the other hand, configuration of roads and streets are in such a way that the building can receive benevolent energy.	The building has a wide platform that welcomes visitors.	There are high buildings at the back of the building that may protect it in terms of Feng Shui.	The Sydney Opera House has a rectangular plot, which is good in Feng Shui terms.	The building is a fire type building in a water type zone, which is not good in Feng Shui terms. However, in terms of the function it accommodates, function and form relation is good.

The Sydney Opera House is classified as a fire-type building in Feng Shui because of its angular design. As a fire-type building, the Sydney Opera House is perfect for housing the arts. However, it has been argued that, due to its watery environment, there may be disagreements within, particularly among the staff (Int/14, 2010). The Sydney Opera House is not located near any tall buildings, and there are no hills or slopes close to it to protect it. However, the configuration of roads and streets in relation to the pathways and entrances is such that the building receives benevolent energy. Its rectangular plot is also beneficial in Feng Shui terms (Table 11).

Conclusion

Feng Shui is one of the most popular subjects lately, so that the understanding of an auspicious site is imitated by the built structures. The importance is to create similar ideal landforms in order to have the ability to apply this practice today. Feng Shui divination generally held great psychological importance for traditional Chinese as a means of avoiding evil fortune and of attaining happiness as stated by Xu (1998). However, the practice of Feng Shui is now applied worldwide as such contemporary architectural buildings have been erected under the guidelines of Feng Shui.

The principles of Feng Shui, particularly, show the possible models in terms of good or benevolent and bad or negative energy. Therefore, following these specific guidelines is necessary for receiving chi. On the other hand, technology, available materials, structural system techniques and even understanding of architectural design have been changing and evolving. Architectural designers are after achieving the new, the original and the unique.

Under the light of these circumstances, it is seen that contemporary architectural buildings have been erected based on Feng Shui all around the world. The buildings are examples of different architectural styles with different architectural characteristics, designed by different architectural designers and constructed at different countries of the world. This study shows that the principles of Feng Shui are not cause of repression for the architectural design. On the other hand, investigation of original references and literature reveals that this discussion has not been opened previously. In that manner, this paper aims at creating a new perspective.

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