

## The Ideology of Confucianism Zhu Xi: An Application in The Design of Huizhou Residential Buildings in China

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### Abstract

*Huizhou is Zhu Xi's hometown; Zhu Xi's philosophy was the official philosophy of the Yuan, Ming, and Qing dynasties in China. Xidi and Hongcun Village in the Huizhou area were listed in the World Cultural Heritage Protection list in 2000. Huizhou architecture is one of China's most regional architectural types. Huizhou people worshipped Zhu Xi's Confucianism and integrated their views on the layout, structure, interior decoration, hall layout, and other aspects into the architecture, making Huizhou architecture practical and rich cultural connotation. This study takes Chengzhi Tang in Hongcun, Huizhou, as a case study. The qualitative research method is adopted, the observation method is used for field investigation, and the folk architecture of Huizhou is explored through photography, drawing, and literature review to analyze the influence of Zhu Xi's ideology on Huizhou architecture. It is found that Zhu Xi's ideology of "five virtues" was developed during the whole process of space design of Huizhou residential buildings. Based on the data sources obtained, it shows that Benevolence/humaneness as Ren (仁); Righteousness/appropriateness as Yi (義); Propriety / harmonious differentiation as Li (禮); Wisdom/knowledge management as Zhi (智); "Trustworthiness/integrity" as Xin (信), those five virtues are all reflected in the Huizhou architecture design.*

**Keywords:** *Huizhou architecture, Regional architecture, Cultural heritage, Zhu Xi Confucianism, Confucian ideology.*

### 1. Introduction

Chinese Confucianism is divided into two stages: the first stage was founded by Confucius in the late Eastern Zhou Dynasty (Spring and Autumn Period 770 BC -- 476 BC) and perfected by Mencius near the Warring States Period (475 BC -- 221 BC); However, Buddhism was introduced into China; Confucianism was severely impacted by Buddhism and weakened. Although the Buddhist concept of reincarnation can allow people to escape the present world, pursue the afterlife and reduce the suffering of the soul, it is not conducive to the development and prosperity of society. Society needs a new theory to guide people's life and social progress. Based on summarizing the predecessors' theories, Zhu Xi (1130-1200 AD) reinterpreted the Confucian classics, completed some new works, and developed Neo-Confucianism. Confucianism entered a new stage from then on (David & He, 2015). Zhu Xi was born sixteen hundred years after Confucius, but he was the only great scholar after Mencius who could be compared with Confucius (Figure 1). Zhu Xi's Neo-Confucianism spread 700 years ago to Korea, Japan, and Vietnam, where it became the official philosophy, forming the "Confucian circle of East Asia." Joseph Needham, the British historian of science, even called him "the

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greatest thinker in China" and credited Zhu Xi's theories with influencing medieval European philosophy (H. Zhou & Wu, 2020). This is Zhu Xi's contribution and Chinese Confucianism's contribution to humanity.

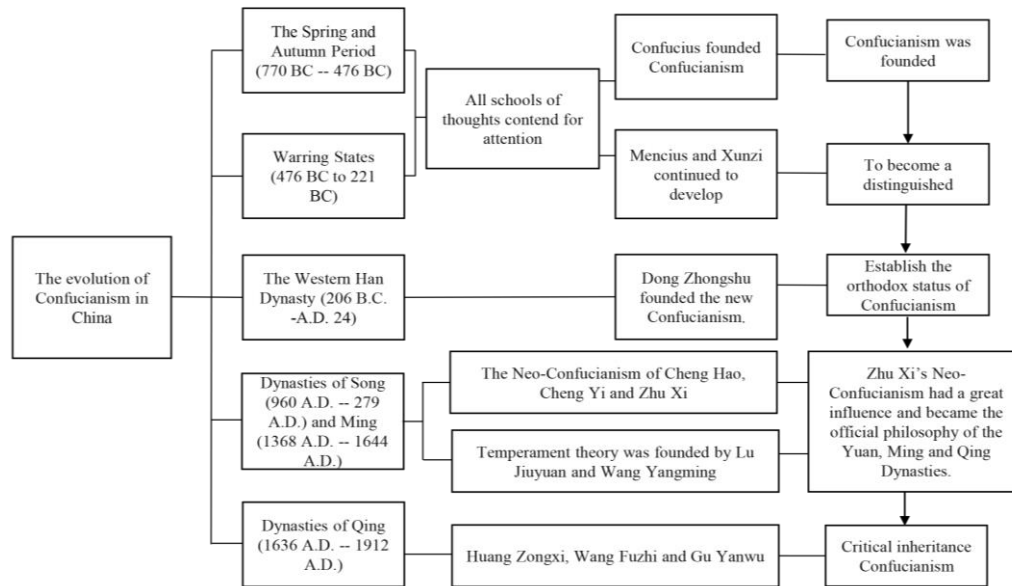


Figure 1 The main development period and representative figures of Confucianism

Source: Zhang Yao (2023)

