



RESEARCH ON THE ARCHITECTURAL FEATURES AND CULTURE FROM WEIWU OF
HAKKA IN JIANGXI



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RESEARCH ON THE ARCHITECTURAL FEATURES AND CULTURE FROM WEIWU OF
HAKKA IN JIANGXI



A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
(D.A. (Arts and Culture Research))

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THE DISSERTATION TITLED
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HAKKA IN JIANGXI

BY
YULING LAI

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
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This study explores the architectural characteristics and cultural aspects of Hakka Weiwu in Jiangxi. The research has two distinct objectives: (1) to summarize the historical background of the formation and migration routes of Hakka people. It aims to provide an overview of the overall process of the formation, development, and changes of Hakka Weiwu, Wubao, and Tulou; (2) to compile information on the changes in the functions of Hakka Weiwu and related policies from their inception in 2023. This will be accomplished through a combination of literature research, field investigations, and interviews with individuals associated with Hakka Weiwu. These dual objectives will help shed light on the historical and architectural aspects of Hakka Weiwu while also examining their evolution in terms of function and policy up to the present year. Through these interviews, it becomes evident that from the inception of Hakka Weiwu up to 2023, there have been positive changes in both their functions and policies. Simultaneously, governmental initiatives, starting in the early 1990s, have played a pivotal role in formulating policies to protect Hakka Weiwu. These policies have been instrumental in supporting and driving the conservation, development, and innovation of Hakka.

Keyword : Hakka Weiwu Traditional architecture

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In China, there is an ancient saying: "Read ten thousand books, travel ten thousand miles." And here I am in Bangkok, nearly 2,000 kilometers away from my hometown, combining the joys of reading and traveling. During my almost one-year stay in Bangkok, I have experienced the charm of a different culture: the happiness and delight of Songkran Festival, the delicious taste of a papaya salad at a street-side eatery, and the morning light at the Tha Phae Gate in Chiang Mai. These will be the most unforgettable pages of my life.

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CHAPTER 1

INTRODUCTION

Background

In the long history of human development, the emergence of traditional architecture in every region has been driven by the need for adaptation to survival and growth. It is a result of the complex interplay of factors such as local geographical conditions, climate, cultural backgrounds, and societal requirements. Examples include the Grand Palace in Thailand, the Forbidden City in China, the Colosseum in Rome, and many more(Zhi-jia & Heng, 2015). The styles, forms, and materials of these buildings reflect the culture, technology, and social conditions of their respective times. They also constitute an important part of cultural heritage and historical legacy, representing human wisdom and creativity. It can be said that regional traditional architecture is a significant hallmark of human civilization's development(Wan, 2001).

In China, traditional regional architecture includes the Beijing Siheyuan, Shaanxi's cave dwellings, Yunnan's one tree and one well, Guangxi's railings, and Hakka Weiwu(Wan, 2018b). These architectural styles serve as historical witnesses, preserving information about local people's ways of life, religious beliefs, economic conditions, cultural heritage, and more. Moreover, regional traditional architecture is a vital component of human cultural diversity, representing the characteristics and values of different regions, ethnicities, cultures, and religions, they are invaluable cultural legacies(Yuanding Lu, 2001).

The term "Ha" (客) in Chinese carries various meanings such as "guest," "visitor," or "foreigner." It represents a historical process in China where people from the central plains continuously migrated southwards due to wars, famines, natural disasters, and other reasons(H. Li et al., 2003). During this southward migration, they continuously integrated and developed with the local cultures. Over time, these people settled and formed unique cultures, languages, and lifestyles, eventually becoming an independent ethnic group. Today, the term "Hakka" is commonly used to refer to this community(Yuanding Lu, 2001).

According to statistics, there are approximately 80 million Hakka people globally. Around 50 million reside in more than 180 cities and counties across 19 provinces in China, including Guangdong, Jiangxi, Fujian, Guangxi, Sichuan, Hainan, Hunan, Zhejiang, Taiwan, Hong Kong, and Macau. Approximately 15 million Hakka people are scattered across over 80 countries and regions worldwide, with significant populations in Indonesia, Malaysia, Thailand, and Singapore(Limin Zhao, 2013). The southern parts of Jiangxi, eastern Guangdong, and western Fujian are considered the areas where the Hakka ethnic group took shape, and they are the core regions of Hakka settlements. Among these, the southern part of Jiangxi is regarded as the cradle of the Hakka ethnic group(Qi, & Jin-yi, , 2021).

Hakka Weiwu as one of the representatives of traditional Chinese architectural culture, possesses unique architectural forms, structures, functions, and decorations. It holds significant research value for understanding both traditional Chinese architectural culture and rural societal culture(Wan, 2001). Therefore, conducting in-depth research on the architectural characteristics and resident culture of Hakka Weiwu not only contributes to the preservation and inheritance of this cultural heritage but also provides new perspectives and research methods for the study of traditional Chinese architectural culture and rural societal culture.

In this context, a thorough investigation into the architectural features and resident culture of Hakka Weiwu helps uncover its historical and cultural background, facilitating efforts in its preservation and inheritance. Simultaneously, gaining a deep understanding of Hakka culture and its architectural traditions holds great importance in promoting the continuity and development of local culture.

Hakka Weiwu represents a unique architectural form within Hakka culture, drawing extensive attention due to its distinctive architectural characteristics and cultural significance. This study aims to conduct an in-depth examination of the architectural features and cultural aspects of Hakka Weiwu in Longnan, shedding light on the historical, cultural, and societal context behind it. This research contributes to a deeper understanding of Hakka culture and its architectural traditions.

In recent years, with the acceleration of urbanization and economic development, traditional buildings like Hakka Weiwu in Longnan have gradually been phased out, posing a serious threat to their cultural and historical value. Simultaneously, the preservation and inheritance of Hakka culture face challenges, making it necessary to safeguard Hakka cultural heritage through in-depth research and the protection of traditional architecture. By studying the architectural characteristics and culture of Hakka Weiwu in Longnan, this research aims to reveal its historical and cultural background, furthering the efforts in its preservation and inheritance. Moreover, gaining a profound understanding of Hakka culture and its architectural traditions is crucial for promoting the continuity and development of local culture (Yunan, 1998).

As a Hakka person, when I'm away from my hometown, I often ponder: Is nostalgia found in the city's towering concrete and steel forest? Is it hidden within the modernist architectural blocks? None of these. Nostalgia is sitting at the doorstep of a Hakka Weiwu, with a gentle breeze flowing through. It's the lively gatherings with family during festivals in the Hakka Weiwu. So, what can I do in the face of the disappearance of these Weiwu? This is also a significant reason for choosing this topic. I want to document those buildings that have stood on our homeland for so long, to record the history buried under dust and sand, in the hope that more people will see and remember them.

Objectives of the Study

The first research objective is to analyze the architectural features and resident culture of Hakka Weiwu in Ganzhou city of Jiangxi province, documenting and summarizing their societal, artistic, and lifestyle aspects.

The second objective is to provide an overview of the historical background and migration routes of the Hakka people, and synthesize the overall process of the formation, development, and changes of Hakka Weiwu, Wubao, and Tulou.

The third objective is to utilize methods such as literature research, field surveys, and interviews with individuals associated with Hakka Weiwu to

comprehensively analyze the changes in the functions of Hakka Weiwu and related policies from the past to 2023.

Research Significance

Preservation and Inheritance of Cultural Heritage. Among the five traditional Chinese rural dwellings, including Hakka Weiwu, Beijing Siheyuan, Shaanxi cave dwellings, Guangxi ganlan-style, and Yunnan one tree and one well, Hakka Weiwu bears the historical genes of the Hakka people and serves as a vital embodiment of China's rural cultural heritage. However, many Weiwu structures remain unexamined, underappreciated, or undocumented, and numerous Weiwu are rapidly disappearing. The preservation of Hakka Weiwu is an urgent concern. In this study, we will meticulously analyze the formation and evolution of Hakka Weiwu, enriching and refining our understanding of their architectural features and residential culture. By safeguarding cultural diversity and protecting and passing down this precious cultural heritage, we aim to ensure its better preservation and development. **Enriching Existing Research on Hakka Weiwu.**

Enriching Existing Research on Hakka Weiwu. The current academic landscape concerning Hakka Weiwu has significant gaps, and the research findings presented in this paper contribute valuable supplementary insights to this field. This study compiles data related to Hakka Weiwu, combines it with field research to assess the current state of Hakka Weiwu, and summarizes the architectural characteristics of these structures. This, in turn, provides foundational data and references for the preservation and restoration of Hakka Weiwu. Throughout this research, the exploration of Hakka Weiwu culture, including literature review and on-site investigations, involves the synthesis of natural, historical, and cultural features specific to the Longnan region. It is hoped that this study, while supplementing Hakka Weiwu data in Longnan, will also provide valuable materials and inspiration for research in fields such as history and folklore studies in the Longnan region.

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Providing New Perspectives for the Preservation and Development of Hakka Weiwu Culture. In an era of increasing globalization, urban and architectural landscapes are becoming increasingly homogenized. Preserving historical and cultural heritage while showcasing regional cultural characteristics poses a significant challenge. Ensuring the continuity and innovation of Hakka culture, with its unique architectural features and resident culture, is an urgent issue to address.

This paper will analyze and summarize the architectural characteristics and resident culture of Weiwu in Longnan. By using a combination of systematic research and case analysis, with a specific focus on the "Yanyi Weiwu" in Longnan, it will provide concrete recommendations for preservation and inheritance. The aim is to contribute to the preservation and development of Hakka traditional culture, offering guidance for the construction of historical and culturally significant cities like Ganzhou, particularly in the context of urban renewal and redevelopment in the old city areas.

Definition of Terms

Hakka: The Hakka people are an important subgroup of the Chinese ethnic group, and they are a significant part of the local populations in provinces such as Guangdong, Fujian, Jiangxi, and Taiwan. They are one of the most widespread and influential Chinese ethnic groups globally. The history of the Hakka people dates back to the Qin Dynasty's southward expansion into the Baiyue region. Over the centuries, they

went through various historical events, including the turmoil of the Western Jin Dynasty, the Five Barbarians' disturbances during the Eastern Jin Dynasty, the Yellow Turban Rebellion at the end of the Tang Dynasty, and the migration of the Song Dynasty to the south. Chinese from the Central Plains migrated southward in large numbers, settling in various southern provinces. Through a process that spanned a millennium, the Hakka people gradually formed a distinct Chinese ethnic group with unique dialects, customs, and cultural traits. Hakka communities are primarily based in Guangdong, Fujian, and parts of Guangxi, where cities like Huizhou, Meizhou, Shenzhen, Ganzhou, Tingzhou, Heyuan, and Shaoguan are located. However, Hakka people have migrated extensively to other provinces in China (including Hong Kong, Macau, and Taiwan), Southeast Asia, and various other parts of the world. They are present in more than 180 counties, cities, and districts in provinces including Guangdong, Jiangxi, Fujian, Guangxi, Sichuan, Hunan, Hainan, Zhejiang, Hong Kong, Macau, and Taiwan, with a total population exceeding 70 million, which accounts for approximately 5% of China's Chinese population. Additionally, around 10 million Hakka people live in more than 80 countries outside of China, particularly in Indonesia, Malaysia, Thailand, Singapore, and other Southeast Asian nations, where the Hakka language plays a significant role in the local linguistic landscape.

Hakka Weiwu: Hakka Weiwu is a famous traditional residential architectural style within Chinese Hakka culture. Weiwu first appeared during the Tang and Song dynasties but reached its peak during the Ming and Qing dynasties. The term "Weiwu" can refer to various types of Hakka roundhouses or walled houses. Hakka Weiwu structures typically come in three primary shapes: concentric circles, semicircles, and squares, with some variations including oval shapes. Combining elements of simplicity from the Central Plains with cultural characteristics of the southern mountainous regions. In Ganzhou City, Jiangxi Province, there is a significant number of Hakka Weiwu. Therefore, the Hakka Weiwu in Ganzhou, Jiangxi, are among the most representative examples in China. Hakka Weiwu is one of China's five distinctive traditional residential architectural styles.

Architectural features: Due to the diverse natural environments and cultural contexts across different regions of China, traditional residences in each area exhibit distinct architectural features. Additionally, the natural and geographic differences in each area contribute to unique characteristics in the layout, construction methods, design, and details of these traditional residences. As a result, these architectural styles showcase both natural simplicity and their own distinctive features.

Hakka Weiwu culture: The Hakka people have never abandoned the cultural roots brought from the Central Plains by their ancestors. Furthermore, during their long history of migration, they have engaged in cultural assimilation and development with the new regions they settled in, as well as with other ethnic groups.

Scope of the Study Conceptual / Study Framework

Longnan District, Ganzhou City, Jiangxi Province, China: This paper primarily focuses on Longnan District within Ganzhou City, Jiangxi Province. The research scope is delimited to this geographic area, considering factors such as topography, regional history, and local culture. Ganzhou City, abbreviated as "Qian," is a prefecture-level city in Jiangxi Province, China. It is also known by other names such as Qiancheng and GanNan. Located in the southern part of Jiangxi Province, Ganzhou is situated on the southern edge of the Central Subtropical Zone. The region features a hilly and mountainous terrain, with basins scattered throughout. The Zhang River and Gong River converge in Ganzhou to form the Gan River. The total area of Ganzhou is 39,379.64 square kilometers. Longnan District has a total area of 1,646 square kilometers and encompasses 9 towns, 5 townships, 1 forest farm, and an economic and technological development zone.

Hakka Weiwu in Gannan Longnan: The primary research focus of this paper is on Hakka Weiwu in Longnan, which is a significant characteristic of Hakka culture and one of China's five distinctive rural dwelling types. In Longnan, there are 367 Weiwu structures, and some of the representative ones include Guanxi Xinwei, Yangcun Yanyiwei, and Liren Liyuan. Most of the Weiwu in Longnan were built between the late Ming Dynasty and the late Qing Dynasty. The oldest Weiwu in Longnan, Yangcun

Dongshui Wushiwei, was constructed in 1611 during the Ming Dynasty, and others like Wudang Tianxinwei were built during the Chongzhen period (1628–1644). Weiwu built in the early Qing Dynasty accounts for approximately 30% of the total. The majority of Weiwu in Longnan were constructed during the late Qing Dynasty, making up around 60% of the total, including structures like Liren Shabiwei built during the Guangxu era (1875–1908) and Wenlong Yaosanwei built in the third year of the Republic of China (1914).



Figure 1 Map of Jiangxi. Retrieved from <https://jiangxi.tianditu.gov.cn/#/download>.

CHAPTER 2

LITERATURE REVIEW

Hakka

The Hakka people, also known as "Hakka" in Chinese, constitute an important and distinctive ethnic group within the Chinese population. Their history dates back to the Song and Yuan dynasties in China when people from northern regions migrated southward due to various factors such as wars and famines (Wright, 2006). Over time, they integrated with the local populations in the south. In 1868, the German scholar E.J. Eitel published works on the Hakka people in his book "Notes and Queries on China and Japan" (Liyang Zhao & Zhang, 2018). These works included "Ethnographical Sketches of Hakka Chinese" and "An Outline History of Hakkas." These writings are among the earliest Western introductions to and studies of the Hakka people. The term "Hakka" is believed to have originated from an imperial decree during the Jin Dynasty, known as the "giving to guests" (H. Li et al., 2003). Western scholars first introduced the Hakka people to the world in the late 19th century. In 1868, German scholar E.J. Eitel published works titled "Ethnographical Sketches of Hakka Chinese" and "An Outline History of Hakkas" in "Notes and Queries on China and Japan," making them some of the earliest Western writings about the Hakka people (C. Huang & Yang, 2006). The "Hakka" term refers to people who migrated from the Yellow River basin to southern China in the 4th, 10th, and 13th centuries, during the late Western Jin, late Tang, and late Southern Song dynasties, respectively. Today, Hakka communities can be found in various provinces and regions, including Guangdong, Fujian, Guangxi, Jiangxi, Hunan, and Taiwan (H. Li et al., 2003).

The Hakka people are a distinct ethnic group within the Chinese population, known for their long and arduous migration from the central plains of China to the southern regions to escape wars and turmoil. They eventually settled in the areas of Jiangxi, Fujian, and Guangdong. To differentiate themselves from the local indigenous populations, they began to be referred to as "guests" or "Kejia" (客家), which gave rise to

the name Hakka. Hakka people have their own unique dialect, customs, and cultural practices. One of the earliest written records describing the origins of the Hakka people is found in "Fenghu Zaji" (《丰湖杂记》), authored by Xu Xu, a Jinshi (a successful candidate in the imperial examinations) during the Qing Dynasty in the 10th year of the Jiaqing Emperor's reign (1808)(Lin, 2010). In this book, Xu Xu writes that the ancestors of the Hakka people were originally from the central plains during the Song Dynasty. They were descendants of loyal officials and righteous scholars. Their migration southward began during the Southern Song Dynasty when Emperor Huizong was captured by the Jin Dynasty and the court moved to the south of the Yangtze River. The migration continued during the Yuan Dynasty as Hakka people moved to different regions such as Jiangsu, Zhejiang, and later, Fujian and Guangdong. Xu Xu also highlights the hardships they faced during their migration, including conflicts with Yuan Dynasty forces, battles, and the risk of being wiped out as they made their way to the southern regions(Zhongqing & Shihao, 2017).

This migration played a significant role in shaping the unique culture, dialect, and identity of the Hakka people, as they carried with them their traditions, customs, and strong sense of community across their long and challenging journey.

The formation of the Hakka ethnic group, from a geographical and historical perspective, can be attributed to factors such as changes in political power and peasant uprisings in the history of China. These events led to large-scale migrations of Chinese from northern regions to the south in order to escape warfare and unrest(Ning, 2006). As a result, a significant number of Chinese entered the regions of Jiangxi, Guangdong, and Fujian, bringing with them a rich heritage of Central Plains culture(Gong & Yu, 2009).

Ganzhou, often referred to as the "cradle of the Hakka," served as the initial destination for the earliest southward migration of Hakka people. It was the first major gathering point and largest settlement area for Hakka people. The multitude of traditional Hakka villages in Ganzhou played a pivotal role in the formation of Hakka culture(Ning, 2006). Differences in Hakka culture from other cultures can be observed in

various aspects such as cuisine, clothing, dialects, religious beliefs, and customs related to marriage and funerals.

Central Plains culture, often considered the cradle of Chinese culture, holds a fundamental place in the country's heritage. The embodiment of Hakka culture within Hakka Weiwu, known as "Weiwu" in Chinese, reflects in the architectural style of these structures. The tradition of constructing Weiwu among the Hakka people originated from the "Wubao" during the Eastern Dynasty and was prevalent in the Central Plains during the Wei, Jin, Southern, and Northern Dynasties (D. Lu, 2014). Archaeological findings from late Eastern period tombs reveal architectural models made of pottery with square plans, surrounded by high walls, featuring grand gates with projecting beams above the entrances, and corner towers. This architectural style closely resembles that of Hakka Weiwu. Therefore, it can be argued that Hakka Weiwu are descendants of Central Plains architectural culture, drawing.

Ganzhou Hakka

The contiguous regions of Guangdong, Fujian, and Jiangxi provinces in southern China are the birthplace of the Hakka ethnic group, constituting their core settlement area. Located at the crossroads of these three provinces, Ganzhou serves as the first destination for Northern Chinese immigrants, making it the cradle of the Hakka ethnic group and a hub for their distinctive culture. Due to its southernmost position within Jiangxi, Ganzhou is also referred to as "Gannan."

Research on the Hakka people in Ganzhou can be traced back to the early 19th century, with Mr. Xu Xu's work "Fenghu Zaji" in 1808, where he noted that "Nan'an, Ganzhou, and Ningdu in Jiangxi" were inhabited by Hakka people (Han, 1993). Following these early efforts, Hakka studies saw a resurgence in Mainland China during the 1980s, leading to significant progress in the research of Hakka communities in Ganzhou. Representative works include Mr. Wan Younan's detailed exploration of the six earthen towers in Yudu County published in 1998 (Yunan, 1998). In the late 1990s, Professor Luo Yong of Gannan Normal University and others published a series of works, including "Temple Fairs and Lineage in the Gannan Region" (1997) and "Temple Fairs and Folk

Customs in Gannan" (1998), further contributing to the research on Ganzhou's Hakka culture(Yunan, 1998).

The Hakka Weiwu in Ganzhou

The distinctive history, migration patterns, and conflicts in southern Jiangxi gave rise to the Hakka Weiwu, an important traditional architectural form in China. These houses are characterized by communal living, strong defensive features, provisions for daily needs, and comfortable conditions throughout the seasons. In 1999, Professor Kazutoshi Katayama, the head of the Department of Architecture at Tokyo University of the Arts, remarked after studying the Hakka Weiwu in southern Jiangxi: "The construction of Hakka Weiwu in southern Jiangxi is not overly complex, yet it exhibits grand scale, spacious interiors, and remarkable capacity, combining residence, fortress, religious beliefs, meeting halls, and central courtyards into one(Y. Xie, 2021). Such a magnificent and multifunctional dwelling is truly rare and awe-inspiring."

Regarding the Hakka Weiwu in southern Jiangxi, early records can be found in the late Ming Dynasty, as seen in the "Annals of Anyuan County · Military Affairs," which mentioned, "In the fifteenth year of Chongzhen (A.D.1642), Yan Wang's rebel forces arose, and in the following year, they reached our county's territory, attacked and captured various fortified villages, and perpetrated extensive atrocities." It also noted that in the tenth year of Shunzhi (A.D.1653), "More than ten thousand bandits from Fantian Camp raided the county's territory, attacking and breaking various forts and walled villages." Similarly, the "Annals of Dingnan County · Bandit Attacks" recorded, "In July of the third year of Kangxi (A.D.1664), marauders emerged from Jiulianshan and attempted to breach the city but failed. They subsequently broke through Liu She's enclosure, causing significant casualties." Weiwu seem to have first appeared in the late Ming Dynasty and remained relatively scarce in number.

Scholarly research on Hakka Weiwu in southern Jiangxi began relatively late, with the earliest available literature being a work by scholar Han Zhenfei titled "A Study on the Origins of Hakka Weiwu in Southern Jiangxi - Also Discussing Fujian Tulou and Guangdong Weilong Houses" published in 1993. In this work, the scholar provided the

first definition of Hakka Weiwu and explored their origins, evolution, functions, nature, architectural features, and other related aspects. Subsequently, research on Hakka Weiwu in southern Jiangxi primarily concentrated on the early 21st century.

