A Study of the Influence of Xingluan School on the Formation of Weilongwu in Xingning-Meizhou Region

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Abstract. Weilongwu, or Enclosed Dragon House, in Xingning-Meizhou Region constitutes a unique style of traditional Hakka residential buildings. Developed out of architectural forms of ancestral Hakka habitats in Central China and adapted to the climate, landforms and resources of East-Guangdong mountainous areas, it has received significant influence from Xingluan School of Fengshui Studies, which used to circulate among early Hakka communities. Most current studies on Weilongwu only provide exterior descriptions and superficial Fengshui prescriptions. This paper goes further in depth to analyze the siting, direction and formation, as well as underlying cultural features of Weilongwu in the above-mentioned region under the instruction of the morphologic theory of Xingluan School, as expressed in such canonical works as Hanglong Jin, Boshan Thesis, and Shuilong Jin, with a view to illuminating the influence of Xingluan School on the formative logic of Weilongwu construction. The present study hopes to provide new visions for related research on civil residential architecture.

Keywords: Weilongwu; Xingluan School; Hanglong Jin; morphology; early Hakka cultu

1 Introduction: An Overview of Fengshui Theory by Xingluan School

Fengshui theory in China emerged in Han and Jin Dynasties, flourished in Ming and Qing Dynasties, and has given birth to many theoretical schools over the centuries. Scholars generally believes Tang Dynasty (618-907 A.D.) to be the culminating period of its development. Historically, during An-Shi Rebellion (755-763), an incident that led to the decline of Tang from its heyday, a high-ranking courtier of the imperial court named Yang Junsong (834-906) carried a large number of geomantic works from the palace and settled down in Ganzhou in the south of the present Jiangxi Province. Based on these works and his own creative research, he compiled Hanglong Jin, a canonical monograph that constituted the foundation of the first systematic geomantic school in Chinese history, namely, Xingluan School. It was also known by later scholars as Xingshizong [1], with its emphasis on "Xing" (static form) and "Shi" (dy-
dynamic tendency), featuring attention to the changes and movements of the multidimensional environment of architecture.

*Hanglong Jin* derives its theoretical basis from *Burial Sutra* by Qingwuzi of Qin and Han Dynasty and *The Book of Burial* by Guo Pu of Han Dynasty, both of which study tombs and architectural site selection. It offers detailed morphological classification and investigation of various terrains, mountains and rivers of different parts of the country, and is widely regarded as the most comprehensive and elaborated canonical work on Dragon Vein culture in Chinese geomantic studies. It was anthologized by Ming and Qing imperial courts in *Yongle Dadian* and *Siku Quanshu* respectively, owing to its significant academic value. The geomantic theory in *Hanglong Jin* was extensively applied to the planning and construction of the Forbidden City as well as royal cemeteries during the Ming and Qing Dynasties.

Unlike Liqi School, another geomantic school that founds its basis on the metaphysical theories of Five Elements, Eight Trigrams and Numerology, Xingluan School takes into serious consideration the structure and trend of geographical bodies, and offers rational classification, dialectical analysis and rigorous reasoning on land morphology. Ganzhou, where Yang Junsong established his geomantic school, is thus regarded as a sacred place of geomantic studies. As Professor Cheng Jianjun observes: "After Tang Dynasty, as Chinese geomantic studies established its mainstream as a scientific, systematic discipline of theoretical research, material applications and standardized practices, represented by major geomancers like Guo Pu, Yang Junsong and Zeng Wendi, such a mainstream take its origin in Ganzhou.[2]"

