
FENGSHUI: Its Application in Contemporary Architecture

Article by Teh Tien Yong

The principal philosophy that has greatly influenced Chinese thought and culture over the ages is the *Yijing: The Book of Changes*, believed to have originated from the legendary Emperor Fu Xi in the year 3322 B.C.¹ It represents symbolically, the organised, rhythmic and purposeful Universe, allowing the reader to infer relationships between himself and the Cosmos beyond normal perceptual levels.

It has been this understanding of the environment that has bred the natural sciences of acupuncture and Fengshui, two departments of the same science concerned with the flow of subtle energies (*qi*) in the human body and in the earth respectively.²

It was not until the Sung Dynasty (during the 10th century A.D.) however, that all the elements of Fengshui were gathered methodically and built firmly on a philosophical basis into one system, combining every form of influence which heaven may be said to exercise on earth.³

Time and the human propensity for developing superstition however has not left the theories of Fengshui untouched over the past millennium. What the layman understands today as being Fengshui is a science infused with numerous myths and superstitions and where its primary use is the attraction of good fortune to individuals and business enterprises. A resurgence of interest by the Chinese in the *Yijing*, acupuncture and Fengshui, and an increased interest in the West, augurs the beginnings of its acceptance as an ecological science that studies the symbolic relationship between the Cosmos, Nature and Man.

Fengshui, or the art of placement and urban orientation practised by the Chinese over the past millennia suffered a set-back at the turn of this century when the western-educated Chinese elite grew in numbers and brought back with them the reactionary movement that

have swept across the whole of Europe. The impact was devastating and almost overnight, age-old Chinese practices inexplicable in terms comprehensible to the western-educated mind were debunked as superstition and pseudo-sciences. Such attitudes were prevalent in writers like Eitel⁴ and more recently E. Lip⁵ and Low⁶ who both hold rather ambivalent opinions. The practice has, nevertheless, survived till today due primarily to a Chinese pre-occupation with the accumulation of wealth. This has, albeit, been kept to superficial levels, limited to projects ranging from the realignment of doors, tomb siting, interior layouts and occasionally a house design.

Lately, there has been a resurgence of interest in Fengshui amongst the decision-making elite and projects like the Hong Kong and Shanghai Bank Building and the Competition for the Peak, both of which are in Hong Kong, attest to this new concern for the integration of Fengshui with modern architecture. Unfortunately, the lack of understanding of the logical basis for Fengshui has inadvertently retarded its application in larger projects like town planning and urban design.

Recent discoveries by biologists on the impact of the Earth's magnetic field on certain kinds of bacteria and by geographers in the field of plate tectonics⁷ may perhaps induce scientific investigations into certain key ideas held by Fengshui.⁸

What is Fengshui? One definition that has been put forward is: "the art of perceiving the subtle energies that animate nature and the landscape, and the science of reconciling the best interests of the living earth and those of all its inhabitants."⁹ This definition from John Mitchell perhaps spells out most accurately the original intents behind the concept of Fengshui. Literally, the term means wind-water which may have been derived from the necessity to seek shelter from the loessial winds from the north and from the torrential river floods.

According to Skinner¹⁰ the term 'Geomancy' is a misnomer, and more properly refers to an Arab form of divination which spread north into Europe and south into Africa at the end of the first millennium.

The term most consistently used in place of Fengshui in classical Chinese texts is '*dili*', i.e. land patterns, or in modern terms, geography. This, therefore, indicates that Fengshui was *not* intended as superstition but as an integral part of the study of the land itself and the patterns on it, both natural and man-made.

Qi and Symbiosis

The concept of *qi* or life-force (breath of life), runs through Fengshui as much as it does in acupuncture, the practice of which relies on the location of acupuncture meridians for the modification of the flow of *qi* through these points. Similarly, the practice of Fengshui is the modification of the flow of *qi* along the surface of the earth.

The whole universe is seen as a living organisation. Landscape and all nature were interdependent and part of an irrevocable symbiotic relationship: "Everything depended on everything".¹¹

Herein we see how Fengshui, formed as an arm of the Chinese philosophy, actually implants Man as one of the components of the natural cycle of events into the landscape. So successful were the Chinese in their ability to dwell in the environment that the Chinese landscape appears as the epitome of harmonious composition — each practitioner of Fengshui literally became a friend of the environment. This perhaps is the reason why Chinese landscape is highly identifiable. C. Norberg-Schulz puts it across most succinctly when saying in a different context that, "Dwelling above all presupposes identification with the environment. And in this context, 'identification' means to become 'friends' with the environment."

