



Exploring Feng Shui Elements in Domestic House

Haiyang Wen

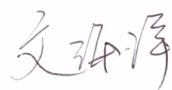
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This 90-point Report is Submitted as a Partial Fulfilment of the 180-point
Master of Design Degree at Auckland University of Technology.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the qualification of any other degree or diploma of a university or other institution of higher learning, except where due acknowledgement is made in the acknowledgements.



Signature

18 May 2018

Date

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I also like to thank my friends and classmates who discussed, share their views and suggestions about my project.

Abstract:

This study is a practice-based research project that analyses and interprets Feng Shui theory and practice, not only for its information per se, but rather for its historical, cultural and emotional attributes to inform the design and development of a domestic house located at 3 North Piha Road, Piha, Auckland. The design presents a new way to understand and apply Feng Shui theory to modern architecture and to offer positive energy to dwellers to harmonise their living.

The main challenges I have experienced in this project were not related to understanding Feng Shui philosophy and values, but in developing a design process that allows an insightful interpretation and translation of Feng Shui - from its literary theory and oral culture into architectural language that is actionable and designable to shape the physical meaning of a domestic dwelling in New Zealand. Efforts to harmonise an Eastern philosophy into a Western context presented unique challenges and opportunities for the research study.

Feng Shui is a traditional Chinese worldview regarding the art of spatial alignment and orientation, and the relationship between humans and their environment. It is both a theory and a practice. It is, however, often difficult to interpret into other societies because of different cultural backgrounds, living habits, and beliefs.

This research introduces fundamental Feng Shui theory that focuses on harmonious living. Much distinctive architectural design works can be found in China and other parts of Asia. These designs provide good examples of Feng Shui application that this research project draws insights from. The Hakka Tulou and the Beijing Siheyuan are two key case studies that inspire my design exploration. They provided me with an understanding of the Chinese culture of siting harmonious living spaces, and how they manage their living environment between architecture and nature.

While the core principle of Feng Shui is still a very important factor in this design project, it has deliberately departed from this simplistic tradition to transform the intangible elements of Feng Shui elements into a domestic dwelling that expresses meaning, form, and function.

Feng (Wind), Shui (Water), Yin (Darkness) Yang (Brightness), Chi (Energy), and the Five Elements (Earth, Wood, Metal, Fire & Water) were some of the key elements that I transformed into architectural vocabulary, in similes, metaphors, and meanings for shaping the forms and spaces of the dwelling.

Feng Shui theory and Chinese living culture are discussed in detail here to position the principles as the central frame of reference. A user-centred design approach is used to design and develop the domestic dwelling in Piha. User-centred design, not Feng Shui-centred design, ensures that the theory and principles of Feng Shui are materialised to shape the architectural form, space, and the environment, that is meaningful, experiential and auspicious to the occupants.

A series of 2D, 3D and computer modelling were explored to study and search for optimum shapes, forms and layouts that elicited feeling, emotion and function of the dwelling.

Besides the Feng Shui theory, this study also reviewed the practice of Feng Shui historically and in a relationship with elements of Chi (氣), Yin and Yang (陰陽), and the Five Essential Elements (五行). I also looked at the Chinese living tradition and customs to understand and illuminate how and why those elements were celebrated in traditional China and many parts of Asia. However, this research is for a modern house, for a modern society that is not located in China. This has provided the opportunity for me to identify and discuss how those Feng Shui theories and elements need to be understood, interpreted and transformed into 3-dimensional spaces for a dwelling that is to be built and sited in New Zealand.

Therefore, the research question asks:

What is Feng Shui and how can the feelings and emotions of this oriental principle be interpreted, shaped and applied to the design and development of a domestic dwelling in a Western context?

This 90-point Design Project is a partial fulfilment of the 180-point Master of Design Degree.



Figure 1. The Chinese Words of Feng Shui¹

1. "Feng Shui," <https://lifemastersgc.wordpress.com/>.

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Chapter One. Introduction

1.1 Introduction

This research aims to design and evaluate a domestic house in Auckland by applying Feng Shui theory. Feng Shui theory is transformed and interpreted from literary theory to a 3-dimensional architectural form in this research. For example, some Feng Shui elements, such as Chi(氣), Yin and Yang philosophy (陰陽), and the Five Essential Elements (五行) can be felt and touched in this house, which is different from traditional Chinese architecture. The objective is to extend the application of Feng Shui theory to Auckland so that residents can harmonise and benefit from their living.

To complete this research, domestic disciplines of knowledge are required ranging from art and design, traditional Chinese philosophy, geography, modern living, psychology, and hybrid approaches are applied. This project focuses on the issues, including dwellers' psychology, and harmonious/sustainable construction.

This study also considers how design can express a Chinese worldview regarding the art of spatial alignment and orientation, and the relationship between humans and their environment. It is both a theory and a practice for connecting mind, body and spirit to space or the environment.

The literal definition of Feng Shui is wind and water. It is believed that wind and water create the rhythms of the environment. If there are good rhythms between wind and water, there will be a good environment, and there will be good health, wealth and happiness. A harmonious balance between space and self produces good "Chi" or Energy and causes the uplifting and positive spirit to the occupants. The optimum design of a space and the environment surrounding the space is, therefore, a fundamental requirement for good Feng Shui. It is, however, often difficult to interpret because of different cultural backgrounds, living habits, and beliefs.



Figure 2. Hakka Tulou²

The Hakka Tulou is a typical example showing how Chinese understanding the relationship between living and nature. The Hakka Tulou is usually located in mountains and near water.

2. "Tulou Part 1," <http://blog.nus.edu.sg/carecopecure/2016/10/11/tulou-part-i/>. Download in 10 May, 2018.

1.2 Challenges and Opportunities

Designing a dwelling that is informed by the principles and practice of Feng Shui in another country and culture provides exciting opportunities and challenges. Feng Shui theory includes many traditional Chinese philosophies. Practised in China for more than 3000 years, Feng Shui literally means "wind" and "water." It is a traditional Chinese philosophy which is heavily linked to habitat placement, architecture, living, and even divination. According to M. Madeddu and X. Zhang, Feng Shui is a Chinese concept aimed at positioning cities, architecture, interiors, and graves to create a harmonious relationship with the surroundings and the occupants of the place.³ As Ole Bruun says, "sometimes Feng Shui, considered as the Chinese art of placement, is one of the fastest growing Asian spiritual/cultural practices in the West."⁴

3. M. Madeddu and X. Zhang, "Harmonious Spaces: The Influence of Feng Shui on Urban Form and Design," *Journal of Urban Design* 22, no. 6 (2017).

4. Ole Bruun, *An Introduction to Feng Shui*. (Cambridge: Cambridge University Press 2008).

Although the basic principles and practices of Feng Shui have not changed dramatically, my research has indicated that it is a flexible philosophy for me to explore, design and develop a family dwelling in Auckland. Auckland is a city that has been built up around mountains and waters, the two most important natural elements that are linked to the Feng Shui philosophy. Auckland also has abundant "Chi." I will use these philosophical elements as architectural tools to shape a domestic dwelling that is meaningful and functional, based on good "Chi" and authentic Feng Shui.



Figure 3. Window Scenery⁵

Window scenery plays a significant role in Feng Shui theory. The window may offer a scenery, like natural painting to inspire dwellers, which means good energy in Feng Shui theory.

5. Suzhou Museum. <https://500px.com/070b28e4c4dfb8a938f4184b96d4e6959>. Download on 15 March, 2018.

These scenarios point out that there is an excellent opportunity to apply Feng Shui theory to other peoples' living, not only for cultural communication, but also benefiting their lives, and improving their living quality. It is an art at the very pinnacle of social-cultural, and scientific achievements of Chinese civilisation.⁶ Although the primary form has not changed dramatically in Auckland in the last several decades, the living style has been changing because of immigration and cultural fusion. Today, the group of Chinese who may be familiar with Feng Shui thinking has increased to nearly 10% of the total population in Auckland (2013).⁷ There are increasingly more people from different groups paying attention to Feng Shui. On the other hand, Auckland is a city that builds around mountains and rivers, which heavily link to the ideal Feng Shui environment. Therefore, Auckland would be a suitable city to develop this research project.

6. Kam Chuen Lam, *Feng Shui Handbook : How to Create a Healthier Living and Working Environment*, A Henry Holt Reference Book (New York : Henry Holt, 1996. First American edition., 1996), Handbooks

7. "Auckland's Asian Population," Auckland <https://www.aucklandcouncil.govt.nz/plans-projects-policies-reports-bylaws/our-plans-strategies/auckland-plan/about-the-auckland-plan/Pages/aucklands-asian-population.aspx>.

1.3 Structure of Report

There are six chapters in this report.

Chapter 1: Introduces this research and why this research project is needed.

Chapter 2: Offers a review of the literature and critical analysis through literature reviews and case studies to get a full understanding of Feng Shui theory and applications in China and the modern design thinking.

Chapter 3: Outlines the research frame, methodology, and design methods used in this project.

Chapter 4: Provides the important concept development that forms my design criteria for housing design.

Chapter 5: Evolves and refines the concept to emphasise the atmosphere of space. This chapter also offers a prototype and evaluation process.

Chapter 6: Reflects on the achievement and possible application in the future. The conclusion and discussion are provided.

Chapter Two: Literature Review

2.1 The Story of Feng Shui

In Chinese history, Feng Shui theory seems like mythology in ancient times, because it is accepted that classical Feng Shui is cosmology and a fortune-telling practice. Those who lived along the Yellow River in China four thousand years ago found they could live better if they were backed by the mountains to the north and faced the source of water to the south, because this position might offer the right place where they could avoid the northern winds while getting sunlight easier.⁸ That is the practice of Feng Shui. Theoretically, the visible record of Feng Shui comes from the Shang Dynasty (1600-1050 BC). Kings might receive advice through the turtle bones on a variety of matters, including building projects.⁹ Then, emperors promoted Feng Shui theory. Also, some ancient Feng Shui experts developed some methods, such as Eight Trigrams and Nine Stars. They used those principles and rules to calculate the auspicious direction and did divination.

8. M. Shi, "Urban Planning (Chinese), History of A2 - Smelser, Neil J," in International Encyclopedia of the Social & Behavioral Sciences, ed. Paul B. Baltes (Oxford: Pergamon, 2001).

9. Jianjun Cheng, 风水与建筑 [Feng Shui and Architecture] (Beijing: Central Compilation & Translation Press, 2010).



Figure 4. A Corner of The Forbidden City¹⁰
The Forbidden City is designed by fully applying Feng Shui theory. The red is the Fire in the Five Essential Elements, and it also means happiness, good luck, auspiciousness. The yellow is the Earth element, which means the centre of a country.

10. Jin Wang, "爱上这座城," <http://www.dpm.org.cn/light/246483.html>.

Although the ancestors used different approaches to find the right place and guide building activities, the target of them are similar. Practically, Feng Shui theory pays attention to the environment, such as terrain, wind, water, and plants, which offer a necessary condition for comfortable living. It is a practical science showing the rules of nature, and people live under those rules. However, intuition is also important, as one may speculate or predict invisible energy, known as Chi, and the hidden changes. Hence Yin and Yang, is considered when determining if spaces are auspicious for a living.

Since Song Dynasty (960-1279 A.D), Feng Shui is a complex system including diverse subjects, such as architecture, philosophy, psychology, and aesthetics.¹¹ This research focuses on the three core philosophy elements, Yin and Yang, the Five Essential Elements, and Chi; and translates these theories using design to express the original Feng Shui concept to harmonise dwellers' living.

11. Yang, L. (2005). 风水思想与古代山水城市营建研究 [The Research of Feng Shui Theory And The Building of Ancient Shanshui Cities](Disseration). Chongqing University, Chongqing.

2.1.1 Selecting an Auspicious Site

Chinese believe there is a place, called Feng Shui Bao Di (风水宝地, an auspicious place with good Feng Shui) where can bring good luck, wealth, and happiness. As Qiao Xu (1495-1552 A.D) said Feng means the place where is stable structure besides moutains which can stop the strong wind; the Shui means a place protected by water. Ancestors identify that there are five stages for choosing a place that can encorporated good Feng Shui principles:

- Looking for dragons
- Surveying the mountains
- Experiencing the emotion of water
- Selecting the best location
- Deciding oreintation

Based on thse principles, the site for this project is located at 3 North Piha Road, Piha, Auckland, where it is surrounded by water, mountains, and plants. The site embodies the elements in accordance with Chinese Shanshui culture- the view of mountains and water provides a traditional Chinese beauty to dwellers, which makes them peaceful and happy.

1. Looking for Dragons

Feng Shui believes the mountain is a habitat for dragons. Living in the mountains will be blessed. Regarding the terrain of Auckland, there is a group of mountains to the west, which means space for dragon's living.

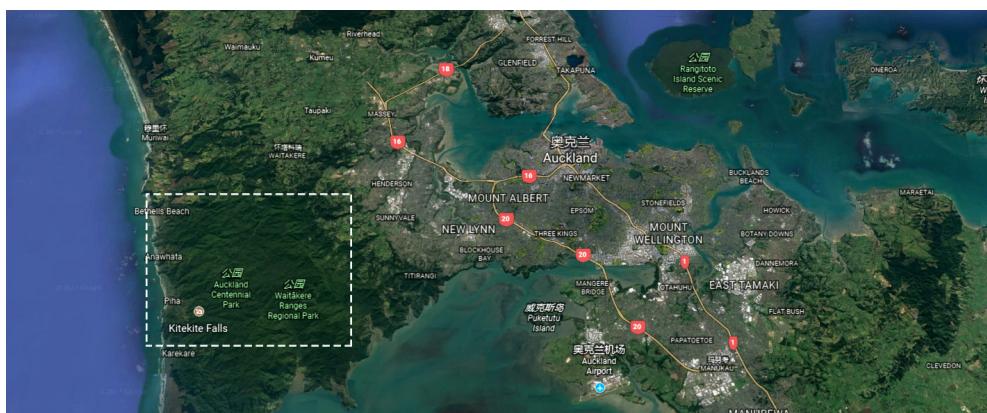


Figure 5. Looking for Dragons

(Drawn by Haiyang Wen, 2018. Adapted from Google Map)

Regarding the map of Auckland, the Mountains located mainly in the West. According to Feng Shui theory, this area is heavily linked to dragons, which means good for living.



Figure 6. Piha

(Shot by Haiyang Wen, 2017)

The Mountains in Piha looks like the dragons laying on the land in Feng Shui theory. The dragon will protect and bless dwellers.

2. Surveying the Mountains

The second step "surveying the mountains" means understanding the terrain and quality of the mountains. Plants cover the group of mountains, and there are several streams in these mountains around Piha. Therefore, these mountains are suitable for living, especially the mountains on the west side, which receive fresh air from the sea.

Figure 7. The Water in the Mountains in Piha (Shot by Haiyang Wen, 2017)



3. Experiencing the Emotion of Water

The sea is to the west, and several streams are flowing in Piha. Feng Shui considers that waters, especially belt-shaped water, could be understood as a dragon(以水为龙), which is an auspicious god protecting dwellers.¹² Therefore, the best location should be harboured by the water and mountains. Based on Fu Yin Bao Yang, the site should face the water for getting enough sunlight.

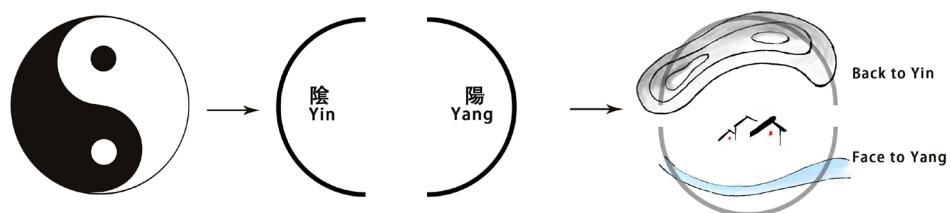


Figure 8. The Relationship Between Water, and Habitat
(Drawn by Haiyang Wen, 2018)

12. Yucai Zhao, "地理五诀," (World Affairs Press, 2010).

4. Selecting the Best Location

Point holes mean to decide the location of the site. According to the contour map, 3 North Piha Road, Piha is good for Feng Shui research. The site is surrounded by mountains to the east, which can stop the strong wind and protect this site. Also, the water surrounding this site forms a protective frame.

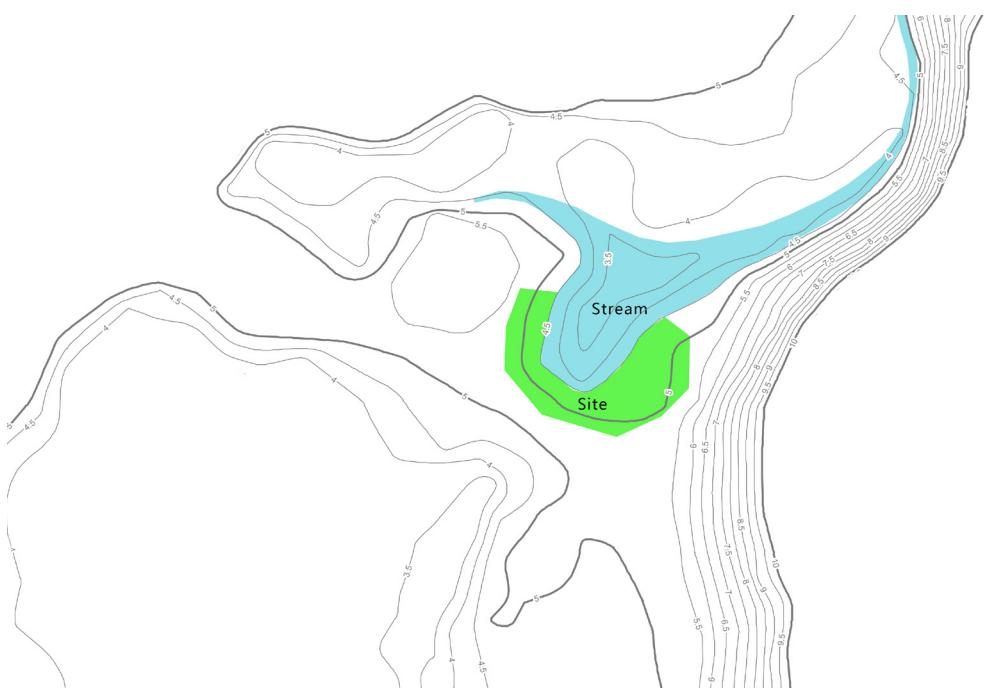


Figure 9. The Site Map (Drawn by Haiyang Wen, 2018)

A group of mountains at the north, which is considered as the ancestor mountain protecting and blessing dwellers.

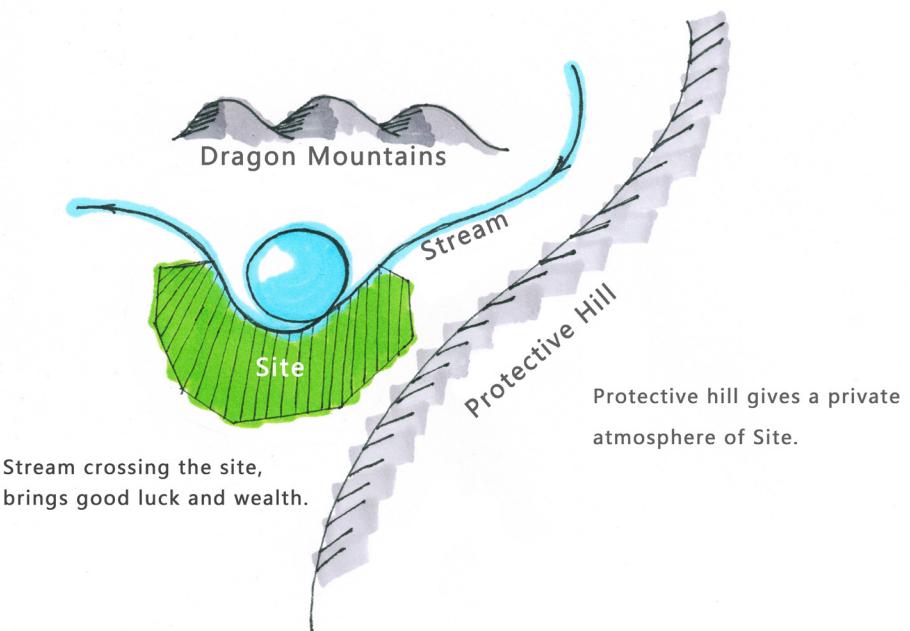


Figure 10. Mountains and Dragons (Drawn by Haiyang Wen, 2018)

5. Deciding Orientation

According to Feng Shui theory, the harmonious house should face the direction of the sun for getting good Chi. In modern architecture, meeting the sun is also a solution for health and comfortable living. However, in Auckland, sunshine is much stronger than in most areas of China. Therefore, the direction is slightly varied.

Therefore, according to the difference between the sunlight in China and Auckland, this study paid attention on orientation, which will be discussed with concept development in Chapter Four.,



Figure 11. Viewing the Site from South to North
in the Cloudy Afternoon (Shot by Haiyang Wen, 2017)

2.1.2 Mysterious Elements

Element 1. Visualizing the Chi

According to Cheng, Chi is the most critical force in Feng Shui and the key to ancient Chinese philosophy.¹³ The Book of Burial, which is the earliest book introducing Feng Shui, notes that Chi is a force to fertilise wind before going up and forming a cloud, followed by dropping down rain, and finally generating life.¹³ Also, as Xi Zhu (1130-1200 A.D.) says, Chi is the most critical energy for living.¹⁴ Chi, known as "dragon's breath," is the essence of Feng Shui theory. However, what is Chi is still a question, because the concept of Chi is abstract because it cannot be seen and touched. As the concept of Chi that Guo described, I sketch to visualise the Chi system. If linking the Chi system to geography, it can be found that Chi seems like air, wind around the living.

13. Jianjun Cheng. 风水与建筑 [in Chinese] [Feng Shui and Architecture]. Beijing: Central Compilation & Translation Press, 2010.

14. Xi Zhu, 朱子全书 [The Whole Book of Zhu Xi], ed. Jie Zhu (Shanghai: Shanghai Ancient Book Publishing House 2010).



Figure 12. The Concept of Chi (Drawn by Haiyang Wen, 2018)



Figure 13. The Chi in Mountains and Rivers (Drawn by Haiyang Wen, 2018)

Nevertheless, it is not easy to define Chi as a simple figure. Feng Shui also notices the Chi in mountains and rivers. According to Lilian Too, Chinese believe the dragon is an auspicious god. Dragons live in the mountains, and dragon's breath is the root of Chi.

Besides the dragons, Chi is a very complex system in this site. Generally, there are mainly four energies around this site. Three of them are gentle while the other one is slightly different. For example, the Chi from the mountains and sea are strong but gentle, which brings the fresh air, happy smell to this site. However, the Chi from the slope is considered too strong. According to geographical science, the air will cool down and decrease from the top of the sharp slope, which means the sharp slope may bring cold air, and make dwellers feel uncomfortable. Also, the sharp slope may impede the horizon if dwellers live at the bottom.

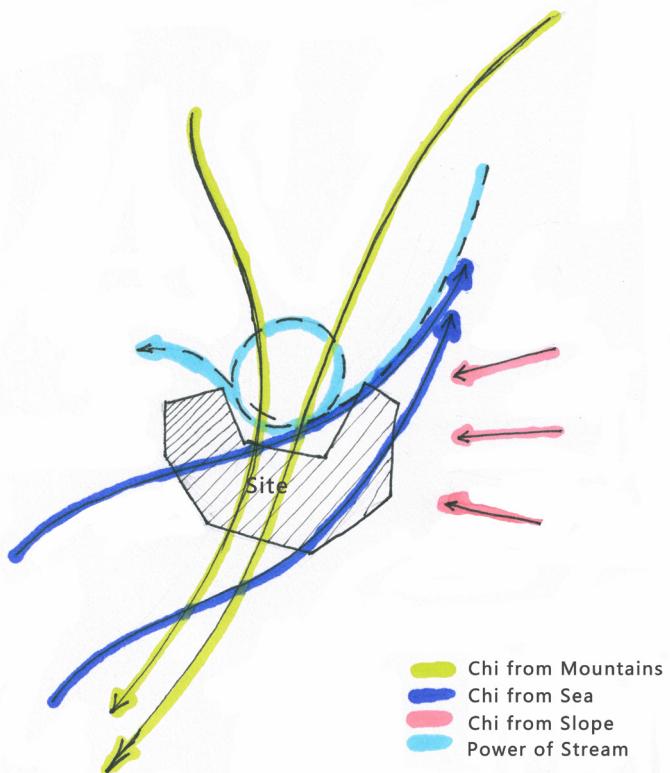


Figure 14. Chi Patterns in the Site (Drawn by Haiyang Wen, 2018)



Figure 15. Chi in Site (Drawn by Haiyang Wen, 2018)

The relationship between Chi and architecture is movement of life energy. For example if we incorporate water and air in design, its flow can create auspicious configurations. This concludes that architectural shapes whether they are auspicious. However, the core thinking of Chi in architecture is fluidity.