The "scholarship and culture" in the Huizhou area in Ming and Qing Dynasties was closely related to the high development of Neo-Confucianism and Confucianism. Huizhou's studies also developed under the influence of Neo-Confucianism. Wuyuan County, Huizhou, is Zhu Xi's hometown, which profoundly influences his hometown Huizhou. To clarify the development and spread of Neo-Confucianism and Confucianism in Huizhou, we must first mention Zhu Xi in the Southern Song Dynasty (Z. Chen & Feng, 2019). Huizhou scholars revered Zhu Xi and took pride in him. While studying Zhu Xi's Neo-Confucianism, the local elites carried out Zhu Xi's Neo-Confucianism to all levels of society, making Zhu Xi's Neo-Confucianism become the life standard of Huizhou people. Moreover, through the compilation of local records, the dominant position of Zhu Xi Neo-Confucianism was established, and the local culture was constructed (Zhai, 2012). Under the influence of Confucianism and Zhu Xi Neo-Confucianism, an excellent educational atmosphere was formed in Huizhou during the Ming and Qing Dynasties. Huizhou merchants are typical Confucian merchants. They have a notable belief in Confucianism, which is embodied in their worship of Zhu Xi, a master of Confucianism (R. Wang & Wang, 2022). In particular, Huizhou merchants rose rapidly in the middle and late Ming dynasties. Huizhou merchants paid attention to the construction of their hometowns, and Huizhou education reached an unprecedented peak. Zhu Xi Neo-Confucianism was spread and practiced in the Huizhou area and gradually formed an essential school of Neo-Confucianism in the Song and Ming Dynasties -- Xin An Neo-Confucianism (G. liang Wang, 2009). Zhu Xi was the founder of Xin An Neo-Confucianism. Through education, the essence of Zhu Xi's Neo-Confucianism was spread and permeated into the social customs, family rules, and conventions, which significantly impacted the construction of a harmonious society in Huizhou. The Family Rituals of Master Zhu influenced Huizhou's social customs and etiquette; for example, most Huizhou villagers built many ancestral temples to worship their ancestors (Fang, 2017).

Thus, it can be seen that Zhu Xi's Neo-Confucianism profoundly influenced Huizhou's culture, lifestyle, life customs, talent, education, and training. These influences must be reflected in Huizhou's architecture (Wang Jun, 2018). It is significant to explore the

relationship between the harmonious thought of Zhu Xi's Neo-Confucianism and architecture, which is conducive to the inheritance and protection of material cultural heritage, and the excellent design philosophy of which will be of great value to modern designers.

## **2. Research Objectives**

This paper studies the application of Zhu Xi's philosophy in Huizhou residential buildings and analyzes Huizhou residential buildings and Chengzhi Tang residential buildings.

## **3. Literature Review**

### **3.1. Philosophy and ideology of Confucianism Zhu Xi from traditional scholars' point of view**

Before Zhu Xi, many scholars in the Northern Song Dynasty, such as Cheng Yi程颐, Cheng Hao程颢, and Zhou Dunyi周敦颐 had done much construction on Neo-Confucianism. In Zhou Dunyi's time, the Taoist Taiji 太极 (supreme ultimate) concept was introduced into Confucianism; that is to say, the ontological basis of Neo-Confucianism came from Taoism. Because the word "Taiji" was first invented by Zhuang Zi 庄子 of Taoism to express the origin of the world. Confucian scholars in the Northern Song Dynasty borrowed the Taoist concept of Taiji to explain the origin and noumenon of the world. The metaphysical concept of Taiji is characterized by the fact that Taiji is Li (principle) . Qi 气 (material) refers to the constituent factors of concrete things, Li is the rule of Qi, and everything has its Li (principle), and Taiji is the first and highest of logic (Figure 2). Zhu Xi believed that everything in the world comprises Li and Qi. If one wants to know Li, Zhu Xi thinks one should study the nature of things. Zhu Xi's theory of mind nature divides human mind nature into two kinds. The first kind is the nature of the mandate of heaven, which comes from nature, which is the nature of people and things from the mandate of heaven, and this kind of mind nature comes from Li. The second is the nature of temperament, which is the mind's nature composed of Li and Qi. Simply put, one belongs to the metaphysical and the other to the physical. Zhu Xi believes that the heart of ordinary people is blinded by grime, which refers to human desire. Only by removing grime and reducing desire can the heart reach the realm of Li. For example, diet is the Li. To eat a variety of rare animals and plants is a human Excessive desire; The relationship between husband and wife is Li, and taking more than one wife is a human Excessive desire. Zhu Xi's Neo-Confucianism introduced the wisdom of balancing various relations in the world and promoting the harmonious development of the world.