The environmental image formed

through such a system of placement as Fengshui perhaps imparts on its inhabitator and beholder an "important sense of security" and draws our attention to Lynch's theory on the relationship between environmental image, systems of orientation and natural structure.¹²

Factors influencing the Development of Fengshui

Fengshui's development was influenced by China's geographical configuration. To its north and west, central China is surrounded by ranges of mountains. The rivers mainly originate from the west, run through the low-lying areas, providing water for its agriculture and run into the sea. This configuration of natural land forms became a model for almost every type of Chinese architecture.

Climatic conditions have also had an impact on Fengshui. China is situated in the northern hemisphere. In winter bitterly cold winds blow from the north-west. From the opposite direction the south-east prevailing wind brings in warm air, and in the summer, cool air. The warm sun is from the east and the southeast; the western sun is usually hot. As a result the ideal building form is high and solid towards the north to shear off the cold wind. Facing the south it is low and open in order to capture light, warmth, and the summer breeze.

Confucianism, one of the most influential philosophies in China, defines the Chinese morality and social order. It predominately deals with man to man relationships. This belief system also profoundly affected Chinese architecture and city form. The traditional Chinese social and political hierarchy is clearly reflected in physical form.

The city of Chang-An, for example, was planned in accordance with the traditional principles of order and hierarchy. The city was laid out in a grid-pattern. The Emperor's palace was in the north, the highest position. The grid squares were the largest in the north, gradually decreasing in size as they decreased in importance to the south.

The idea of a well-disciplined society also manifests itself through the form of the traditional Chinese courtyard house. The northern end of the home is higher and inhabited by the parents. The son's bedroom is located just south of the parents' rooms. The southernmost area of the house is the servants' quarters. The roof of the southern end is generally lower than the north.

Form School

Different schools of thought emerged concerning Fengshui.

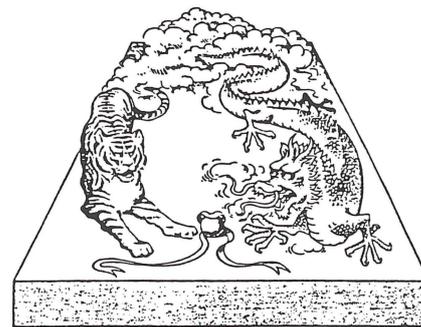
"Heaven requires the aid of Man to carry out its scheme of justice. Earth requires the aid of Man to bring its products to absolute perfection. Neither Heaven nor Earth are complete in themselves, but leave the last finish of everything to Man. Consequently, as regards the natural outlines of the Earth's surface, there is much room left to the active interference of Man."¹³

Mankind therefore has, to a certain degree, the capacity to influence his destiny, and historical times often bear the products of man in such attempts. Hills not quite high enough have been raised, waterways have been diverted to take tortuous courses and railway lines thought to be harbingers of malevic *qi* have been uprooted and discontinued, amongst a host of other examples.

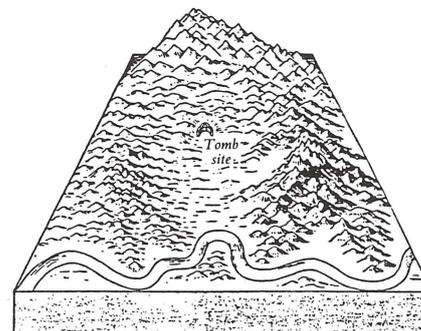
The 'Form' School of Fengshui first started with Yang Yunsong and Zeng Wendi of Kanchou, and its doctrine refined especially by Lai Dayu and Xie Zhuyi. Its theory emphasises land formations and terrain, taking them where they arise to where they terminate, and thereby determining position and orientation. Fengshui *xiansheng* give their whole attention to the mutual appropriateness of dragons, sites, eminences and waters with a stubborn refusal to discuss anything else.¹⁴

Unlike the 'Compass' School, the 'Form' School relies heavily on intuition for the analysis of a placement but is surprisingly regarded as being the less subjective of the two. The basic rules of the 'Form' School are elaborated at great lengths in standard texts like those of Yang Yunsong. These rules apply at any level from the siting of a city to the orientation of a room. The following is a summary of the basic rules¹⁵:

- Buildings, be they tombs or towns, should if possible be constructed on sloping or well drained land.
- The north of any built site should possess a mountainous shield or screen of trees protecting it from malevic *qi*.
- The dead should be buried on the south facing slope of the above-mentioned shield, facing the town and the living.
- Entrances to the town or the home should always be from the south and be given a clear view of this orientation to harvest beneficial *qi*.
- In the landscape, dragon and tiger



Conceptual model



Topographical model

Ideal Fengshui landscape.

forms denote the presence of *yang* and *yin qi* respectively and are most happily placed when they form a complete horseshoe with the dragon in the east and the tiger in the west. The point of transition is seen as the point of greatest concentration of beneficial *qi*.