Scholar Wan Younan, for instance, published a series of articles in 2001, including "The Emergence, Development, and Disappearance of Hakka Weiwu in Southern Jiangxi," "Hakka Weiwu in Southern Jiangxi and Their Causes," and "Yan Wing Weiwu and the Origins of Hakka Weiwu in Southern Jiangxi." He also authored several books such as "Research on Hakka Weiwu in Southern Jiangxi," "Research on Hakka Architecture in Southern Jiangxi," and "Traditional Architecture and Culture in Southern Jiangxi," providing comprehensive and meticulous research on the history, causes, distribution, characteristics, culture, and customs related to Hakka Weiwu in southern Jiangxi. His work forms an essential foundation for the study of these houses. Since the promulgation of the "Regulations on the Protection of Historical and Cultural Cities, Towns, and Villages" in China in 2008, followed by various related documents on the protection of traditional villages, scholars have shown an increasing interest in Hakka Weiwu in southern Jiangxi. This has led to the emergence of a new generation of researchers dedicated to the study of these unique architectural structures and their cultural significance (Yunan, 1998).

When searching for keywords Hakka Weiwu and Weiwu in southern Jiangxi on Chinese academic literature websites like CNKI and VIP, the search results are limited to 384 articles. As shown in Figure 2, Figure 3, Figure 4, Figure 5. The primary research areas concentrate on architectural science, historical geography, and cultural studies. Commonly used keywords revolve around "traditional villages," "restoration design," "architectural aesthetics," and "aesthetic culture."

Summarizing the latest research trends on Hakka Weiwu in southern Jiangxi, several tendencies can be observed:

Starting from the perspective of traditional villages, regional space, and ethnic groups in southern Jiangxi, one can analyze various aspects of Hakka Weiwu, including its overall structure, form, decorations, distribution, characteristics, and customs. Hakka

Weiwu is a significant architectural form, and residential structures are integral components of traditional villages. By linking villages and residences, which are material culture elements, with geographical space, we can intuitively understand the phenomenon of traditional village and residential culture from a geographic perspective.

Analyzing the geographical space and ethnic groups related to Hakka Weiwu allows us to explore the reasons for site selection, architectural forms, and defense systems of these structures in southern Jiangxi. Understanding the geographical and cultural context in which Hakka Weiwu was developed is crucial for comprehending its historical and cultural significance within the Hakka community and the broader Chinese cultural landscape.

Comparing Hakka Weiwu in southern Jiangxi with Tulou in western Fujian and Longwei Houses in eastern Guangdong from multiple perspectives provides valuable insights into these Hakka architectural forms. Scholar Han Zhenfei's work in "A Study of the Origins of Hakka Weiwu in Southern Jiangxi - A Comparative Analysis with Tulou in western Fujian and Guangdong Longwei Houses" clearly defined the distribution and characteristics of Hakka Weiwu, Fujian Tulou, and Guangdong Longwei Houses (Han, 1993). In Lu Yitian's article "A Comparative Study of the Defensive Spaces of Hakka Weiwu in Southern Jiangxi and Tulou in Fujian - A Case Study of Yanyi Weiwu and Huaiyuan Tulou", a detailed comparison was made across six aspects: architectural scale and basic layout, corner towers, external windows, external walls, the layout of covered corridors, materials, and design. The study concluded that Yanyi Weiwu exhibited stronger defensive capabilities. Furthermore, there have been analyses from the perspective of spatial competition theory in tourism destinations, examining the factors influencing spatial competition in typical Hakka architectural tourism destinations in the Minnan-Guangdong-Jiangxi Triangle. It was suggested that spatial competition in Hakka architectural tourism destinations falls under the category of non-substitutable competition of the same type. These comparative studies shed light on the unique characteristics, functions, and cultural significance of Hakka Weiwu in the context of Hakka architectural heritage and tourism development.

There is a growing trend towards interdisciplinary research on Hakka Weiwu in southern Jiangxi due to its rich cultural significance and complex nature. By integrating various disciplines, multidisciplinary research allows for a comprehensive approach that combines both descriptive and explanatory studies. This approach helps in uncovering the cultural significance and underlying patterns hidden within Hakka Weiwu, thus broadening the research perspective and deepening research outcomes.

For example, scholars like Xiong Zhijia and Mai Heng have explored certain architectural features, functions, and techniques of Hakka Weiwu based on historical context, while simultaneously examining them from both humanistic and scientific angles(Zhi-jia & Heng, 2015).

Scholars like Liang Buqing and Xiao Dawei have adopted a research methodology that combines cultural geography, urban and rural planning, and architecture. They have utilized big data research paradigms and employed the ArcGIS platform to create a "Database of Cultural Geography of Traditional Hakka Villages and their Residential Buildings in Ganzhou." This interdisciplinary approach allows for a more holistic understanding of Hakka Weiwu, considering its cultural, geographical, and architectural aspects. By embracing interdisciplinary research, scholars can delve deeper into the cultural significance and heritage preservation of Hakka Weiwu, enriching the overall body of knowledge on this architectural form(Liang, 2019).

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As urbanization, new rural construction, and tourism have rapidly developed, the issue of preserving and utilizing traditional rural architectural heritage has become increasingly urgent. One of the key focuses for many scholars in recent years is how to revitalize traditional rural architecture, adapting it to the needs of contemporary society.

Scholar Shi Yanyan, in her paper "Multidimensional Preservation and Utilization of Rural Architectural Heritage Based on Functional Renewal: A Case Study of Hakka Weiwu Heritage in Southern Jiangxi", discusses the current state of preservation of Hakka Weiwu in southern Jiangxi. She proposes creating a unique "One Weiwu, One Product" product characteristic, turning Hakka Weiwu into a multifunctional living cultural museum that offers sightseeing, vacationing, shopping, living, and working experiences (Shi, 2015).

The use of technological and quantitative research methods: In the past, research on Hakka Weiwu in southern Jiangxi was predominantly qualitative in nature, relying on analysis and summaries. In recent years, with the development of new technologies, some scholars have started incorporating quantitative analysis methods into their research on Hakka Weiwu, making the research more scientific and rational. For example, Remote Sensing (RS) and Geographic Information System (GIS) technologies have been used to quantitatively analyze the distribution characteristics of Hakka Weiwu. ENVI and GIS technologies have been employed to analyze the spatial patterns of Weiwu. Digital technologies, including GIS, SketchUp, 3ds Max, Lumion, etc., have been utilized for the digital preservation of Hakka Weiwu. Computer software is used to establish mathematical models, quantifying and categorizing various parameters of Weiwu, and analyzing the spatial structure of settlements. Researchers have proposed settlement preservation strategies based on fractal iteration and self-organizing expansion. These include strategies for architectural restoration following self-similarity and adaptive remodeling, as well as strategies for fractal-based Hakka cultural heritage conservation and similarity homomorphic renewal. These methods provide a foundation for the preservation and development of Hakka Weiwu settlements in southern Jiangxi.

Based on the research, it appears that there are still relatively few scholars conducting research on Hakka Weiwu in southern Jiangxi, and a comprehensive research framework for Hakka Weiwu in this region has yet to be established. Most scholars are still primarily focused on traditional aspects such as the historical and

cultural significance of Hakka Weiwu and the architectural features. Hakka Weiwu in southern Jiangxi is a precious gem within Chinese vernacular architecture and Hakka culture, bearing witness to the rise and fall of the Hakka people. As a unique branch of Chinese vernacular architecture, Hakka Weiwu in southern Jiangxi should garner more attention from various sectors of society.

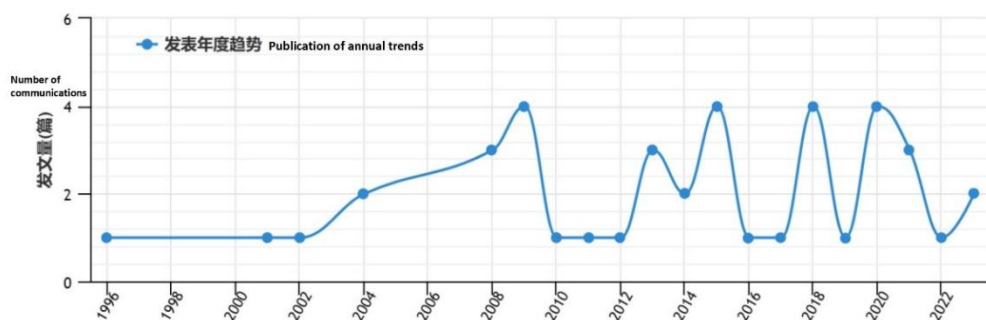


Figure 2 Hakka Weiwu Publication of annual trends. Searching for keywords Hakka Weiwu on Chinese academic literature websites like CNKI and VIP. (2023). Retrieved from www.cnki.net/index/.

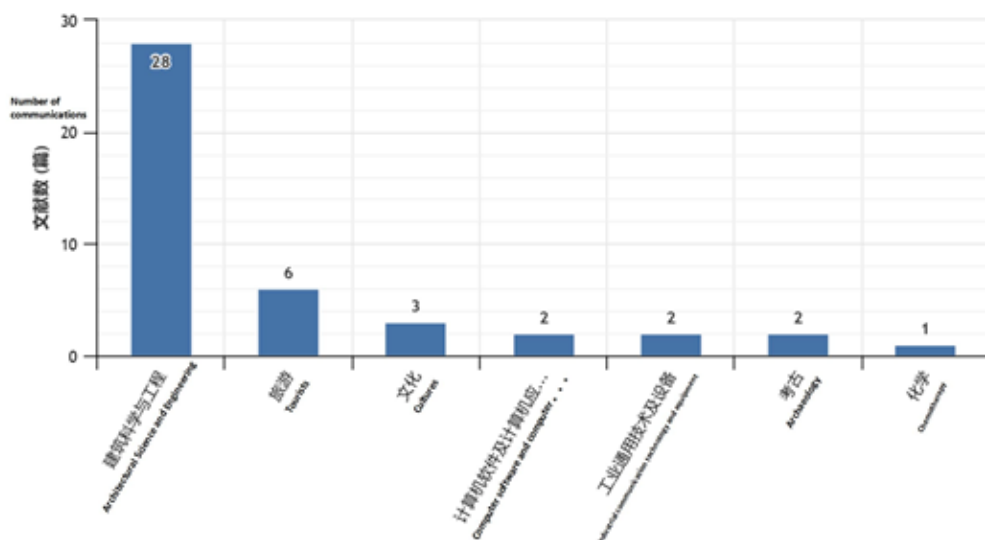


Figure 3 The distribution of academic disciplines in Hakka Weiwu literature. Searching for keywords Hakka Weiwu on Chinese academic literature websites like CNKI and VIP. (2023). Retrieved from www.cnki.net/index/.

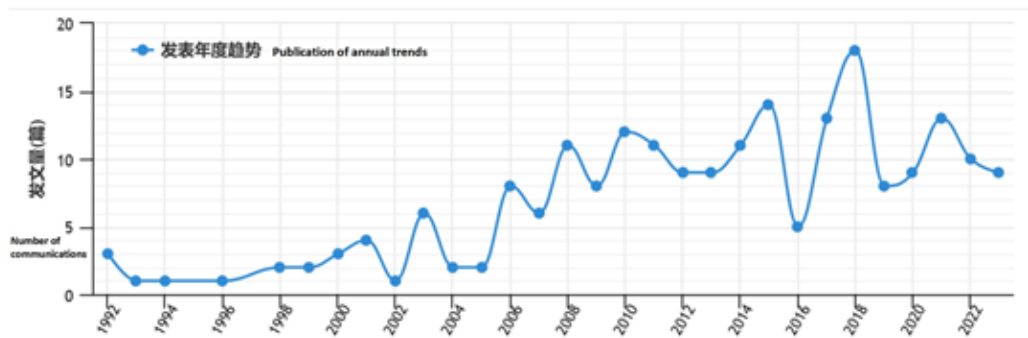


Figure 4 Hakka Weiwu publication of annual trends. Searching for keywords Weiwu in southern Jiangxi on Chinese academic literature websites like CNKI and VIP. (2023).

Retrieved from www.cnki.net/index/.

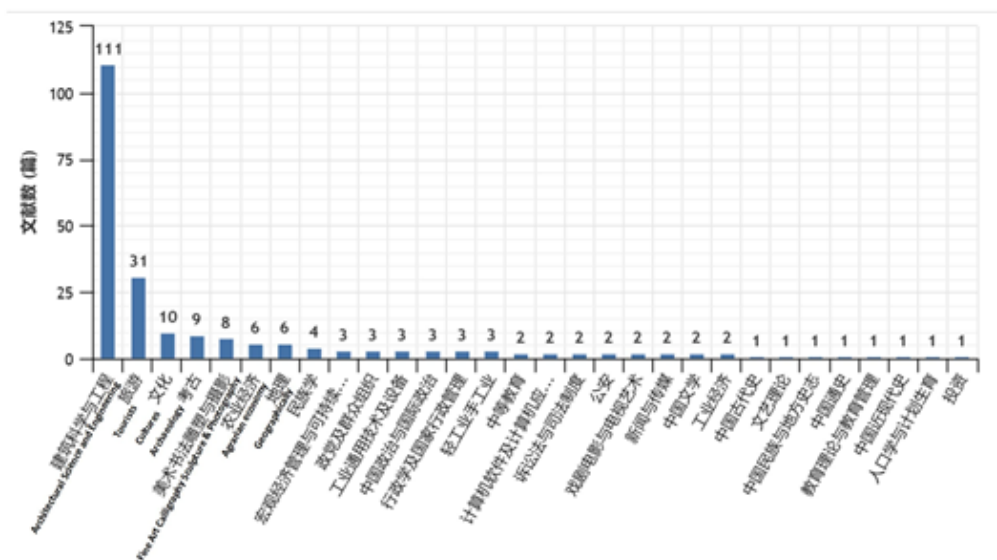


Figure 5 The distribution of academic disciplines in Hakka Weiwu literature. Searching for keywords Weiwu in southern Jiangxi on Chinese academic literature websites like

CNKI and VIP. (2023). Retrieved from www.cnki.net/index/.

Hakka Culture

Hakka Culture is a typical representation of regional culture, encompassing all material and non-material aspects created by the Hakka people throughout their history and development to adapt to and improve their living conditions (Wan, 2004). Through the collection, identification, and organization of literature, as well as in-depth field research in Weiwu areas, Hakka Culture can be divided into three main parts: social culture, artistic culture, and daily life culture. The summarized framework of the Hakka Weiwu culture as shown in Figure 6.

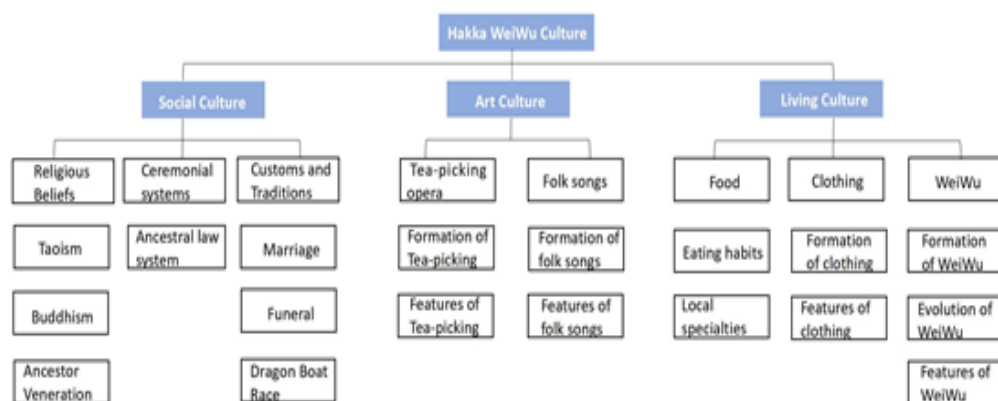


Figure 6 A framework for analyzing Hakka Weiwu culture. by Researcher.

Social Culture

The earliest definitions of social culture can be traced back to the late 19th and early 20th centuries in the fields of anthropology and sociology. During this period, scholars began exploring various aspects of human culture, including language, religion, customs, arts, and politics. They attempted to find a comprehensive theory to describe and explain these phenomena.

The well-known Chinese historian, philosopher, and educator, Qian Mu, in his work "Lectures on Chinese Cultural History," explained that social culture is a spiritual phenomenon created and developed by the people of a nation or country over a long period of historical evolution. It encompasses values, modes of thought, moral principles, and cultural heritage, among other aspects. Furthermore, in the book "Social

and Cultural Studies" by the Japanese sociologist Sohkyu Fujita, published in 1953, social culture is described as the product of human cognition and reflection on the natural world and human society. It encompasses various aspects, including beliefs, morals, laws, rituals, and technology.

Therefore, I believe that social culture is a shared way of life and behavioral pattern within a society, consisting of common norms, beliefs, values, standards, customs, and other social conventions formed by people interacting and influencing each other in a specific social context. In this context, the social culture of Weiwu includes religious beliefs, ceremonial systems, and customs and traditions.

Religious Beliefs

Buddhism

Around the Wei and Jin periods, Buddhism began to spread to southern Jiangxi. It gained a significant following and began to establish a presence in the region during the Tang Dynasty. From the Tang Dynasty to the Northern Song Dynasty, there were over a hundred renowned Buddhist temples in southern Jiangxi. The well-known Buddhist temples of southern Jiangxi emerged during this period(Wan, 2013).

For a long time, the Hakka people have had a strong Buddhist atmosphere, known for their devotion to Buddhism and beliefs in ghosts. In addition to the Buddhist temples scattered across urban and rural areas, many households have statues or representations of the Buddha, particularly images of Shakyamuni Buddha and Amitabha Buddha. On special occasions such as the birthday of Shakyamuni Buddha (8th day of the fourth lunar month), the day he attained enlightenment (8th day of the second lunar month), the day he passed away (8th day of the twelfth lunar month), the Nirvana day (15th day of the second lunar month), the birthday of Guanyin Bodhisattva (19th day of the second lunar month), Guanyin's day of attaining enlightenment (19th day of the sixth lunar month), Guanyin's day of ordination (19th day of the ninth lunar month), as well as the birthdays of Maitreya Bodhisattva, Zhunti Bodhisattva, Manjushri Bodhisattva, Mahasthamaprapta Bodhisattva, Ksitigarbha Bodhisattva, and Medicine Buddha, Buddhist temples usually hold commemorative events. Male and female believers flock to the temples to light incense, pray, make

donations, and release captive animals. In regular times, many people also visit temples to light incense and pray, seeking blessings and protection from Buddha and Bodhisattvas(Wan, 2018b). In the cultural life of the Hakka Weiwu, Buddhism holds a significant place, and statues of Guanyin Bodhisattva are often seen enshrined in the main hall of the Weiwu. As shown in Figure 7.



Figure 7 Guanyin Bodhisattva are seen enshrined in the main hall of the Hakka Weiwu.

by Researcher

Taoism

Taoism is a native Chinese religion that has been rooted in China for thousands of years. Over the course of the next one or two millennia, Taoism gradually spread and expanded throughout both northern and southern China, becoming one of the three major pillars of traditional Chinese culture, alongside Confucianism and Buddhism(C. Li, 2008).

Taoism consists of numerous sects and branches, and in southern Jiangxi, it has a considerable following. Therefore, apart from resident Taoist priests in temples, there are also many household Taoist priests known as "Xian Po" (portrayed by males), commonly referred to as "folk Taoist priests." During their rituals, they often invoke deities, recite scriptures (often borrowed from Buddhist scriptures), and

accompany these practices with singing, dancing, and percussion music. They perform various Taoist ritual dramas such as the "Cup Dance," "Fan Dance," "Staff Dance," and "Crossing the Fire," with singing and lyrics that resemble the style of traditional Hakka tea-picking opera and Hakka Mountain songs(Wan, 2013). Taoist ritual dramas are divided into civil and martial types, with the civil dramas primarily focusing on stories of gods and demons, while martial dramas include acts like "Climbing the Knife Mountain" and "Walking on a Chain of Fire." These performances are intended to pray for blessings, ward off disasters, and exorcise evil spirits. Therefore, many folk sayings in southern Jiangxi mention seeking the help of Taoist priests for long-term illnesses or other problems.

Ancestral Worship

Hakka people have always placed great importance on Confucianism. After migrating from the central plains to southern Jiangxi and facing new challenges from indigenous peoples, corrupt officials, and bandits, they intensified their activities related to ancestor worship and the veneration of their ancestors. This was done to strengthen unity within their clans and cope with the need for survival and growth in their new environment. Consequently, the sense of ancestral reverence is deeply ingrained among Hakka people. While they may not necessarily follow religious beliefs or superstitions, neglecting the veneration of their ancestors can lead to family or clan censure and even punishment(Yelland, 2013).

Hakka ancestral worship customs are typically observed during festive occasions and include the following practices:

Celebration of Ancestors during Festivals: From the 24th day of the 12th lunar month (known as "Xiaonian" or "Little New Year") to the 15th day of the 1st lunar month (the Lantern Festival), families hang ancestral portraits, conduct morning and evening rituals, and make offerings(Wan, 2018b). The most important event on the morning of the first day of the lunar new year is the worship of ancestors. This is followed by clan or household gatherings for ancestral worship activities. On the second day of the lunar new year, male members of the clan also visit ancestral graves for rituals.

Tomb-Sweeping Festival: During the Qingming Festival, families conduct elaborate tomb-sweeping ceremonies, offering food and libations to their ancestors. It is a time for families to visit ancestral graves and show respect to their departed loved ones.

Hungry Ghost Festival: Known as the "Ghost Festival," this is another important time for ancestral worship. It is believed that the souls of ancestors return home during this period. Families prepare offerings of food, incense, and candles and conduct rituals in the morning and evening. Paper money and symbolic items are often burned as offerings to the spirits of the deceased. Winter Solstice: The Winter Solstice is the final peak of ancestral worship activities. As the weather turns cold, descendants feel a strong sense of nostalgia for their ancestors. They visit ancestral graves, burn clothing to keep them warm, and repair or relocate ancestral tombs(Wan, 2018b).

In addition to these key events, ancestral worship is also observed during the Dragon Boat Festival, Mid-Autumn Festival, and on the anniversaries of ancestors' birthdays or death days. As shown in Figure 8.



Figure 8 The ancestral ancestral tablets in the Hakka Weiwu. by Researcher.

