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**UNIVERSITY OF NOTTINGHAM NINGBO CHINA**

**FOR**

**MRES SUSTAINABLE ENERGY AND BUILDING TECHNOLOGIES**

**CONFUCIANISM AND ARCHITECTURE:**

**A CASE STUDY OF QIANTONG VILLAGE IN NINGBO**

**By**

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## **Abstract**

This thesis is a case study on the role of Confucian culture in the development and evolution of villages. The selected case is Qiantong (前童) village in Ningbo City(宁波市), Zhejiang Province, China. Qiantong village is a typical clan village deeply influenced by Confucian culture and its architectural concept has been almost completely implemented along with the political and economic changes in past 800 years. At present, the historical buildings in Qiantong village are well preserved, known as "living fossil of ancient village" and "the first Confucian village in Jiangnan". What kind of architectural wisdom can be found through the formation, development and evolution of Qiantong village? How does Confucian culture play a guiding role in the village development process? This research focuses on the planning and architecture of Qiantong village. Through historical analysis and field investigation, this thesis tries to clearly show the development context of Qiantong village architecture from the 6th year of Shaoding (绍定) in the Southern Song Dynasty (南宋绍定年间 AD 1233) to the present day, and analyzes the specific impact of Confucian culture on the formation and evolution of Qiantong village architecture. The author hopes that through the case analysis of the development and evolution of Qiantong village architecture, some enlightenment can be brought to the development of rural architecture in China.

The thesis consists of five chapters. The first chapter is the introduction, through the analysis of the challenges and opportunities faced by traditional village architecture, combined with the literature review and the discussion of the problems in the current scholarship, this thesis defines the research objectives and contents, and selects the research methods and research techniques suitable for this thesis. The second chapter is the environmental analysis of the site, and studies the natural and cultural environmental factors affecting the architectural development and evolution of Qiantong Village. The third chapter studies the expression of Confucian culture in Qiantong Village Architecture. The fourth chapter studies the reasons for the formation of Confucian style village architecture in Qiantong. The fifth chapter is the summary of the full thesis, and puts forward some suggestions for future research.

## **Keywords**

Qiantong Village(前童村); Confucianism; Architecture; Clan settlement type village; Tong family(童氏家族).

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I spent a busy and tense year at University of Nottingham Ningbo China. I received advanced research training, scientific research thesis writing training and career development training, and systematically learned all aspects of architectural research. I deeply admire the knowledge of all teachers. From this, I not only learned professional knowledge, but also learned about being a person, doing things I recall for a lifetime. I would like to express my sincere thanks for the truth of learning.

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## **Chapter 1 Introduction**

Architecture is the carrier of culture. Traditional village architecture carries history and culture, architecture and art, garden landscape and folk customs, records the context of social development, and is valuable tangible cultural heritage. Villages are an important part of the human settlement system, an important part of urbanization, an important node of urban and rural development, and an important space for China to implement the Rural Revitalization Strategy. After the founding of the P.R. China, especially since the beginning of the 21<sup>st</sup> century, affected by many factors such as economic structure adjustment, urbanization and globalization, rural development has triggered a series of complex economic, social and environmental problems, which have attracted great attention from the government and academic circles. Additionally, it is commonly believed that the rational development and utilization of traditional buildings is the best way of protection, and the exploration of the cultural connotation is the best way to define the characteristics of traditional buildings. Thirdly, today, with the rapid development of urbanization, traditional rural buildings are dying out in large numbers, and the rational development of tourism is feasible to the protection of traditional village buildings. The government attaches great importance to the protection of valuable traditional rural buildings. In view of these three background factors, the author found the necessity to study rural architecture and to excavate the cultural characteristics from the perspective of Confucianism.

### **1.1 Research Background**

#### **1.1.1 Traditional Village Architecture is Gradually Dying Out**

With the development of urbanization, traditional villages are rapidly disappearing. It was pointed out that the villages with traditional features account for less than 2% of the total number of administrative villages and less than 0.4% of the total number of natural villages in China.<sup>1</sup> Some traditional villages are dilapidated due to historical aging, and the decaying village phenomenon is caused by a large number of villagers going out due to poor living environment that accelerated the decline and destruction of traditional villages. Wei's research shows that in some traditional villages, due to the disorderly construction and renovation of houses, the new buildings are extremely inconsistent with the historical buildings and the local features, which disturb the ancient appearance of the traditional villages.<sup>2</sup>

The protection status of various traditional resources retained in the village is worrying. Due to the dissatisfaction of the younger generations of villagers with the original environment, there is increased internal pressure on the protection of the traditional village. Various renovations and new houses have also caused the original traditional architecture and characteristics of the village to die out. In some traditional villages, due to a lack of awareness of conservation, much of the precious cultural and tangible heritage has not been passed on, and 78% of traditional villages have no conservation plan and lack conservation measures.<sup>3</sup> In some traditional villages, for social reasons, the population has decreased and a large number of buildings are left unused. In these idle buildings, many old houses gradually collapsed due to the lack of man-made maintenance. It is noted that according to statistics, the population living in traditional buildings is less than 34% of the village's

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<sup>1</sup> Liu Yangyang, Du Yu 刘羊旸, 杜宇. "Morang Chuantongcunluo Xiaoshi 莫让传统村落消失[Don't let the traditional villages disappear]." *China Jianshe Daily* 中国建设报, 2013-10-28(001).

<sup>2</sup> Wei Yichun 韦浥春. "Study on the public space form of minority traditional villages in Guangxi 广西少数民族传统村落公共空间形态研究." (South China University of Technology 华南理工大学, 2017).

<sup>3</sup> Zhang Wenjun 张文君. "Research on the protection and development of Shanxi traditional villages in the process of Urbanization 城镇化进程中陕西传统村落的保护与发展研究." (Xi'an University of architecture and technology 西安建筑科技大学, 2014. pp.47)

permanent population.<sup>4</sup> The traditional culture of these villages is gradually being assimilated into modern culture, and the traditional way of life and local culture is gradually disappearing.

The living conditions of villages need to be improved. Many traditional villages retain their traditional features because of their remote location and inconvenient transportation. However, such villages are short of infrastructure such as drinking water, electricity and telecommunications, public lighting, and sewage and garbage disposal. Therefore, the quality of life of the villagers is poor. In some traditional villages, due to the rapid development of industrial enterprises located in the countryside, under the transformation of the industrial structure, pollution has increased, at the same time, the quality of the villager's living environment has declined. The construction of various factories has destroyed the rural environment, as they are inconsistent with the style of the village.

The development capacity of the villages is also insufficient. In many traditional villages, the average annual income of villagers is low, the incidence of poverty is high. The single economic structure leads to the lack of opportunities for economic and industrial development in villages. In order to improve living conditions, villagers have to seek jobs in cities, which lead to the decrease of village populations. Villages in many counties and regions have shown an increasingly severe population shrinkage, which has accelerated the decline of village buildings. Traditional architectural techniques and related customs and lifestyles are also on the verge of extinction, resulting in the natural aging and inability to repair the old houses. The unreasonable development of rural tourism has also caused damage to traditional villages, and the authenticity of traditional village has also been affected. At present, the regional culture of architecture is also impacted by globalization, in which the

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<sup>4</sup> Pang Jun, Zhang Jie 庞骏,张杰. "Protection of traditional settlements and tourism development in Fujian and Taiwan 闽台传统聚落保护与旅游开发." *Nanjing Southeast University Press: Series on the spatial form of traditional settlements in Fujian and Taiwan* 南京东南大学出版社:闽台传统聚落空间形态研究丛书, 201805.pp.200.

national and local characteristics are gradually declining and even annihilated in the dust of history.

### **1.1.2 Reasonable Development of Tourism is Conducive to the Protection of Ancient Buildings**

Tourism is a social, economic and cultural phenomenon, and culture is one of the essential attributes of tourism. Tourism without culture has no vitality. With the progress of the social economy and culture, and the perpetual development of tourism, more tourists are turning their attention to the traditional cultures. In the context of vigorously developing traditional cultural tourism in order to be in line with the transformation of tourists' needs and the development direction of tourism, traditional village tourism has developed rapidly, which has become a hot spot and highlight of Chinese tourism in the current century. China has a vast territory, a long history, and a splendid array of cultures. The vast land is dotted with a large number of traditional villages with quaint styles and distinctive personalities. They inherit the history and culture with a whole and rich lifestyle of rural life. Therefore, villages have a high historical understanding, emotional support, aesthetic appreciation, ecological environment and tourism value. The traditional village of XiDi(西递) and HongCun(宏村) in Southern Anhui Province which have been listed as World Cultural Heritage are typical representatives of traditional villages, and they attract a large number of tourists.

The successful development of these traditional villages has set off an upsurge of tourism development in traditional villages across the country. As a result, traditional village tourist destinations have become important tourist destinations in China. Traditional village tourism has become one of China's basic supports for optimizing the structure of tourism products, improving the quality of tourism products, promoting the development of cultural tourism

products, and enhancing the international competitiveness of tourism. In addition, the tourism development of traditional villages has become an important way to promote the excellent Chinese traditional culture, protect and revive the cultural heritage of traditional villages, and reflect the modern value of traditional culture. At the same time, traditional villages have also been protected in the rational development of tourism.

However, is the development of tourism harmful or beneficial to the protection of traditional villages? In 2016, it caused great controversy. On November 22, 2016, when he delivered a speech at the opening ceremony of "Where are Chinese traditional villages going? National Summit Forum" held in Baoding, Hebei Province, Jicai Feng criticized the negative impact of rural tourism on the protection of ancient villages. He believed that rural tourism had caused serious damage to the protection of ancient villages. Bihu put forward different opinions on Jicai's criticism of the development of traditional villages, believing that tourism objectively promoted the protection of traditional villages.<sup>5</sup>

Traditional village architecture is an important tangible symbol of farming civilization and local customs. Bricks and tiles do not speak, but they tell stories for those who understand it. Under the impact of globalization, urbanization and modernization, traditional villages are facing the crisis of disappearance, decay and hollowing. Jing, Bihu and Zhifeng point out that 'Driven by the fast-paced, strong pressure and nostalgic outlook of modern urban residents, the search for homesickness and memory of the hometown has become a key to rural development, a new driving power and a host of new opportunities.'<sup>6</sup> Bihu and Xiaobo point out that 'Tourism development provides continuous activation power for a large number of traditional villages with distinctive characteristics. It can lead to an orderly blend

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<sup>5</sup>Chen Xinggui, Wang Mei 陈兴贵,王美. "Reflection and Prospect: 30 years of research on the protection and utilization of Chinese traditional villages 反思与展望:中国传统村落保护利用研究30年." *Journal of Hubei University for Nationalities* 湖北民族大学学报, 2020,38(02) pp. 114-125

<sup>6</sup> Gao Jing, Wu Bihu, Zhao Zhifeng 高璟,吴必虎,赵之枫. "Construction of sustainable path model of traditional village tourism activation from the perspective of cultural geography 基于文化地理学视角的传统村落旅游活化可持续路径模型建构." *Regional research and development* 地域研究与开发,2020,39(04) pp.73-78.

of modernity and tradition in the village space, in the national conscious trend of rural revival. Tourism activation, as an effective way to protect and utilize traditional villages, has broad application prospects.<sup>7</sup>

### **1.1.3 The Government Pays Attention to the Protection of Ancient Rural Buildings**

The report of the 19th National Congress of the Communist Party of China indicated the implementation of the strategy of "village revitalization". It is proposed that in accordance with the general requirements of industrial prosperity, ecological livability, rural civilization, effective governance, and affluent life, the government should establish and improve the urban-rural integration development, mechanism and policy systems, and accelerate the modernization of agriculture and rural areas. The No. 1 Document of the Central Committee of the Chinese Communist Party of China in January 2021 required "retaining the characteristics of the village" and "strengthening the guidance of the village style and protecting traditional villages, traditional houses, and famous historical and cultural villages and towns", and also "increasing the protection of cultural heritage relics in rural areas". In May 2021, the Ministry of Culture and Tourism of China issued the "14th Five-Year Plan for Culture and Tourism Development", which proposed to "increase the protection of famous historical and cultural cities, towns and villages, and strengthen the protection of traditional villages and agricultural heritage." On September 2021, The General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the "Opinions on Strengthening the Protection and Inheritance of History and Culture in Urban and Rural Construction"; the document pointed out that "the systematic protection, utilization, and inheritance of historical and cultural heritage in urban and rural construction

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<sup>7</sup> Wu Bihu, Xu Xiaobo 吴必虎,徐小波. "Traditional villages and tourism activation: a theoretical and legal analysis 传统村落与旅游活化:学理与法理分析." *Journal of Yangzhou University (Humanities and Social Sciences Edition)*, 2017, 21(01) pp.5-21.

are of great significance to the continuation of the historical context, the promotion of high-quality development of urban and rural construction, the strengthening of cultural confidence, and the building of a socialist cultural power”, The document required people “always put protection in the first place, and systematically protect and inherit urban and rural historical and cultural heritage”.

From when the Chinese government started the protection of traditional villages in 2012, to 2021, five batches of 6819 villages have been included in the Chinese national "list of Chinese traditional villages". Since 2014, the central government has given a one-time subsidy of 3 million Yuan to each traditional village. At present, 4350 traditional villages have received this subsidy, with a total subsidy of more than 13 billion Yuan. In China, the protection of traditional villages has become a new social trend. With the strong support of the central government, the basic living environment conditions such as traditional village roads, water supply, garbage and sewage have been improved to a certain extent. A number of policy documents promoting the development of traditional villages have brought excellent opportunities for the protection and sustainable utilization of traditional village architecture.

At present, the Chinese government has issued a number of policy documents to promote the development of traditional villages, which has brought excellent opportunities for the protection and sustainable use of the architecture of traditional villages.

#### **1.1.4 The necessity of studying village architecture from the perspective of Confucianism**

Mr Jicai Feng, a famous Chinese writer and folklore expert, highly praises the traditional villages, explaining that ‘China’s largest intangible cultural heritage is the Spring Festival. The greatest material cultural heritage is the Great Wall. The biggest combination of material

heritage and intangible cultural heritage in China is traditional villages.’<sup>8</sup> Xiwen believes that the root of national culture lies in the countryside; one of the most important functions of the village is to inherit the excellent traditional culture of a county, a nation and a region; he believes that if you look at the culture of a specific nation, you must go to the countryside; and he believes that rural culture is reflected in three levels: concept, knowledge and system.<sup>9</sup> Hui believes that ‘Chinese traditional architecture is the carrier of the survival wisdom, engineering technology, aesthetic concept, social ethics and other civilization achievements of the Chinese nation. It objectively and truly reflects the politics, economy, culture and thought of the society at that time, and contains the wisdom of Chinese civilization with a long history. It is not only an important part of Chinese civilization, but also a nutrient bank and foundation for contemporary and future urban and rural construction heirlooms. Chinese traditional architecture often reposes the owner's thoughts. In the ubiquitous architectural couplets and various beautiful moral carvings, clearly show the owner's pursuit of life and the education for future generations.’<sup>10</sup> Chinese traditional village architecture integrates Chinese traditional politics, economy, culture, philosophy, ethics and unique science and technology. It is an important part of Chinese traditional culture. Village architecture not only reflects technology, but also reflects culture on a larger scale. Village architecture is not only the external form, but also the embodiment of the deep core of culture; It is a record of culture, a history and a reflection of the pace of the times. Village architecture is the carrier of village culture, and culture is the soul of village architecture, which needs our careful interpretation.

The study of traditional village architecture from the perspective of Confucianism is

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<sup>8</sup> Feng Jicai 冯骥才. “The protection of traditional villages is for the inheritance of Chinese civilization 保护传统村落是为了中华文明的传承.” *China Art daily* 中国艺术报, 2012-10-17(T01) pp.1.

<sup>9</sup> Chen Xiwen 陈锡文. “The root of national culture lies in the countryside 民族文化的根脉在乡村.” *Beijing Daily* 北京日报, 2021-01-25 pp.07

<sup>10</sup> Zhao Hui 赵晖. “Carry forward excellent traditional culture and reshape the soul of Chinese Architecture 弘扬优秀传统文化, 重塑中国建筑之魂.” *Chinese Jianshe Daily* 中国建设报, 2017-02-27 pp.01

mainly based on the following two aspects:

First, village architecture is a vast array of buildings, with large distribution and wide range, and the number of buildings is the largest in the country. Some ancient architectural forms remain in traditional village buildings, and is important research data, which is of great significance for architects to understand the characteristics of ancient buildings more systematically and truly.

Second, in the history of ancient Chinese thought and culture, since Confucius was founded in the Spring and Autumn period, Confucianism has experienced the development and evolution of Confucian classics in the Han Dynasty (汉朝 202B.C-220A.D), Neo Confucianism in the Song (宋朝 960-1279) and Ming Dynasty (明朝 1368-1644) and Confucian classics in the Qing Dynasty (清朝 1636-1912), forming a grand ideological and cultural torrent, effectively shaping the cultural psychology and national character of the Chinese nation, and giving a lasting and profound penetration and rendering to Chinese village architecture. Since the Song Dynasty, Confucianism has flourished. A large number of scholars who carefully read Confucian classics have lived in rural areas for a long time. They have directly participated in village construction, which will inevitably improve the Confucian cultural connotation of village architecture.

Therefore, it is of great significance to study Chinese traditional village architecture from the perspective of Confucian culture. This thesis hopes to establish the relationship between Confucianism and architecture through research, not only revealing the impact of Confucian culture on architecture, but also helping people understand and taste traditional village architecture from the cultural level, so as to maintain the original context while pursuing architectural innovation in the context of globalization.

## **1.2 Research Questions and Content**

### **1.2.1 Research Question**

How does Confucian culture affect the architecture of a village? Taking Qiantong village in Ningbo, which is called "the living fossil of Chinese ancient village", as an example, this thesis establishes the relationship between Confucian culture and architecture at the village level, and reveals the influence of Confucian culture on architecture.

### **1.2.2 Research Contents**

Taking Qiantong, Ningbo as an example, this thesis discusses the influence of Confucian culture on architecture from the following aspects.

1) Through the analysis of the natural and cultural background factors affecting the architectural development and evolution of Qiantong village, this thesis comprehensively grasps the development environment of Qiantong village and the environmental factors that make it become the "first Confucian village in Jiangnan (江南第一儒村)".

2) This thesis analyzes the site selection, planning and layout of Qiantong village and the characteristics of cultural environment transformation. Due to the strong influence of Confucian culture and the fact that the village has been in the same lineage for nearly 800 years, the village has a large scale and many buildings, but there is a pattern of horizontal geographical distribution and vertical historical development. This thesis will analyze its distribution pattern and site selection characteristics, and grasp the impact of Confucian culture on the overall layout of villages to a certain extent.

3) This thesis analyzes the relationship between village architecture and Confucian culture, including village modeling, architectural function division, decoration design, architectural technology treatment and other aspects. This thesis summarizes the rural

architectural technology and art under the influence of Confucian culture.

4) Through the analysis of historical documents such as architectural relics and genealogy in Qiantong village, this thesis summarizes the development and evolution of the village under the influence of Confucian culture and the overall characteristics of architectural style. Chinese traditional architecture is mainly wood structure architecture, yet due to the changes of dynasties and materials themselves, wood structure architecture naturally has difficulties surviving in the process of historical development. In traditional villages, there are no buildings before the early Ming Dynasty. The Tong clan genealogy of Tashan (塔山) in Ninghai (宁海) faithfully has recorded the architectural morphological characteristics and development since 1233AD. Through the analysis of the planning characteristics, building type characteristics, building detail characteristics, and building group distribution characteristics of these buildings, the overall style and development pulse of the buildings can be understood at that time and grasp their development power.

## **1.3 Research Purpose and Significance**

A correct treatment of Confucian culture and of history under its influence, combined with an in-depth study of the impact of Confucian culture on China's village architectural development can be sort out of the context of China's village architectural development and guide people to accurately judge the value of village architectural heritage. It is hoped that taking Qiantong village in Ningbo as an example, by studying the characteristics and causes of village planning and architecture in the process of village construction, this thesis can help heritage protection practitioners have a more objective and deeper understanding of architectural heritage.

### **1.3.1 Research Purpose**

1) Strive to fully grasp the specific impact of Confucian culture on Qiantong village's site selection, architectural planning, residential architectural design, architectural decoration design, village landscape design, etc., through field investigation, analysis of architectural remains, and combination with literature analysis.

2) To deeply excavate the architectural characteristics of Qiantong village, and excavate its unique formation factors, and reveal its far-reaching reasons in eastern Zhejiang and even the whole country.

3) Analyze and summarize the architectural wisdom of Confucian culture to provide experience for the healthy and sustainable development of Chinese rural construction.

### **1.3.2 Research Significance**

1) This thesis complements and perfects the research on Qiantong architecture under the influence of Confucian culture. Submitting the results to the local government will help the local government fully grasp the cultural connotation of Qiantong buildings and help the local government formulate the protection and development plan of Qiantong famous historical and cultural towns and traditional villages.

2) Through the excavation of Confucian village architectural thought, people could deepen the understanding of Chinese traditional village architectural philosophy, and can be used as a design reference for architects interested in rural architectural protection design.

3) It highlights the influence of Confucian culture on the formation and evolution of village architecture, and clarifies the concept of village. These research results will contribute to the new rural construction and new urbanization planning in these areas, as well as the protection and development of local traditional village culture.

## 1.4 Research Methods and Process

### 1.4.1 Research Method

In the course of the thesis, the author has used theories such as the human-earth relationship theory of geography, the habitat theory of Chinese scholar Mr. Wu Liangyong, and The interpretation of cultures by American scholar Clifford Geertz to guide the research of the thesis. Specifically, the following research methods were used.

#### 1) Literature Method<sup>1 1</sup>

Through the collection of *Ninghai Tashan Tong's Genealogy* (宁海塔山童氏谱志), *Ninghai County Chronicles* (宁海县志) and other historical documents, books, academic journal articles, Internet network articles and other materials, document analysis and textual research. This research will be applied to Chapter 2 and Chapter 3 and Chapter 4 of this thesis for research.

#### 2) Field survey / Interview Method

Including field surveys, personal interviews (local tourism development, cultural relics protection, civil servants and local villagers, with specific interviewers including Weidong Tong, Caixia Tong, Siwei Tong, etc.) and taking photos, collecting first-hand data to supplement the lack of written materials and drawings. This research will be applied to Chapter 2 and Chapter 3 and Chapter 4 of this thesis for research.

#### 3) Comprehensive Method

Using the method of combining special research and overall research, first analyze the background factors that affect the architecture of Qiantong villages from the perspectives of nature and humanities. On this basis, the overall study of these factors on the aesthetic

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<sup>1 1</sup> Due to various reasons, Qiantong village did not leave old photos, the author did not find old family photos, and did not find historical photos in archives and other places. In the research, only the existing and well preserved buildings in the village can be used for research; The photos taken are also well preserved architectural relics.

characteristics of the traditional architecture of Qiantong and the impact of formation. This research will be applied to Chapter 3 and Chapter 4 of this thesis for research.

