

Chapter 4

Methodologies

This chapter explores the relevant methodological approaches from previous research and develops the methodology of this research in relation to the compatibility between Feng Shui and modern landscape design. In order to successfully apply modern landscape design techniques to achieve Feng Shui application, it is first essential to analyse and verify this compatibility regarding as the comparable attributes of both disciplines. The purpose of this chapter is to explore previous works of other researches that focused on this compatibility.

Adapted from Xu (2003), Feng Shui applications can be effectively analyzed and compared by using modern environmental design method, through the overlap factors such as geography, hydrology, vegetation, topography, and orientation.

Adapted from studies of Yu (1998) and Mak (2002) is the use of a questionnaire in order to ascertain the perception of architects as to whether preferable conditions of constructed environments can correspond with solutions used in Feng Shui application.

4.1 Methodological Approaches

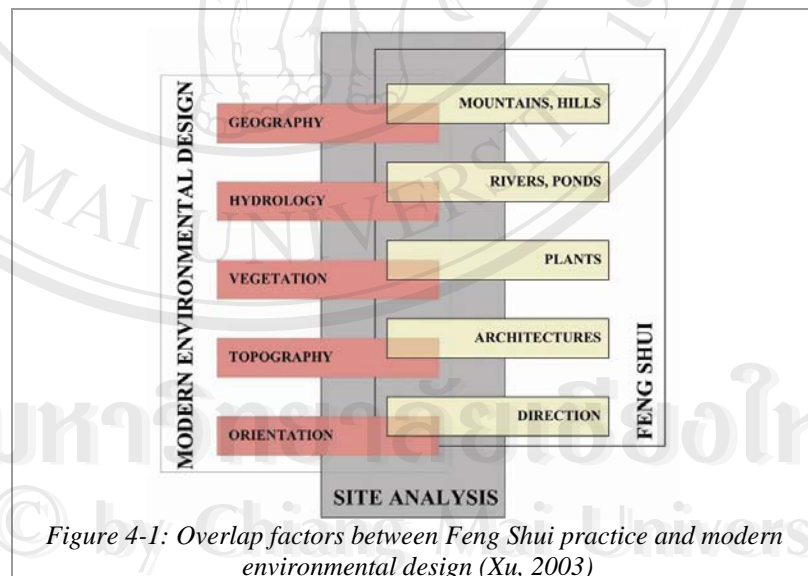
In order to explore the compatibility between modern landscape design techniques and Feng Shui applications, distinct researches, Xu (2003), Yu (1998) and Mak (2002), are examined. Firstly, the work of Xu (2003) is focused on the overlap factors of both Feng Shui practice and modern environmental design. Secondly, the methodological approach of Yu (1998) and Mak (2002) are focused on architects' perception of Feng Shui practice and landscape design.

Xu (2003) holds that Form School practices are based on both climatic factors - wind, sunlight; and physical factors of the environment - mountain, river, plant, building, and direction. In modern environmental design, many computer tools are available to analyze climatic factors and physical factors. This creates an opportunity for the information sources of Feng Shui to be combined into a digitized format for

viewing and comprehensive analysis. Particularly, Xu transforms these factors, which are climatic and physical, into computerised diagrams by using the overlap factors between the Feng Shui practice and the modern environmental design.

Xu (2003) considers the overlap factors with some assumptions:

- ❖ First, geographical factors are the most important when evaluating mountains and hills.
- ❖ Second, hydrological factors are the most important when evaluating the influence of rivers and ponds.
- ❖ Third, vegetative factors are the most important when evaluating plants.
- ❖ Fourth, topographical factors are the most important when evaluating the spatial arrangement of architectures.
- ❖ Last, orientation is the most important when evaluating the direction used in Feng Shui practice of the Form School.



These rules are then applied to the Feng Shui factors such as river, mountain, direction, plant and buildings, in order to be able to transform the Feng Shui principles into the identified rules of modern environmental design. In the diagram above (Figure 2-31), the overlap factors between the Feng Shui practice and modern environmental design derived from Xu can be understood as river is related to

hydrology, mountain is related to geography, direction is related to orientation, plant is related to vegetation and architecture is related to topography.

Xu (2003) finds that these factors - geography, hydrology, vegetation, topography, and orientation - could be usefully substituted by the Feng Shui factors in the process of site analysis using the computerized diagrams. This facilitates modern environmental design as it relates to current techniques using contemporary environmental factors.

Whilst Xu does not mention the *Five Geographical Elements* in name, Xu's concerns about the Feng Shui factors seem to be based on the Feng Shui applications of the Form School practice. This research suggests that, the *Five Geographical Elements* which are *Dragon Vein*, *Water*, *Sand*, *Cave* and *Direction* could also be understood as the overlap factors. *Dragon Vein*, which is represented by a mountainous geography, can be referred to the mountains factor; *Water*, which is represented by flowing water, can be referred to the rivers factor; *Sand*, which is represented by the enfolding hills or surrounding trees, can be referred to the plants factor; *Cave* which is represented by the best location to place the house can be referred to architectures factors; and *Direction*, which is represented by the orientation of the main door of the house, can be referred to the direction factor. It can be said that the overlap factors between the Feng Shui practice and the modern environmental design in Xu's research are the similar concerns between the *Five Geographical Elements* and modern environmental design.

Xu's findings point out the possibility of analyzing the *Five Geographical Elements* in modern environmental design, by using overlap factors. In order to analyse and evaluate a Feng Shui landscape model, the concerns are not only the factors such as the appearance of mountain, river or plants, but also the criteria of the *Five Geographical Elements* have to be considered. For example, a mountain can be analyzed as a geographical feature in modern environmental design, but a mountain might not be evaluated as *Dragon Vein* without its criteria of *Dragon Vein*. Next is the discussion of the approaches of Yu (1998) and Mak (2003), in evaluating the criteria of the *Five Geographical Elements* in modern landscape design.

According to Yu (1998), a landscape model of the Feng Shui practice based on the *Five Geographical Elements* is manifest in the ideal landscape model of human. The Feng Shui landscape model has cherished living conditions for human to create an ideal residence. For example, the *Five Geographical Elements* ensures the house will be protected from natural calamities and yet derives full advantage from nature. To examine this idea, Yu requested 87 students in his university to sketch and describe their ideal landscape model for residence in their imagination. This is to establish the landscape models according to the desire of participants, and to verify whether a human's perceptions would match those of Feng Shui. After analysis and categorization, Yu found that there were four major ideal landscape models represented in the participant sketches. Sketches that did not represent one of the four major ideals were not included in Yu's results since the total was a small percentage. The major models are shown in Figure 4-2 below:

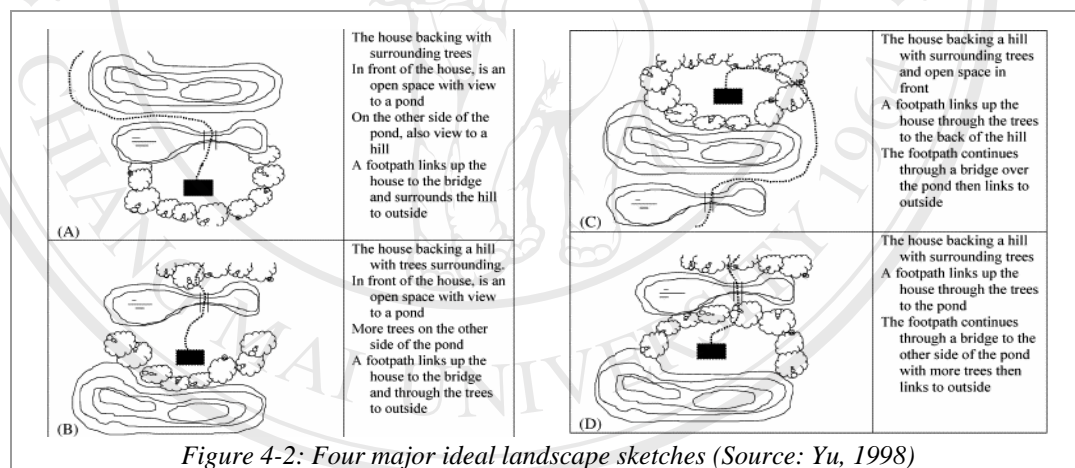


Figure 4-2: Four major ideal landscape sketches (Source: Yu, 1998)

Yu found that scenario B occupies 72.4% of most preferable landscape, scenario A, D and C occupies a number of 10.3%, 5.7% and 3.4% of preferable landscape respectively. Yu propounds that the scenario B is also the ideal Feng Shui landscape model since it satisfies the criteria of the *Five Geographical Elements*. To develop better understanding of these models, the following table was proposed to describe the criteria of the *Five Geographical Elements* for the readers' reference.

Table 4-1: Five Geographical Elements Effects in 4 Scenarios

Five factors	Criteria	Scenario A	Scenario B	Scenario C	Scenario D
Dragon Vein	Backed by hill	◇	◆	◆	◆
Sand	Surrounded by trees	◆	◆	◆	◆
Water	Water in front	◆	◆	◇	◆
	Water view in front	◆	◆	◇	◇
	Path in front	◆	◆	◇	◆
Cave	Open space in front	◆	◆	◆	◆
	Open view in front	◆	◆	◇	◇
Direction	Sunshine in front	◇	◆	◆	◆

Scenario B (Figure 4-2) can be described as mountain behind the house (*Dragon Vein*); a pond and a footpath meandering in front (*Water*); trees are around (*Sand*); open space in front with a view to the pond (*Cave*); and the sun shines towards the front of the house (*Direction*). These criteria match the *Five Geographical Elements* from the Form School practices. Yu then concluded that the Feng Shui landscape model from the Form School practices matched the most preferable ideal landscape model in human imagination. The others such as scenario A, C or D which achieves fewer criteria of the *Five Geographical Elements* are also considered an ideal landscape model from participants. This has shown that the *Five Geographical Elements* play a discernable role in the design of a landscape model.