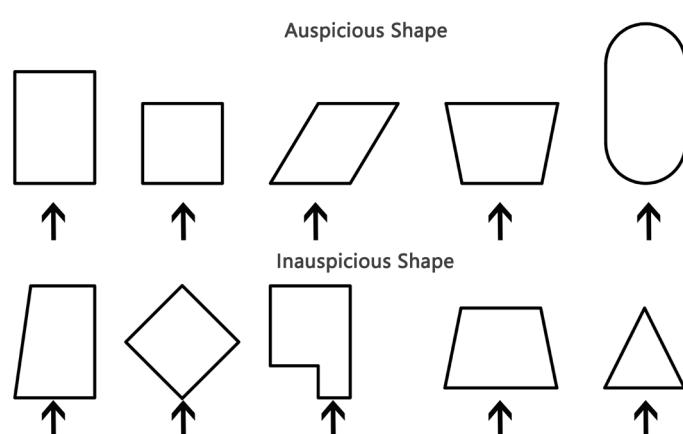


Figure 16. Auspicious Shape and Inauspicious Shape
(Drawn by Haiyang Wen, 2018)

Element 2. Yin and Yang – A Process of Finding Balance

Yin and Yang's concept is important in Feng Shui theory. Theoretically, Yin and Yang are the two poles. As Shen Xu (58-147 A.D.) states in the first Chinese dictionary, Yang, means a bright place where you can get sunshine, while Yin is the place at the north of the mountain, which cannot receive sunlight easily.¹⁵ Those are the primary meanings of Yin and Yang. Also, a well-known model shows the relationship of Yin and Yang. The whole circle means the world; Yin and Yang are the two opposite powers. However, Yin is in Yang; Yang is also in Yin. They are changing endlessly. As the book Graphic of Tai Chi says, although there are two parts, black and white separately, it is still one ball. Black is in white, while white is in black. Nobody knows when they start and finish.¹⁶

15. Shen Xu, 说文解字 (附检字) [Origin of Chinese Characters] (Zhonghua Book Company,
16. Xin Chen, The Graphic of Tai Chi in Chen Style (Shanxi Sciense and Technology Press, 2006).

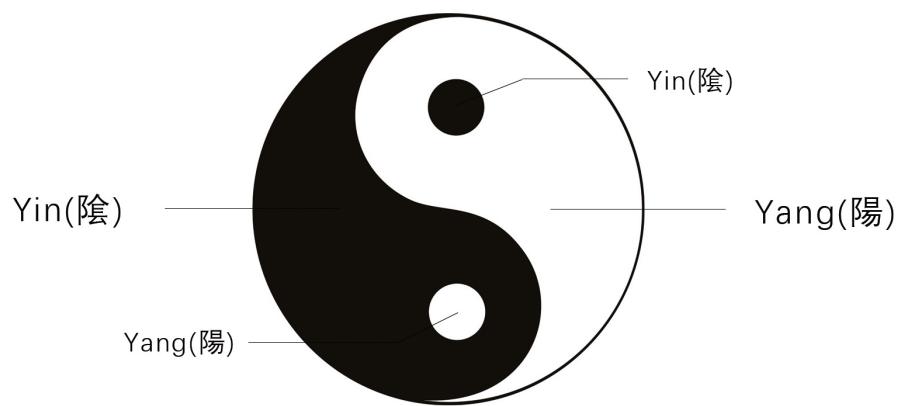


Figure 17. Yin and Yang (Drawn by Haiyang Wen, 2018)

However, the Chinese developed the Yin and Yang concept in many areas and used this concept to understand the world. There are many sentences showing the Yin and Yang concept; even ancestors use Yin and Yang to reflect the relationship between living spaces. For example, in Tao Te Ching, Lao Zi (about 6th century BC) notes that if people build a room, part of the walls must be empty. Therefore it is a room for use.¹⁷ This sentence seems like saying the relationship between walls and spaces. However, Doctor Zhang notes, the relationship between wall and room explains Yin and Yang.¹⁸ This sentence means: the walls are "real" while the room is "nothingness"; "nothingness" is in the "real" ; they are interdependent. That is a way of approaching how Yin and Yang work in Chinese philosophy.

17. Bi Wang, 老子道德經注校釋 [Explanation and Annotation of Tao Te Ching], ed. Yulie Lou (Zhonghua Book Company, 2008).

18. Yong Zhang, "Ideology Study of Yin-Yang and Five Elements Theory in Lao Zi" (Central China Normal University, 2017).

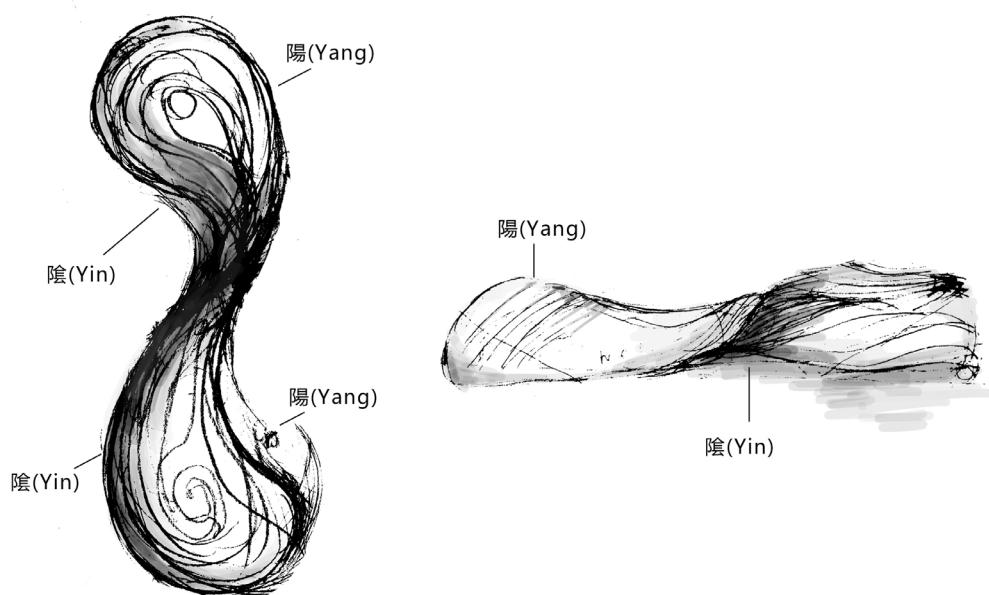
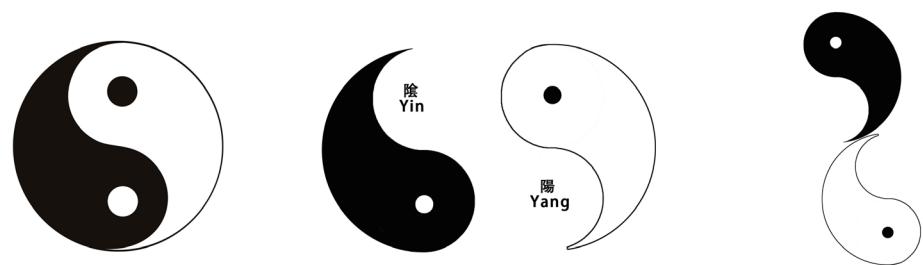
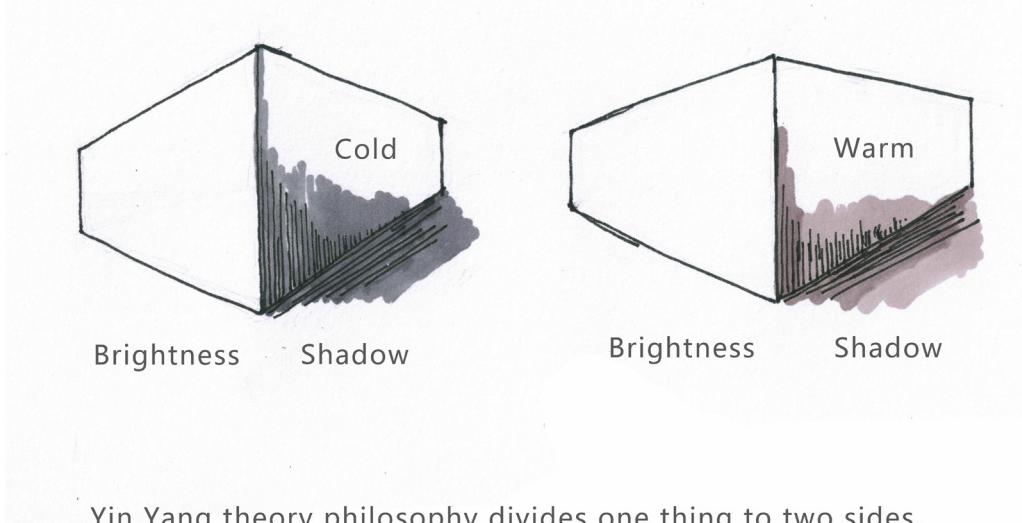


Figure 18. The Transformation of Yin Yang (Drawn by Haiyang Wen, 2018)



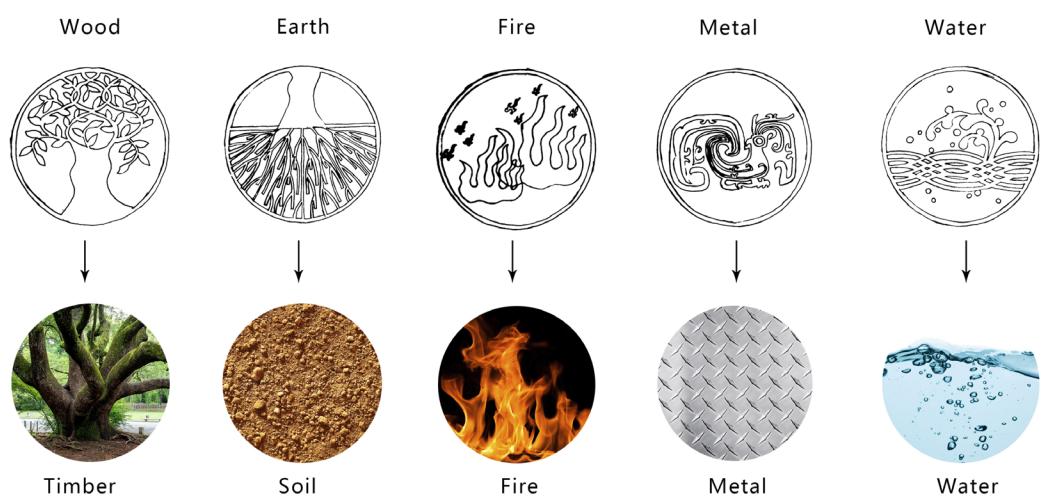
Yin Yang theory philosophy divides one thing to two sides, and getting a dynamic balance through the change of them.

Figure 19. Yin Yang Thinking in Relation to Architecture
(Drawn by Haiyang Wen, 2018)

Elements 3. The Five Essential Elements

"Five" is a mysterious number to Chinese culture, because Chinese understand the world by "five," such as "Five Tastes" (五味), "Five colours" (五色), "Five Great Mountains" (五岳), and "Five internal organs" (五脏). The Five Elements have different characteristics, and they form all the needs of living. Regarding the contents of Feng Shui theory, Too Lilian, who has researched Feng Shui for many years, explains that "the origin of Feng Shui theory is the Chinese way of viewing the universe, and all things on our planet are classified in to Wuxing (Five Elements), Jin (Metal), Mu (Wood), Shui (Water), Huo (Fire), Tu (Earth), and take on implications of positive and negative energy".¹⁹ Eventually, classified by ancestors, elements imply different meanings, but they are closely linked to each other. The relationship of these Five Elements is complicated because each one could generate or limit the other one. For example, "Wood" can generate "Fire", while "Wood" limits "Earth" (the roots of trees hold soil). However, the aim of the Five Essential Elements is harmony. When those elements are balanced and work well, the environment will be harmonious, and people will be prosperous.

19. Lillian Too, *The Illustrated Encyclopedia of Feng Shui : The Complete Guide to the Art and Practice of Feng Shui* (Shaftesbury : Element, 1999., 1999), Bibliographies



Basically, each element points to material and colour. Those materials manipulate different atmosphere of different spaces to reach a balanced relationship.

Figure 20. The Five Essential Elements (Drawn by Haiyang Wen, 2018)

Figure 21. "Fire" Colour in Forbidden City (Shot by Haiyang Wen, 2017)



2.2 Two Examples of Feng Shui Architecture

This research has done three case studies to understand how Feng Shui architecture looks.

Case study 1. Hakka Tulou

The Hakka people used a limited number of materials, mainly soil and wood, and excellent wisdom to create their ramped-earth houses – The Hakka Tulou. Hakka Tulou or Earth Building provides not only safe and convenient domestic living but also the beliefs and customs of Feng Shui.



Figure 22.A Group of Hakka Tulou²⁰

20. "Take a High Speed Rail Train from Shenzhen – and Go See the Hakka Tulou (Round Houses) in Fujian," <http://weekendadventure.org/take-a-high-speed-rail-train-from-shenzhen-and-go-see-the-hakka-tulou-round-houses-in-fuzhou/>.

Firstly, a Hakka Tulou is positioned among mountains and sources of water. As Haiqun Xiong and Huaizhu Zhang say, physically, the mountains will defend the strong wind, and water offers living necessity; spiritually, the group of mountains implies a prosperous family, and water means fortune.²¹ Theoretically, based on the Yin and Yang theory, the South means Yang, and North is Yin. Therefore, this form accords the Feng Shui philosophy "Fu Yin Bao Yang" (负阴抱阳). It means back to Yin, and face to Yang.

Secondly, the layout of the Hakka Tulou is an enclosed circle or square. Practically, this form is much safer than others. The high wall would be a defence against enemies from other ethnic groups or society, and attacks by wild animals, like wolves. As Kang Liu says, based on the historical record, these shapes are a defensive architecture for a safe living.²² Therefore, dwellers used this architecture as a refuge. Psychologically, this form may offer a secret space for living to make dwellers comfortable. Chinese usually live with a big family. This form also means their family will become prosperous and the relationship will be close.

21. Huaizhu Zhang Haiqun Xiong, "闽西客家土楼民居中风水因素的探究," [The Research of Hakka Tulou in Relation to Feng Shui Theory.] Development of Small Cities & Towns (2007).

22. Kang Liu, "The Research of Fujian Folk Defensive Settlement of the Ming and Qing Dynasties Based on the Historical Documents" (Huaqiao University, 2017).

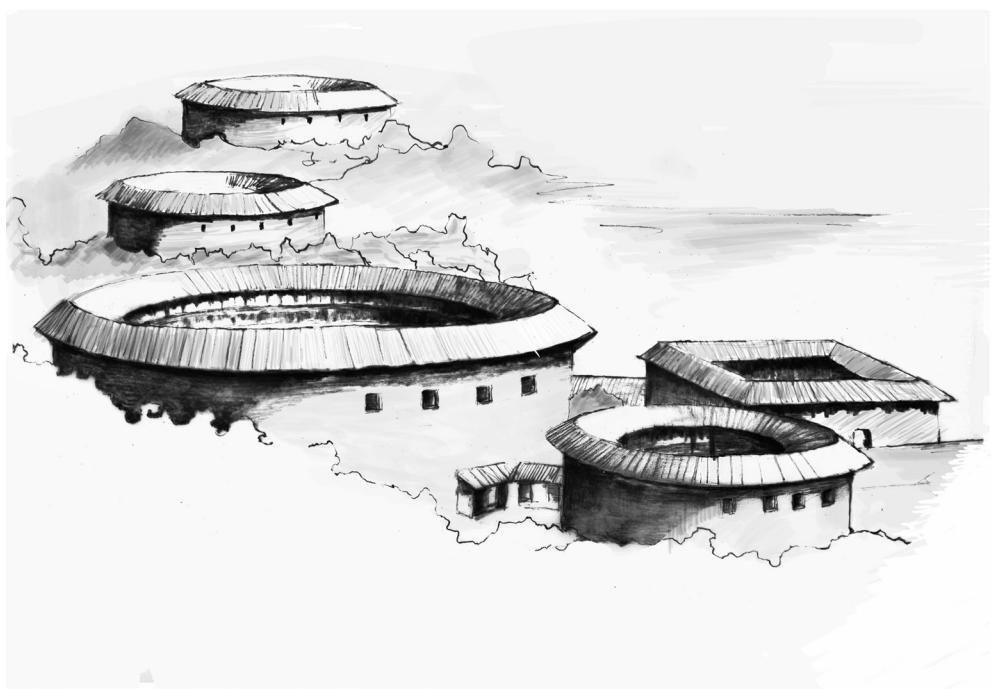


Figure 23. Sketch of Hakka Tulou (Drawn by Haiyang Wen, 2018)

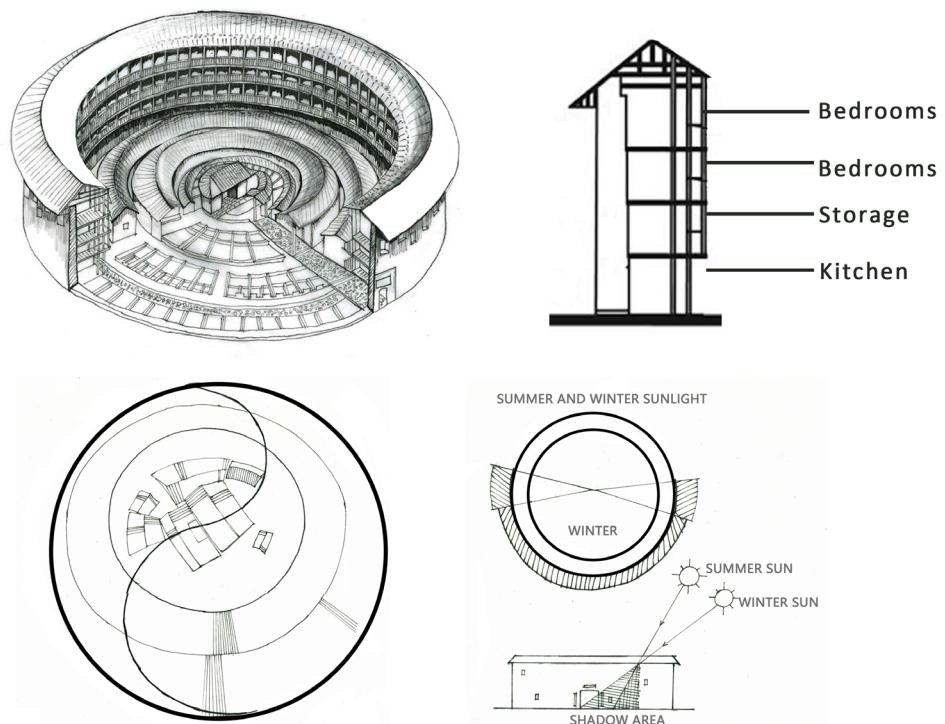


Figure 24. The Analysis of Hakka Tulou
 (Drawn by Haiyang Wen, 2018, Adapted to Le Zhao)²³

23. Le Zhao, "The Hakka Tulou: World Heritage Treasures," Cunfucius Institute Magazine, December 2013.

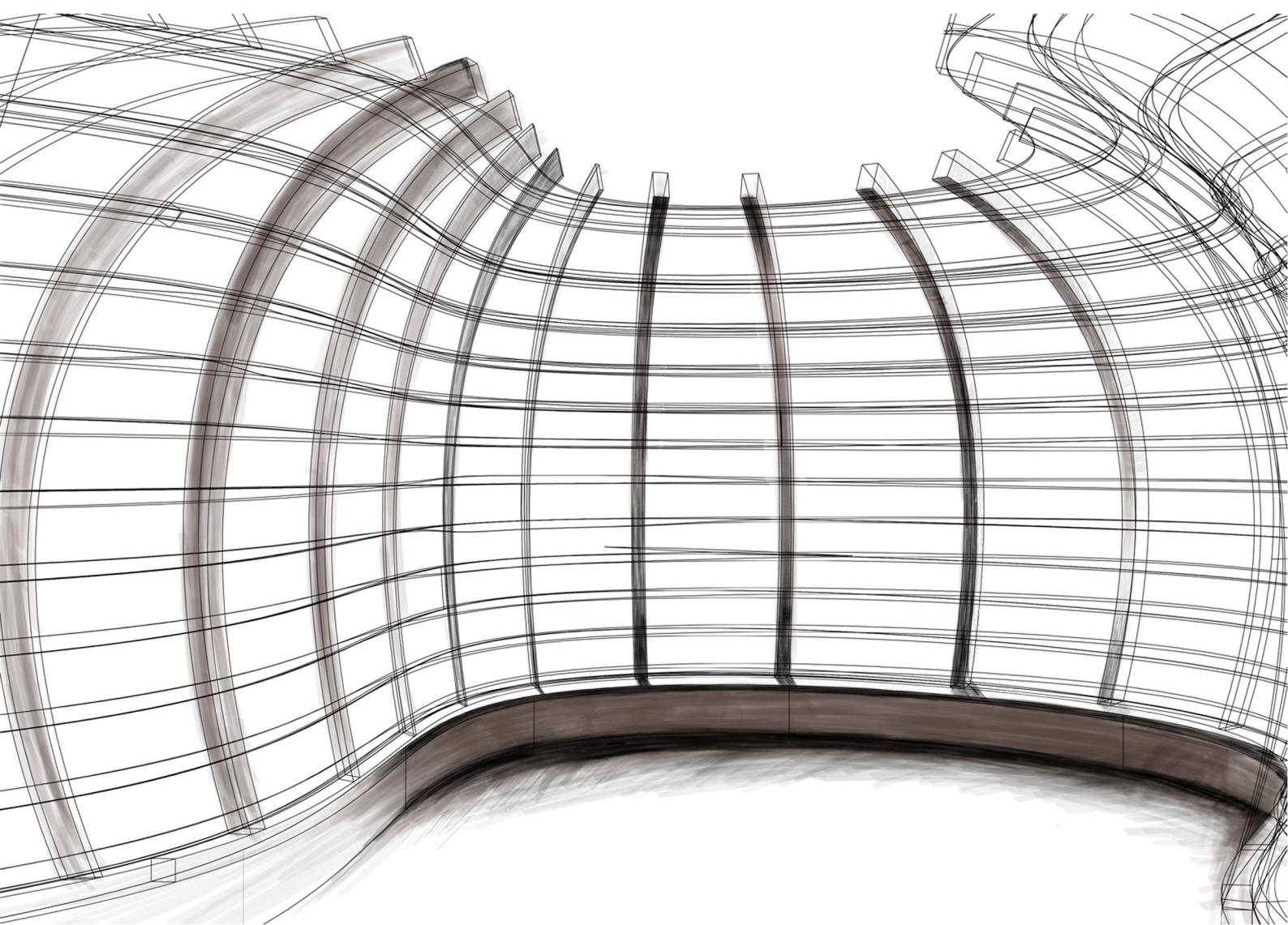


Figure 25. The Concept of Protective Space (Drawn by Haiyang Wen, 2018)

Case Study 2. Beijing Siheyuan

Firstly, the positioning of the Siheyuan is decided by the "Yin and Yang" theory. In addition, the entrance of the Siheyuan is usually at the south-east corner of the courtyard, and the courtyard's back is to the north. This is also a "Fu Yin Bao Yang" form. Practically, this form would get more sunshine in the north of China where it is much cooler than the Hakka Tulou in the south-eastern part of the country.

Based on historical Chinese city planning, Siheyuan used an enclosed square to position the dwelling. In Chinese, the name Siheyuan means "four rooms encircle a courtyard." A Siheyuan is usually located in the middle and the north of China. These areas in ancient China are densely populated. An ancient Chinese city usually separates land as squares, to maximise land usage. The architectural form might be decided as squares. For privacy and large family living, this shape offers an isolation place for one big group of family members.



Figure26. Siheyuan²⁴

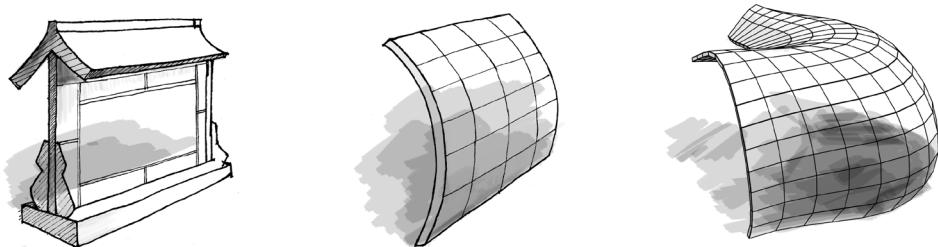
24. "四合院的精神," www.feero.cc/p/51004.html.

A Siheyuan prefers to position the entrance at the corner of its courtyard rather than directly facing the "Tang" (堂, main room). If the entrance is located at the middle of the front and to the "Tang," they will put a Ying Bi (影壁) wall between the "Tang" and the entrance. From the "Chi" theory, this layout will avoid excessive "Chi" to harm dwellers, while offering visual aesthetics and providing privacy.



Figure 27. Ying Bi Wall²⁵

25. Ibid.



Ying Bi Wall

- Protection
- Simple Light and Shadow
- Regular Polygon
- Link Two Space

2D Transforming

- Protective Trend
- Change Light and Shadow
- Curve
- Link Two Space

3D Transforming

- Polydirectional Protection
- Complex Light and Shadow
- Form a Dynamic Space
- Create a Space

Figure 28. Transformation of Ying Bi Wall (Drawn by Haiyang Wen, 2018)

2.3 Needs of Living

Besides the Feng Shui theory, this research also pays attention to the meaning of Chinese living. What is Chinese living?