Ritual System

Hakka Weiwu, as a traditional form of Hakka community housing, is typically founded by a patriarchal member. The residents within a Hakka Weiwu are all descendants of a common ancestor, connected by blood ties. When people from different Hakka Weiwu units interact, they address each other as uncles, aunts, cousins, and so on, reflecting their kinship ties. When they step out of their individual house doors, they are still considered part of the larger family, but when they leave the Hakka Weiwu gate, they are considered to have left the "home." Therefore, one of the key features of Hakka Weiwu is its strong sense of "kinship(Jiang, 2021)."

While they maintain their separate households, during ancestor worship rituals, they come together as one extended family. In the face of external threats or invaders, the residents of a Hakka Weiwu act as a unified collective, essentially forming an independent entity or kingdom when they close their gates.

The governing philosophy behind this communal living arrangement is rooted in the "patrilineal clan system" and traditional ritual customs. Inhabitants of a Hakka Weiwu have household heads, house heads, and clan heads. The position of household head is usually held by the eldest son or eldest grandson due to seniority. House and clan heads are democratically elected and serve five-year terms. Candidates are typically individuals with high moral standing, fairness, and some level of wealth. Within a Hakka Weiwu, administrators are often referred to as "national leaders" (guozhang), and many times, the same individuals serve as "three leaders" (sanzhang) overseeing household, house, and clan affairs. They manage various aspects, including ancestral worship, agricultural irrigation, communal property, education, and construction, organizing ceremonies for significant life events, settling internal and external disputes, and managing their respective Hakka Weiwu units.

The challenging living environment, characterized by the need for survival and defense, necessitated the organization of these clan-based communities. As a result, strict adherence to feudal social norms and moral standards was crucial for maintaining order and harmony within a Hakka Weiwu(Wan, 2013). Respect for seniority,

hierarchical structures, and adherence to established rituals were essential. Thus, each member had a designated role, followed specific regulations, and upheld the social and moral norms. The success of Hakka Weiwu in maintaining order and discipline can largely be attributed to the adherence to the principles of patrilineal clan systems and traditional rituals.

Traditional Customs

Marriage

In the past, marriages among the residents of Weiwu, the Hakka Weiwu, were often arranged by parents. It was common for the bride and groom to only truly meet on their wedding night, making it difficult to have a happy marriage based on love and compatibility. Since the establishment of the People's Republic of China, there has been greater freedom in choosing one's partner, leading to changes in marriage customs (Wan, 2013).

Meeting: In traditional matchmaking customs, when a man is interested in seeking a potential spouse, he would engage a matchmaker to facilitate the introduction. The matchmaker arranges the time and location for the first meeting, referred to as "Hui Mian" (汇面). If both parties are attracted to each other upon the first meeting, the matchmaker accompanies the man to the meeting and brings gifts like chicken, fish, meat, fruits, etc. The woman's family accepts the gifts and warmly hosts the meeting. If all goes well and both families are agreeable, preliminary arrangements for the marriage are made.

Family Visit: "Cha Ren Jia" (查人家) involves the woman visiting the man's family to assess the household environment. During this visit, the man's family prepares an elaborate meal, typically with ten meat dishes, and additional dishes bringing the total to fourteen or sixteen dishes, or ten dishes with eight side dishes. This meal is accompanied by various local specialty snacks.

Selected Wedding Date: After the man's side has selected a wedding date, they inform the matchmaker to seek the opinion of the woman's family. If the woman's family agrees, they respond with their consent. If they do not agree with the chosen date, the woman's family may request the man's side to select an alternative

date. Once a date is mutually agreed upon, both the man and the woman send out wedding invitations to relatives and friends.

Wedding ceremony: During the wedding ceremony, cars typically stop on the village road, and the dowry and other items are received amid joyous celebrations. A respected married woman leads the bride to the entrance, where she steps on "red chopsticks" placed on a sieve, symbolizing the hope for a speedy childbirth. Then, they enter the main hall. After bowing to the ancestral hall, the bride and groom enter the bridal chamber. They distribute sweets to the children present, with the bride and groom eating eggs. In some regions, there may be a playful and festive tradition of "bedroom teasing" later in the evening. As shown in Figure 9.

The furnishings in the bridal chamber tend to be modern, with items like color televisions, sound systems, washing machines, and refrigerators. The dowry can amount to several tens of thousands of yuan. In recent years, the government has encouraged simplifying wedding ceremonies, promoting destination weddings, and organizing group weddings. Many young couples have responded positively to these initiatives, and wedding customs are gradually evolving toward modernization, with various traditional practices being modified.



Figure 9 The Hakka wedding ceremony. Retrieved from <https://mp.weixin.qq.com/s/IFaV6O0ImLOUFE2UxRmzA>.

Funeral and Burial Customs

The Hakka people have unique funeral and burial customs to honor their deceased elders, especially those who have reached the age of sixty or older, which they refer to as "enjoying a long life" (享寿). When an elderly person passes away, typically after the age of sixty, their descendants, as an expression of filial piety, arrange a solemn funeral ceremony with the participation of Taoist priests and extended family members.

"Gongguo"(功果) Ceremony: The process begins with the "Gongguo" ceremony conducted in the main hall of the house. A Taoist priest leads the family in chanting scriptures during the daytime, and in the evening, they engage in rituals such as circling a specific type of wood (often the camphor wood) known as "Dingxiang" (丁香). Men in the house also participate in the evening ceremonies. Sometimes, close friends of the deceased might come in the evening to pay their respects.

"Ludeng" (路灯) Ceremony: During the mourning period, when a daughter of the deceased gets married, she is required to contribute money to the Taoist priest. The priest, along with the family and descendants of the deceased, goes to the local temple to light the "Ludeng". This ritual involves taking three steps, then bowing once, and repeating this four times, expressing deep filial piety and respect for the deceased.

Funeral Day: On the day of the funeral, specific family members, typically of the same surname or from the maternal side for women, take on the role of leading the ceremony. If any of the descendants had been disrespectful to the deceased in their lifetime, the person leading the ceremony has the opportunity to educate or even admonish the disrespectful descendants. This may involve demanding that they kneel three times and bow four times as a form of punishment or education.

Descendants of the deceased are required to sit beside the coffin and have their meals while keeping vigil over the departed. During the funeral procession, the descendants, adorned in mourning attire, wear special flower wreaths and carry banners as they solemnly escort the deceased on their final journey. Along the way,

there are rituals involving circling camphor wood and offering prayers to the deceased(Wan, 2013).

Daughters and nieces of the deceased also take the responsibility of cleaning the tomb in advance. The long funeral procession creates a lively and dignified atmosphere. After the burial, the family returns to the main hall to burn ceremonial paper offerings and set up an ancestral shrine for the deceased. In the early years of the People's Republic of China, funeral customs gradually simplified, with some families condensing the mourning rituals into a single night of ceremonies. The funeral customs of the people of Yang Village are evolving towards modernization and progress in line with contemporary norms and values.

These customs emphasize the importance of filial piety and respect for the elderly among the Hakka people and reflect their unique cultural traditions surrounding funerals and burials. As shown in Figure 10.



Figure 10 The Hakka funeral or mourning ceremony. Retrieved from www.sohu.com/3334011170.

Hakka Weiwu Traditional Dragon Boat Racing

Hakka Weiwu Traditional Dragon Boat Racing is a unique folk event held in a 15-acre pond in Yang Village, Longnan County. It originated during the Ming Dynasty in the reign of Emperor Hongzhi. Over the course of more than five centuries, it has evolved into a distinctive traditional cultural event that encompasses rituals such as worshipping the Dragon God, inviting the Dragon God, dragon boat gatherings, warding off evil spirits, finals, pleasure boating, the return of the Dragon God, and the symbolic release of duck-shaped boats. This event has become one of the most popular traditional folk activities during the Dragon Boat Festival, not only in Longnan County but also across the provinces of Jiangxi and Guangdong, involving three counties and five townships. With its long history, large scale, extensive participation, and extended duration, Hakka Weiwu Traditional Dragon Boat Racing is known for its grand ceremonies, enthusiastic atmosphere, and spectacular displays. It not only enjoys broad popular support but also serves as a social and community-building opportunity. The event holds multiple values, including sports, cultural preservation, economic benefits, the promotion of Hakka heritage, and the strengthening of Hakka ties across the world(Liao, 2013).

Art culture

Renowned British aesthete Kenneth E. Clark, in his work "The Arts and Human Experience," defined art and culture as "the activities through which humans comprehend and express beauty and their understanding of the world."

French philosopher Roman Ingelhart, in his 1997 book "Philosophy of Art," considers art and culture to be "one of the highest activities in human life, a means of expressing and conveying emotions and thoughts. "Prominent Chinese artist and cultural critic Chen Danqing views art and culture as a form of expressing human emotions and values, possessing a uniqueness distinct from other cultural domains. Noted Chinese aesthete and cultural scholar Lv Zhenyu, in his work "Concepts of Culture," also proposes that art and culture are intertwined cultural phenomena with complex societal and cultural implications.

In my perspective, art and culture encompass all forms of artistic expression created by humans, including music, painting, sculpture, architecture, literature, film, and more. These forms not only serve as entertainment and leisure but also reflect the societal, cultural, and historical backgrounds and values. Regarding the art and culture of Hakka Weiwu, they mainly include traditional opera and mountain songs.

Tea-Picking Opera

Tea-Picking Opera, known as the "flower of Hakka art," originated in the Jiulongshan area of Anyuan County, Jiangxi Province, China, and has a history of over three hundred years. It is based on the Jiulong tea lamp and has gradually absorbed elements from local folk art in southern Jiangxi, making it prevalent in southern Jiangxi, northern Guangdong, and western Fujian. Tea-Picking Opera evolved from folk songs and dances, featuring themes closely related to daily life and characterized by its humorous and witty language(Wan, 2013).

The language used in Tea-Picking Opera is the local Hakka dialect. It combines singing and dancing, exuding a light-hearted and lively atmosphere. The language is humorous and entertaining, incorporating elements of oral literature, folk songs and dances, and lantern art, all infused with a rich sense of daily life. Most of its performances are comedies and farces, with very few tragedies or serious dramas. The plots often revolve around the daily lives of ordinary people, particularly manual laborers and craftsmen, with a significant emphasis on romantic and comedic love stories. As shown in figure 11.

Tea-Picking Opera is a captivating art form deeply rooted in Hakka culture, featuring a delightful blend of humor, music, dance, and everyday life.



Figure 11 Tea-Picking Opera. Retrieved from <http://vebaike.com/doc-view-1338.html>.

Hakka Mountain Songs

Hakka Mountain songs are a form of oral artistic expression created by people, primarily transmitted through singing and oral communication. The Hakka Mountain songs of Ganzhou, on the other hand, have evolved alongside the formation of the Hakka ethnic group. They are the result of the integration of Central Plains immigrant culture with local indigenous culture and the influence of surrounding cultures. These songs originated among the Hakka laboring people. People would sing mountain songs while engaged in various activities such as chopping firewood, gathering timber, logging, extracting pine oil, carrying loads, and working in the fields. They sang to find companions, drive away wild animals and bandits, alleviate fatigue, express grievances, release frustrations, and convey romantic feelings, among other things (XIONG & LI, 2012).

Hakka mountain songs are a reflection of the diverse aspects of Hakka people's lives. Among them, love songs are the most numerous and distinctive. As the saying goes, "Since ancient times, mountain songs sing of romance," highlighting the

rich and colorful content of these songs. They cover themes such as admiration, testing, pursuit, first love, passionate love, rejection, farewells, yearning, and heartbreak, all expressed through a wide variety of mountain song forms. In terms of musical artistry, Gannan is located in mountainous areas, and mountain songs are often sung in deep forests or on hilly fields. To ensure they can be heard clearly over long distances, the melodies are usually high-pitched and sustained. The highest notes often appear in the first line, creating a captivating or summoning effect, and then gradually descend to the main note at the end. Hakka mountain songs are a vibrant and integral part of Hakka culture, reflecting the beauty of daily life, emotions, and the natural surroundings in the form of expressive and melodic storytelling.

Cultural Life

The definition of cultural life can be traced back to the late 19th century and the early 20th century in the fields of cultural anthropology and folklore studies. One of the earliest definitions related to cultural life comes from the concept of "Volksleben" (folk life) proposed by German folklorist Wilhelm Müller in the 1850s. This concept emphasized the importance of cultural forms and practices manifested by ordinary people in their daily lives. Subsequently, similar concepts have been widely applied and developed in fields such as cultural anthropology, sociology, art history, ethnography, and more. For instance, in his work "Centuries of Childhood," French historian Philippe Aries proposed that cultural life encompasses the behaviors and social practices of people in their everyday lives, including social customs, rituals, everyday objects, clothing, and food.

Chinese scholar Chen Danqing, in his 2002 work "Aesthetics and Life," defined cultural life as various daily practices and experiences in people's lives, including aspects such as social interactions, food, clothing, entertainment, and art. Scholar Wu Han, in his 2004 work "Introduction to Cultural Life," also defined cultural life as various cultural forms created and transmitted by people in their daily lives, including food culture, folklore culture, entertainment culture, clothing culture, and more.

Therefore, cultural life refers to the various cultural expressions that humans manifest in their daily lives, including but not limited to aspects such as food, clothing, housing, transportation, and entertainment. It reflects the cultural connotations of a society or cultural group, including their values, customs, beliefs, traditions, and more. The cultural life of Hakka Weiwu mainly includes aspects such as food culture, clothing culture, and architectural culture.

Food

In Hakka Weiwu, where the Hakka people live in a subtropical region suitable for agriculture, forestry, animal husbandry, and fishing, they have abundant harvests of rice and sweet potatoes. Throughout history, their staple foods have always been rice as the main component, supplemented by sweet potatoes (H. Li et al., 2003). In their diet, vegetables and vegetarian dishes are the basic choices, and their dining tables are rarely without local specialty pickled vegetables. During holidays and busy seasons, they would slaughter chickens, ducks, and buy meat to gather and feast as a family. Hakka cuisine is generally known for its spiciness, with some dishes flavored with sour rice vinegar. The primary cooking methods are frying and stir-frying, combining both for exquisite taste and nutritional balance. As shown in Figure 12.



Figure 12 Traditional Hakka Food. Retrieved from <https://www.sohu.com/a/342334005690029>.

Clothing

Hakka attire, as a splendid gem within Chinese clothing culture, integrates elements from Central Plains attire as well as indigenous attire cultures of the She and Yao ethnic groups, creating a diverse clothing culture(Ning, 2006).

One notable characteristic of Central Plains clothing has always been its loose and spacious design. From ancient times, people have favored deep robes and broad sashes, which provide a comfortable and relaxed fit. Hakka clothing largely retains the characteristics of Central Plains attire but has also undergone some modifications. Ancient Chinese clothing often bore a strong sense of formality, with distinct symbols of rank and a strict hierarchical system reflected in color and patterns. In contrast, Hakka clothing doesn't carry such pronounced or rigid class distinctions in terms of colors and patterns. Hakka attire values simplicity and practicality, favoring spacious and uncomplicated designs(Wan, 2013). Plain colors, particularly blue, black, and white, are the most popular choices. The fabrics are mostly coarse cloth and indigo-

dyed satin. There is little distinction between summer and winter styles; the only difference lies in wearing thinner fabrics, such as ramie cloth, in the summer and thicker fabrics in the winter. Hakka clothing is divided into male and female attire. Hakka clothing features vibrant colors and unique styles, often handwoven by Hakka women. As shown in Figure 13.



Figure 13 Traditional Hakka blue shirts. Retrieved from www.sohu.com/a/306369109697915.

Architecture

Hakka Weiwu, the earliest surviving examples of which date back to the late Ming and early Qing periods (A.D.1628- A.D.1700), has a reliable historical record. According to historical records, the term "Wei" (围) referring to residential buildings can be traced back to the late Ming Dynasty (A.D.1628- A.D.). For instance, in the "Annals of Anyuan County - Military Affairs," it is recorded: "In the 15th year of Chongzhen (A.D.1642), bandit leaders rose in rebellion, and the following year, they attacked and overran various Weiwu and strongholds, causing great devastation." Similarly, in the "Annals of Dingnan County - Bandits" from the third year of Kangxi (A.D.1664), it is mentioned: "Bandits emerged from Jiulianshan and attempted to breach the city, but they were repelled. They then proceeded to break through Liu Bei's Weiwu, resulting in

numerous casualties." Records of Weiwu attacks gradually increased after the Kangxi period, indicating that the appearance of Weiwu can be traced to the late Ming Dynasty at the earliest, albeit in limited numbers(Wan, 2001).

The prevalence of solidly built Weiwu structures, which had been occasionally constructed during the Ming Dynasty, began to take shape and become a significant architectural form in the later Qing Dynasty. Approximately 70% of the existing Weiwu structures were built after the year 1828, during the Daoguang era. After the founding of the Republic of China, the construction of Weiwu houses became less common, unlike the situation in the western Fujian province where Tulou not only continued to be constructed from the Ming and Qing Dynasties but also persisted well into the 20th century(Wan, 2004). Weiwu's significance transcends its physical architecture, evolving into a form of folk culture that has a presence akin to the world of Tulou structures today. However, Weiwu houses have been largely overshadowed by the typical residences of the past century. So, what is the cultural backdrop that drove the emergence, development, flourishing, and decline of Hakka Weiwu?

Challenging Natural Environment: Ganzhou, located in the southern part of Jiangxi province, lies in the upper reaches of the Gan River. Its topography is characterized by variations in elevation, with the southern regions higher than the northern areas, forming a shape resembling an inverted "u" facing north. The Gan River and its tributaries flow northward, traversing nearly all counties within the region. Approximately 61% of Ganzhou's total area is covered by hilly terrain, ranging from 200 meters to 500 meters above sea level, while mountainous regions with elevations between 1000 to 2000 meters encircle the area, accounting for about 22% of the total area. Basins constitute only around 17% of the land. Hence, a local saying goes, "Eight parts mountains, half parts water, half parts farmland, and the rest is roads and manors." In the county records, many areas known for their abundance of Hakka Weiwu are often described as being "situated amidst myriad mountains(Zhongqing & Shihao, 2017)." As a result, since the Song and Yuan dynasties, this region has been known for its turbulent history. Minor disturbances were frequent, and major upheavals were almost inevitable.

This challenging environment became the breeding ground for the emergence and development of Hakka Weiwu. As shown in Figure 14.

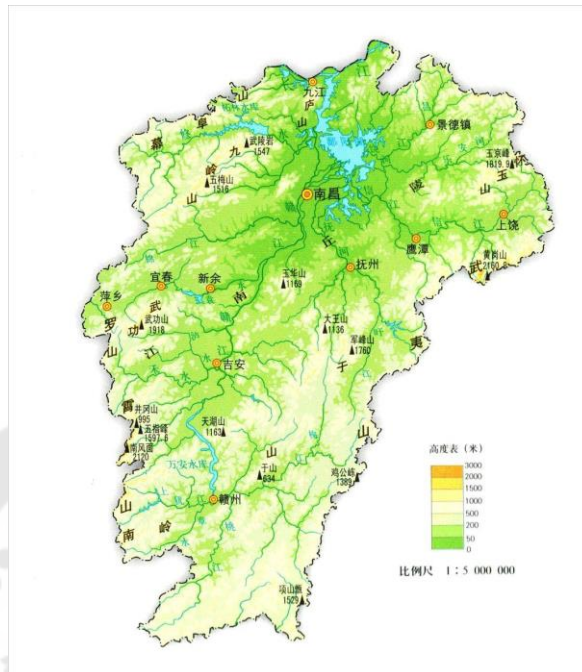


Figure 14 Topographic map of Jiangxi. Retrieved from www.sohu.com/a/501402385_614277.

Years of Continuous Warfare: When interviewing residents of Hakka Weiwu about why they live in these structures, they almost unanimously cite reasons related to "defense against bandits and looters" and "protection against marauding soldiers." Checking genealogical and historical documents related to Hakka Weiwu, one can find that these reasons are closely connected to the construction of these houses. For example, regarding the construction of YanYi Weiwu in Yangcun, Longnan County, it is documented in the "Lai Family Genealogy - Biography of Fuzhi Gong" as follows: "Initially, marauders and remnants of rebel forces, led by Yang Xilai, caused disturbances and turmoil in Yangcun... During the reign of the Qing Dynasty's Shunzhi Emperor, between the years of Bingcheng (A.D.1646) and Dinghai, mountain bandits ran rampant, plundering without restraint day and night. In fear for their lives, my father, Yu Hua, and his sons, Yu Sheng and Yu Han, fled to seek refuge in Huangniushi. After the bandits were quelled, they returned to their ancestral home, which had turned to

ashes, and found the place desolate, with no signs of life, not even a crowing rooster or barking dog. So, they requested my father's permission to build a tower to safeguard the family's future." Similarly, for Baoxi Weiwu in Ma'an Township, there is a record in the "Baoxi Zhong Family Genealogy - Preface of Baoxi Weiwu" that reads: "Moreover, in recent years, with bandits and thieves rising in numbers, the entire region was in chaos. Some people hid deep in the mountains and remote valleys, while others sought refuge in other towns and cities. Enduring hardships and dangers, they faced robberies and hardships for consecutive years. Therefore, we, the Zhong family, considered ways to secure our clan's future and discussed methods to fend off intruders." After the construction of Hakka Weiwu, "from that day onwards, we could sleep soundly without worries, and our white hair could enjoy a peaceful, long life. This block shall forever safeguard the green mountains(Wan, 2001)." Similarly, in the case of Dongsheng Weiwu in Gang Township, Anyuan Town, according to the "Yingchuan Hall Chen Family Genealogy - Comprehensive Genealogy," which was reconstructed in 1995, the "Detailed Account of the Construction of Dongsheng Weiwu" records: "In the second year of Xianfeng (A.D.1852), rumors were spreading, and the situation was tumultuous. Father and son deliberated and decided that we needed solid walls to protect our people and property. We then invited skilled craftsmen to discuss the construction of an outer Weiwu that resembled a castle, with walls four feet and five inches thick, and stone lintels for external doors and windows. The construction was completed in May of the same year. In the year that followed, Li Yuangu rebelled, and neighbors from our village and neighboring villages all sought refuge in our Hakka Weiwu. Two years later, the Long Hair Rebels caused chaos, and again, people sought refuge in our Hakka Weiwu. Approximately three thousand people were able to stay safe. The villagers considered me to have had foresight and worked diligently to build Weiwu to fend off bandits(Zhou, 2018).