Acknowledgment from the models of ideal landscape originally derived by Yu (1998), Mak (2002) also uses these four scenarios and requests architects to select the most preferable surrounding environment. Although Mak conducted an opposite approach with Yu's one,; however, he uses Yu's results to verify whether design criteria of modern architects coincides with ancient Feng Shui practice.

Using a similar technique as Yu (1998), Mak (2002) uses descriptions in the instruction for the four scenarios in relation to the modern factors such as geography, hydrology, vegetation, topography. To conduct an unbiased survey, there are no Feng Shui terminologies or jargons to be used in the drawing questionnaire. The participating architects in Mak's survey were requested to rank the four scenarios using a scale of 1–4 according to their preference. The most preferable choice is 1, whilst the least preferable choice is 4. The results of the survey overwhelmingly

reveal the majority of participants select scenario B as their most preferable choice (89.5%).

The results of Mak's survey are consistent with Yu's earlier survey (72.4%). As a result, Mak's study shows that the ideal Feng Shui model has been subconsciously adopted by architects despite their lack of knowledge regarding the *Five Geographical Elements*. It is meant that the selection as proposed by the architects generally concurs with the ideal Feng Shui model.

In the study of Mak (2002), the four scenarios in the questionnaire are under the cloak of the modern factors which overlap with the Feng Shui applications. These overlap factors as shown in diagram (Figure 4-1) can be substituted for the *Five Geographical Elements*. This facilitates acceptability with architects to participate in a questionnaire whilst achieving clarity in reading a landscape design drawing, because they are already familiarized with these overlap factors in their practices.

In summary, the findings of Xu (2003) point out that Feng Shui applications can be effectively analyzed by using modern environmental design method, through the overlap factors such as geography, hydrology, vegetation, topography, and orientation. The *Five Geographical Elements* of ancient Feng Shui practices could be translated to these modern overlap factors, corresponding to the current practices and knowledge of architects on modern landscape design. Xu's findings stimulate the method for this research, which is to demonstrate the compatibility between Feng Shui applications and modern landscape design techniques through the comparable attributes. To be comparable and attain the compatibility, the attributes should contain similar information from both Feng Shui applications and modern landscape design techniques.

Results of studies of Yu (1998) and Mak (2002) point out that the Feng Shui applications have a rational foundation in landscape design accepted by architects. Mak's method reveals the advantage of the scheme which can be done by preventing the undercover message to be discovered by participants, which could make the results less prejudiced. The method of determining the preferable landscape solution

using drawings is one method for conducting a questionnaire in this research. In a question, this researcher should propose several drawings ranked in a score system of Feng Shui applications, participants would be required to rank these drawings according to modern criteria. The two ranks are then compared to verify whether they are compatible.

These makes possible the methodological approaches of this research. The first is to demonstrate the compatibilities between Feng Shui applications and modern landscape design techniques. The second is to examine these compatibilities by comparing the preferable solutions of landscape design by participants in a drawing questionnaire survey. These methodological approaches are discussed in the following section.

4.2 Analysis of Modern Landscape Design Techniques and Feng Shui Applications

Feng Shui applications can be compared with the modern techniques by the use of comparable attributes, which can be categorized according to rules of form-making, roles of physically and function together with aspects of psychology. Adapted from Xu (1990), the logic of these attributes is used to describe the applications of *Qi*, *Yin-Yang*, *Five Elements*, and *Five Geographical Elements* in landscape design.

The rules of form-making are focused on the rules and site conditions of landscape design. The role of physicality is focused on appearance or the physical image of an object. The role of function is focused on how objects induce people to interpret their meanings. Finally, the aspects of psychology are focused on the way in which the positive feelings are created or the way in which observers think and assign utility to objects in such a landscape. These comparable attributes facilitate the potentiality of compatibility between modern landscape design techniques with a Feng Shui application.

To demonstrate the compatibility between modern landscape design techniques and Feng Shui applications, the absence the method of analysis. Figures 4-

3 illustrates the process of this synthesis, the results are the shared attributes of rules of form-making, roles of physically, roles of function and aspects of psychology.

4.1.1 Modern landscape design analysis

Modern landscape design techniques derive from Reid (1993). *Emphasis, Balance, Interest, Harmony, Sequence, Unity, Simplicity, and Proportion* are terms often associated with art and architectural design. The understanding of how these terms can be used in a landscape and garden design context is important. Each of them can be reduced to four attributes as follows.

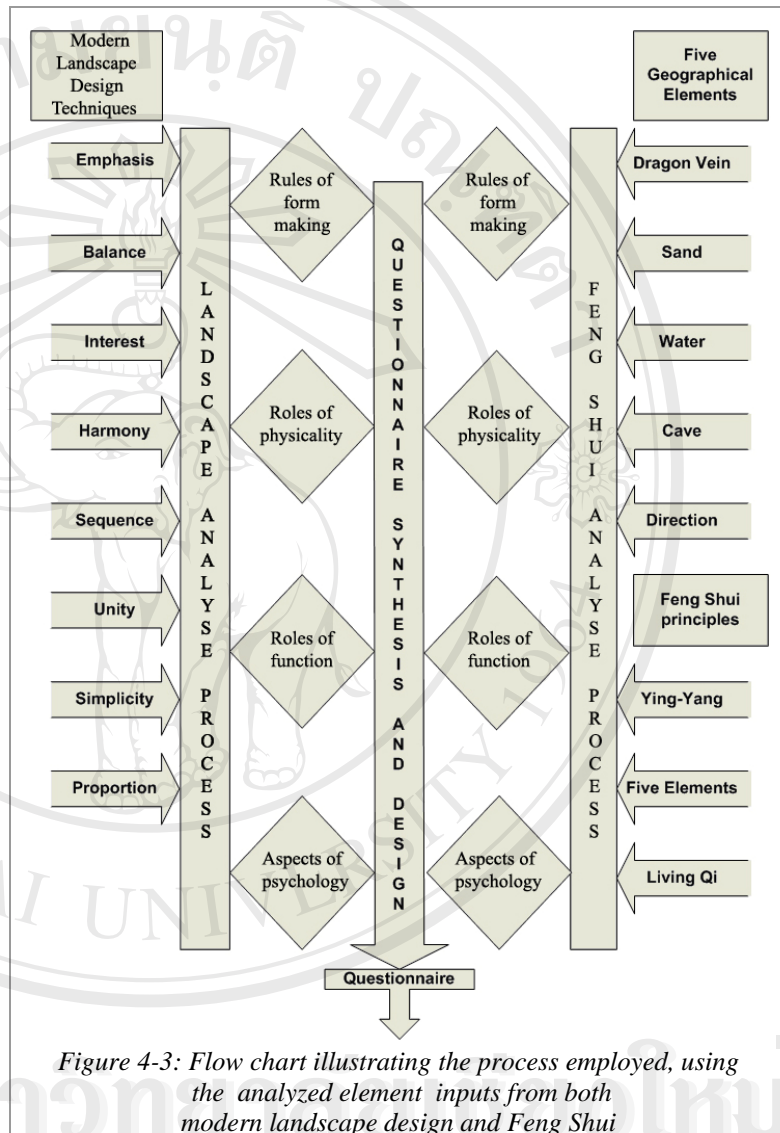


Figure 4-3: Flow chart illustrating the process employed, using the analyzed element inputs from both modern landscape design and Feng Shui

❖ **Rules of form-making:**

In landscape design, the rules governing the arrangement of every element in a garden landscape needs to be observed so that the garden landscape is designed optimally in terms of visual aesthetics and function. These rules

are assigned into category of “rules of form-making” in the landscape synthesis process.

❖ **Roles of physicality:**

Physical objects in modern landscape design technique are a specific theme. A theme bestows its own characteristics on a design and plays a significant role in the beauty of the garden as a whole. These themes are assigned into category of “roles of physicality”.

❖ **Roles of function:**

Each specific theme in garden landscape with their distinct characteristics is designed to convey the intents and concepts of the architects of a garden landscape and therefore fit the “roles of function” category.

❖ **Aspects of psychology:**

Technique rules can imbue a landscape garden with an ambience which can evoke specific responses from humans. These techniques therefore are placed in the “aspects of psychology” category.

4.1.2 Feng Shui application analysis

Feng Shui applications include *Five Geographical Elements*, which are *Dragon Vein, Sand, Water, Cave* and *Direction*; and basic principles include *Qi, Yin-Yang*, and *Five Elements* and are essential factors of the Form School Feng Shui application. They can be synthesized into the four attributes as follows.

❖ **Rules of form-making:**

The Feng Shui practice rules include placing symbols, signs and site location (Xu, 1990), so the proposed site can be located in the optimum position for inducing *Qi*. As rules they are categorised as “rules of form-making”.

❖ **Roles of physicality:**

The objects of Feng Shui applications detailed here are not the elements of *Five Geographical Elements*; or principles of *Qi, Yin-Yang*, and *Five*

Elements, but they are intended to be tangible elements such as tree, mountain, screen, spatial layout or colours of a garden and are assigned the category of “roles of physicality”.

❖ **Roles of function:**

In terms of “function”, Feng Shui application can be viewed as the technique by which the Feng Shui elements can be use to induce *Living Qi*.

❖ **Aspects of psychology:**

The objects described in physicality in this section, as in the landscape design attributes, infuse the garden with different ambiances and thereby affect the “psychology” of the observer and the mental feelings evoked by such a design.