Well, it is simply about the needs in a house, and how Feng Shui reflects those needs. However, as Shu Wang says, some culture in China is destroyed because of the high speed of development that neglects the habitat's culture. Therefore, this research seeks to understand the "Chinese living needs" to ensure that this tradition is not neglected in my dwelling design. In traditional Chinese living, each function area is unique. They are different from the modern dwellings that we know.

The following reviews the key functional areas to understand the spaces created for traditional Chinese style living:

Tang (堂)

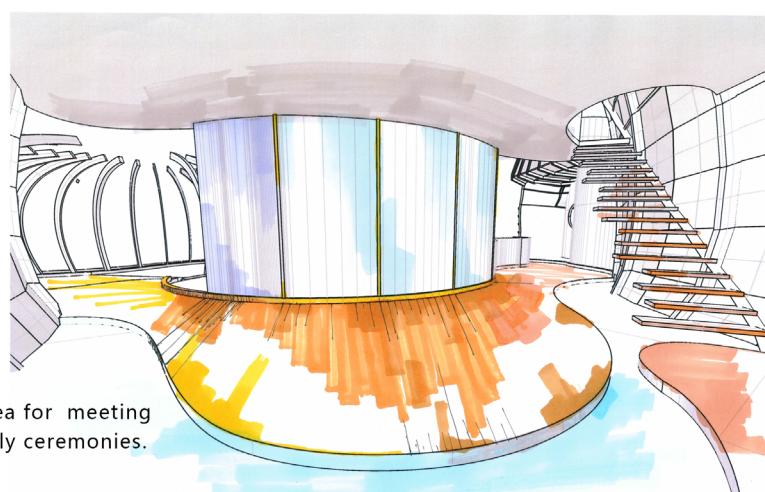
Tang is a symbol of family. The Chinese would put a shrine to sacrifice to gods and ancestors. In addition, the location reflects the Zun (尊), a concept from Confucianism which has affected Feng Shui theory for many years. Zun means the order and importance of people. This area is for gods, ancestors, and important family meetings. Otherwise, the door of Tang often faces to the south. This is not only because of getting sunshine but also because of Fu Yin Bao Yang.



Figure 29. The Classic Tang²⁶

26. "The Beauty of Siheyuan," http://www.sohu.com/a/226317068_100037134.

Glass background, the view, like painting,
will change with the season



Spacious area for meeting
guests, family ceremonies.

Water is in the Tang, making
this space peaceful, solemn.
Keeping water in home, means
holding fortune.

Figure 30. The Concept of Tang (Drawn by Haiyang Wen, 2018)

Zao Fang (灶房)

"Zao Fang" literally means "kitchen" where people cook. However, in Chinese tradition, this area is much more sacred than a place for cooking. The Chinese believe that a God called Zao Shen (灶神) would visit each year to bless the occupants. The Chinese believe that the kitchen is one of the most important spaces in the house. Chinese tend to have a separate kitchen, which does not link to other spaces of the house, because Chinese cooking has heavy oil and fumes.

The other function areas, Chan (禅, Room for meditation) and Wo Fang (卧房, bedroom), are similar to the common one. This research will provide analysis with concept development in Chapter Four.



Figure 31. The Interior of Traditional Kitchen²⁷

27. "一场乔家与古城的相遇," <https://lvyou.baidu.com/pictravel/762f1af1bf20a9c668856a97>.

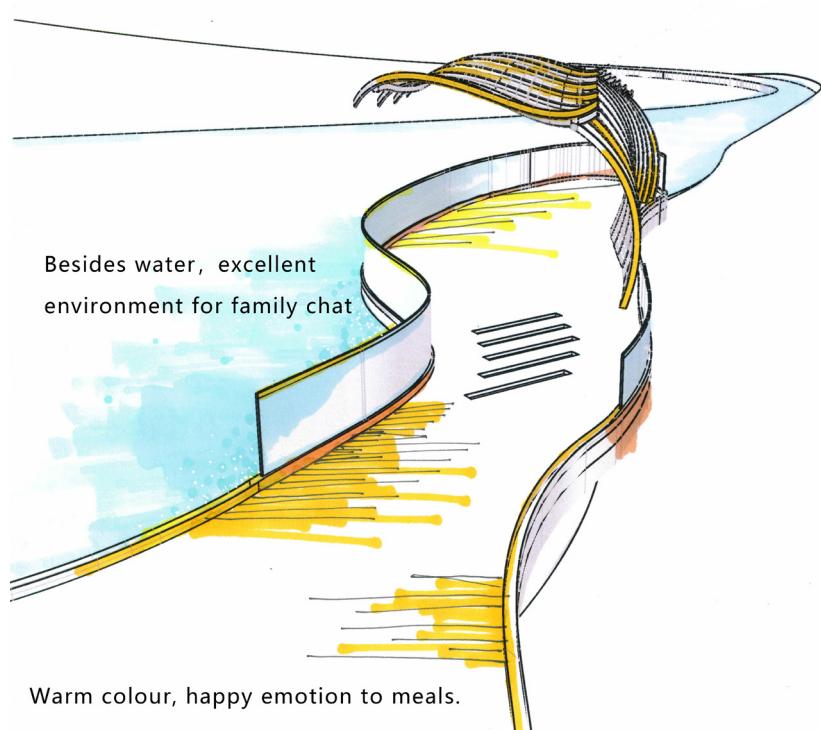


Figure 32. The Concept of Zao Fang (Drawn by Haiyang Wen, 2018)

2.4 Modern Design Studies

2.4.1 Touch the Wind and Water

Remarkably, Feng Shui means wind and water in Chinese. Living with wind and water is an ideal condition in the Chinese mind. To study how to touch and feel those elements, this research conducted a case study of Galaxy Soho designed by Zaha Hadid, who used the fluid curve to show the power of wind, and the case named Water Temple by Tadao Ando who has a particular language in water.

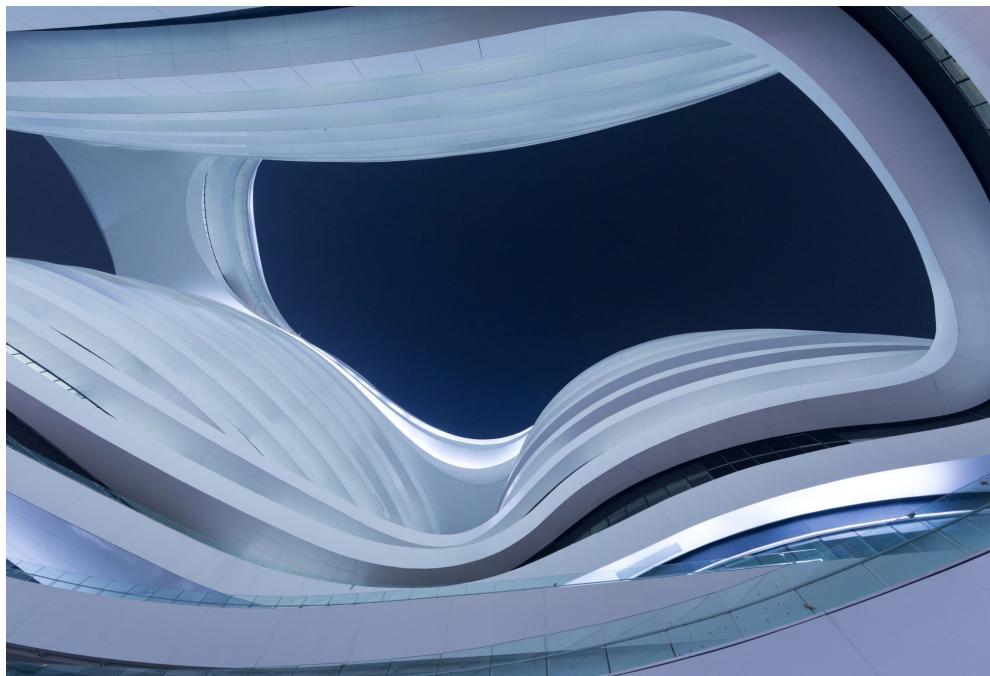


Figure 33. The Galaxy Soho²⁸

28. "Galaxy Soho / Zaha Hadid Architects," <https://www.archdaily.com/287571/galaxy-soho-zaha-hadid-architects>.

Although the Galaxy Soho located in Beijing is a business building rather than a house, Zaha Hadid used the fluid curve in the whole building as an interpretation of Chinese rice land. Also, the liquid curve creates an internal world reflecting the theme of the Chinese courtyard.²⁹ Regarding this research, the house uses this meaningful architectural language, to visualise the energy of wind in this project.

29. "Design & Architecture," <http://galaxysoho.sohochina.com/en/design>.

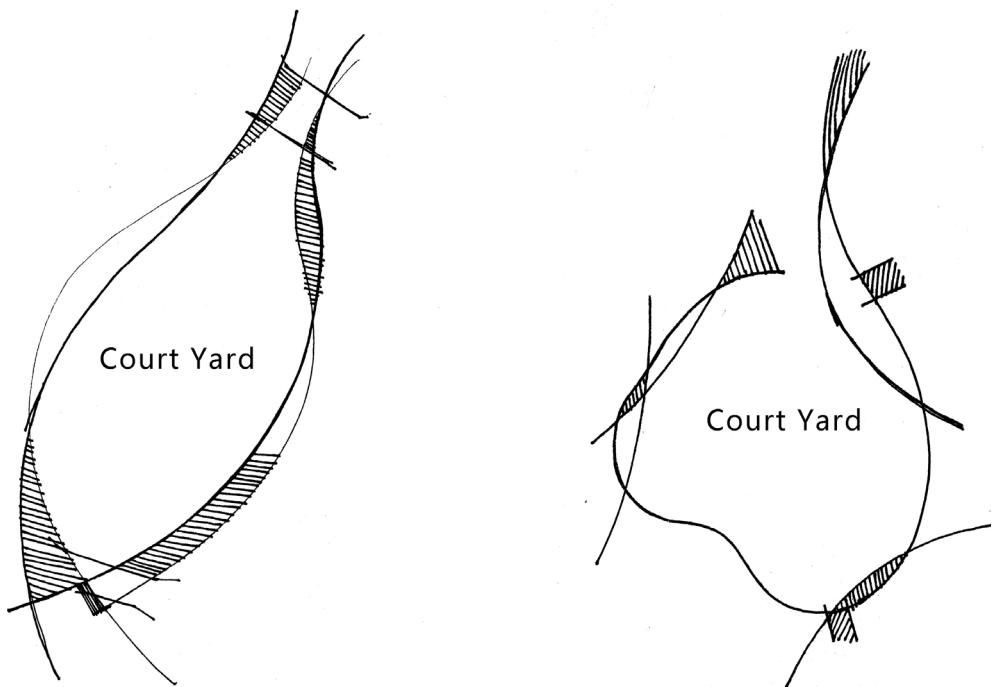


Figure 34. Curve enclosing a Courtyard
(Drawn by Haiyang Wen, 2018)

Although all of these two courtyards are from a curve, the right one is better than the left. To the Chinese mind, a good courtyard should be a square, because of living habits and aesthetics. The square also represents the earth because they consider the sky is a circle, and the earth is square in ancient times.

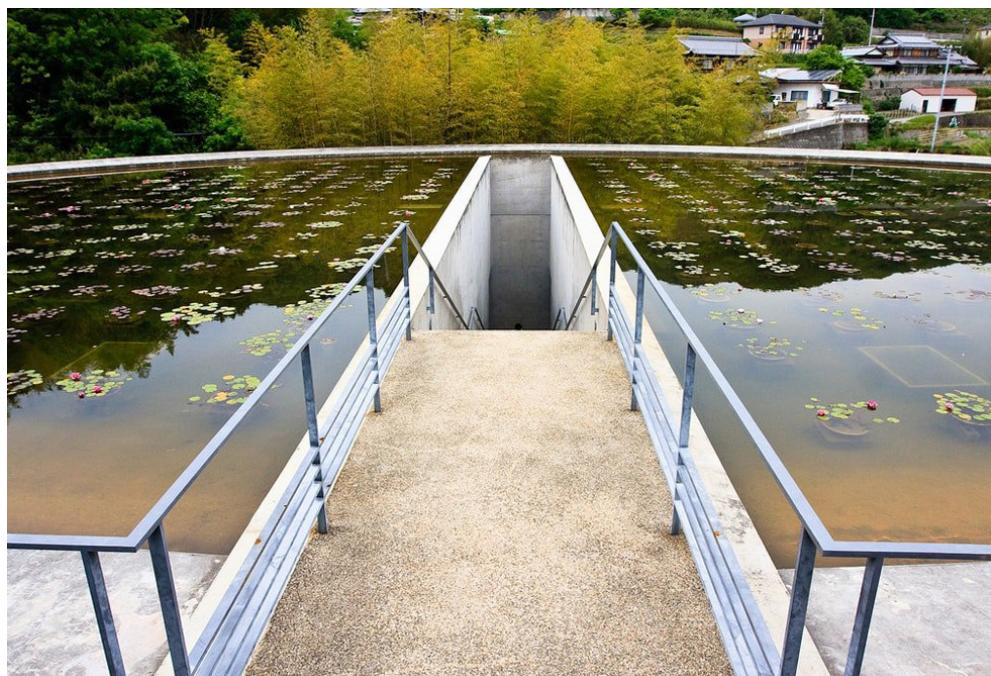


Figure 35. Water Temple³⁰

30. "Water Temple (Shingonshu Honpukuji)," [www.architravel.com/architravel/
building/water-temple-shingonshu-honpukuji/](http://www.architravel.com/architravel/building/water-temple-shingonshu-honpukuji/).

The pool is a spotlight of this water temple. It is filled to the outermost perimeter, which creates an endless horizontal line. The pool itself is a reflection of the surroundings, such as the mountains, sky, and bamboo. Also, the stillness of the water provides a meditative atmosphere and manipulates audiences to clean themselves spiritually.

This research considers using water as the whole courtyard, and each space shares the water view, to manipulate and help people to relax and be at peace. The Feng Shui theory is not only about living with water, but also the interaction between the dwellers and water.

Use the natural water and curves as the whole court yard.

The project is placed around the water forming an enclosed structure, which comes from Hakka Tulou and Siheyuan.

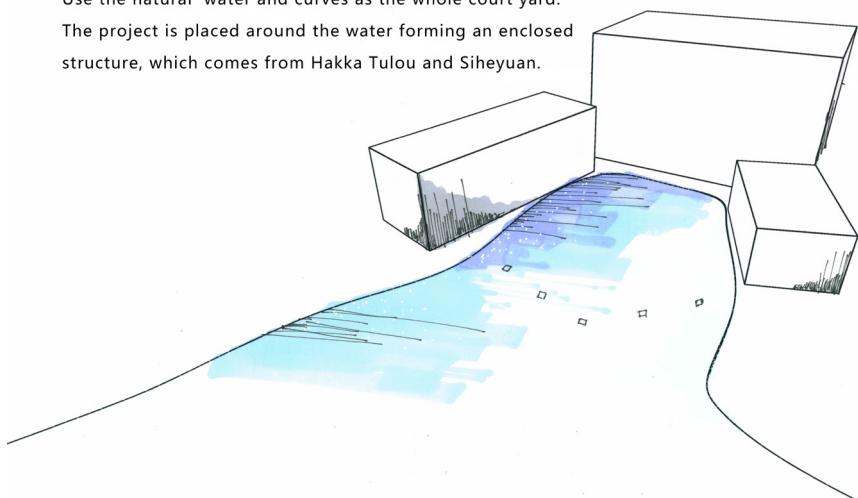


Figure 36. Natural Water as a Court Yard
(Drawn by Haiyang Wen, 2018)

2.4.2 Atmosphere

Mere scholars and designers talk about the atmosphere of the Feng Shui house. According to Feng Shui theory, the elements wind, water, Chi, Yin, and Yang are natural and fluid. The sound of them should be the voice of nature. Therefore, the music in the Feng Shui house should be an inherent noise.

The light and shadow in the Feng Shui house should be one of the best decorations. For example, in Tadao Ando's design, he uses simple materials to deal with the light and shadow, which produce complex effects in the house.

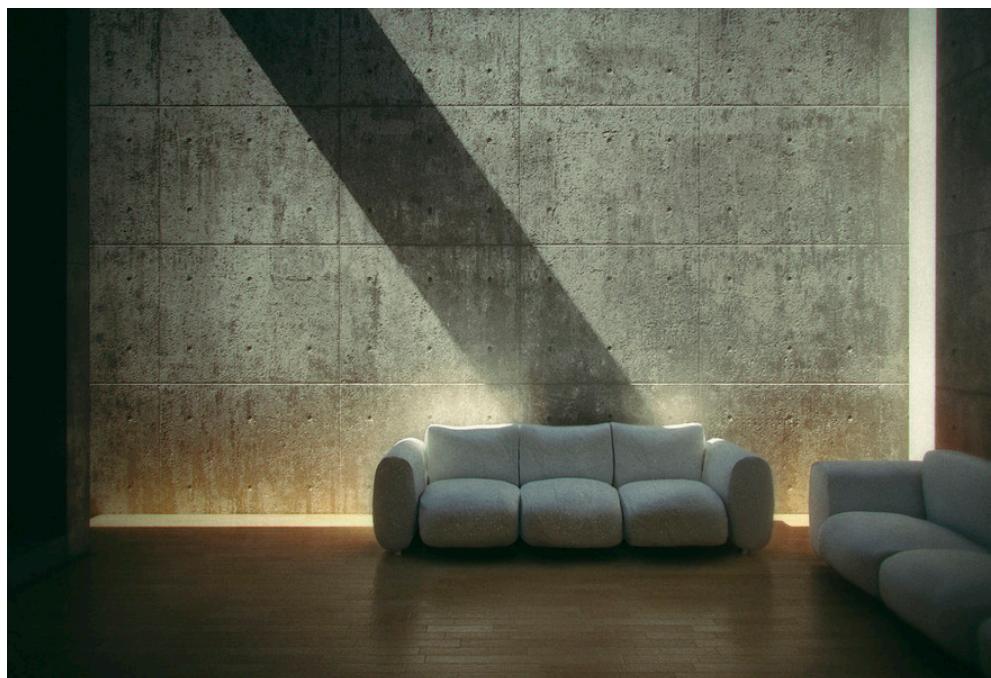


Figure 37. The Complex Light System Throughout the Simple Material³¹

31. Taylor Metcalf, "Ad Classics: Koshino House / Tadao Ando Architect & Associates" <https://www.archdaily.com/161522/ad-classics-koshino-house-tadao-ando>.

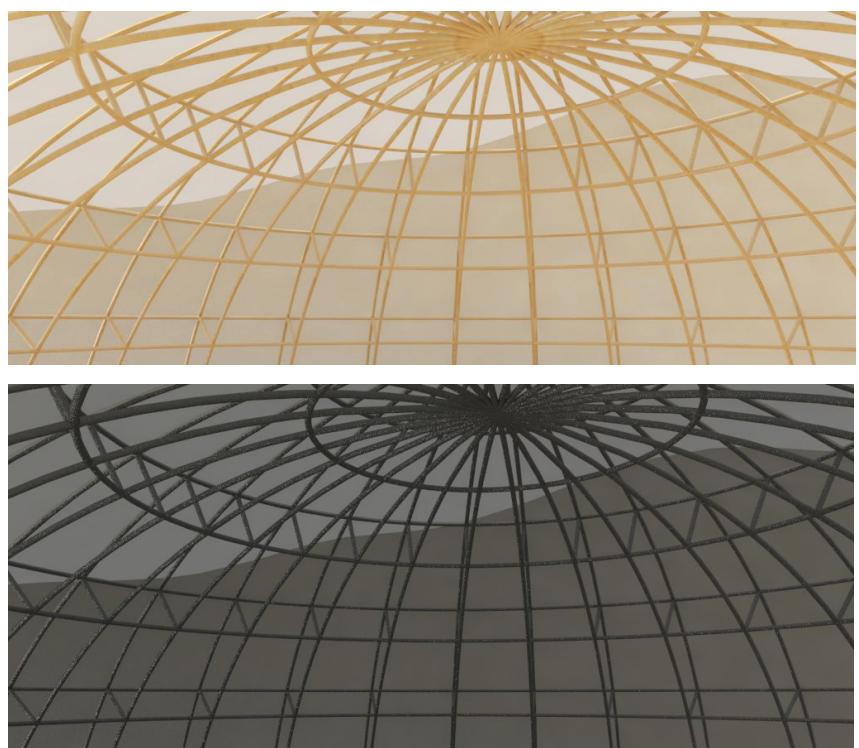


Figure 38. The Different Feeling of Same Space
(Drawn by Haiyang Wen, 2018)

Chapter Three. Methodology

3.1 Research Framework

Based on the literature review, this research project is not involved in one subject. In other words, this is a multi-dimensional undertaking to design a happy, harmonious domestic Feng Shui house. Knowledge and information that this research project needs are from inter-disciplines, including sustainability, human-machine-environmental science, and living psychology. All that data has been studied to generate the idea, analyse the literature, form the concept, and evaluate the residential house.

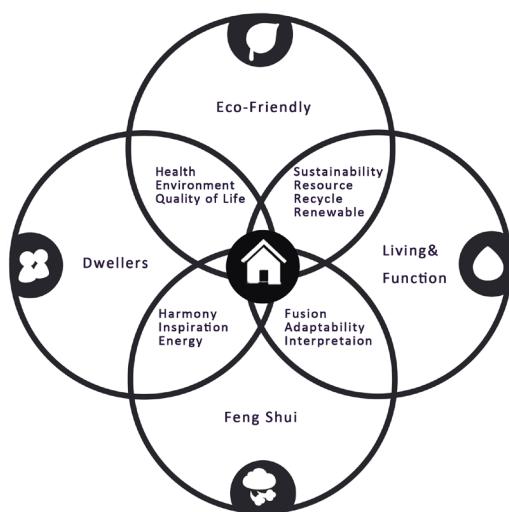


Figure 39. The Context of This Research (Drawn by Haiyang Wen, 2018)

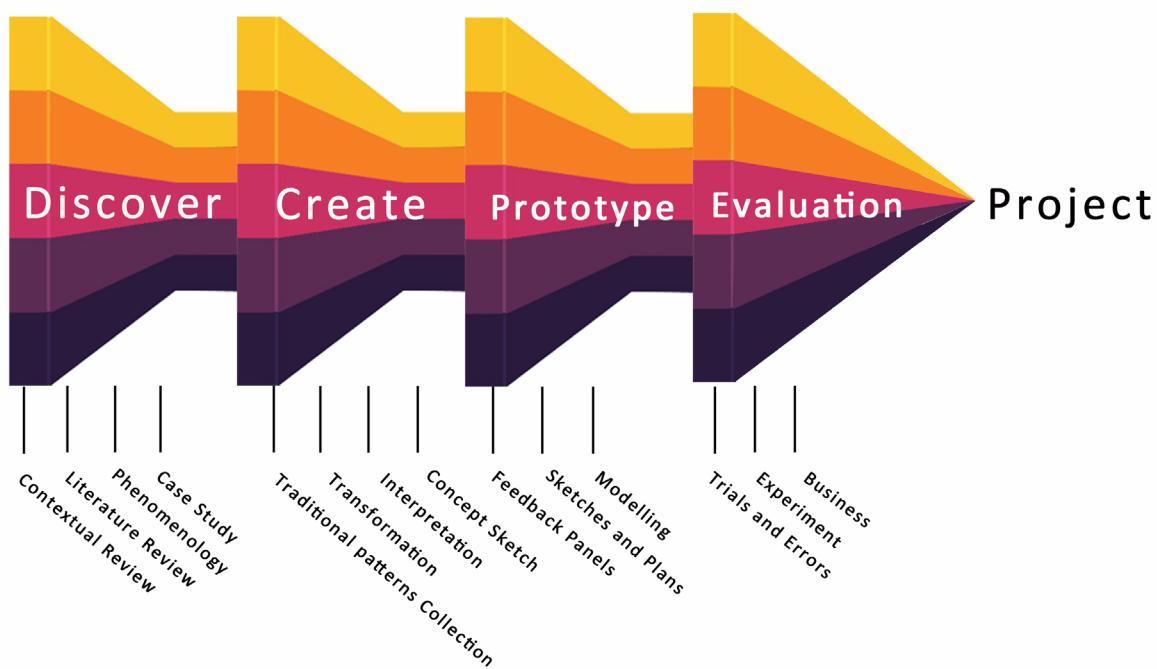


Figure 40. The Heuristic Process (Drawn by Haiyang Wen, 2018)

Methods used in this research are under a heuristic methodology, which will inspire and develop my research. Heuristic methodology, according to Said Salhi, although it may not guarantee optimality, it will improve my final project and achieve beautiful aesthetics, functional house elements, and sustainable living purpose.³²

32. Said Salhi, *Heuristic Search : The Emerging Science of Problem Solving* (Cham, Switzerland : Palgrave Macmillan/Springer International Publishing AG, [2017], 2017).