- Boldly rising formations are termed *Yang* whilst gentle, undulating elevations are termed *Yin*. On ground where male characteristics prevail, the best site is on a spot having female characteristics and otherwise on a predominantly female site.
- Flat land is not propitious from a Fengshui point of view.
- The ideal proportion determined by the Taoists is three-fifths male and two-fifths female for the active concentration of the beneficial *qi* on the site.

Mountains:

Mountains, volcanoes and other hilly features are easily the youngest features on the surface of the earth. The Himalayas for example, are still growing, formed out of an enormous collision between what is now the Indian peninsula and Asia. Not surprisingly, the Chinese viewed them as virile and powerful

The elemental forms of the mountains

Shape	Planet	Element
Conical 	Mars ♂	FIRE
Round head, long body 	Jupiter ♃	WOOD
Square 	Saturn ♄	EARTH
Round, ablong mound 	Venus ♀	METAL
Alive, crooked moving 	Mercury ♿	WATER

manifestations of the pristine forces, a "fit lair for the dragons."

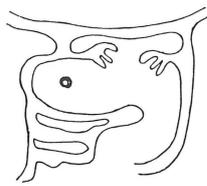
It is inevitable therefore, at this stage to see how mountain forms came to be associated with the "five elements" and consequently with the five governing planets. Suffice to say, in the hilly areas, it is imperative that Fengshui sites be located in places where mountain forms exist in complete compatibility as in accordance with the constructive cycle of the five elements.

In addition to the elemental categorisation of mountains, there is a separate series owing their influences on a site to the "nine moving stars", seven of which belong to Ursa Major and pertains more to their astrological influences on specific individuals. For example, the sloping shoulders of the broken army (Pojun) would be a disastrous configuration if within sight of a house of a professional soldier.

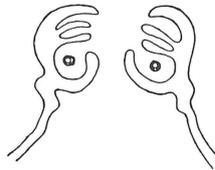
Water:

Contrary to the western preference for straight water courses, the Chinese town planner is involved in earnest attempts to introduce "natural" curves into a water course at first opportunity.

Water courses are the most obvious



仙掌撫琴格



左右仙掌格

River formations and Fengshui application.

flow lines of *qi* and the general rule is that water flowing fast and in straight lines are rapid conductors of *qi* and are therefore undesirable. Slow, sinuous, deep water courses on the other hand, are conducive to the accumulation of *qi* especially if they form a pool in front of the site in consideration.

The confluence is considered a key dragon point and should form a graceful curve rather than a union of conflict. Generally, stream confluences are beneficial because of the concentration of *qi*, whilst the branching of a stream through coarse sedimentation, or at the delta of a river is dispersive of *qi*.

Sharp bends, like straight lines are unfavourable, as they act like "secret arrows" capable of removing *qi* accumulations. Skinner states from a geographical standpoint that water flowing through areas of uniform sediment would automatically meander and that straight streams of rivers indicate inherent faults in the structure of land, dangerous physically and in the case of Fengshui, psychically.

Even artificial confluences or branches can be created and preferably, the "dragon lair" should be nestled amongst branches of the river rather than directly on the main trunk watercourse.

Westward or eastward flowing streams are considered auspicious if they flow directly towards the site and meander around it. Such a configuration ensures beneficial *qi* accumulation.

Water, being the main instrument of landscape sculpture, not only carries mountains and valleys physically but is also a conveyor of *qi*. From the surfacial water, dragons rise as the water evaporates. Wind or *feng*, distributes the water vapour as clouds which, taking the form of dragons in the air, consolidate finally to precipitate life-giving rain into moun-

tains which are the traditional lair of these dragons.

Such picturesque imagery of the flight of dragons demonstrates a systematic knowledge of the connection between evaporation, cloud formation and rain. What appears to be three different kinds of dragons are three continuous interlocking parts of a natural cycle.

The flow of *qi* seems interminably linked with fluid mechanics and it is said that in a site to which the wind has access from all directions, *qi* will scatter before it had any time to accumulate. If, however, the wind is more mellow, then the vital health, *qi*, is retained.