The four comparable attributes of both modern landscape design techniques and Feng Shui applications are extracted and combined to establish the compatibility between the two disciplines. Once collected, the results are tabulated; one table includes one modern landscape design technique and the other Feng Shui application whose attributes conducting the compatibility. For example, *Emphasis* would go with *Water* since they contain the similar attributes of rules of form-making, physicality, visibility and psychology (Table 4-2).

Table 4-2 Example: Compatibility between *Emphasis* and *Water*

Rules of Form-making	
<i>Emphasis</i>	(a) The number of <i>dominant elements must be limited</i> ; (b) The dominant element must <i>be easy to identify</i> ; (c) The components of any combination should not be equally attractive visually; (d) The focal points must be <i>different</i> or in <i>contrast with the surroundings</i> .
<i>Water</i>	(a) A <i>Water</i> feature must <i>be designed to be an essential and important decorative item</i> ; (b) The <i>Water</i> feature is usually <i>located in the centre of the front garden</i> ; (c) The <i>contrasting and complementary characteristics of Yin-Yang</i> are used to optimise the <i>Water</i> feature; (d) The quality of water must be maintained at a high standard.
Roles of Physicality	
<i>Emphasis</i>	(a) <i>Emphasis</i> is the element that carries the most attraction to draw the visitors' attention; (b) It is therefore a unique element that has the <i>most visual power</i> .
<i>Water</i>	(a) <i>Water</i> features may be, for example, a man-made stream, a pond, a birdbath, or a flowing fountain; (b) <i>Water</i> feature can be either water body or water symbol in the form of sculptured sand; (c) <i>Water</i> feature must <i>be utilized carefully and selectively</i> , becoming <i>a vivid element</i> in the garden.
Roles of Function	
<i>Emphasis</i>	(a) <i>Emphasis</i> creates the landmark for orientation and <i>provides a resting place</i> for the eyes. (b) It forms <i>the heart</i> of a landscape.
<i>Water</i>	(a) The babbling sound, smooth water surfaces and aquatic life <i>brings sensual pleasure</i> to the visitors; (b) <i>Water</i> collects and maintains <i>Living Qi</i> for the site.
Aspects of Psychology	
<i>Emphasis</i>	(a) <i>Emphasis</i> provides <i>the pleasure</i> of determining the most important element in the garden; (b) It helps the visitors to comprehend the whole scene before scanning the scene for details.
<i>Water</i>	(a) <i>Water</i> carries <i>a mental significance</i> as a symbol of wealth and health; (b) It creates positive feelings of occupants

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

4.3 Compatibility between Modern Landscape Design Techniques and Feng Shui Applications

Each section of this part compares the principles of modern landscape design techniques with the correlative Feng Shui applications. The comparison is based on four major aspects – rules of form-making rules, roles of physicality, roles of function

and aspects of psychology - aiming to illustrate the potential relationship between the two disciplines.

4.3.1 *Emphasis* technique and *Water* element

The technique of *Emphasis* and the *Water* element of Feng Shui application have the same positive effect in landscape design. *Emphasis* is a technique of modern landscape design, using an element with visual weight to enhance the significance of an object either as an individual element or as a whole garden. The *Water* element in Feng Shui is treated in a similar manner, by taking an important and dominant position in the scene or the whole garden. Here the technique of *Emphasis* is compared with the attributes of the *Water* element of Feng Shui application, which is known as the most decorative item in a garden, not only for its tangible beauty but also its intangible values.

In landscape design, *Emphasis* is the dominant element that attracts an observer's attention, creating a centre of visual weight in a garden. The *Emphasis* of a garden is commonly a water feature, or supplemented by water, and likely the most decorative item in a garden landscape, favored by gardens owners and maintained as such. The mental significance of this Feng Shui element of *Water* is wealth and health. When placing *Water* in front of a building, it accrues *Living Qi* from dispersion. *Emphasis* can be weighted in similar to the arrangement of the Feng Shui *Water*. Table 4-3 gives a general comparable attributes of both the *Emphasis* technique and the Feng Shui *Water* feature.

With respect to the rules of form-making, Table 4-3, the compatibility is expressed through *Emphasis*, which is the technique of the dominant element in the landscape, coupled with the *Water* element, an essential decorative item, which is normally placed in the centre of a landscape. Inspection of the traditional gardens in Hué, demonstrate, the location of the *Water* element, is the most important and visible garden focal point.

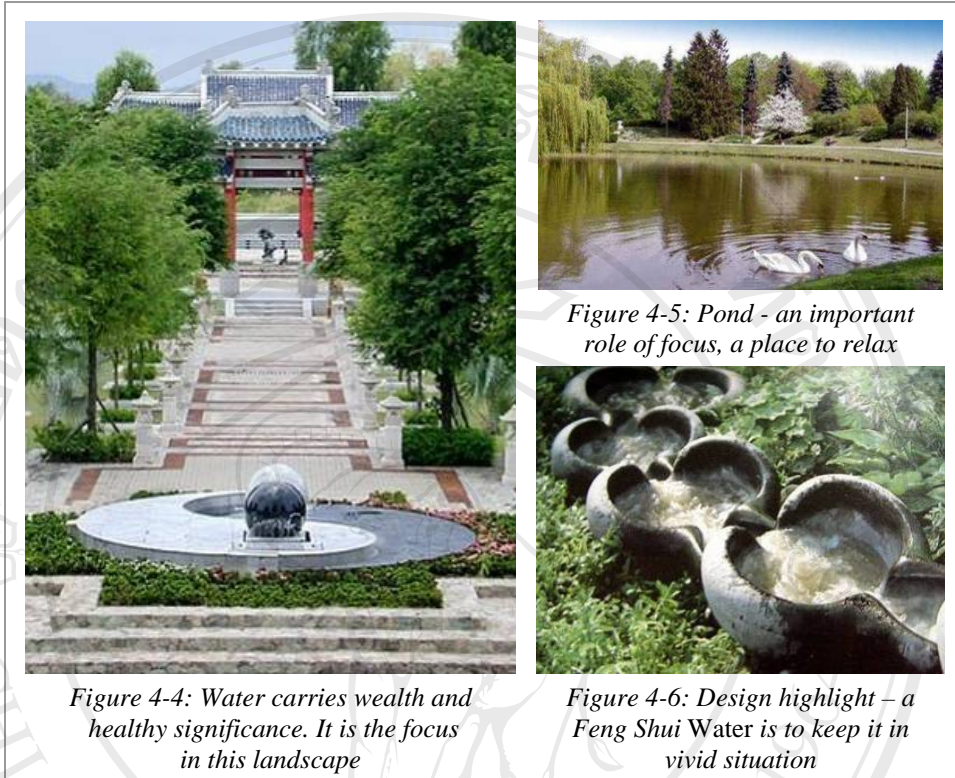
Table 4-3: Compatibility between *Emphasis* and *Water*

Rules of Form-making	
Emphasis	(a) The number of <i>dominant elements must be limited</i> ; (b) The dominant element must <i>be easy to identify</i> ; (c) The components of any combination should not be equally attractive visually; (d) The focal points must be <i>different</i> or in <i>contrast with the surroundings</i> .
Water	(a) A <i>Water</i> feature must <i>be designed to be an essential and important decorative item</i> ; (b) The <i>Water</i> feature is usually <i>located in the centre of the front garden</i> ; (c) The <i>contrasting and complementary characteristics of Yin-Yang</i> are used to optimise the <i>Water</i> feature; (d) The quality of water must be maintained at a high standard.
Roles of physicality	
Emphasis	(a) <i>Emphasis</i> is the element that carries the most attraction to draw the visitors' attention; (b) It is therefore a <i>unique element</i> that has the most <i>visual power</i> .
Water	(a) <i>Water</i> features may be, for example, a man-made stream, a pond, a birdbath, or a flowing fountain; (b) <i>Water</i> feature can be either water body or water symbol in the form of sculptured sand; (c) <i>Water</i> feature must <i>be utilized carefully and selectively</i> , becoming a <i>vivid element</i> in the garden.
Roles of Function	
Emphasis	(a) <i>Emphasis</i> creates the landmark for orientation and <i>provides a resting place</i> for the eyes. (b) It forms <i>the heart</i> of a landscape.
Water	(a) The babbling sound, smooth water surfaces and aquatic life <i>brings sensual pleasure</i> to the visitors; (b) <i>Water</i> collects and maintains <i>Living Qi</i> for the site.
Aspects of Psychology	
Emphasis	(a) <i>Emphasis</i> provides <i>the pleasure</i> of determining the most important element in the garden; (b) It helps the visitors to comprehend the whole scene before scanning the scene for details.
Water	(a) <i>Water</i> carries a <i>mental significance</i> as a symbol of wealth and health; (b) It creates positive feelings of occupants

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

The contrasting and complementary characteristics of *Yin-Yang* are used in the design of the *Water* feature. For example, a calm and twinkling water surface symbolizes a wide ocean (*Yin*), whilst a sharp and rough rockery represents grand mountains (*Yang*). *Water* babbling from fast water fall represents *Yang*, whilst a quiet rough rock represents *Yin*. Movements of goldfish and silver carp represent *Yang*, whilst small stationary statues represent *Yin*. In the garden buildings of Hué, *Water* elements demonstrate *Emphasis*. To achieve *Emphasis*, it is required that focal points

have a different colour, contrast, form, or texture with respect to the surroundings. The *Water* feature itself is also in contrast with the surrounding vegetation.



Emphasis in a garden landscape or a *Water* feature in a Feng Shui application is not used casually, since it also carries physiological significance (Figure 4-4). Improper location or disproportionate size might lead an unbalance in elements, such as excessive *Water* or *Earth* elements. Therefore, the water feature in a garden landscape should be the dominant and unique object of a scene (Figure 4-5).