#### **4) Comparative Study Method**

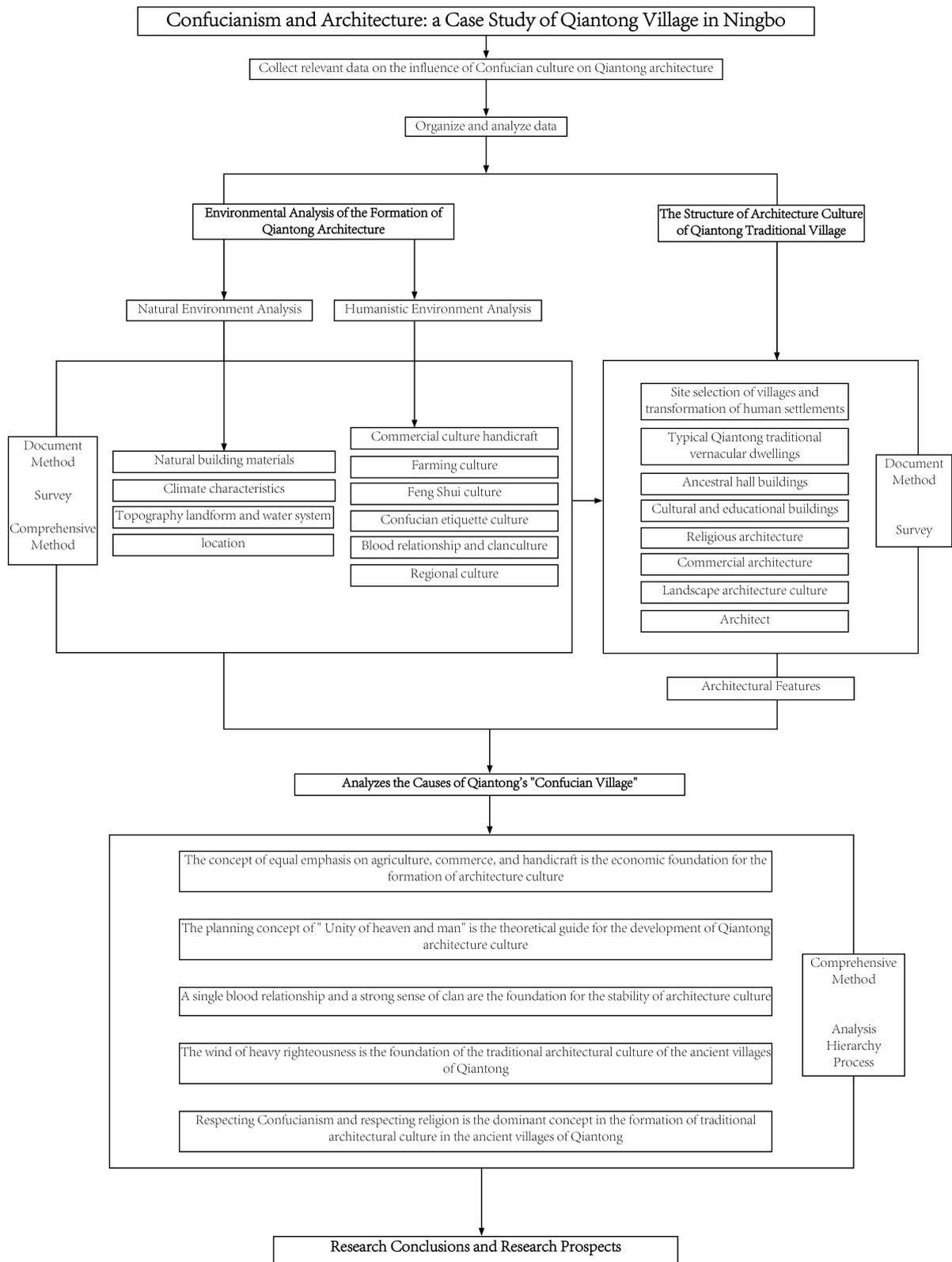
Systematically sort and analyze the collected data and the results of the investigation of this thesis, and then make relevant comparisons with the architecture of other villages in southern Anhui, southern Jiangsu, northern and eastern Zhejiang, and seek the similarities and differences between traditional villages to highlight the regional characteristics of Qiantong. This research will be applied to Chapter 3 of this thesis for research.

#### **5) Analytic Hierarchy Process**

The analytic hierarchy process is used to study the composition and formation background of the traditional architecture of the traditional village of Qiantong, from which the characteristics of the architecture of the traditional village of Qiantong and the main influencing factors are summarized and deduced. This research will be applied to Chapter 3 and Chapter 4 of this thesis for research.

### **1.4.2 Research Process**

Firstly, this study collects the architectural information of Qiantong ancient village through literature and investigation, and uses the comprehensive method to analyze the formation environment of Qiantong ancient village architecture; Then, it comprehensively analyzes the types of Confucian cultural elements of Qiantong ancient village architecture from a historical perspective, and analyzes the characteristics of the typical buildings of Qiantong ancient village by combining the comparative method and analytic hierarchy process; On the basis of the above research, this thesis uses the comprehensive method and analytic hierarchy process to analyze the main influencing factors of the formation of its Confucian style characteristics; Finally, the research conclusions and research prospects are put forward. The specific research process is shown in **Figure 1.1**.



**Figure 1.1 Research Process Diagram**  
(Drawing by Author)

## 1.5 Review of Existing Research

Reviewing the research progress on the relationship between Confucian culture and architecture in recent years, the existing research can be divided into two fields: the relationship between culture and architecture and the impact of Confucian culture on architecture.

### 1.5.1 Research on the Relationship between Culture and Architecture

Many Chinese and foreign scholars have expressed their views on the relationship between culture and architecture. Bernard believed that architecture was not invented by a few elites or experts, but was created by groups with common cultural traditions, spontaneous and continuous activities according to group experience<sup>1 2</sup>. Amos analyzes the characteristics and causes of residential forms around the world, puts forward the proposition of human choice of residential form, and demonstrates that culture is the decisive factor of residential form<sup>1 3</sup>. Arthur Henderson studied the life and cultural traditions of Chinese people around 1900 from the unique perspective of foreigners, especially the specific life and living conditions at all levels of rural and society. He also used a large number of photos to record the daily life of Chinese villagers and their houses and buildings<sup>1 4</sup>. In the article *why do you study Chinese architecture*, Sicheng Liang clearly stated that the purpose of his research is "the architecture of our country is actually a significant manifestation of national culture, which is not only historical document, but also local color."<sup>1 5</sup> Sicheng believed that architecture is the largest and most complex of all human shapes, so the national thought and art it represents are more significant, stronger and more important. Architecture can reflect "the era of building it" and "the multifaceted living conditions of the place..."<sup>1 6</sup> Yigang takes the relationship between Tengwang Pavilion (滕王阁) and Preface to Tengwang

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<sup>1 2</sup> Bernard Rudofsky, translate by Gaojun高军. *Architecture Without Architects: A Short Introduction to Non-Pedigreed Architecture* 没有建筑师的建筑: 简明非正统建筑导论. (Tianjin: Tianjin University Press, 2020)

<sup>1 3</sup> Amos Rapoport, translate by Yangcan杨舫. *House Form and Culture* 住宅形式与文化. (Tianjin: Tianjin University Press, 2020)

<sup>1 4</sup> Arthur Henderson Smith, translate by Chen and Tang陈午晴,唐军. *VILLAGE LIFE IN CHINA* 中国乡村生活. (Beijing: Zhonghua publishing house, 2006)

<sup>1 5</sup> Liang Sicheng 梁思成. *Why study Chinese architecture* 为甚么研究中国建筑 (Beijing: China Construction Industry Press 2001) pp.377.

<sup>1 6</sup> Ling Sicheng 梁思成. "Architecture is an important evidence of national culture 建筑是民族文化的重要证据" *Chongqing Architecture* 重庆建筑, 2003 (6) pp.5.

Pavilion(滕王阁序) as an example to illustrate that without Tengwang Pavilion, there would never be poem called a preface to Tengwang Pavilion by Wang Bo (王勃). Yigang believed that this clearly shows that "architecture is the carrier of culture."<sup>17</sup> Indeed this idea is backed by Qing who believed that "architectural culture is the architectural reflection of the customs, fashion and technical conditions of a region and an era."<sup>18</sup> In addition, academician Kang believed that "architecture is cultural, ecological, emotional and intelligent"<sup>19</sup>, while Fuxu believed that "ancient Chinese architecture can be regarded as a very real and vivid history of ancient Chinese culture" and "a deep value of Chinese ancient architecture is that it most truly and vividly expresses Chinese ancient culture, whether phenomenal or philosophical". He added that "Chinese culture and Chinese people have received the most comprehensive and visual attention in Chinese ancient architecture. The structural form of Chinese culture, the introversion of space, the reversal of history, the human nature of ideas, and rich and colorful philosophy and art culture have been projected on many architectural images in ancient China."<sup>20</sup> Fuxu believed that "architecture is a kind of culture. Architecture is the container of culture and externalizes culture."<sup>21</sup>

As architecture is a form of expression of culture, how to express the cultural connotation more fully in architectural creation? Jinqiu Zhang, in response to an interview with Chen of architectural creation magazine, put forward that "the performance of cultural connotation in architectural creation first depends on the quality of architects... It would be better if someone could study the cultural connotation in the preliminary work stage."<sup>22</sup> Jianmin, Pingtai, Jianyin et al. believed that "the vitality of architectural creation comes from people's lifestyle, which is the result of people's adaptation and transformation to nature and the interaction of

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<sup>17</sup> Peng Yigang 彭一刚. "Memories of an academic seminar on *architecture and culture* 一次《建筑与文化》学术研讨会的回忆." *Architecture and Culture 建筑与文化*,2014(01)pp.9

<sup>18</sup> Chang Qing 常青. "On Shanghai's urban spirit from the perspective of Architectural Culture -- Architectural Dialogue along the Huangpu River 从建筑文化看上海城市精神——黄浦江畔的建筑对话." *Journal of Architecture 建筑学报*,2003(12) PP.22-25

<sup>19</sup> Qi Kang 齐康. "Cultural Research on Regional Architecture 地区建筑的文化研究." *Chinese University Teaching 中国大学教学*,2003(07) pp.38-40

<sup>20</sup> Shen Fuxu 沈福煦. "Architectural expression of ancient Chinese culture中国古代文化的建筑表述." *Journal of Tongji University (Humanities and Social Sciences Edition) 同济大学学报(人文·社会科学版)*,1997(02) pp.1-10

<sup>21</sup> Shen fuxu 沈福煦. "Architecture and culture 建筑与文化." *Journal of Tongji University (SOCIAL SCIENCES EDITION) 同济大学学报(社会科学版)*,2008(03) pp.33-40

<sup>22</sup> Li Chen 李沉. "Promoting cultural tradition and expanding urban characteristics: an interview with Liang Sicheng Architecture Award winner -- architect Zhang Jinqiu 宏扬文化传统拓展城市特色:访梁思成建筑奖获得者--建筑大师张锦秋." *Architectural Creation 建筑创作*,2004(03)pp.103-105.

individuals in the group" and "people's lifestyle is a cultural phenomenon, so the architectural environment is a unique cultural carrier."<sup>2 3</sup> Qianli believed that "architectural activity is not a simple and isolated material production activity in the traditional sense, but has the significance of human cultural behavior; it has become a value construction activity and an effort for people to consciously explore and reflect on their own life process, so as to deal with the survival dilemma and continuously improve the value and significance of life."<sup>2 4</sup>

## 1.5.2 The Influence of Confucian on Architecture

The core of Confucianism is the culture of etiquette and music. According to *The Book of Quli: The Book of Rites* (礼记·曲礼): without etiquette "(the duties between) ruler and minister, high and low, father and son, elder brother and younger, cannot be determined.( 君臣上下, 父子兄弟, 非礼不定。)" If there is no hierarchical distinction between rulers, ministers, fathers, sons and brothers in a country, and if there is no respect for each other, society will be in chaos<sup>2 5</sup>. This shows that, in Confucianism, etiquette is essential to the maintenance of social order.

Western politics attaches great importance to law and rule by law, while ancient Chinese politics attaches importance to etiquette and rules the country by etiquette. In his essay 'Etiquettes and Laws', Mu Qian discusses the difference between ruling a country by etiquettes and ruling it by law.

"The importance of law is in the protection of the rights of man, and the importance of etiquette, in regulating the emotions of man..... Rights are confronting, while emotions are communicating"<sup>2 6</sup>

Mu believes that in interpersonal relationships, people should not only protect their material rights, but also ensure the emotional harmony between people. Chinese people attach great importance to the rule of etiquette because they hope to place the responsibility of maintaining order on the social level, to replace laws with customs, and to replace

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<sup>2 3</sup> Meng Jianmin, Du Pingtai, Liang Jianyin, Zhang Peng 孟建民,杜平太,梁建银,张鹏, "Ningbo • People • architecture • environment • Culture -- Reflections on the planning and construction of Pearl Plaza in Hefei Economic and Technological Development Zone 宁波·人·建筑·环境·文化——有感于合肥经济技术开发区明珠广场规划建设." *Planner* 规划师,1998(01) pp. 64-66.

<sup>2 4</sup> Xu Qianli 徐千里. "Cultural Perspective of Architectural Criticism建筑批评的文化视野." *Southern Architecture* 南方建筑,1998(01)pp.39-41

<sup>2 5</sup> Dai Sheng 戴胜. *Liji·Quli* 礼记·曲礼 *The Book of Quli: The Book of Rites*. (Beijing: China CITIC Press. 2017) pp.034

<sup>2 6</sup> Qian Mu 钱穆. "Rites and Laws 礼与法," *Hushang xiansi lu* 湖上闲思录 (Sanlian Shudian 三联书店, 2012)

government constraints with education. Law is rational, while etiquette is perceptual, which is a standard of life and soul. Therefore, in the five thousand years of Chinese history, numerous regimes have come and gone, each time revising laws, but Confucian culture has been etched in the bones of the Chinese people and continues to this day.

The culture of etiquette and music had a high status in ancient China. According to *The Book of Music: The Book of Rites* (礼记·乐记): “ Music is the harmony between heaven and earth; etiquette is the order between heaven and earth<sup>2 7</sup>. Because the world is in harmony, all things can grow; because of order, all things can show their differences (乐者，天地之和也；礼者，天地之序也。和故百物皆化，序故群物皆别。)” Therefore, what is etiquette? “ The etiquette is respect (礼者，敬而已矣 )” is written in *The Book of Filial Piety* (孝经). The essence of etiquette is 'respect' and respecting others is a way of maintaining a harmonious relationship between people<sup>2 8</sup>. Treating others with a respectful heart and in a particular way makes the other person feel respected. Chinese etiquette can therefore be described as a way of respecting others.

Architecture is an important channel for the expression of etiquette, and the hierarchy of respect for people was reflected in the buildings, which were used to demonstrate feudal power and maintain the social hierarchy. Sima Guang's book *Shuyi* (书仪) regulated the etiquette that each role in the family should observe in different family affairs, and different daily behaviors should be placed in the corresponding architectural environment<sup>2 9</sup>.

“The internal and external division should be respected in each domestic house. The door of the back house should be kept firmly closed. The water well, the bathroom and the toilet should not be shared between internal and external divisions. Men should be in charge of external affairs and women are responsible for internal affairs. A man should not stay in the back house without a particular reason during the daytime and a woman should not peek through the central door.” Considering just these simple aspects brings great rushes to any architects mind – how was all this possible?

China has regarded the middle position as the most important and honorable position

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<sup>2 7</sup> Dai Sheng 戴胜. *Liji·Yue ji* 礼记·乐记 *The Book of Music: The Book of Rites* (Beijing: China CITIC Press. 2017) pp.177

<sup>2 8</sup> Confucius 孔子. *Xiao Jing* 孝经 (Beijing: China CITIC Press. 2017) pp.297

<sup>2 9</sup> Sima Guang 司马光 [Song]. *Shuyi* 书仪 (Suzhou: Jingsu shuju, 1868) .

since ancient times, and "Middle" is the symbol of the ruling class. According to *The book of Xunzi* (荀子): “ Because of the etiquette, the ruler must live in the centre of the country (王者必居天下之中，礼也).” The emperor living in the middle of the capital was an important norm of etiquette<sup>30</sup>. Indeed the very name of China (中国) is the middle kingdom and a simple look at a map of the capital shows the old and present homes of leaders to be right in the very middle of the city. This aspect must be formed into the designer of every house or every street planner across many generations.

In traditional Chinese architecture, the location of a building is determined by the axis. This layout conforms to the order of respect and inferiority required by "etiquette", and expresses the relationship between the location of the building and its surrounding elements in the limited space. Axis determines the three elements of spatial order: position, direction and balance. A central axis runs through the whole architectural space, and all buildings become the elements defined by this central axis, which are distributed according to the hierarchical order and enclosed into a courtyard. In the layout of the courtyard, the centre is the most prestigious, and the most important person in the family lives in the main hall, which is also the place where family meetings and etiquettes are held. The eldest son lived in the east wing room, the second son in the west wing room and the servants in the reversely-set house. The order of residence in the family reflects the ethical pattern required by Confucianism, and it is not only a common layout for traditional houses, but is also widely used in palace architecture.

According to *The book of Mengzi* (孟子): “ The world is based on the country, the country is based on the family, the family is based on the individual (天下之本在于国，国之本在家，家之本在身).”<sup>31</sup> The home can be seen as a miniature country, and the courtyard building is a miniature palace. It expresses the consistency of the two concepts of family and country in Confucian culture. The country and family are just the relationship between the big family and the small family.

Courtyard is the only open space that is in direct contact with sky, earth and nature in the closed space surrounded by houses or walls. The courtyard can be regarded as a transitional

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<sup>30</sup> Xun Zi 荀子. *Xunzi* 荀子 (Shanghai: Shanghai Classics Publishing House, 2010) pp.308

<sup>31</sup> Mengzi 孟子 [372 B.C-289 B.C]. *Mengzi* 孟子 (Jiangxi Education Publishing House, 2017)

space in the family house. When people return home or need to report things to their elders, they can comb their ideas and settle their emotions in the courtyard. Therefore, the courtyard is not only a channel of communication with nature in an artificial built environment, but also eases the ethical and hierarchical relationship between people established by Confucianism. Architecture represents the "etiquette 礼" in the culture of etiquette and music, in order to distinguish grades and clarify their status and obligations. The courtyard represents "music 乐", which is used to regulate people's inner emotions and harmonize the interpersonal relationship between different members of the family.

*Xinding Sanli Tu* (新定三礼图) in the Song Dynasty recorded and standardized the layout of the palace in detail on the basis of *Zhou Li* (周礼), because according to the norms of the etiquette system, people of different classes and different status should live in different places in the palace (Figure 1.2).<sup>3 2</sup>

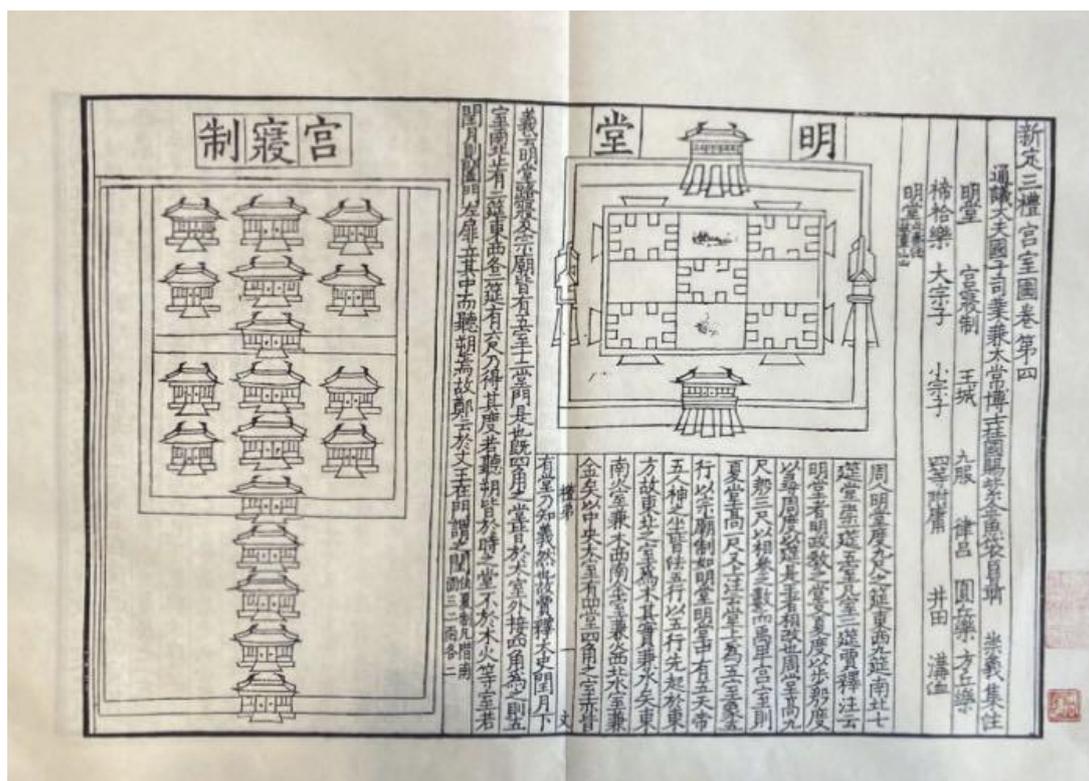


Figure 1.2 Xinding Sanli Tu-- Palace layout specification

(By *Xinding Sanli Tu* 新定三礼图)

<sup>3 2</sup> Nie Chongyi 聶崇义 [Song]. *Xinding Sanli Tu* 新定三礼图 ( Beijing: Beijing Library Press, 2006 )

Confucianism is an important part of Chinese civilization.<sup>3 3</sup> Chinese traditional culture is essentially a human relations culture. For thousands of years, a rich and excellent ethical ideological system has been formed. Although the traditional ethical thought is an organism formed by the mutual absorption and integration of various cultural spirits of the Chinese nation, Confucianism, Buddhism and Taoism are its basic structural elements, Confucian ethics is the main body and core. After the Han Dynasty, driven by political forces, Confucianism began to widely penetrate into all fields of spiritual culture and material culture. As an important part of traditional culture, Chinese traditional architecture should also reflect and express the ideas and requirements of Confucian ethics from one side. Traditional architecture is indeed in the overall layout and group combination, morphological and structural characteristics the spatial sequence and functional use, decorative details and appliance display show various characteristics of Confucian ethics. Jiehua's research shows that the influence of Confucianism on ancient Chinese architectural culture is fundamental and concrete. Its influence extends from Xianyang (咸阳), the capital of Qin Dynasty (秦朝 221-207 BC), to the end of feudal society.<sup>3 4</sup>

Some Chinese scholars pay attention to the influence of Confucian culture on architecture. Xuezhi pointed out that Confucian culture is the backbone of Chinese culture. In China's thousands of years of civilization history, Confucianism has deeply affected all aspects of China's politics, economy, military, culture and education, and played a key role in shaping the national spirit and national character of the Chinese nation.<sup>3 5</sup> Xiangjun believed that Confucianism holds a heart of awe for heaven and earth and loves all things in an orderly and moderate way. While using nature, it should also follow the laws of nature and pay attention to the sustainable development of nature.<sup>3 6</sup> Guowei believed that the cultural causes of the combination of traditional architectural groups are only the cultural symbols

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<sup>3 3</sup> Xi Jinping 习近平. "Xi Jinping welcomed the toast at the Qingdao summit of the Shanghai cooperation organization 习近平在上海合作组织青岛峰会欢迎宴会上的祝酒辞." *People's Daily* 人民日报10/06/2018 pp.01

<sup>3 4</sup> Gao Jiehua 高介华. "Confucius and Chinese Architectural Culture: speech at the 'National Symposium on Confucius thought evaluation and carrying forward national excellent traditional culture' 孔子与中国建筑文化 在“全国孔子思想评价与弘扬优秀传统文化讨论会”上的发言." *Huazhong Architecture* 华中建筑,1992(04)pp.15

<sup>3 5</sup> Zhang Xuezhi 张学智. "The spirit and values of Confucian culture 儒家文化的精神与价值观." *Journal of Peking University (Philosophy and Social Sciences Edition)* 北京大学学报(哲学社会科学版), 1998(1) pp.88