## 2 Dissemination of Xingluan School and Emergence of Weilongwu

Located in the south of Jiangxi Province, Ganzhou is a cultural center of the Hakkas. This ethnic group, with their ancient origin in central China, mainly inhabits the mountainous area of the Jiangxi-Fujian-Guangdong triangular region since the Tang Dynasty. Over the centuries they developed a typical basin agricultural culture, constructing their major habitats in lowlands surrounded by undulated hills and meandering rivers. The geomorphic features in Ganzhou and its nearby regions provide Yang Junsong and his followers with multitudinous opportunities to apply their theoretical knowledge and practical experiences to physical constructional demands, and the cultural circulation of the Hakka enabled their theory to disseminate over the triangular region[3]. Xingluan advocates to "array the position and orientation based on the form and tendency and abide by the opening and closing potential of the geomorphy." Such a doctrine proved to be very functional in the highly varied geomorphic conditions of the Ganzhou Hakka region. Through the efforts of Yang Junsong and his disciples in both theoretical research and architectural practices, Xingluan geomantic theory was developed into a highly influential in the neighboring areas. It was disseminated among Hakka communities in the triangular region, and still further among other ethnic groups in surrounding regions.
Amidst the East-Guangdong Hakka communities lies a relatively densely populated basin region centered around Xingning and Meizhou. Located in mountainous hinterland areas, distant from other ethnic groups and therefore free from confrontations for the scramble of natural resources, they enjoyed a long-term social stability during the Ming and Qing Dynasties, allowing the local Hakka communities a peaceful foundation for cultural development. As a result, distinct from Weilou and Tulou in Ganzhou and Southern Fujian regions, architecture in Xingning and Meizhou exhibits a culture with more confidence and openness. Their dominant architectural form, Weilongwu, or Enclosed Dragon House, under the guidance of Xingluan School, adapts the residential features of their ancestors originally back in Central China to the local characteristics of the southern climate, resources and landforms. It is developed into one of the five major types of dwellings of the Chinese Han nationality, along with Beijing Quadrangles, Shaanxi Cave Dwellings, Guangxi Ganlan and Yunnan Yikeyin.

3 Influence of Xingluan School on Weilongwu

Considering Weilongwu as a product of centuries of social stability and one of the most popular and stable Hakka residential types, we have good reason to believe that such an architectural form has been developed under constant and stable influence of the morphologic theory of Xingluan School, and that such an influence has been deeply integrated into the culture of the local Hakka. This paper attempts to analyze the siting, direction and formation, as well as underlying "Dragon Vein" cultural features of Weilongwu under the instruction of the morphologic theory of Xingluan School, with a view to illuminating the influence of Xingluan School on the formative logic of Weilongwu construction.

3.1 Rules of Site Selection

"Mingtang" in geomantic studies refers to the relatively open space in front of the Dragon Vein’s acupoint. It can be classified into Great, Medium, and Small Mingtang according to distance and scale in relation to the acupoint position. The ideal living space constructed by Xingluan School is an inward oriented space with Mingtang at the center with “hill as pillow, water encircling, and screen ahead”. To be specific, Mingtang is such a construction site: with mountains on the left, right and backside and a flat and open front space; with brooks or rivers passing by, offering a relatively peaceful water surface, so that the flow of "Qi" may flow and stay; and with a “table-hill” and a “worship-hill” in near and far distances respectively in the direct front, serving as natural barriers without causing any feeling of enclosure or obstruction. To summarize its basic characteristics, a typical Weilongwu fulfills three siting criteria: firstly, “back-hills” on the backside, which extend along a Dragon Vein from Senior-ancestor Mountain and Junior-ancestor Mountain; secondly, “guard-hills” on the left and the right offering supports from both sides; and thirdly, a good prospect in the front, rich in layer and ample in space but leaving no loopholes. A site meeting these
criteria would be considered as an ideal, livable Mingtang from geomantic perspective. Varied geomorphic features of the surrounding mountains and rivers constitute different scales of Mingtang, which would be considered suitable as the construction site of cities, villages and residential buildings. Despite the difference in scale, the spatial pattern of Mingtang is basically consistent (Figure 1).