The function of *Emphasis* is to create a focal point in the landscape, providing a focus for the observer's eyes. Because of the pleasant sound and image created by the presence of water, it is the reason why water is used as the main feature in the centre of a garden (Figure 4-6). *Emphasis* helps the visitor to comprehend the whole scene as well as a *Water* feature, which is to create a natural and relaxing atmosphere for the whole garden.

Accordingly, Feng Shui *Water* can be *Emphasis* in the garden design, as it satisfies the principles of the *Emphasis* technique, and also enhances the

psychological values of the garden. *Emphasis* and *Feng Shui Water* are potentially compatible. Yet this requires an empirical test to confirm this relationship.

4.3.2 *Sequence* technique and *Qi* element

It is accepted that the *Sequence* technique of modern landscape design and the *Qi* of Feng Shui application share the same intent of creating a continuous spatial arrangement in a landscape design.

Sequence is a technique in modern landscape design, which describes the linking of a series of spaces or events in a landscape. To make *Qi* flow readily, it is necessary to have a through path to facilitate free circulation. This section compares the attributes of the *Sequence* technique with the movement of *Qi* in a garden.

The process of creating a Feng Shui landscape centers on the movement and change of *Qi*, which can be achieved through the circulation of connected series of spaces. When the flow meets mountains, buildings, walls, or trees, the air must circulate around such barriers. In modern landscape design, it is important to organize pedestrian movement. For example, clearly defined footpaths should lead visitors into, between, through and out of the different sections of a garden. This organization creates series of elements that are described as having a *Sequence*.

In the same way, a garden landscape, with Feng Shui application, is experienced as a series of scenes, or landscape “rooms” (Wydra, 1978) in an organized *Sequence*. Often, Feng Shui garden resembles a *Sequence* in which small spaces appear larger through the connected spaces or rooms. In order to facilitate *Qi* flows through all the stages of the garden, ensuring that there is no obstruction to the movement of *Qi*.

In practice, it is possible to use the technique of *Sequence* of modern landscape design to arrange a landscape in which *Living Qi* can circulate well. According to the rules of form-making, Table 4-4, meandering footpaths are often used to establish the pedestrian movement in a garden. Such planning must be well organized so as to guide the visitors comfortably through the landscape. As in a Feng Shui application, flow of *Qi* in a garden needs to have the unobstructed paths (Figure

4-8 and 4-9). *Qi* flows in a similar manner as does water or air. Wind, water, *Qi* and, frequently, people choose paths of least resistance.

Table 4-4: Compatibility between *Sequence* and *Qi*

Rules of Form-making	
<i>Sequence</i>	(a) The principle of <i>Sequence</i> is to create a <i>beginning</i> , introducing a <i>major theme</i> of a landscape. (b) There must be a <i>clear traffic system</i> to <i>guide</i> the visitors through the landscape. (c) A <i>harmonious rhythm</i> can be developed by repeating or gradually changing (form, texture, colour, size of the elements). (d) Sudden changes and <i>barriers</i> should be avoided since they break the flow of movement in the garden.
<i>Qi</i>	(a) It needs a <i>clear indication</i> for the direction in a landscape so that finding ways become easy. (b) The principle of <i>Qi</i> is to create <i>thoroughly gently curved paths</i> that follow natural contours. (c) The principle of <i>Qi</i> is to form <i>continuous links</i> between different sections of a garden. (d) According to principle of <i>Qi</i> , straight footpaths and <i>blocked spaces</i> should be avoided as they direct the <i>Qi</i> flow unprofitably.
Roles of Physicality	
<i>Sequence</i>	(a) <i>Sequence</i> represents <i>the continuity</i> and <i>the link</i> between different sections. (b) It is the <i>movement</i> from one section to another in a garden.
<i>Qi</i>	(a) Principle of <i>Qi</i> represents <i>paths or series of connected "rooms"</i> in garden landscapes. (b) It is important to pay attention to the <i>flow of Qi</i> in a garden.
Roles of Function	
<i>Sequence</i>	(a) A <i>Sequence</i> <i>connects</i> different elements, sections and events of a garden. (b) It directs the eyes smoothly to the <i>Emphasis</i> of the garden. (c) A well designed <i>Sequence</i> can <i>guide</i> visitors comfortably through the garden.
<i>Qi</i>	(a) <i>Qi</i> creates a <i>harmony</i> between human and nature. (b) It creates and <i>directs</i> air circulation or living energy throughout the garden.
Aspects of Psychology	
<i>Sequence</i>	(a) A <i>Sequence</i> creates the pleasure of controlling the spatial arrangement. (b) It helps visitors to understand the general theme of the garden.
<i>Qi</i>	(a) <i>Qi</i> encourages all living species in the landscape to flourish. (b) It brings peace, happiness, wealth and health to the occupants.
Information Source: Reid (1993), Vuong (1996) and Vuong (2004)	

As shown in Table 4-4, as in the roles of physicality, a modern landscape design requires continuity between different sections or events in a garden; while *Qi* requires a series of connected scenes or landscape “rooms”. In this organization, of garden landscape, *Sequence* can be referred to the movement of *Qi*. For example, water flowing along a mountain stream can start as a quiet, gentle flow, then arrive at

a high waterfall to fall into a deep and large pool and finally settle peacefully again into a lake. They create similar physical properties.



Figure 4-7: The flow of Qi can be very fast and sharp



Figure 4-8: Good Sequence improves the flow of Qi



Figure 4-9: A footpath that is not sharp and not strict



Figure 4-10: Footpaths that welcome visitors and encourage Qi

Functionally, *Sequence* helps guide a visitor's direction, whilst paths in a Feng Shui garden are designed to allow *Qi* to circulate smoothly. A landscape *Sequence* can connect different stages together, whilst a flow of *Qi* in a garden can bring the harmony and energy for whole garden and for each scene (Figures 4-7 and 4-10). Both function through the relationships of elements and spaces.

4.3.3 *Simplicity* technique and *Bright Court* and *Four Emblem Animals*

It is proposed that the *Simplicity* technique and the Feng Shui elements, which are used to define the *Cave* in Feng Shui application, to convey the analogous objective in the landscape design. The *Simplicity* technique maintained the reduction or elimination of non-essential elements in landscape. The Feng Shui elements in this application are the *Bright Court* and the *Four Emblem Animals*. Each of them has its own significance and location in the garden landscape.

In this part, the technique of *Simplicity* is compared with the attributes of the *Bright Court* and the *Four Emblem Animals* of Feng Shui application, which are assigned functional and mental values in the garden.

Table 4-5: Compatibility of *Simplicity* and *Bright Court, Four Emblem Animals*

Rules of Form-making	
<i>Simplicity</i>	(a) A garden design should contain only one or two major themes . (b) Use objects with functions . (c) Group like plants together rather than separately; use a limited range of plant varieties. (d) Use of simple lines and forms rather than complicated lines and forms.
<i>Bright Court, Four Emblem Animals</i>	(a) These elements form a Feng Shui theme in a garden. (b) Each Animal is a unique element that has its own location and its own role . (c) The Bright Court needs to be neat and spacious . (d) Arrange Bright Court and Four Emblem Animals on a balanced axis .
Roles of Physicality	
<i>Simplicity</i>	(a) The theme of clarity in garden landscape. (b) Essential elements in the garden. (c) Neat lines, forms, textures and colours.
<i>Bright Court, Four Emblem Animals</i>	These critical elements create the lucidity theme for a garden: (a) The Bright Court can be an open space, courtyard, lawn or a parking lot. (b) The Green Dragon and the White Tiger can be a tree, a stone, a rockery or a statue. (c) The Black Tortoise can be a back wall or cluster of trees. (d) The Red Phoenix can be a screen, a verdant fence, a bloom tree or a statue.
Roles of Function	
<i>Simplicity</i>	(a) This rule reduces and eliminates non-essential elements; (b) prevents a landscape from clutter and loss of focus; (c) reduces costs, time and mistakes.
<i>Bright Court, Four Emblem Animals</i>	Those Feng Shui elements have their own significance to the landscape: (a) The Bright Court welcomes fresh wind and sunlight, provides a remedy for tired eyes and a space for other activities. (b) The Green Dragon and the White Tiger are decorative items. They prevent the Bright Court from being too empty or exposed. (c) The shadow of the Black Tortoise in the sunlight is a relaxing spot . (d) The Red Phoenix protects the building from strong winds and curious eyes, thus bringing private space .
Aspects of Psychology	
<i>Simplicity</i>	(a) It helps visitors to define the structure of the garden. (b) It helps to strengthen the attraction of the Emphasis .
<i>Bright Court, Four Emblem Animals</i>	Those elements create the theme of Feng Shui landscape. (a) The Bright Court gathers and shelters Living Qi . (b) The Black Tortoise is a shelter or a garden guard. It represents longevity. (c) The Green Dragon and the White Tiger are the front guards of the building. (d) The Red Phoenix is the symbol for bright future.

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

Feng Shui application holds that the *Cave* can be defined by *Bright Court* in the front garden (open space or courtyard) and be surrounded by *Four Emblem Animals*. In a garden landscape, the *Four Emblem Animals* are symbolized by bloom trees, a rockery combination, and either a verdant tree, a brick screen, or a building. The *Bright Court* and the *Four Emblem Animals* carry special meanings and play

different roles. They are mental symbols of the prosperity of Feng Shui in a garden. The structure of *Bright Court* and *Four Emblem Animals* is well organized and is easily identified.

With respect to modern landscape design, *Simplicity* technique requires clarity and purpose to all of the elements in the landscape. The more functional the elements are, the more effective the design is. Incorporating too many concepts or redundant elements into a single area creates a complicated design with high maintenance requirements.



Figure 4-11: An open space is intended to keep Simplicity and provides pace for activities in the garden.