The Evolution of Hakka Weiwu: The typical Weiwu in Ganzhou bear a striking resemblance in their external appearance to the Wubao (坞堡) excavated from Eastern Han Dynasty tombs in Guangzhou. Therefore, I believe that Weiwu in

southern Jiangxi may have originated from the Wubao architectural style that was prevalent during the Han and Jin Dynasties in the Central Plains. As shown in Figure 15.

The Wubao was a type of folk defensive structure that likely emerged during the reign of Wang Mang, around the Tianfeng era. During this period, northern China experienced severe famine and social unrest. In order to protect themselves, wealthy households constructed these Wubao fortifications (D. Lu, 2014).



Figure 15 Unearthed Wubao artifact model. Retrieved from <https://zhuanlan.zhihu.com/p/355208201>

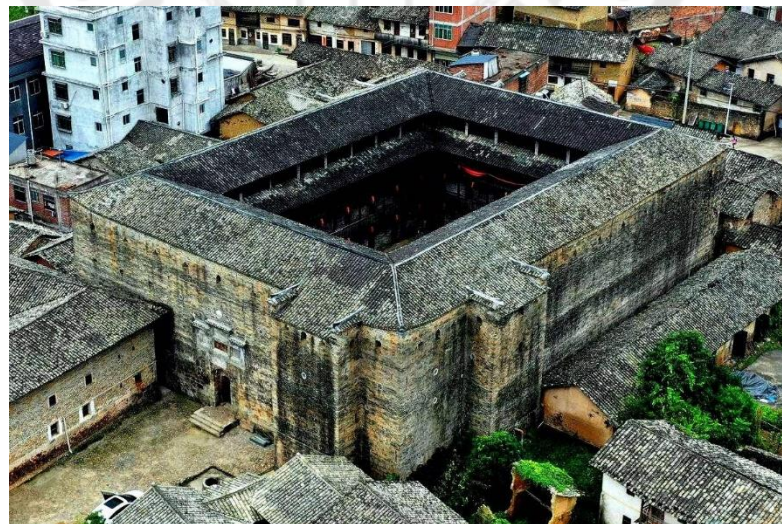


Figure 16 Overhead view of Weiwu. (2016). Retrieved from <https://zhuanlan.zhihu.com/p/355208201>

In addition to the factors mentioned, there are other influences that contributed to the evolution: Southern Jiangxi, classified as a remote mountainous region, has a history of mountain strongholds and village enclosures. Initially, these strongholds were established by bandits who took control of the mountains, constructing fortresses to defend their territories. For example, during the Southern Song Dynasty, Chen Sanqiang, a notorious bandit, occupied the Songxin Shanzhai stronghold. Later, official authorities also established forts in strategic and troubled areas (Zhongqing & Shihao, 2017).

During the Ming Dynasty, the government set up thirteen forts, including Changluo, Pingtou, and Xintian, at various dangerous passes in southern Jiangxi, each with a hundred archers. In pursuit of the same objective, local villagers often built strongholds on nearby hills. When bandits approached, families would seek refuge in these strongholds, and upon their departure, they would return to their villages. Eventually, for better protection of lives and property, the practice of constructing "village enclosures" adjacent to villages emerged.

A "village enclosure" refers to a wall or enclosure that encompasses the entire village. It differs from Hakka Weiwu in that Hakka Weiwu is usually planned and built by a single wealthy owner with a unified layout and design, and its residents are typically descendants of that owner. Consequently, Hakka Weiwu tends to have a more organized and cohesive structure. In contrast, "village enclosures" are often initiated by villagers of the same or different clans in a natural village who contribute funds and labor collectively to create a protective perimeter around their settlement. As shown in Figure 16. As a result, these enclosures are generally larger in area, with irregular layouts, and their internal structures are often haphazard, including watchtowers and gatehouses as needed (Guo, 2020).

In terms of safety and convenience, Hakka Weiwu is superior to "village enclosures," and "village enclosures" are superior to mountain strongholds. However, when considering performance and external appearance, both mountain strongholds and "village enclosures" appear to be influenced by the design of castles, while Weiwu

seems to have evolved from a fusion of mountain strongholds and "village enclosures (B. Li, 2015)."

Features of Weiwu

Advantages of Weiwu:

The ancestors of Hakka Weiwu were primarily migrants from the Central Plains since the Tang and Song Dynasties. However, due to long periods of displacement and migration, differences in language, customs, and conflicts of interest often led to disputes with local residents. In order to consolidate their strength and defend against external enemies, multiple families of the same lineage lived in a single large building. Typically, the form of living together as extended families involves individual households gathered in villages, but Yanyi Weiwu many families of the same lineage within a single building. They each have their own property and economic independence, but also share many indivisible communal assets, with close-knit relationships (Lai, 2008). Common areas such as the main entrance, central hall, and courtyard are public spaces, and communal property includes features like windmills, schools, and wells. When a family in the building celebrates events like weddings, funerals, or joyous occasions, everyone in the building automatically assists. In normal times, if one family slaughters a large pig, they will share "pork and vegetables" with the entire building. When relatives, especially new relatives like a newlywed groom, come to visit, they invite them to eat at their home. This strengthens family bonds and unity.

Living together in large family groups in the same building, apart from considering the need for mutual defense during turbulent times, has the greatest advantage in times of peace. If a family member encounters a problem or difficulty, the various households in the same building can quickly provide assistance, helping the family member overcome challenges as much as possible or minimizing losses, avoiding misfortune, and thereby enhancing the family's strength or accumulating potential. For instance, supporting a financially disadvantaged child from the family to attend school, a common occurrence in Hakka Weiwu, serves as evidence of this practice. The intrinsic affinity of blood relations is most completely consolidated and developed within Hakka Weiwu, thus reinforcing traditional family ethics. The interaction

between living together as extended families and family ethics ensures the continuous vitality of this living arrangement and ethical concept(Wan, 2004). A song lyrics aptly describe this: "Entering Weiwu, a home where everyone inside is part of one big family. Dad's dad was born here, and the youngest generation grew up here, all drinking from the same old well, living under one roof, and they say there's no distinction between cold and warm human relations here, no matter the season..." The interior view of the Hakka Weiwu as shown in Figure 17.



Figure 17 Interior view of Hakka Weiwu. Retrieved from <https://zhuanlan.zhihu.com/p/355208201>

Security and Defense

Sturdy Foundation and Enclosed Outer Walls: Yanyi Weiwu in Yangcun Town, Longnan County, Jiangxi, covers an area of approximately 1,440 square meters and stands at about 15 meters high with four stories. The outer walls of the ground floor are 1.6 meters thick, with an outer skin of about 50 centimeters built with bricks and stones. The outer walls are constructed using a technique called " gold-wrapped silver " (金包银), where a layer of brick walls is added outside the rammed earth walls. Below approximately 3 meters, the outer walls are built with massive stone blocks. Regardless of the specific design variations, all Hakka Weiwu share a common feature: their outer walls are exceedingly tall, thick, and robust. These walls stand at

about fifteen to sixteen meters in height, and some even exceed twenty meters(Q. Li, 2011). A typical Hakka Weiwu of the enclosed type generally retains only one main entrance and exit. When the main gate is closed, the outer walls of the Hakka Weiwu become highly enclosed, providing excellent defensive capabilities that often deter potential thieves(Wan, 2013).

Sturdy Building Doors: The main entrances of Hakka Weiwu are equipped with various defensive structures, including water channels to prevent fire attacks (which can also be used to pour hot oil to deter attacking enemies). Some Hakka Weiwu main entrances even consist of three layers of defense. The design of the main gate of Yanyi Weiwu reflects the ingenuity and wisdom of ancient Chinese people. The main gate features a lintel made of hemp stones, with a width of 1.15 meters and a height of 2.4 meters. It is equipped with three layers: the first layer consists of over 100 iron plates, about 5 centimeters thick, embedded in the door leaf and secured with rivets, serving as a fire deterrent; the second layer consists of five movable door bars, typically used in emergency situations; and the third layer is a thick wooden door, which is the everyday entrance for residents(Wan, 2013).

Used for Defensive Gun Ports and Shooting Positions: Hakka Weiwu are not only tall and thick for defense but also equipped with numerous gun ports for active defense. In Yanyi Weiwu, the ground floor is the primary activity area for people and livestock, and on the second and third floors, each corner has 5 gun ports (three larger and two smaller ones), allowing comprehensive monitoring of external activities. The fourth floor serves as a battle-ready level with a total of 58 gun ports (19 large and 39 small). From the outside, these gun ports may appear as windows, but they serve functions such as ventilation, illumination, surveillance, and shooting. Additionally, there are connecting passages for easy movement, and along these passages, there are four drainage holes with stone channels extending outward to ensure continuous defense day and night.

To defend against gunshots and shooting positions: The Hakka Weiwu is not only tall and thick for defense but also equipped with numerous gun ports

for active defense. In the Yan Yi Weiwu, the ground floor serves as the primary area for human and livestock activities. On the second and third floors, each level has 5 gun ports (3 large and 2 small), enabling all-round monitoring of external activities(Xu, 2018). The fourth floor serves as a defensive stronghold with a total of 58 gun ports (19 large and 39 small). From the outside, they appear like windows, but these gun ports have functions including ventilation, light penetration, surveillance, and firing. There are also circular passageways for easy access, and these passageways have four drainage holes extending outward through stone troughs to ensure continuous and steadfast defense day and night. As shown in Figure 18.



Figure 18 To defend against gunshots and shooting positions. Retrieved from <https://zhuanlan.zhihu.com/p/355208201>.

Echo Holes: At the corners of Yanyi Weiwu, you can observe small circular holes beneath the buildings. These are ancient "doorbells." With only one entrance and thick walls measuring 1.45 meters in depth, once the main gate is closed, it's impossible to be heard from outside. When the main gate is tightly shut, people inside the Hakka Weiwu would identify the visitor's identity through these echo holes(Zhu, 2010). During times of conflict or disturbances, home guards returning late at night could use the echo holes to relay information promptly, avoiding delays caused by waiting for the main gate to be opened. In everyday life, if residents returning home at night find their family members unable to hear them knocking on the door, they could

simply shout into the echo hole, and their family would come out to open the door. As shown in Figure 19.



Figure 19 Sound transmission hole. Retrieved from <https://zhuanlan.zhihu.com/p/355208201>

Ample Provision Storage

Weiwu are equipped to provide sufficient supplies and provisions for its inhabitants. Firstly, there's water security. Inside Yanyi Weiwu, one or two wells are usually dug to ensure a water supply. Residents of the Weiwu can rely on these wells for their daily needs, including drinking water, as well as for firefighting purposes. Secondly, there's material security. The ground floor of the Weiwu often serves as a kitchen, while the second floor is used as a granary. Typically, these granaries store rice and other foodstuffs to last for a season or even a year. Additionally, residents may raise poultry and livestock such as chickens and ducks(Liao, 2013). Thirdly, there's facility security. Weiwu are equipped with hidden drainage systems for wastewater, and there are also facilities like bathrooms and toilets. Inside the building, tools for food processing and preparation are often available.

As a result, once the main gate is closed, the inside of the Weiwu becomes a self-sufficient little world. Even if besieged by external threats for several months, residents can continue to live comfortably without having to leave, maintaining a sense of order and normalcy.

The strength and resilience of Hakka Weiwu structures are primarily evident in three aspects: Shape and Structure: The circular shape of Hakka Weiwu structures allows them to evenly distribute various loads, eliminating issues of uneven stress distribution. Thick Earthen Walls: The quality of rammed earth walls and the level of craftsmanship are crucial factors in the structural integrity of a Hakka Weiwu. The base of the external walls is the thickest and gradually tapers upwards. Large stone blocks are placed at the corners of the foundation to create an excellent pre-stressed concentric state. Additionally, during the ramming of the walls, long bamboo or cedar strips are inserted as reinforcement, providing overall strengthening and stabilizing the Weiwu's structure. Even if temporary cracks occur due to excessive stress, the overall structure remains safe(Wan, 2013).

Wooden Framework: The columns, beams, trusses, and other wooden components of the Hakka Weiwu form a robust load-bearing system, creating a structure that is difficult to breach locally. This robust framework contributes to the earthquake resistance of the Hakka Weiwu, making it highly resilient in seismic events. These features collectively contribute to the Weiwu's ability to withstand various types of loads, including those from natural disasters like earthquakes, making it a sturdy and resilient architectural form.

The ability of Hakka Weiwu structures to provide warmth in winter and coolness in summer can be attributed to two main factors: Rammed Earth Walls: Hakka Weiwu structures are constructed with thick rammed earth walls, typically ranging from one to over two meters in thickness. These thick earth walls serve multiple functions, including defense, ventilation, insulation, and heat resistance. During the winter, the enclosed nature of the Hakka Weiwu, surrounded by high walls, acts as insulation against external cold air. When the Weiwu's main door is tightly closed at night, cold drafts are prevented from entering, resulting in a warm and comfortable interior. In the summer, the thick earth walls block direct sunlight and dissipate heat quickly(Ning, 2006). Additionally, the Weiwu's extensive eaves and covered walkways provide shade, reducing the amount of direct sunlight reaching the rooms. This

architectural design keeps the interior cool during hot weather. In the spring, the earth walls absorb moisture from the air, maintaining humidity at an optimal level. In the dry autumn season, the walls naturally release moisture, helping to regulate indoor humidity. These characteristics create a comfortable living environment that is beneficial for the residents' health. North-South Orientation: Hakka Weiwu structures are typically oriented with their main axis running from north to south. This architectural layout offers several advantages. During the winter, the northern wind is blocked from entering the living areas, while the southern sunlight can penetrate the rooms, providing natural heating. In the summer, the intense sun passes directly overhead, and cool breezes can enter from the southeast. Hakka Weiwu structures have numerous doors and windows that can be closed for insulation or opened for ventilation and cooling (Yuanding Lu, 2001). Additionally, the main entrance of the Hakka Weiwu, often the only passage connecting the exterior and inner courtyard, serves as an air inlet, making it a natural source of fresh air. The entrance hall also becomes a pleasant place for residents to cool off during hot summer days.

These features combine to create a living environment within Hakka Weiwu structures that remains comfortable year-round, adapting to the changing seasons and providing an ideal living space for their occupants (Wan, 2018b). The plan and cross-section of the Yanyi Weiwu are shown in Figure 20, Figure 21.

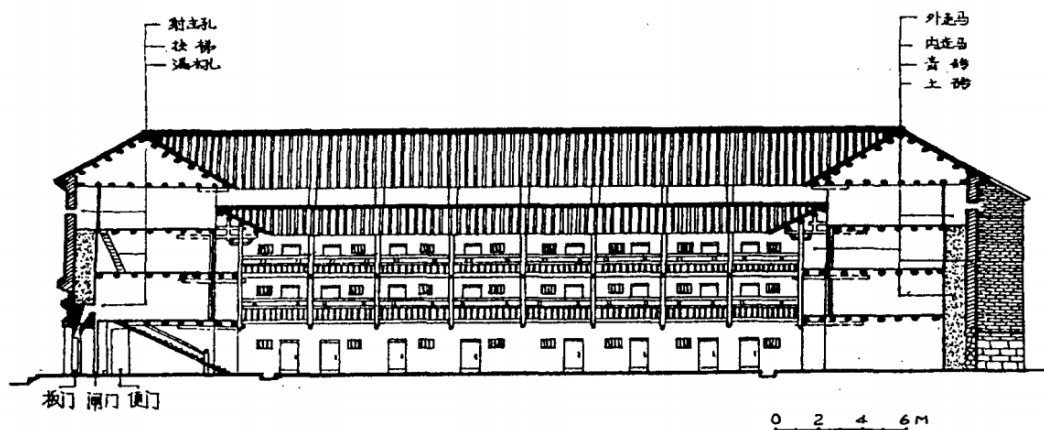


Figure 20 Floor plans of Yanyi Weiwu. Retrieved from

<https://zhuanlan.zhihu.com/p/355208201>.

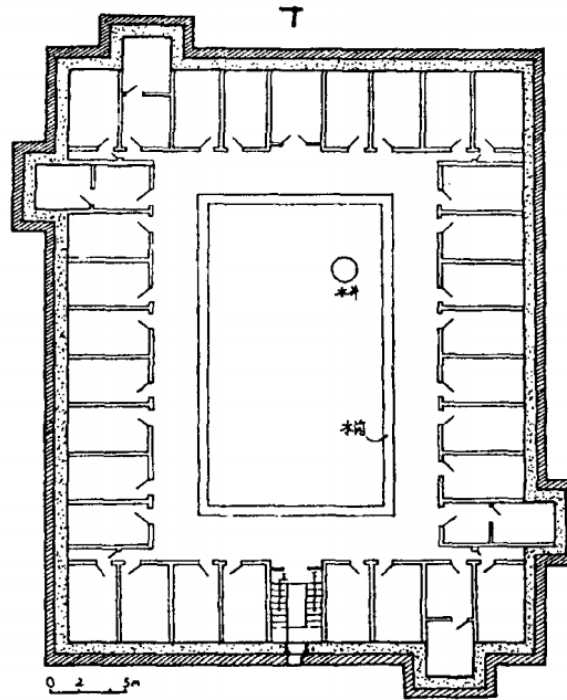


Figure 21 Cross-sectional view of Yanyi Weiwu. Retrieved from <https://zhuanlan.zhihu.com/p/355208201>

The shortcomings of Hakka Weiwu are as follows

Limited Defensive Design: Hakka Weiwu structures are primarily designed with defense in mind, emphasizing protection against external threats. This often leads to relatively small windows, resulting in poor natural lighting inside the building. In the humid climate of southern Jiangxi, this lack of ventilation can contribute to moisture buildup and mold growth, potentially impacting the health of residents. As shown in Figure 23.



Figure 22 Poor lighting inside the Weiwu. by Researcher

Subpar Sound Insulation and Water Resistance: Hakka Weiwu are constructed using local red clay mixed with lime and river sand, along with wooden components like pillars and beams made from Chinese fir. As a result, these buildings typically have poor sound insulation and may be susceptible to water leakage. The construction materials and techniques used may not provide adequate protection against water infiltration, particularly during heavy rains(Quan, 2020).

It's important to note that while Hakka Weiwu excel in defense and community living aspects, they may have limitations in terms of interior comfort and structural characteristics.

Lack of Sanitation Facilities: Hakka Weiwu typically lack modern sanitation facilities, which can be inconvenient for daily life. During our research on Hakka Weiwu and interviews with current residents, it was found that these structures do not have indoor bathrooms or showers. This presents a significant inconvenience to the

inhabitants. In the Qing Dynasty when these were constructed, people would use outdoor pit latrines located away from their residences. Once the pit was full, it would be covered with earth and a new pit would be dug elsewhere. To maintain cleanliness inside the living area, toilets were usually placed outside. At night, a chamber pot would be used inside the room to avoid the inconvenience of going outside to use the toilet.



CHAPTER 3

METHODOLOGY

Research Design

This research is primarily qualitative in nature. It starts by utilizing literature review and field research, including on-site investigations. The author consults historical literature, local chronicles, genealogies, historical maps, and other relevant historical and geographical materials to comprehensively explore the research topic. Finally, a multi-faceted analysis of the research subject is conducted through interviews and discussions using a visitation and consultation approach.

Literature Review Method

Literature research primarily involves the collection, identification, and organization of relevant documents. Through the study of literature, it helps in forming a scientific understanding of factual information. This article gathered and studied literature and materials related to the architecture and construction of Weiwu residences in Longnan County. It aimed to gain an in-depth understanding of the historical background of Hakka Weiwu residences in Longnan County. Several academic works such as "Chinese Hakka Architectural Culture" and research papers like "A Study of Folk Culture in Hakka Weiwu in Southern Jiangxi," "The Phenomenon of Clan Islets in Hakka Folk Customs in China," "A Preliminary Exploration of Hakka Historical Festival Folk Geography," and "A Study of the Environmental Art of Hakka Settlement Architecture" were consulted for descriptions of Hakka culture, the history, and background of Hakka Weiwu residences.

The literature review involved the collection of a substantial amount of literature related to this article's subject matter. It included organizing and analyzing research findings from the relevant literature and summarizing the research perspectives presented in existing literature. Additionally, historical documents, local chronicles, genealogies, historical maps, and other related historical and geographical materials

were consulted to better understand the history of villages and Hakka Weiwu residences. After collecting, organizing, and analyzing the literature, the research direction, research questions, and focal points of the article were clarified. The next step involved field investigations and surveys based on the foundation of the literature research.

Comparative Research Method

In the exploration of the history of Weiwu residences, the concept of Wubao, often considered as the precursor to Weiwu, will be subjected to detailed examination through the comparative research method. This involves delving into the historical origins of Wubao and investigating the timeline of its formation, prosperity, and decline. This chapter will once again substantiate the relevance of Wubao to Weiwu residences. Furthermore, considering the proximity of Jiangxi and Fujian provinces, which are both major gathering areas for Hakka Weiwu residences, a comparative analysis between these two neighboring regions will be conducted.

Both regions are inhabited by Hakka people, and they share geographic proximity but are separated by high mountains. The cultural characteristics of villages and residences in these two areas exhibit certain similarities and differences. By meticulously tracing the historical development, prosperity, and decline of Tulou, this research will explore the similarities and differences between Tulou and Weiwu residences. It will also examine their unique connections and distinctions in terms of architecture, functionality, and symbolic significance.

Field Investigation Method

Through field visits, the research delved into the Longnan area of Ganzhou City, providing an opportunity for direct observation of the current condition of Weiwu residences. Face-to-face communication with local residents was used to gain insights into the culture of villages and Hakka Weiwu residences in the region, offering the most firsthand and intuitive experiences. This method allowed for the acquisition of the most direct and authentic data by tapping into the memories passed down through

generations of those intimately connected to the research subjects. A significant amount of primary data was collected, providing a clear understanding of the Weiwu residences, both in their systemic aspects and intricate details.

Additionally, visual documentation of Weiwu residences was conducted using camera equipment to record various aspects of Hakka Weiwu architecture and the current condition of Weiwu residences. Surveys and measurements were carried out to gather data for the creation of floor plans, elevations, and detailed records of the research subjects.

Furthermore, interviews and conversations were conducted with individuals related to Weiwu residences, including three scholars specializing in Hakka Weiwu, two government officials from the region where Hakka Weiwu is located, two designers involved in renovating Hakka Weiwu, and a total of 12 residents of Hakka Weiwu residences and nearby residents. These interviews provided in-depth, multi-dimensional insights into the history and culture of Hakka Weiwu residences.