Regarding development, this concept and study mainly experience four stages. The methodology is heuristic, and some qualitative methods are applied to the whole process of research. Knowledge and information are gathered at the beginning of each stage. With the application of research methods, such as literature review and transformation, the idea is refined. For example, historical research of Feng Shui development, and the case studies of the ancient house offers much knowledge and information on how Feng Shui theory harmonises the relationship between people, architecture, and the environment, and how people live in those houses. After that review and fully understanding Feng Shui theory, according to the site analysis, I transform and interpret the elements of Feng Shui theory into my design. For example, the shape of this project comes from the fluidity of Chi in this site; this shape would be the best shape to receive good Chi and defence killing breath, and each function area obeys the Yin and Yang philosophy. For visualising my idea and concept, sketching and modelling are employed. Also, I will use the four-pleasures system to evaluate this project.

3.2 User-Centred Design

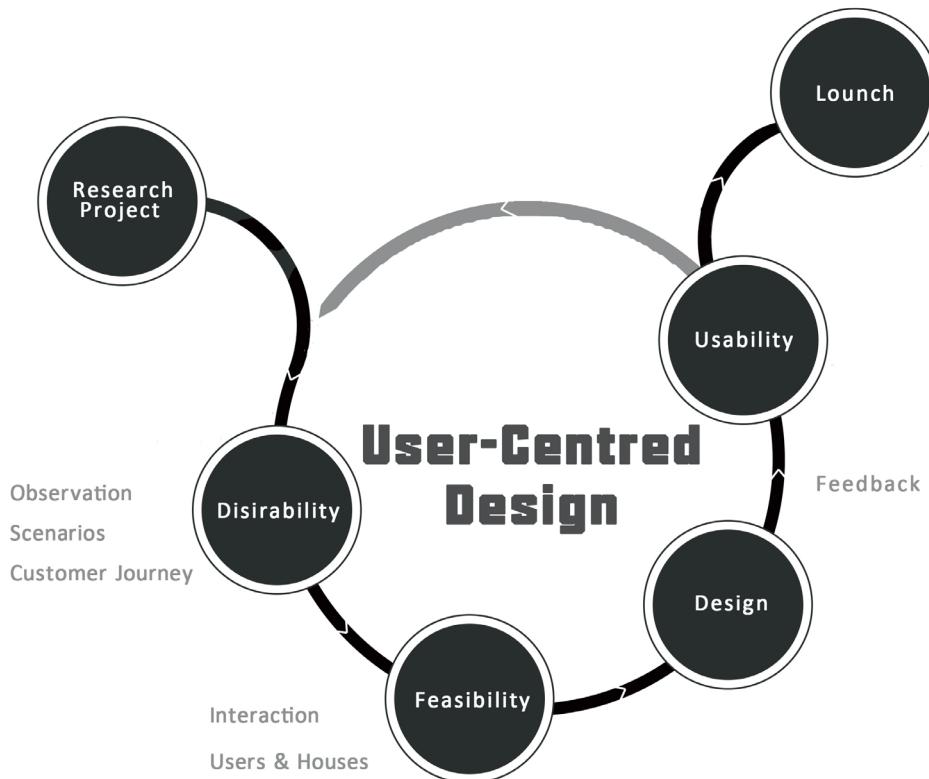


Figure 41. User-Centred Design (Drawn by Haiyang Wen, 2018)

This research mainly uses the human-centred design approach. This research method is new in the study, but most designers employ this method in their design journey.³³ A well-designed product is designed to meet the users' needs and not the other way around.³⁴

Understanding the users' needs and wants, or say desirability, in this project, which they will live in, is the first step of this method. This method is used to understand the desirability, knowing the relationship and design thinking of development. This research aims to provide users with a Feng Shui house with a harmonious space to benefit their living. The user-centred design method consists of four stages:

33. Paulus Maringka, "Greencycle" (Auckland University, 2010).

34. Gjoko Muratovski, Research for Designers : A Guide to Methods and Practice (London : Sage Publications, 2016., 2016), Bibliographies.

3.2.1 Understanding the Users' Needs

This stage is the first. The user of this private house is a small Chinese family who lives in Auckland. However, there are many nations in Auckland; they have a different understanding of homes, and they may have no sense of Feng Shui theory. Therefore, it is necessary to understand their needs and wants accurately in a house. The research is based on an iterative research approach to give insights into the users. For example, this study has done a review of Feng Shui theory to understand how Feng Shui can influence Chinese thinking and a case study of living with Feng Shui. These studies offer a better understanding of the users and to make sure their desirability is interpreted in this project.

3.2.2 The Relationship between Users and Feng Shui

Identifying the relationship between users and Feng Shui theory and carrying out this relationship in this project is the most significant stage. I summarised the knowledge and information in the literature review. The core thinking and each element in Feng Shui theory, and sustainable thinking were transformed and interpreted into this project to design a harmonious and balanced house for users. Also, this information guided the process of this research project.

3.2.3 Design Thinking Development

The design concept appeared and was developed and refined with attention to functional area settingw, the atmosphere of Feng Shui space, and sustainable materials using the knowledge and information collected from the literature review and case studies. The function of each area and the usability of this Feng Shui residential house were explored based on the historical Chinese house and the habit of Chinese living. The heuristic methodology was used throughout the whole research journey when this research runs into defining a solution, e.g., sketching, three-dimensional modelling, and the refining process.

3.3 Transformation and Interpretation into Spacial Design

3.3.1 Feng Shui Information Collection

Based on historical research and case studies on a real site to understand Feng Shui theory according to human-centred design, this research uses interpretation as the primary method.

As the study in Chapter 2 shows, the knowledge is collected from the literature and case studies. That information provides a foundation for this research. The elements in Feng Shui will be transformed into this project: the sustainable thinking and materials, and the atmosphere of a Feng Shui house will be interpreted into this project.

3.3.2 Three-Dimensional Transformation

Three-dimensional transformation is a new method in Feng Shui and architectural design. Feng Shui masters used to apply the theory to the layout of an existing house, or the direction of the house, while they did not design a house. This project is completed by the transformation of Feng Shui elements, such as Yin and Yang, and Chi into the whole architectural form, and using the Five Essential Elements to modify the atmosphere of each space.

3.3.3 Architectural Language of Feng Shui

This method forms an architectural language and will be used in the future. For example, the light architectural design in relation to Feng Shui theory will offer a new style to narrate dwellers the story of Chinese-styled Feng Shui living. Also, this new language may establish the relationship between nature, architecture, and dwellers, which may inspire people to be energetic, confident, and vigorous.

Chapter Four. Concept Development

4.1 Architectural Plan

As the original idea, this research is linked to the Chi system to form this house. In addition, the interaction of Chi transforms the whole architecture, because, in Feng Shui theory, Chi brings the life energy, and benefits the dweller's life. However, Chi is not a solid shape; it likes the wind, which is dynamically fluid. Therefore, for obtaining a harmonious living, and receiving energy from nature, a dynamic shape should be used.

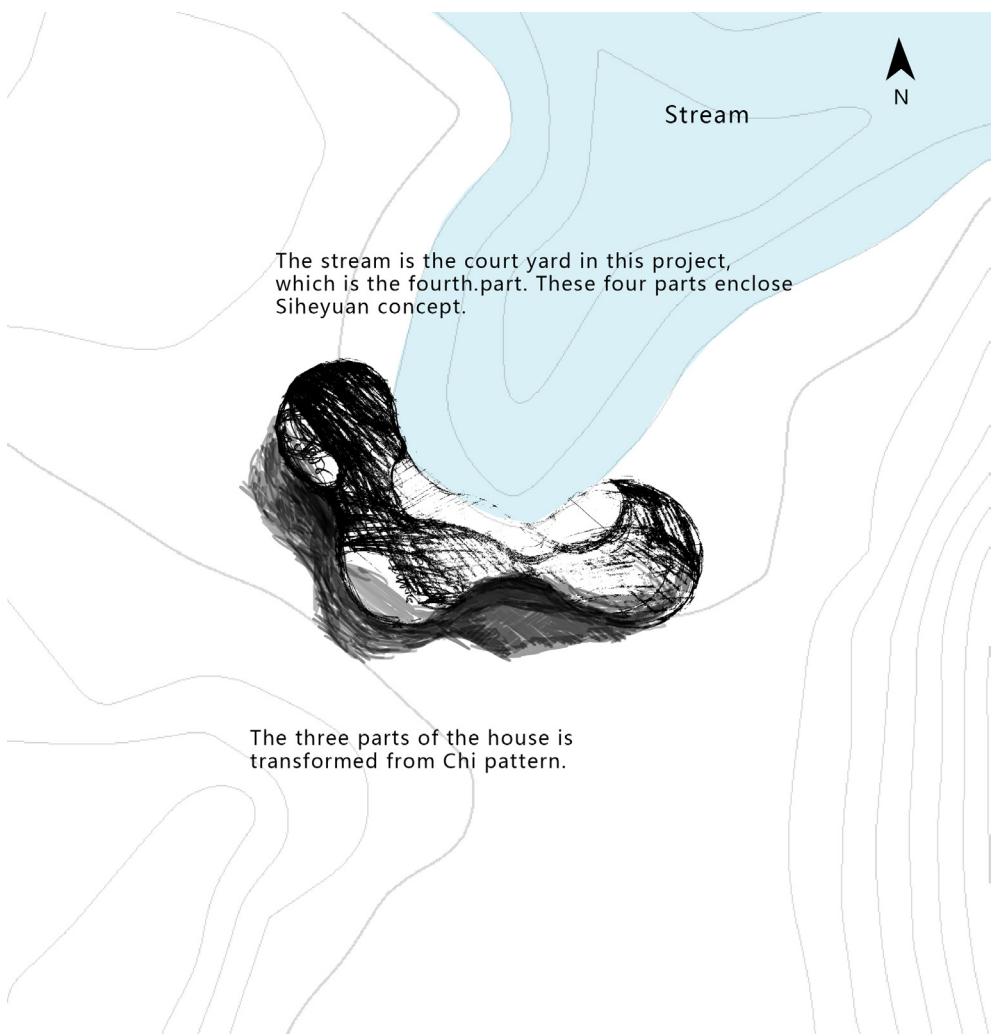


Figure 42. Development of Chi (Drawn by Haiyang Wen, 2018)

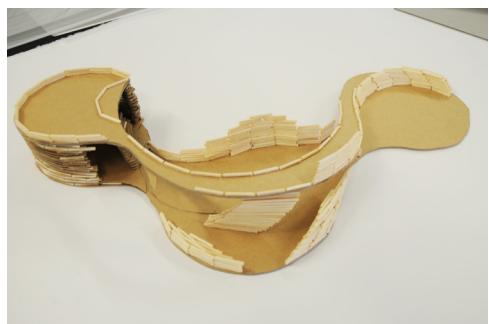


Figure 43.



Figure 44.



Figure 45.



Figure 46.

Figure 43-46. The Concept Modelling (Made by Haiyang Wen, 2018)

In northern China, people prefer to put a big jar and a pool in the courtyard. There are several reasons for these: on the one hand, the pot aims to collect and store rainwater for use, because northern China lacked water in ancient days. The other reason is Feng Shui theory. In the relationship of the Five Essential Elements, Water (水) comes from Metal (金). Moreover, Metal is usually understood as fortune. Therefore, Water is a symbol of wealth. They keep water in the courtyard, which means they have a fortune. Also, in Hakka Tulou, there is often a well in the centre of the yard. It can say, living with water is necessary among Chinese concepts.

Therefore, in this sketch, this research uses the natural water as the courtyard. The water pool offers a water view to dwellers, which will be peaceful scenery to purify dwellers' mood. Also, because of the meaning of fortune, this will be a positive psychological manipulation to dwellers that the wealth is always with them.

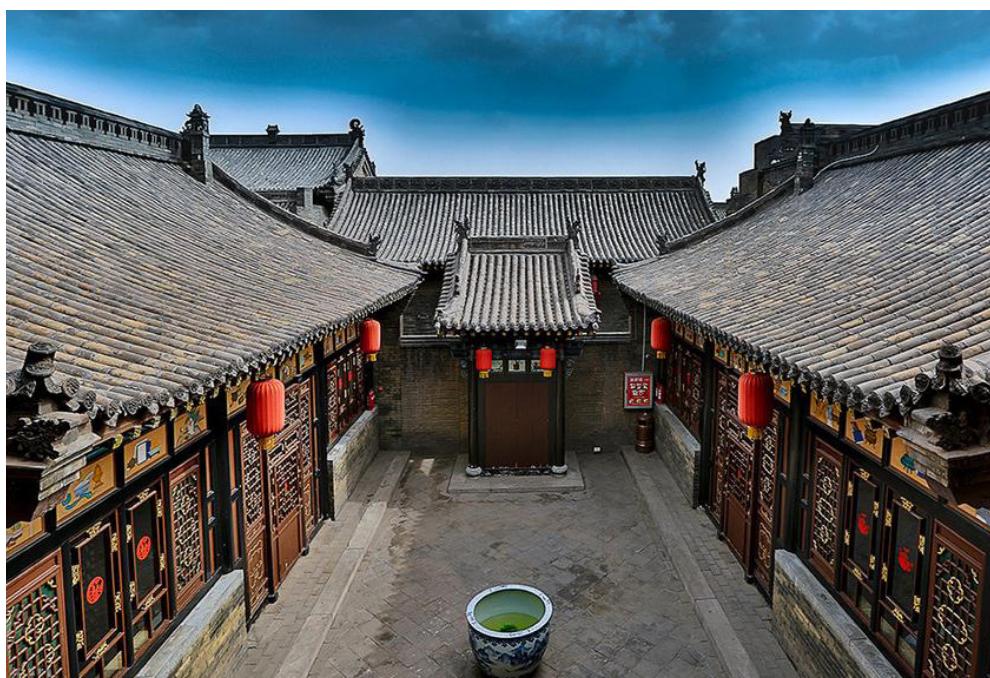


Figure 47. Jar in the Courtyard³⁵

35. "平遥古城建筑 极具特色的古代民居群落," www.naic.org.cn/html/2017/gjsy_0926/23814.html.

Based on the last model, I found that although it may represent the flow of Chi, and Yin and Yang theory on this site, the appearance of the house is not beautiful. The Feng Shui theory talks about harmony. For a harmonious living, the house should fuse into the site rather than only standing there. Also, the elements in Feng Shui are shapeless. Therefore, to represent the amorphous concepts, I refine the idea and try to use an organic curve to show how Chi works on this site.

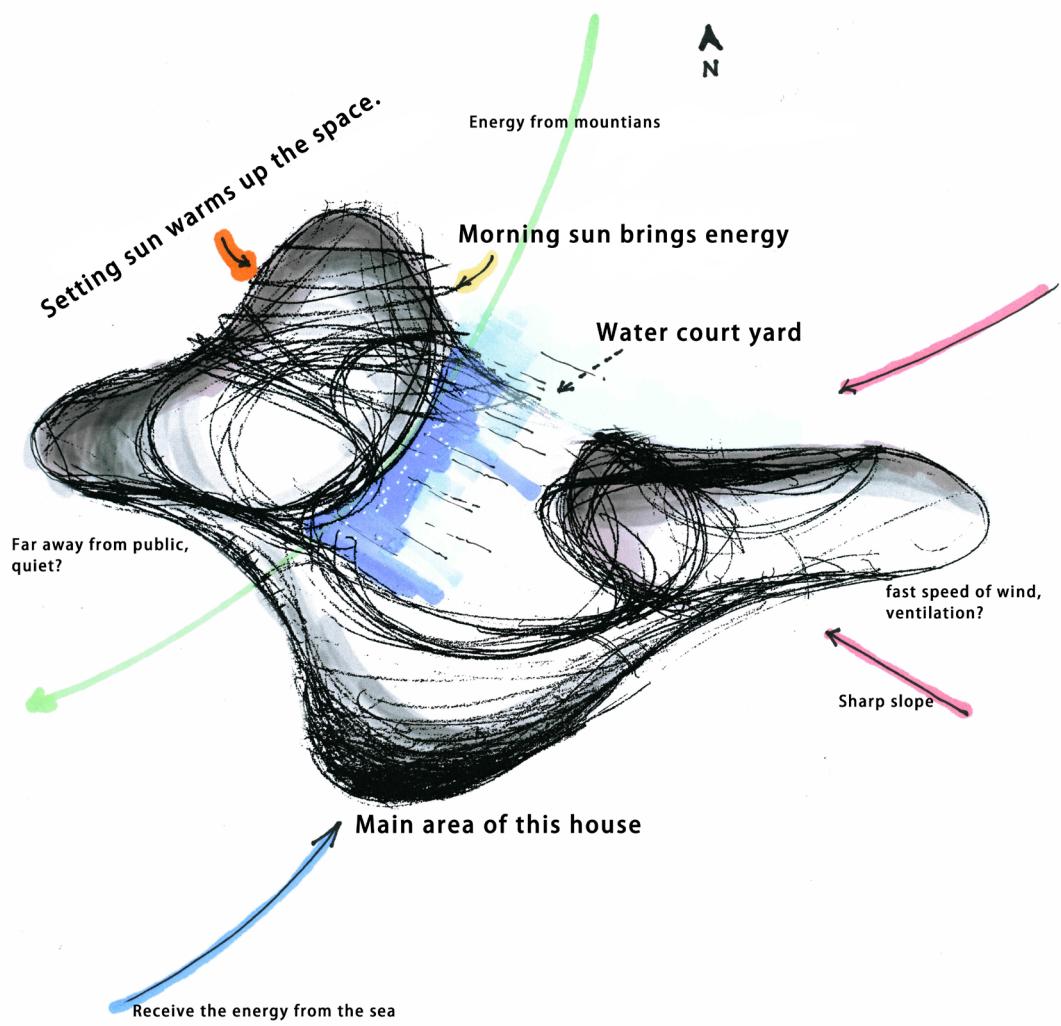


Figure 48. Organic Curve (Drawn by Haiyang Wen, 2018)

4.2 Spatial Exploration

Based on the architectural plan, this project is divided into three central parts. The various conditions of quality and those spaces would be used as different functions. The central part is composed of the high roof and can be divided into two floors. The first floor has a spacious area with a view of the water pool in the courtyard. The second floor has the best view of this house. When people are standing on this floor, people will see the sea far away from here. Also, people will see the water gathered from the roof and falling in a stream on rainy days.

In addition, the eastern space seems like a rectangle linking the mountains and the courtyard. The ventilation of this space is the best of this house. Moreover, the direction of this space is east and west, which means this space receives sunlight mainly in the morning and the afternoon. The morning sunlight gives a warm morning. While the temperature in this space is higher than others, when the dwellers finish their work at dusk, this space provides a comfortable feeling in those two periods.

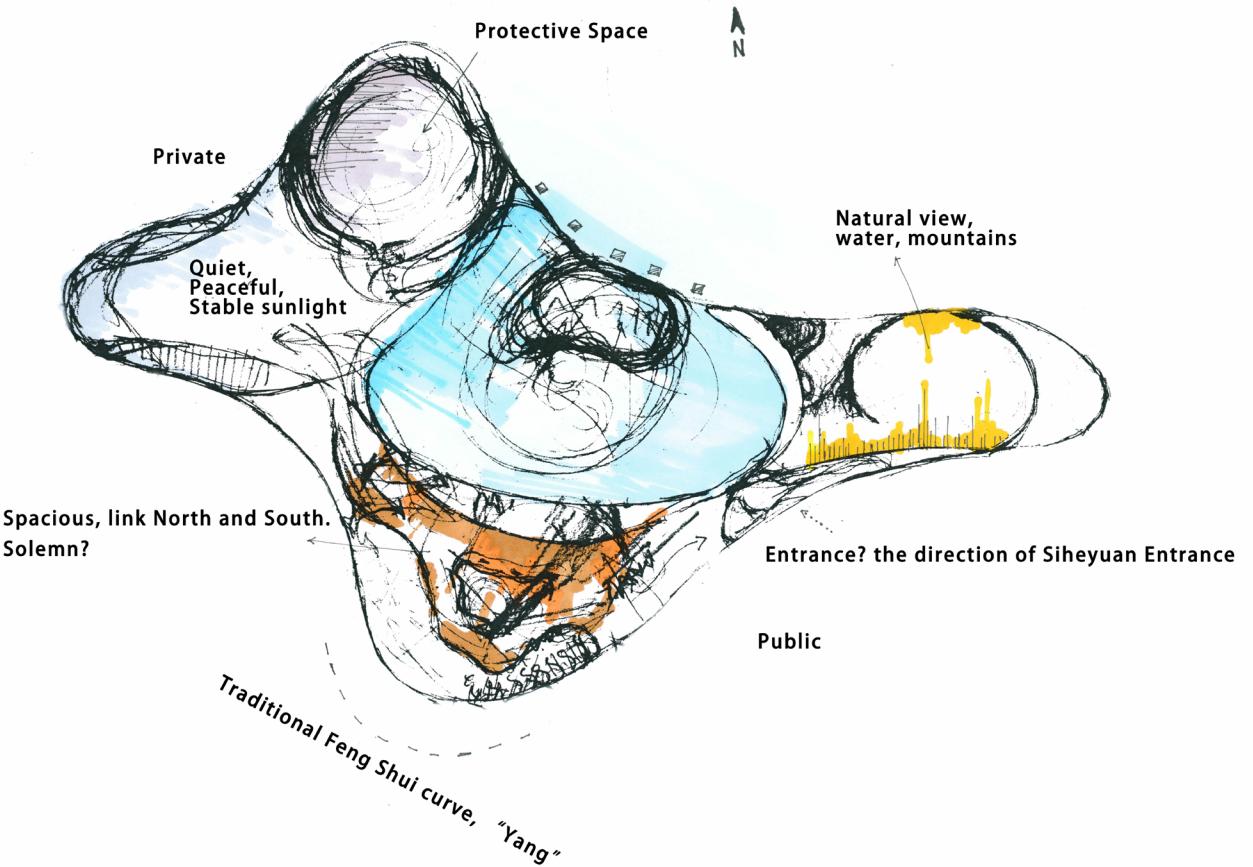


Figure 49. The planned View of Spatial Analysis
(Drawn by Haiyang Wen, 2018)

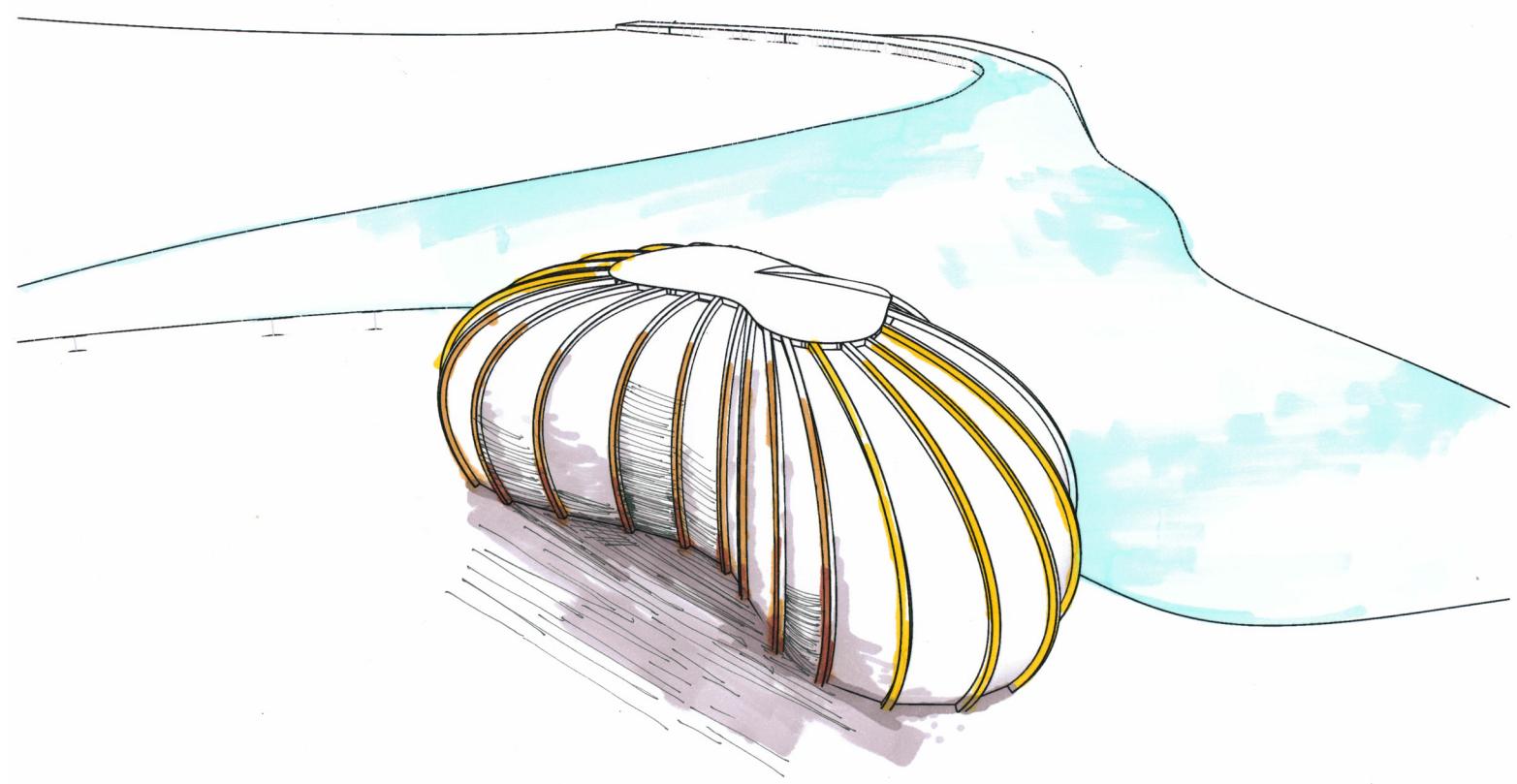


Figure 50. The Sketch of West Area (Drawn by Haiyang Wen, 2018)

The area at the west is considered as a space for sleeping and private talking. The view and the sound of water offer relaxing atmosphere. When the sunlight came into this space through the window, dwellers may receive the positive energy at the beginning of a day.