Figure 4-12: An open space helps to highlight the focal point.



The structure of *Bright Court* and *Four Emblem Animals* is to explore the applicability of this Feng Shui structure in satisfying the requirements of the *Simplicity* technique. Table 4-5 gives a general comparable attributes of both the *Simplicity* technique and the *Bright Court* and the *Four Emblem Animals*.

Usually, symbols used in Feng Shui landscape design can be regarded as an expression of life, a reflection of the soul and an offering to heaven. The garden can be thought of as a body, whilst mountains and water can be regarded as the bones and

blood. The trees, grass, roads and buildings can be understood as skin, limbs and clothes. The gate can be understood as the face of the garden, whilst the signs can then be make-up. Every element in a Feng Shui landscape must convey its own functional and mental value to be representative, creating the Feng Shui theme in the garden.

As shown in Table 4-5, the open space in front of the building can be referred to as an economy of elements in garden landscape. Creating an open space can provide a visual resting place, a place for the common activities and this open space can provide the function *Bright Court*, becoming an active element in a garden creating clarity (Figures 4-11, 4-12). The *Bright Court*, or the open space in front of a building, is surrounded by *Four Emblem Animals*. They are the elements that help visitors to observe and understand the structure of the landscape. The use of such elements can be equated to the functional and mental value of modern landscape technique of *Simplicity*.

It is important to note that the *Four Emblem Animals* can be understood in terms of *Simplicity* technique because they tend to eliminate the non-essential elements and bring clarity to a garden landscape. The *Four Emblem Animals* maintain the simplicity of the garden, whilst providing decoration to the garden. They are positioned at the perimeter of the *Bright Court* in order to free the central area for alternative uses. Following Feng Shui application, the *White Tiger* is on the right side of the yard whilst the *Green Dragon* is on the left side. The *Red Phoenix* is in front, whilst the *Black Tortoise* is at the rear. The *Bright Court* is located in front on the main axis when viewed from within the area. Such arrangement creates a balanced structure, maintaining essential functions for the whole spatial structure. Since the Feng Shui elements carry the meanings and functions to the garden landscape, they introduce the high level of clarity in the use of *Simplicity* techniques.

4.3.4 *Interest* technique and *Yin-Yang*

Both the technique of *Interest* and *Yin-Yang* principle suggest a similar goal of creating variety or discovery in a landscape design. The comparable attributes of both disciplines are explored in this part. That is to say the two disciplines use the same materials and media, namely shape, size, texture, color, movement, sound, scent and light in order to create variety and discovery in a garden.

Interest can be regarded as a discovery in a garden landscape with some hidden charms to explore. *Interest* can also be expressed in a variety of shapes, colors, textures and sizes of elements. In the garden *Yin-Yang* can be explored through the harmonious combination of opposites. For example, a *Yin* private niche behind a *Yang* gap (shrubs or small staggered flowerbeds) could entice a visitor to stop after some *Yang* activity. Another way to explore *Yin-Yang* in garden landscape is through the contrast of quality in elements including shape, form, texture, and line. For example, flowerbeds and curved paths (*Yin*) can be used to counterpoint and balance the straight lines of building (*Yang*). Above all, *Interest* or *Yin-Yang* is aimed to allure people to discover a garden, by using the performance of variety of patterns, including shape, form, texture, colour or functional spaces.

As shown in Table 4-6, in rules of form-making, the technique of *Interest* is viewed as contrast and variety based on a number of shapes, sizes, textures and colors and changes in direction, movement, sound, scent or light quality. The manifestation of *Yin-Yang* can be referred to the elements that oppose yet complementary. Besides, the *Yin-Yang* balance could be manifested by physical characters of places, such as filled (*Yang*) and empty (*Yin*), movement (*Yang*) and still (*Yin*).

Table 4-6: Compatibility between *Interest* and *Yin-Yang*

Rules of Form-making	
<i>Interest</i>	(a) A <i>variety</i> of shapes, sizes, textures and colours should be introduced to create interest. (b) Use <i>contrast</i> in the <i>qualities</i> of elements. (c) Use unusual elements or combinations of elements that can <i>bring surprise</i> .
<i>Yin-Yang</i>	(a) Use <i>contrasting</i> and <i>complementary</i> attributes of elements while maintaining them in a <i>harmony</i> ; (b) Create <i>contrast</i> and <i>harmony</i> between elements and surroundings. (c) Use moon-gates to create <i>hidden sceneries</i> .
Roles of Physicality	
<i>Interest</i>	(a) <i>Diversification</i> of shapes, sizes, textures and colours. (b) Directions, sounds, movements, scents or light can be changed to make the scenes become more interesting.
<i>Yin-Yang</i>	(a) <i>Yin-Yang</i> are <i>contrasting</i> , yet <i>complementary</i> and mutually supportive elements. (b) A <i>Yang</i> object normally goes with Yin scenery, or vice versa.
Roles of Function	
<i>Interest</i>	(a) An interesting garden landscape has a <i>main theme, main attraction or main destination</i> . (b) An interesting garden usually contains <i>surprises</i> or interesting things to discover.
<i>Yin-Yang</i>	(a) Creates <i>distinct functional spaces</i> for different activities. (b) Creates a <i>journey of mystery</i> .
Aspects of Psychology	
<i>Interest</i>	An interesting garden landscape creates the feeling of <i>curiosity</i> and <i>excitement</i>
<i>Yin-Yang</i>	<i>Ying-Yang</i> objects stimulate the <i>visitors' emotions</i> . <i>Ying-Yang</i> objects create a <i>perspective</i> of balance and continual change.

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

By creating a pleasing balance of sun and shade; placing bright flowers within a shady corner; adding small lamps along a dark path; adding a rough rock in the middle of a peaceful flow or a surface of water, can improve the attractiveness of the landscape.

With respect to roles of function, the *Interest* of a garden landscape relies on the feeling of excitement and surprise based on the arrangement of elements. Frequently, a moon-gate is used to frame the next adventure in a garden. With the scene behind the gate representing movement, such scene brings a feeling of stillness and mystery, which could attract and then invite people to enter.



Figure 4-15: Contrast between scenery and subjective



Figure 4-16: A moon-gate brings attraction, invites a garden discovery

Yin-Yang can be used in a garden landscape in such a way that satisfies the rules of *Interest* of modern landscape design. A variety of shapes and lines, patterns of smooth (*Yin*) and sharp (*Yang*), round (*Yin*) and square (*Yang*) are used to create the contrast. The rule that is *Yin-Yang* should be in balance.

4.3.5 Balance technique and Feng Shui site plan

Balance is a technique in modern landscape design. It refers to the stability of the landscape by creating equilibrium between the parts that make up the whole. In general, the *Balance* technique and the Feng Shui site plan together achieve the symmetrical and asymmetrical visual balances.

In this part, the technique of *Balance* is compared with the attributes of the Feng Shui site plan, which is assigned the symmetrical spatial arrangement and the asymmetrical elements used in the landscape design.

Traditional site plan of Feng Shui landscape is easily readable with some layers in the whole site map. A place was arranged with elements either natural or man-made, internally and externally to achieve balance in spatial arrangement. The inner and outer *Four Emblem Animals*, *Bright Court*, together with the building existent are arranged along a central main axis (*Spirit Axis*) to manifest and conduct *Living Qi*. The manifestation of Feng Shui through the *Five Geographical Elements* shows a strong *Balance* of spatial arrangements.

Table 4-7: Compatibility between *Balance* and Feng Shui site plan

Rules of Form-making	
Balance	(a) To create <i>equilibrium</i> between the parts around the horizontal <i>central axis</i> and the vertical central axis. (b) To make one side of an area looks just like another to create <i>symmetrical</i> balance. (c) To make the visual weight of every element is equally distributed to create <i>asymmetrical</i> balance.
Feng Shui site plan	Proof the three <i>balanced layers</i> along the <i>middle axis</i> of the place (a) Layer 1: The outer environment (<i>Dragon Vein, Sand, Water</i>). (b) Layer 2: The front environment (<i>Cave, Direction</i>). (c) Layer 3: The inner environment (<i>Four Emblem Animals</i>).
Roles of Physicality	
Balance	The elements or structure at <i>both side</i> of an axis that hold <i>the same importance</i> to the eyes.
Feng Shui site plan	<i>Balanced structure</i> of spatial arrangement
Roles of Function	
Balance	(a) Symmetrical balance display <i>formal</i> designs, is <i>calm</i> and <i>quiet</i> . (b) Asymmetrical balance display <i>informal</i> designs, is <i>dynamic</i> and <i>naturalistic</i>
Feng Shui site plan	(a) Create a <i>formula</i> of balanced layout where layers are easy to understand and interpret. (b) Marks the territorial <i>boundaries</i> . (c) Presents the characters of <i>nature</i> in the <i>stability</i> of spatial arrangement
Aspects of Psychology	
Balance	(a) Symmetrical balance gives <i>a sense of stability</i> (b) Asymmetrical balance creates a sense of <i>curiosity</i> and <i>movement</i>
Feng Shui site plan	Creates the sense of <i>naturalistic, tranquil, solemn</i> and <i>traditional</i>

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

It is essential in Feng Shui to be able to read the landscape in and around the proposed application to determine a suitable site plan. Normally, an internal Feng Shui garden landscape could be integrated with the external environment of the surrounding landscape to create a whole regarded integrated environment. For example, if there is a picturesque tower, lake or river nearby, it can be incorporated into the garden's design. Traditional Feng Shui landscape site plans have a formula where inner and outer layers are balanced relatively.