Fig. 1. Ideal house site, village site and city site selection

In the mountainous Xingning-Meizhou Region, where cultivated land is a scarce valuable resource, it is the basic principle of Weilongwu to use the slope land with low cultivation value as building site. The Hakkas normally site their residential buildings on slope lands with their back towards hills and the hillocks. Such the case for a typical Weilongwu, the back of which would preferably face the end of a mountain range. A semicircular Enclosed Dragon would in this way receive the ensuing "dragon vein", and the acupoint lies where the Dragon Vein descents. The proper site is normally located at a micro concave place (called "clamp") or a slightly raised place (called "greast"), with two hills to its left and right respectively. In this way, the hill behind the Weilongwu becomes its "master-hill" on the back, and the surrounding hills become its "guardian". The barnyards, ponds and open fields in its front constitutes its "great Mingtang", and distant hills in its front distance serves as its "worship-hill". As Ten Books on Housing observes: "Where there is a stream on the left of a house, to be called Azure Dragon, a long road on its right, to called White Tiger, a pond in its front, to be called Vermilion Bird, and a hill to the back, to be called Black Tortoise, such would be an optimal site". A Weilongwu would accommodate its ambient topography and situate itself with hills and waters surrounding, Green Dragons and White Tigers as its guardians, and landscape screen in the distance. In this way, it properly conforms to the ideal environmental model of "five positions and four spir-its".

3.2 Factors of Site Orientation

Feng shui thoughts were categorized into a compass idea that selects a site location using its orientation and the form theory that selects a place according to the shape of the terrain. In terms of site orientation, while Chinese ancient architecture tends to face south, the case is a bit complicated with Weilongwu, particularly when both geo-
graphical and cultural factors are taken into consideration. Even though geomancers conducted precise orientation before building the house, its orientation affected by sunlight did not significantly change. However, the Weilongwu seems different.

**Sunshine and landform consideration.**

As China is in the northern hemisphere, the winter monsoon blows northerly and the summer monsoon blows southerly. Buildings in North China need to avoid the cold wind and get sunshine in winter, while those in the South need to ventilate and cool down in summer. Generally speaking, whatever its climate zone, it is essential for a building to have more sunshine going inside in winter and to avoid it in summer. Consequently, facing south has almost become the standard choice for Chinese architecture.

Located in the transitional zone between the middle and south subtropical regions, Xingning-Meizhou Basin belongs to the subtropical monsoon humid climate zone and enjoys abundant sunshine in all seasons. The climatic factor is complicated by land resource condition in this region, with more hills and less arable land than flatland regions. Such natural resource condition also means that landform features has more influence over site orientation of houses. As most villages in this region are relatively small in size, most of their houses are arranged according to the longitudinal angle of the hillside.

Therefore, some modifications are needed for the general rule of facing south. The author of *Beautiful Nostalgia - Traditional Chinese Villages* has pointed out that Meizhou villages "are mainly located on the east and south slopes for the benefit of obtaining sunshine and preventing northwest wind" \[^8\]. This is not the case, if we look closer to actual data. As a matter of fact, among the 44 samples under our investigation, which has been randomly selected from the well-preserved Weilongwus in Meizhou, those facing south amount to 31.8%, and those facing east 25%, and the sum of the two orientations constitute only 56.8%. Among the 36 samples in Xingning, those facing south accounts for 30.6%, those facing east 25%, and both add up to only 55.6%. (Figure 2). Apparently the above data do not support the “east and south slope” observation in *Beautiful Nostalgia*. Indeed, the issue of Weilongwu orientation is examined in another monograph, *Hakka Nationality Branch and Folk Houses*, which comes to a conclusion is close to our investigation result.

![Fig. 2. Partial plane of Weilongwu village in Xingning, source: self-drawn.](image)
In our investigation, 80 samples of Weilongwu satellite images in Xingning and Meizhou region have been randomly selected. These include three typical landforms of hills, plains and river banks. The orientation angle is determined by the vertical and horizontal axes of the building. The result of sampling analysis shows that the overall orientation distribution does not show significant south-facing tendency. Instead, orientation of four major directions are evenly distributed. (Figure 3).