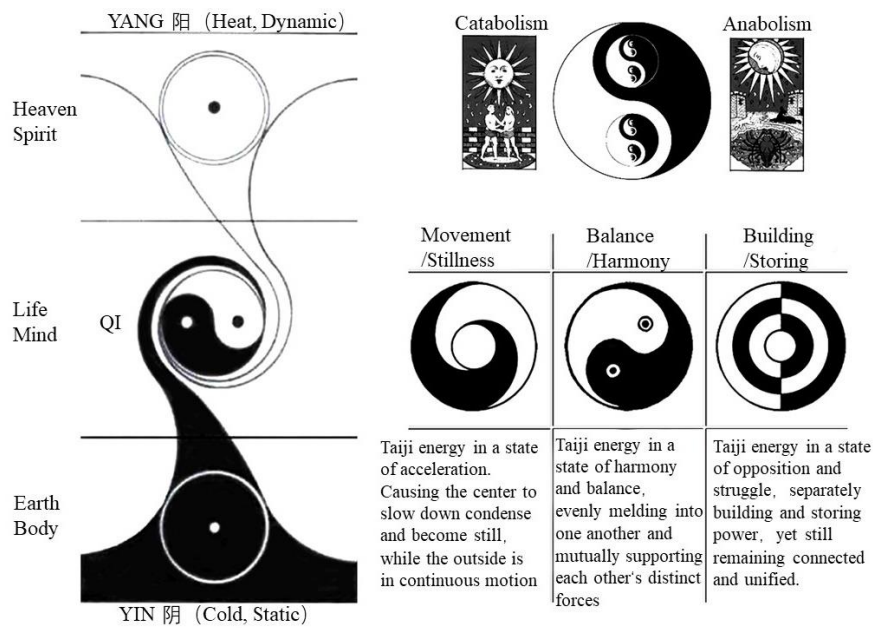


Figure 2 Tai Ji analysis chart

Source: Zhang Yao (2023)

Cao Duan 曹端 (1376–1434) believed that everyone should strive to improve their spiritual realm, cultivate their mind, and maximize their harmony with "Li" (Liu, 2020). Li Guangdi 李光地 (1642–1718) was a minister in the Kangxi period of the Qing Dynasty. He criticized inheriting the relationship between "Li" and human desire. Li Guangdi proposed that "human desire is not evil." While respecting human's normal desire, he proposed that human desire must be controlled by reason and pointed out that "public desire" is the key to dealing with the relationship between "Li" and human desire (Yao, 2013). Zhang Boxing 张伯行 (1651–1725) believed Neo-Confucianism should be used to educate people, and education was the most important way. He strongly advocated the construction of academies. In terms of the selection of textbooks, he believed that Zhu Xi's Neo-Confucianism should be chosen (Ke, 2016). He Ruilin 贺瑞麟 (1824–1893) inherited and carried forward Zhu Xi's Neo-Confucianism with the pursuit of "Correcting the human heart." He hoped he could improve the academic atmosphere, the right people, and thus the world style through Zhu Xi's philosophy (Wang C. & Wang, 2018). Woren 倭仁 (1804–1871) took "Li" as the highest category of philosophy and believed that man and the universe were generated by "Li and qi." People had the principles of benevolence, righteousness, propriety, wisdom, and faith, and so did everything. He thought it was human nature to feel the world through the desires of the ear, the eye, the mouth, and the nose; Perception from the direction of "Li" to feel the world is the heart of morality. Zeng Guofan 曾国藩 (1811–1872) regarded "reason" and "human desire" as opposable poles. He realized that allowing human desire to expand without restraint would harm the body and endanger life at worst (Xu, 2010). Feng You-lan 冯友兰 (1895–1990), a famous Chinese philosopher, pointed out earlier that Zhu Xi's metaphysics resembles the metaphysical premises of what continental philosophers call "objective idealism" (Feng, 1953). Zhu Xi explains "Tai Ji": every kind of thing has "Li," and "Li" makes this kind of thing become what it should be. "Li" is the ultimate criterion of this thing. As for the totality of the universe, there must also be an ultimate standard. It is Tai Ji.

From Kamakura Period (1185-1333) to Muromachi Period (1338-1573), the Zen monk introduced Zhu Xi's learning to Japan. Seika Fujiwara 藤原惺窩 (1561 ~ 1619) was the originator of the study of Zhu Xi in Japan, a leader of Neo-Confucianism in the Edo period, and a teacher of Tokugawa Ieyasu. His philosophy was inherited from the objective idealism of Zhu Xi. Seika Fujiwara emphasizes the role of spirit and sees Li as the sole root of the universe. According to him, the way of heaven, human nature, benevolence, justice, propriety, and wisdom are all Li 理 (principle); Yamazaki Ansai believes that one's acquisition of Li is called understanding the truth, which is to separate Li from this beautiful combination (Sun, 2022). Sakuma Shōzan 佐久间象山 (1811-1864) first emphasized the identity and universality of "Li" in the universe. In this way, the national boundaries of natural science can be broken, western natural science and technology can be evaluated as the embodiment of universal "Li," and the absorption of Western science and technology can be advocated (Li Q., 2020). Motoda Nagazane 元田永孚 (1818-1891) wrote "Teaching Tenor" and "Outline of Elementary School." Shigeki Nishimura wrote "Theory of Japanese Morality," advocating the revival of Zhu Xi school morality as the fundamental national policy, seeking "moral education" from Zhu Xi School to regulate the people's hearts, and taking his works as popular textbooks of Zhu Xi School (Shi, 2020).