Figure 4-18: Asymmetrical balance achieved in a Feng Shui garden

As table 4-7 shows, with respect to rules of form-making, *Balance* in garden could be achieved through equilibrium between both sides of vision, using either symmetrical or asymmetrical balance techniques, which are similar to the balanced Feng Shui site plan. The overall aim is to be located in an “armchair” landscape which is balanced itself by the structure and by the elements arranged along the middle central axis (*Spirit Axis*). This comparison reveals compatibility in an application of spatial arrangement between the *Balance* technique of modern landscape design and the Feng Shui site plan.

In a Feng Shui garden, the structure of the garden itself must hold the balanced spatial arrangement, whilst distinct elements should be arranged to maintain this balance. It is not that the same trees need to be planted at both sides of a garden. The *White Tiger* at the right side can be a rockery and the *Green Dragon* at the left side can be a blooming tree. In this research, the balance of different elements in a garden landscape and the balance of spatial arrangement of Hué’s buildings are used as references in the questionnaire in the next chapter.

4.3.6 *Proportion technique and harmony of Five Elements*

The technique of *Proportion* and the use of *Five Elements* of Feng Shui application share the same purpose of creating the relative comparison of quality and quantity of objects in garden landscapes. Both disciplines require no particular element or feature that overpowers another. These objects themselves are not the Elements - *Metal, Fire, Water, Wood* and *Earth*, but rather a symbolic representation of *Qi* and represent five different movements of *Qi*. In Feng Shui application, it is required to achieve a harmonious balance among these movements using proportional amounts of shapes, colours, textures and materials.

In this part, the technique of *Proportion* is compared with the attributes of harmony of *Five Elements* of Feng Shui application, in the congruent combination of the elements in garden landscape design. The following table shows the compatibility between *Proportion* technique and *Five Elements*.

It is accepted that everything in the universe derives from these *Five Elements* in combination and no one element is superior or has more value than another. With respect to rules of form-making, the technique of *Proportion* requires correlation in size and number between the elements, or between elements and the surroundings in which they appear. Neither the quality nor the quantity of any element of the *Five Elements* should overwhelm the others. Any structure or man-made landscape that clashes with its natural surroundings is considered unfavorable. For example if elements are too large, too great in number or too overwhelming. This issue of harmonious combination can refer to the technique of *Proportion* of modern landscape design. All the elements of a garden should have equilibrium in the sense that they convey the size and the number of the whole.

Table 4-8: Compatibility between *Proportion* and *Five Elements*

Rules of Form-making	
Proportion	(a) Balance quantity and quality of various elements; (b) No one element or feature should overpower all of the others; (c) Use the large-scale, human-scale and small-scale in landscape design.
Harmony of Five Elements	(a) Combine Five Elements by using quality (shapes, colours, materials, textures) based on cycle of production ; (b) Combine Five Elements in a harmonious quantity, no element or element's quality is dominant ; (c) Use either human-scale and small-scale in garden design.
Roles of Physicality	
Proportion	(a) Comparison of heights, lengths, areas, masses, volumes and numbers of all elements; (b) Comparison of colours, materials, shapes, textures of all features.
Harmony of Five Elements	Combination of Five Elements quality and quantity .
Roles of Function	
Proportion	Create the equivalence and concord of all elements and all features.
Harmony of Five Elements	(a) Create the harmony between the whole elements in the garden; (b) Avoid a monotonous scene.
Aspects of Psychology	
Proportion	(a) Large-scale creates the emotions of wonderment and amazement; (b) Human-scale brings the sense of familiar and comfortable ; (c) Small-scale gives a sense of dominance and a desire to care for the smaller objects.
Harmony of Five Elements	(a) Create creative, auspicious energy (b) Creates harmony of the cosmos.

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

In Feng Shui gardens, all elements should coexist harmoniously. Another consideration is that the combination of *Five Elements* in a Feng Shui garden should follow the rules of the cycle of production which emphasizes the close harmonious relationship between each element and the equivalence or concord of all elements together with the function of *Proportion*.

4.3.7 Unity technique and theme of each of *Five Elements*

The technique of *Unity* and each of the *Five Elements* of Feng Shui application share the same purpose. That is to create a cohesive perception of the landscape as a whole. To achieve the theme of the both disciplines the colours, forms

or textures of elements in landscape design are used. In this part, the technique of *Unity* is compared with the attributes of each of the *Five Elements*, which are assigned identification for an individual Feng Shui garden landscape. This can create the specific characteristics for such a garden.



Figure 4-20: Water theme is made from white and purple colour of shrubs and plants, and the outline contour shape

A Feng Shui garden identifies with its owner, who might enjoy a particular element's energy. By using the interaction of such alternatives of *Five Elements*, energy of such a single element theme can be created through the manipulation of colours, materials, textures or shapes of that element. For example, a *Water* garden is the integration of water pond, birdbath,

flower beds with an undulating shape, colour of blue and purple and wavy footpaths (Figure 4-20).

In this case, the quantity of *Water* character may overwhelm to others and it could lead to unfavourable landscape. To reduce the strong influences of *Water*, whilst maintaining the distinct characteristic of the owner, other elements' characters could be added to harmonize the landscape. For

example, adding round (*Metal*) flower-beds (*Wood*); bright red sunflower (*Fire*) could increase variety to the garden. The cycle of production of *Five Elements* is also recommended. This method is used to create the *Unity* by emphasizing the main theme of the garden as well as the distinction of a Feng Shui landscape (Choi, 2001).

According to rules of form-making, Table 4-9, *Unity* can be achieved by arranging the separated elements together within a theme; a theme of an element of the *Five Elements* is presented by colors, shapes, materials or textures without necessarily using exactly the same plants or objects. For example, a theme of *Fire* can



Figure 4-21: Fire theme is from trees with red leaves, the clock tower. Round, grey pots (*Metal*) reduce the effect of Fire element

be achieved by red color, using plants with reddish foliage and other trees with similar colored flowers or shape of triangle (Figure 4-21). Achieving this Feng Shui theme in garden landscape, *Unity* is obtained since it requires the link of different elements in the whole picture.

Table 4-9: Compatibility between *Unity* and theme of each of Five Elements

Rules of Form-making	
<i>Unity</i>	(a) Repeat <i>elements</i> or <i>qualities</i> of elements (shapes, materials, textures or colours) without using exactly the same elements (b) Arrange the separated elements together within <i>a theme</i>
Theme of such Element	(a) Repeat <i>characters</i> of one <i>Element</i> by using shapes, materials, textures or colours (b) Add enough <i>buffered characters</i> of other elements (c) Follow the <i>cycle of production</i> and avoid cycle of destruction
Roles of Physicality	
<i>Unity</i>	(a) Quality of <i>oneness</i> but in <i>cohesion</i> (b) <i>Unification</i> of all features or elements in a part of garden that reminds another part
Theme of such Element	<i>Theme</i> of either <i>Water, Metal, Fire, Wood</i> or <i>Earth</i> in garden through shapes, materials, textures or colours
Roles of Function	
<i>Unity</i>	(a) Create the <i>topic</i> of separated elements in a <i>whole picture</i> (b) Eases overall appearance of garden, <i>joins</i> the separated elements.
Theme of such Element	(a) Emphasizes the <i>characters</i> of such <i>Element</i> . (b) Makes the <i>distinction</i> to Feng Shui gardens
Aspects of Psychology	
<i>Unity</i>	Allows visitors to get a <i>perception</i> of the <i>whole landscape</i> as <i>one</i>
Theme of such Element	(a) Allows visitors to be aware the <i>distinction</i> of the owners' <i>characteristics</i> and hobby (b) Allows owners to present their own <i>personality</i>

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

Unity allows an easy overall appearance and a perception of the whole landscape as one. The Feng Shui theme of such an *Element* creates a distinctive landscape permitting visitors to get a sense of visual flow from one part of the landscape to another.

Table 4-10: Five Elements interactions

<i>Element</i>	<i>Primary colours</i>	<i>Means</i>	<i>Shape</i>	<i>Rule of production</i>	<i>Rule of avoidance</i>	<i>Avoid</i>
<i>Water</i>	Blue, Black, Purple	Ponds, metal art works	Waves, curves	Metal: White, gold, silver, metallic, circle	Earth: Yellow, beige, earth tones, square	Stone, clay, earth
<i>Earth</i>	Yellow, Beige, Earth tones	Stone benches, rock gardens, stones, boulders, brick, flagstone	Earth Shapes: Low, flat surfaces	Fire: Red, burgundy, pink, coral, triangle	Wood: Green, brown, rectangle	Plants and trees, colour green
<i>Wood</i>	Green, Brown	Fruit trees, herbs, medicinal plants, play equipment, flowers	Columns, cylinders, posts	Water: Blue, black, purple, Curve	Metal: White, gold, silver, metallic, circle	Metal art works, white flowers
<i>Fire</i>	Red, Burgundy, Pink, Coral	Barbecues, fire pits, red leaves, trees, flowers	Pointed and triangular shapes	Wood: green, brown, rectangle	Water: Blue, black, purple, curve	Ponds, waterfalls, fountains
<i>Metal</i>	White, Gold, Silver, Metallic	Playground, convalescing and healing, sunbathing, statues, wind chimes	Circles and arches	Earth: Yellow, beige, earth tones, square	Fire: Red, burgundy, pink, coral, triangle	Barbecues, fire pits, pyramid, red flowers

(Source: Choi, 2001)

The Table 4-10 illustrates the way in which a theme of *Water*, *Earth*, *Wood*, *Fire* or *Metal* can be achieved. It is necessary to add some characteristics of other elements, such as a varieties of plants or the selection of colors, construction materials and shapes to reduce the overpowering influences of such an *Element* (Figure 4-22 and 4-23). Achieving the Feng Shui theme in a garden landscape produces a unity and connectedness, the distinction among various owners and the difference of Feng Shui gardens.