In regular architectural planning, designers normally avoid the westward direction to avoid excessive sun exposure in the afternoon. Besides, in some regions the west direction is avoided for housing because it is traditionally believed that the west indicates the Buddhist realm of reincarnation and the end of life. However, our sampling analysis of the orientation of Weilongwu exhibit no significant tendency to face or avoid any specific direction: 18% of the samples in Meizhou face westward, and 14% of those in Xingning face westward. It can be therefore be concluded that topographic factor is considered more important than sunshine factor on the orientation of Weilongwu.

It can be said that the influence of sunlight on the orientation selection of the surrounding dragon houses in the region is far less than the influence of terrain factors. And this unusual approach is theoretically consistent with the claims of the Xingluan School, which emphasizes the influence of surrounding terrain over the influence of sunlight angle.

Fortune preference consideration.

In addition to geographical factors, culture plays a significant part in the decision of Weilongwu site orientation. In this respect, the belief in fortune seeking exerts a central influence. As suggested in Boshan Thesis: "For the benefit of the dwellers, it is essential to select a proper orientation that invigorates genuine Qi and keep its balance it balanced". Traditional architecture has always attached great importance to orientation. According to the theory of Liqi School, the eight directions (east, south, west, north, southeast, southwest, northeast, northwest) correspond to eight Trigrams, each of which, in combination with subdivisions of Tiangan and Dizhi, and is further divided into three angles, and therefore a mountain can be classified in term of direction into 24 orientation, called "24 Mountains". Each orientation is still further divided into three "centi-gold", consequently, 72 "centi-gold" or “Diji”, \(^9\) which is alleg-
edly defined by Yang Junsong. On a geomantic campus, each angle equals to 5 degrees, and are defined in accord with a corresponding divinatory sign, each with its interpretations of luck or disaster. The building orientation determined according to this theory has a certain rule, namely, the rule of "central orientation avoidance". Under such a rule, a building must avoid face the central orientation of not just the four major direction (i.e., south, east, north and west), but also the center of any of the "twenty-four mountains" of the geomantic compass. Such a rule in confirmed in Professor Cheng Jianjun’ monograph *Fengshui and Architecture*, in which the orientation of 32 ancient buildings has been measured and examined with complying results. According to Cheng Jianjun, this rule of avoidance could be interpreted as people's awe towards Nature and gods.

The present sampling analysis finds only 2 cases out of 80 (2.5%) oriented within 2.5 degrees to the left or right (i.e., within one centi-gold) of the four major directions. In the meantime, it finds 21.2% of the 80 cases oriented to danger positions, and that the angle proportion of these cases in danger positions amounts to 33.3% in term of "72 mountains" (Figure 4). It can be inferred that before their construction, some of these Weilongwus have been planned in strict accordance with the principle of “danger orientation avoidance”. This is in line with the present local customs, according to which geomancers are invited to take specific measures of orientation before construction commences. As their measuring is taken with compass on the spot, they can accommodate to the subtle influence of local magnetic field. As for the small proportion of the cases oriented to danger direction, their reason is subject to further investigation.

In addition, in areas where the Liqi School is prevalent, the orientation of the house might possibly be determined according to the principle of Five-Element interaction and the related attribute of the owner’s numerology. In Chaoshan region such practice is so commonplace that in some rural neighborhood the houses might exhibit irregular orientations. In comparison, Weilongwus in Xingning-Meizhou villages, despite their possible varied orientation, exhibit a gradual, regularly adjusted pattern in correspondence to their local natural terrain. It can be assumed that such adjustment has nothing to do with the practice based on individual numerology. Instead, it should be related to the clan structure and internal relations within the ethnic group. In other words, it is the entire clan, instead of the individuals who are regarded are owners of the residence.

**Fig. 4.** Xingning(left) and Meizhou(right) Weilongwu orientation and compass centi-gold relationship
3.3 Factors of Layout and Configuration

The planning and architectural form of the Wailong House are influenced by various factors, among which culture and Fengshui theory have the most significant impact, shaping the shape of the Wailong House together.