<sup>3 6</sup> Li Xiangjun 李祥俊. "On the relationship between Confucianism and nature 儒学与自然关系论探析." *Journal of Beijing Normal University (Philosophy and Social Sciences Edition)* 北京师范大学学报(社会科学版),2006(04) pp.129-133.

required by blood related family ethics and etiquette system.<sup>3 7</sup> Wei-Ming and Jing believed that the most meaningful contribution of Confucian tradition to all mankind is the concept of "unity of heaven and man 天人合一."<sup>3 8</sup> Bingnan studied the influence of Confucianism on Chinese ancient architecture. He expounded the influence of Confucianism on Chinese ancient architecture from five aspects: architectural type, architectural layout, architectural grade, architectural aesthetics and architectural development. He believed that Confucianism made Chinese ancient architecture in a long historical period, yet maintained and developed its own independent style.<sup>3 9</sup> Huilian, Xiaomin, Fakai et al. studied the spirit of Chinese traditional architectural culture under the influence of Confucianism, and believed that Confucianism was integrated into all levels of people's real life and spiritual life through the institutionalized mode of Chinese traditional architecture, so that Confucian culture could be spread among the public and further sublimated at the same time; It is considered that the internal cultural spirit of architecture is the cultural gene of architectural characteristics of a country and a region.<sup>4 0</sup>

Many domestic scholars have carried out extensive and in-depth research on the specific situation of the impact of Confucian culture on buildings in different regions. For example, Zhenxiang, Mijin, Yue pointed out that the Confucian ethics thought takes "Etiquette" as the external expression, which deeply affects and restricts the Chinese traditional architectural system. The traditional architectural regulation represented by Beijing courtyard clearly reflects the ideas and demands of Confucian ethics thought from one side of traditional culture. Through the investigation and research of courtyard regulation, they found its overall layout, group combination structural relationship and spatial sequence show many

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<sup>3 7</sup> Wang Guowei 王国维. *Guantang Jilin·Mingtang Miaoqin Tongkao* 观堂集林·明堂庙寝通考.(Beijing: Zhonghua Shuju.1959)

<sup>3 8</sup> TU Weiming, Chen Jing 杜维明, 陈静. "The ecological turn of Neo Confucian Humanism: Enlightenment to China and the world新儒家人文主义的生态转向:对中国和世界的启发." *History of Chinese Philosophy* 中国哲学史,2002(02) pp. 5-20

<sup>3 9</sup> Li Bingnan 李炳南. "The influence of Confucianism on ancient Chinese Architecture儒家学说对中国古代建筑的影响." *Yunnan Social Sciences* 云南社会科学,1999(03) pp.91-97

<sup>4 0</sup> Wang Huilian, Wu Xiaomin, Dou Fakai, Xie Jianbing, Wang Yongsheng 汪慧莲,吴晓敏,窦法楷,谢建斌,王勇胜. "The spirit of Chinese traditional architectural culture under the influence of Confucianism 儒家思想影响下的中国传统建筑文化精神." *Journal of Yunnan Agricultural University (Social Science Edition)* 云南农业大学学报(社会科学),2016,10(03) pp.41-45

characteristics of his thought.<sup>4 1</sup> Through the research on the Confucianism contained in the traditional courtyard houses in Jinan, Yu believes that Shandong, as the birthplace of Confucian culture, under the influence of people's pursuit of ideas such as "benevolence 仁", "etiquette" and "golden mean 中庸之道", Jinan traditional courtyard houses reflect various characteristics of Confucian culture, and gradually form an architectural system consistent with the standards of Confucian culture.<sup>4 2</sup> Other scholars, such as Jianyun studied the Confucian and vulgar concept of traditional residential buildings in Pingyao ancient town(平遥古城);<sup>4 3</sup> Cancan studied the embodiment of Confucianism in Beijing quadrangles;<sup>4 4</sup> Dingfu studied the Confucian Merchant Culture in Ningbo and its influence on modern architecture in Ningbo;<sup>4 5</sup> Lang studied the Confucian education function of traditional residential buildings by taking the traditional residential buildings in the East and West Mountains of Dongting (洞庭) as an example;<sup>4 6</sup> Na studied the influence of Confucianism on Huizhou traditional architectural culture;<sup>4 7</sup> Feng studied the painting of ancient buildings in Ming and Qing Dynasties in Shandong under the influence of Confucianism;<sup>4 8</sup> Ling studied the ethical characteristics of ancient residential buildings from the perspective of Neo Confucianism and culture by taking the ancient residential buildings in Xiamei village,

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<sup>4 1</sup> Zhao Zhenxiang, Ding Mijin, Zhou Yue 赵祯祥,丁密金,周越. "On Confucian etiquette and human relations thought from the regulation of quadrangles 由四合院规制看儒家礼制人伦思想." *Shanxi Architecture* 山西建筑,2009,35(07) pp.17-18

<sup>4 2</sup> Ning Yu 宁宇. "Confucianism contained in traditional courtyard houses in Jinan 济南传统合院民居中蕴含的儒家思想." *Art technology* 艺术科技,2019,32(12) pp.180

<sup>4 3</sup> Dong Jianyun 董剑云. "Confucian and vulgar ideas of traditional residential buildings in Pingyao ancient city 平遥古城传统民居建筑的儒俗理念." *Cangsang* 沧桑,2005(06) pp.13-14

<sup>4 4</sup> Guo Cancan 郭灿灿. "The embodiment of Confucianism in Beijing Quadrangle儒家思想在北京四合院中的体现." *Keji Feng* 科技风, 2008(05) pp.147

<sup>4 5</sup> Huang Dingfu 黄定福. "On the Confucian Merchant Culture in Ningbo and its influence on modern architecture in Ningbo 试论宁波儒商文化及对宁波近代建筑的影响." *Ningbo economy (Sanjiang Forum)* 宁波经济(三江论坛),2011(01) pp.39-43

<sup>4 6</sup> Lu Lang 卢朗. "On the Confucian educational function of traditional residential buildings -- Taking the traditional residential buildings in the East and West Mountains of Dongting as an example 传统民居建筑的儒学教化功能探析——以洞庭东、西山传统民居为例." *Journal of Suzhou University (Philosophy and Social Sciences Edition)* 苏州大学学报(哲学社会科学版),2015,36(06) pp.173-179

<sup>4 7</sup> Ding Na 丁娜. "The influence of Confucianism on Huizhou traditional architectural culture儒家学对徽州传统建筑文化的影响." *Journal of Jiujiang University (Social Science Edition)* 九江学院学报(社会科学版),2016,35(01) pp.102-105+114.

<sup>4 8</sup> Li Feng 李峰. "Study on the color painting of ancient buildings in Ming and Qing Dynasties in Shandong under the influence of Confucianism 儒家思想影响下的山东明清古建筑彩绘研究." *Journal of Huaihai Institute of Technology (Humanities and Social Sciences Edition)* 淮海工学院学报(人文社会科学版),2016,14(12) pp.73-75

Wuyishan (武夷山) City as an example.<sup>4 9</sup> In addition, through the study of local architecture in Western Zhejiang, Lizhi believed that Confucianism has flourished since the Song Dynasty. A large number of readers who carefully read Confucian classics have directly participated in village construction because they had lived in rural areas for a long time, thus improving the Confucian cultural connotation of Village Architecture.<sup>5 0</sup> However, it is worth noting that Yulie believed that although Confucianism has won the orthodox status of Chinese culture and is regarded as the representative of Chinese culture, Confucianism, Buddhism and Taoism, as the main components of Chinese traditional culture, have developed in a contradictory struggle, but constantly infiltrating and integrating with each other; Through mutual infiltration and integration, from rigid kneading to organic combination, the thoughts of various schools have been enriched and improved to varying degrees; At the same time, it also promotes the enrichment and improvement of the whole Chinese traditional culture.<sup>5 1</sup> Therefore, the harmonious coexistence of Confucianism, Buddhism and Taoism still exists in many architectural relics in China.

Through the above analysis, it can be found that the research time of connecting Confucian culture with Chinese architecture is not long, and the research results are relatively scattered and have not formed a system.

### 1.5.3 Architecture of Qiantong

Qiantong village, the research case of this thesis, has also seized the opportunity of tourism development. It has been rated as "China's famous historical and cultural town", "China's national AAAA scenic spot", and has many titles such as "China's national ecological town", "China's tourism style town", "Zhejiang historical and cultural protection zone", "Zhejiang intangible cultural heritage protection zone", "Zhejiang Tourism strong town" "Hometown of folk culture and art in Zhejiang Province", etc. Through a series of festival activities such as lantern festival parade and tofu Festival, Qiantong's popularity and

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<sup>4 9</sup> Xiao Ling 肖玲. "Ethical characteristics of ancient residential buildings from the perspective of Neo Confucianism and Culture -- Taking the ancient residential buildings in Xiamei village, Wuyishan City as an example 理学文化视野下的古民居建筑伦理特征——以武夷山市下梅村古民居建筑群为例." *Journal of Wuyi University* 武夷学院学报, 2017, 36(02) pp.1-4

<sup>5 0</sup> Zhang Lizhi 张力智. "Local architecture in Western Zhejiang under the influence of Confucianism 儒学影响下的浙江西部乡土建筑." (Beijing: Tsinghua University, 2014.)

<sup>5 1</sup> Lou Yulie 楼宇烈. "On the integration of Confucianism, Buddhism and Taoism 漫谈儒释道“三教”的融合." *Knowledge of literature and history* 文史知识, 1986(08) pp.18-26

reputation have been continuously improved. However, it is noted that the current Qiantong traditional rural tourism still has the problems of single tourism products and insufficient cultural excavation<sup>5 2</sup>. These problems are worthy of in-depth study.

To date, the most comprehensive study of the traditional architecture of Qiantong's traditional village is the book *Living Fossils of Ancient Villages: Qiantong* edited by Xijia Gu. The book conducted an in-depth and comprehensive study of the regional culture of the ancient village of Qiantong. From the perspective of the excavation and protection of traditional culture, it sums up the historical experience of a family village in a consanguinity settlement, and calls the former "living fossil of an ancient village 古村落的活化石."<sup>5 3</sup> The book gave an evaluation of "living fossils of ancient villages" to Qiantong, which greatly enhanced the influence of Qiantong's traditional villages. Xiaoming systematically introduced Qiantong's ancient architectural art, traditional crafts, folk festivals, natural features, and humanistic qualities.<sup>5 4</sup> Xinyu used a lens to comprehensively record Qiantong's ancient and modern scenes from the clan culture and lifestyle of ancient buildings in the Ming and Qing Dynasties to the Lantern Festival Xinhui.<sup>5 5</sup> Zunsen used Tashan Tong's descendants and local civil servant status to study Qiantong's history and culture, customs, ancient and modern traffic changes, the past and present of the village buildings, ancient and modern changes.<sup>5 6</sup> Hongyan taking Qiantong as an example, through the analysis of Qiantong regional culture, from the perspective of the continuation of historical and cultural characteristics, the cultural inheritance of the overall spatial form, the continuation of the street space and the water system, the protection of the architecture and the traditional Daodi (道地 Courtyard) space , public space and social integration, analyzed the characteristics of the traditional village of Qiantong. Combining with the needs of modern Chinese, he put forward a

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<sup>5 2</sup> Tong Yao, Yang Guang 童瑶,杨光. "Case study and Countermeasures of integrated development of rural primary, secondary and tertiary industries in Ningbo based on Rural Revitalization 基于乡村振兴的宁波市农村一二三产融合发展的案例及对策研究." *Rural economy and science and technology* 农村经济与科技,2020,31(08) pp.170-171

<sup>5 3</sup> Gu Xijia 顾希佳. *Living fossils of Ancient Villages: Qiantong* 古村落的活化石: 前童.( Hangzhou: Zhejiang University Press, 2009)

<sup>5 4</sup> Zhu Xiaoming 朱晓明. *Lingshanxiushui Yin Qiantong* 灵山秀水隐前童.( Shijiazhuang: Hebei Education Press, 2003)

<sup>5 5</sup> Zhang Yuxin 章宇昕. *Ancient town Qiantong* 古镇前童.(Beijing: Hongqi Press,2003)

<sup>5 6</sup> Tong Zunsen 童遵森. *Tashan Fengwu Zhi* 塔山风物志.(Beijing: China literature and history Publishing House, 2017)

"regionalism-based historical village cultural inheritance model."<sup>5 7</sup> Yiqin , Lei and Renfeng et al studied the cultural characteristics of Qiantong on the basis of the traditional settlement landscape gene theory, identified and analyzed the basic characteristics of Qiantong ancient village landscapes, and believed that the clan system was the main landscape gene of Qiantong and it was also the dominant cultural factor for the development and growth of Qiantong; the importance of education and the use of geomancy theories on the macro site selection and micro layout of Qiantong are important reasons for the development of Qiantong.<sup>5 8</sup> Xinchun took Zhejiang traditional ancient dwellings as the research object, and analyzed the unique cultural and aesthetic characteristics of Zhejiang dwellings from the two aspects of the plane form and architectural decoration of traditional Zhejiang dwellings. Xinchun analyzed a residential reconstruction example in the ancient town of Qiantong, the courtyard space, interior space and plane layout in the process of residential reconstruction are analyzed, which finally triggers thinking about the inheritance and innovation of Zhejiang residential buildings.<sup>5 9</sup> Haizhen discussed the influence of Qiantong's "Five Craftsman Culture" on the shaping of Qiantong's "Confucian Town."<sup>6 0</sup> Jia and Jiaman and Shuyi, when investigating the decorative graphic culture of Ningbo stone windows, discussed the decorative graphic structure and modeling, cultural meaning and characteristics of Qiantong stone windows, and the use and promotion of stone windows, and made corresponding suggestions.<sup>6 1</sup> The author reviewed the existing academic literature on the research of Qiantong architecture, and combined with the Research Report on the tourism development planning of Qiantong village. The feeling is that although the researchers have also grasped the Confucian characteristics of Qiantong architecture, the developers' understanding of

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<sup>5 7</sup> Li Hongyan 李红艳. "Analysis on the cultural inheritance of historical ancient towns under regionalism -- Taking Qiantong ancient town, Ninghai County, Ningbo as an example 地域主义下的历史古镇文化传承解析——以宁波市宁海县前童古镇为例." *Journal of Architecture 建筑学报*,2013(S1) pp.18-23

<sup>5 8</sup> Tong Yiqin, Wu Lei, Ma Renfeng 童亿勤,伍磊,马仁锋. "Research on the traditional cultural landscape of former children from the perspective of gene 基因视角的前童传统文化景观研究." *Journal of Ningbo University (humanities edition)*宁波大学学报(人文科学版),2015,28(04) pp.123-128

<sup>5 9</sup> Lv Xinchun 吕昕纯. "Analysis on architectural characteristics and transformation of traditional ancient folk houses in Zhejiang -- Taking the transformation of children's houses in Qiantong ancient town of Ningbo as an example 浙江传统古民居建筑特征及改造分析——以宁波前童古镇童宅改造为例." *Anhui Architecture 安徽建筑*,2019,26(06) pp.27-28

<sup>6 0</sup> Wang Haizhen 王海珍. "Five craftsmen" culture in Qiantong ancient town shapes "Confucian town 前童古镇五匠文化塑儒镇." *Zhonghua Ernv 中华儿女*,2018(18) pp.66-68

<sup>6 1</sup> Yu Jia, Xing Jiaman, Zhang Shuyi 俞佳,邢加满,张淑怡. "Investigation and Research on the graphic culture of stone window decoration in Ningbo -- Taking zoumatang and Qiantong ancient town as examples 宁波石窗装饰图形文化调查研究——以走马塘、前童古镇为例." *Design 设计*,2018(19) pp.28-30

Confucianism in architecture is not in place, so the existing development has not fully demonstrated the charm of Confucian architecture.

#### **1.5.4 Problems in Existing Research**

The relationship between culture and architecture and the influence of Confucian culture on architecture have been studied effectively at home and abroad, and fruitful research results have been obtained. However, through analysis, it is found that there are some deficiencies in the following aspects.

##### **1) The Village Architecture Research Content has Limitations**

Looking at the existing research literature on the relationship between Confucian culture and architecture, on the whole, it still focuses on the research at the "what" level. It mostly stays in that architecture is the product of culture, Confucian culture has an impact on the formation of architecture, architecture contains Confucian cultural elements, and rarely involves the research at the "why" level. The research literature with rural architecture as the main body mostly focuses on architectural technology, protection, development and utilization of ancient buildings, without correlation analysis from the characteristics and causes of village architecture. Generally speaking, there are more studies on the tangible technical level of architectural heritage and less on the intangible cultural level; there are many narratives from the history of technology, but few studies on the interactive relationship between architecture and culture.

##### **2) The Architectural Heritage at the Village Level lacks the Excavation of Cultural Connotation**

The awareness of architectural heritage conservation in China started late. Compared to countries such as Japan, Korea, France and Italy, there is still a gap in theory and practice. In terms of research on the relationship between Confucian culture and architecture, the ancient capitals of China, the imperial tombs of China, the surviving Confucian temples throughout China, the dwellings of southern Anhui and southern Jiangsu are hotspots of research in Chinese academia. Other regions and types of architecture are under-researched, especially the cultural connotations of the architectural heritage of traditional Chinese villages, which are heavily influenced by Confucian culture, are not sufficiently explored or studied

systematically.

### **3) The Case study of Village Architecture is not Deep enough**

For the case study of local architecture, LiZhi in his doctoral thesis *A Study on Vernacular Architecture of Zhejiang Province* shows that the existing case studies are often not in-depth, "When dealing with local documents and historical materials, they pay too much attention to the information of ancestral settlements and ethnic conflicts, lack the ability of micro analysis at the level of social history and economic history, and it is difficult to reflect the cultural depth of local society."<sup>6 2</sup> Although more than seven years have passed, such problems in architectural case studies have not been improved. At the same time, due to the changes of administrative divisions, language habits in different times and the characteristics of Chinese, there are still ambiguous geographical names in case studies, such as "ancient town", "traditional village", "natural village" and "administrative village" In addition, many studies confuse the two different levels of administrative divisions of "village" and "town", and mistakenly call them "village town".

## **1.6 Summary**

According to the research background, the research problem determined in this thesis is how Confucian culture affects the layout and architectural form of a village. Taking Qiantong village in Ningbo as an example, this thesis establishes the relationship between Confucian culture and architecture at the village level, and reveals the impact of Confucian culture on architecture. The research contents include the analysis of natural and cultural background factors of architectural development and evolution, the analysis of the relationship between village site selection, residential environment transformation, specific architectural forms and Confucianism, and how Confucian culture affects architectural development and evolution. The purpose of the study is to comprehensively grasp the specific influencing factors of the development and evolution of Confucian cultural architecture, analyze the characteristics of architecture by excavating the formation factors of architecture, summarize the architectural

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<sup>6 2</sup> Zhang Lizhi 张力智. "Local architecture in Western Zhejiang under the influence of Confucianism 儒学影响下的浙江西部乡土建筑." ( Beijing: Tsinghua University 清华大学,2014.)

wisdom of Confucian culture. The significance of the study is to help the government fully grasp the cultural connotation of architecture and help the government formulate the protection and development plan of villages. Second, the excavation of Confucian rural architectural thought can deepen the understanding of Chinese traditional rural architectural philosophy. Third, it is conducive to new rural construction and new urbanization planning. The research methods include literature method, investigation method, comprehensive method, comparison method, analytic hierarchy process, and determine the "research path" of the thesis. The thesis also makes a literature analysis from the three aspects of "research on the relationship between culture and architecture", "the influence of Confucian on architecture" and "architecture of Qiantong", and finds that there are some problems, such as "the research content has limitations", "many architectural heritages lack of research on cultural connotation" and "the case study is not deep enough".

## Chapter 2 Case Selection and Case Environment Analysis

This thesis selects Qiantong village as a case study because the architecture of Qiantong village is typical and representative in Chinese village architecture. What factors have become the leading factors in the architectural development and evolution of Qiantong village in Ningbo? This is the focus of this paper. Therefore, it is necessary to first analyze the natural and cultural environment of Qiantong village, so as to reveal the source of the architectural characteristics of Qiantong village in Ningbo.

### 2.1 Clarity of Case Location

Qiantong village in Ningbo was selected as an example to study the relationship between Confucian culture and architecture. In order to make the case analysis base on science and accuracy, the problem of defining the region of "Qiantong village" should be solved. Various documents talk about Qiantong, and both academia and tourists have different understandings and opinions. There are many aspects in common, but careful analysis does make a big difference. In summary, there are mainly three terms: Qiantong town, Qiantong ancient town, and Qiantong traditional village:

**Qiantong Town:** a town under the jurisdiction of Ninghai County, Ningbo City, Zhejiang Province, is located in the southwest of the county. It borders Yuelong Street in the east, Jiaoyi Town in the southeast, Shaliu Street in Sanmen County, Taizhou City in the south, Sangzhou Town in the southwest, and Chalu Town in the west. The land area of the town is 68.81k m<sup>2</sup>. The town of Qiantong governs one neighborhood committee and 17 village committees. The town government is located at No. 5 North Street. Qiantong town has been named as "Zhejiang Province Historical and Cultural Town", "Zhejiang Province Tourist Town" and "The Third Batch of Chinese Historical and Cultural Town".

**Qiantong Ancient Town:** Qiantong Ancient Town is located in the south-central part of Qiantong Town. Now it has different titles, such as "Qiantong Ancient Town", "Qiantong

Ancient Town Tourist Area" amongst others.

**Qiantong Traditional Village:** "Qiantong Traditional Village" and "Qiantong Ancient Town" are geographically the same area. In the Chinese context, there is a difference between "Ancient Town" and "Ancient Village", but in Qiantong it is a reasonable mixed use. From the perspective of spatial form, as a traditional village, Qiantong is a large natural village with compact buildings, connected streets and lanes. The ancient village of Qiantong is located in the core protection area of Qiantong Traditional Town, covering an area of about 0.9 square kilometers. For the convenience of the government, the ancient town of Qiantong is divided into Qiantong neighborhood committees and five administrative villages (including: Lushan Village, Lufen Village, Tashan Village, Lianhe Village, and Shuangqiao Village).

**This study “Qiantong”:** The scope of this study is Qiantong natural village<sup>6 3</sup>, Qiantong Town, Ninghai County, Ningbo City, Zhejiang Province. The time span of the buildings studied is from 1233AD to the founding day of the People's Republic of China (October 1, 1949)<sup>6 4</sup>. In order to facilitate writing and reduce text entanglement, hereinafter referred to as Qiantong.

## 2.2 Natural Environment Analysis

### 2.2.1 Location

Qiantong is located in the southwest of Ninghai County, Ningbo City, Zhejiang Province, China (**Figure2.1-2.6**), 10 kilometers away from Yuelong Street, the county seat of Ninghai County. Ninghai County, to which Qiantong belongs, is located between 29°06'-29°32' north latitude and 121°09'-121°49' east longitude. It is located on the southern wing of the Yangtze River Delta, connected to Fenghua County to the north, Xiangshan Port to the northeast, and

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<sup>6 3</sup> Natural village is a village naturally formed by villagers after a long time of settlement. Administrative village is a village level administrative unit managed by the township government. It is generally composed of one or more natural villages, but individual large natural villages can be divided into multiple administrative villages.