Table 1 Hakka Weiwu Interview Questionnaire List (Scholar)

No.	Interview questions (Scholar)
1	What is the history of Weiwu?
2	What role does Wei Wu play in Hakka culture? How do they reflect Hakka's values and social organization?
3	What are the architectural features of Weiwu?
4	Has there been any change in the architectural form and layout of Weiwu in different periods? What factors caused these changes?
5	Have the social functions of Weiwu changed over time? Do they still serve as spaces for defense and public life?
6	What are the advantages and disadvantages of living in Weiwu?
7	What are the characteristics of the diet in Weiwu's daily life?
8	What are the differences between the traditional way of living in Weiwu and the modern living way? Are these differences the main reason why people are unwilling to live in Weiwu?
9	Are there any connection or relationships between Tulou (Fujian Province) , Weiwu (Jiangxi Province) and Wubao (ancient China)?
10	Whether Weiwu is facing a decline? what is the reason?
11	Does Weiwu face challenges in terms of preservation and maintenance? What measures or initiatives are being taken to promote the sustainable conservation of Weiwu?
12	What aspects should be emphasized in the protection and inheritance of Weiwu?
13	How important do you think Weiwu is to China today?
14	What are your prospects for the future development of Weiwu?

Table 2 Hakka Weiwu Interview Questionnaire List (Government Official)

No.	Interview questions (Government Official)
1	What role does the government play in the preservation and inheritance of Weiwu? Are there any specific policies or plans?
2	Has the government taken any relevant measures and policies in the past regarding the protection and inheritance of Weiwu?
3	Does the government encourage public participation in the preservation and inheritance of Weiwu? Are there any volunteer programs or community engagement initiatives?
4	How does the government perceive the cultural and historical value of Weiwu? How do they promote public awareness and understanding of Weiwu?
5	What support and resources does the government provide for preservation and restoration of Weiwu? Are there funding allocations or dedicated conservation organizations?
6	Due to the large number of Weiwu, what measures and policies does the government have for the protection and management of privately-owned Weiwu?
7	What regulations and laws does the government have concerning Weiwu? Is there a mechanism to ensure compliance and supervision?
8	How important do you think Weiwu is to China today?
9	What are the prospects for the future development of Weiwu?

Table 3 Hakka Weiwu Interview Questionnaire List (Mass Residents)

No.	Interview questions (Mass Residents)
1	Did you grow up in a Weiwu? What significance does Weiwu hold for you?
2	How much do you know about the history and cultural background of Weiwu? Could you briefly introduce the Weiwu you reside in and its basic characteristics?
3	Are you still living in a Weiwu? If yes, what is the reason that keeps you living here? If not, what were the reasons for moving out of the Weiwu?
4	Please share the advantages and disadvantages of living in a Weiwu.
5	What are the main reasons for the continuous decline in the number of people living in Weiwu?
6	In Weiwu communities, who usually makes decisions regarding important matters such as weddings, funerals, and ancestral worship?
7	Have you participated in any weddings or other events held in Weiwu? What are some distinctive features of these events in Weiwu?
8	During the celebrations and auspicious events in Weiwu, are there any special dietary customs?
9	Is the wedding ceremony (or other celebratory events) still held in Weiwu today?
10	Can you tell me about your religion? What's activity about your religion in Weiwu?
11	Do you like to listen to the tea-picking opera or sing folk songs?
12	During the initial construction of Weiwu, it had defensive and communal living characteristics. Do you think these functions are still necessary in modern times?
13	Do you believe the decline of Weiwu is inevitable?
14	Currently, the main management and maintenance of Weiwu are still led by the government. What are your expectations and suggestions for the protection and inheritance of Weiwu?

Table 4 Hakka Weiwu Interview Questionnaire List (B&B owners)

No.	Interview questions (B&B owners)
1	Why did you choose a Weiwu to turn into a homestay?
2	As a cultural heritage, what knowledge and understanding do you have about the history and culture of Weiwu?
3	What challenges and difficulties have you encountered during the renovation and operation of the Weiwu-based homestay?
4	When did the renovation of the B&B/homestay begin? How long did it take? How much investment is needed?
5	How do you preserve and showcase the authentic characteristics of Weiwu? Did you take any special measures to protect and restore the architectural features of Weiwu during the renovation process?
6	How do you introduce Hakka culture and traditions to visitors through the Weiwu homestay? Do you provide guided tours or experiential activities related to the history, folklore, and culture of Weiwu?
7	What are your prospects for the future development of the Weiwu homestay? What potential opportunities and challenges do you think need to be addressed?
8	What is the current occupancy rate and profitability of the homestay? Did the guest reviews meet your expectations?
9	How important do you think Weiwu is to China today?

Data Analysis

In this research, the author systematically collected data related to the research objectives through the following methods, organized in a sequential order:

Literature Review: After gathering, organizing, and analyzing literature, the research direction, research questions, and focal points of the study were clarified. This phase of literature review served as the foundation for the subsequent field investigation.

Comparative Study: Building upon the literature review, a comparative analysis was conducted, specifically comparing two types of structures related to Hakka Weiwu: Wubao and Tulou. This comparative study aimed to provide a clearer understanding of

the formation and developmental context of Hakka Weiwu and to refine the timeline encompassing Hakka Weiwu, Wubao, and Tulou.

Field Investigation: Through on-site field research, video and photographic materials of the research area were collected. Additionally, interviews and discussions were conducted with individuals connected to Hakka Weiwu to summarize the changes in the functions and policies of Hakka Weiwu from their inception to 2023. Throughout the interview process, recording, photography, and note-taking were employed to document the entire interaction.



CHAPTER 4

DEVELOPMENT OF WEIWU

In this chapter, the history of Hakka migration will be thoroughly explored. It will delve into the unique architectural forms that emerged as a result of the five migrations and the integration with local culture Weiwu, Tulou, and the precursor of Weiwu, Wubao. Therefore, this chapter will primarily focus on Weiwu, investigating the timeline of its formation, prosperity, and decline as a distinctive traditional architectural style. Through a comprehensive historical overview and visual materials, this chapter will showcase the evolutionary process of Weiwu, thereby elucidating its social, economic, and cultural significance within Hakka culture. Subsequently, the spotlight will shift to Wubao, an architecture primarily defensive in nature, often considered a precursor to Weiwu. By meticulously examining the historical origins of Wubao and exploring its timeline of formation, prosperity, and decline, this chapter will once again demonstrate the correlation between Wubao and Weiwu. Lastly, this chapter will conduct an in-depth study of Tulou, which symbolizes clan cohesion and defensive capabilities. By carefully tracing the historical context of Tulou's formation, prosperity, and decline, the chapter will explore the similarities and differences between Tulou and Weiwu, as well as their unique connections and distinctions in terms of architecture, function, and symbolic significance.

Through a rigorous historical timeline, visual resources, and comparative analysis, this chapter will provide readers with a profound understanding of the diversity of Hakka architecture. It will assist them in comprehending the connections and distinctions between Weiwu, Wubao, and Tulou from a historical perspective.

In addition, I will engage in interview dialogues with individuals relevant to Hakka Weiwu. This includes 3 scholars specializing in Hakka Weiwu research, 2 government officials from regions where Hakka Weiwu is situated, 2 designers involved in the renovation of Hakka Weiwu, as well as a total of 12 residents of Hakka Weiwu and

neighboring areas. In Chapter 4.2, I will summarize and consolidate the insights gathered from these interviews.

4.1 Hakka Migration

Hakka is the only ethnic group not named after a geographical region, and it is one of the widely distributed and influential ethnic groups in the world. The ancestors of the Hakka people originated from the Central Plains and migrated southward, forming a branch of the Han ethnic group in southern China. Hakka culture, on one hand, retains the mainstream features of Central Plains culture, while on the other hand, it incorporates the essence of the local ethnic cultures (H. Li et al., 2003). Throughout history, the Hakka people experienced five major migrations, during which they continuously interacted and assimilated with the southern ethnic minorities, eventually forming a unique Han ethnic group - the Hakka people. As shown in Figure 23.

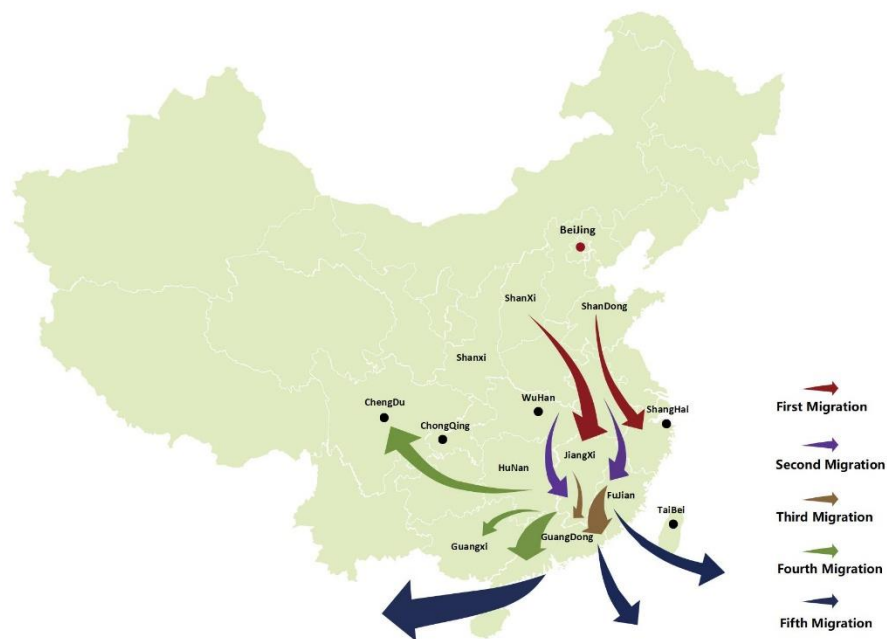


Figure 23 Map of the five migrations of the Hakka people. by Researcher.

A. The First Migration of Hakka

The time of the first major migration was from the Eastern Jin Dynasty to the Sui and Tang Dynasties, which lasted for about 500 years. The core event was the Rebellion of Yongjia which started in 259 A.D. during the reign of Emperor Hui. Due to Emperor Hui's dementia and incompetence, the court was in internal turmoil and eight regional princes fought for the throne, which lasted for a total of 16 years, causing great chaos in the country. This was known as the Rebellion of the Eight Princes(Yunan, 1998).

Taking advantage of the weakening of the Chinese political power in Central Plains, five ethnic minorities entered the Central Plains during the Yongjia period (A.D.307-313 A.D.a total of 7 years) and continuously attacked the Jin Dynasty's political power, leading to the downfall of the Jin Dynasty. This is known as the "Rebellion of Yongjia" in history.

After the downfall of the Jin Dynasty, the northern nomads became even more reckless and wanton. They abandoned farmland and captured Chinese as slaves. The Chinese at that time did not want to become the slaves of the nomads. In order to survive, they began to migrate in large numbers to the south.

B. The Second Migration of Hakka

The second major migration occurred from the late Tang Dynasty to the end of the Northern Song Dynasty, lasting for about 300 years. The core event was the Wang Xianzhi peasant uprising (A.D. 875- A.D.884)

In 875 A.D. the peasant uprisings led by Wang Xianzhi and Huang Chao erupted. Within 10 years, the peasant armies swept across 12 provinces, including Shandong and Henan, dealing a heavy blow to the rule of the Tang Dynasty. The border area between Jiangxi, Fujian, and Guangdong, located in the southern part of Wuyi Mountain, was not affected by the war and became a "paradise" for Chinese fleeing the chaos in the north. As a result, a large number of Chinese from northern and central Jiangxi migrated to the border area of Jiangxi, Fujian, and Guangdong.

C. The third Migration of Hakka

The third major migration occurred during the Southern Song to the Yuan and Ming dynasties, lasting for about 500 years.

The core events were the invasion of the Jurchen Jin Dynasty and the subsequent Southern Song Dynasty's migration southward, as well as the Mongol invasion that led to the end of the Song Dynasty. As a result, more Hakka people migrated to the border area of Jiangxi, Fujian, and Guangdong. The southern part of Jiangxi, the western part of Fujian, and the eastern part of Guangdong formed a closely connected triangular area(Yunan, 1998).

D. The Fourth Migration of Hakka

The fourth major migration occurred during the late Ming and early Qing dynasties, lasting for about 200 years. The core events were the Manchu's rule over the Central Plains and the Qing government's policies of "immigration to Hunan, Hubei and Sichuan". The first cause was the impact of the Manchu's rule over the Central Plains. When the Qing army entered Fujian and Guangdong, Hakka righteous individuals called upon the masses to resist the Qing, but they failed and were forced to scatter and settle in various places. The fourth major migration occurred during the late Ming and early Qing dynasties, lasting for about 200 years. The core events were the Manchu's rule over the Central Plains and the Qing government's policies of "immigration to Hunan, Hubei and Sichuan"(Limin Zhao, 2013).

The first cause was the impact of the Manchu's rule over the Central Plains. When the Qing army entered Fujian and Guangdong, Hakka righteous individuals called upon the masses to resist the Qing, but they failed and were forced to scatter and settle in various places.

The second cause was the population growth of the Hakka people. After more than 200 years of development in the border area of Jiangxi, Fujian, and Guangdong, the population of the Hakka people increased significantly. However, the area had limited arable land, and the harvests were not enough to support the growing population. Therefore, the Hakka people began to look for opportunities to expand elsewhere(Wan, 2013).

At the same time, the Qing government launched the "immigration to Hunan, Hubei and Sichuan" and other immigration policies during the Kangxi reign. As a result,

many people migrated from the Central Plains to Hubei, Hunan, Guangdong, and Guangxi, and then a large number of them migrated to Sichuan.

E. The Fifth Migration of Hakka

The Fifth Great Migration occurred during the Xianfeng and Tongzhi periods of the Qing Dynasty (A.D.1851- A.D.1864), triggered by the failure of the Taiping Rebellion. After the rebellion led by Hong Xiuquan and Yang Xiuqing, the first large-scale peasant uprising in China that emerged in the South and spread throughout the country, was defeated, the Taiping Army and their families migrated to the southern part of Guangdong Province, Hainan Island, Southeast Asia and overseas to escape persecution by the Qing court (Yuanding Lu, 2001).

4.2 Period of Weiwu

4.2.1 Ming Dynasty

Formative period of Hakka Weiwu (A.D.1436- A.D.1735) Go through dynasties: Ming Dynasty.

A. Social Background

Political turmoil: During the late Ming Dynasty, the internal struggles within the officialdom became increasingly fierce, and political corruption was rampant, leading to social instability. In the early Qing Dynasty, due to cultural conflicts and social contradictions between the Manchu and Han ethnic groups, the Qing Dynasty faced the challenge of political stability and social harmony.

Social stratification: With the concentration of wealth and the expansion of the landlord class in the late Ming Dynasty, the phenomenon of social stratification in China became increasingly severe. In the early Qing Dynasty, the cultural differences and social conflicts between the Manchu and Han ethnic groups led to a series of measures to strengthen governance, including various restrictions on the Han people, which resulted in the emergence of racial segregation in society.

During this period, it was a stage of free and creative development of Hakka Weiwu, with diverse forms and a relatively small number, accounting for about 10% of the total Weiwu. Examples include the Tianxin WeiWu in Wudang and the Panshi

WeiWu in Yangcun. These Hakka WeiWu have large areas, round and square shapes, and are equipped with turrets and multiple floors. In front of the gates, there are fields and crescent-shaped water ponds. They seem to encompass many characteristics of the Tulou houses in western Fujian, the Weilongwu in eastern Guangdong, and the WeiWu in southern Jiangxi.

B. Important Historical Events

The Prosperity and Decline of the Ming Dynasty: For much of this period, the Ming Dynasty was the ruling power in China. In its early years, China experienced a period of relative stability and prosperity, including the famous voyages of Zheng He to the Western Seas. However, in the later years of the Ming Dynasty, issues such as political corruption, financial troubles, and peasant uprisings emerged, ultimately leading to the collapse of the Ming Dynasty.

The Establishment of the Qing Dynasty: Following the downfall of the Ming Dynasty, the Qing Dynasty was established and came to rule over China. The Qing Dynasty experienced prosperity and significant growth during the reigns of emperors such as Kangxi, Yongzheng, and Qianlong, making it one of the longest-lasting dynasties in Chinese history.

C. WeiWu main features

During this period, it was a stage of free and creative development of WeiWu, with diverse forms and a relatively small number, accounting for about 10% of the total WeiWu.

Examples include the Tianxin WeiWu in Wudang and the Panshi WeiWu in Yangcun. These WeiWu have large areas, round and square shapes, and are equipped with turrets and multiple floors. In front of the gates, there are fields and crescent-shaped water ponds. They seem to encompass many characteristics of the Tulou houses in western Fujian, the Weilongwu in eastern Guangdong, and the WeiWu in southern Jiangxi.

For example, the Yan Yi WeiWu built in the early Qing Dynasty still has the highest walls and thickest walls in southern Jiangxi. As shown in Figure 24, its watchtowers are not located at the corners, but on both sides of the corners, and do not

protrude beyond the roof. This is the only example among many Weiwu in southern Jiangxi.

The Old Weiwu (Xi Chang Weiwu) in the west of Longnan was built around the Kangxi period of the Qing Dynasty. As shown in Figure 25, it is an irregular Weiwu that follows the terrain, and its three watchtowers are all located on the vulnerable southwest side. It can be seen as a kind of Weiwu that has just emerged from the village wall, and its descendant, the New Weiwu, has become a masterpiece among typical Weiwu(Zhongqing & Shihao, 2017).

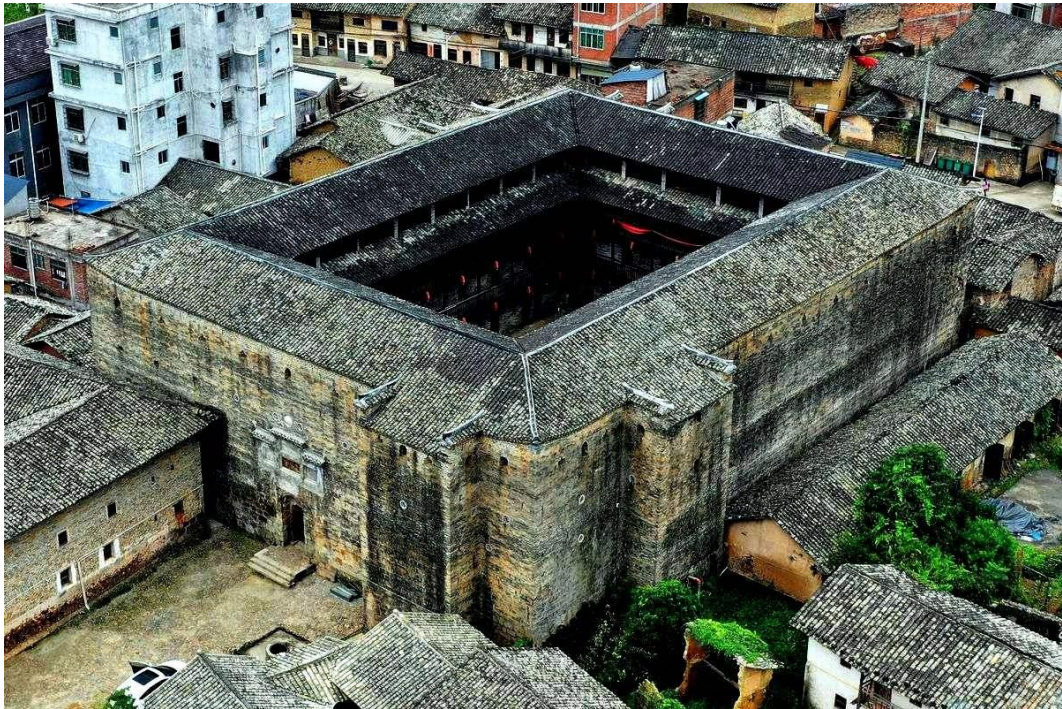


Figure 24 Yanyi Weiwu. (2012). Retrieved from <https://www.meipian.cn/373i6t6v>.



Figure 25 XiChang Weiwu. (2008). Retrieved from <https://mp.weixin.qq.com/s/7vjNekhVLudExmbVq0R0DQ>.

4.2.2 Qing Dynasty

Formative period of Hakka Weiwu (A.D.1736- A.D.1850) Go through dynasties: Qing Dynasty.

A. Social Background

From 1736 to 1850, China experienced a period of prosperity and decline under the Qing Dynasty.

Economy: In the early period of the Qing Dynasty, the economy showed some prosperity, mainly due to the reforms and governance of the emperors Kangxi and Qianlong. However, as time passed, the Qing Dynasty gradually fell into internal and external difficulties, and the development of the economy was hindered.

Social structure: The social structure of the Qing Dynasty was a feudal hierarchy system, with the emperor as the ruler and the bureaucratic system divided into nine ranks. People's social status was mainly determined by their birth and family background. Landlords and wealthy merchants became the elite of society, while farmers and workers were at the bottom.

Politics: During this period, political power in the Qing Dynasty was highly concentrated in the hands of the emperor and the bureaucratic class. However, this concentration of power also brought instability, because if the emperor and the bureaucratic class made mistakes, it could lead to the collapse of the entire country's politics and economy.

B. Important Historical Events

Opium Wars: The Opium War was a series of military conflicts between the Qing Empire and the British Empire from 1840 to 1842. The remote cause of the war was the diplomatic conflict and trade imbalance between China and Britain due to China's policy of isolationism and tribute system. The immediate cause was the Qing government's use of a series of tough measures to ban the opium trade, which touched upon the diplomatic bottom line of the British envoy and the fundamental interests of British merchants. The war broke out with Britain's invasion of China and ended with the Qing Dynasty's defeat and the signing of the Treaty of Nanjing.

This war was the first large-scale war launched by Western countries against China in modern times, and the superior firepower of the British navy and army forced the Qing government to open the door to the outside world, marking the beginning of modern Chinese history.

C. Weiwu Main Features

During this time, about 30% of the Hakka Weiwu in North of JiangXi had a square plan, with circular or polygonal enclosed houses gradually disappearing. Most of the Hakka Weiwu had a main building that was designed in the style of a "palace" or "mansion". The facades of the Hakka Weiwu were mostly two stories high, with gun holes regularly arranged on the top floor. The cannon towers were always located at the corners of the Hakka Weiwu and were one story higher, but they had not yet become standardized.