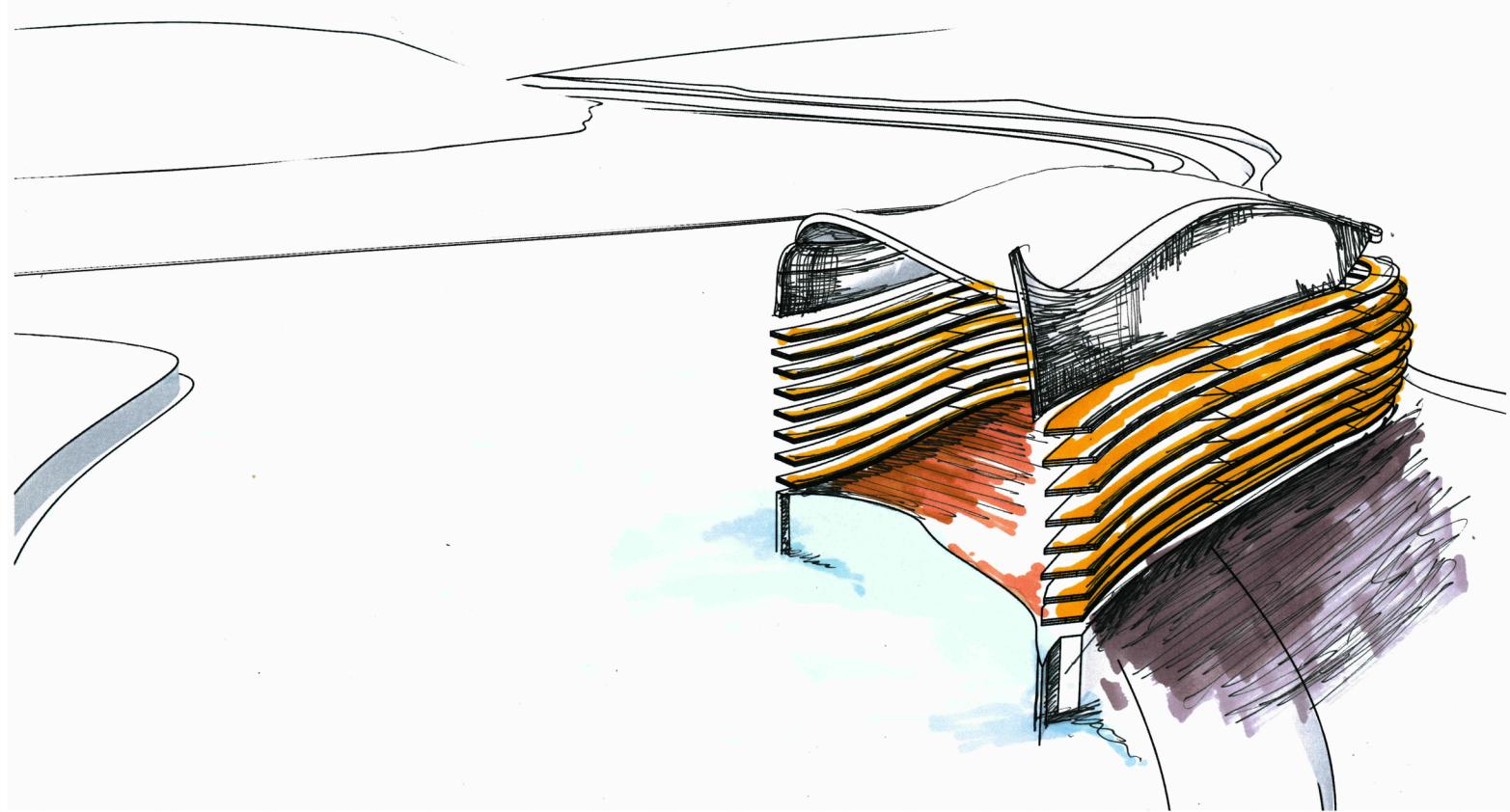


Figure 51. The Sketch of East Area (Drawn by Haiyang Wen, 2018)

This area is located on the east. It links the sharp slope and water. The scenery in the morning will give energy to people, which means good Chi. The ventilation condition of this space is excellent.

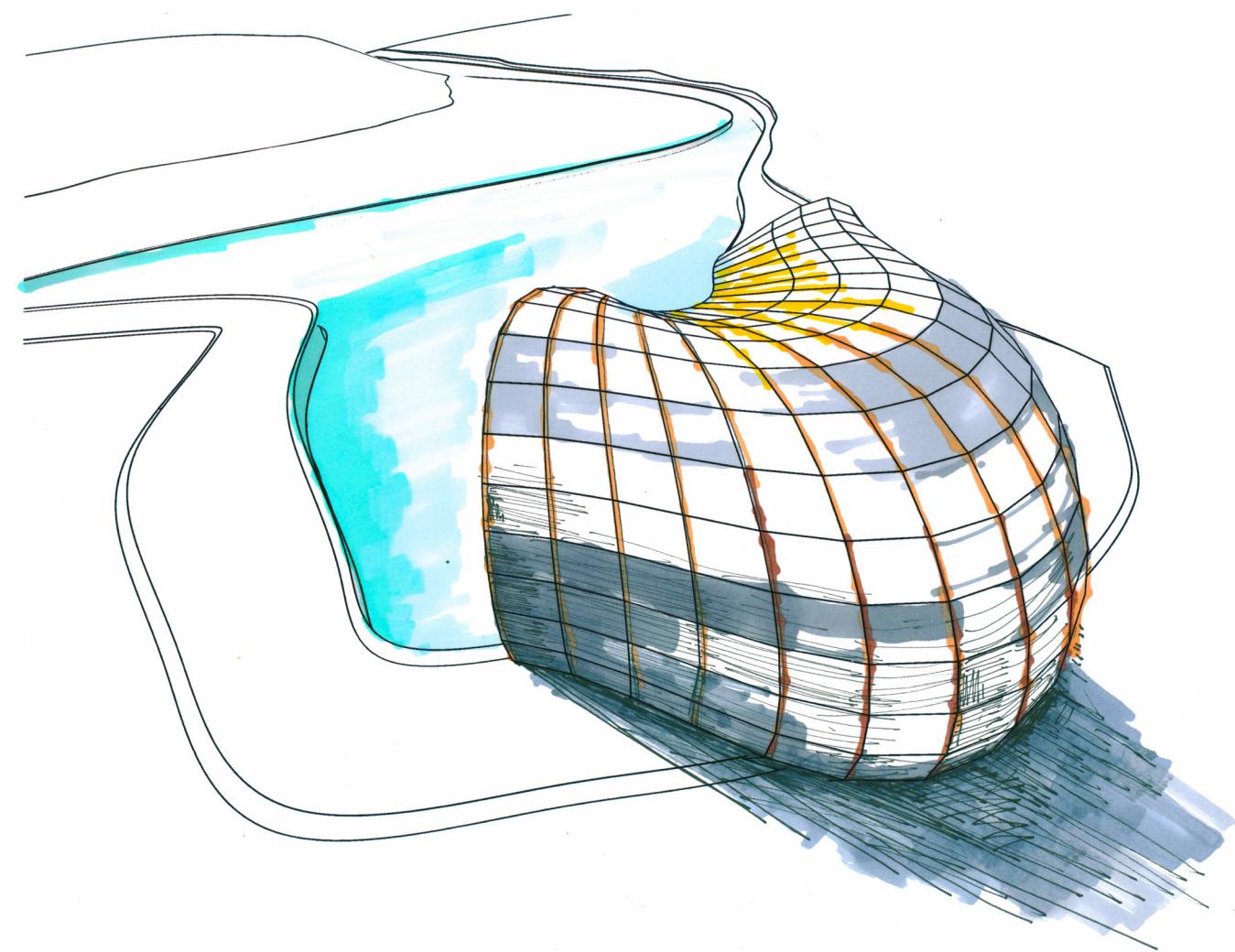


Figure 52. The Sketch of Main Area (Drawn by Haiyang Wen, 2018)

The high wall in the middle of this house acts as a barrier to defend the Killing Breath from the sharp slope which comes from the Ying Bi Wall in Siheyuan and provides a taller interior space which is considered as offering a solemn space.

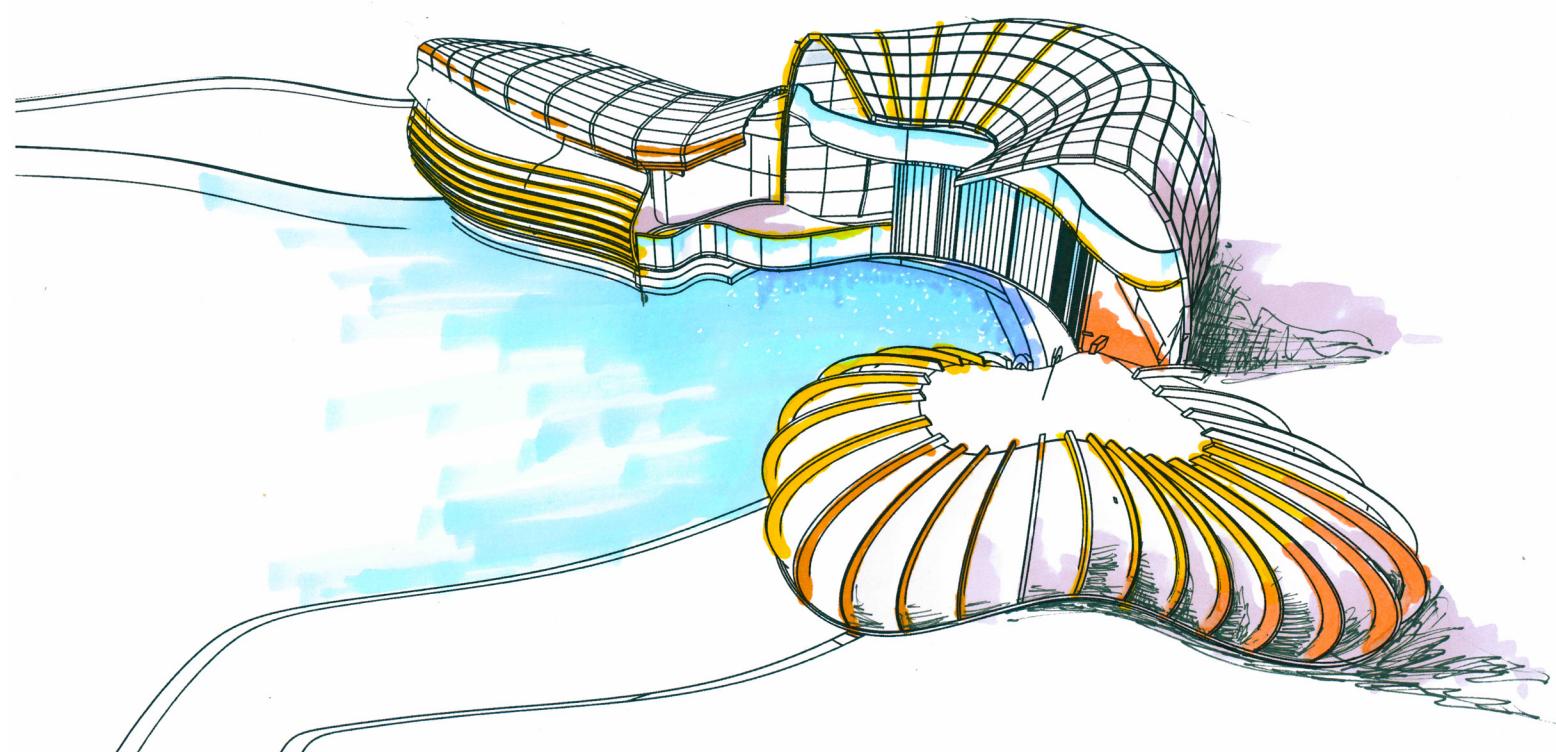


Figure 53. The Sketch of Whole House (Drawn by Haiyang Wen, 2018)

According to the literature review, Feng Shui talks the harmonious relationship between dwellers, architecture, and environment. Also, the modern design thinking tends to use sustainable thinking in to architecture. This study also look at the design work, the Wind Eaves, from Kengo Kuma. in addition, Kengo Kuma used very simple material and structure, allowing the occupant to feel more a direct connection with the natural environment.³⁶ Therefore, this project considers use natural material, such as timber, and light materials, like canvas, to enhance the relationship between dwellers and environment.

Also, some spaces considers open to the environment. In addition, the second floor and the Eastern space considers open to the environment, which would increase the atmosphere of Feng Shui. Dwellers would truly touch the wind, and feel the water.

36."Kengo Kuma Sets Wind Eaves Pavilion in the Grounds of a Taiwanese Hotel," <https://www.designboom.com/architecture/kengo-kuma-wind-eaves-pavilion-hsinchu-county-taiwan-05-21-2015/>.



Figure 54. The Wind Eaves³⁷

37. Kengo Kuma, "風檐," kcaa.co.jp/works/architecture/wind-eaves/.

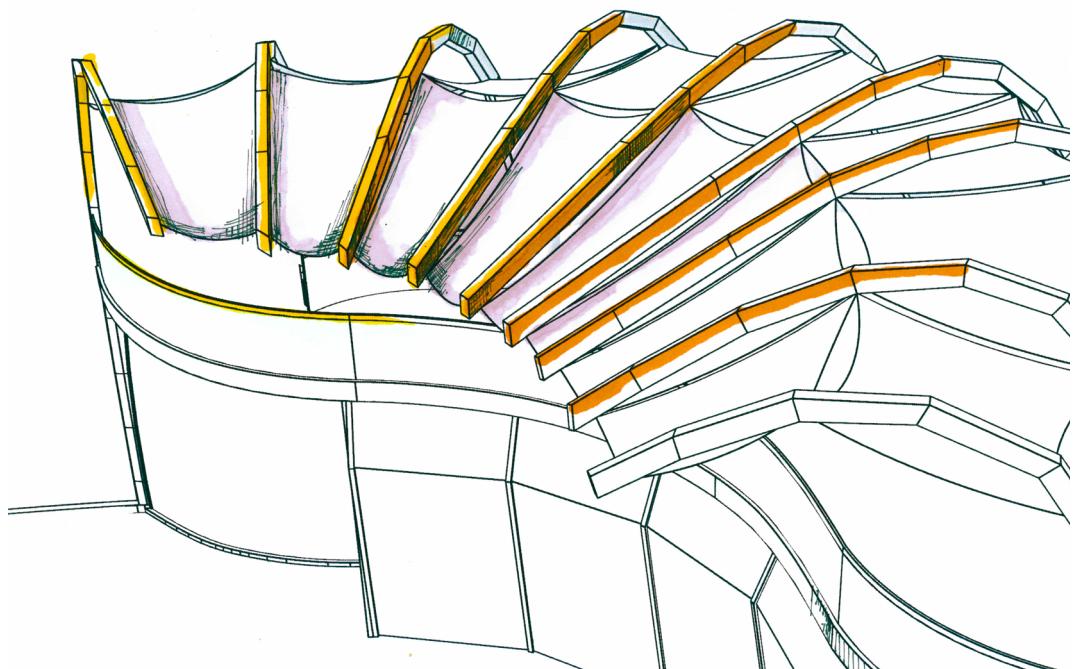


Figure 55. Timber and Canvas (Drawn by Haiyang Wen, 2018)
Studying from Kengo Kuma, this project considers use timbers and canvas. For example, when wind flows, the canvas will reflect to wind. Dwellers can hear the sound of the wind, and see the dynamic flow patterns on canvas.

4.3 Design of Functional Space

4.3.1 Principles

After being formed by Chi and the analysis of spaces, the house is distributed by the characteristics combined with living habits in a Chinese way, which would offer the dwellers a sense of belonging. Also, even if they live in Auckland and are influenced by other cultures, they keep some habits from an older generation. For example, it is not difficult to find some shed in a Chinese family in Auckland. They use these sheds as an independent kitchen because of the massive amount of oil and smoke in Chinese-style cooking.

Therefore, in the literature review, this research fully considers the living habits among the target users and distributes the house by obeying the quality of each space. These spaces are named by Chinese. They include Tang, Wo Fang, Zao Fang, and Chan.

4.3.2 Space – Tang

The Tang is distributed to the first floor in the centre of this house between the high wall and the water view. According to the literature review in Chapter Two, the function of Tang is a solemn space for family and guests to meet, and some ceremonies and Tang used to be located in the centre of the house.

For Feng Shui theory, Tang is a space for receiving and storing Chi. In fact, the centre of this house is the crossing of the three Chi in this site, which is the most active power in this house. On the other hand, this space is the core of the house. Linking the Yin and Yang theory, the direction of sunlight is Yang, and the opposite is Yin; the Tang links the north and south, which means balanced Yin and Yang.

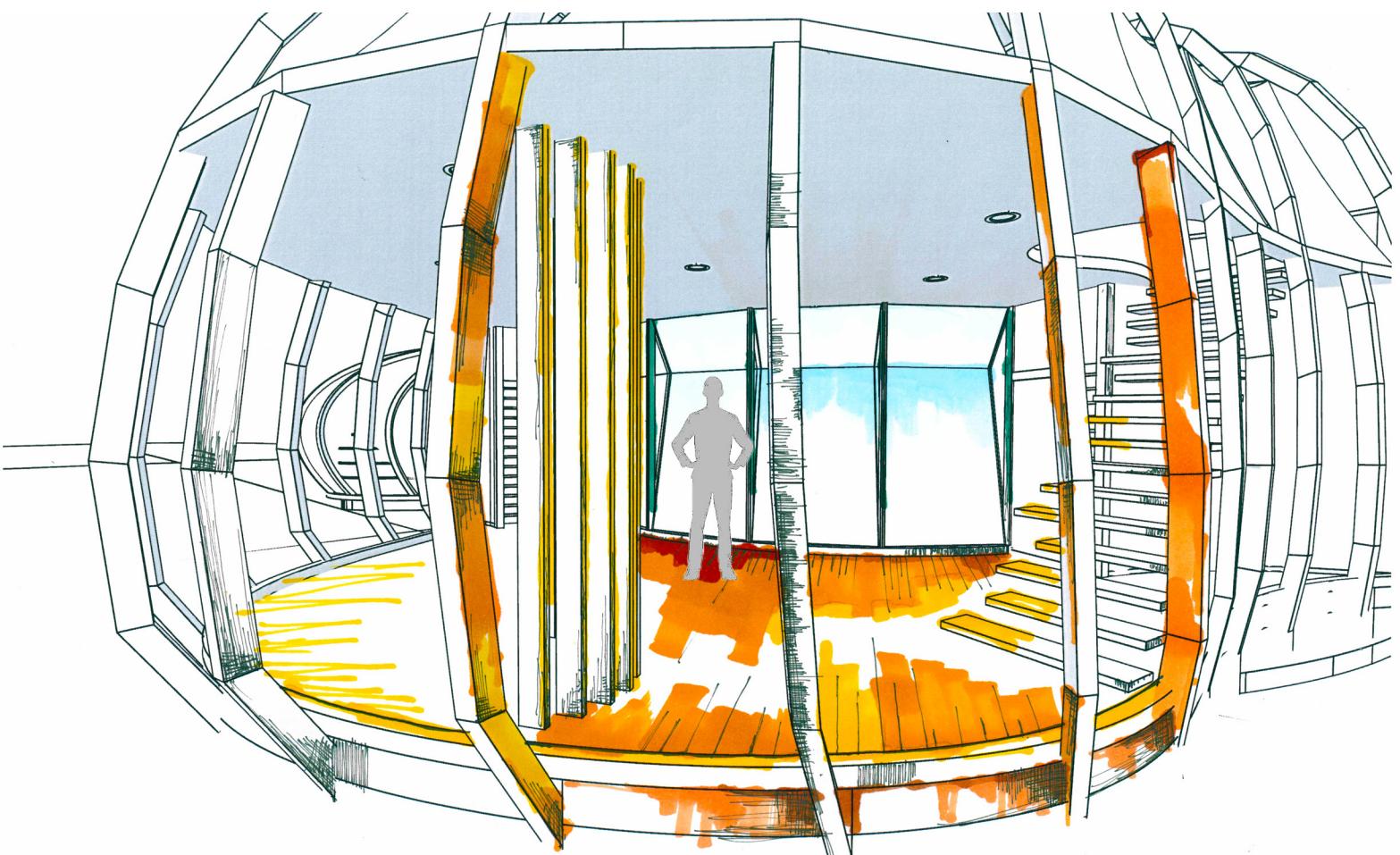


Figure 56. The Sketch of Tang (Drawn by Haiyang Wen, 2018)

4.3.3 Space - Zao Fang

Zao Fang is located in the northern area of this house for the user's needs and according to Feng Shui theory. In addition, Zao Fang is a place similar to the kitchen, but it is far more critical to the Chinese mind than the kitchen not only because of the god in Zao Fang, but also the Chinese cooking culture. Even Chinese cuisine is considered as taking the first place in the world. However, because of the massive oil smoke with stir-frying and complicated cookers, users need an independent space for cooking and good ventilation for releasing the smoke.

Again, Feng Shui theory considers a kitchen is a place linking to Fire (火). In the Five Essential Elements, Fire is described as the trend that Yang runs to the top. Yang is the place where it faces the sunlight. Therefore, the space facing to the north is deemed as the Yang space in this house, which is considered as Zao Fang. According to the appearance of this space, Zao Fang will provide an ideal feeling in the period of breakfast and dinner.

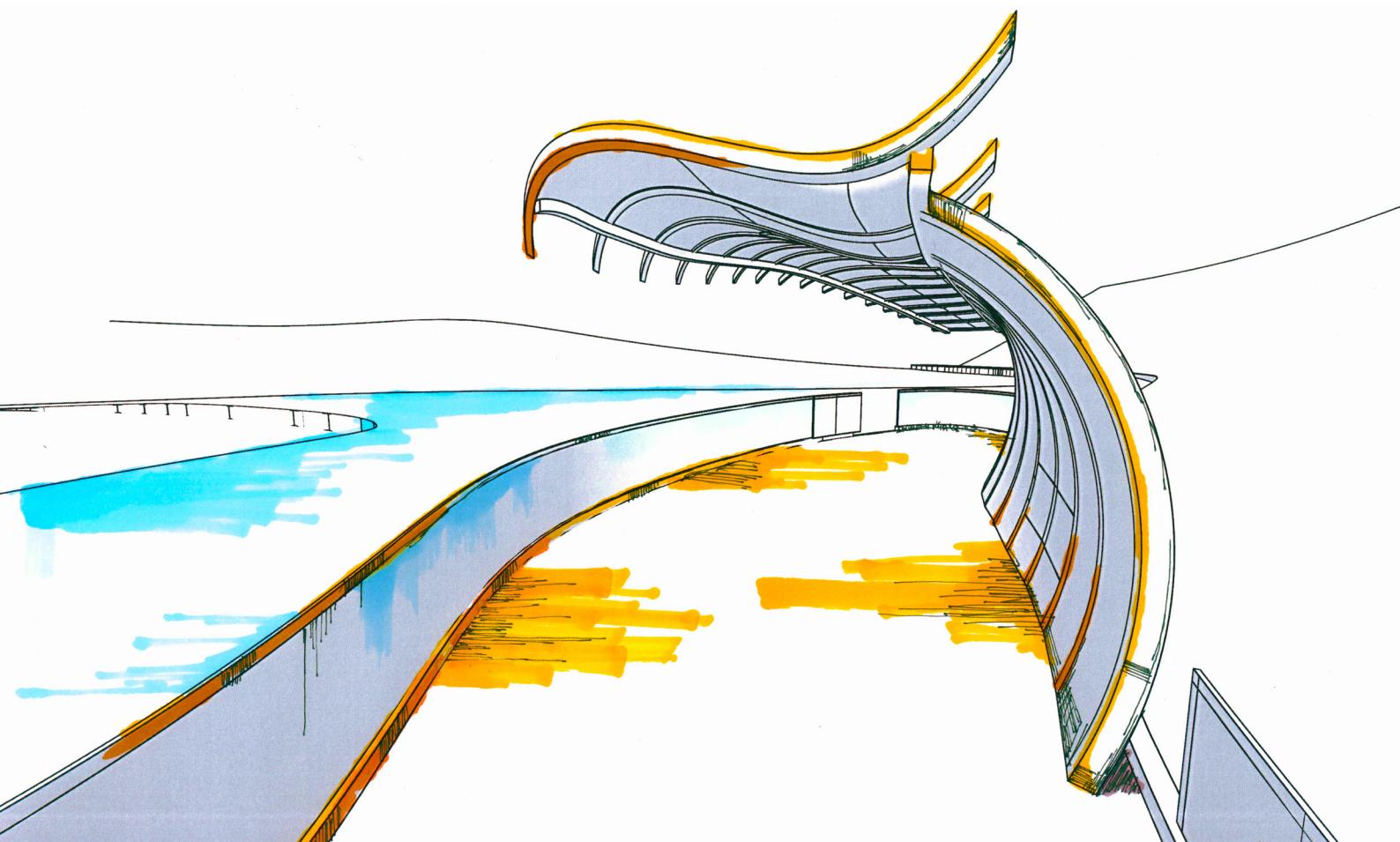


Figure 57. The Sketch of Zao Fang (Drawn by Haiyang Wen, 2018)

4.3.4 Space – Chan

The second floor on the Tang is Chan (禪), a room for meditation and thinking, and communicating with the universe, because of the traditional living habits and Feng Shui theory. In addition, this is a spacious place. Standing or sitting on the floor, dwellers will see the whole view to the west, for example, the setting sun. Also, the water will be gathered by the roof and fall into the pool when it is raining. In Chinese myths, this environment is also described as the living space for gods.