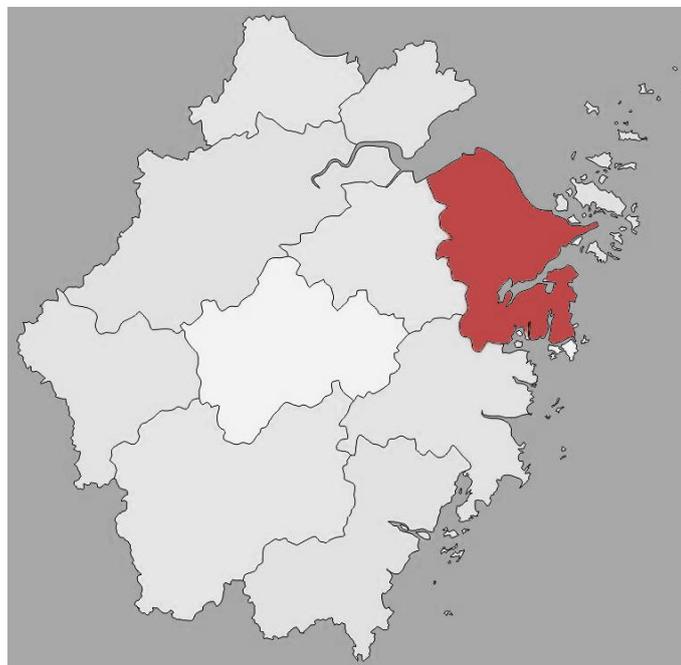
<sup>6 4</sup> The research object of this thesis is Qiantong village before 1949. Since there is no picture data of Qiantong village and buildings before 1949, the photos used in this thesis were taken by the author during the research period, but the buildings were built before 1949. The author indicates the construction time of the building in the thesis.

Xiangshan to the east. Qiantong county bordered by Sanmen Bay in the southeast, Sanmen County in the south, bounded by Tiantai and Xinchang in the west.

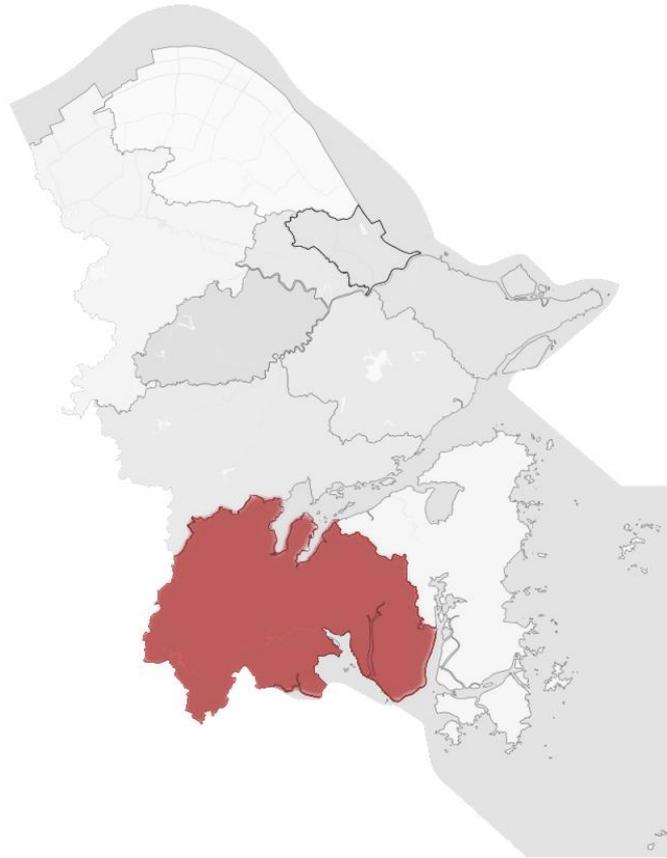
In ancient times, Qiantong was the only passage from Sanmen Bay and Ninghai County to Taizhou (台州) and Tiantai. The ancient post road in eastern Zhejiang passes through the foot of Lianghuang Mountain beside Qiantong. Although Qiantong is located in the mountains, the transportation is convenient.



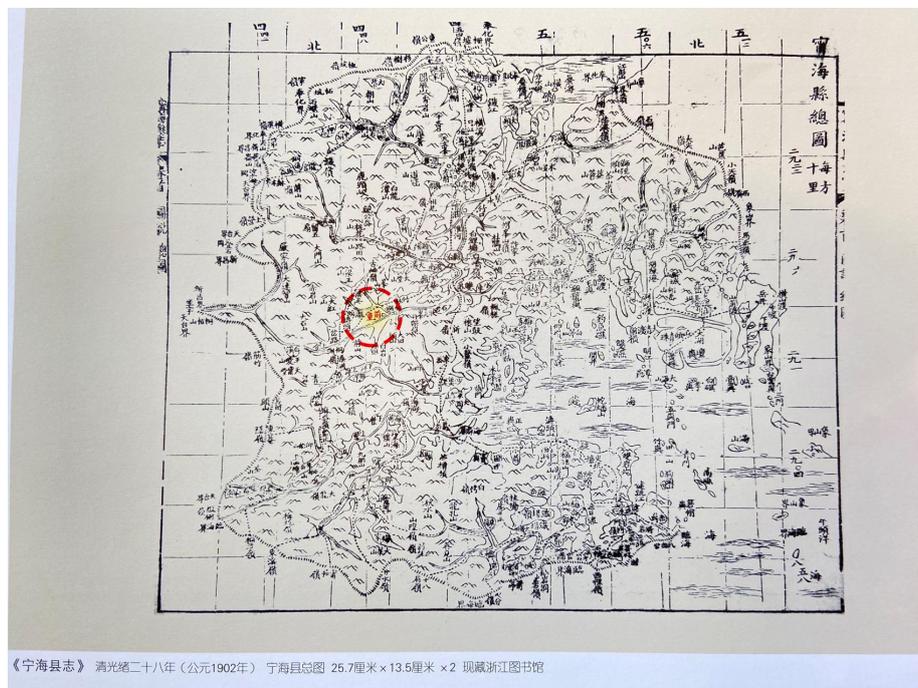
**Figure 2.1 Map of China (location of Zhejiang Province)**  
(Redraw by author)



**Figure 2.2 Map of Zhejiang Province (location of Ningbo City)**  
(Redraw by author)



**Figure 2.3 Map of Ningbo (location of Ninghai County)**  
 (Redraw by author)



《寧海縣志》 清光緒二十八年（公元1902年） 寧海縣總圖 25.7厘米×13.5厘米 ×2 現藏浙江圖書館

**2.4 Map of Ninghai County (AD 1902)**

(Source of map: *Annals of Ninghai County* 寧海縣志 from Ningbo Nottingham University Library)



Figure 2.5 Map of Ninghai County (location of Qiantong town)

(Source of base map: Ningbo Natural Resources and Planning Bureau website <http://zgj.ningbo.gov.cn/>)



Figure 2.6 Map of Qiantong town (location of Qiantong ancient village)

(Source of base map: Ningbo Natural Resources and Planning Bureau website)

### 2.2.2 Topography, Landform and Water System

Qiantong is located at the southern end of the first and second uplift belts of the Neocathaysian system. The geological structure is stable, the terrain around the village is complex and changeable, and the overall terrain is high in the West and low in the East. It is a mountainous and hilly coastal area (**Figure 2.7**).

Qiantong village is surrounded by mountains. To the east is Tashan Mountain (塔山): the highest point is 102 meters above sea level). To the west is Lushan (鹿山): the highest point is 39 meters above sea level). There is Zhuangyuan Peak(状元峰) in the south (the highest point is 540 meters above sea level) and, in the north, there is Lianghuang Mountain (梁皇山): the highest point is 768 meters above sea level) and its branches (**Figure 2.8**).

Qiantong people have a high respect for Tashan next to the village. The genealogy they wrote is called "Ninghai Tashan Tong's Genealogy". The villagers of the Tong family of Qiantong also called themselves "Tashan Tong's". In the historical books about Qiantong, there are many poems, myths and legends praising Tashan.

There is a river flowing through each of the south and north sides of Qiantong village, that is, Lianghuangxi River (梁皇溪) in the northwest and Baixi River (白溪) in the southwest. The two rivers meet in the east of the village. There is a man-made lake in the east of the village called a filial lady lake.

Qiantong village is built on the alluvial plain of Baixi. The villagers of the past dynasties made full and reasonable use of the 500-year-old Baixi Water Diversion Project built by the villagers led by Tong Hao (童濠) of Qiantong. The construction of this project has formed the characteristic of Qiantong that "households have flowing water". This not only meets the irrigation needs of agricultural production, but also meets the domestic water needs of the villagers, additionally it beautifies the environment. At the same time, Qiantong is not a water town, it is better than a water town. This is very rare in the mountainous areas of Eastern Zhejiang.



**Figure 2.7 Satellite photos of Qiantong**

(Source of base map: Ningbo Natural Resources and Planning Bureau website )



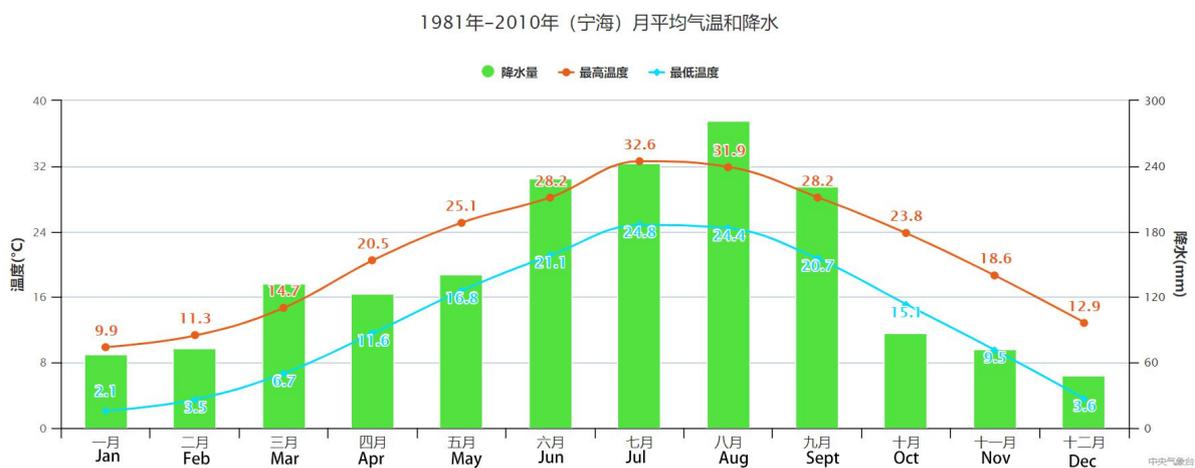
**Figure 2.8 Modern style of Qiantong**

(Photographed by the author 2021)

### **2.2.3 Climate**

Qiantong is located in the northern edge of the subtropical zone, a subtropical monsoon

humid climate zone, with regular monsoons and four distinct seasons; warm and humid, abundant rainfall, light, heat and water basically at the same time, with good coordination, which is conducive to agricultural production. The annual average temperature is 16.6 °C, July is the hottest and January is the coldest. The annual precipitation is 1600 mm, and the precipitation is unevenly distributed throughout the year. July and August are the two peaks of rainfall (**Figure 2.9**). It is mostly southeast wind in summer and northeast wind in winter. The dominant wind direction throughout the year is northeast wind, with an average annual wind speed of 2.4m/s. The annual sunshine is about 1,900 hours, the average relative humidity is 78%, and the frost-free period is 230 days.

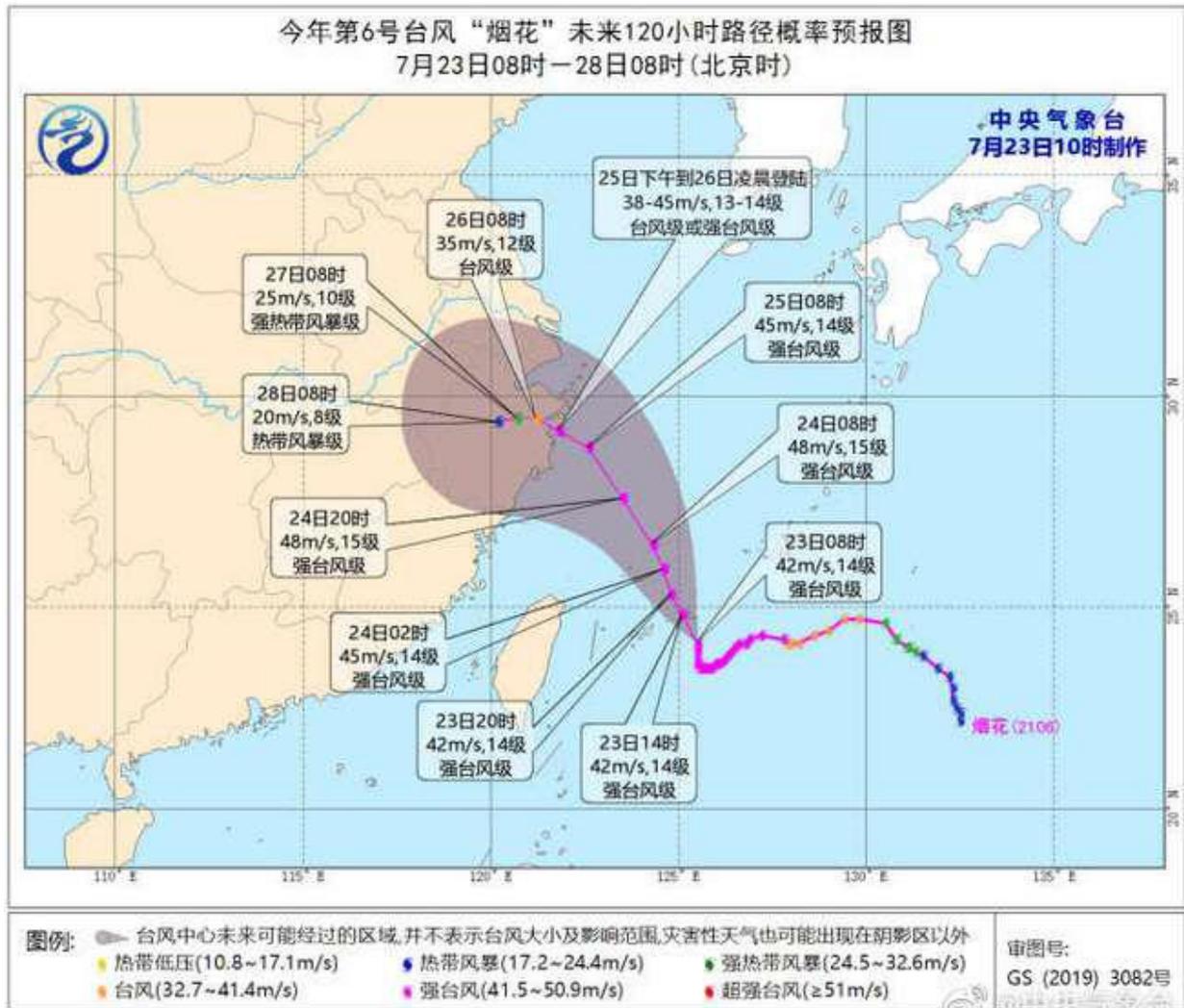


**Figure 2.9 Monthly average temperature and precipitation of Ninghai County from 1981 to 2010**

(Source: Central Meteorological Observatory Network <http://www.nmc.cn/>)

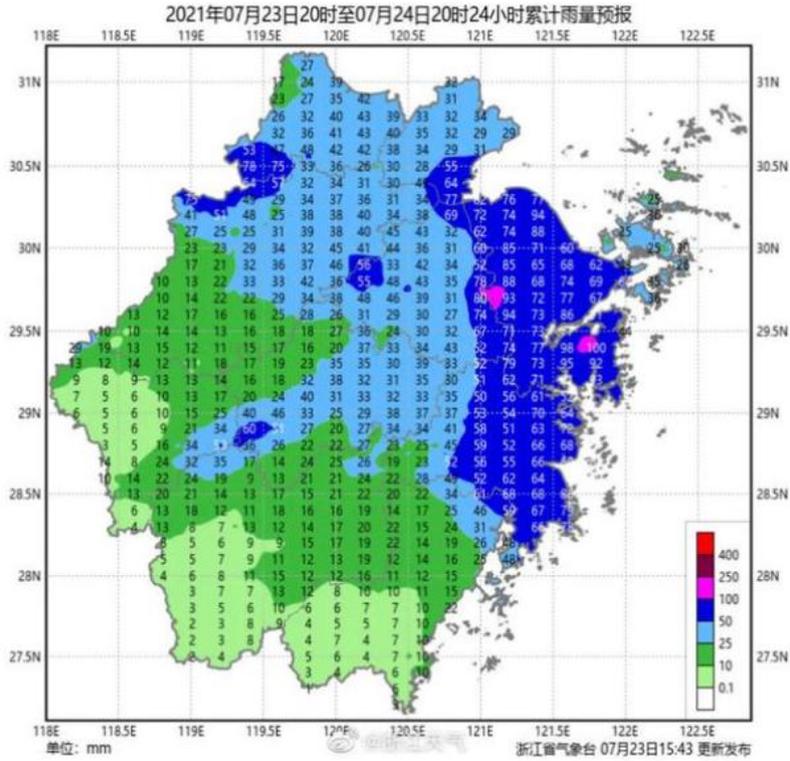
Qiantong is close to the East China Sea, and typhoons often pass by (**Figure 2.9-2.11**). Typhoons are the main catastrophic weather for Qiantong. Typhoons will invade from June to October every year, which will cause economic losses and damage to buildings. From the perspective of meteorological disasters in various periods, the main aspects that have caused relatively significant economic losses to Qiantong are floods and wind disasters caused by typhoons. These twin disasters will also bring very significant damage to the buildings, so Qiantong people will focus on these two aspects when building houses. When the typhoon comes, the wind and rain will be more destructive to the residential buildings. Therefore,

there is basically no "extending eaves" or "repetitive eaves" in the external form of the residential houses. The "roof" of the building was also heavily built to prevent the "tiles" of the roof from being lifted by strong winds (**Figure 2.13**).



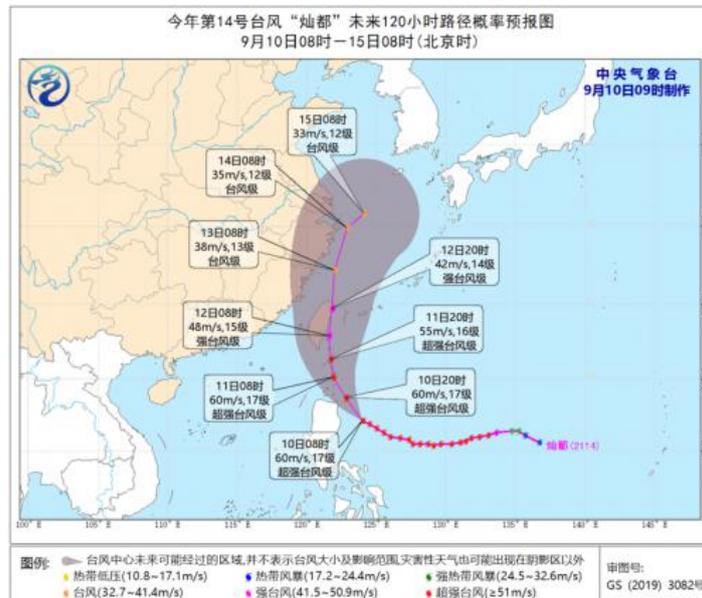
**Figure 2.10** Qiantong in the probable path of Typhoon No. 6 "In-Fa" in 2019

(Source: Central Meteorological Observatory Network <http://www.nmc.cn/>)



**Figure 2.11 Qiantong's 24-hour cumulative rainfall forecast from 20:00 on July 23 to 20:00 on July 24, 2021**

(Source: Central Meteorological Observatory Network <http://www.nmc.cn/>)



**Figure 2.12 Forecast of Typhoon "CANDU" (super typhoon level) No. 14 from the Central Meteorological Observatory in 2021**

(Source: Central Meteorological Observatory Network <http://www.nmc.cn/>)

The existing traditional houses of Qiantong are mostly buildings from the Ming and Qing Dynasties. The ancient village buildings of Qiantong reflect the local geographical environment, climatic conditions, lifestyle and cultural characteristics, and are also the result of the accumulation of architectural experience of the builders (**Figure 2.14**). In Qiantong, residential buildings have gradually formed with a series of functions and characteristics such as ventilation on all sides, rain shelter from corridors, warm in winter and cool in summer, drainage inside and outside. The layout and structure of the house can better adapt to the local humid, rainy, sultry and windy climatic conditions. This also formed the commonality of Qiantong village dwellings.



**Figure 2.13 Courtyard and open hall**  
**(Photographed by the author 2021)**



**Figure 2.14 Heavy bricks and tiles**  
**(Photographed by the author 2020)**

## 2.2.4 Local Building Materials

Qiantong village is surrounded by hills, and the mountains are rich in high-quality tree species such as cypress, camphor, and apricot. The construction activities can basically solve the raw wood materials through the woods around the village. The local area is also rich in high-quality stones such as basalt, granite, tuff and porphyrite, and there are a large number of pebbles in the Baixi River. All these have provided high-quality building stone for the development of village buildings (**Figure 2.15**).

Wood is used to make beams, columns, floors, partitions, furniture and carving materials in the wooden frame of the dwellings. Stone is used as the foundation of a building and the foundation of a pillar. It can also be used as the main material for paving together with pebbles. Moreover, no matter what kind of material it is, it can be found that there are abundant material resources in a place not far from the village, and it can achieve the characteristics of "obtaining materials on the spot".

The combination of these primitive and natural materials, after the reasonable use of the villagers of the past generations, has achieved the current Qiantong characteristic residential culture.



**Figure 2.15 Artificial river channels, pebble paving, stone windows  
(Photographed by the author 2021)**

## 2.3 Humanistic Environment Analysis

### 2.3.1 Regional Culture

The individuality of culture is firstly based on the differences in the regions. Different regions have shaped different regional cultures, and different regional cultures have created different regional architectural cultural individualities. The Zhejiang spirit, the Eastern Zhejiang School of thought, and the "Taizhou-style spirit" have subtly integrated into the hearts of the people on this land as a regional culture. It is in such a profound, rich and excellent cultural fertile soil that the Qiantong people are unique. The characteristic Zhejiang spirit can be nurtured and grown. It is also the spiritual pillar of Qiantong people's self-reliance and hard work. Ninghai County, where Qiantong is located, is also the place described in the first travel note in the famous travel note *Xu Xiake's Travels* written by Xu Xiake (徐霞客), a great traveler in the Ming Dynasty. Here, a long history has accumulated a rich culture.