For example, the Shanqing Weiwu in Hezi Township, Anyuan County, was built during the Qianlong period and was a rammed-earth structure. It only had two cannon towers that protruded outward at the diagonals, with no towers at the other two corners. Another example is the Longguang Weiwu in Taojiang Township, Longnan,

which was built during the Daoguang period and was made of large stone blocks. Although it had cannon towers at the four corners, they did not protrude outward on both sides, but only on one side. The Guanxi Weiwu, built at the end of the Jiaqing period, became a representative of typical enclosed houses in Gan Nan. Its main building had "three courtyards, four enclosed spaces, and five buildings, with nine wells and eighteen halls", covering an area of about 8,000 square meters. The Weiwu e was two stories high, with the four corner cannon towers one story higher(Zeng, 2020). Inside the enclosed house, the central axis was the palace-style ancestral hall, with two side-axis building groups on either side. There were also facilities such as a threshing ground, water well, screen wall, stable, and garden in front of the hall(Yuanding Lu, 2001).



Figure 26 Guanxi WeiWu. (2008). Retrieved from https://mp.weixin.qq.com/s/lfEzQbwTLBQsZr0_H7mrYg

The Guanxi Weiwu is a representative Hakka Weiwu in southern Jiangxi, with a rectangular shape and a main building measuring 83.54 meters long and 92.16 meters wide. As shown in Figure 26, it stands 10 meters tall with 1-meter-thick walls and occupies an area of 7426 square meters, with a building area of 11477 square meters. The walls of the Weiwu were made of rammed earth and had four corner watchtowers with many gun holes and windows, forming a very strict defense system. The main building of the Weiwu had a total of 124 rooms of various sizes, divided into lower hall,

front hall, middle hall, and upper hall, combining the functions of family, ancestral temple, and fortress.

4.2.3 Republic of China

Heyday period of Hakka Weiwu (A.D.1851-A.D.1912). Go through dynasties: Qing Dynasty, Republic of China.

A.Social Background

China experienced many significant historical events from 1851 to 1912, including the Taiping Rebellion, the First Sino-Japanese War, the Boxer Rebellion, the Hundred Days' Reform, and the Xinhai Revolution.

In terms of politics, the decline of the Qing Dynasty and the increasing pressure from foreign powers and corruption within the bureaucracy necessitated political reform. The Hundred Days' Reform and the Xinhai Revolution both aimed to modernize and democratize China's political system.

Economically, China's trade protectionism during the Qing Dynasty resulted in a relative lag in industrial development, while foreign powers forced China to open its markets through unequal treaties and aggressive wars. This unequal trading relationship left China's economy and finances in dire straits.

Culturally, the Enlightenment movement and New Culture Movement gradually emerged, introducing Enlightenment ideas and Western culture to China and challenging traditional culture and beliefs. This pushed forward China's modernization and democratization process. Overall, this period was a crucial time in modern Chinese history, where many historical events and social changes influenced China's future direction.

B. Important Historical Events

Taiping Rebellion (A.D.1851-A.D.1864): The Taiping Rebellion was the largest peasant uprising in Chinese history led by Hong Xiuquan with the goal of establishing an equal, peaceful, and prosperous kingdom. The rebel army captured several cities including Nanjing, posing a threat to the Qing Dynasty's rule. Ultimately, the Taiping Rebellion was suppressed by a joint force of the Qing army and foreign forces, but it had a profound impact on Chinese history and society.

First Sino-Japanese War (A.D.1894-A.D.1895): The First Sino-Japanese War was a conflict between the Qing Dynasty and Japan, primarily over control of Korea. The Japanese army achieved victories on land and sea, forcing the Qing Dynasty to sign the Treaty of Shimonoseki, ceding Taiwan and the Pescadores Islands to Japan and paying a large indemnity. This war further diminished China's international standing.

Hundred Days' Reform (A.D.1898): The Hundred Days' Reform was a political reform movement in the late Qing dynasty aimed at modernizing and democratizing the political system. Measures included the abolition of the imperial examination system, the establishment of a parliament, and the drafting of a constitution. However, due to opposition from conservative officials and factions, the reform ultimately failed.

Xinhai Revolution (A.D.1911-A.D.1912): The Xinhai Revolution was the first bourgeois democratic revolution in Chinese history, aimed at overthrowing the feudal monarchy of the Qing dynasty.

C. Weiwu main features

During this period, due to the weakness of the Qing Dynasty and its loss of power and humiliation in foreign affairs, class and national conflicts became even more acute. And more than 60% of the Ganzhou region's Weiwu were built, and their defense and construction facilities were further developed towards easier defense and more perfection, giving a cold and strict feeling, with a stronger military color and less civilian atmosphere. They were generally smaller, with only one gate and four corner watchtowers. Some also had an additional watchtower between the two corner watchtowers, which stood out like the horse face of a city wall. such as the Yao San Wei in Wenlong Township, Longnan County, which was built in the sixth year of the Republic of China. Gunports were not only set at the top but also moved to the bottom, and their density increased, as seen in Sha Ba Wei in Liren Township, Longnan, built during the Guangxu reign of the Qing Dynasty, where each layer had a row of outer small and inner

large gunports shaped like gourds. On the side most likely to be attacked, there was also an underground room.

During this time, multiple Weiwu were built, one within another, like an outer palace and an inner palace. Examples of triple-layered Weiwu include Jiangdong Wei in Wubai Ba Township, Quannan County, built in the late Qing period, and double-layered Weiwu include Pan An Wei in Gang Township, Anyuan County, built during the Xianfeng reign(Wan, 2018a).



Figure 27 YaoSan Weiwu. (2007). Retrieved from https://mp.weixin.qq.com/s/8Gtu4PSO0KArrOgNn6p_LQ.

YaoSan Wei was built in 1915 and is a three-story enclosed square brick, stone, and timber structure that is 44 meters long, 38 meters wide, and 9 meters high, with a floor area of 1672 square meters. As shown in Figure 27, the exterior walls are all made of tung oil lime mix and are 80 centimeters thick. The building has a total of 106 rooms on three floors, with watchtowers at the four corners, and a total of 106 gunholes on the second, third, and fourth floors. The bottom floor has ventilation holes, and there is a balcony on the second floor of the courtyard. The building covers an area of 2820 square meters, and the courtyard is a large open space. There is a well in the courtyard, with clear and sweet water, and the words "Yao San Wei" are engraved above the gate(Wan, 2018a).

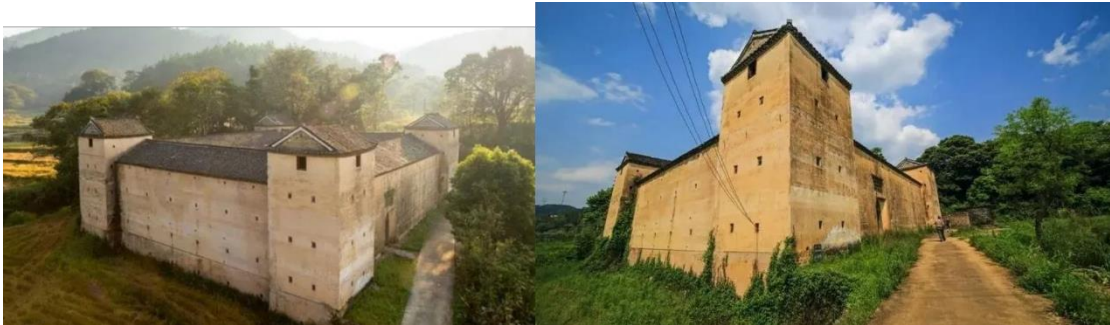


Figure 28 ShaBa Weiwu. (2010). Retrieved from
<https://mp.weixin.qq.com/s/UYZN4gFeP0LW9t4XTMi98Q>

Sha Ba Wei was built in the first year of the Xianfeng reign of the Qing Dynasty (A.D.1851) and covers an area of 870 square meters. Despite its small size, it is a complete structure. The architecture is very precise. As shown in Figure 28, the terrain on the left side of the gate is low, so a one-story basement and tunnel were built on the left side to make use of the land. The height of the basement and defense tunnel on the left side is approximately equivalent to one floor of the courtyard, making it level with the ground inside the courtyard. Sha Ba Wei is the only courtyard in many courtyards in southern Jiangxi that has a basement.

4.3 Relation of Wubao Tulou and Weiwu

The Hakka Weiwu were formed during the migration period of the Hakka people, beginning in the Tang and Song Dynasties and flourishing in the Ming and Qing Dynasties. They not only embody the ancient Hakka heritage but also highlight the cultural characteristics of the southern region. The Hakka Weiwu are a famous feature of Hakka architecture (H. Huang, 2013).

The architectural form of the Hakka Weiwu is limited by the "defensive psychology" formed by the turbulent and wandering times and the "natural conditions" of the hilly terrain. During the period from the Eastern Jin Dynasty to the Tang and Song Dynasties, due to the wars and chaos, the people in the Yellow River Basin were forced to migrate southward (Yitian Lu, 2009). They experienced five major southward migrations and settled in Guangdong, Fujian, Jiangxi, Hong Kong, and other places in

the south(Yelland, 2013). Because they left their homeland in the Central Plains, these migrants who moved south have always called themselves "guests," meaning they live as guests in a foreign land(Porretta, Pallottino, & Colafranceschi, 2022). When local officials registered their household registration, they also established them as "guests," called "guest households" or "Hakka." This is the origin of the Hakka people's name. The timeline is shown in Figure 29.

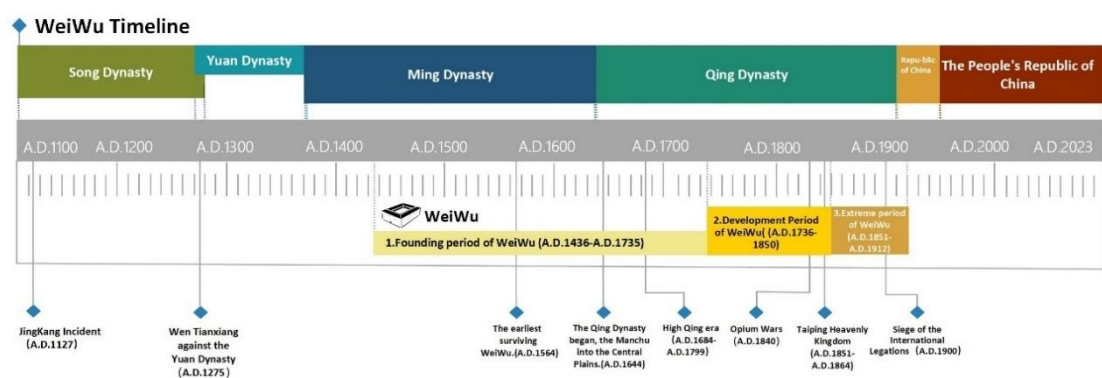


Figure 29 The timeline of the Hakka WeiWu. by Researcher

Comparing and contrasting the timelines of Wubao, Tulou, and WeiWu: It can be observed that the appearance of Wubao predates that of Tulou and WeiWu. Furthermore, the emergence of Tulou also occurred approximately 300 years earlier than WeiWu. WeiWu gradually developed during the mature period of Tulou. Therefore, both Wubao and Tulou had a crucial influence on the formation of WeiWu. The timeline is shown in Figure 30.

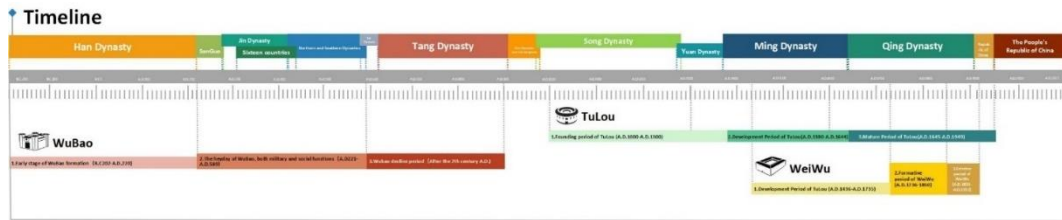


Figure 30 Timeline of WeiWu, TuLou and WuBao. by Researcher

WeiWu, Wubao, and Tulou, when compared geographically, it can be seen from the map that WeiWu and Tulou are located closest to each other in the southern region of China. Wubao, on the other hand, is situated in the central part of China. As shown in Figure 31.



Figure 31 Geographic Distribution of WeiWu, Wubao and Tulou in China. by Researcher

Table 5 Comparison between Hakka Weiwu and Fujian Tulou

Item	Weiwu (Ganzhou)	Tulou (Fujian)	Wubao(Guanzhong)
Architectural Origins	Origin and Heritage of Chinese Central Plains Wubao.	Inspired by Chinese cottages and infused with Feng Shui principles.	Wubao are defensive fortifications constructed by local strongmen for self- defense during chaotic times.
Main Functions	Residence and ancestral shrine combined, clan living together; completely enclosed, tightly defended.	Residence and ancestral shrine combined, clan living together; completely enclosed, tightly defended.	The primary function of Wubao is primarily defensive. In their early appearances, blockhouses served solely for defense purposes, gradually evolving into structures that integrated living, production, and defense during the Six Dynasties period (222 AD - 589 AD).
Planar features	Mostly square in shape, with the ancestral shrine as the central point, characterized by central symmetry. Surrounded by multi- layered thick-walled buildings, with defensive gunports around the perimeter	Centered around the ancestral shrine, the dwellings are built in a circular or square layout, often surrounded by multi-story buildings. Square structures exhibit axial symmetry, while circular ones are centered around the ancestral shrine.	Wubao can be classified into three types: castle-style, courtyard-style, and pavilion- style.

Table 5 (Continued)

Item	Weiwu (Ganzhou)	Tulou (Fujian)	Wubao(Guanzhong)
Defensive function	The forms are diverse, primarily employing point defense, with watchtowers arranged at the four corners.	Round ones lack defenses, while square ones have watchtowers at the four corners, reinforcing their structural mass for defensive purposes.	The courtyard-style Wubao consist of three to five-story buildings, with guards stationed on the top floor, fully embodying the armed defense characteristics of Wubao. Castle-style Wubao are surrounded by tall and thick walls, with corner towers erected at each of the four corners.
Overall characteristics	freedom of variation, unconstrained by form	primarily characterized by square and circular shapes	Wubao are a type of civilian defensive structure.

Besides, the researcher compares Hakka Weiwu and Fujian Tulou in five aspects: architectural origin, primary functions, plan characteristics, defensive features, and overall characteristics. The similarities and differences between the two can be clearly observed:

Hakka Weiwu originated from Wubao in the Central Plains, while Fujian Tulou originated from mountain strongholds, placing greater emphasis on Feng Shui in their architecture. In terms of plan characteristics, both Hakka Weiwu and Fujian Tulou have ancestral halls at their centers, exhibiting axial or central symmetry. In addition, Hakka Weiwu emphasizes defense more and have a more flexible overall character. Fujian Tulou's overall characteristics are primarily square or circular in nature. Details are shown in Table 5.

4.3.1 The Origin and Definition of Wu Bao

The origin of Hakka Weiwu is widely believed in the academic community to be rooted in the cultural concept of wubao from the Eastern Han Dynasty.

Wu Bao is the name of a local defensive facility for military forces, also known as "Wu Bi", "Wu Lei", "Wu Hou", "Wu Sui", and so on. According to Hu Sansheng's annotated version of "Zi Zhi Tong Jian," "Wu Bao" refers to "a small city called Wu. In times of war, people gather to build Wu Bao to defend themselves.

In summary, Wu Bao is generally a small city with a beacon tower, small houses, and surrounding walls. In addition to the physical structure, the social groups inside the fortress are also a crucial part of the organization. A unit of "Wu Bao" is composed of "Wu Zhu" (lord) and "Wu Min" (common people). The "Wu Zhu" is usually chosen from the most prestigious bloodline clans in the township, who acquire more land and control over their troops through large-scale land consolidation and political and military strategies, enhancing the power of the noble clans. Other social classes in the clan are also involved in leading the "Wu Bao" and are selected from wise and respected elders to maintain order and leadership within the fortress. The basic members inside the "Wu Bao" are the "Wu Min", who are bankrupt farmers or refugees who have become dependent on the powerful landowners.

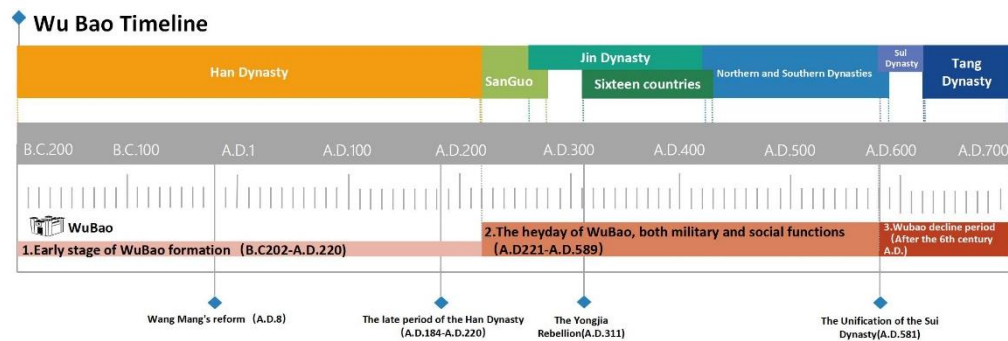


Figure 32 The timeline of the Wubao. by Researcher

4.3.1.2 Wubao formation (B.C.202-A.D.220)

Early stage of Wubao formation (B.C.202-A.D.220). Go through dynasties: Han Dynasties (Western Han dynasty, Eastern Han dynasty), The timeline is shown in Figure 29.

A . Social Background

At the end of the Qin Dynasty, there was a peasant uprising, and Liu Bang overthrew the Qin Dynasty and was proclaimed King of Han. During the Chu-Han Contention, Liu Bang defeated Xiang Yu and established the Han Dynasty, with Chang'an as its capital, known as the Western Han Dynasty in history. The background of the emergence of the Wupu region is closely related to the powerful clans and aristocrats during the period of the two Han dynasties.

Since the mid-Western Han Dynasty, land consolidation has become increasingly serious, leading to a large number of refugees and slaves, and the growing power of wealthy and powerful landlords. The conflict between slaves and wealthy and powerful landlords gradually intensified, leading to the Red Eyebrow and Green Forest uprisings at the end of the Western Han Dynasty. The Red Eyebrow and Green Forest forces directly targeted the wealthy and powerful landlords, engaging in large-scale seizure and looting of their means of production, resulting in serious threats to the property and personal safety of the wealthy and powerful landlords.

In such a situation, the powerful landowners absorbed a large number of displaced people and built their own defensive military structures Wubao. At that time, the areas with the most forts were Sanfu, Luoyang and Hebei. At the end of the Wang Mang dynasty, the northern region had a series of disasters, plus the peasant uprising was still going on, war and chaos, the whole society had a turbulent and chaotic situation, the powerful clans in order to self-preservation, more Wubao barriers were built. At the same time, the powerful used the private armies formed for self-preservation, and gradually developed the armed organization into a small-scale feudal cession.

By the end of the Eastern Han Dynasty, the Yellow Turban Army uprising and warlord chaos while the powerful clans but growing due to land annexation, with a large number of "Wubao" manor under the war, the stragglers and tenants have joined the dock master, the formation of the dock master economy and armed forces. To escape the war, the powerful clans built more and more self-protection dock fortress.

B . Important Historical Events

In the late Western Han Dynasty, the government's taxation and corvée labor became increasingly heavy. The ruling class "owned many slaves and maidservants, unlimited fields and houses," indulging in extravagance and squandering. Land consolidation became more and more rampant, and many farmers lost their land. Some became tenant farmers of landlords and magnates, while more were completely squeezed out of the production field and became wandering refugees, and even fell into slavery (see the slaves and maidservants of the Han Dynasty). During the reign of Emperor Cheng of Han (33 B.C.- B.C.7), millions of poor people died of hunger and famine on the roads.

In 8 A.D. Wang Mang established the Xin Dynasty and implemented a series of reforms known as the "New Policies". These included multiple changes to the currency system, the restructuring of the official system and titles, and the restoration of the well-field system under the name of the "Wangtian System". He also nationalized salt,

iron, alcohol, currency, and natural resources such as mountains, forests, rivers, and lakes. Wang Mang redistributed agricultural land and abolished the slavery system, among other reforms.

With regards to land reform, Wang Mang restored the well-field system and implemented the "Wangtian System". He redistributed land to farmers to increase agricultural production and state revenue. Additionally, Wang Mang nationalized important resources such as salt, iron, alcohol, currency, mountains, forests, rivers, and lakes, in order to strengthen state financial and economic control.

However, Wang Mang's reforms not only failed to rescue the social crisis of the late Western Han Dynasty but also exacerbated various conflicts. Due to the complicated and impractical policies that did not benefit the people, the common people suffered more harm than good. The frequent changes in policies caused confusion among the people and officials, leading to widespread dissatisfaction among the nobles and common people throughout the country (D. Lu, 2014).

Next, in 17 A.D. the whole country was hit by locusts and droughts, leading to widespread famine. natural disasters caused refugees from the east of China to migrate to Guanzhong (located in the central part of Shaanxi Province) and become stranded there. These refugees, due to hunger and cold, were forced to rely on the powerful and wealthy families. According to the "Biography of Wang Mang" in the "Book of Han" written in 105 A.D. "Tens of thousands of refugees entered Guanzhong, and officials were appointed to provide them with food and support. However, these officials and small officials embezzled their food rations, and as a result, seventeen or eighteen thousand people died of starvation." The influx of hundreds of thousands of refugees into Guanzhong created enormous population and food supply pressures on the area. The migration of the victims is shown in Figure 33.

Most of them starved to death, and some were stranded in Guanzhong and were taken in by some local Wubao as labor force, helping those Wubao grow rapidly in population and military and economic power. A map of the number of Wubao is shown in Figure 34.