### 3.2. Philosophy and ideology of Confucianism Zhu Xi from Modern scholars' point of view

Fan Haoyang (2021) has conducted an in-depth study of Zhu Xi's Tai Ji thought, and he believes that Zhu Xi takes "Tai Ji" as "Li" and elevates "Tai Ji" as noumenon. In Zhu Xi's thought, there are strict metaphysical and physical distinctions, among which Tai Ji is the metaphysical principle and Yin and Yang are the metaphysical Qi. All things in the universe originate from the noumenon of "Tai Ji," This "Li" is also permeated in all things and realized in tangible things. Tai Ji also contains the idea of "harmony," "balance," and "the way of the medium." Tai Ji contains the wisdom of balancing and developing the relationship between all things in the world, including people, people and things, and people and nature. Zhu Xi's Tai Ji thought was very important to the later learning of Zhu Xi in the Song, Yuan, and Ming dynasties and even the Tai Ji of modern philosophers. According to Joseph Needham (1900-1995), Zhu Xi's philosophy is a kind of organic philosophy, and its system is very similar to that of Alfred North Whitehead (1861-1947) (Joseph & Francesca, 1984). Malaysia's Deputy Prime Minister, Anwar Ibrahim, quoted a passage from Huston Smith's "World Religions" at the International Symposium on Islam-Confucian Dialogue at the University of Malaya (March 1995). It well embodies the Confucian spirit of self-transcendence: In shifting the focus of one's empathic concern from oneself to one's family one transcends selfishness. The move from family to community transcends nepotism. The move from community to nation transcends parochialism and the move to all humanity counters chauvinistic nationalism. Zhu Xi's Neo-Confucianism contains rich family ethics and standardizes the family interaction between father and son, husband and wife, and brothers and believes that achieving a harmonious relationship requires a two-way effort (J. Li & Zhang, 2017). To achieve a harmonious family ethical relationship, Zhu Xi formulated general, coronation, wedding, funeral, and sacrificial rites and successfully reconstructed People's Daily life. (Y. Yang, 2016). Zhou Guidian, a Beijing Normal University professor, elaborates deeply on Zhu Xi's neo-Confucianism and harmonious society. Zhu Xi's thought contains much wisdom for building a harmonious society, such as balancing the rich and poor, benevolent governance, harmony without uniformity, and spiritual cultivation (G. Zhou, 2006). Gao Lingyin, a professor at Xiamen University, believes that Zhu Xi regards the five virtues (benevolence, righteousness, propriety, wisdom, and faith) as human nature and the mark that distinguishes humans from animals (Figure 3).

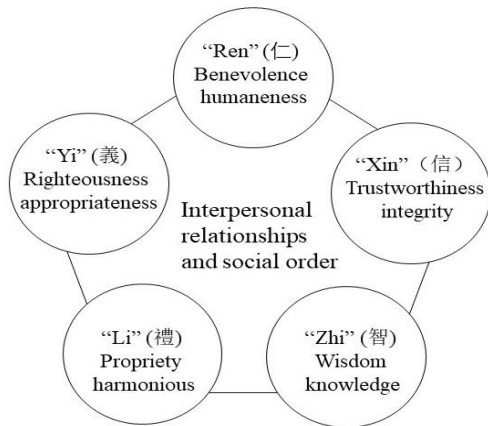


Figure 3 The five virtues of Confucianism

Source: Zhang Yao (2023)

### 3.3. The role of Confucianism Zhu Xi ideology towards shaping the Huizhou local built environment

Zhu Xi Neo-Confucianism holds that it is necessary to achieve harmony within society and that people should live in harmony with nature (Figure 4). Advocate the integration of the building and the surrounding environment to achieve symbiosis (Ding, 2016). The villages and buildings in Huizhou follow this principle. Due to the influence of Zhu Xi Neo-Confucianism, Huizhou decorative carving is mainly manifested in architectural carving patterns (F. Yang, 2012). Neo-Confucianism influenced Huizhou literati and merchants and penetrated Huizhou engraver's creative consciousness. In addition, the cultural connotations conveyed by the carved patterns are wealth, auspiciousness, loyalty, and filial piety, as well as the homophony of auspicious characters. (C. Wang, 2019). For example, the excellent and auspicious patterns, animal and plant patterns, and character story patterns, these patterns all express the meaning of loyalty, filial piety, righteousness, and etiquette. The influence of Neo-Confucianism on aesthetics is most directly reflected in the interdependence of colour and environment in Huizhou decoration and carving. A combination of complex and straightforward carving techniques (Figure 5).