On the other hand, this space accords the Chinese Shanshui Culture which influenced Feng Shui theory from The Period of Weijin (220-420 AD). For spiritual interest, Chinese literates prefer to live in a place which can touch mountains and water. The Chan offers an atmosphere to enjoy the moment with a group of green mountains and water.

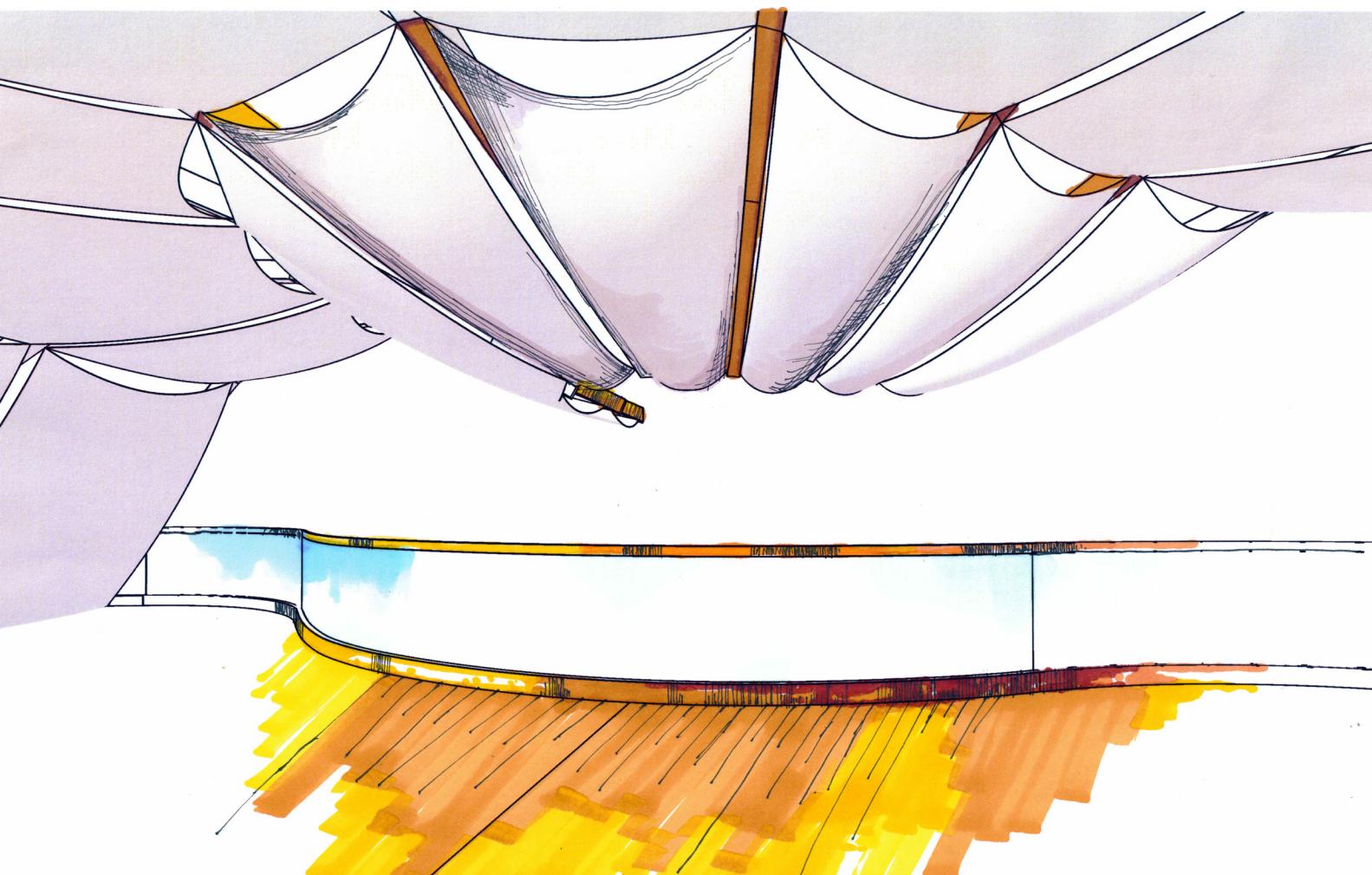


Figure 58. Using canvas and timber Chinese Meditation Space - Chan
(Drawn by Haiyang Wen, 2018)

4.3.5 Space - Wo Fang

This spaces, Wo Fang, is similar to the bedroom. Regarding Wo Fang, there are many lyrical stories. Wo Fang is a private and secret space for spiritual communication. For example, poet Shangyin Li (813-858 AD) says:

何当共剪西窗烛，共话巴山夜雨时.

This sentence means author recalled the memory when they had a conversation with the light of candles under the window of the bedroom in raining days. This poet sketches how ancient people understood the Wo Fang.

This research places Wo Fang at the South-Western area linking to the study. In addition, reaching this room, dwellers should go through the study, which means it is much more private than other places. Secondly, the windows of this room face to South and West. The afternoon sun will heat this room, which means this is a warm space at night; and because of near the pool and stream, the slight sound of water will give the user a soundtrack; and dwellers will watch the starry night through the windows on the roof. Therefore, the temperature, audio, and picture, is suitable for a private conversation between lovers and sleeping at night.

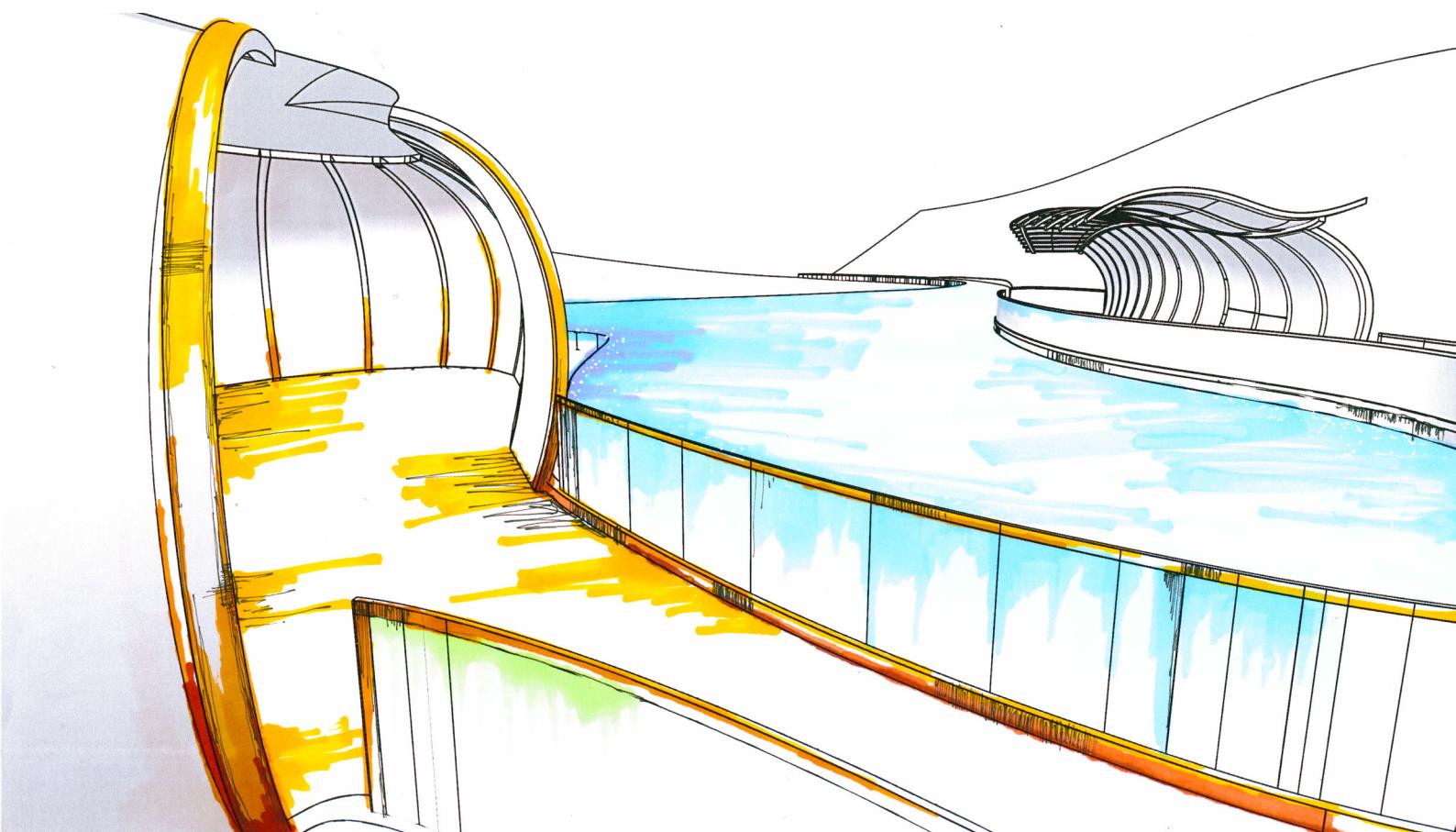


Figure 59. The Sketch of Wo Fang and Court Yard (Drawn by Haiyang Wen, 2018)

Chapter Five. Refinement and Design of Study

5.1 Process of Refinement

The refining process is a stage that checking the trails in concept developments and getting improvement. This stage mainly includes three steps:

5.1.1 Architectural Language

The Zao Fang is modified to the same language with the main part of the house to create a harmonious, balanced relationship.

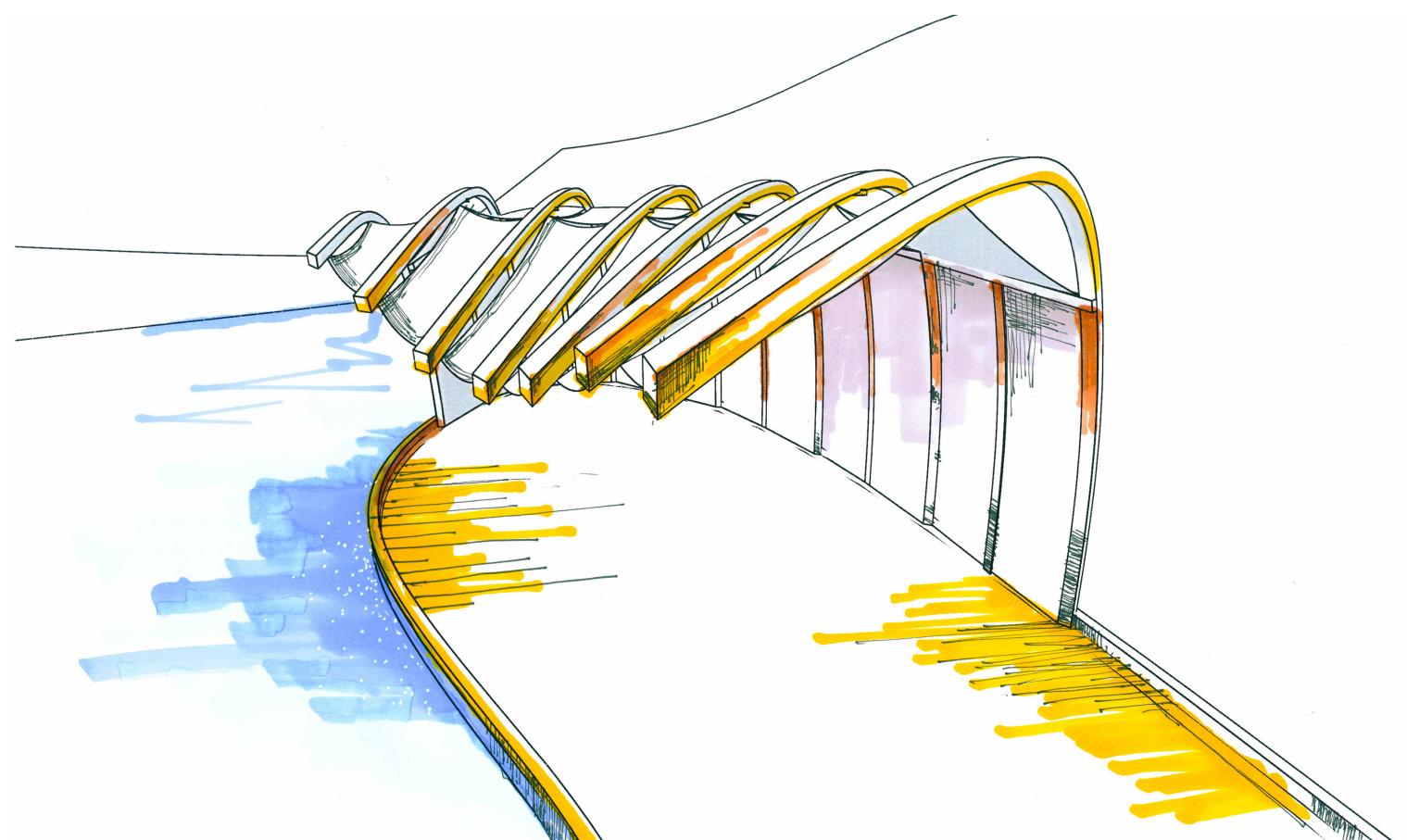


Figure 60. The Refinement of Zao Fang (Drawn by Haiyang Wen, 2018)

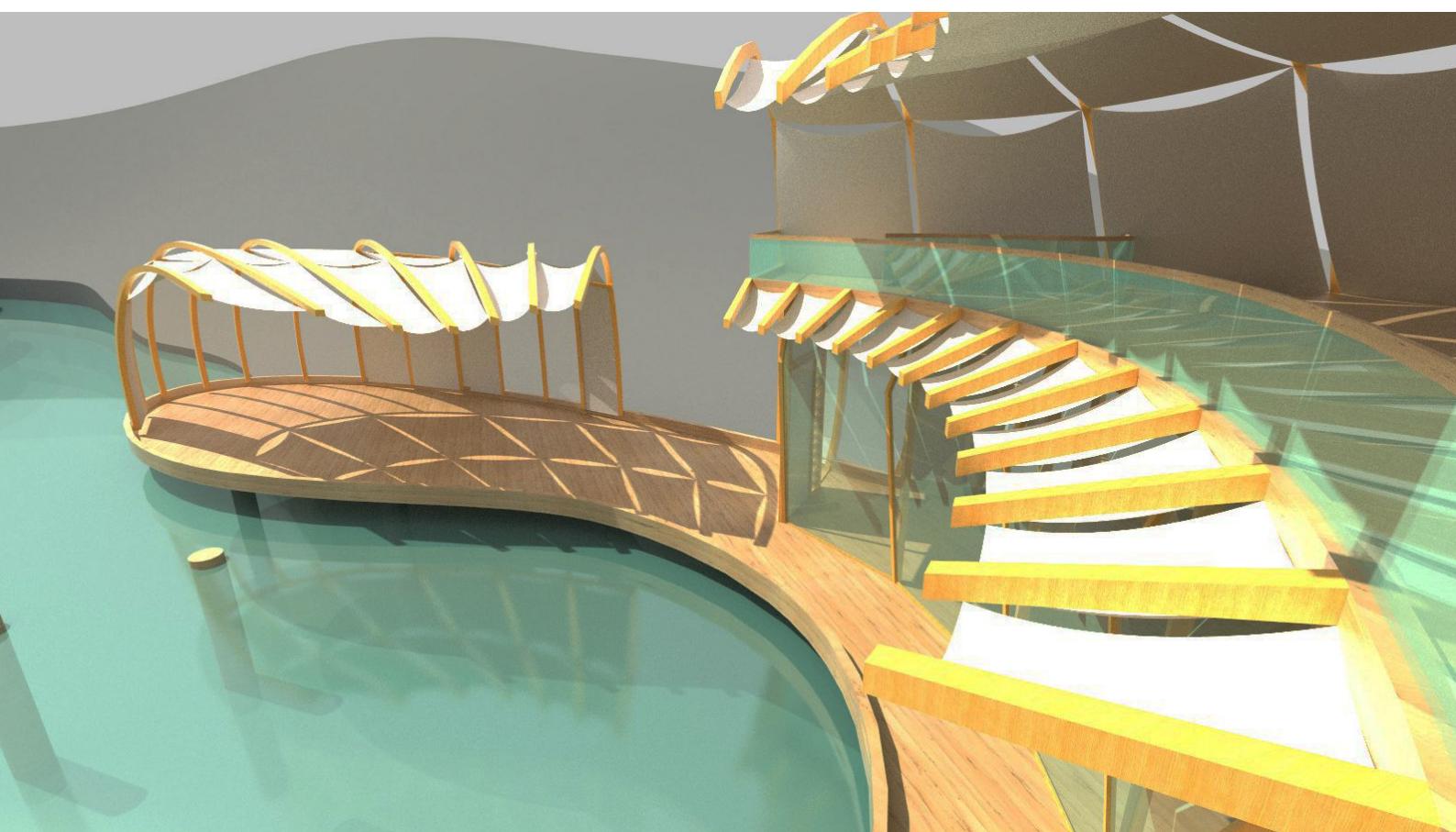


Figure 61. The Language between Zao Fang and Tang (Drawn by Haiyang Wen, 2018)

5.1.2 Enhancing the Atmosphere

For balancing the relationship between space and living activities, this research uses the Five Essential Elements to enhance the atmosphere of each space, because the Five Essential Elements clarify the characteristics of all matter in the world. For example, the elements representing kitchen should be Fire, because of the real fire in the kitchen, the upward trend air, and the needs of bright light (cutting, cooking needs bright light). However, in the theory of Five Essential Elements, Wood generates the Fire. Therefore, for getting a better atmosphere, wood and higher space should be applied. Also, in terms of material, the elements of Wood means the wood material. The warm colour of the wood will produce positive energy for cooking and eating. As Jennifer Rice et al. says, as a material, wood creates the environment that makes people feel relaxed and comfortable.



Figure 62. The Wo Fang in the Evening, Soft Light Paints the Canvas and Timber Warm Colour. (Drawn by Haiyang Wen, 2018)

5.2 Design of Study

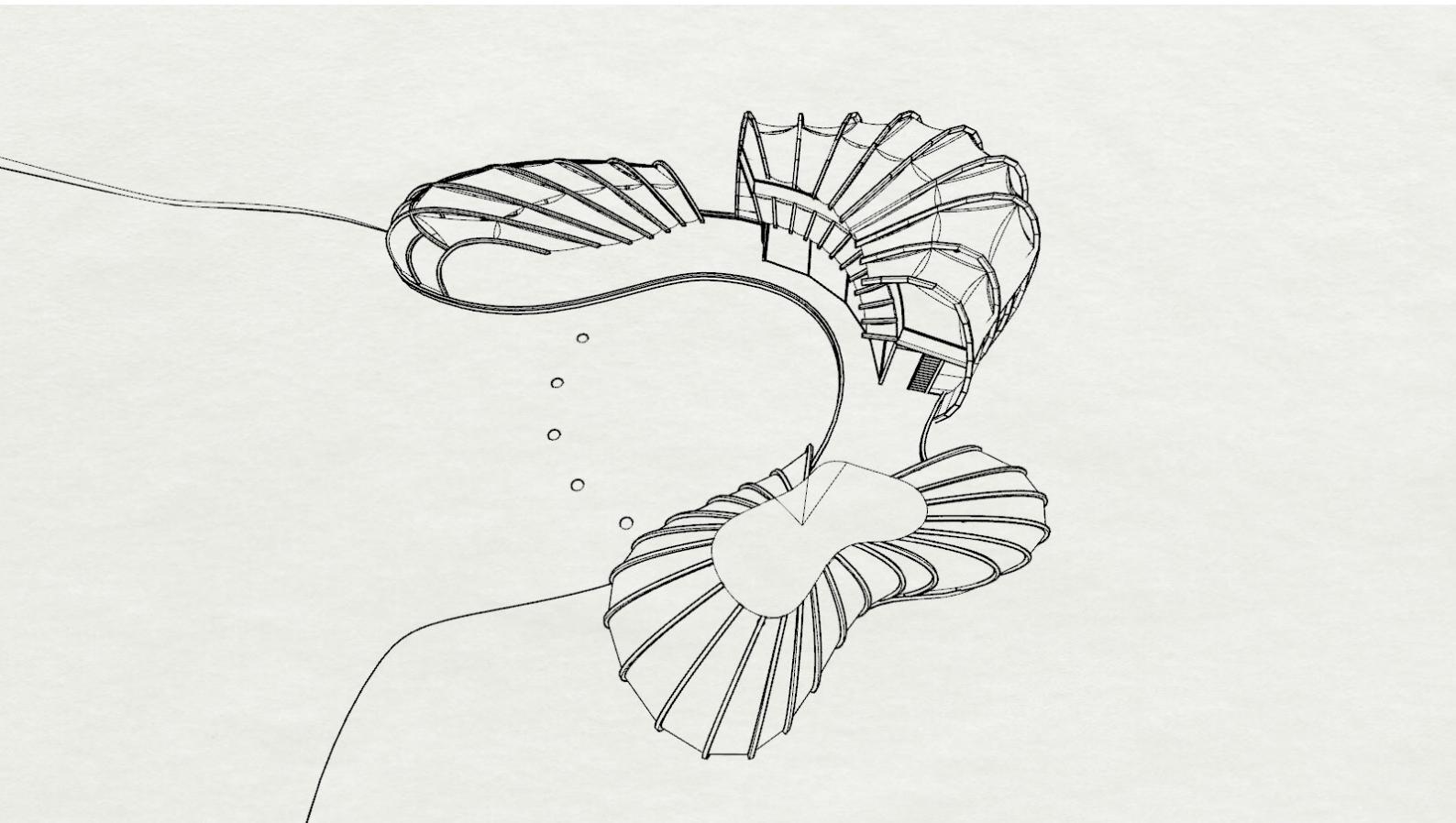


Figure 63. The Whole House besides the Water
(Drawn by Haiyang Wen, 2018)

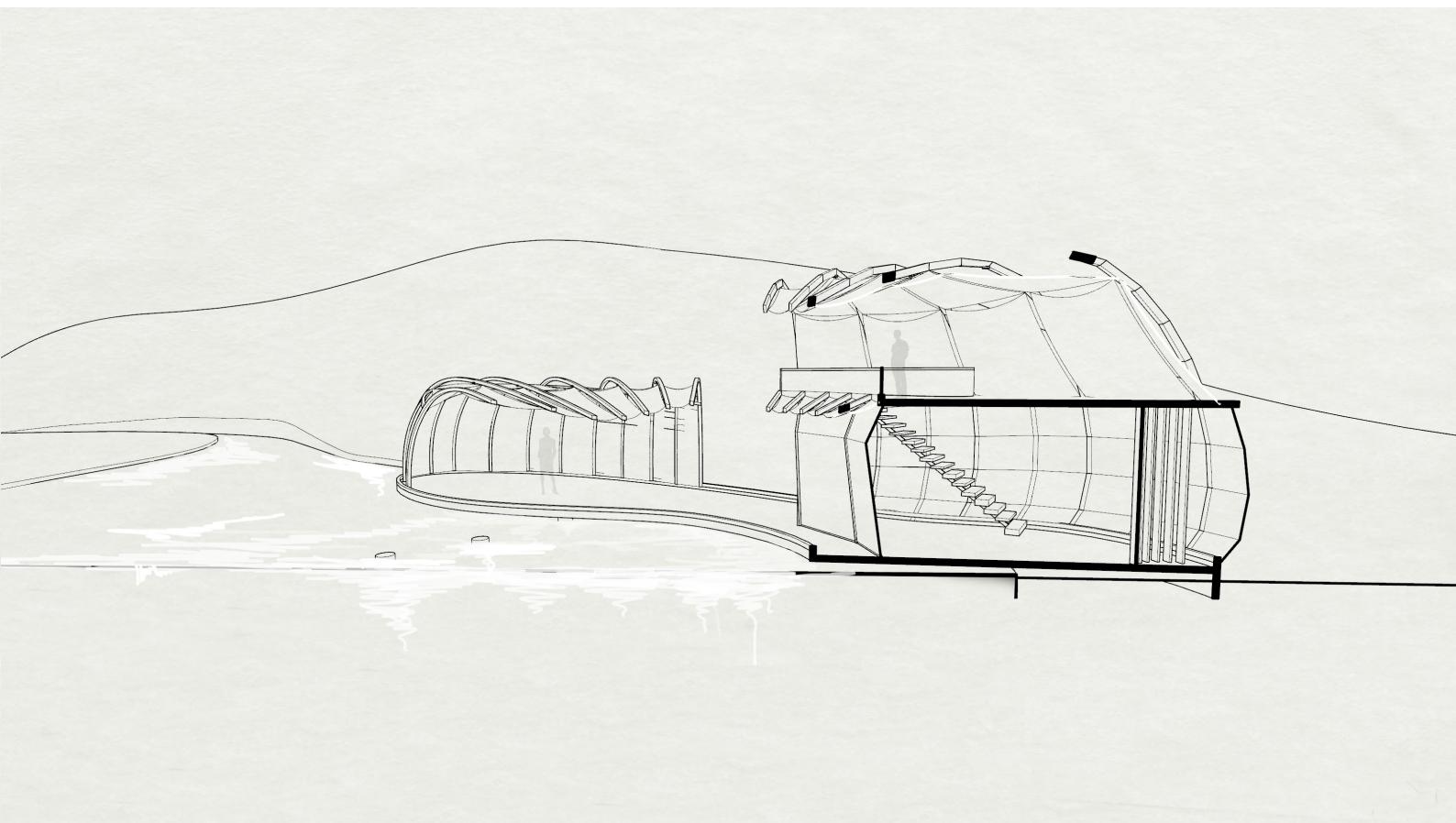


Figure 64. Section 1, the House, Water, and Mountians
(Drawn by Haiyang Wen, 2018)