Han Dynasty Migration Map

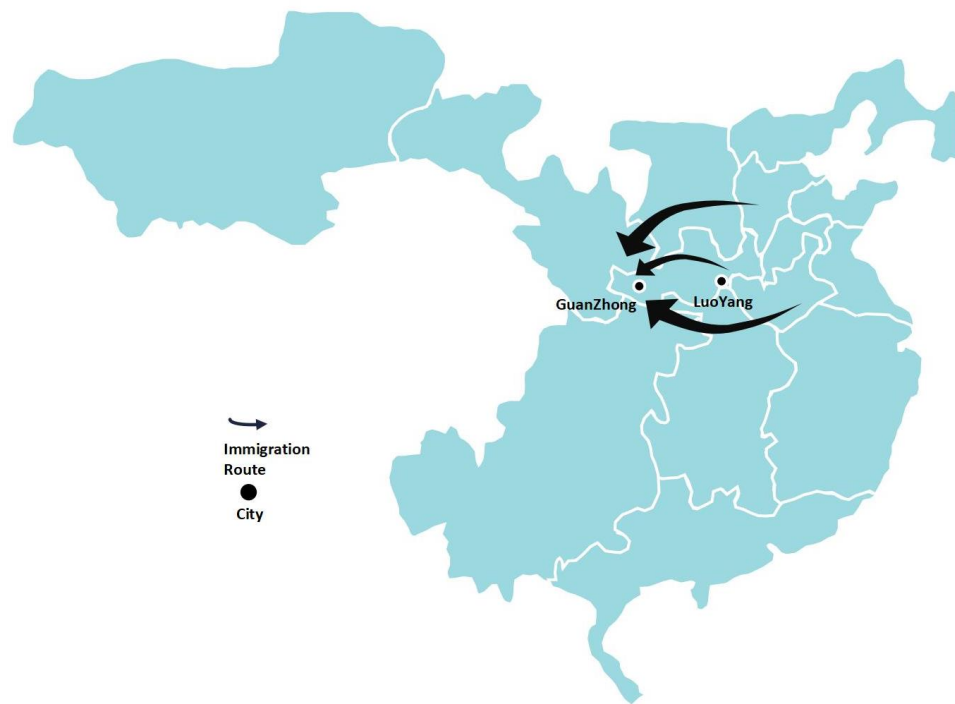


Figure 33 Han Dynasty Migration Map. by Researcher

Natural disasters caused refugees from the east of China to migrate to Guanzhong (located in the central part of Shaanxi Province) and become stranded there.

Map of the number of WuBao in the Han Dynasty

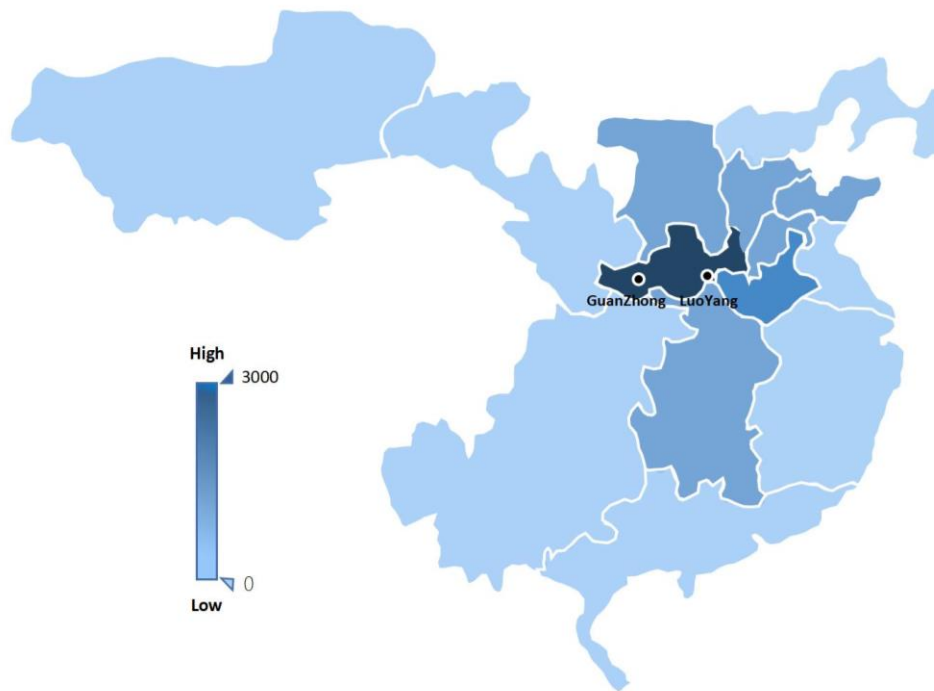


Figure 34 Map of the number Wubao in the Han Dynasty. by Researcher

C . Wubao Main Features

The castle-style Wubao: A castle-style Wubao is surrounded by high and thick walls, with a watchtower on the main gate and corner towers at each of the four corners. Inside the moated fortress, there are buildings of different sizes. In addition to the typical features of a castle-style moated fortress, such as walls, watchtowers, and corner towers, a courtyard-style moated fortress is distinguished by having high-rise buildings of three to five stories in the courtyard. The model of the pottery cast artifacts of the castle-style Wubao fort is shown in Figure 35.



Figure 35 Model of a pottery Wubao (Eastern Han Dynasty). (1956). Retrieved from <http://www.chnmuseum.cn>.

The courtyard-style Wubao: The Wubao in the courtyard style is smaller than the castle-style Wubao. In addition to the walls, watchtowers, and corner towers, there are three to five-story pavilions, with guards stationed on the attic to fully reflect the armed and defensive characteristics of the Wubao. The artifact model of the courtyard-style is shown in Figure 36 and Figure 37.



Figure 36 Wubao Models Unearthed from Han Tombs. (1998). Retrieved from <https://baijiahao.baidu.com/s?id=1643274608660847741&wfr=spider&for=pc>.

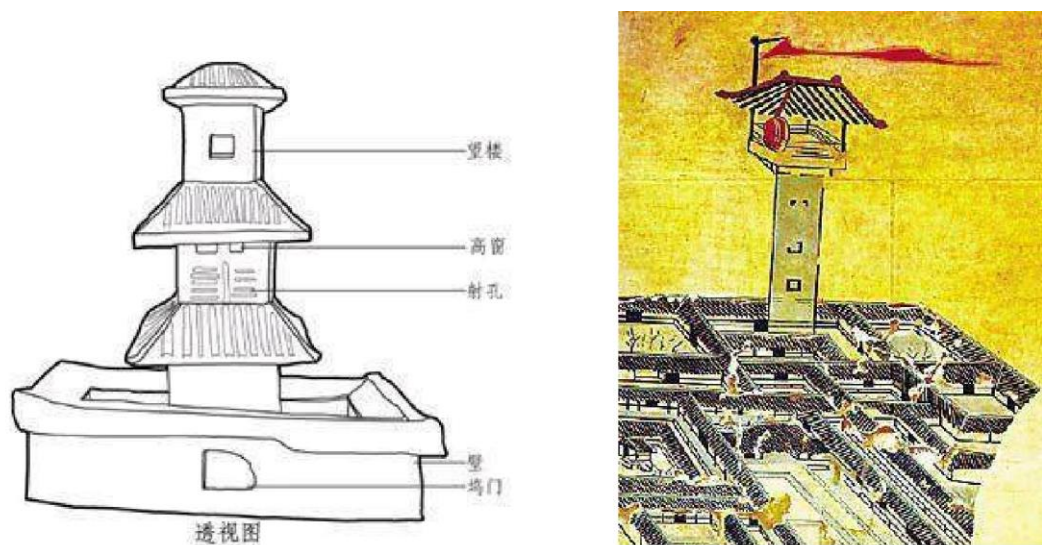


Figure 37 Wubao in Han Tomb Murals in Anping, Hebei, China. (2001). Retrieved from <https://m.163.com/dy/article/HNDJU9N00553MUQY.html>.

During the Han Dynasty, it was a period of national emergence and development of Wubao. The Wubao grew and developed in the context of great social turmoil, and its uniqueness was mainly manifested in military characteristics:

The emergence of Wubao was to resist foreign military attacks, and both the architectural form and military organizational mechanism of Wubao reflect the most prominent feature of Wubao, which is their military fortress attribute. Whether it is a castle-style Wubao or a courtyard-style Wubao, their architectural forms meet the needs of military defense.

In addition to occupying a strategic location with a tall and sturdy architectural form, the powerful landlords of Wubao also had a strong private army consisting of household soldiers and local militias. The household soldiers were mainly composed of strong and able-bodied members of the landlord's clan. The local militias were made up of armed peasants, refugees, and guests who served as vassals to the powerful landlords. They received physical training during peacetime and carried out guard duties, and during wartime, they fought outside the dock castle under the leadership of the Wubao owner and served on the battlefield.

4.3.1.2 Wubao (A.D.221-A.D.589)

The heyday of Wubao (A.D.221-A.D.589),Go through dynasties: Sanguo, Jin Dynasty, Sixteen countries, Northern and Southern Dynasties.

A. Social Background

The Fragmented Political Situation: During the Wei-Jin, Northern and Southern Dynasties in China, it was the period of the most frequent political changes in Chinese history. Multiple political forces emerged on the mainland, including the Wei, Shu, Wu, Jin, Northern Wei, and Southern Dynasties, among other dynasties and regimes. These political forces often engaged in wars and struggles, leading to social unrest. Among them, the most famous were the wars during the Three Kingdoms period and the invasions of northern ethnic groups during the Northern and Southern Dynasties.

The Rise of Agricultural Economy and Handicraft Industry: During the Wei-Jin, Northern and Southern Dynasties, the agricultural economy and handicraft industry began to flourish in China. With the development of agricultural productivity, land ownership monopolies became the mainstream. At the same time, some landlords, wealthy merchants, and bureaucratic class emerged and gradually grew in power.

Intensified Social Stratification: During the Wei-Jin, Northern and Southern Dynasties in China, social stratification became increasingly severe. The landowners became a new emerging class, gradually growing in power. The bureaucratic class and wealthy merchants also emerged and grew in strength, while the poor population increased. **Introduction and Development of Buddhism:** Buddhism was introduced from India during the Wei-Jin, Northern and Southern Dynasties in China and became an important part of Chinese culture, philosophy, thought, and art. The development of Buddhism had a profound impact on Chinese history and culture.

B. Important Historical Events

The Yongjia Rebellion was a conflict that occurred during the Jin Dynasty of China. The rebellion began in 307 A.D. and lasted nearly a decade until it ended in 316 A.D. The cause of the rebellion was the assassination of Emperor Yi of Jin, which led to political corruption and social unrest. During this period, a large number of

peasants and refugees were recruited as rebels and launched uprisings in multiple regions. Among them, the uprising led by Liu Cong was the most successful. Liu Cong's uprising rapidly expanded and captured many cities, forcing the Jin court to move to Nanyang. Although the Jin government organized multiple suppressions, the rebellion continued for many years. Eventually, the Jin government utilized conflicts and the power of external allied forces to suppress the Yongjia Rebellion. However, this internal conflict had a significant impact on Jin Dynasty's political, economic, and social stability, and is considered one of the important factors leading to the fall of the Jin Dynasty.

The Yongjia Rebellion had a profound impact on the social fabric of the Jin Dynasty. It disrupted the existing social order, causing large-scale population movements and a decrease in the population, exacerbating inequality and social unrest. It also had a significant impact on the economy, as the war caused widespread destruction of cities and abandonment of farmland, hindering economic development during the period of the Northern and Southern Dynasties.

The sentence is roughly translated as "During the Yongjia Rebellion, the people were forced to flee and could only gather in Wubao for survival." The Yongjia Rebellion was a significant peasant uprising that took place during the Southern and Northern Dynasties period of China, between 307 and 313 A.D. mainly in the Jiangnan region. Due to political corruption, economic hardship, and frequent warfare, widespread discontent and resistance arose. In this uprising, peasants and displaced people formed a rebel army and captured the capital of Jiankang (present-day Nanjing) but were eventually suppressed by the Eastern Jin government. During this chaos, people were forced to flee and could only survive by gathering in Wubao.

C . Wubao Main Features

The primary function of Wubao is defense. In its early stages, Wubao only served a simple defensive function, and it was not until the Wei, Jin, Southern and Northern Dynasties that it gradually evolved into a building that combined residence, production, and defense. Large Wubao were equivalent to villages, while smaller ones were like courtyards. Some Wubao even had fields and ponds nearby. The gate of the

fortress is generally located in the middle of the southern wall, with a courtyard at the entrance where the main hall and building are constructed. Other auxiliary buildings such as kitchens, toilets, and pigsties are mostly located in the north(D. Lu, 2014). The back door is often located at the north end of the east wall. As shown in Figure 38.



Figure 38 Large Docking Wubao. (2003). Retrieved from <https://m.163.com/dy/article/HNDJU9N00553MUQY.html>.

4.3.1.3 Wubao (From 582 A.D. onwards)

Wubao is in decline (From 582 A.D.onwards), Go through dynasties: Sui Dynasty, Tang Dynasties. In February of 581 A.D. the Northern Zhou Dynasty was overthrown. Yang Jian, the Sui Emperor Wen, established the Sui Dynasty and changed the country's name to "Sui," with its capital at Daxing (modern-day Xi'an in Shaanxi Province). In 589 A.D. the Sui army marched south and overthrew the Chen Dynasty,

unifying China and putting an end to nearly 300 years of division since the end of the Western Jin Dynasty.

The Sui Emperor Wen, Yang Jian, motivated himself to rule and opened the flourishing era of the Kaihuang Reign. However, a unified regime could not tolerate the existence of "countries within countries" like Wubao, so after the establishment of the Sui Dynasty, Wubao gradually began to disappear.

4.3.2 The Origin and Definition of TuLou

The birth of Tulou has a unique historical background. Since the Tang and Song dynasties, migrants from southern China moved to the mountainous and isolated areas and settled there(Z. Wang, 2010).

They faced conflicts between the Fujian people and the Guangdong people, confrontations between local insurgent forces and the imperial court, feuds among different clans, rampant banditry, and the presence of ferocious animals in the mountains(S. P. Wang & Huang, 2013). In order to ensure the long-term stability and survival of their clans in this region, they adopted the rammed-earth architectural style from the central plains and combined it with the local geographical environment to construct Tulou, which served both as residences and defensive structures(Porretta et al., 2022).

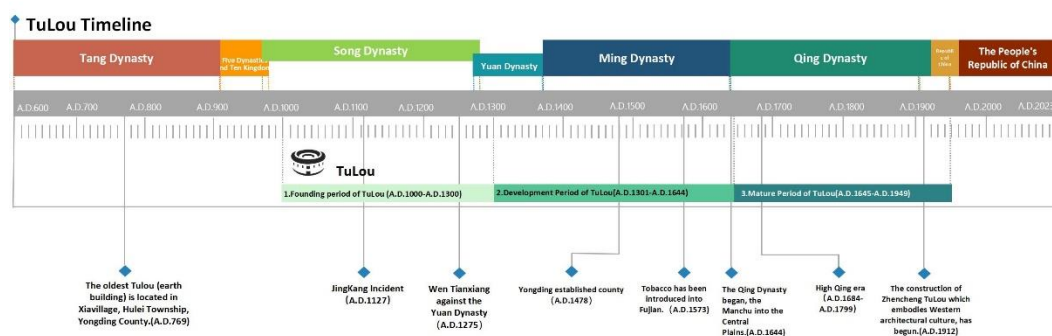


Figure 39 The timeline of the Tulou. by Researcher

4.3.2.1 Tulou (A.D.1000-A.D.1300)

Founding period of Tulou (A.D.1000-A.D.1300), Go through dynasties: Song Dynasty, Yuan Dynasty, the timeline is shown in Figure 36.

A. Social Background

Politics: During the Northern Song dynasty, a powerful centralized government was established, implementing the imperial examination system to select officials and implementing a series of political and economic reforms. In the Southern Song dynasty, the northern territory was invaded by the Jin dynasty, leading to the downfall of the Northern Song and the establishment of the Southern Song with the political power shifting to the south. The Yuan dynasty unified China in 1279, establishing a strong centralized government with a strict hierarchical system and bureaucratic structure.

Economy: During the Northern Song dynasty, the economy thrived with advancements in agricultural production, flourishing trade, and handcraft industries, leading to the expansion of cities. The economy of the Southern Song dynasty experienced certain disruptions due to prolonged warfare but still maintained relative prosperity. The Yuan dynasty implemented various economic reforms, including large-scale water conservancy projects to enhance irrigation systems, leading to improvements in agricultural productivity. They also introduced the use of iron coins and paper currency, promoting currency circulation and trade development.

B. Important Historical Events

Jingkang Incident was a significant political event in Chinese history that occurred in 1127. It led to the downfall of the Northern Song dynasty and laid the foundation for the beginning of the Southern Song dynasty.

Taking place during the Northern Song dynasty, the Jingkang Incident involved the invasion and capture of the capital city of Bianjing (present-day

Kaifeng, Henan) by the forces of the Jurchen-led Jin dynasty. The event was triggered by political strife within the Northern Song regime and military defeats.

In 1126, a palace coup occurred within the Northern Song regime, forcing Emperor Huizong to abdicate in favor of his young son, Emperor Qinzong. This power struggle weakened the stability of the Northern Song regime and provided an opportunity for the Jin invasion.

In 1127, the Jin forces launched a major offensive against Bianjing. The Northern Song army offered weak resistance, coupled with internal chaos and betrayal, resulting in the fall of the city. Emperor Qinzong of the Northern Song was captured during the Jingkang Incident, leading to the official demise of the Northern Song regime. This event marked the end of the Northern Song period.

Following the Jingkang Incident, Emperor Qinzong was held captive by the Jin dynasty, while remnants of the Northern Song regime relocated to the south and established the Southern Song dynasty. During the Southern Song period, the capital was relocated to Lin'an (present-day Hangzhou, Zhejiang). The Southern Song dynasty continued to resist the Jin dynasty and later the Mongol Empire until it was eventually conquered by the Yuan dynasty.

Wen Tianxiang against the Yuan Dynasty, In the year 1257, Wen Tianxiang led the resistance against the Yuan dynasty. At that time, the Southern Song dynasty in southern China was oppressed and threatened by the ruling power of the Yuan dynasty in the north. The Yuan dynasty was a regime established by the Mongol Empire, and they were foreign invaders, creating a national conflict with the Chinese-dominated Southern Song regime.

Behind the anti-Yuan movement lay the issues of national conflict and identity. The Southern Song regime represented Chinese culture and interests, while the Yuan dynasty represented the ruling power and interests of the Mongolian ethnic group. The resistance led by Wen Tianxiang and other patriots reflected the Chinese people's struggle to protect their culture, interests, and dignity. It was a concrete manifestation of the ethnic conflict of that era.

C. Tulou Main Features

So far, there are known or existing Tulou from the late Song and early Yuan periods in Yongding and other regions. Among them, there is the Fuxin Building in Hu Lei Xiazhai, built during the late Song and early Yuan period. Another example is the Aoyaoriying Building, constructed between 1297 and 1307. These buildings exhibit the unique characteristics of early-stage Tulou in terms of architectural structure, exterior appearance, and construction techniques(H. Huang, 2013).

The notable common features of this period are as follows: most of the Tulou are square-shaped, reaching up to three or even five stories high, with varying areas ranging from 300 to 500 square meters. The structure of a Tulou generally consists of enclosing walls of equal height on all sides, with the back wall slightly higher than the other three sides(G. Xie, Zhou, & Liu, 2022). The four exterior walls serve as the enclosure of the Tulou, with a central courtyard in the middle. The outer walls provide load-bearing support, sustaining the crossbeams and tile-roofed top. The primary load-bearing structure of a Tulou relies on the outer walls, without additional columns(Hu, 2011).

Early Tulou did not have halls, and halls only appeared during the mid-Ming dynasty. Furthermore, during this period, Tulou did not have stone foundations. The lower walls of the Tulou were compacted with clay and did not feature stone masonry foundations. To meet the requirements of load bearing and defense, the walls of the Tulou had a significant thickness, generally around 2 meters.

As the height of the walls increased, the thickness of the earthen walls gradually decreased. The rooms on the first and second floors of the outer walls had no windows, while the rooms on the third floor and above had very small windows. The entire building had only one main entrance, which was made of sturdy and thick timber or stone frames, highlighting the defensive function of the Tulou(Yao, Huang, & Wu, 2015).



Figure 40 Fuxin Tulou. (2003). Retrieved from <https://mp.weixin.qq.com/s/Lru7oSDOWoyKpTUEyc7QUw>.

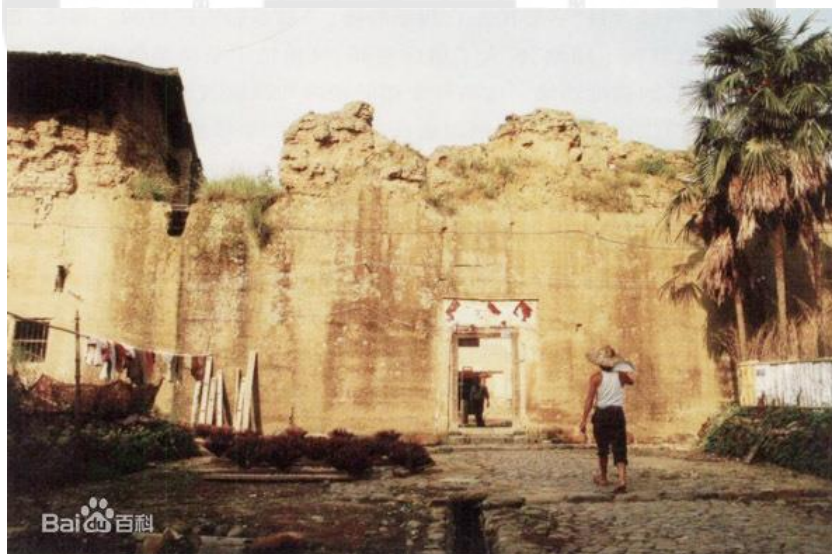


Figure 41 Fuxin Tulou. (2003). Retrieved from <https://mp.weixin.qq.com/s/Lru7oSDOWoyKpTUEyc7QUw>.

Fuxin Tulou is located in Xiazhai Village, Hulei Town. It was built in the year 769 A.D. and has a history of over 1,200 years, making it the oldest Tulou in the Yongding Hakka Tulou cluster. As shown in Figure 40 and Figure 41, It covers an area of

1275.76 square meters and stands four stories high, with the walls entirely made of rammed earth. Fuxin Tulou does not have a stone foundation, which reflects the architectural techniques and forms inherited from the ancestors in the Central Plains, highlighting the deep connection between Yongding Tulou and traditional dwellings in the Yellow River Basin. The building is surrounded by a four-meter-wide moat, and a drawbridge is installed at the entrance for passage. The bottom wall of the building is made of rammed earth mixed with lime and brown sugar, making it incredibly sturdy. Fuxin Tulou is one of the oldest remaining square-shaped Tulou that can still be seen today.