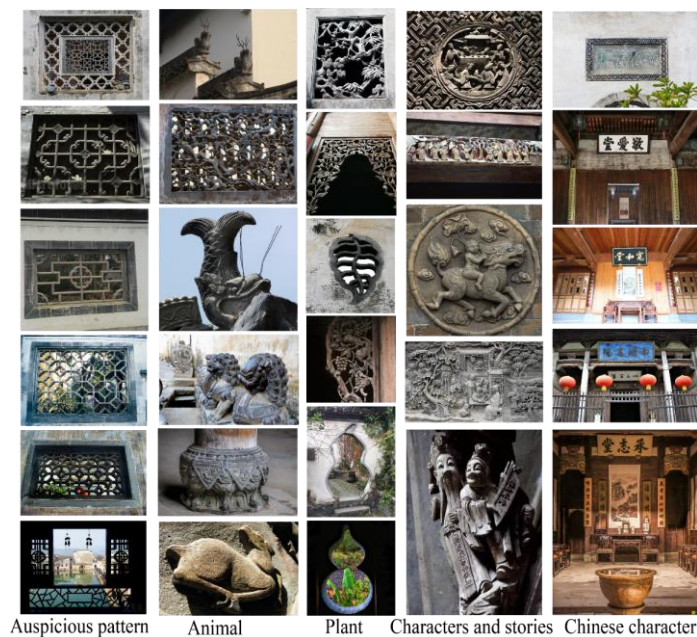


Figure 5 Decoration analysis of Huizhou architecture

Source: Zhang Yao (2023)



Figure 6 Exterior colors of Huizhou buildings

Source: Zhang Yao (2023)

In the external space form of the building, the black and white color contrast, the pursuit of elegance, and the environment of its natural interest present the rhythmic beauty of the Huizhou architectural layout. The neutral colors, black and white, are used for the exterior of the building to blend with the environment (Figure 6).

"—" represents Yang, and "--" represents Yin. Three such symbols form eight different forms, which are called eight diagrams. They represent heaven, lake, fire, thunder, wind, mountain, water and earth. It is a method designed to symbolize various natural and human phenomena. It embodies not only the philosophical concepts of opposition and unity but also the human understanding of nature: the laws of the universe that are repeated and unending. It shows that man and nature should live in harmony, and this way reflects Zhu Xi's thoughts on benevolence (Figure 7).

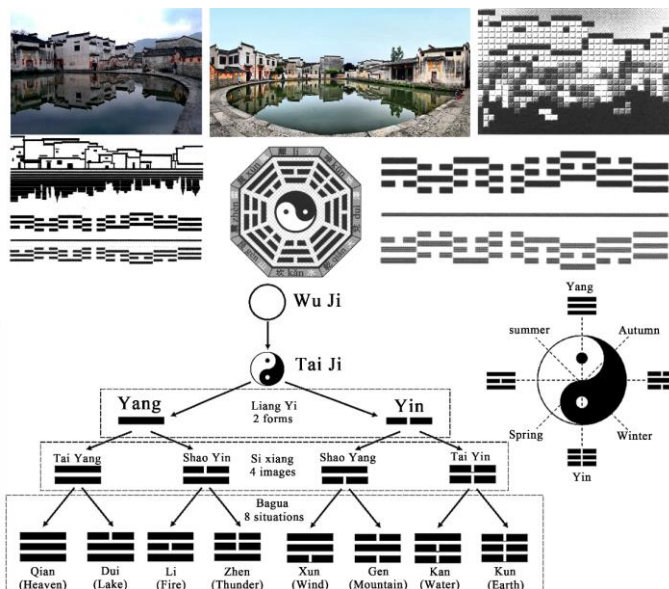


Figure 7 The relationship between Huizhou Architecture and Tai Ji

Source: Zhang Yao (2023)

The laneway of the village is a place where the communication between the village personnel is intensive. The purpose of cutting off a corner of the wall is to let residents remind themselves every moment that when they get along, they should learn to give way and not confront each other to reduce the occurrence of conflicts and contradictions. This design also reflects the appropriateness, comity, benevolence and harmony in Zhu Xi's philosophy (Figure 8). Huizhou residents will also use some text decoration to achieve

the purpose of persuasion (Figure 9). This sentence means to take a step back and think again (退得一步想).