Layout Convention.

The architectural pattern of a typical Weilongwu follows the rule of axial symmetry. The building complex includes square “Tangwu” (parlors), “Hengwu” (sidelong rooms) and semicircular “Weilong” (enclosing houses). A complete form of Tangwu includes a front house, a middle house and a rear house, called Down Hall, Middle Hall and Upper Hall respectively, connected by courtyards in between. As public space for the entire clan, Tangwu is the main body of the complex. Down Hall and Middle Hall are the reception space, where the weddings and funerals of family members are held. Upper Hall, is the place for ancestral worship, and therefore regarded as the core of the whole complex. Hengwu are sidelong rooms on both sides of the halls that serve as the main dwelling spaces. In the front of the building complex lies a rectangular barnyard for the purpose of drying grains, and a half-moon shape pond called "Lunar Pond". At the rear of the complex are Weilong, or enclosing houses arranged in semi-circular or semi-elliptical pattern to enclose the back of Tangwu. Overlooking from the sky, the Lunar Pond and the Enclosed Dragon Houses are combined into a full circle, the former vacant space echoing the latter in solid residential buildings.

The Hakkas’s mode of clan dwelling is part of their inheritance of traditional Confucian culture. The architectural pattern of the axially symmetrical house and its combination of rectangular and circular shape embody their ancestral concept of the spherical sky and rectangular earth passed over from the Chinese hinterland of origin, as well as their adherence to clan solidarity.

Owing to the siting principle discussed above, a Weilongwu is normally situated with its back to mountains and its front facing open fields. The terrain of its site ascends from front to back, and the houses made accessible by flights of steps. The ridges of Down Hall, Middle Hall and Upper Hall rise in turn along the central axis. At their back, the enclosing houses ascend and reach the summit at the top end of the axis, with the house at the summit called Dragon Hall. The layout of successive elevation enables good vision at diverse levels and creates a positive microclimate inside the building.

Configuration of Fengshui Mingtang.

The layout of Weilongwu also embodies the configurative ideal of “Mingtang”. A Professor Yu Kongjian proposes, "Fengshui should be regarded as the expression and interpretation of landscape ideal, and the ideal Fengshui model serves as a model for interpreting, designing and creating one’s interior landscape". A close look at the configuration of Weilongwu illustrates such an ideal. Starting from Upper Hall, the three rows of parlor houses, together with the patios and barnyards in their front, con-
stitute the successive spaces of Little, Medium and Great Mingtang. The sidelong
houses on their left and right guard the center as "Azure Dragon" and "White Tiger",
and the Fengshui Forest behind the complex embodies the idea of "Mountain of Par-
ents". Lunar Pond offers the water for worship, and the enclosing wall along the pond
stands for a table-hill in the front.

Geomantic studies propose that Qi recesses upon water, and the availability of wa-
ter is regarded as a good omen of the accumulation of Qi. As Boshan Thesis suggests:
"A large expanse of water presages wealth. Its meandering flow presages prestige." [
4]. Geomantic studies believes that water accumulates wealth for people. In the case
of Weilongwu, its Lunar Pond stands for cornucopia. The arc on the outer rim of the
Pool bending inward like a bow, corresponding to the element of Gold, is regarded as
an auspicious omen, so-called “Upright Gold” as prescribed in Shuilong Jin.

As it is also proposed in Shuijingzhu: "Four forms of water are auspicious: firstly
encircling, secondly gathering, thirdly clean, and fourthly peaceful." The Lunar Pond,
despite its possible functions of breeding, sewage degradation and fire prevention,
serves cultural and symbolic significance and material function, given its proportion-
ally large size in relation to the building complex. Some Lunar Ponds are enclosed
with walls, which is also functionally unnecessary. Likewise, the enclosing walls
make sense only for Fengshui purpose in preventing the dispersion of Qi, as does a
screen wall inside a quadrangle. The effect is like that of a table-hill, offering a coun-
terpoint to enhance spatial enclosure and accumulate Qi. In this way, Weilongwu
holds Qi in a close embrace, featuring an introersive and centripetal configuration
that embodies the psychological schema of traditional Chinese [15].