Compass School

The 'Compass' School, or Song Miao Zhifa, began first in Fujian and gained popularity with Wang Ci of the Song Dynasty. Its theory of application emphasises the planets and the trigrams; a *yang* hill should face in a *yang* direction and a *yin* hill should face in a *yin* direction so that they are not at odds. Complete reliance is put on the eight trigrams and the five planets instrumental in determining the principles of generation and destruction. More mechanical in the nature of its application than the 'Form' School, its principles however lack the clarity of the latter.

The use of the compass for Fengshui pre-dates its maritime employment, and its application primarily as a land instrument for divination in all probability retarded the introduction of the maritime compass till circa 10th century A.D.



Using the Fengshui compass in the Ch'ing dynasty.

The ancient Chinese displayed knowledge of the impact of the earth's magnetic field on life, and in fact noted that "certain maggots which arise from fish and meat, placed on the ground, move northwards."¹⁶ Biological work done in the late 1970's does confirm that certain bacteria swim northwards in the northern hemisphere and southwards in the southern hemisphere. The earliest formal recognition of the effect of the earth's field upon organic life is found in writings of the Fujian School of Fengshui. The Chinese have always thought of the compass as south pointing, hence the term *zinanzhen* or south-pointing needle.

The Compass and its Divisions:

The analysis of the Chinese Fengshui compass by the successive halving of divisions to be found in its western counterpart is totally unsatisfactory.

The compass is divided into 12 earthly branches at intervals of thirty degrees, and in addition, has a number of 'Rings' divided according to different classifications.¹⁷ Whilst the European compass point refers specifically to a particular direction, the Chinese compass bearings refer to a segment of the circle, not a specific point on its circumference.

The compass is used by the Fengshui practitioner to take bearings or points where various landscape formations, dragons or rivers appear to terminate, disappear, enter or leave the landscape from the point of view where the reading is taken. Thus, the direction of the dragon 'veins', especially where they come to a head (which may be a cliff or

end of a line of prominent natural features, drainage lines, intersection of rivers, railway tracks and existing architectural lines etc.), must be taken into account as each may carry some part of the flow of *qi* through the site.

On flat land, woods, boulders or large trees may mark the passage of *qi* through the earth though such sites may not possess as much of the primal *yang* energy present in sloping or mountainous areas. The three plates of the compass indicate different facets of the site:

- a) the outer or Heaven plate governs among other things the potency of the *qi* flow;
- b) the earth plate is used in divining the "dragon's pulse" and in locating the veins and arteries of earth *qi*, measuring the relative health of the area surrounding the point under analysis;
- c) the middle plate; or main plate, is to be used to discover the influence of Heaven and Earth on those living at the site under scrutiny.

Five Elements

"This world-outlook was systematized by yet another group of thinkers, the proto-scientific school of naturalists (Ying-Yang Jia), headed by Zou Yan 320-270 B.C., oldest of the Chi-Xia academicians. The naturalists elaborated the theory of the two fundamental natural forces, *yin* and *yang*, and the theory of the five elements, and the system of the symbiotic correlations in which a great number of objects were classified by fives in correspondence with the elements WOOD, FIRE, EARTH, METAL and WATER."¹⁸

The five elements of the Chinese are similar to the ancient Greek elements FIRE, AIR, EARTH and WATER, with the exception of the exclusion of air and the inclusion of wood and water. Wood, which is organic matter, signifies the whole vegetative cover of the earth while metal symbolises to a certain ex-

tent things fabricated or purified from the earth.

Air is left out because it consists substantially of water vapour and clouds, which are already included under water.

In a way, the Chinese elemental view of the universe is more ecologically oriented and dynamic than the Greek model, as it stresses the mutual creation and destruction of the elements. Herein the fundamental differences between the early philosophical formulation of the Chinese and that of the Greeks reveal the basic differences between Chinese and European culture.

It is a little misleading however to use the term "elements". *Xing* indicates movement and therefore the term "five moving agents" may be more appropriate as, like the trigrams and hexagrams of the *Yijing*, these are also symbols of change and transformation.

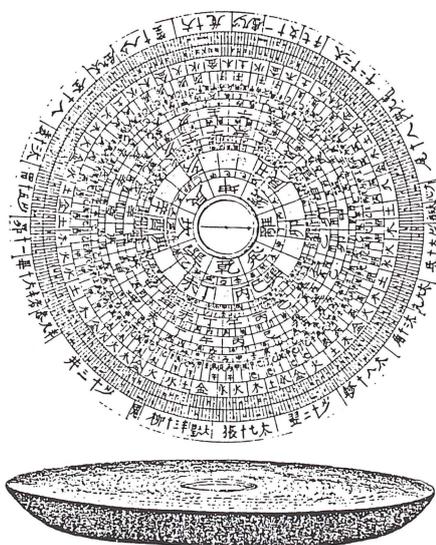
There exist two cyclic relationships among the five elements. In the Former Heaven sequence their *yang* aspect is especially applicable to the waxing half of the year. It may be seen that wood burns to produce fire, which results in ash (earth) in which metal may be found. Metal is also found in the veins of the earth from which springs the underground streams (water) which nourish vegetation and produce wood.