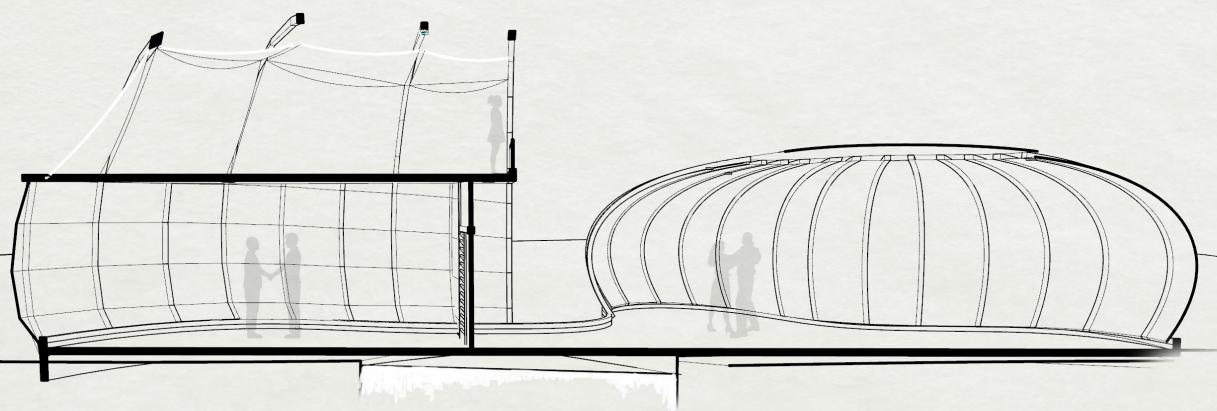


Figure 65. Section 2, Fluid Language between Tang and Wo Fang
(Drawn by Haiyang Wen, 2018)

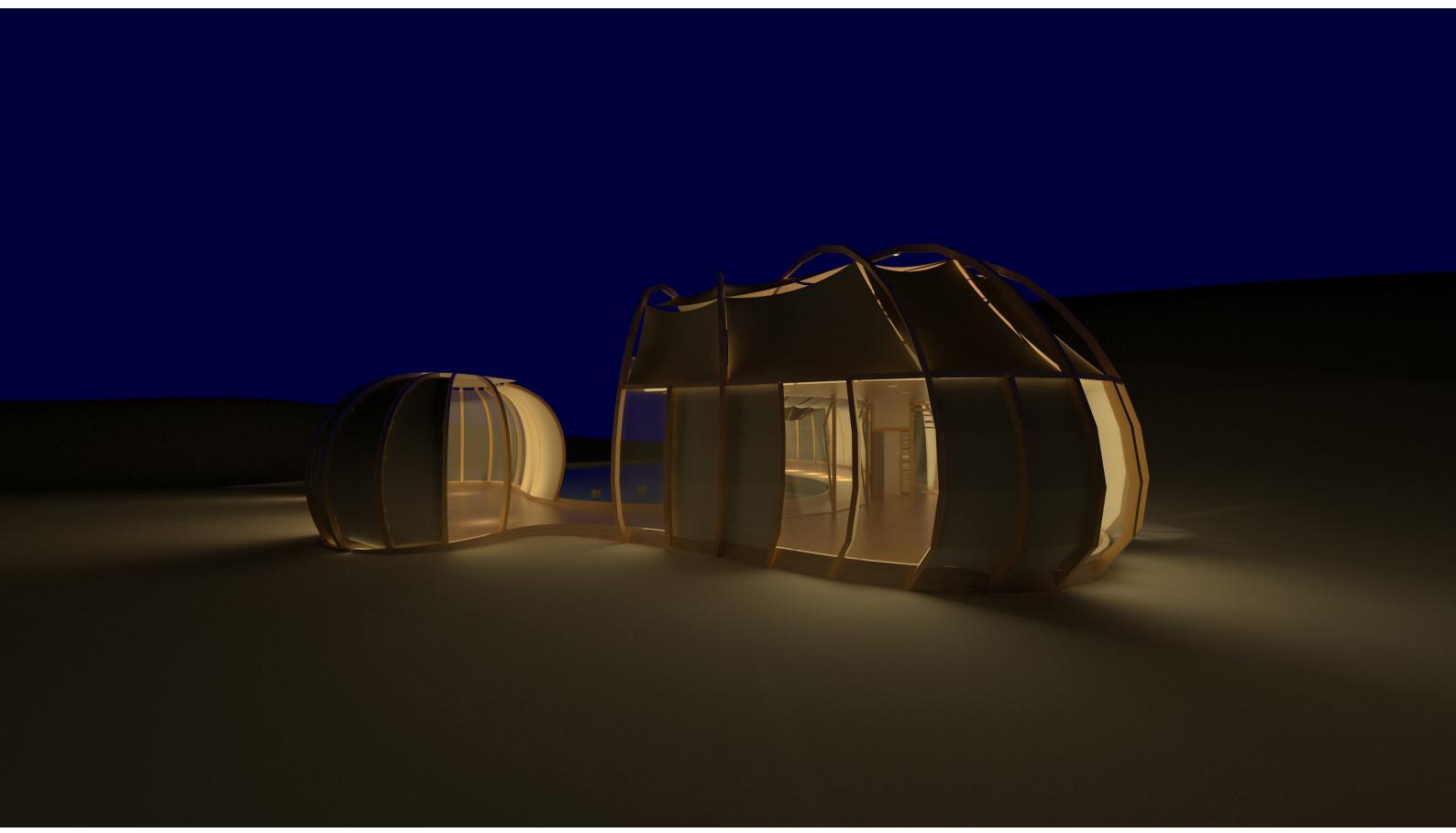


Figure 66. The House in the Evening (Drawn by Haiyang Wen, 2018)



Figure 67. The Tang in a Summer Day (Drawn by Haiyang Wen, 2018)

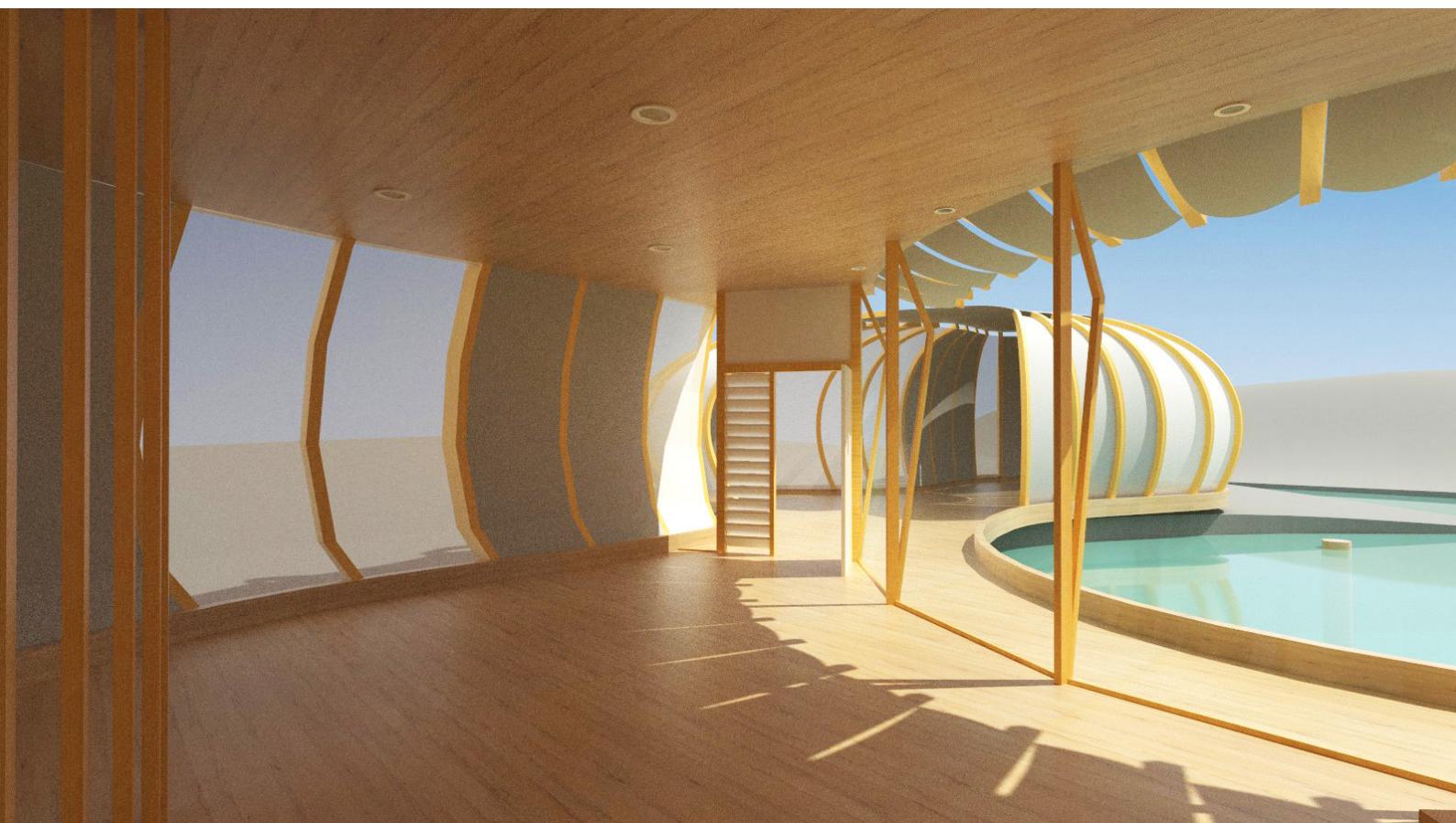


Figure 68. Another View of Tang (Drawn by Haiyang Wen, 2018)

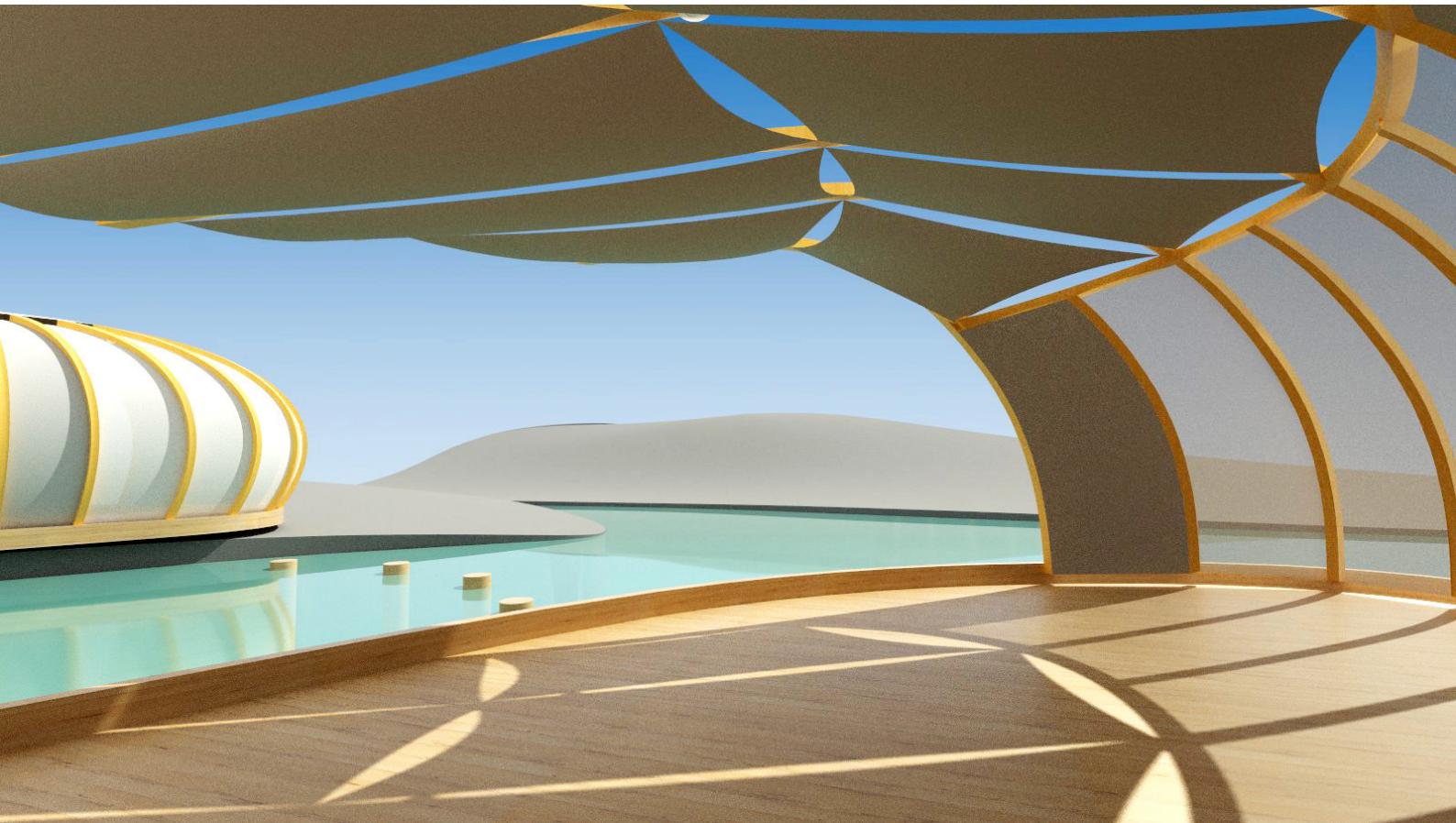


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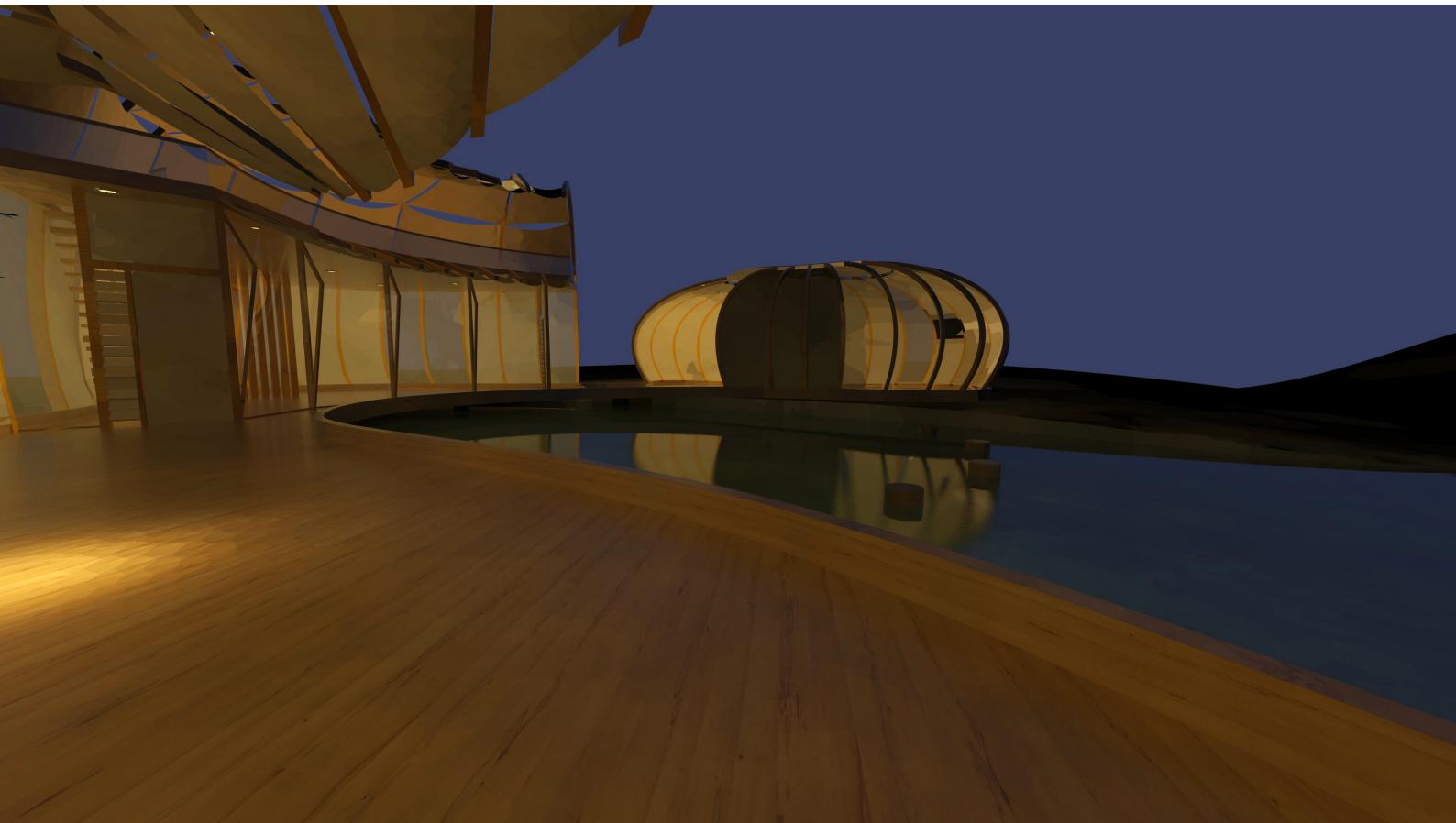


Figure 70. Zao Fang under Soft Light Viewing Wo Fang (Drawn by Haiyang Wen, 2018)

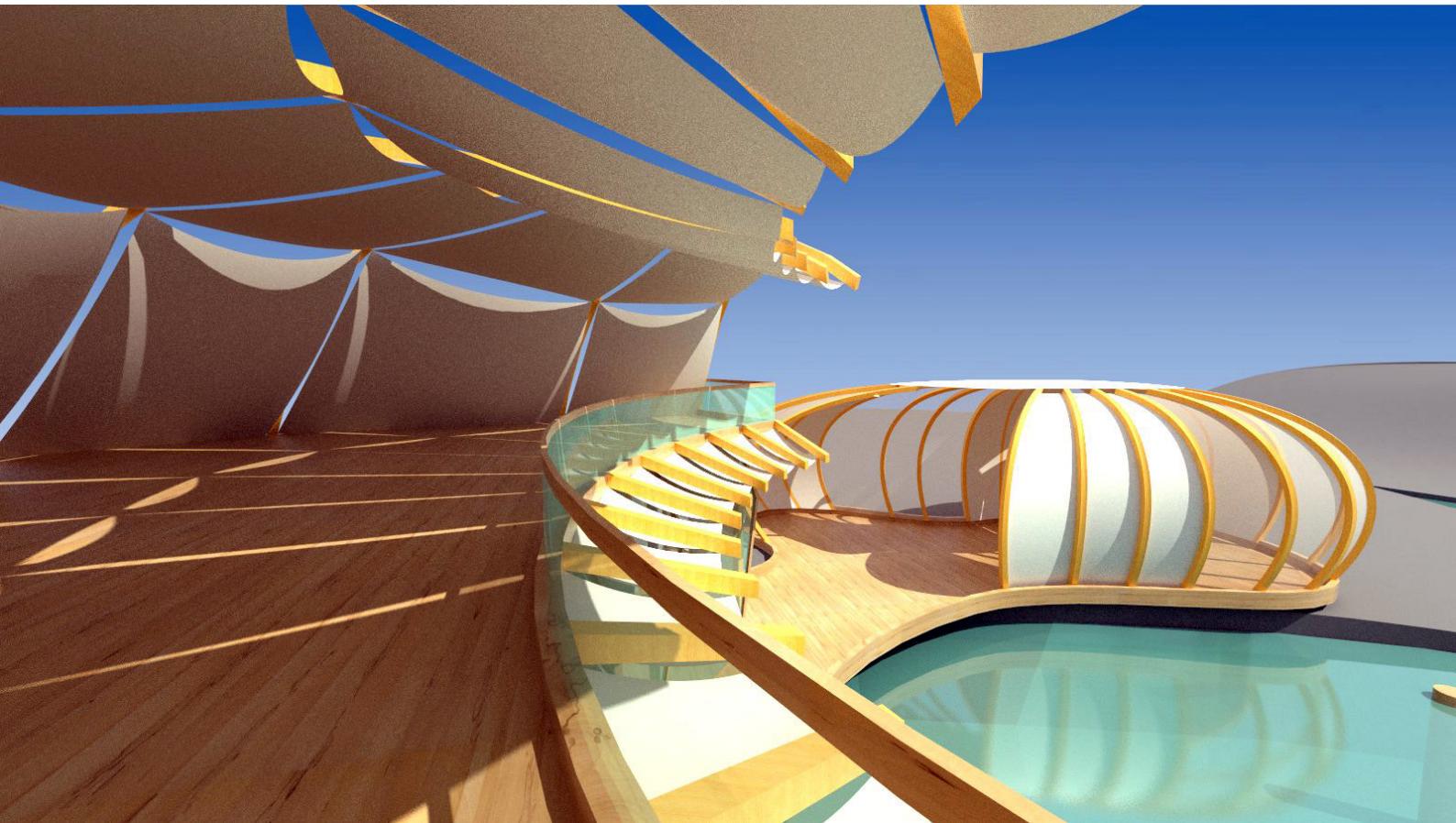


Figure 71. Chan in the Afternoon (Drawn by Haiyang Wen, 2018)