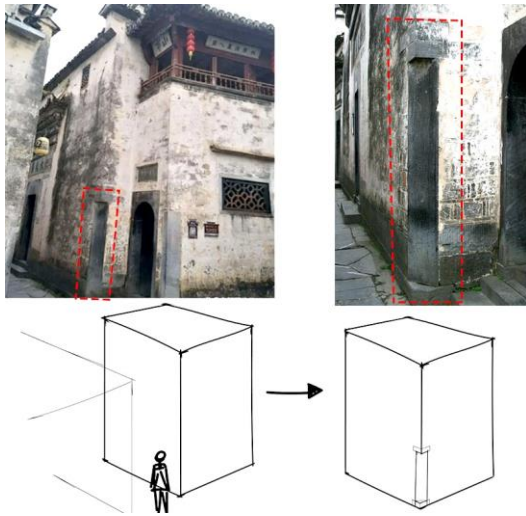


Figure 8 Laneway of Huizhou architecture

Source: Zhang Yao (2023)

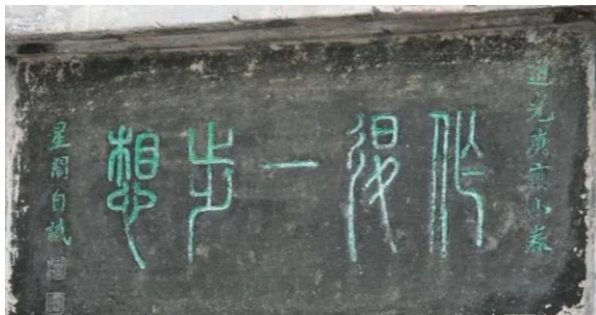


Figure 9 Decorative text of Huizhou architecture

Source: Zhang Yao (2023)

#### 4. Case study of Chengzhi Tang

##### 4.1. The relationship between Chengzhi Tang and the natural environment

The architecture of the Huizhou area is one of the most regional architectures in China, and the two villages in it are well preserved. On November 30, 2000, the 24th session of the World Heritage Committee of UNESCO (United Nations Educational, Scientific, and Cultural Organization) decided to include the ancient villages of Xidi and Hongcun in the World Cultural Heritage list. Chengzhi Tang is a well-preserved and exquisite large residential building in Hongcun village. This building was built around 1855 for a wealthy businessman's residence in the Huizhou area, a construction area of 3000 square meters, the local mountain forest surrounded by rich natural resources (Figure 10).





Figure 10 Hongcun village geographical location analysis map

Source: Zhang Yao (2023)

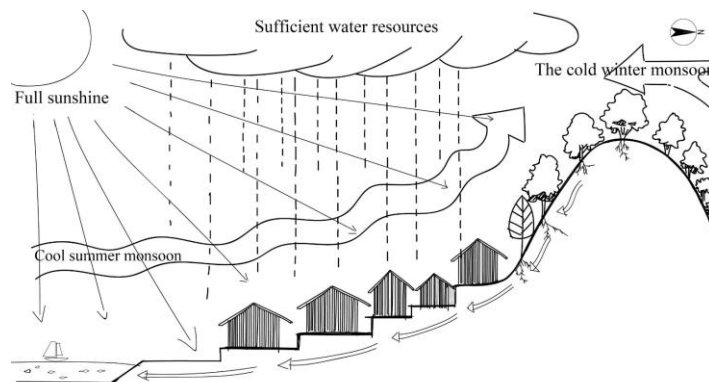


Figure 11 The relationship between architecture and terrain in Hongcun

Source: Zhang Yao (2023)

Huizhou people develop Huizhou residential buildings to adapt to the natural environment, such as mountains, rain, and forests. Chengzhi Tang is no exception. When dealing with the building and surrounding environment, respect the natural environment, never harm the natural environment, and use natural conditions to improve living conditions based on sustainable development. The local terrain is quite undulating, with lots of rain and trees, and Huizhou people think these conditions are not bad. The house fully considers and utilizes the terrain for good ventilation and water recycling. In summer, the cool sea breezes from the southeast can blow into the house, and in winter, the mountains can block the cold northwest monsoon (Figure 11). There are many canals arranged in the village to facilitate the residents to get water nearby.

#### 4.2. The layout of "Chengzhi Tang" and the order of Confucian ethics

Jin Nailing (Jin & Zhang, 2018) believes that Zhu Xi's neo-Confucianism affected the construction of Huizhou villages. The spatial layout, decorative form, display art, and spiritual connotation of residential buildings in Huizhou also reflect the influence of Zhu Xi Neo-Confucianism.

Zhu Xi's ideas also greatly influenced the layout of Huizhou residential buildings. "Family Rites" emphasized the distinction between the eldest and the youngest, attached importance to the status and privilege of the eldest child's eldest son, and had a clear hierarchy of patriarchal rites. Under its influence, the basic three-courtyard house consisting of a patio, hall, two side rooms, and two corridors has a symmetrical layout with a central axis in form and a fixed pattern in function: Orderly living layout for the elderly and young -- Wing rooms are set on both sides of the hall, generally used as

bedrooms. In ancient China, the left side was regarded as respect. Therefore the elderly live on the left, and the young lives on the right (Figure 12) . The layout of this building plan also reflects the etiquette and harmony of Huizhou residents' life. Zhu Xi's philosophy standardized the folk life etiquette system after the Song Dynasty, and the Huizhou people also reflected these etiquette norms in this building.