On the other hand, the Later Heaven sequence indicates the destructive order of the elements and portrays the waning half of the year, the *yin* aspect. Each element destroys another, as in Fengshui theory, the destroyer is inimical to the destroyed element.

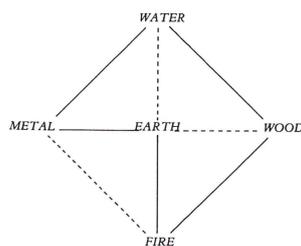
The cycles however cover a wide arena of things and Feuchtwang explains it most clearly by saying:

"Wood is understood to be all vegetation, which is fed by water, and swallows, covers, binds earth, is cut down by metal implements and ignites; water is understood to be all forms of fluid including the liquefaction of metal by fire, and which can be solidified by being staunched with earth and earth is understood to mean all mixed, impure and inanimate substances including the ash produced by fire."

In the above, Feuchtwang seems to imply that the five elements refer not only to the qualitative aspect of things but also to their compositional characteristics. It may therefore be conjectured at this point that some sort of physical-relational diagram may be drawn up as an aid to harmonious architectural compositions.



Fengshui compass.



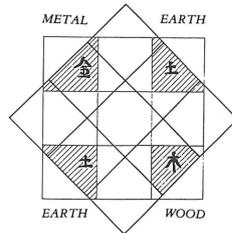
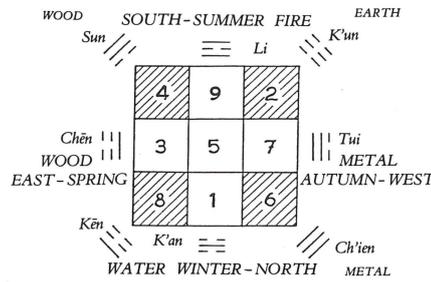
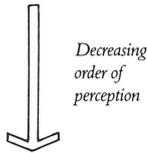
Composite diagram of the relationships between the elements.

Manifestation of the 5 Elements:

The 5 elements which figure prominently in Chinese cosmology and the practice of Fengshui is a classification system for all things occurring in the universe.

For the purposes of architectural application they may be categorised according to:

- Form
- Orientation
- Placement
- Colour
- Material
- Texture
- Numbers



The Lo-shu grid.

Such an order gives the planner/architect a high degree of flexibility in conforming with the 5-element aspect of Fengshui, allowing the application of another manifestation down the hierarchy if the most preferred one is inadmissible owing to the urban and planning constraints or otherwise, i.e. if ideal form cannot be fulfilled then colour follows and so forth.

The Lo-shu grid

Numbers also figure prominently in Fengshui, being associated with the Lo-shu grid, a nine-gridded N-S square used to categorise areas within a site or dwelling into its component elements. All numbers add up vertically, horizontally and diagonally to 15, a number of significance to the Chinese as it represents the number of days in each of the 24 phases of the lunar year.

The numbers 5 and 10 are never used, being numbers of completion, since Fengshui stresses the dynamic nature of the universe. Completion has a finality to it incompatible with the notion of constant flux and change.

Applying the Lo-shu grid to a site or dwelling, one can use it as a device for determining the appropriate position for various uses provided for in the architectural programme.

The following Fengshui guidelines (see overleaf) lay out the principles of the

subject on form and planning. There are basically two areas into which most effort was put:

- a) the interpretation of a Fengshui model first put forward by Professor Winston Yeh; (a U-shaped model developed in his Master's thesis at Harvard University);
- b) the manifestation of the five elements.

Guidelines on these two aspects may be said to be universally accepted by all practitioners irrespective of dialect groups. It was precisely for this reason that oft-considered Fengshui beliefs that are related to numbers have been ignored, they being heavily linked with the Cantonese, a dialect group whose subculture has woven a great deal of superstition into Fengshui.

Proportions, or rather a system of measurement based on the geomancer's ruler, is not given mention in the guidelines as there was insufficient data for arriving at some conclusion on its origins. It was conjectured that it may have its roots in rudimentary anthropometry based on the Chinese physique, but pursuit of this came to nought.