3.4 Dragon Vein Culture

Dragon vein culture is the most typical feature of Fengshui in the Xingluan school,
which is fully reflected in the functional layout of the Wailong House.

**Dragon Vein, Dragon Fetus and Dragon Hall.**

As mentioned above, the houses of a Weilongwu normally rises from the lower in
front to the higher in the back, with its rear pillowing against a mountain slope. In this
way, the enclosing houses of the rear can receive the Dragon Vein of the mountain
and create an acupoint dwelling site from the descending vein. For building sites that
do not possess such a geomorphic feature, some remedial measures would be taken at
the stage of base construction. In the absence of a ready back mountain slope, a
Fengshui Woodland might be created behind the complex by means of piling up an
artificial hill, so as to provide a geomorphic condition for drawing in the Dragon Vein
[16]. According to Ding Wenjian’s classification in Fengshui Forest in Modern Archi-
tecture and Ancient Fengshui, such a woodland is categorized as "Dragon Throne
Woodland". It strengthens the vertical terrain behind the building, offering a protec-
tive ambience to the site, so that draughts from the backside are reduced and an
agreeable microclimate could be created. The establishment of the “Dragon Throne”
also carries a goodwill implication for the emergence of abundant talents among the offspring of the clan.

Weilong, the enclosing houses at the rear of the complex, is normally used not as dwelling space, but for secondary functions such as larder, warehouse or kitchen. At the central position of the enclosing houses, meeting the axis of Tangwu at the summit is Dragon Hall. A special vacant place without a backdoor, Dragon Hall serves the only purpose of worshipping Dragon God in festivals. It is intentionally kept empty to allow Dragon Vein to extend smoothly downward and reach the back of Tangwu without hindrance.

Weilong and Tangwu together enclose two crescent-shaped or semi-elliptical spaces, which are kept open as courtyards. The grounds of these courtyards are not kept flat, but instead swell up in the partial spherical shape that look like the abdomen of a pregnant woman. They are called "Dragon Fetus". As the name indicates, Dragon Fetus refers to baby dragon raised in the dragon cave. The Hakkas believes that Dragon Fetus should be raised slowly over the time, and that as it matures, it would bring good fortune to the offspring of the clan[17]. The Dragon Fetus courtyard is normally kept empty, with no tree planted inside, particularly not in its center. A survey of the satellite maps available of Weilongwus, in Xingning area, only 5.6% of their Dragon Fetus courtyards contain trees, whereas in Meizhou area, the proportion is 9.1%, and there is none at the courtyard centers in either area. The ground of Dragon Fetus is generally inlaid with pebbles, which is not only conducive to drainage, but can also be used for drying sundry objects and for outdoor activities. The above-mentioned practice of keeping the Dragon Fetus courtyards is consistent with a doctrine of Xingluan School, which suggests that "Dragon Vein nurtures Dragon Fetus at its end".

**Qushui Chaotang.**

Qushui Chaotang is a Geomantic concept related to the rainwater which is collected and drained through gutters winding around the parlor. As a Weilongwu complex is low in the front and high in the back, rainwater is drained from back to front. It comes from Dragon Fetus courtyards and roofs of the enclosing houses and flow through narrow lanes about a meter wide behind Tangwus, and are then divides in the middle to gutters at their left and right. This is called "Lobster Water". Water in the open gutters is diverted to the "Crab Eyes" loopholes into the blind gutter. Rainwater from other courtyards also flows into the blind gutter from Crab Eyes. What is particular about Weilongwu drainage is that the course of waterflow is designed to avoid going straight. It intendedly twists and turns along the complex until rainwater finally flow into Lunar Pond. Such drainage design is similar to the concept of water outlet in the general geomantic practice. It stresses the winding course of water and the conduction of water layer by layer down through the complex to prevent the leakage of Dragon Qi[18].