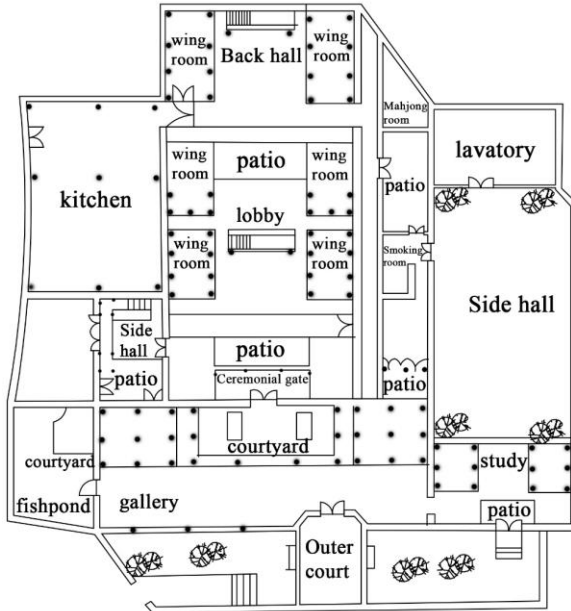


Figure 12 Structure drawing of Folk house Chengzhi Tang

Source: Zhang Yao (2023)

#### 4.3. Chengzhi Tang's Architectural Design and Confucian philosophy

Zhu X's Confucianism influenced the lifestyle of the Huizhou people and the design of Huizhou architectural space (Chen Juan & Huang Cheng, 2019). The architectural design of Chengzhi Tang pays attention to harmony and unity with nature (Figure 13). The architectural colours are light and elegant, and the surrounding sky, mountains and other natural landscapes are integrated. Since the building is a wooden structure, the fire will spread quickly if a fire occurs. In order to solve this problem, Huizhou people invented a very distinctive "firewall" to solve this problem. This kind of wall is very high, which can separate one building from another to prevent the spread of fire. Because the shape of the wall is like a horse's head, this wall is also called the horse head wall. There are many patios distributed between the buildings, which can bring light, ventilation, and natural air. The patio area can also collect rainwater, so the patio area is often planted with flowers and trees to create a natural ecological living space.

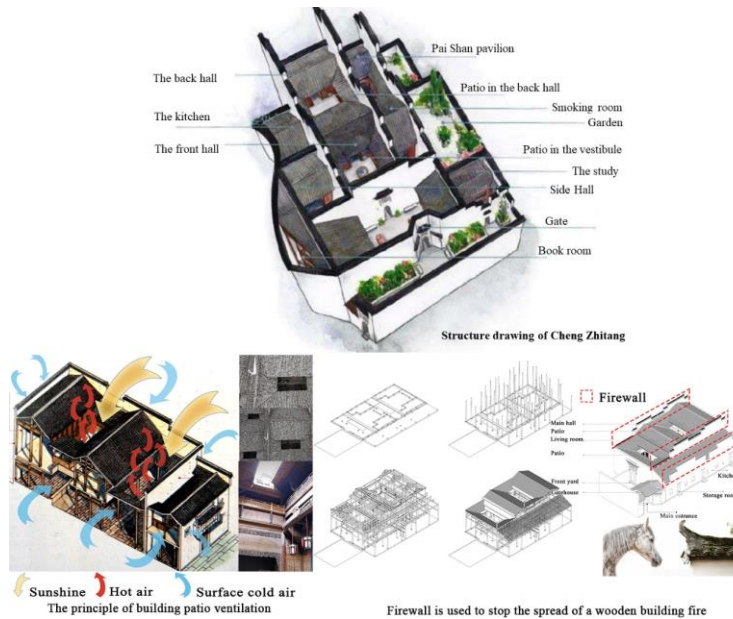


Figure 13 Space design and fire protection design of Chengzhi Tang

Source: Zhang Yao (2023)

#### 4.4. Chengzhi Tang 's interior Design and Confucian philosophy

Huizhou people attach great importance to etiquette, which is closely related to the influence of Zhu Xi. For example, essential family decisions are held in ancestral halls, and the seats of elders and juniors in the family are arranged in different places, with elders in the middle, which reflects respect for elders. In daily life, the host sits where there is a bottle, showing the man's steadiness. At the same time, the bottle (瓶) is pronounced "Pin" (平) in Chinese, which has the same pronunciation as the meaning of peace. The hostess sits in the position with a mirror to show that the hostess should treat the people and things in the family with a kind expression. These interior designs also shows the benevolence (仁) between relatives (Figure 14).