Indeed, proportions would have made a fitting accompaniment to the Fengshui model and 5-element guidelines. All three do not come under the realm of superstition and are instead, abstractions of the Chinese view of the world (micro environment) and the universe (macro environment).

The guidelines stipulated are applicable throughout all levels of planning. This is consistent with the *Yijing's* theory of infinite progression and regression.

¹Foreword by Robert van Over: I-Ching; publ. The New American Library, Inc. 1971.

²Afterword by John Mitchell, Fengshui; Ernest J. Eitel, Synergetic Press 1984.

³The Living Earth Manual of Fengshui, Stephen Skinner, ch.1 p.9; Graham Brash (Pte) Ltd, Singapore.

⁴At a time when the British Empire had control over a large portion of the globe and being a member of the clergy, Eitel's British supremacist attitude is evident and he was to conclude that Fengshui was "the blind gropings of the Chinese mind after a system of natural science and was marked for decay and dissolution."

⁵It was in one of her earlier books, Chinese Geomancy, Singapore 1979, that she came to term Fengshui as pseudo-science.

⁶Low's attitude is the epitome of ambivalence, saying, "If you believe it, it exists. If you don't, it doesn't."

⁷Geological research into plate tectonics reveal cyclical thermal and movement patterns within the earth's crust. Startling discoveries include the switching of the earth's polarity over regular intervals millions of

years apart.

⁸The key idea being the concept of Qi.

⁹John Mitchell, (afterword Feng Shui: Eitel).

Other definitions:

"The art of living in harmony with the land and deriving the greatest benefit, peace and prosperity from being in the right place at the right time is called Fenghui." — S. Skinner, The Living Earth Manual of Feng Shui.

"This well-known word (Fengshui) means wind-water, but in its wider sense stands for the relations to the surrounding nature, the influence of the landscape, the beauty of the buildings and the happiness of the inhabitants." Ernst Borschmann, Picturesque China.

¹⁰Skinner, etymological note on Fengshui, The Living Earth Manual of Fengshui.

¹¹Sarah Rosebach, Fengshui, the Chinese Art of Placement.

¹²A good environmental image gives its possessor an important sense of emotional security. Accordingly, all cultures have developed "systems of orientation". That is, "spatial structures" which facilitate development of a good environmental image, these systems

of orientation being often based or derived from a natural structure.

¹³Fengshui: Ernst J. Eitel, p. 48. Here Eitel expounds on the Chinese belief in Man's capacity to influence Fengshui and hence to a limited degree, his destiny.

Linyun, a noted practitioner of Fengshui in Hongkong also agrees that Man's influence is limited. The general course of events cannot be altered.

¹⁴Stephen Skinner's opinion on the segregation of the two schools. General practice however, seems to amalgamate the two modes of thought.

¹⁵A more thorough exposition of the basic rules are provided in S. Skinner's Living Earth Manual of Fengshui and in Low Wai Lang's Chinese Geomancy and Architecture, a fourth year B. Arch. elective, NUS.

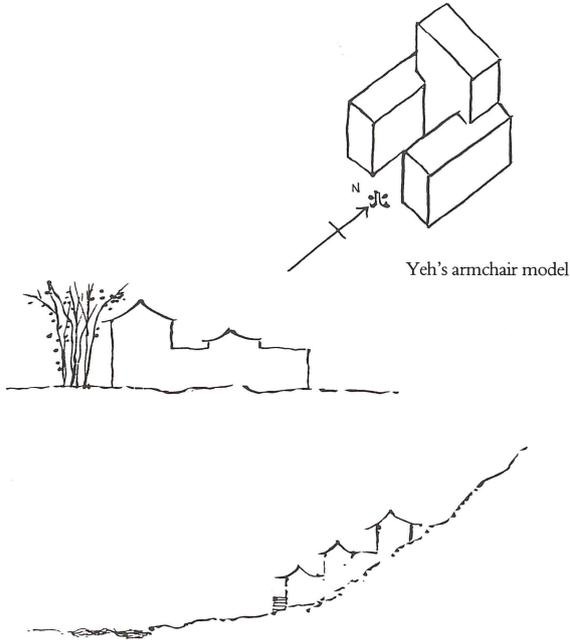
¹⁶Transl. Needham, 1962, vol. 4, part 1, p. 262. cf. S. Skinner.

¹⁷For a comprehensive elaboration on the rings of the compass and its divisions, see S. Skinner: The Living Earth Manual of Feng Shui. Chapter 5.

¹⁸S. Skinner: The Living Earth Manual of Feng Shui.