### 2.3.2 Consanguinity Relationship and Clan Culture

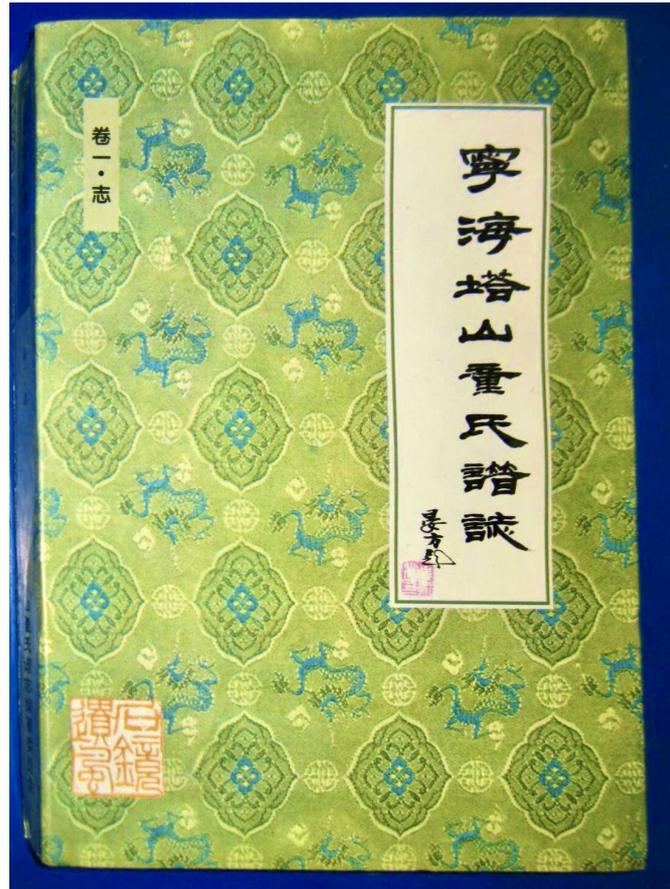
The Tong family of Qiantong, ethnically Han, moved here from Huangyan, Taizhou in 1233AD. In the history of nearly 800 years, Tong's family has been in the same line in Qiantong and has bred 39 generations, forming a giant consanguinity settlement-type village with more than a thousand families with common genes. Although it has gone through several ups and downs, through various economic, social, and cultural activities, the common values of the family have been shaped and the Tong's clan spirit has been nurtured. The Tong family has always been able to flourish in Qiantong, and its social network is closer and stronger than that of ordinary villages. The family style and unity spirit of Tong family make Qiantong have a unique consanguinity relationship and Clan culture. (Figure 2.16-2.18)



**Figure 2.16 Tong's Ancestral Hall**  
 (Photographed by the author 2021)



**Figure 2.17 Plaques decorating the Tong's Ancestral Hall**  
 (Photographed by the author 2021)



**Figure 2.18 The cover of *Ninghai Tashan Tong's Genealogy*  
(Photographed by the author 2020)**

### **2.3.3 Confucian**

"Neo-Confucianism" is a branch of Confucian philosophical system and has a huge influence on Chinese culture. The "Tian Li (天理)" advocated by Neo-Confucianism is moral theology, and at the same time it has become the legal basis of Confucian theocracy and royal power. Neo-Confucianism takes the Confucianism of Confucianism and Mencius as its spiritual subject, which is a higher stage of the development of Confucianism and has extremely rich content. Neo-Confucianism has absorbed the ideological content of Buddhism and Taoism, thus establishing a meticulous and grand philosophy system of thinking, and at the same time promoted the traditional sense of social responsibility of Confucianism to a very high position. As a village building that is deeply influenced by culture, etiquette crafts form the basis for the formation of its traditional village buildings. The etiquette space expresses a kind of spirit, a kind of supreme worship and absolute obedience to the family

and ancestors. The traditional village of Qiantong originated in the Southern Song Dynasty and flourished in the Ming and Qing Dynasties. Thus, the architecture was deeply influenced by the Confucian etiquette culture during these times.

#### **2.3.4 "Feng Shui" and the Concept of "Unity of Heaven and Man"**

"Feng Shui" is similar to the urban and rural planning in the modern scientific system, but it contains more metaphysical elements and superstitions. Its essence is still in the location of buildings, geomorphology, hydrology, climate, sunlight, comprehensive evaluation and selection of a series of natural geographical environmental factors such as ventilation, vegetation, landscape, etc., and adopts corresponding planning and layout measures to achieve the purpose of promoting good luck and avoiding evil, thereby creating an environment suitable for human settlement.<sup>6 5</sup>

As an important folk culture, "Feng Shui" culture has had a universal and profound impact on the site selection and layout, form and structure, orientation and trend of Qiantong village buildings. In the past, the "Feng Shui" culture was a huge force controlling the construction of Qiantong villages. Feng Shui theory once shrouded the shadow of superstition, but it was a specialized academic on the selection and treatment of the built environment in ancient China. It had a profound impact on the traditional Chinese architecture, but it has always been criticized (**Figure 2.19**).

However, Feng Shui culture is the guiding ideology and soul of Chinese traditional architecture. Feng Shui culture advocates the harmonious coexistence between man and nature, which is similar to the concept of "unity of heaven and man" advocated by Confucianism. In the influence of Qiantong ancient village on traditional architecture, Feng Shui concept is mainly reflected in the selection of village site, architectural form and building materials.

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<sup>6 5</sup> Chinese scholar Chen Yi believes that FengShui theory is also influenced by traditional cultural genes. Through intuitive analogy, become a kind of practical doctrine of "people-building-natural environment". It hopes to reveal the dialectical relationship between "living environment", "universe" and "people". (Source: Chen Yi. Ecological view and construction of human settlement environment combined with nature[J]. *Time Architecture*,1995(03):45-47.)



**Figure 2.19 Beautiful living environment**

**(Photographed by the author 2021)**

### **2.3.5 Farming Culture**

Agriculture was the main industry of the Qiantong villagers in the past. Cultivated land is still the fundamental guarantee of people's lives, the source of food that people depend on, and the grassroots for family development. Cultivated land is an important wealth of a family. Qiantong is located in a hilly mountain township, surrounded by mountains. Because it is located in a hilly and mountainous township, there are more dry lands than paddy fields. Qiantong village is located in the river flood plain, so the soil has high sand content, loose soil and poor water retention. Coupled with the terrain, surrounded by mountains on three sides, water can gather and drain quickly during typhoons, meaning droughts and floods are inevitable. The ancestors of Qiantong have always paid attention to water conservancy construction. There are countless small water conservancy projects. Especially in the Ming Dynasty, Tong Hao led the villagers to build the "Yangliuhong Dike (杨柳洪碛)", "Zhuxitan Dike (竹西潭碛)" and "Huangsha Dike (黄沙坝)" water conservancy projects. The "silt irrigation" using river water has improved the soil. After the construction of water conservancy projects, irrigation water sources have been guaranteed, making the paddy fields

stable and high-yielding. In this way, the economic foundation of Qiantong is greatly enhanced. Through unremitting efforts, Qiantong has become a place with fertile soil and stable agricultural income. Rice grown in the field is the main food crop of Qiantong. The dry land mainly grows wheat, soybeans, rape and sorghum. With the development of history, new crops have been introduced into Qiantong for planting, such as sweet potatoes, corn, potatoes for example. Qiantong villagers also have established the relationship between "increasing population" and "increasing arable land" by "opening up wasteland" or "purchasing paddy fields". Through such efforts, Qiantong has become the village with the most land per capita in nearby villages (**Figure 2.20**).



**Figure 2.20** Vegetables are planted in the open space in front of the houses  
(Photographed by the author 2021)

### **2.3.6 Commercial Culture and Handicraft Culture**

Qiantong has deep genes in industry and commerce. The ancestor Tong Huang once worked as a coppersmith. In the long historical process, in addition to farming and production, Qiantong people are also engaged in processing and trading of agricultural and sideline products, traditional technical work, physical work, and opening up shops and doing business. Through various commercial and handicraft economic activities, Qiantong people increase their income, broadened their horizons, and promoted village construction.

## 2.4 Summary

From the perspective of natural environment, Qiantong is far away from the political and economic center, but the transportation is convenient; The village is surrounded by low mountains and hills, and the village is built on a small plain; Hot summer and cold winter, occasional typhoon invasion; Qiantong is rich in local building materials resources, which provides convenient resource conditions for village construction. From the perspective of natural environmental conditions, Qiantong village is an ordinary and ordinary hilly village in southern China, without any unique place.

However, from the perspective of humanistic environment, the Tong clan people in one continuous line are influenced by regional culture, Confucian etiquette culture and feng shui culture, which is conducive to the cultivation of Qiantong people's survival concept of being down-to-earth, agriculture oriented and farming and reading heirs, thus forming their own unique clan culture, agricultural culture, business and handicraft culture, which has laid a cultural foundation for the development of village architecture in Qiantong village.

## **Chapter 3 The Expression of Confucian Culture in Architecture**

Qiantong has over 700 years of history since 1233AD. The existing villages are well protected and have diverse architectural types. At present, there are 1685 ancient dwellings and 164 courtyards. There were 32 ancestral halls, 15 temples, 4 pavilions and corridors, 12 academies, about 15 bridges and 40 wells. However, after the change of time and history, some buildings had collapsed because of typhoons, time and accident. Most of the existing buildings in Qiantong were built during the Qing Dynasty and the Republic of China (民国 1912-1949). Although other collapsed buildings have disappeared, their history still exists in family genealogy and legends. In order to study the traditional buildings in Qiantong, this chapter takes photos of local representative buildings (the pictures used in this thesis, unless otherwise specified, are taken by the author during the writing of the paper) and mapping through the field investigation of the current situation of buildings and the reference of literature records, so as to fully display their buildings.

### **3.1 Site Selection of Villages and Environmental Transformation**

#### **3.1.1 Village Site Selection of Qiantong**

The formation and development of villages are inseparable from objective environmental factors, including favorable terrain, convenient water sources, beautiful environment, convenient transportation, etc., as well as enough land that can be cultivated. These were all important factors that were considered in the site selection of traditional villages. Because Qiantong has these factors, so this land was chosen, which also constitutes the regional background characteristics of the ancient village of Qiantong.

##### **1) Surrounded by Low Mountains on Three Sides with a Small Plain in the Middle**

As described and pictured above, Qiantong is located at the end of Tiantai Mountain (天台山), on the bank of Sanmen Bay which connects to the ocean. Surrounded by the seemingly endless mountains on three sides and Sanmen Bay on the remaining side, and the

mountains and the sea are connected in perfect FengShui and meeting the Chinese dream of mountains and water. The overall landform is of a hilly valley. From the Tiantai mountain range to the Qiantong area, there are two mountain ranges, one is Lianghuang Mountain (梁皇山) and the other is the Zhuangyuan peak (状元峰).

Lianghuang Mountain and Zhuangyuan Peak move from west to east, and stretch to the east side by side, like a horn. The opening of the Qiantong section is getting bigger and bigger, leaving a plain in the middle, which is 1.5 kilometers wide from east to west and 2 kilometers from north to south. The total area is 54.43 square kilometers. The area where Qiantong village is located belongs to the river alluvial plain. The Lianghuang Mountain and Zhuangyuan Peak of the village are well-distanced from the village, and the fields are relatively remote and empty, and there is no sense of depression. The plain is high in the southwest, 27-28 meters above sea level, and low in the northeast, with 26-27 meters above sea level. Compared with the surrounding rivers, the terrain is slightly higher and belongs to the river valley platform.

On this plain, there are two peculiar lonely mountains rising from the ground, standing in the east and west of the village. The Tashan Mountain in the east of the village is 102 meters high. In the past, there were lush bamboo forests and towering ancient trees. According to legend, in ancient times, there was a tower on the top of the mountain, hence the name Tashan (塔山 literally pagoda hill). The ancestor of Qiantong, Tong Huang, built a house and settled at the foot of Tashan Mountain. This is the origin of the establishment of Qiantong Village. Because Tashan is a natural barrier to protect the village, the Tong clan regard this mountain as a sacred mountain and believes that Tashan is related to the prosperity of the clan. When Mr. Fang Xiaoru (方孝孺), a great scholar of the Ming Dynasty, gave a lecture at Qiantong, he wrote poems to praise the beauty of Tashan Mountain. From then on, the Tong family regarded the Tashan as proud. Tashan Mountain in the east is regarded as a natural barrier for the village and a symbol of the prosperity of the Tong family. When compiling the genealogy, the place name of "Tashan" was named Ninghai Tashan Tong's Genealogy. Lushan in the west of the village, 39 meters high, is shaped like a giant deer lying obediently, lying on the inside and on the back, with a curved ring at the end; the south is steep and the north is gentle. The highest point of the mountain is the head of the

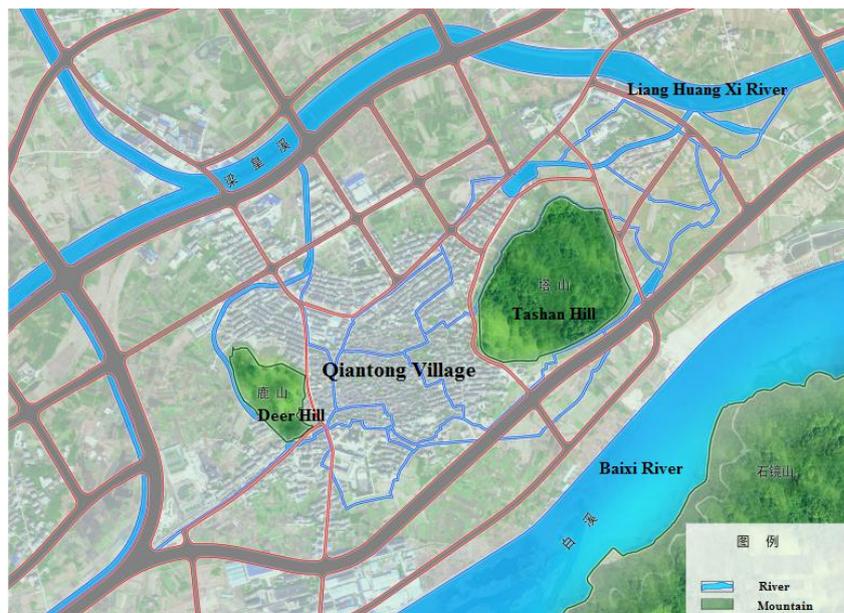
deer. The steep rocks on the north side are natural cliffs, while the south side is gentle, with green bedding, no miscellaneous firewood sticks, and no rocks exposed. Lushan is a natural beauty, named after the mountain resembling a deer. Qiantong people regard Lushan as a symbol of wealth and good fortune in the Qiantong village.

With Tashan Mountain in the east and Lushan Mountain in the west, there is a large flat land in between, and they seem symmetrical. These two treasured mountains were born in pairs, and remain the pride of Qiantong people.

## 2) Surrounded by Two Rivers, a very different Water Village

There are two streams surrounding the village of Qiantong. The village is located on an alluvial plain surrounded by mountains and rivers. After passing through the village from west to east, the two streams converge on the east side of Tashan mountain in the east of the village and flow into Sanmen Bay (三门湾). Liang Huangxi River, coming from the northwest side of the village, flows through the north side of Qiantong village. Baixi River, coming from the southwest side of the village, flows through the south of Qiantong village.

Qiantong village is located in the confrontation between two mountains and surrounded by two waters. It presents the scenery of "mountains surrounded by water, surrounded without clogging, hiding the wind and water", which is in line with the aesthetic goal of the ancient ideal village of human life. (Figure 3.1)



**Figure 3.1 Distribution map of the landscape in Qiantong Village**

(Source of base map: Ninghai County Qiantong Historical and Cultural Town Protection Planning)

### 3.1.2 Strategies for Enhancing the Living Environment of Qiantong

Qiantong is a "water town" in the mountainous areas of Eastern Zhejiang. In fact, it was not originally a water town. When the village was first built, previous generations already had certain requirements for the layout of the village, requiring the buildings to be integrated with the surrounding natural environment. It is not only to build a good house and road, but also to dig a good canal and well, so that the village always maintains the characteristics of a farmhouse that is integrated with nature. Villagers also apply the principles of Yin-Yang and eight trigrams (八卦) in the village. Each line in the eight trigrams system can be used to represent the buildings in the village. The rivers and roads are built into the shape of the eight trigrams system. This is rare in the water system layout of other villages.

#### 1) Water is surrounded by eight trigrams system

For hundreds of years, villages in every culture have prospered by water, and people have lived by water. However, the water in this village is not naturally formed. This is due to the eight trigrams water system built by Tong Hao and the villagers in 500 years ago.

Qiantong is located in the hilly plateau of eastern Zhejiang. This is a valley plain where water gathers and drains quickly. In seasonal changes, droughts and floods are inevitable. When there was heavy rain, Baixi would floods (**Figure 3.2**). Because the dam is not high, floods often damage paddy fields and villagers' houses, and even endanger the lives of villagers.

Qiantong people pay attention to water conservancy construction and have built many small water conservancy projects. Larger water conservancy projects in history include the Yangliuhong Embankment (杨柳洪碛) built by Tong Hao in 1509, and the Zhuxitan Embankment (竹西潭碛) and Huangsha Dam (黄沙坝) were built afterwards. Among them, because the Yangliuhong Dam takes more water away from the village, the clear Baixi water is introduced into the village. This project has gradual changed the agricultural production and life of the Qiantong people. The villagers have benefited a lot from "afforestation inside the dam, dredging outside the dam, drainage and flood control, and water diversion to irrigate the fields."



**Figure 3.2 Baixi River**

**(Photographed by the author 2021)**

When diverting water into the village, the Qiantong government based the plans on the geographical shape of the entire village, combined with the "回" font nine-gong eight trigrams principle in the previous planning of the village layout, and in accordance with the principle of "eight trigrams", dividing the canal into multiple sections, flowing along the houses next to the road according to the topography, finally formed the eight trigrams water system of every house, front and back of the house, small bridges, flowing water, and clear streams. It laid the foundation for the later construction of characteristic villages rich in Jiangnan style. This helps to protect the Confucian style of the homes and the etiquette style buildings from flooding.

Since then, houses of every family have been built next to the canal, and streams flowed from the front and back of the house, and the village formed the characteristics of the water system layout and the network of canals. This not only solves the production water, but also optimizes the living environment. With water, the village has vitality and cultural charm. Nowadays, on the shadow wall of Qiantong Village, there are still big Chinese characters such as "Xiaoqiao Liushui (小桥流水 Little Bridge Flowing Water)" and "Qingliu Yingdai (清流映带 The clear and swift stream sets off the surrounding scenery)", which have become important symbols of the ancient village. There is a canal beside the road of every

street wall. Many houses are also paved with slabs or stone strips leading to the road. According to statistics, there are more than 300 stone slabs and stone strips in the village, meaning a unique landscape of "water village in the mountains" was formed. The core landscape of villages with vertical and horizontal canals and country houses is created, which shows that Qiantong people respect nature and actively change the living attitude of the human settlement environment (**Figure 3.3**).

"Small bridge, running stream and some residents", is a mantra applied in Qiantong village. Every house there has carved walls, and every house has flowing water. It has been nearly 800 years since the village was built, but the village planning is still orderly, and the water distribution is scientific and reasonable. Even in the dry weather and low water season, the water in the canals in Qiantong village is still clear and blue. Children play in the water and village women do laundry there. The washing water used by the villagers finally flows out of the village to irrigate the fields. Diversion of water into the village can not only facilitate the use of water for the people, improve the environmental sanitation of the village, but also protects against floods and fires.



**Figure 3.3 Scenery of Qiantong village**

**(Photographed by the author 2021)**

The mountain environment is beautiful, the stream is clear, and there are large farmlands around the village, showing a pastoral scenery. The relationship between man and nature has been harmoniously coexisted in Qiantong Village. Embodying traditional Chinese philosophy, the water and land yin (阴) and yang (阳) coexist, and nature and man are one.

**2) The roads are paved with pebbles, which is both beautiful and easy to walk on**

The Baixi River on the south of the village not only provides stream water for the benefit of Qiantong people, but the amount of pebbles accumulated in the stream bed can also be used to pave roads and pave the ground of the many courtyards. Cobblestone building materials are a major feature of the village. In Qiantong, whether it is the streets or alleys, or the patio floor in the courtyard, they are carefully arranged with egg-sized pebbles collected from the Baixi (**Figure 3.4**), with patterns interspersed in the middle, fan-shaped and semi-circular, coin-shaped, and various flower patterns. Another important use of cobblestone is to build the foot of the house. After it is about a half a person high, it is then built with blue bricks. These pebbles are generally larger than a soup bowl, arranged one after the other, with sand and mud in the middle, and looking along the foot of the wall, they have a unique charm but also protect against flood damage (**Figure 3.5**).

The countless roads in the village and the ground in the house are mostly embedded with such pebbles, patched into various patterns, making the ancient village more prominent in the charm of nature.



**Figure3.4 Cobblestone road and flowing ditches**

**(Photographed by the author 2021)**



**Figure3.5 Pebbles on the courtyard floor**  
(Photographed by the author 2021)

### 3.2 Typical Traditional Houses

Qiantong has a typical style of traditional residential buildings in eastern Zhejiang. Qiantong is located in Ninghai, which was under the jurisdiction of Taizhou for a long time in history. Tonghuang (童潢), the ancestor of family Tong, also migrated from Taizhou. The overall layout of residential houses is mainly quadrangle courtyards and courtyard with three directions house around (三合院) of Taizhou architectural style (**Figure 3.6、3.7**). Because the Tong family advocates “the cultivation and read to bequeath to the family (耕读传家)”, the architectural layout and decorations all reflect the ethics of Confucianism, with the atmosphere of Tong family culture and regional culture. The inscriptions and plaques on the buildings are the materialized embodiment of the pride of Tong's family culture after continuous education under the influence of this culture.

The dwellings of the Qiantong reflect the long-established geographical environment, climatic conditions, lifestyle and cultural characteristics of the area, and are also the result of the long-term accumulation of construction techniques by local craftsmen. The dwellings have gradually developed a series of functions and features such as air circulation, warmth in winter and coolness in summer. The layout and construction of the buildings are well adapted to the humid, rainy, sultry and windy climatic conditions of the area, forming the overall appearance of the dwellings of the Qiantong.