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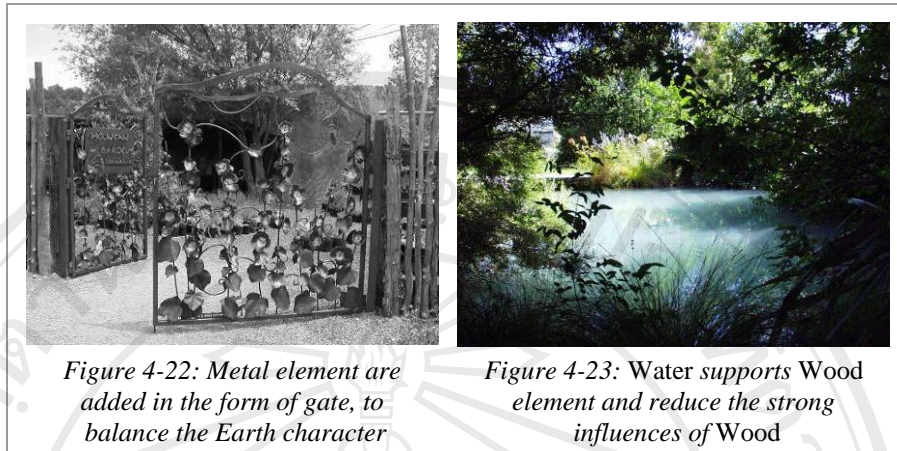


Figure 4-22: Metal element are added in the form of gate, to balance the Earth character

Figure 4-23: Water supports Wood element and reduce the strong influences of Wood

4.3.8 Harmony technique and *Qi* prospect

The technique of *Harmony* and the *Qi* prospect of Feng Shui application share the same purpose which is to relate elements with their surroundings. The key point of both disciplines is to maintain smooth transitions and strong links, with sufficient buffers between elements, in order to integrate the garden as a whole with the surroundings.

The use of all elements in landscape design seeks to be functional and have value, whilst the Feng Shui applications seek the *Qi* prospect through the combinations of essential elements. In this part, the technique of *Harmony* is compared with the attributes of *Qi* prospect of Feng Shui application. Both of them are assigned to harmonize between elements and surroundings, and humans and nature.

It is often said that Feng Shui gardens are built, not planted. The key is making a garden “look natural, though man-made” (Vuong, 1996). Feng Shui landscapes normally transform their symmetrical formal site plan into a more natural style, to get closer to nature, using plants selectively.

Much of the garden landscape is enclosed by walls, elegant pavilions, bridges and decorative pavements which provide the transition and connection between building and nature. The use of transition and connection can be regarded as the way to accentuate the natural beauty in a garden landscape.

Table 4-11: Compatibility between *Harmony* and *Qi* prospect

Rules of Form-making	
<i>Harmony</i>	(a) Maintain smooth <i>transitions</i> , strong <i>links</i> between the elements and their surroundings. (b) Use natural materials with <i>functional value</i>
<i>Qi</i> prospect	(a) Use the elements whose shapes, materials, colours and textures <i>echo</i> the surroundings; (b) Create <i>good signs</i> such as verdant plant, water feature, nimble animals, bloomed trees; (c) Avoid bad signs such as arid soil, dry site, withered trees, fetid water; (d) Do <i>not block</i> building by solid fence or neighboring building; (e) Do <i>not isolate</i> any element, need smooth <i>transfer</i> , create enough <i>buffers</i> between elements.
Roles of Physicality	
<i>Harmony</i>	The <i>concord</i> among the elements and their surroundings.
<i>Qi</i> prospect	Signs and symbols of <i>Living Qi</i> prospect.
Roles of Function	
<i>Harmony</i>	(a) Avoids sudden changes or the isolation of an element in landscape; (b) Helps to <i>heighten nature</i> .
<i>Qi</i> prospect	(a) Creates the <i>fresh environment</i> for garden; (b) Create the <i>transition</i> between the man-made architecture and nature landscape.
Aspects of Psychology	
<i>Harmony</i>	Create <i>visual pleasure</i> .
<i>Qi</i> prospect	(a) Symbolizes of life, energy and health in garden landscape; (b) Express the ideal that man and nature could be and should be in <i>harmonious space</i> .

Information Source: Reid (1993), Vuong (1996) and Vuong (2004)

For the manifestation of *Qi*, the buildings can be understood as elements, whilst the gardens play the role of the transition and connection with nature. It is believed that when man-made architectures stay in concord with nature, humans feel comfortable. When nature is heightened, *Living Qi* is imbued.

In landscape design, elements with functional value can improve harmony (Reid, 1993). By using natural materials for the purpose is more harmonious than using man-made products with little utility. While the technique of *Harmony* emphasizes the uses of natural and purposed elements, the *Qi* prospect can be manifested through natural materials such as bamboo fencing, wooden bridges, stepping-stones and plants, to reflect surroundings. Every element in a Feng Shui garden functions to represent both microcosm and *Qi* prospect.



Figure 4-24: The stone bridge is connected with the surrounding stones



Figure 4-25: The wooden bridge is connected with the bamboo trees



Figure 4-26: Concrete fence blocks the flow of Qi, creates the change suddenly



Figure 4-27: Hedge blocks the land, isolates the building within the boundary

According to Vuong (1996), residences should be near rivers with fertile soil and verdant plants. Humans should live under the great stable mountain and near a quiescent watercourse because they can be unaffected by drought and become subject to flooding. A favorable residence of Feng Shui is where humans can live in harmony with nature, avoid natural calamities, and be considerate of thriving *Qi*. In this research, harmony between the site and nature is studied in order to know in which context the optimum residence favoured by respondents should associate with selected natural features in the questionnaire in the next chapter.

4.4 Drafting the Questionnaire

As the results drawn from the table of the four comparable attributes, three most important compatibilities determine the three questions in the questionnaire. The validation of whether architects are able to adopt the compatibility between modern landscape design techniques and Feng Shui applications is the result of the synthesis.

Such results can be used as the materials to develop twenty-four questions of a draft questionnaire. The drawings in each question can be understood as the integration of the Feng Shui practice into modern landscape design. The intent of each drawing is to integrate Feng Shui applications within the representation of eight landscape design techniques, which are *Emphasis*, *Sequence*, *Simplicity*, *Balance*, *Proportion*, *Interest*, *Harmony*, and *Unity*. This 8-page questionnaire requests the respondents to select the most preferable environment according to their professional judgments of modern landscape design techniques.

4.2.1 Questionnaire Design

In general, the questionnaire comprises eight pages corresponding to eight techniques of modern landscape design. Each technique's questions are on a separate page and contents between three and five questions. For example, in the case of the *Sequence* technique, there are three questions about *Sequence* and illustrating the solutions to obtain the *Sequence* in modern landscape design. Each question provides a series of drawings, with different levels of Feng Shui applications rank (Appendix A).

❖ Question formulation

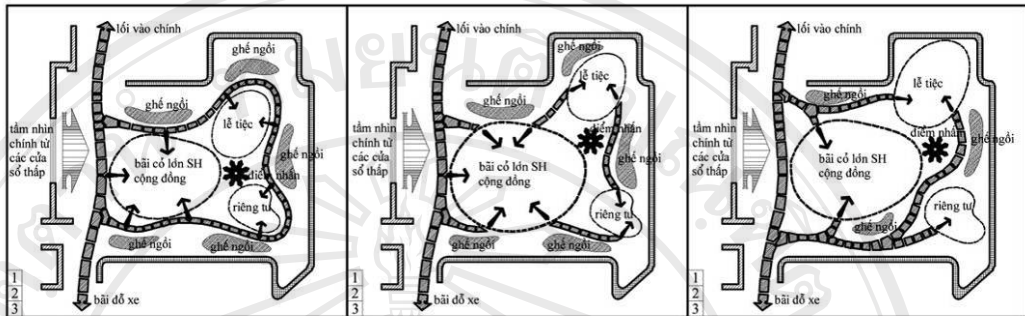
In one question, there are several drawings; the first drawing satisfies the Feng Shui application; the second drawing has some aspects changed and only partially satisfies Feng Shui application requirements; the last drawing is designed in the way that does not conform to Feng Shui application whatsoever. Therefore, each drawing carries different rank of Feng Shui solution. In other words, each question has its own ranking system according to Feng Shui practice, using 3 scales in a question with three-drawings, 4 scales with four-drawings and 5 scales with five-drawing question. The lower the rank is, the more favourable the drawing has according to Feng Shui practice.

01. Trong một hoa viên, có một bãi cỏ cho hoạt động cộng đồng, một không gian cho sự gặp mặt riêng tư và một sân gạch cho lễ tiệc, bạn lựa chọn phương án nào sau đây? Tại sao?

A Lối đi vòng quanh khu đất, bao bọc bãi cỏ, khu vực riêng tư và không gian lễ tiệc. Có một hồ nước với đèn đá và non bộ ở giữa.

B Lối đi băng qua bãi cỏ để đến khu vực riêng tư và không gian lễ tiệc. Có một hồ nước với đèn đá và non bộ ở giữa.

C Bãi cỏ có thể tiếp cận bằng lối đi, khu vực riêng tư và không gian lễ tiệc có thể vào bằng lối riêng. Có một hồ nước với đèn đá và non bộ ở giữa.



Ý kiến của bạn:

Question: In a garden, there are two grassed areas, one for group gatherings, the smaller one for more private gatherings and a paved patio used for occasional barbecues or banquets. The Emphasis of the garden consists of decorative elements including water fountain, rocks and lanterns. Which of the following arrangements do you prefer?

- A.** A meandering, continuous footpath enveloping the whole garden, providing full access to the garden.
- B.** Footpaths connect the larger grassed area to the smaller area and patio. A separate footpath links the patio and the smaller area.
- C.** Different footpaths each divided into several branches that lead to different sections of the garden.