Fengshui Guidelines

Basic form as has been exemplified in case studies takes a U-shaped pattern with a high back. This back generally faces North or if that is inadmissible owing to geography or topography, is up against a hill or backed by trees.

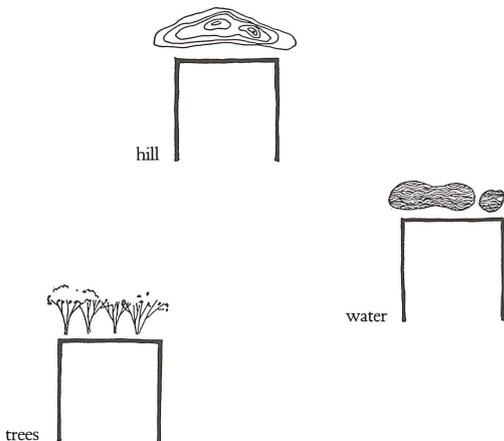


The widespread association of this with good Fengshui may be due to the fact that it effectively contains space, defining an enclave that is sufficiently protected, yet possessing an open aspect.

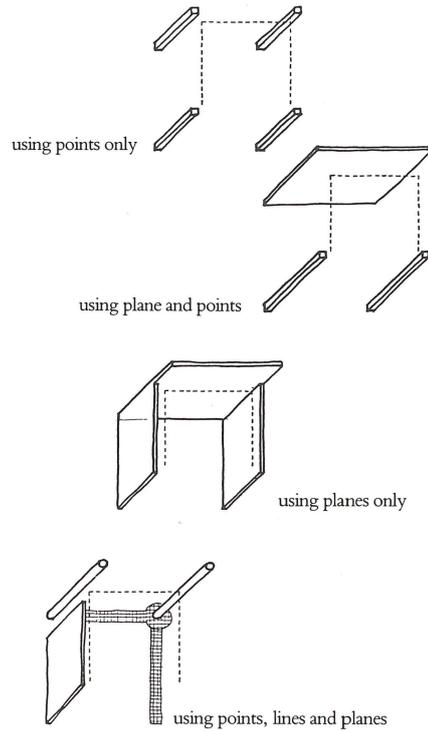
Landscape:

Landscape forms an integral part of Fengshui and should be carefully considered in planning. The principle components in good Fengshui landscape are:

- i. Water
- ii. Trees
- iii. Hilly features.



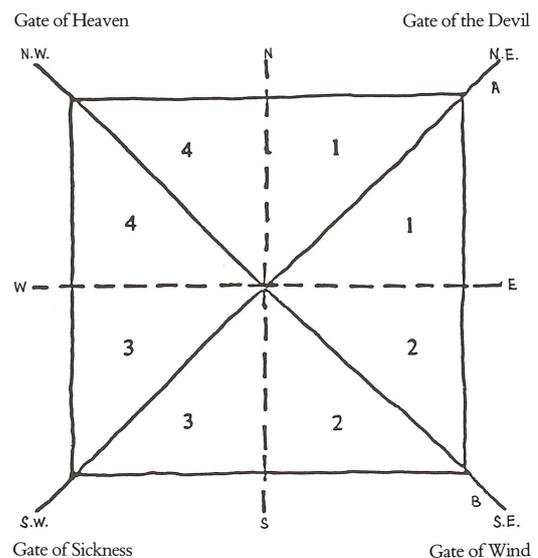
Generally, meandering and undulating features are preferred so as to reduce the amount of malevic *qi* in the site and also as a means of containing good *qi*. All three landscape components (water, trees and hilly feature) are often employed as shields against *sha qi* and should therefore be located in the rear of any U-shaped pattern or in the direction most likely to harbour malevic forces.



Modern city planning however, may not always permit such a connected linear interpretation of this U-shaped pattern. Devices such as points, lines and planes may be put into use to overcome any restrictions.

Orientation:

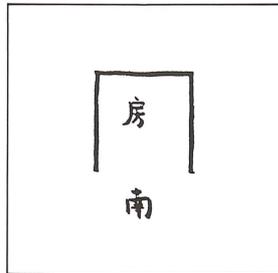
While a generally north-south attitude is preferred, the NW-SE orientation appears to be superior as it conforms favourably with the cosmological conditions of the Universe. NW-SE being locations of the Gates to Heaven.



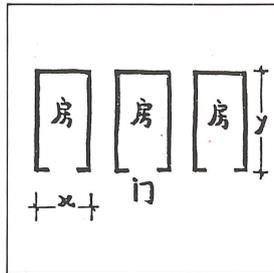
Conversely, entrances in the NE-SW are avoided as much as possible for the Gates of Hell and Gates of Illness are harbingers of ill fortune. The Hongkong and Shanghai Bank represents a prominent case in point where the escalators to the main banking hall take a N.E. aspect.