**Figure 3.6 The plan of Qiantong**

(Drawing by author)

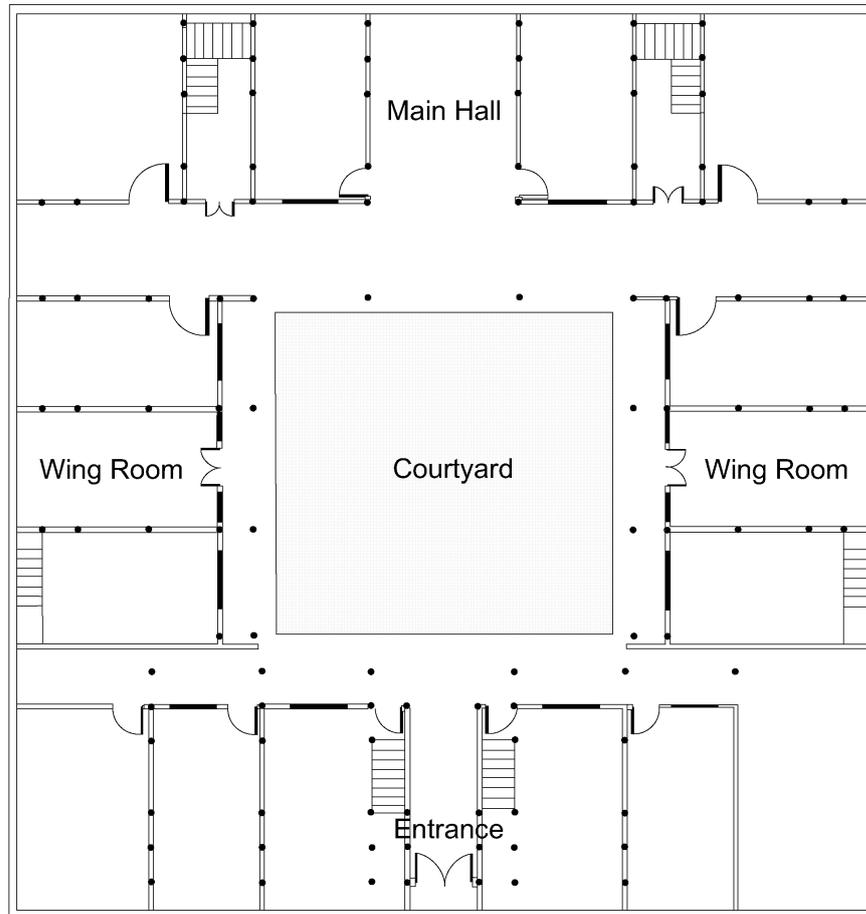
- |                                      |                                      |
|--------------------------------------|--------------------------------------|
| 1. Entrance                          | 16. Xia Tang Lou Dwelling (下堂楼民居)    |
| 2. Zhi Si Qi Ju House (职思其居)         | 17. Li Tang House (里堂屋)              |
| 3. Ming Jing Hall (明经堂)              | 18. Wai Tang House (外堂屋)             |
| 4. Qun Feng Zan Hu (群峰簪笏)            | 19. Tong Tonggen's Dwelling (童桐根民居)  |
| 5. Qiantong Ancestral Hall           | 20. Si Fen Dwelling (四份民居)           |
| 6. Tong Xianlin's Dwelling (童先林民居)   | 21. Shang Da Fen Dwelling (上大份民居)    |
| 7. Ze Si Dwelling (泽思居)              | 22. Tong Xianhui's Dwelling (童先辉民居)  |
| 8. Shang Tang Dwelling (上堂屋)         | 23. Tong Haifan's Dwelling (童海帆民居)   |
| 9. Hua Qiao Dwelling (花桥民居)          | 24. Tong Anquan's Dwelling (童安全民居)   |
| 10. Quit Smoking House (戒烟所)         | 25. Tong Shiquan's Dwelling (童时权民居)  |
| 11. Tong Xianmei's Dwelling (童先梅民居)  | 26. Tong Xianmu's Dwelling (童先木民居)   |
| 12. Zhong Fa Dwelling (中法民居)         | 27. Yong Si Ancestral Hall (永思祠)     |
| 13. Tong Zhongfan's Dwelling (童中翻民居) | 28. Chong Ben Ancestral Hall (崇本祠)   |
| 14. Yu Tang Qian Dwelling (鱼塘前民居)    | 29. The Stables under cypress trees  |
| 15. Wang Guoxian's Dwelling (王国贤民居)  | 30. The dwelling under cypress trees |
|                                      | 31. Tong bochui's Dwelling (童伯吹民居)   |



**Figure3.7 Qiantong Village Folk Dao Di**

(Source of base map: Ninghai County Qiantong Historical and Cultural Town Protection Planning)

### 3.2.1 Zhisiqiju House(职思其居)



**Figure 3.8** The plan of “Zhi si qi ju” house  
(Drawing by author)

The Zhisiqiju house facing East, is located in the south Street of the ancient town. It was built in 1826 and is a typical Courtyard house. The house covers an area of 838.5 m<sup>2</sup>, with a width of 27.5m and a depth of 30.5m (**Figure 3.8**). The name of “Zhisiqiju” comes from *The Book of Songs-The Cricket* (诗经-蟋蟀), "Do not enjoy to excess, but do our duty with delight (无己大康， 职思其居)." <sup>6 6</sup> It means don't over seek comfort, often think about what people should do. Again showing how Qiantong traditional architecture is mixed with Confucian culture.

<sup>6 6</sup> Xu Yuanchong 许渊冲[translate]. *The book of poetry in paintings* 画说诗经.(Beijing: China Publishing Group.2020 pp.146-147)

Along the central axis is the Noble door (台门), Entrance, Courtyard, Wing room (厢房) and Main hall (**Figure 3.9**). The noble door of Zisiqiju house is composed of red stone bars. On the door there is a red stone tablet with a height of 0.7m and a width of 1.2m, on which the four characters "Zisiqiju" are carved. Carved on both sides of the red noble door is family precepts: "The expenditure shall be determined according to the income, and the family shall be managed in the spirit of diligence and economize (量入为出, 勤俭持家)", a quote from *Zhuzi parental instruction* (朱子家训), which shows that the owner wants the descendants to be strict with themselves and not be arrogant or wasteful.

Noble doors are a kind of gate practice, which emerged in the Ming and Qing dynasties and were mostly used in the south of the Yangtze River area. The word "Tai(台)" has a noble meaning in the Chinese interpretation, so the noble door is the honorific name for the residence of people with status. Entering the gate, the courtyard is paved with a cobblestone floor patterned with sika deer as an auspicious decoration for prayers. Deer and "Lu" (禄) have the same pronunciation in Chinese, "lu" means salary, and at the same time deer has a symbol of good luck in traditional Chinese folk culture, so this pattern has a symbolic meaning of longevity and prosperity (**Figure 3.10**). The black and white stones of the pavement are taken from the brook stones of Baixi river, and the villagers of Qiantong use local materials to give auspicious patterns, signifying the desire for a better life.



**Figure 3.9 The Noble door and red stone plaque**

**(Photographed by the author 2021)**



**Figure 3.10 The deer in the courtyard**

**(Photographed by the author 2020)**

The main room of the residence is the Tangwu (堂屋), a ceremonial space in traditional Chinese dwellings, usually designed in the middle of the house (**Figure 3.11**). This room was originally the ancestral hall of the Tong family, with a small niche dedicated to a deity in the bright room for the goddess Guanyin(观音) (**Figure 3.12**). Although the main hall of the house was built in the mid-Qing dynasty, its style retains that of the Ming and early Qing dynasties, with the main hall being mostly single-story, with no extra structural support, so that the roof can be seen visually and the interior style appears empty. This design is in line with the Tong family's belief in the Confucian philosophy of 'propriety, justice, loyalty, filial piety and brotherhood'. The Tangwu is dedicated to the ancestors and is a place to welcome guests, so if anyone moves around upstairs, it is disrespectful to the ancestors and guests. Therefore, the main hall has a three-room layout, and the form of the house is double eave-flush gale roof style (重檐硬山顶), with no timbers in the bright room, which is hollow to the roof, and the beams in the bright room are of a mixed structure of post and lintel construction with column and tie construction.



**Figure 3.11 The interior space of the main hall**  
(Photographed by the author 2020)



**Figure 3.12 The goddess Guanyin in the bright room**  
(Photographed by the author 2020)

The east and west wings of the building are three-bay, two-story houses with lower eaves than those of the main hall (**Figure 3.13**). This design is due to the traditional architectural hierarchy of primary and secondary levels. Secondly, to the fact that in geomantic influences (Feng Shui), the main hall and the wing cannot be the same height, otherwise it would be inauspicious.

In 1905, it was used as the Tashan Enlightenment School (the predecessor of the Qiantong Central Primary School), attracting numerous students to come and study. At the end of the Qing Dynasty and the beginning of the Republic of China (民国), there were three Xiu Cai (秀才), four county magistrates and more than ten Gong Sheng (贡生) and Ju Ren (举人).



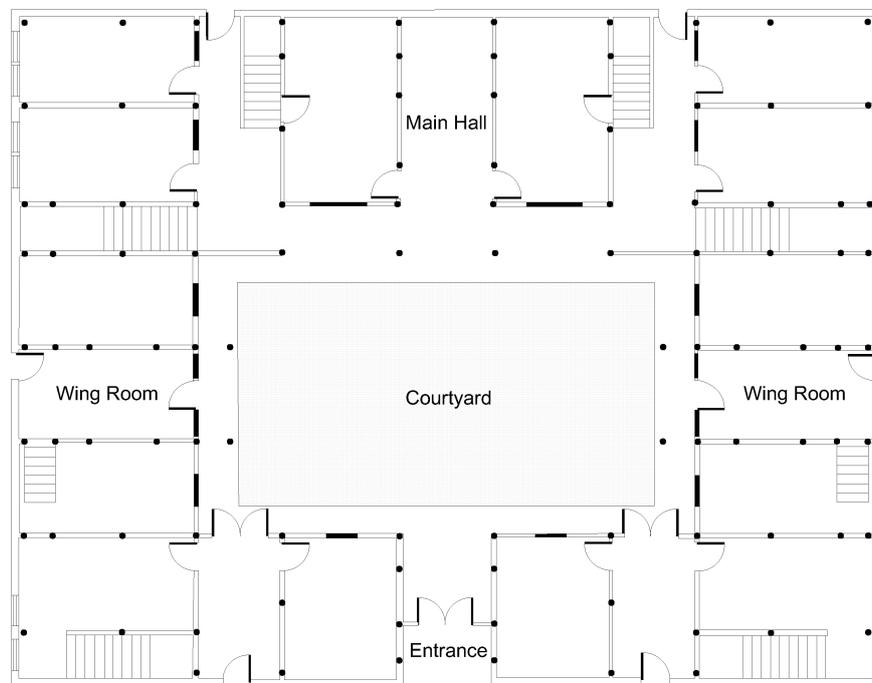
**Figure 3.13 The Special eaves design**

(Photographed by the author 2020)

### **3.2.2 QunFengZanHu (群峰簪笏) House**

Qunfengzanhu house, also known as "House decorated with five “fu” characters on the door (五福临门宅)", is located at No. 2, Huimin Road in Qiantong, next to the ruler and grass Hall (尺木堂) of Qiantong Academy. It is a representative of the official house of the Qing Dynasty. The house was built by Ju Ren Tong Guilin during the Qianlong period of the Qing Dynasty. The house sitting North faces South, the layout is a quadrangular courtyard

with Double eave roof, covering an area of approximately 630.28 m<sup>2</sup>(**Figure 3.14**), with two floors. The owner of the house chose the site close to the academy in the hope that his descendants would study hard and achieve success in their examinations.



**Figure 3.14 The plan of QunFengZanHu House**

(Drawing by author )

The name "Qunfeng Zhanhu" are taken from the preface to the "Poem of the Horse (马宝颂)" by Emperor Jianwen of the Southern Dynasty (Liang Dynasty): "The officials were lined up in rows, and all those present were wearing official uniforms." The words "Zanhu" refers to the long and narrow board and their hats and hairpins used by officials to go to Chinese court in ancient times. The peaks on Stone and Mirror Mountain (石镜山) opposite the house are shaped like officials wearing hats and holding imperial wattles. It is also a symbol of the builder's wish that the people in the house would be able to achieve success and become officials in the imperial court.

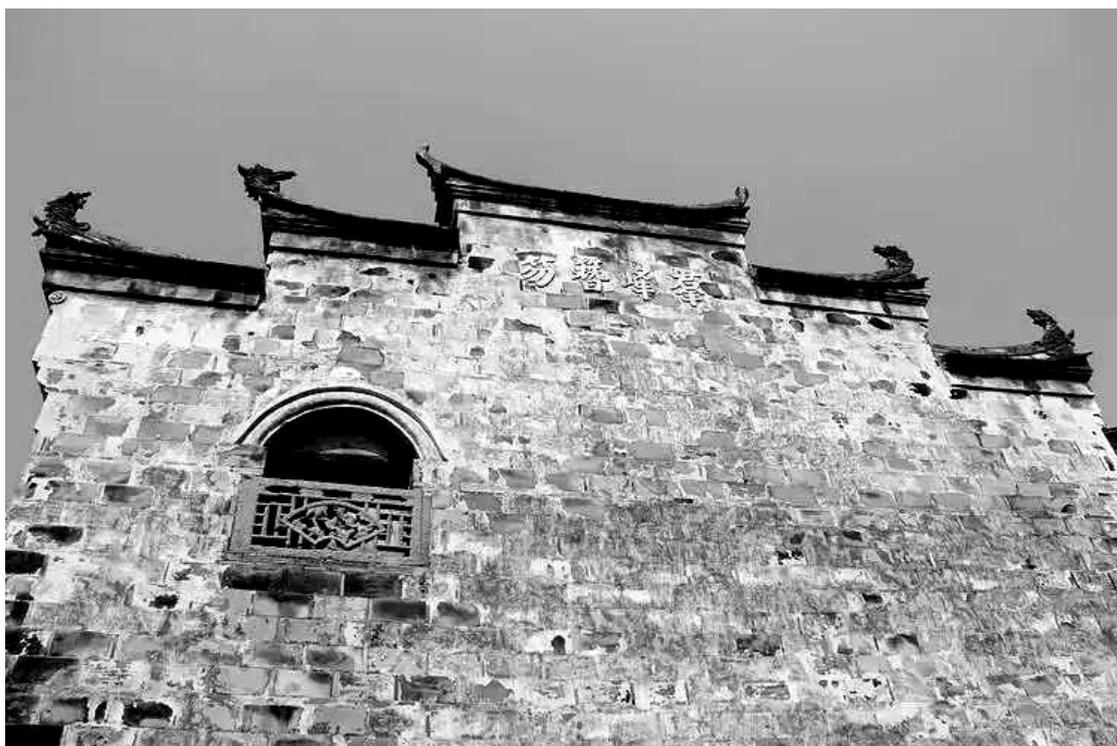
Along the central axis is the Noble door, the entrance, reversely-set house (倒座), the courtyard, wing rooms and the Main hall. The entrance is a single eave- flush gable roof noble door, which connecting the east and west reversely-set house. With no plaque on the

door, the steps on both sides of the gable wall head (墀头). It is built on the gable of a house, commonly known as "leg", or "horse head", which is mostly polished and decorated after being picked out. With "Five characters of Fu (福) surrounding a character of Shou (寿)" of the blue and white Chinese porcelain, the porcelain inlaid in the wall as a decorative practice in the east of Zhejiang dwellings is quite rare. Adding to the charm are the two upside down carved wooden house lion meaning "All the best for everything" (Figure 3.15).



**Figure 3.15 The blue and white Chinese porcelain and Wood carving decoration**  
(Photographed by the author 2021)

The south reversely-set house is single eave-flush gable style with five bays. Both wing rooms are double eave-flush gable roof style with two layers. There are a pair of Horse head walls (马头墙) on the south (Figure 3.16-3.17) - this is the only symmetrical Horse head wall in Qiantong village. The wall to the south-east is carved with the words 'Qun feng zan hu' and the wall to the south-west with the words 'Qing Liu Ying Dai' (清流映带), but the wall to the south-west is now hidden by the house in front of it and cannot be seen. The words "Qing liu ying dai" comes from Wang Xizhi's *The Orchid Pavilion* (兰亭集序): "The clear water ran fast, and the light reflected by the water was all around." The water in this phrase refers to the Yuchi River (玉尺河) that once flowed in front of the house. Now the Yuchi River has disappeared. However, when standing here and looking at the shape of the house, people can still feel the expectation of the house owner Tong Rushun (童汝顺) who wanted to become an official like his brother Tong Rukuan (童汝宽).



**Figure 3.16 The Horse head walls in QunFengZanHu House**

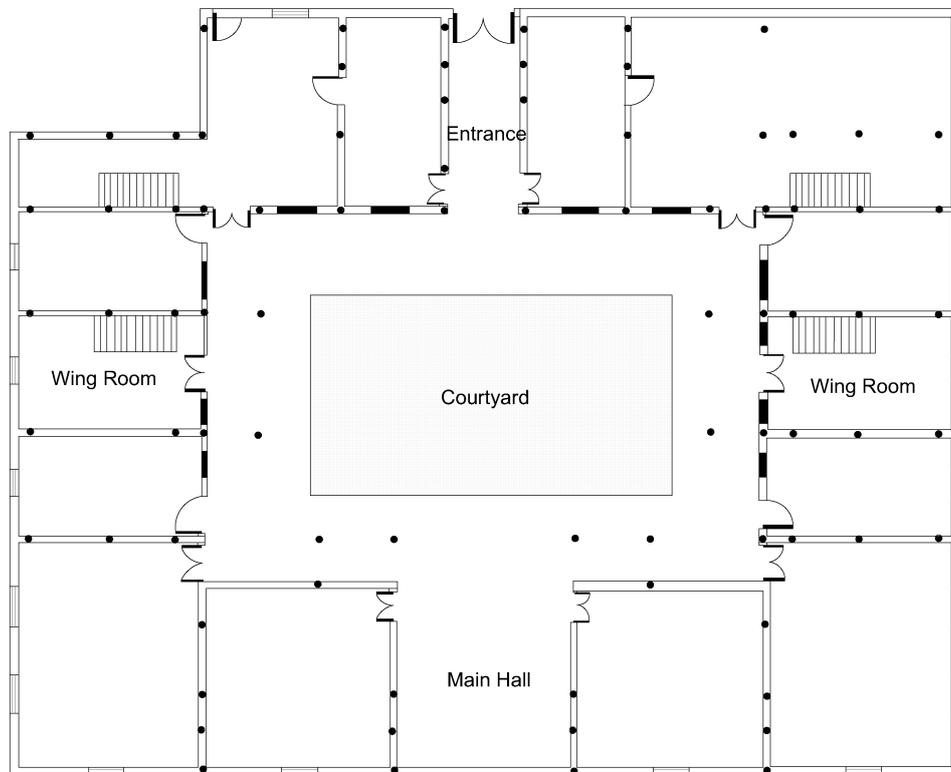
**(Photographed by the author 2020)**



**Figure 3.17 The back walls in QunFengZanHu House**

**(Photographed by the author 2020)**

### 3.2.3 Mingjing Hall(明经堂)



**Figure 3.18 The Plan of Mingjing Hall**

(Drawing by author)

Mingjing Hall, also known as "bright house with lion pattern", is located in the north of Zhisiqiju house, in Lane 50, South Street, Lushan Village, Qiantong Town, Ninghai County. It was built during the Daoguang period of the Qing Dynasty by the grandson of Tong Zetang after he had become rich by opening a wine shop. The house sitting North faces South and is laid out in a quadrangle, with a width of 25.2 metres and a depth of 24 metres, covering an area of 64m<sup>2</sup> (**Figure 3.18**). The plaque hanging at the entrance of Mingjing Hall was inscribed by decree to Tong Zetang (built in 1882), who was then the trainer of the county school in Wuyi County, by Dai Xuezheng of Zhejiang Province. The words "Mingjing (明经)" originally meant mastery and understanding of Confucian classics, In the Ming and Qing Dynasties, the people who passed the spring imperial examinations (会试) were called Gong Shi (贡士), another name for Mingjing. The owner of the house used this plaque as the name of the house, reflecting the Confucian idea of 'learning is the key to success', and a true

reflection of the owner's physiological thoughts (**Figure 3.19**).



**Figure 3.19 The Entrance of MingJing Hall**

(Photographed by the author 2021)

Along the central axis is the Noble door, entrance, reversely-set house, Courtyard, Wing room and Main hall. There is a double-eave roof noble door at the entrance, which is 2.9 meters wide. At the left and right sides of the gate, gable wall heads are decorated with scrolls shaped tablets, on which are carved characters "etiquette、 righteous (礼义)" and "Filial piety 、 Respect and love brother (孝悌)" (**Figure 3.20**). The reversely-set house is flush gable roof style and the courtyard is paved with pebbles taken from the local White Brook in a 'lion grabbing an embroidered ball' pattern, which is the origin of the house's nickname. The main hall and two wing rooms are made of double eave-flush gable roof style with five bay and two alleys, belonging to post and lintel construction. The eave colonnade adopts the typical of southern architecture construction style “Che shang ming zao (彻上明造)”, which is a structural approach to the interior of a building where the roof beams are completely exposed and uncovered so that the roof beams are clearly visible when one looks up from the interior, this is a common feature in southern architecture due to the climatic conditions<sup>6 7</sup>.

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<sup>6 7</sup> Wang Xiaoqing 王效青. *Dictionary of Ancient Chinese Architecture* 中国古建筑术语辞典.(Shanxi: Shanxi People's Publishing House 1991 pp. 199)



**Figure 3.20 The scrolls shaped tablets**

**(Photographed by the author 2021)**

The name of the Mingjing Hall reflects the Confucian thought that people with knowledge can become an official and make contributions to the society; the plaque of "Dunlun Ningdao (敦伦凝道)" in the main hall contains the Confucian five virtues: emperor and minister, father and son, husband and wife, brother, friend (**Figure 3.21**). The words “ningdao 凝道”, come from the Confucian classic *The Doctrine of the Mean* (中庸之道) meaning “only by perfect virtue can the perfect path, in all its courses, be made a fact”. This reflects on their own moral behavior, if there is a moral problem it is cannot to realize the Dao (道), on the contrary, homeowners want their offspring to be virtuous and ultimately successful.



**Figure 3.21 The Plaque “Dun Lun Ning Dao”**

**(Photographed by the author 2021)**

The double span crescent beams (双步月梁) of the eave colonnade are more curved than the normal crescent beams (**Figure 3.22**). It resembles the shape of a rainbow in the sky and a “Hai ma” which is a vehicle used by Chinese folk on the beach. Hence the local name of the crescent beam with the shape of a “hai ma” and a rainbow (海马虹梁). Beneath the beam are elaborately carved partitions with "the dragon was hidden among the plum blossoms (梅花藏龙图)" pattern and a vivid picture of the eight immortals in Chinese mythology. The roof ridge of the main hall is engraved with the pattern of Tai Chi (太极) and double fish pattern (**Figure 3.23**).



**Figure 3.22 The double span crescent beams**

(Photographed by the author 2021)



**Figure 3.23 The roof with TaiChi and double fish pattern**

(Photographed by the author 2021)

The carvings and decorations in the house are mostly related to the symbolism of good fortune and longevity and Confucian ethics. The sparrow brace (雀替) of the eave colonnade are carved with the Eight Immortals (Figure 3.24), which in traditional Chinese culture are not only eight gods and goddesses, but also in accordance with to the eight trigrams and directions of Tai Chi and eight trigrams, which have the meaning of all things in the world. Therefore, the pattern of the eight immortals not only symbolizes auspiciousness but also represents the spiritual requirements of the homeowner for himself and his family (Figure 3.25).



**Figure 3.24 The sparrow brace**  
(Photographed by the author 2021)

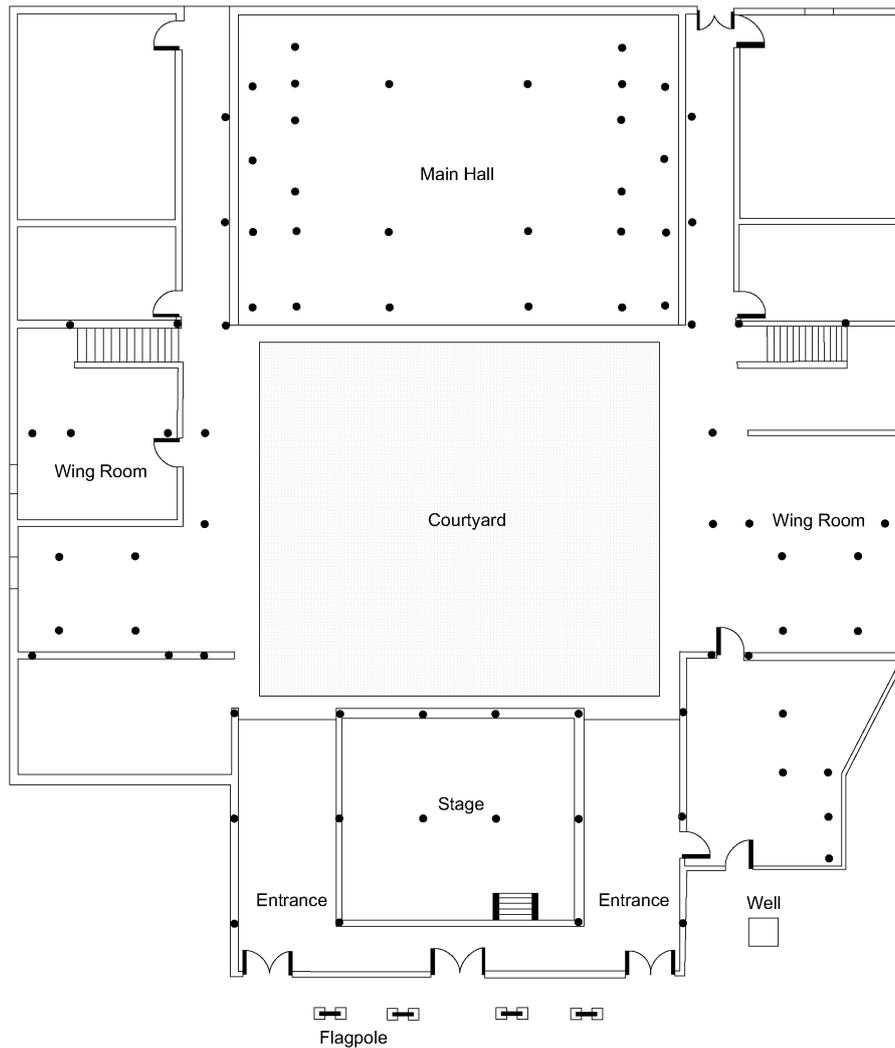


**Figure 3.25 The decoration in eave colonnade**

**(Photographed by the author 2021)**

### **3.3 Ancestral Hall building**

The ancestral temple is the activity center of clan organization. After more than 700 years of construction, Qiantong village has built a relatively complete ancestral hall system of Tong family. The concrete manifestation is that the Tong clan in Tashan has a general ancestral hall, and each section has its own sub ancestral hall. Qiantong village now has a general ancestral hall of the Tong family and 31 branch ancestral halls established by each branch of the Tong family (**Figure 3.26**).