Figure 4-28: An example of the Sequence – 1st question

For such a technique, in designing the three questions, the theme of that technique is variable. For example *Sequence*, the *Sequence* of spatial arrangement is changed throughout the three drawings. The first question is about the footpath in a public park: it may be designed meandering around several spaces (A), passing through several spaces (B), or separating into different paths (C) (Figure 4-28). In this example (Figure 4-28), the Feng Shui rank for these drawings are 1, 2 and 3 for drawing A, C and B respectively. The second question is about the connected spaces in small garden formed by shrubs, the design of this could have one entrance (A), few entrances (B), or many entrances (C) (Figure 4-29). The third question is about a gallery spaces (corridor), in which, the spatial arrangement could be opened (A), closed (B) or mixed (C) (Figure 4-30).

Trong một khu vườn, có một không gian để đi dạo được tạo nên từ những bụi cây thấp. Bạn lựa chọn phương án nào sau đây? Cho biết lý do tại sao?

A Có ba hướng mở ra để tiếp cận với không gian này **B** Có nhiều hướng mở ra để tiếp cận với không gian này **C** Chỉ có duy nhất một lối vào cũng là lối ra để tiếp cận không gian này

Ý kiến của bạn

Figure 4-29: An example of the Sequence – 2nd question

Trong một kiến trúc cảnh quan, vài loại không gian được kết nối với nhau và có thể tiếp cận từ một hệ thống trường lang. Bạn lựa chọn phương án nào sau đây? Cho biết lý do tại sao?

A Những không gian đóng kết nối với hành lang **B** Những không gian mở liên kết với nhau và kết nối với hành lang **C** Những không gian đóng - mở kết nối với hành lang

Ý kiến của bạn

Figure 4-30: An example of the Sequence – 3rd question

❖ **Presenting the questionnaire**

The questionnaire is presented with twenty-four questions on eight pages with each having three questions pertaining to a specific technique. The theme of each page is designated as to the techniques name (Figure 4-30). Each question has instructions, notes, several drawings and comment area asking respondents' further input, together with an area where respondents can add their comments. Each drawing has check-box in which the respondents rate individual drawings. The positioning of techniques is randomly assigned across the questionnaire's eight pages (Appendix A).

Respondents are expected to comprehend only the use of modern landscape design techniques. An example of this, in Vietnamese, on the

Sequence technique, illustrates the question together with three associated drawings (Figure 4-31).

Question

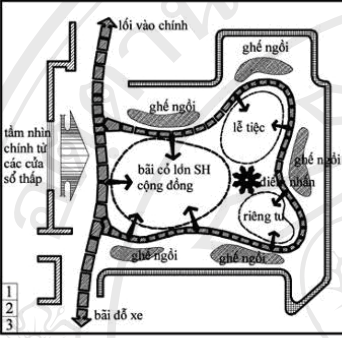
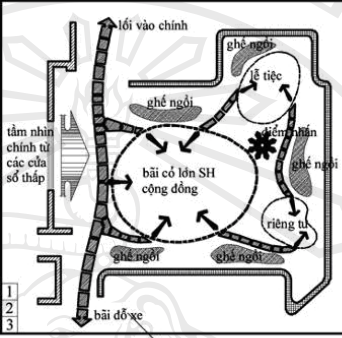
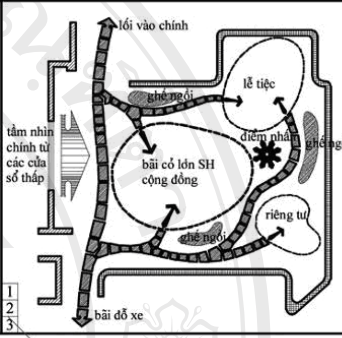
01. Trong một hoa viên, có một bãi cỏ cho hoạt động cộng đồng, một không gian cho sự gặp mặt riêng tư và một sân gạch cho lễ tiệc, bạn lựa chọn phương án nào sau đây? Tại sao?

A Lối đi vòng quanh khu đất, bao bọc bãi cỏ, khu vực riêng tư và không gian lễ tiệc. Có một hồ nước với đèn đá và non bộ ở giữa.

Instruction

B Lối đi băng qua bãi cỏ để đến khu vực riêng tư và không gian lễ tiệc. Có một hồ nước với đèn đá và non bộ ở giữa.

C Bãi cỏ có thể tiếp cận bằng lối đi, khu vực riêng tư và không gian lễ tiệc có thể vào bằng lối riêng. Có một hồ nước với đèn đá và non bộ ở giữa.

Ý kiến của bạn:

Comment Area
Note
Check-box

Figure 4-31: Structure of a question presentation

4.2.2 Respondents

A short review of architectural education as well as architectural profession in Huế, Viet Nam, is appropriate AT this point. In 2001 the architectural faculty of Huế was transferred from Ha Noi Architectural University (HAU) to Huế University (HU), and is located in Architectural Department of the College of Sciences, where it remains to this day. Some five Graduating Classes of architects have graduated from HAU, between 1995 and 1999, and a further five Graduating Classes of architectural students from HU, from 2001 to this point in time, in Huế.

The Graduate architects from HAU have practices in most regions of Viet Nam. Most architects practicing in Huế are citizens of Huế and number some 110 in total (statistics of Architectural Department, 2006). Many of these architects participate in periodic activities and are members of the Young Architects Association of Huế. There are also a number of more senior, experienced architects, graduates of Ho Chi Minh City and Ha Noi, working in Huế. These architects, with at least 6 years of architectural practice, are also respondents in this research.

Fourth and fifth year architectural students at the Hué Architectural Department have studied landscape design in classes and academic projects. Their responses are of interest as they represent opinions of younger practitioners.

In total the respondents numbered approximately 250 comprising some 150 architectural students and 100 other design professionals.

4.2.3 Data collection procedure

After implementing the questionnaire, the researcher attended fourth and fifth year classes to solicit respondents and recruited further respondents from architectural firms in person. After that, both were interviewed. The questionnaires were delivered to the respondents by hand to fill and immediately returned upon completion.

Respondents were asked to read the instructions carefully before completing the questionnaire. The respondents were requested to rank every drawing in each question. A scale was employed to tabulate the answers, corresponding to whether there were three, four or five drawings in any given question. The weighting was similar, with 1 representing the optimum choice and 3, 4 or 5 reflecting the respondent's least acceptable choice. The respondents were asked to give the reasons to justify their choices, thereby allowing additional input to be gathered.

4.2.4 Data analysis process

The derivative data culled from the completed questionnaires was separated into two distinct categories: (1) the numerical rankings of preference; (2) written Comments on each page that served to further confirm the numerical results. In totality the results provided a dual method to confirm the compatibility between modern landscape design and Feng Shui practice.

❖ **Statistical analysis:**

The numerical data were processed using SPSS v10 software to produce an output that included frequency (count), valid percentage (percent) and central tendency (mode).

Table 4-12: Example of Numeric Response – *Harmony* – 3rd question

Drawing	A			B			C		
	1	2	3	1	2	3	1	2	3
Rank	1	2	3	1	2	3	1	2	3
Count	39	48	107	92	61	52	80	87	31
Percent	20.1	24.7	55.2	44.9	29.8	25.4	40.4	43.9	15.7
Mode	3			1			2		
Feng Shui rank	3			1			2		

For example, this question pertains to the *Harmony* technique and has three drawings; therefore the rank of this question was 1 – the most favoured, with 2 and 3 – the less favoured and the least favoured. The count and percentages were tabulated.

Then, rankings from respondents were compared with Feng Shui rank. In this question, the optimum Feng Shui application is depicted in (B), and 44.9% of the respondent's awarded a '1' rating (most favourable), 29.8% awarded a '2' rating (favourable) and 25.4% awarded a '3' rating (least favourable).

The 44.9% ranking (B) a '1' qualification is sufficient to confirm the hypothesis that compatibility exists between landscape design techniques and Feng Shui application.

A drawing is also used to verify whether the absence of a Feng Shui solution is acceptable to the respondents. (A) is assigned '3' rating in Feng Shui rank - the least favourable solution of Feng Shui. Some 55.2% of respondents thought that it was the least preferable choice. This result has shown the compatibility between landscape design technique and Feng Shui application.

In the event there is insufficient respondent differentiation between the options, it is deemed that the Feng Shui solution was not accepted by

respondents, and therefore there is no compatibility between that Feng Shui application and that particular modern landscape design technique.

❖ **Content analysis:**

The data from the written comments from the respondents given to each choice in the questionnaire are gathered, categorized and counted. With respect to data derived from written responses, there are two categories of classification, which are:

- Subjective opinion feeling: “I love it”; “It is beautiful”; “It is interesting”; etc.
- Objective opinion with explanation: “It helps to improve the air circulation”; “It reduces the heat”; “It makes intimate space”.

These are listed in subcategories of subjective opinion, as they are in the questionnaire. The similar opinions are grouped by frequency. Opinions with more than 5 counts are listed; those with fewer than 4 counts were discarded. This information will be transferred and synthesized into a table of opinions together with the statistics. The result of the analysis of the written comment data is used to support statistical analysis results.

In short, in Table 4-3, Table 4-4, Table 4-5, Table 4-6, Table 4-7, Table 4-8, Table 4-9 and Table 4-11, descriptions of both modern landscape design techniques and Feng Shui application are synthesized in order to obtain the whole spectrum; any compatibility is highlighted using bold, italic letters. Subsequently the salient compatibilities form the basic input of the questionnaire. The analysis of the independent respondent ranking of the output, along with the qualification of the written portion of the questionnaire, is to confirm the veracity of the analysis in the table of compatibility between the two disciplines and confirm its suitability for use as a reference in modern landscape design practice of architects.