Figure 14 Interior design of Chengzhi Tang

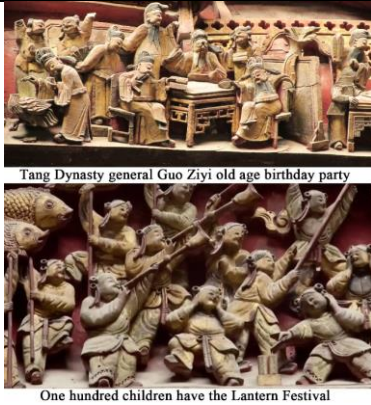


Source: Zhang Yao (2023)

#### 4.5. Chengzhi Tang 's Decorative Elements and Confucian philosophy

Because Huizhou people greatly worship Zhu Xi, they learn Zhu Xi's books by heart from childhood. Therefore, the decoration of Huizhou architecture also reflects these ideologies (Table 1). In the wood carvings in the building, the theme of Benevolence/humaneness as Ren (仁) can be seen in the picture. The scene of 100 children celebrating the Lantern Festival (partial) shows the benevolence of the elders to

the younger generations. The scene of Tang Dynasty general Guo Ziren's birthday party in his later years shows the blessing and humaneness of the younger generation to the elders. Chengzhi Tang also has a lot of text decorations; these text decorations remind people of Righteousness and appropriateness (義) so that the career can be long; It is also important to convey good qualities that require integrity and to earn Trustworthiness (信) from others.

Table 1 Analysis of pattern decoration of Chengzhi Tang

Benevolence/humaneness as Ren (仁)	Righteousness/appropriateness" as Yi (義)	"Trustworthiness/integrity" as Xin (信)
 <p>Tang Dynasty general Guo Ziyi old age birthday party</p> <p>One hundred children have the Lantern Festival</p>		
<ol style="list-style-type: none"> <li>To express the humaneness of the younger generation to the elder</li> <li>To express the benevolence of the older generation to the younger generation</li> </ol>	<ol style="list-style-type: none"> <li>Convey the appropriateness and justice of doing things</li> </ol>	<ol style="list-style-type: none"> <li>Using text-decoration to convey good qualities requires integrity and earning Trustworthiness from others</li> </ol>

Source: Zhang Yao (2023)

#### 4.6. Summary

To sum up, we can find from the case of Chengzhi Tang that the layout, architectural design, interior design, and decorative pattern design of Huizhou architecture were all influenced by Zhu Xi's philosophy (Table 2) . Zhu Xi's philosophical purpose is to create more harmonious social relations and living conditions. Huizhou people apply these ideologies to architectural design to achieve harmonious living conditions because these architectural designs will subtly affect people's spiritual life.

Table 2 Chengzhi Tang and five virtues

NO.	Design	Principle	Details
1	Planning layout	Propriety/harmonious(禮)	The left side was regarded as respect. Therefore the elderly live on the left, and the young lives on the right
2	Building design	Wisdom/knowledge(智)	Firewall and building ventilation
3	Architectural design	Propriety/harmonious(禮) Benevolence/humaneness(仁)	The seats of elders and juniors in the family are arranged in different places
4	Decorative elements	Benevolence/humaneness(仁) Righteousness/appropriateness(義) Trustworthiness/Integrity(信)	Character pattern decoration and text pattern decoration

Source: Zhang Yao (2023)

## 5. Method

The qualitative research method is used to observe the current situation of Chengzhi Tang architecture and analyze the architectural design from the perspective of Zhu Xi's philosophy. Therefore, the collection and analysis of architectural design data is divided into the following four steps:

1. Research methods: Qualitative research is mainly adopted to make a descriptive analysis of the main concepts of Chengzhi Tang from the perspective of Confucianism.
2. Research process: After the research background, research objectives, references, and research cases are determined, the status quo of the case buildings is reviewed, including layout, architectural and interior design, decoration, measurement and drawing of key areas, and then sample analysis is carried out by observation method.
3. The initial data collection is to collect and understand the geographical location and climate of the case building, then consult the relevant literature to analyze its cultural background, measure and draw the plan, and record the factors related to the architecture and interior design with the camera.
4. After the investigation and data collection of the current situation of the architectural design of the case, the analysis is carried out through the following aspects: planning and design, architectural design, interior design, decorative design.

## 6. Conclusion

Zhu Xi tried to build a harmonious society with Neo-Confucianism. Under the influence of Zhu Xi's ideology, Huizhou people built an architectural environment in which man and nature lived in harmony. They not only built ecological and environmental protection materials but also built a strong cultural atmosphere. Therefore, the transformation of Zhu Xi's ideology into a new design concept can enhance the architectural design experience, promote the new design theory and improve the social relations of modern people. This study focuses on applying Zhu Xi's ideology in the building of "Chengzhi Tang" and the relationship of Confucianism in the building. Chengzhi Tang realizes the harmonious relationship between architecture and nature, man and architecture, and architecture and society by using the thought of five virtues. These designs also subtly affect the way of thinking and life of residents, which indirectly promotes the harmonious coexistence between people and people, and between people and society.

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