The following diagrams, digested from Low Wai Lang's extraction from the Imperial Encyclopedia, puts down in graphic form some Fengshui guidelines which I consider to have greatest direct impact on architecture. They exist on the level of general application and in no way takes into account astrological compatibility

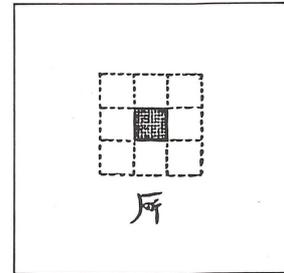
between specific individuals and the buildings or sites which they inhabit. Such an exercise dwells beyond the scope of this thesis. The diagrams are divided into 2 sections: Good (吉) and bad influences (凶) and should provide a fair idea of the overlay of cosmology onto the rational in general Fengshui practice.



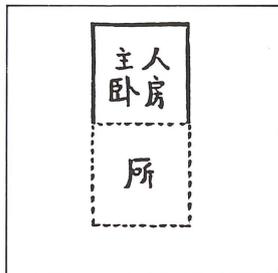
Room facing south



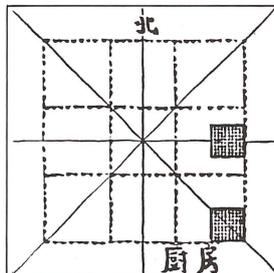
Depth of the enclosure is greater than its width



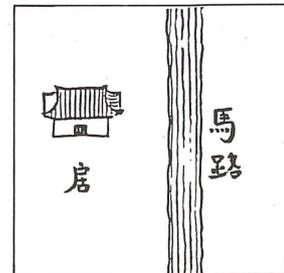
Living room in the centre



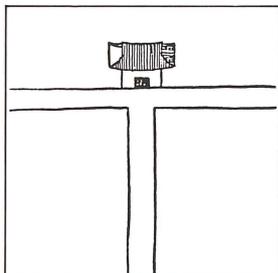
Master bedroom at the head of the living area



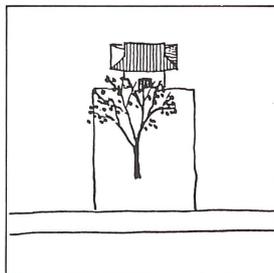
Kitchen in the east or south-east



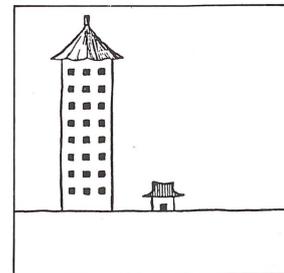
Road to the east



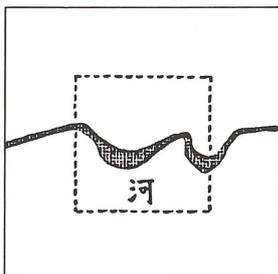
House at a T-junction



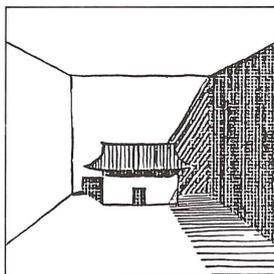
A tree in front of the house



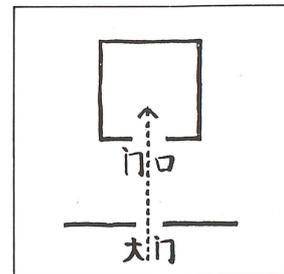
Small building overshadowed by a tall building



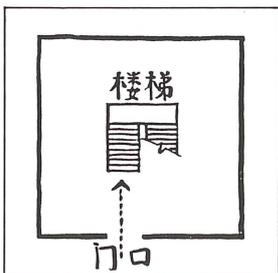
River or stream cutting across the site



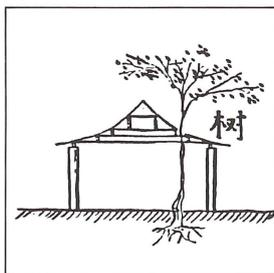
High boundary walls



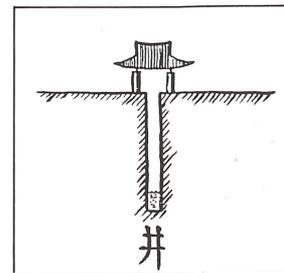
Alignment of main door with subunit door



Staircase facing the main door



A tree growing through the roof



House over a well