**Figure 3.26 The Plan of Qiantong Ancestral Hall**

(Drawing by author)

The Ancestral Hall is one of the most important buildings in the Qiantong, which has extremely high social status in a consanguinity-based village and is the spiritual and cultural centre of the Tong family. Qiantong Ancestral Hall was built during the Hongwu reign of Ming Dynasty and is the oldest existing building in the Qiantong. According to the genealogical record of the Tong family, Fang Xiaoru, a great Confucian of the Ming Dynasty, was invited by Tong Boli (童伯礼) to lecture in the Qiantong village and participated in the design of the Ancestral Hall.

The building covers an area of 1.2 acres, and is located in the south of Qiantong Street, sitting south and facing north. This is a typical enclosed quadrangle courtyards building, from

south to north is the noble gate, stage, courtyard, wing rooms and main hall. There are seven doors in the ancestral hall, but the front door is usually locked and only the two small doors at the back are open. During festivals, the two side doors in front and the four doors on the left and right are opened; only during the important sacrificial ceremony are all seven doors opened.

Two pairs of granite flagpoles are erected at the entrance of the ancestral shrine; One on the left in recognition of Tong liting (童历亭) who won the Juren award in the Kangxi period and the other on the right in recognition of Tong Meiting (童梅亭) who won the Gongsheng award in the Jiaqing period (**Figure 3.27**). The flagpole on both sides of the stone are engraved with pine tree, crane and deer patterns, symbolizing "spring deer and crane" that is, "Liu he tong chun (六合同春)". "Liuhe" refers to heaven and earth and four directions, generally referring to the world. This pattern has the world as beautiful as spring, all things thriving, adding in the expression of people praying for peace and prosperity of the country's good wishes. The stone flagpole standing in front of the ancestral hall is a symbol of the Tong family's hopes for life and the glory of the family.



**Figure 3.27 The stone sculpture on the flagpole**

**(Photographed by the author 2021)**

In the past, the ancestral hall served as the centre of entertainment and culture for the village. During festive occasions, when folk groups came to the village to perform lion dances, dragon lanterns and plays, they had to visit the ancestral shrine to entertain in the

ancestral hall. The ancestral theatre was built in the Ming Dynasty to perform mainly Beijing operas, and the numerous stories of loyalty and martyrdom on the stage enhanced the cohesiveness of the Tong clan. However, in the 1960s, the then opera troupe felt that the structure of this Ming dynasty stage was too complicated and the arrangement of the pillars affected the performances, so the village decided to demolish the original stage and rebuild it. The theatre today is therefore not in the same style as the original ancestral building (**Figure 3.28-3.29**).



**Figure 3.28 The reconstructed stage**  
(Photographed by the author 2021)



**Figure 3.29 Activities held at Qiantong ancestral hall**  
(Photographed by the author 2021)

The pavilions on both sides of the ancestral hall were also built in the Ming Dynasty. The eastern pavilion was demolished during the Republican era (and has now been restored), while the western pavilion is now intact and is said to have been built according to the Ming Dynasty. The West pavilion is gable and hip roof (歇山顶), and the restored East pavilion is flush gable roof (**Figure 3.30**). The courtyard of the ancestral hall is paved with pebbles from the White Brook, and in the south-west corner there is a leaching trough used for etiquette killing. The main hall is a mixed post and lintel construction and column and tie construction, the bright room being of the post and lintel construction style and the rest of the house being of the column and tie construction style. It has a width of 13.5 metres and a depth of 8.4 metres, and is laid out in three bays and two alleys. Inside the hall stands the Ancestral Orders Tablet and the Holy Orders Tablet.



**Figure 3.30 The pavilion with gable and hip roof**

**(Photographed by the author 2021)**

### 3.4 Cultural and Educational Buildings

The school buildings in the Qiantong are relatively simple compared to the conventional school buildings, and most of them are borrowed from old residential buildings to serve as school halls. The people of the Qiantong family have always put education at the forefront of their minds, even in difficult conditions. Throughout the history of the Tong family, most of the teachers were contemporary scholars, and non-Tong clansmen were encouraged to come and study.

#### 3.4.1 ShiJingJingShe Academy (石镜精舍)

During the Reign of Hongwu in the Ming Dynasty, Tong Boli (童伯礼), a member of the Tong family, was affected by the political turmoil of the Yuan and Ming dynasties. Fearing that the Mongolian culture would invade the traditional culture of the Han, he collected a large number of books and articles to teach his descendants and inherit the civilization. This is why he founded the ShiJingJingShe academy and invited Fang Xiaoru (方孝孺 1357-1402), a man of knowledge and strict character at the time, to lecture there, thus making the academy famous.



**Figure 3.31 The main hall of ShiJingJingShe Academy**

**(Photographed by the author 2020)**

Fang Xiaoru has a special spiritual significance to the Qiantong, even though he was only 28-32 years old during his lectures at the ShiJingJingShe academy. As a result of Fang 's

arrival, many Tong clansmen and students from eastern Zhejiang came to study. During this time, he not only wrote many articles for the Tong family but also participated in the compilation of the clan's genealogy, the revision of the clan system, the formulation of clan rules, and other important aspects. He also named the eight scenes of Qiantong and planted more than twenty cypress trees around the essence house, of which there are still six left today.

The academy is located at the foot of the Stone Mirror Mountain on the southern side of the village, along the waters of the Baixi River. The mountain, covered with lush vegetation and trees, is regarded as a place of inspiration by the ancestors of the Tong family. The mausoleum of Tong Huang, an ancestor of the Tong family, is located here. So, this place is both a place for descendants to worship their ancestors and a perfect place to build an academy. In 1402, Fang was brutally executed for refusing to draft an edict for the third emperor of the Ming Dynasty Zhu Di (朱棣1360-1424) to ascend the throne. Fang's relatives and students were also killed, the academy gradually declined and collapsed.

In order to commemorate Fang Xiaoru, in 2002 the Qiantong town government decided to restore and rebuild the academy next to the original site, following the original layout and style. A large portrait of Fang Xiaoru hangs in the main hall, and a dozen antique desks and stools are displayed in the hall. Although this building is no longer the same as the original school, its spirit has influenced generations of Tong clansmen (**Figure 3.32**).



**Figure 3.32 Monument of Fang Xiaoru**

**(Photographed by the author 2021)**



**Figure 3.33 The entrance of ShiJingJingShe Academy**  
(Photographed by the author 2020)

### **3.4.2 Other Cultural and Educational Buildings**

Another representative cultural and educational sites is the original site of Qiantong village primary school. The site is a brick and wood structure, built in 1945. The original five entry building, now only has one entry building left, facing south, with a flush gable roof. The school building is a single eaved building with a surface width of five bays.

Apart from the above, Qiantong village has more than ten private academies for study and collection, such as Jinjie Hall, Wenchang Pavilion, Jushu Building and Yanta Academy, which are all over the secluded and long roadway. Qiantong village has a large number of talents because they insist on teaching and educating people. Only in the Ming and Qing Dynasties, there were 202 scholars who were admitted to Xiucai (秀才) or above from Qiantong village.

### 3.5 Religious Buildings

In ancient China, there was a phenomenon of "integration of three religions, absorbing the strengths of others and common prosperity" in many areas. The former children accepted the influence of Confucian culture, but did not exclude Buddhism. Therefore, the former children still had many temples. Religion used to be one of people's spiritual pillars and an important part of Tashan Tong's life. In history, Qiantong had more than 20 temples of various kinds, including Huiming Temple, Tashan Temple, Zhenlong Temple, Nangong Temple, Sanguantang, Caishen Temple, Shigong Temple, Yuantan Temple, Honggong Temple, Guantou Temple, Zhenjun Temple, Wenchang Temple, Guandi Temple, Mingwang Temple, Jiangjun Temple, Zhenning Temple, Xinglong Temple, Zhenhui Temple, etc. Each has various etiquette objects and form the architectural cultural characteristics of Qiantong's temples.

#### 3.5.1 Legend of Huiming Temple

Huiming Temple has a very special meaning to the people of Qiantong. However, Huiming Temple has long since disappeared, and there is only the "Remains of Huiming Temple" (慧明寺遗址) stone monument.



**Figure 3.34 The Legend of Huiming Temple**

**(Photographed by the author 2021)**

The temple was built in the Tang Dynasty. Because the place where "Tashantong" (塔山童) ancestor Tonghuang first lived was in front of Huiming Temple, the locals called it "Siqiantong" (寺前童 literally Temple in front of Tong). The three characters "Siqiantong" is the earliest village name of Qiantong. It will be referred to as "Qiantong" from now on.

## 3.6 Commercial Buildings

### 3.6.1 Qiantong Old Street

Qiantong Old Street, also known as South Street, runs east-west and is paved with cobblestones. It is about 200 meters long and 3-4 meters wide. At the end of the Qing Dynasty and the beginning of the Republic of China, with the development of the economy, the local economic center gradually shifted to Qiantong. Tashan Tong's was coordinated by the clan to build a market at the village's "big car gate". There were originally two "five-foot rivers" here. One river was filled and the other was paved with feldspars. The shops were neat and uniform, forming the Qiantong Commercial Street.

With the development of the market economy in Qiantong Old Street, more and more people come to Qiantong Old Street to buy and sell things. Old Street has gradually become a prime location. Qiantong Old Street has opened tofu shops, tobacco shops, pork shops, dye shops, Chinese medicine shops, grain and oil shops, grocery shops, biscuit shops and various other shops. Since then, Qiantong has become a famous local market town. This market has also promoted changes in the economic structure of Qiantong, and Qiantong's own food processing industry has also been developed, such as Qiantong tofu, hollow tofu, oatmeal, black tea, and green tea. The development of Qiantong's commercial economy has increased the economic income of the villagers (**Figure 3.35-36**).



**Figure 3.35 Qiantong's local bean products store**  
(Photographed by the author 2021)



**Figure 3.36 Handicraft shops on the old street**  
(Photographed by the author 2021)

### 3.6.2 Qiantong's Shop Building

The commercial buildings along the Qiantong Old Street are mostly two-storey, about 5 meters high, with the flush gable roof building structure, and the houses are shallow in depth. Most of the space forms are the shop in the front and the bedroom in the back; there are also the shop in the downstairs and the bedroom upstairs. The street is paved with pebbles of Baixi Stone. (Figure 3.37)



Figure 3.37 The Qiantong Old Street

(Photographed by the author 2021)

## 3.7 Qiantong's Landscape Architecture

### 3.7.1 Flowing Stream

Built in the fourth year of Zhengde reign of Ming Dynasty (in AD 1508), villager Tong Hao led the villagers to build Yangliuhong Dam on the Baixi River in the west of the village. The ditch was opened for 2500 meters and Baixi water was introduced into the village. When it was built, according to the village's geographic form and the Eight Diagrams principle, the water canals were built along the houses according to the terrain to form the Eight Diagrams

water system. It not only facilitates the villagers' water life, but also enriches the village's landscape. Both sides of the canal are paved with white pebbles unique to Qiantong. Villagers near the water paved a bluestone slab in front of their homes as a bridge and washing platform. (Figure 3.38-3.39)



**Figure 3.38 The Flowing Stream**

**(Photographed by the author 2021)**



**Figure 3.39 The Residents are washing clothes in water**

**(Photographed by the author 2021)**

### **3.7.2 Qiantong's Well Culture**

There are more than 100 household water wells in Qiantong Village, and dozens of public wells in the streets and lanes. Water wells are generally equipped with well fences and sinks, surrounded by stone slabs, which is convenient and hygienic.

#### **1) "Huaqiao" well**

Built in the Qing Dynasty, the well head is circular, the well circle is composed of two parts, the inner and the outer well circle, and the ground around the well circle is paved with pebbles. In the center of the well, the grooves on the well circle and the pebbles outside the well circle are connected as a whole. This well has a special phenomenon: no matter how much water is in the well, the water in the nearby creek will not enter the well, and the water in the well will not flow into the creek, meaning the water in the well and the canal do not infringe on each other. The locals proudly call it "the river water does not violate the well water" (河水不犯井水), which is unique in the local area. The purpose is not only to filter and purify, but also to prevent the drinking well water from being polluted by the domestic wastewater flowing in the ditch (**Figure 3.40/1**).

## 2) On the street well

Built in the Tang Dynasty, with a masonry structure, the ancient well on the street has a history of more than a thousand years. The well head is square and is made up of four rectangular slabs. The stone slabs on the well fence can be carved with traces. There is a stone trough next to the well, and the mouth of the stone trough is ground uneven due to years of use. The well is deep and the water quality is good (**Figure 3.40/2**).

## 3) Down the street well

Built in the Ming Dynasty, it has a masonry structure and is the largest well in Qiantong. The well head is square. The well fence is made up of four rectangular bluestone slates. The joints of the slate and the slab are reinforced by stones. The ground around the well is paved with stones, and the periphery is paved with pebbles, and there are stone troughs around the well (**Figure 3.40/3**).

## 4) Sanfang Well

Built in the Ming Dynasty, it has a masonry structure with a circular well head and a well circle carved out of whole stone. The bottom of the well is square, and the walls of the well are stacked with river pebbles (**Figure 3.40/4**).



**Figure 3.40 The ancient well (1/2/3/4/)**

**(Photographed by the author 2021)**

## 3.8 Qiantong's Architects

Behind the traditional architecture of the Traditional Village of Qiantong is the wisdom of designers and architects. It is their inheritance and innovation of Chinese architecture, which finally created the unique traditional architectural style and tolerance of the ancient village of Qiantong. The system and layout of the building are in accordance with the rules of etiquette, and the decoration of the building contains the connotations of Confucian culture.

### 3.8.1 Tong Huang

Tong Huang, the ancestor of Tashan Tong's, who is proficient in Feng Shui theory, chose to settle in Qiantong Village because of the location of the village and thought it was a treasured place of Feng Shui. For details, please see section 4.1.1 "Confucian scholar" Tong Huang and how he opened up the village culture.

### 3.8.2 Tong Hao

Tong Hao (1472-1543) was the 12th generation of the Tong family in Tashan. From the fourth year of Ming Zhengde (1508), Tong Hao led the Tong people of Tashan to use the geographical environment of Qiantong Village to build the "Yangliuhong" Water Conservancy Project, which increased the irrigation land of Qiantong Village to more than 3,000 mu (one mu is 666 square metres). This project has completely changed the situation where agricultural production was dependent on the climate. At the same time, Tong Hao also led everyone to repair the canal and divert water into the village, forming the eight trigrams water system, which greatly improved the living water conditions, and brought the development of agricultural production and the stability of life to Qiantong Village. At the same time, Tong Hao also contributed to the formation of HangHui (行会) (**Figure 3.42**) for the Qiantong Lantern Festival. The original intention of HangHui during the Qiantong Lantern Festival was to celebrate the successful completion of the "Yangliuhong" Water Conservancy Project. But with the death of Tong Hao, in addition to the original celebration of the Lantern Festival, Tashan Tong also expressed his awe and gratitude to the ancestors represented by Tong Hao. It not only inherits and retains the folk Lantern Festival carnival

scene and lively atmosphere, but also integrates Tashan Tong's traditional loyalty, filial piety, courtesy, righteous spirit and moral ethics according to local conditions.



**Figure 3.41 Lion dance on the Lantern Festival**  
(Photographed by local villagers 2021)

### **3.8.3 Five Craftsman Culture**

With the development of society in the late Qing Dynasty, and the increase of population, the contradiction between more people and less land gradually became prominent. For this reason, craftsmen in various industries developed rapidly, such as carpenters, painters, plasterers, stonemasons, and tailors. Historically, Qiantong's sculptures, tailoring, and leather manufacturing were influential in Eastern Zhejiang and even Shanghai during the Republic of China. These craftsmen not only serve the villagers in the village, but also went out to work in large numbers and sent money back. As a result, Qiantong Village has the reputation of "Hometown of Five types of Craftsmen".

### **3.9 Confucian Charm in Qiantong Architecture**

Culture has distinct individual characteristics. Architecture is the product of long-term interaction between human production and life and its architectural carriers and the natural

environment. It has distinctive national and regional characteristics<sup>6 8</sup>. The traditional architecture of the ancient village of Qiantong has its own unique architectural cultural characteristics and the cultural spirit that it exhibits. Exploring the characteristics of traditional architecture of Qiantong ancient villages can better understand and recognize the value of traditional architecture of Qiantong ancient villages, and provide directions for the inheritance, innovation and development of Qiantong's excellent village architecture.

This section uses comparative methods in the writing process to compare traditional villages in Southern Anhui (Xidi 西递 and Hongcun 宏村), Southern Jiangsu (Zhouzhuang 周庄), and Northern Zhejiang (Xitang 西塘), especially with other traditional villages around Qiantong (such as Xujiashan 许家山, Fangjia Hetou Village, and Taogong Village). It was found that Qiantong has a distinct personality.

### **3.9.1 Carriers of Confucian Culture can be seen everywhere**

The Confucian charm of Qiantong is consciously shaped. Qiantong architectural planning, architectural design and evolution are closely related to Tong Huang, Tong Hao, Tong Boli, and Fang Xiaoru. Confucianism advocates the ethical culture of "filial piety and friendship", the culture of courtesy and music of "gentleness", and the concept of humanism of "distinct gods and close people". They are integrated into all aspects of Qiantong village architecture through various means. Qiantong's buildings have been carefully planned and designed with the idea of "Education in Buildings". Qiantong's family rules and ancestral training are not only recorded in the genealogy, but also embodied in various parts of the village, which is a kind of subtle education. Historically, at the time when Qiantong was most prosperous, there were more than 60 buildings in the civilized building, such as pavilions, nunnery, academies, ancestral halls, temples, and filial piety squares. In terms of architectural decoration, there are preserved genealogy, ancient books, imperial edicts, plaques, couplets, official records, on the tall and thick courtyard columns and the unique seahorse beams. The poems on the pillars and the auspicious patterns under the eaves reflect the profound cultural heritage of Qiantong, and use decorative patterns to subtly influence future generations. Now well-preserved ancient houses such as "Zhi Sijiju", "Mingjing House", "Shangtangwu",

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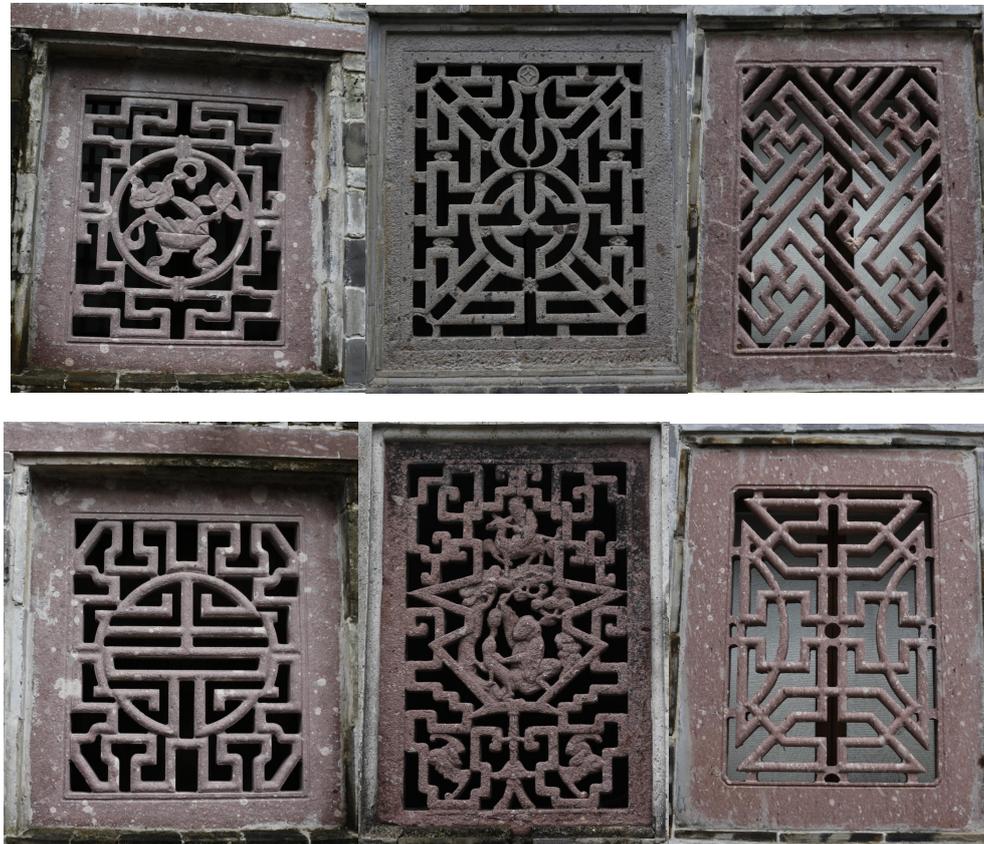
<sup>6 8</sup> Wang Jianguo, Gu Xiaoping, Gong Kai 王建国,顾小平,龚恺. "Characteristics of Jiangsu architectural culture and its promotion strategies江苏建筑文化特质及其提升策略." *Journal of Architecture*建筑学报,2012(01) pp.103-106

"Wufu Linmen", and "Haoyitang", their names have typical Confucian cultural charm.

### 3.9.2 Ingenuity to Shape the "Confucian Village"

Guan Zi says, "If you have enough food in the granary, you will know the etiquette; you will know honor and shame only after you have enough food and clothing" (《管子》仓廩实而知礼节，衣食足而知荣辱). Historically, through the construction of water conservancy projects, large areas of Qiantong have been irrigated steadily, and the yield of crops has been greatly increased, making Qiantong gradually prosperous and increasing in population compared to neighbouring villages. The construction of water conservancy projects not only improves the agricultural production environment and home living environment, but also strengthens the cohesion of the clan and laid the economic foundation for Qiantong to become a state of etiquette. Another important feature of Qiantong is that it is called the "Hometown of Five Craftsmen". The village has its own construction technicians who can make exquisite wood carvings, brick carvings, stone carvings and other architectural components. Among them, wood carving is particularly flamboyant. In Qiantong, almost all the exquisite furniture such as carved beds, eight immortals tables and cabinets from the Qing Dynasty and the Republic of China have been preserved. In the ancient dwellings, there are various styles of bucket arches, ladders, and pillar decorations. Ancient houses with carved beams and painted buildings, as well as various warnings inlaid on beams, doors, windows, and walls, exude a strong Confucian culture. Most of the existing ancient buildings are beveled cornices, and every door and window of Liangfang is well-carved. Almost all the doors and windows here have kept the exquisite parquet window lattice or wood carving craftsmanship intact. Some windows are a whole piece of wood carving, carved figures and corresponding ancient precepts, showing the concept of Confucian culture (**Figure 3.42**). The stone windows inlaid on the wall are carved with monkeys, wolves, bottles, bats, or the God of longevity (寿星), which symbolizes harmony and prosperity, prosperity and peace, and shows the stigma of Confucian culture. From the preserved buildings of Ming and Qing Dynasties, brick carvings, wood carvings and stone carvings are often integrated, showing the unique style of Qiantong as the "Hometown of Five Craftsmen". The inscriptions and family mottos on the gates, or surrounding walls, give people a taste of the farming and reading past

generation's ideas of the Qiantong village and the style of Confucianism. As makers of architecture, the carpenters, bricklayers, plasterers, and stonemasons belonging to Qiantong are indispensable in shaping the style of the village.