Traditionally, geomantic scholars attached no less importance to water flow than to towering mountains. Yang Junsong in *Hanglong Jin* discussed the concept of "Dragon Vein" and the relations of water and mountain in mountainous as well flatland area. He regards this pair of terms in dialectical relationship. As he suggests, the trend of "Mountain Dragon" in a flatland can be defined by the shape of water body. In *Shui-
Jiang Dahong, a scholar of Qing Dynasty, extended the concept of "Water Dragon" on the basis of Yang Junsong's "Mountain Dragon". In the book, he compiled numerous diagrams about the relationship between the shape of water body and Mingtang. The drainage design of the Weilongwu is comparable to the pattern of Qushui Chaotang as described in *Shuilong Jin*: multiple curved water flows into Weilongwu from the rear through winding gutters on both sides, forming an open water body in front (Figure 5). In addition, the water needs to flow in regularly curly but symmetrical courses on both sides of the axis. As the book suggests, "Qushui Chaotang should be flexible and variable in regularity and equal volume along the waterway, and in multiple patterns, whether it covers the acupoint. Otherwise, merely to have curved water flow is not beneficial." This principle can generally be detected in the drainage designs of Weilongwus.

![Fig. 5. Qushui Chaotang, source: Secret Water Dragon Sutra](image)

There is a common saying in geomantic theories: "Mountain promises offspring flourish and water promises wealth". In the case of Weilongwu, mountains are regarded as Mountain Dragons. A typical Weilongwu is constructed with its rear against a mountain, encircles its Dragon Acupoint at its end, and nurtures its Dragon Fetus inside the enclosing houses. Such is the way the Hakkas pray for clan offspring flourish and prosperity. They keep the back door of their Ancestral Hall always open so that their ancestor’s tablets can receive the spirit of Dragon Gods from various directions, thus establishing the continuity of between Dragon Vine and human pedigree. For lowland Weilongwus without waterflow in vicinity, rainwater is employed in the drainage design to create the pattern of Water Dragon, which eventually runs into Lunar Pond for the auspicious implication of wealth accumulation.

Dragon Vein culture constitutes the core of geomantic theory of Xingluan School. Both Mountain Dragon conceptualized in *Hanglong Jin* and Water Dragon conceptualized in *Shuilong Jin* are geomantic images developed by Xingluan school to define implication of favorable or unfavorable omen based on geomorphic condition. Our close examination of Weilongwu architectural patterns have illuminated a series of incisive influence from the prescriptions of these Xingluan school canons.

4 Conclusion

In the concept of the Hakkas, landscape is not described as a natural object or a cultural manifestation, but rather as a historical process of interaction between people...
and the environment; both have the ability to mutually construct each other[20]. Weilongwu reflects Hakka people’s efforts through the centuries to adapt their residential spaces to the natural environment at reasonable cost. Our study finds that the geomantic theories of Xingluan School has provided operable guidance for the construction of Weilongwu at varied geomorphic conditions, in their siting, orientation, layout and configuration, as well as architectural culture. It should be observed that Xingluan School theories contains some idealistic assumptions and some of their prescription are based on mysticism. Besides, Xingluan School theories and practices also contains some concepts developed by Liqi School. But in its application to the construction of Weilongwu, Xingluan school exhibit scientific rationality and dialectical precision based on solid investigation of the complicated geomorphic conditions of the habitat spaces of the Xingning-Meizhou Hakkas, keeping a considerable distance from the orthodox Liqi School that founds its theoretical basis on Five Elements and Eight Diagrams alone.

We therefore believe that the scientific and pragmatic approach contained in the theories and practices of Xingluan school remains valuable for our contemporary research on the planning of "Shan-shui City", and that some of its insights concerning the human-environment relationship are still instructive in our current endeavors of reviving local culture, constructing new countryside, and creating a livable environment for the people.

References


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