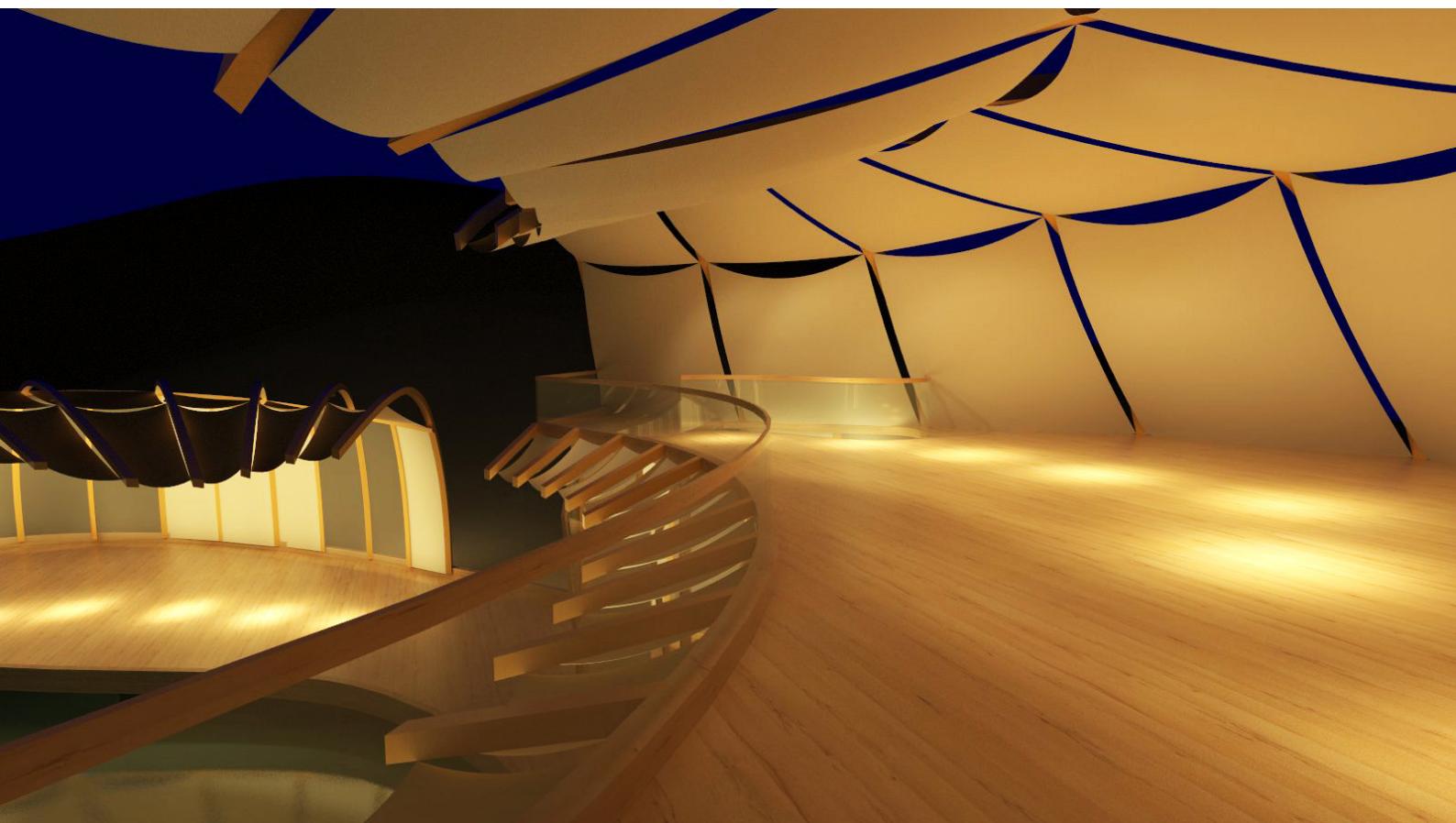


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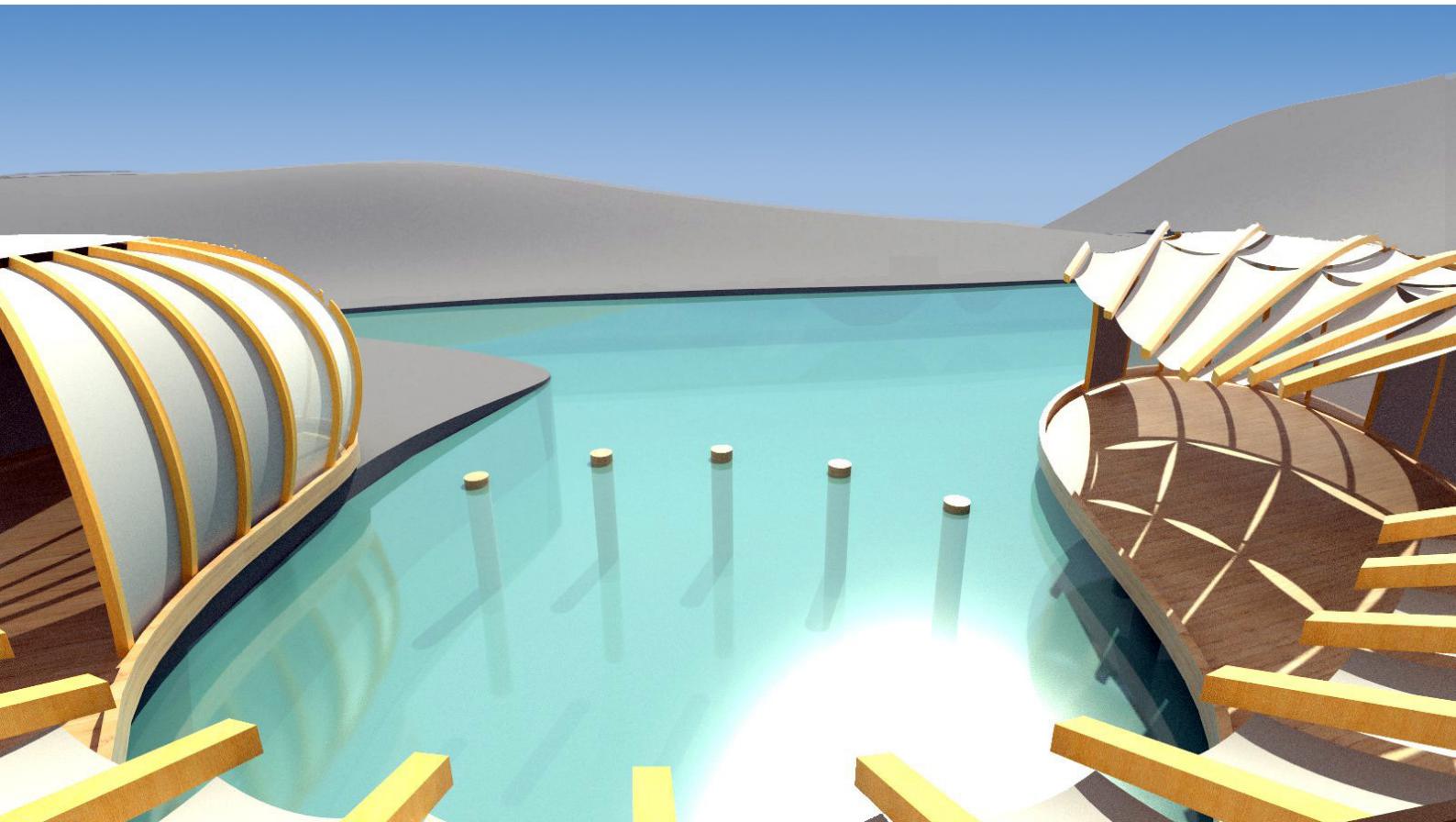


Figure 73. Standing in Chan and Watching Court Yard (Drawn by Haiyang Wen, 2018)

5.3 Exhibition

This part completed after the submission of this Report.



The Map of Site. Scale 1:500

Figure 74. The Site Patterns, Scale 1:500. (Drawn by Haiyang Wen, 2018)



Figure 75. The House under The Setting Sun. (Drawn by Haiyang Wen, 2018)



Figure 76. The Sun Paints The Hill Gold. (Drawn by Haiyang Wen, 2018)

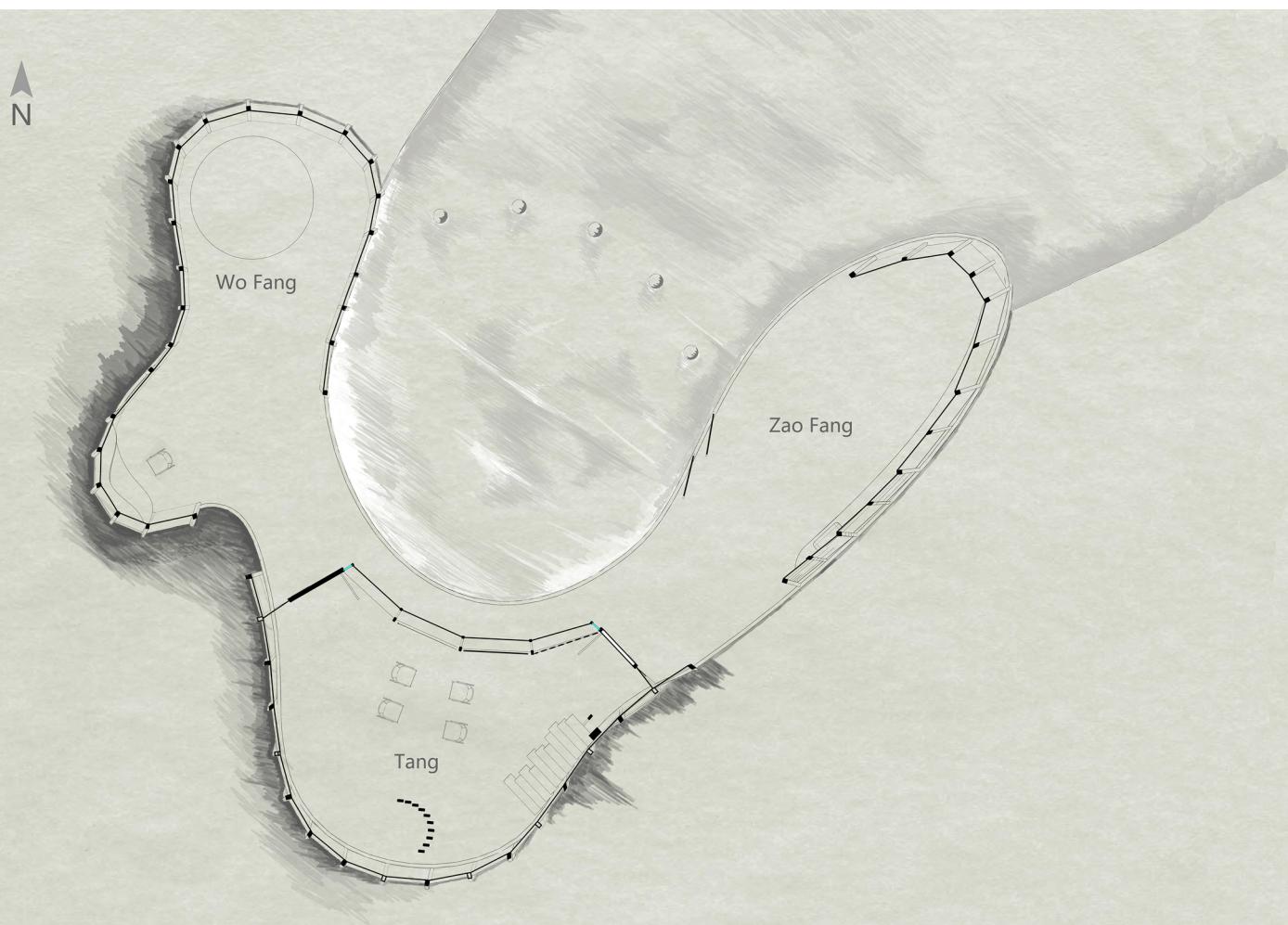


Figure 77. The First Floor Plan, Scale 1:100. (Drawn by Haiyang Wen, 2018)

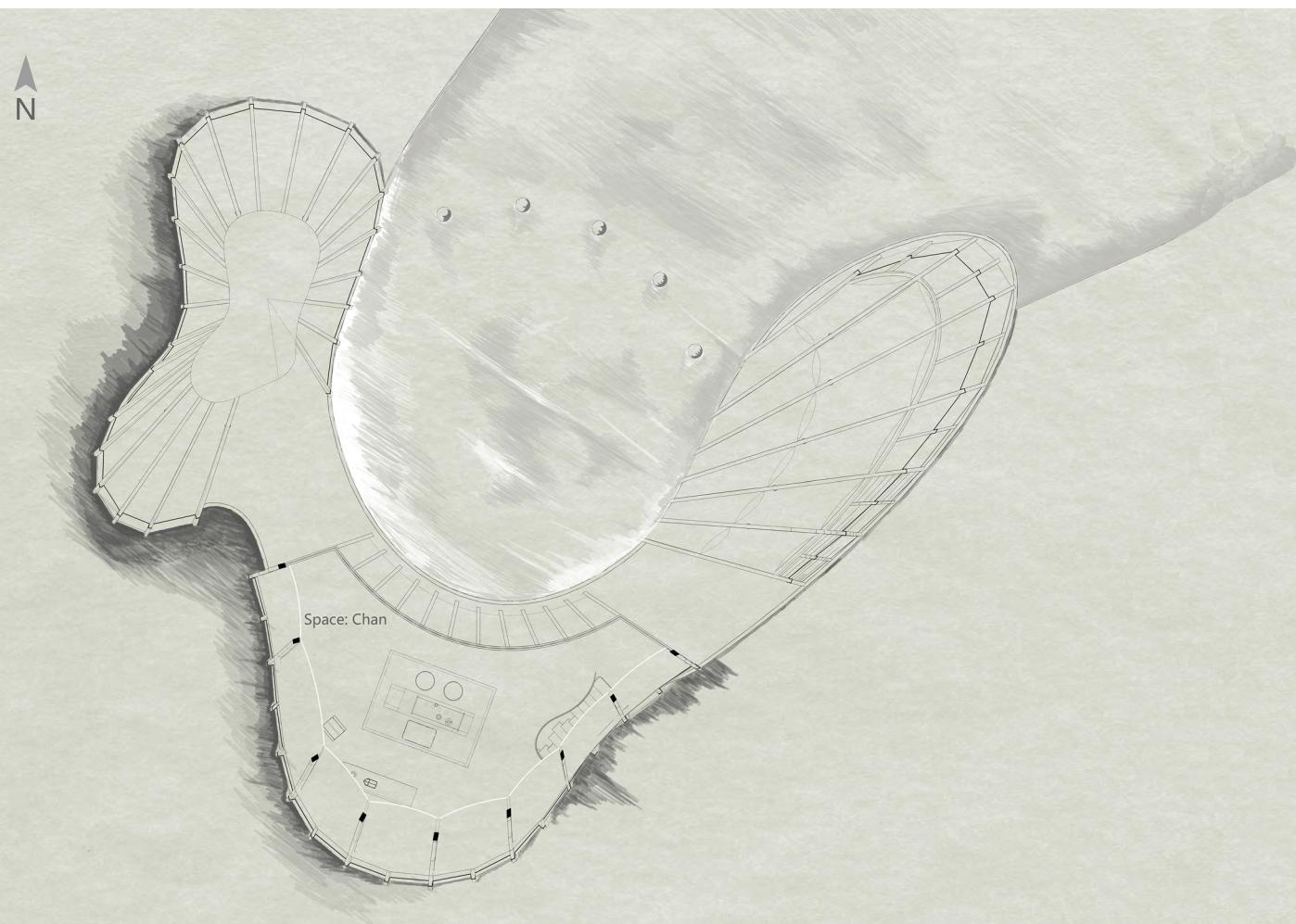


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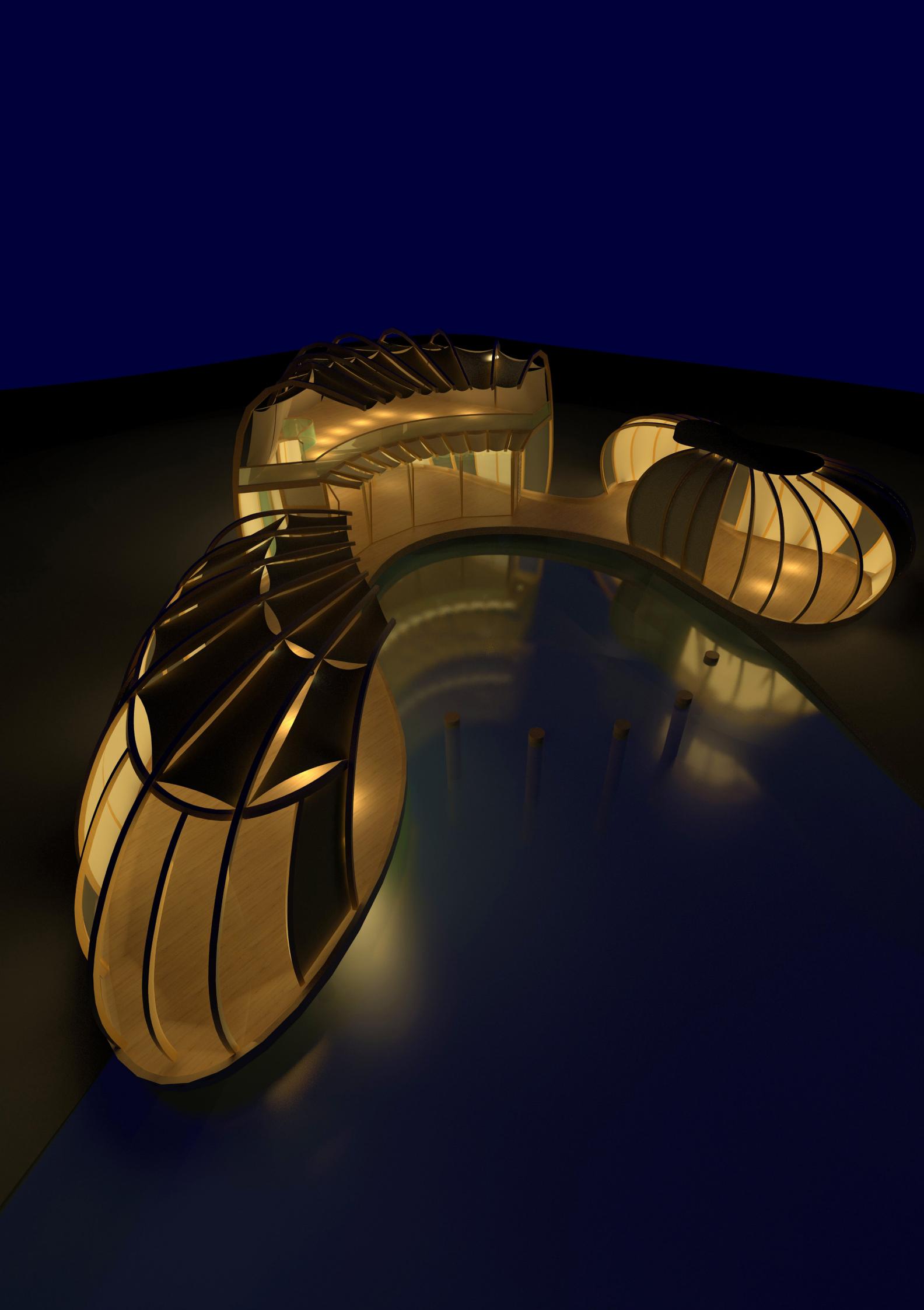


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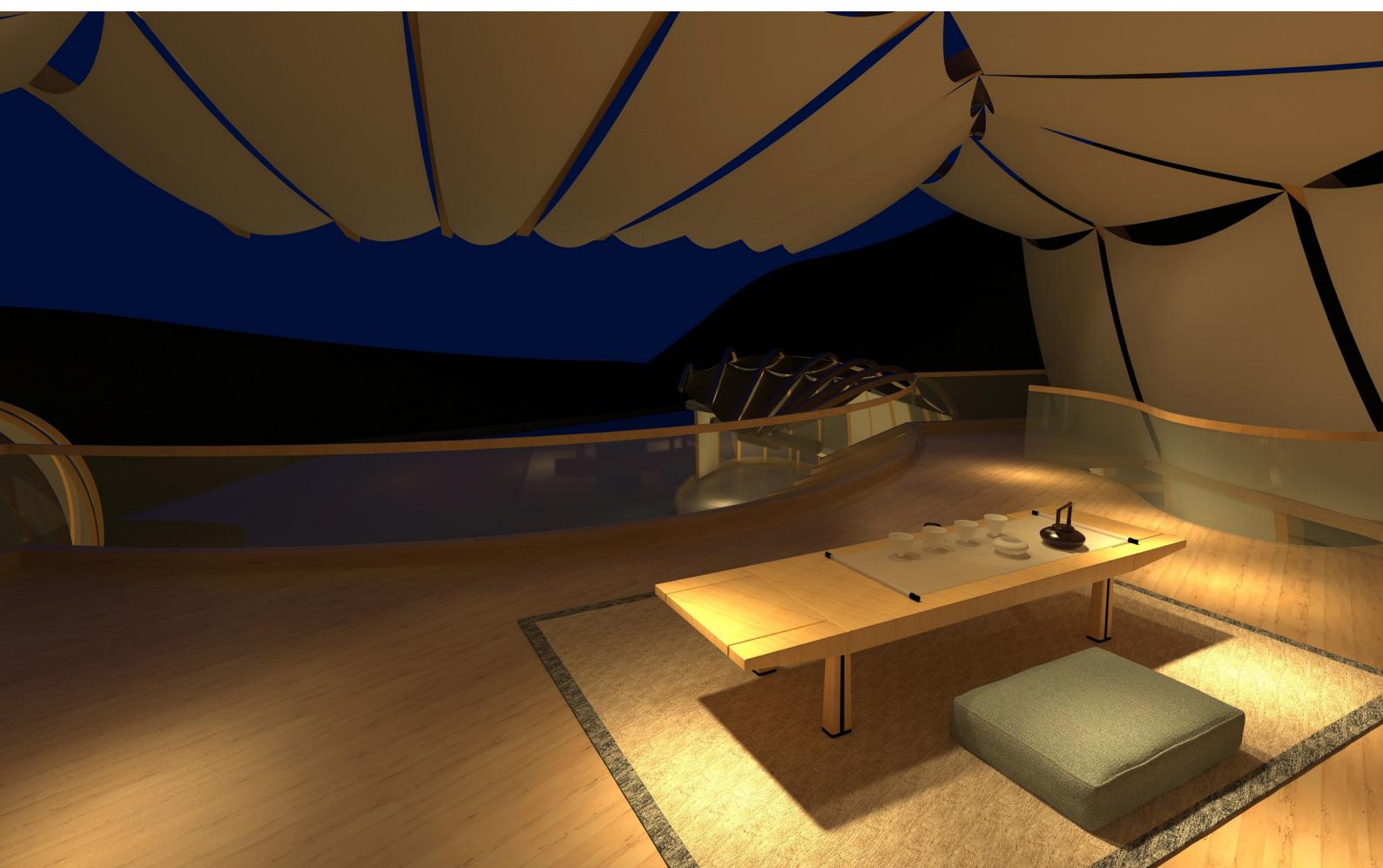


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Figure 81. The Tang in The Afternoon. (Drawn by Haiyang Wen, 2018)



Figure 82. The Exhibition of This Project. (Shot by Haiyang Wen, 2018)

Chapter Six. Discussion and Conclusion

6.1 Discussion

As a cultural symbol, Feng Shui theory still plays a vital role in the Chinese mind. Some senior people are living in Hakka Tulou, Weilongwu, and Siheyuan today. Feng Shui theory has benefited Chinese for thousands of years, and it is still active today. Diverse traditional folk houses are located in most parts of China; they like a storyteller to say how dwellers live there and how they understand living. Many modern Feng Shui works have been done, and Chinese architects are starting to express this culture in their way.

For expressing Feng Shui in other countries, Auckland is a suitable city to build a house with Feng Shui theory. On the one hand, the group of Chinese occupy nearly one in five, which may create an excellent group of target users. Regarding the environment, Auckland is a real Feng Shui city. The whole city is built on mountains and surrounded by sea. If talking about living with the wind and water, Feng Shui theory would be one answer to benefit peoples' lives in Auckland.

On the other hand, because Feng Shui theory aims to create a harmonious living and transfer the natural energy to dwellers. It is valuable to develop it in Auckland and apply it to housing construction. The Chinese group is increasingly more significant in this city, and other people, such as housing sales are paying attention to Feng Shui theory too. Therefore, the Feng Shui house for dwellers will be a trend in the next several decades.

6.2 Conclusion

As Tadao Ando says, modern architecture is supposed to have consideration for history and the environment.³⁸ This research started from the old Chinese theory. As a Chinese concept developed over thousands of years, Feng Shui theory still benefits and encourages dwellers.

New research methods are used in this practice-led project. Transformation and interpretation are the latest methods in the Feng Shui area. Those methods may provide a unique reference for future research.

This project is a creative work in the modern application of Feng Shui theory, and it is the first house that transfers Feng Shui theory into the whole architectural form and for Chinese styled living. In addition, the structure of this house is interpreted from the interaction of Yin and Yang, and Chi on this site. The Five Essential Elements are helpful to modify the atmosphere of each space.

This research also focuses on the Chinese living habit and transforms those habits into this project, which may offer the user a sense of belonging. It will be a new trend in the Chinese group in Auckland in the future.

38. Werner Blaser, Tadao Ando : Architektur Der Stille = Architecture of Silence : Naoshima Contemporary Art Museum (Basel ; Boston : Birkhäuser, [2001], 2001).

Appendix

The Feng Shui History

5000 - 3000 B.C Ancestors placed their villages in the highlands besides Huang He River.

1600 -1050 B.C The written record shows that administrators likely asked ghosts or gods for deciding the construction activities.³⁹

1046 -771 B.C The Book of Poetry, shows that ancestors had skills to choose a suitable place for comfortable living where has water, plants, which is the simple prototype of Feng Shui concept.⁴⁰

771- 221 B.C Yin and Yang thinking, the Five Essential Elements.

221B.C- 263 A.D "Anthropo-cosmic" mentality and the Chi (氣) appeared.

220 – 420 A.D The Culture of Chinese Shanshui (中国山水文化, mountains, and water); The Book of Burial.

618 - 907 A.D Confucianism, Taoism and Buddhism concept.

960 - 1279 A.D Turned to a folk skill, the model of ideal Chinese living.

1368 - 1912 A.D Complex system.

1912 - 1980 Degrade.

1980 - Refocus

39. Liu Yang, "风水思想与古代山水城市营建研究" (Dissertation, Chongqing University, 2005).

40. Wenjian Ding, "建筑环境设计与中国古代风水理论" (Hohai University, 2003).

Glossary

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Feng means the place where is stable structure besides moutains which can stop the strong wind; the Shui means a place protected by water.

Chinese Characters: 所谓风者，取共山势之藏纳，土色之坚厚，不冲冒四面之风与无所谓地风者也。所谓水者，取其地势之高燥，无始水近夫亲肤而已；若水势曲屈而环向之，又其第二义也。

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Chi is a force to fertilise wind before going up and forming a cloud, followed by dropping down rain, and finally generating life.

Chinese Characters: 夫阴阳之气，噫而为风，生而为云，降而为雨，行乎地中而为生气。生气行乎地中，发而生乎万物。

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Yang, means a bright place where you can get sunshine.

Chinese Characters: 陽，高明也。

Yin is the place at the north of the mountain, which cannot receive sunlight easily.

Chinese Characters: 阴，水之南，山之北也。

Although there are two parts, black and white separately, it is still one ball. Black is in white, while white is in black. Nobody knows when they start and finish.

Chinese Character: 我有一丸黑白相和；虽是两分，还是一个。无始无终，无右无左。

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If people build a room, part of the walls must be empty. Therefore it is a room for use.

Chinese characters: 凿户牖以为室，当其无，有室之用。

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Wuxing (Five Elements), Jin (Metal), Mu (Wood), Shui (Water), Huo (Fire), Tu (Earth)

Chinese characters: Wuxing, 五行. Jin, 金. Mu, 木. Shui, 水. Huo, 火. Tu, 土.

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