**Figure 3.42 The stone windows in Qiantong village**

**(Photographed by the author 2021)**

### **3.9.3 The Clans Persisted for Nearly 800 Years**

Qiantong is different from the prosperity of Huizhou and Southern Jiangsu. Even in Zhejiang Province, it is different from the ancient water towns in northern Zhejiang. In a place of retreat, there is a real breath of life flowing all the time, which is a warm feature of Qiantong architecture (**Figure 3.43**).

Qiantong is a typical Jiangnan ancient village. It still presents the original ancient village landscape since the Ming and Qing dynasties. The surrounding villages rarely see such a

large-scale and well-preserved ancient village landscape like Qiantong. From 1233 to the present, after literally dozens of generations of Tashan Tong's children, Tashan Tong's still left a valuable historical and cultural heritage in the ancient village for future generations. Now, the ancient village of Qiantong is still preserved with the traditional pattern of the integration of mountains and rivers, the unity of nature and man, and the historical features of the early Ming and Qing Dynasties. The entire village still retains the original architectural plan since the Ming and Qing Dynasties, and the villagers also follow the traditional customs and habits. Qiantong is a typical blood village, the largest settlement of Tong surname in Jiangnan. Although the entire village has experienced hundreds of years of fluctuations from wind to rain, it still retains the environment and architectural charm of the Ming and Qing village.



**Figure 3.43 Old house, vegetables  
(Photographed by the author 2020)**

### 3.10 Summary

Qiantong, an ancient Confucian village, a water town in the mountains and rivers of eastern Zhejiang; with eight trigrams rivers, pebble paths, tiled houses, mud walls, twists and turns of roadways, small bridges and flowing water, ancient courtyards with literature and art. Qiantong is a living fossil of an ancient village. The biggest characteristic of architectural is that the charm of village Confucian culture ranks first in the south of the Yangtze River; in the site selection culture, it shows the "water surrounding the village, the mountain surrounding the village", "enclosing but not congesting" the harmony of nature and man. In the planning and construction of the village, it has been shaped by the cultural characteristics of sustainable development of production, life, and ecological integration of "every family creek around houses" and "every house creek flowing through". These are each Confucian ideals but built into the weather and needs of the small village.

Due to the baptism of the years, most of the existing traditional buildings in Qiantong are those of the Qing Dynasty and the Republic of China. In the village, about half of the buildings were built during the Ming and Qing dynasties, about a quarter of the buildings were built during the Republic of China, and a quarter of the buildings were built after the founding of the People's Republic of China<sup>6 9</sup>. Through the dust of history, the traditional architecture of the ancient village of Qiantong is still so shiny.

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<sup>6 9</sup>Data source: Ninghai County Qiantong Historical and Cultural Town Protection Planning (Ninghai County Natural Resources and Planning Bureau, Ninghai County Qiantong Town People's Government, Zhejiang University Urban and Rural Planning and Design Institute Co., Ltd., March 2020)

## Chapter 4 Analysis the Causes of "Confucian Village"

By analyzing the causes of Qiantong's "Confucian village" and interpreting its development code, we can further explore its cultural connotation and understand the real value embodied in architectural heritage. Through observation and data collection, this chapter selects the factors that formed Qiantong's "Confucian village", and analyzes the causes of Qiantong's "Confucian village" through historical analysis, field investigation and expert opinions.<sup>70 71</sup>

### 4.1 Influence of Clan Culture

#### 4.1.1 The Historical Background of Clan Culture in Qiantong

According to the Genealogy of Tong family on Tashan mountain in Ninghai, Tong Huang (1202-1274) was the first ancestor of Tong family. He was born in Song Dynasty (AD 1202), Xishang Village, Toutuo Town, Huangyan District, Taizhou City, Zhejiang Province.

Tong Huang is not an architect by profession, but he plays the role of designer in the development of Qiantong. "An architect's understanding of architectural creation is closely related to the context in which he was educated, and the environment in which he was educated is closely related to the context of the times in which he lived."<sup>72</sup> Tong Huang was intelligent from an early age and was a member of the Xiu Cai (1227) at the age of 12. Because of his talent and integrity, he was recommended for the Mingjing and was granted an official position (Di Gong Lang), which indicate that Tong Huang's learning was officially

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<sup>70</sup> This method draws on the experience of Xie Jing and Deng Wu's research on the architectural heritage of Ningbo Qinyong Village (see:Jing Xie and Wu Deng, 2016, Ningbo Qinyong Village: Architectural Heritage of a Dazhai-type Model Village 宁波勤勇村:一个大寨样板村的建筑遗产, *Jianzhu shi 建筑师*[The Architect], no.184, pp.36-44).

<sup>71</sup> In the process of writing the thesis, the author had many exchanges with Professor Xie Jing, Professor Deng Wu, Professor Li Yuan, Professor Li Qiang and Tong Weidong, a civil servant of Qiantong town (a descendant of Tashan Tong's family). The author listened to their views on the formation factors of Qiantong architecture.

<sup>72</sup> Zhang Xingguo, Feng Di 张兴国,冯棣. "Southwest regional culture and regionality of Architectural Creation西南地域文化与建筑创作的地域性." *Era architecture 时代建筑*,2006(04) pp.38-41

recognised.

At the end of the Southern Song dynasty, honest officials were often rejected, while corrupt and bribe-taking people were relied upon. In this social environment, the upright Tong Huang gradually lost faith in his career and looked to his descendants for an ideal place to pass on his family's legacy.

During the Shao Ding period of the Southern Song Dynasty (AD 1233), Tong Huang set out from Huangyan (黄岩) to travel the Siming Mountains(四明山). During his travels, he stumbled upon this piece of land and praised the beauty of the landscape, which coincided with the "Feng Shui treasure"<sup>7 3</sup>, so he decided to move his family from Huangyan to this area. In those years, only one family came to settle here, but by the early Qing Dynasty, it had grown to over 300 families with a population of nearly 1,000. After the founding of the People's Republic of China, Qiantong village has experienced five national censuses, and each time the population was registered in a natural growth pattern. According to the data of the fifth national census in 2000, in the Qiantong, the Tong clan accounted for 97%, and the remaining, such as surnames Xu, Ge, Peng and Jin, accounted for only 3%. Qiantong is a typical family village. From the first ancestor Tong Huang to the present day the Tashan Tong clan has exceeded 39 generations.

When Tong Huang moved here, he lived in a place called "Under the Big Apricot Tree" in front of the local Huiming Temple. The monks at the temple trusted him and formed a friendship with him because of his honesty and pragmatism. It was because of this friendship that he was able to "live in front of Huiming Temple". As the people who lived there were called Tong and lived in front of the temple, they were called "Si Qiantong" (literally Temple-front-Tongs), which was the name of the village. Later on, people thought that the name of the place with three characters was awkward, so they dropped the word "temple" and called it "Qiantong" for short.

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<sup>7 3</sup> The original Chinese is "塔山鹿山，平衍两麓，铁狮绕地，灵秀蜿蜒，可为子孙久远计" (data from "*Ninghai Tashan Tong Family History*"). It means "beautiful scenery, suitable for reproduction and sustainable development".

### **4.1.2 Development of Folk Culture under Clan Culture**

Qiantong's Lantern Festival activities are particularly unique. The people of Qiantong have always attached importance to the inheritance of the human custom of "righteousness", which has created the human custom of Qiantong of being virtuous and righteous. In 1510, Qiantong held its first Lantern Festival. In order to celebrate the bountiful harvest brought by the excavation of Yangliu Hong Buddha, the Tong clan carried thesis lanterns in an orderly manner as a "knot" unit, placing milling flowers along the way to celebrate the event, and respectfully carried Tong Hao in a palanquin. After Tong Hao's death, the clansmen made an "idol" for him and continued to carry him in a palanquin to the procession. Since then, the Tashan Tong clan has taken pride in the "idol of Tong Hao" and has held the festival every year, passing it down through the generations with Confucian filial piety. The reason why the former Tong's guild has been passed down for five hundred years is that it is a product of the spirit of thought and culture formed by the Tong clan during their long-term historical development, and it is the fruit of the Tong family culture. It inherits the humanistic history while it also conveys the cultural message that the Tong clan is close to nature, and celebrates the harvest and reveres etiquette and righteousness. It is a glimpse of gratitude to the sages and ancestors, and also a demonstration of the prosperity of the house clan.

### **4.1.3 The Embodiment of Clan Culture in Architecture**

The architectural style, space layout and decoration of Qiantong Ancient town reflects the traditional ethics and morals, and highlights the strong culture of tong clan and local Confucian culture. The structural layout of the building reflects the cultural implication and style of tong's ancestral motto: "The superior and the inferior are orderly, the older and the younger are different". In Qiantong, the best bedroom in a courtyard is the east side of the main hall, then the west side, then the wing room. If a family were to be divided, the eldest son was to be divided in the east room, the second son in the west room, and so on.

## **4.2 Confucian Influence**

### **4.2.1 The Reflection of Confucianism in Architectural Decoration**

Qiantong has sufficient craftsman resources and can make exquisite wood carvings, brick carvings, stone carvings and other architectural components. The woodworking carving skills are particularly exquisite. Qiantong is represented by carpenters and carvers. Almost every family in Qiantong has carved beds, eight fairy tables, red cabinets, silk boxes and other exquisite furniture from the Qing dynasty and the Republic of China. In the ancient residential houses, the arch, the sparrow brace, and column decoration were shaped in a variety of forms. The carved beams and epigrams inlaid on beams, doors, windows and walls of the ancient houses exude a strong flavor of Confucian culture.

The wood carving trade in Qiantong is particularly prominent in the handicraft industry, where almost all the doors and windows are intact with delicate parquet window lattice or wood carving. Some of the windows are complete pieces of wood with famous people and corresponding ancient sayings carved on them. The concept of Confucian culture is a common decoration in living places. Some windows are set in the wall, called stone windows. The design on the lintels is also quite exquisite, with peony as a symbol of wealth, bats as happiness, and magpie plum blossom as auspiciousness.

The architecture of the Ming and Qing dynasties is a collection of brick, wood and stone carvings, showing the unique style of Qiantong as the "hometown of five craftsmen". The inscriptions and family instructions on the door, wall and other places make people appreciate the Confucian culture style of former Qiantong family, which attaches importance to education and farming.

### **4.2.2 The Influence of Confucian Culture on Local Education Development**

During the Reign of Hongwu in the Ming Dynasty, Tong Boli took the lead in setting up an academy called "ShiJingJingshe" and invited the famous scholar Fang Xiaoru to teach there. Under the historical conditions at that time, in order to ensure the prosperity of Tong's

family, the key was to educate the children of the family with the etiquette and morality advocated by Confucianism. If the children of the family are noble and knowledgeable, the development of Tong's family will have hope.

Since then, most of the ancestors of the Qiantong inherited this tradition and set up several schools. In 1905, modern schools became popular, and Qiantong family founded Tashan Enlightenment School in the village. It was renamed "Second Primary School" in the following year. It shows that the educational consciousness of Tong's residents' is very strong under the influence of Confucian culture.

### **4.3 "Feng Shui" and "Unity of Heaven and Man" Concept**

After having a certain economic foundation and spiritual pursuit, people hope to have a higher quality of living conditions, and they will use Feng Shui theory to improve their living conditions. Feng Shui is a unique technique chosen to analyze the building environment in ancient China, which has had a profound influence on the traditional architecture. The basic idea of Feng Shui is that the environment and buildings people living will affect their physical and mental health, and that people should respect and revere nature. The core of the theory is the harmonious development of man and nature.

#### **4.3.1 The Influence of Feng Shui on Village Site Selection and Layout**

Tong Huang, a master of Feng Shui theory, established the concept of harmonious development between man and nature for the village, such as paying attention to the geographical situation, repeatedly surveying the terrain and landform, following the principles of Feng Shui, gradually understanding, transforming and adapting to the natural environment through steps - for example Mi Long (觅龙)、 Cha Sha (察砂)、 Guan Shui (观水)、 Dian Xue (点穴)、 Ding Wei (定向). He made great contributions to the site selection and village composition of Qiantong's homesteads. In the planning and layout of villages, village planning was carried out according to the Ba Gua (八卦) principle of "Hui (回)" shape, which laid a foundation for the construction of characteristic villages with Jiangnan

style.

Qiantong's building is integrated with the surrounding natural environment, advocating that the whole environment should be organically combined both in form and function. The philosophy of "unity of nature and man" is designed with the principle of Yin-Yang and eight trigrams in the layout of village construction. Each "Yao (爻)" in the eight trigrams can be used to represent the buildings in the village. The base of the eight trigrams is the street lanes and canals, which form a wind network in the village. This design forms a unique layout in the construction of the village that is distinct from the surrounding villages.

Although the layout of Qiantong ancient town is designed on the principle of Yin-yang and eight trigrams diagrams, this principle does not reflect the pattern of yin-yang and eight trigrams diagrams in form, but takes the inner spirit of the eight trigrams as an embodiment of the design concept. Therefore, it is difficult to see its eight trigrams diagrams form on the map of the village intuitively.

#### **4.3.2 Feng Shui Improves the Living Conditions of Villages**

Under the guidance of the eight trigrams principle, the ancestors built water conservancy projects not only to solve the problem of agricultural irrigation, but also to consider the problem of domestic water consumption. They brought in the canal from outside the village, and planned it so that every street in the village had a canal along its edge, and some even ran through the houses. Fang Xiaoru once praised Tong Boli's house. It says, "There are houses by the woods, and water by the houses."

In addition, there are more than 100 private wells in Qiantong village, and dozens of public wells in the streets. Most of these wells are surrounded by well bars and sinks, which effectively protect the cleanliness of drinking water. The villagers also take good care of the canals that go around the streets and lanes. They wash in the canals and never dump rubbish. After completing its mission, the domestic water of the village canal quietly flows to the outside of the village for irrigation. For all time, the people in Qiantong are in harmony with nature.

## 4.4 Non-Agricultural Industry Development

### 4.4.1 Industrial and Commercial Development

Qiantong has a historical tradition of paying attention to the development of industry and commerce. Besides agricultural production, income from the handicraft industry is the second main source of income. "Five craftsmen" has always been an important sideline of Qiantong, which is inseparable from the influence of a craftsman. The construction of the dam brought stable agricultural production, and the income of the five craftsmen also played an important economic basis for the construction of Qiantong's dwellings and even the expansion of the village. Qiantong's industry and commerce made the people in Qiantong rich by their own hands, so that they had spare money to build houses.

### 4.4.2 Agricultural Development

Qiantong's family rules stipulate that each family must buy one mu of land for a boy. With such a rule, the Tong clan found a way to balance the number of lands and population growth. So, the number of fields for Qiantong will also increase with the increase of population. From the first generation of Tong Huang, over 30 generations in 770 years, the land in Qiantong has been changed from less to more. By the winter of 1950, Qiantong village had 4,339.7 mu of land (including private land and sacrificial land), or 1.36 mu per capita, making it the village with the most land per capita among nearby villages.<sup>7 4</sup>

Due to the development of productivity and economic accumulation, and in order to solve the housing problem of an increasing number of people, new houses will be built in each generation. Thus, groups of residential houses appear on this land, forming a larger village composed of buildings of different dynasties, just as agriculture flourished from 1509. After the construction of water conservancy project, Baixi river water irrigated 3,000 mu of land, and the harvest increased significantly. Besides the necessities of life, there was still some extra money, which can be used to build houses.

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<sup>7 4</sup> Tong Fanggen 童方根, *Tong's genealogy of Ninghai Tashan Tong's Genealogy* 宁海塔山童氏谱志 (Ninghai: Tashan Tong's genealogy Compilation Committee 塔山童氏谱志编纂委员会 1995)

## 4.5 Summary

Tracing back to the architectural development history of Qiantong village, the buildings before the Yuan Dynasty basically did not exist, and the existing buildings were constructed after the Ming Dynasty. According to the records of *Tong's genealogy of Ninghai Tashan Tong's Genealogy* (宁海塔山童氏谱志), it can be found that the village site selection, housing planning and construction at the beginning of the village are mostly guided by the concept of "unity of heaven and man", showing the combination of Confucianism and Taoism, mostly Confucian but also hints of Taoism. Qiantong's geographical environment is suitable for agricultural production and living, but the small environment is not suitable for the cultivation of planting rice and domestic water. Through the efforts of the Qiantong people and the construction of water conservancy projects and other positive measures, the Qiantong people improved the soil, obtained stable agricultural income and created a good living environment. In addition, their exquisite business and handicraft skills laid an economic foundation for the improvement of the living environment and architectural development of Qiantong village. In the early Ming Dynasty, due to the Confucian culture master Fang Xiaoru coming to teach, he deeply branded the Confucian culture for the diligent and studious villagers of Qiantong with his profound knowledge and personal charm. Since then, the power of Confucian culture has been deeply integrated into the vitality and cohesion of Qiantong villagers from generation to generation. On the other hand, the villagers who have studied the classical Confucian culture have also added a strong "Confucian charm" to the buildings of Qiantong village during the village construction from poems in pillars to wall inscriptions. In more than 700 years of development, the villagers of Qiantong village have always followed the spirit of "elegant home", resulting in the family spirit of "respecting Confucianism and righteousness" of Qiantong people, carrying forward the pragmatic family tradition, not sticking to the rules, and emphasizing the concept of integrated development of agriculture, commerce and handicrafts. It is this integrated cultural spirit that makes it the code of conduct and moral code for the villagers of Qiantong village to settle down, Thus, a Confucian cultural village with profound accumulation has been formed.

## **Chapter 5 Research Conclusions and Research Prospects**

### **5.1 Research Conclusion**

This thesis is a case study on the role of Confucian culture in the development and evolution of architecture. The selected case is Qiantong village, Ningbo City, Zhejiang Province, China. Qiantong village is a typical clan village deeply influenced by Confucian culture. Its architectural concept has been almost fully realized in the political and economic changes over the past 800 years. At present, the ancient buildings in Qiantong village are well preserved, known as "living fossil of ancient village" and "the first Confucian village in Jiangnan". Through historical analysis and field investigation, this study found that from the perspective of natural environment, although Qiantong is far from the political and economic center, it has convenient transportation; The village is surrounded by low mountains and hills, and the village is built on a small plain; It has the climatic characteristics of hot summers and cold winters with occasional typhoon invasions; Qiantong is rich in local building materials, which provides convenient resource conditions for village construction. From the perspective of cultural environment, due to the influence of regional culture, clan culture, Confucian etiquette and customs culture, Feng Shui culture, the concept of "unity of heaven and man" and agricultural culture, business and handicraft culture are conducive to the formation of down-to-earth and agriculture-based survival concept of Qiantong people.

Qiantong has a history of nearly 800 years since 1233AD. The existing villages are well protected and have various types of buildings. Through the research, the author found that Qiantong people seriously considered the village site selection and the transformation of village living environment, thus providing the efforts of generations, and forming the "water town in the mountains" of eastern Zhejiang; The village generally presents the characteristics of harmony between heaven and man, such as "water surrounding the village, mountains surrounding village" and "enclosing but not blocking"; In terms of village layout, it has formed the characteristics of integrated development of production, life and ecology of every

family and stream around the house and stream through". Because the Tong family advocates "practice, study and inheritance", the layout and decoration of residential buildings reflect Confucian ethics and have the atmosphere of Tong family culture and regional culture. The inscriptions and plaques on the buildings are the concrete embodiment of the pride of Tong family culture after receiving further education under the influence of this culture, the biggest characteristic of architectural is that the charm of village Confucian culture ranks first in the south of the Yangtze River.

Tracing the architectural development and evolution history of Qiantong village, we can see the influence of Confucian culture on it. The initial site selection, housing planning and construction of the village are mostly guided by the concept of "unity of heaven and man". The geographical environment of Qiantong is suitable for agricultural production and life, but the small environment is not suitable for planting rice and domestic water. Through the efforts of Qiantong people and the construction of water conservancy projects, the geographical environment of Qiantong is now suitable for agricultural production and life. Qiantong people have improved the soil, obtained stable agricultural income and created a good living environment. In addition, their exquisite commercial and manual skills have laid an economic foundation for improving the living environment and architectural development of Qiantong town and village. During the Ming Dynasty, when Fang Xiaoru came to teach, it set off a wave of enthusiasm for learning in Qiantong and the surrounding villages. Under the social background of governing the country by Confucianism in ancient China, Confucian culture became the behavior guideline of the Qiantong villagers, and intuitively reflected in their daily life and living space. On the other hand, their active learning of Confucian culture and their behavior in life also laid a foundation for Qiantong Village to adhere to the integration of Confucian and clan culture and village construction In the future for hundreds of years. Therefore, Confucianism has become the spiritual core of the village, it also adds a strong "Confucian charm" to the buildings in Qiantong village. In the development process of more than 700 years, the villagers of Qiantong village have always followed the spirit of "elegant home", formed the family spirit of "respecting Confucianism and righteousness", Qiantong's cultural tradition, carried forward the pragmatic family tradition, disobeyed the rules, and emphasized the development concept of the trinity of agriculture, commerce and

handicraft, which is precisely this integrated cultural spirit. It is this integrated cultural spirit that makes it the code of conduct and moral code for the villagers of Qiantong village to settle down, Thus, a Confucian cultural village with profound accumulation has been formed.

## 5.2 Research Outlook

Qiantong is a traditional clan village with a construction history of nearly 800 years. The construction technology is mature, the village building system is complete, and the architectural style is stable. This thesis studies the influence of Confucian culture on village level architecture. However, after the founding of new China, Qiantong village, like other clan villages, has undergone great changes in politics, economy, lifestyle and ideology. Village construction has been completely divorced from the guidance of clan organizations. Confucian culture is no longer the leading factor affecting village architecture. The traditional buildings in the village have been damaged to varying degrees, and many Confucian style buildings have disappeared.

Due to the limitations of existing data and research perspectives, follow-up research should focus on the following two points.

First of all, Qiantong village in Ningbo is known as the "living fossil of ancient villages". The buildings and their accompanying architectural environment are generally well preserved. Many old buildings still completely retain the style and features of construction. It is a rare specimen for studying Chinese village architecture. Researchers need to take advantage of various opportunities to deeply and carefully analyze various typical architectural cases of Qiantong, especially to interpret its connotation through the existing and silent bricks and tiles.

Secondly, researchers also need to dig out all kinds of hidden buildings in Qiantong village through various documents. It is worth recommending that there is *Ninghai Tashan Tong's Genealogy* (宁海塔山童氏谱志) compiled by the Tong family of Tashan in Qiantong village for seven times in history. The document is divided into preface, biography and record, which records in detail the culture and living customs of the Tong family of Tashan in

previous dynasties, as well as important historical events and key figures. It is commendable that the document also records in detail the major village planning, landscape renovation The construction of buildings is a rare research literature. In the absence of some physical research objects, it is an effective and good method to study with the help of this literature.

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