4.3.2.2 Tulou (A.D.1301-A.D.1644)

Development period of Tulou (A.D.1301-A.D.1644) Go through dynasties: Yuan Dynasty, Ming Dynasty, Qing Dynasty.

A. Social Background

In terms of politics: The establishment of the Ming Dynasty in 1368 marked the end of Yuan Dynasty rule and the restoration of Chinese political power. Political reforms in the early Ming period included strengthening centralization, establishing a bureaucratic system, and implementing the civil service examination system to consolidate governance and establish the dynasty's legitimacy. However, political corruption and increasing internal and external pressures during the late Ming Dynasty led to political instability, especially during the turbulent reign of the Chongzhen Emperor, which provided an opportunity for the later Qing Dynasty to seize power.

In terms of economy: During the Ming Dynasty, agriculture remained the foundation of the economy, with policies emphasizing agricultural development and the improvement of irrigation systems to promote agricultural productivity. Additionally, commercial activities flourished, urbanization accelerated, and foreign trade gradually expanded.

During the Qing Dynasty, the feudal agricultural economic system continued to be implemented, with a focus on promoting agricultural production while imposing certain restrictions on commerce and handicraft industries. Simultaneously,

overseas trade further developed, and cities such as Guangzhou and Suzhou became important commercial centers.

Overall, the social backdrop of China from 1301 to 1644 witnessed the decline of the Yuan Dynasty, the establishment of the Ming Dynasty, and the rise of the Qing Dynasty in the political sphere. Economically, agriculture remained the foundation while commerce and overseas trade gradually flourished. The Ming and Qing dynasties each had their distinct characteristics and developments. This period's social background laid the foundation for subsequent historical progress and societal transformations.

B. Important Historical Events

The establishment of Yongding County: Yongding, being the region with the highest concentration of Tulou, experienced frequent peasant uprisings and was in a state of turmoil before the establishment of Yongding County.

In the 14th year of the Chenghua reign of the Ming Dynasty (A.D.1478), Yongding County was established. The name "Yongding" carries the meaning of eternal stability. The tumultuous and unstable social environment, coupled with significant population pressure, greatly stimulated the development of Hakka Tulou in Yongding. The harsh social environment, limited living space, and rapidly increasing population pressure forced the Hakka ancestors in Yongding to think hard about how to adapt to the local conditions and solve the problems of farming and living. They needed to ensure sufficient land for agricultural labor while addressing the housing needs of the entire clan and surname, as well as ensuring the safety of the clan's life and property.

During this period, the migration of Hakka people who settled in Yongding played a crucial role in the development of Hakka Tulou in Yongding. Many of them came from bureaucratic or wealthy families, and their economic strength and knowledge propelled the progress and development of Hakka Tulou in Yongding.

Introduction of Tobacco in Fujian: The introduction of tobacco in Fujian had a significant impact on the development of Tulou. Tobacco was introduced to Fujian in 1573 and became one of the important cash crops in the region. This period

coincided with the golden age of Tulou construction, and the scale and number of Tulou gradually increased, intertwining with the cultivation of tobacco.

During that time, tobacco cultivation became an important source of income for local farmers. By growing tobacco, farmers obtained higher profits, which provided funds for Tulou construction and improved living conditions. This provided a certain economic foundation for the development of Tulou.

Overall, the introduction of tobacco in Fujian had various impacts on the development of Tulou in terms of economy, society, and culture. Tobacco cultivation provided economic benefits to farmers and facilitated Tulou construction. Additionally, elements of tobacco culture permeated into the lifestyle of Tulou inhabitants. These factors collectively promoted the development of Tulou construction and added new elements to the uniqueness and diversity of Tulou.

Fall of the Ming Dynasty and the Establishment of the Qing Dynasty: In the late Ming Dynasty, internal struggles within the bureaucratic groups became increasingly intense, leading to severe corruption and bribery. Additionally, the gap between the rich and the poor in society was widening, exacerbating social conflicts and unrest. The Ming Dynasty also faced external aggression and military threats, which were important factors contributing to its downfall.

In the year 1636, the Manchu people entered the central plains and changed their country name to "Qing," officially establishing the Qing Dynasty.

C. Tulou Main Features

During this period, representative Tulou include the following:
Yuchang Tulou: Built around 1368 during the late Yuan Dynasty and early Ming Dynasty, it is the oldest and largest known circular Tulou.
Gaotougaodongzhenxing Building: Constructed at the end of the Yuan Dynasty, it is another notable Tulou.
Guzhu Da Jiude Building: Built during the Ming Dynasty (A.D.1506- A.D.1521) in the Zhengde era, it is a significant Tulou structure.

During the Hongkeng phase, there were Chongyu Tulou and Nanchang Building. Chongyu Tulou was built during the Yongle era of the Ming Dynasty

(A.D.1403-A.D.1424), and Nanchang Building was constructed during the Hongzhi era of the Ming Dynasty (A.D.1488- A.D.1505). Chongyu Tulou had 20 rooms, and its central hall partially collapsed in 1996, leaving some walls that were over 4 feet thick without stone foundations. Nanchang Building, built by Emperor Wansheng, had 24 rooms. The walls of Nanchang Building were thicker than those of Chongyu Tulou, measuring 6 feet thick, and it also lacked stone foundations.

During this stage, the architectural style of the Tulou (earthen buildings) began to evolve, expanding beyond square-shaped Tulou to include round-shaped ones. The main advantage of round Tulou compared to square ones is that the circular perimeter reduces wind pressure and minimizes the issue of sunlight angles present in square Tulou. The round shape also increases the space within Tulou's central courtyard, facilitating better lighting and ventilation. Furthermore, the uniformity of rooms in a round Tulou reduces disputes when allocating living spaces, promoting family unity and strengthening the cohesion of the clan.

Scholar Zhang Hongchang suggests that the development of round Tulou in Yongding was inspired by the ancient round villages in Shibe, Ninghua. He states, "The birth of round Tulou in Yongding occurred after the maturity of square Tulou. The concept of round Tulou was initially inspired by the ancient circular villages in Ninghua, the cradle of the Hakka people. Its specific design was deeply influenced by the Fengshui principles derived from the Eight Trigrams of the Book of Changes."

These points demonstrate that during this period, the development of earthen residential buildings had reached a mature stage. However, these Tulou structures remained relatively simple and were not heavily focused on decorative elements.



Figure 42 Yuchang Tulou. by Researcher

Yuchang Tulou, located in Shuyang Town, Xiabian Village, Liao Village, Nanzheng County, Zhangzhou City, was built around 1368 during the late Yuan Dynasty and early Ming Dynasty. It is the best-preserved, oldest, and largest known circular Tulou. The building stands 5 stories high, measuring 18.2 meters in height. Each floor has 54 rooms, totaling 270 rooms. It occupies an area of 2289 square meters, with a total construction area of 6358.2 square meters. The building follows a circular layout with a corridor-style structure. The first floor has a wall thickness of 1.8 meters, gradually reducing by 10 centimeters on each subsequent floor. As shown in Figure 42.

4.3.2.3 Tulou (A.D.1645-A.D.1949)

Mature period of Tulou (A.D.1645-A.D.1949) Go through dynasties: Qing Dynasty, Republic of China.

A. Social Background

In terms of politics: After the downfall of the Ming Dynasty, the Qing Dynasty was established, implementing a feudal autocratic system with the emperor as the supreme ruler. The Qing Dynasty held power for an extended period, with political authority highly concentrated in the hands of the emperor and the nobility. The Xinhai Revolution in 1911 overthrew the Qing Dynasty and established the Republic of China. The Republic of China began attempts to establish a republican system, undertaking a series of political reforms and experiments. However, the political situation remained unstable, characterized by frequent changes in regimes.

In terms of the economy: Agriculture remained the primary economic activity, with the dominant presence of a feudal land system. During the Qing Dynasty, there was some development in commerce and handicraft industries, but economic growth was slow, and trade was restricted. During the Republic of China period, China started encountering Western industrialization and modernization trends, leading to a series of economic reforms and attempts at modernization. The process of industrialization accelerated, heavy and light industries experienced growth, and there were also advancements in commerce and trade.

B. Important Historical Events

The Kangxi and Qianlong eras (A.D.1684-A.D.1799) were one of the most prosperous periods in Chinese history. The Qing dynasty government implemented a series of reform policies to promote the development of agriculture, handicrafts, and commerce. Agricultural production improved, commercial trade flourished, and the state's fiscal revenue grew significantly.

During the Kangxi and Qianlong eras, the Qing dynasty effectively governed and controlled the border regions, consolidating national unity and stability. Through harmonious coexistence with various ethnic groups and military conquest, relative stability was achieved in the border areas.

The Taiping Rebellion (A.D.1851- A.D.1864): The Taiping Rebellion was the largest peasant uprising in Chinese history, led by Hong Xiuquan, with the aim of establishing an equal, peaceful, and prosperous heavenly kingdom. The rebellion army captured several cities, including Nanjing, posing a significant threat to Qing dynasty rule. Eventually, the Taiping Rebellion forces were suppressed by a combination of Qing forces and foreign armies. However, this uprising had a profound impact on Chinese history and society.

The First Sino-Japanese War (A.D.1894- A.D.1895): The First Sino-Japanese War was a conflict between the Qing dynasty and Japan, primarily fought over control of Korea. The Japanese forces achieved victories on land and at sea, forcing the Qing dynasty to sign the Treaty of Shimonoseki. Under the treaty, the Qing

dynasty ceded Taiwan and the Pescadores Islands to Japan and had to pay a massive indemnity. This war further diminished China's international standing.

B. Tulou Main Features

Since the prosperous era of Kangxi and Qianlong in the Qing Dynasty, there have been numerous well-known Tulou masterpieces in the Fujian region. These include the Kan Shi Ye Xing Lou, built in the 15th year of Qianlong (A.D.1750); the Gao Yi Jing Lou, built in the first year of Daoguang (A.D.1821); and the Yu Long Lou, which was partially destroyed in the eighth year of Daoguang (A.D.1828). During this period, Tulou emerged rapidly like mushrooms after rain, too numerous to list one by one. Among them, the most representative Tulou are the Fu Yu Lou and Zhen Cheng Lou(Lowe, 2012). The Tulou constructed during this period have several distinctive features:

Firstly, these Tulou are known for their grand scale. For example, the Fu Yu Lou consists of three halls and four yards, occupying an area of approximately 4,000 square meters. The front building has a height of two floors with a suspended mountain-shaped roof, while the rear building has a height of five and a half floors with a suspended mountain-shaped roof. The two side buildings have a height of five floors with a sloping roof(H. Huang, 2013). Construction of Fu Yu Lou began in 1870 and took ten years to complete, finishing in 1880. Another example is the Zhen Cheng Lou, which has an inner and outer ring. The outer ring is the main building of Zhen Cheng Lou, constructed with earth and wood, standing at four floors high with a total of 208 rooms. The inner ring is a two-story brick and wood structure.

Secondly, these Tulou are known for their intricate design. For instance, Zhen Cheng Lou is divided into eight units within the outer ring according to the Eight Trigrams of the Book of Changes (Yijing). Each unit is separated by firewalls, and the overall design of the Tulou during this period demonstrates clever considerations for ventilation, lighting, drainage, smoke extraction, fire prevention, and theft prevention.

The third aspect is exquisite decoration. For example, the decoration of Fuyu Tulou is very meticulous. The ridges and eaves are adorned with auspicious mythical creatures, birds, and various floral patterns, all of which are splendid and delicate. The doors, windows, partitions, and screens are adorned with intricate wood carvings and ornamental patterns, exhibiting graceful forms. There are 21 pairs of stone door frames, and the stone reliefs on the door thresholds are rich in content and lifelike in appearance. Another example is Zhencheng, where the inner second-floor corridor is adorned with cast iron railings that exude a Western flavor, giving them a simple yet elegant and exquisite appearance. Each set of railing patterns features four lilies, with plum, orchid, chrysanthemum, and bamboo embedded beside them, symbolizing the four seasons of spring, summer, autumn, and winter.

The fourth aspect is rich cultural connotations. Inside the main hall of Zhencheng Tulou, the inner circle, there are couplets and inscriptions on the pink walls, composed by renowned scholars and poets. The entire building features 16 pieces of calligraphy and poetry carved and inscribed on the structural components, all of which exhibit exquisite calligraphy and elegant artistic conception. As shown in figure 43 and Figure 44.

During its peak development, the Tulou reached the highest level of advancement in terms of architectural techniques, external structure, and internal decoration(S. P. Wang & Huang, 2013).

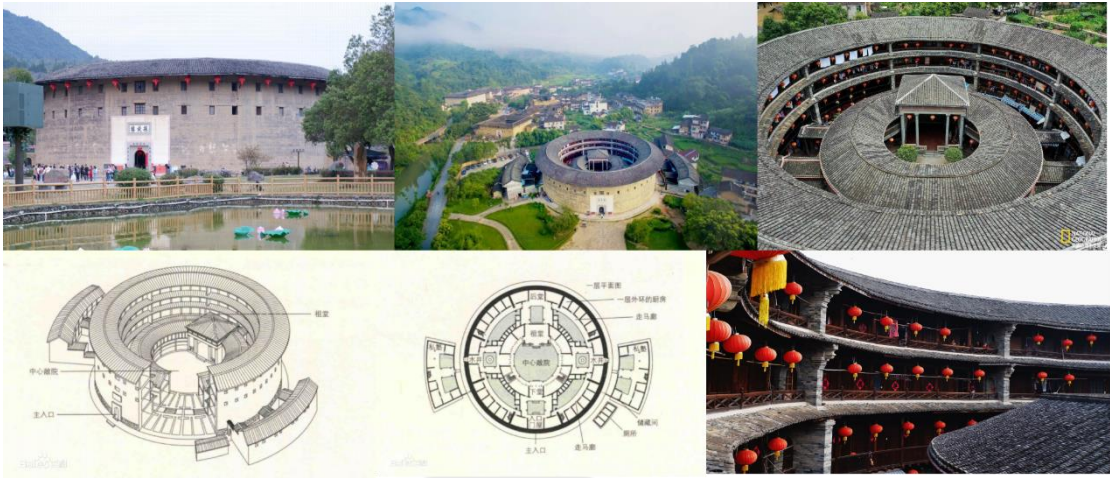


Figure 43 ZhenCheng Tulou. (2018). Retrieved from:
<https://baike.baidu.com/item/%E6%8C%AF%E6%88%90%E6%A5%BC>.



Figure 44 ZhenCheng Tulou. (2018). Retrieved from:
<https://baike.baidu.com/item/%E6%8C%AF%E6%88%90%E6%A5%BC>.

CHAPTER 5

CONCLUSION AND DISCUSSION

In this chapter, based on interviews with 19 individuals related to Weiwu, we will summarize the evolution of Weiwu from its inception to 2023, focusing on changes in both its functions and policies. These interviews cover scholars, policymakers involved with Weiwu, Weiwu designers, and residents of Weiwu. Their insights and experiences will provide a comprehensive depiction of the development journey of Hakka Weiwu. Through these interviews, we can observe that from the emergence of Weiwu to 2023, there have been positive transformations in both its functions and policies. Moving from traditional functional forms to modern diversification such as tourism, museums, education, and more, these changes showcase the diversity and vitality of Weiwu in contemporary society. Additionally, governmental policy support has been instrumental in driving the preservation, development, and innovation of Weiwu.

5.1 The past and present of Hakka Weiwu

In this chapter, I will engage in interviews and conversations with individuals associated with Hakka Weiwu. This will include 3 scholars who specialize in researching Hakka Weiwu, 2 government officials from the regions where these houses are located, 2 designers involved in the renovation of Hakka Weiwu, as well as a total of 12 residents of Hakka Weiwu and the surrounding inhabitants. The interview content will now be categorized and summarized.

The academic community generally believes that the cultural concept behind the construction of Weiwu architecture originated from the moated fortresses of the Eastern Han Dynasty. During that period, due to frequent conflicts, people chose to live in close-knit family clusters, integrating agriculture and defense, emphasizing the defensive and secure nature of moated fortresses. The construction of Hakka Weiwu serves primarily three purposes:

Firstly, it arises from the necessity of habitation. As the population of a surname's family continued to grow, the ancestral homes left behind became insufficient for habitation, leading to the initial need for building new Weiwu.

Secondly, it stems from the need for security. Given that the Gan Nan region is situated in hilly terrain, inter-clan conflicts and resource disputes, as well as social upheaval and rampant banditry, were common. Wealthier families often became targets for robbery, prompting the Hakka ancestors to prioritize the construction of tall and sturdy walls as a defense against thieves. As Emperor Zhu Wen of the Ming Dynasty once said: "Build high walls, amass abundant provisions to guard against thieves".

Thirdly, it arises from the need to honor ancestors. XiaoJun Tao (2023, Interview) "Hakka people are known for their deep respect for ancestors; they would rather sell ancestral land than forget ancestral teachings. Ancestral worship is a significant aspect of Hakka spirituality, and it's common to have a shared communal space, known as the "hall," in the middle of the Weiwu. This hall is where the ancestral tablets of the family are enshrined".

Simultaneously, Hakka Weiwu architecture can reflect the values and social organizational methods of the Hakka people. For example, within Hakka Weiwu, there are both residential and ancestral shrine spaces. These spaces serve practical purposes for living as well as ceremonial functions for ancestral worship. The activities of ancestral worship conducted within these Weiwu highlight the Hakka people's emphasis on blood ties and clan relationships.

Furthermore, based on the architectural form of these houses, such as the Yan Yi Wei which features 58 gunports and a fourth floor with interconnected corridors suitable for combat, these elements showcase the defensive capabilities of Weiwu. This reflects the traditional Hakka values of introversion and self-defense.

Ping Pan (2023, Interview) "Lastly, concerning the social organizational methods of the Hakka people, it aligns with our traditional emphasis on the family as the core unit, where each family is a social organization linked by blood relations".

Ping Pan (2023, Interview) "In the interviews, scholars believe that Hakka Weiwu houses are rare comprehensive physical relics within the process of Hakka cultural heritage. These houses are considered the most unique representatives among physical relics." XiaoJun Tao (2023, Interview) "Hakka Weiwu serve as containers for all aspects of Hakka culture, including architectural culture, folklore, Hakka art, and production techniques. All these cultural elements are encompassed within the framework of Hakka Weiwu".

JianYun Liao (2023, Interview) "For the residents who once lived in Hakka Weiwu, these houses represent the roots of a family and the inheritance of family spirit. Additionally, they serve as the bond connecting family members." HongWei Ye (2023, Interview) "The Weiwu is synonymous with home; seeing a Weiwu is seeing home, and it provides a haven for the homesickness of wandering offspring".

Ping Pan (2023, Interview) "The advantages of living in Weiwu are primarily centered around the family unit, where individuals with blood relations live together. If a family encounters difficulties, there is mutual support and assistance among everyone. During traditional festivals and celebratory occasions, the atmosphere within Weiwu becomes lively. However, the drawbacks of living in Weiwu include poor lighting and ventilation, inadequate sound insulation, and the lack of individual bathrooms".

XiaoJun Tao (2023, Interview) "The lighting and ventilation within Weiwu are compromised due to small windows, thick walls, and relatively low ceilings. Additionally, the fire resistance of these houses is relatively low, as most Weiwu are constructed from wooden boards, contributing to poor sound insulation. When compared to modern living spaces, there are certain differences. " Furthermore, many Hakka Weiwu are located in remote areas, which poses challenges for residents' access to education, healthcare, and other essential services.

With the development of the Chinese economy, an increasing number of residents living in Weiwu have moved away from them. As mentioned in the interviews, some residents have left Weiwu due to their remote locations and the considerable distance from schools. JianYun Liao (2023, Interview) "As a result, families have

relocated to the centers of nearby cities to provide better educational opportunities for their children".

HongXiang Liao (2023, Interview) "Many residents, after earning money from their work, are unwilling to continue living in older Weiwu houses due to the inconvenience of daily life. Additionally, with most families having three to four children, the limited space within Weiwu becomes insufficient. " HongWei Ye (2023, Interview) " The primary reason for this trend is that residents seek a higher quality of life, prompting them to move out of Weiwu. On the other hand, this relocation also signifies their establishment of a family and career in a different place".

The living style of Hakka Weiwu differs significantly from modern living. There are several reasons why residents nowadays are hesitant to live in Weiwu. These include
Inconvenient Transportation: Weiwu are often located in remote areas with limited accessibility, making commuting and daily life inconvenient for residents. Complex Property Division: Property divisions within Weiwu can be intricate, with each family having one or two rooms that might not be adjacent. Poor Ventilation and Lighting: The interiors of Weiwu often lack proper ventilation and lighting, making it challenging to install modern facilities like air conditioning and utility pipelines.

Small and Dimly Lit Rooms: Individual rooms within Weiwu are small and dimly lit, and the wooden structure results in poor sound insulation, leading to a noisy environment.

Ping Pan (2023, Interview) "Limited Transportation Access: Modern transportation vehicles can only reach the vicinity of Weiwu entrances, often requiring a walk to reach the interior. Even motorbikes can't easily access the entrance of a Weiwu. As a result, the living style of Weiwu differs significantly from modern habits, contributing to their gradual decline".

In addition to these factors, with the advancement of time, residents' perceptions have also changed. In the past, Weiwu accommodated extended families, with dozens or even hundreds of individuals living together. However, nowadays, most young people are reluctant to live with their elders due to differing lifestyles.

Furthermore, XiaoJun Tao (2023, Interview) "the rooms within Weiwu are cramped and lack proper ventilation and lighting. This contradicts the modern concept of being close to nature, which is favored by many".

In the modern era, many Weiwu are facing concerning conditions, marked by severe deterioration and decay. Due to long-term exposure to weathering, the walls, roofs, and pillars of some Weiwu have suffered significant damage, and some have even collapsed.

As a result, some scholars believe that Weiwu are in decline. In recent times, due to changing lifestyles and preferences, the ventilation, lighting, and even transportation options provided by Weiwu no longer align with modern habits. Ping Pan (2023, Interview) "People are unwilling to live in or invest in the maintenance of these structures. Particularly, the complex ownership structures of Weiwu, often involving numerous property owners, make it difficult to coordinate efforts for comprehensive repairs. Given these factors, the decline of Weiwu appears inevitable".

Xiaozhen Lai (2023, Interview) "Furthermore, the construction and maintenance costs of Weiwu are high, while their practicality and economic value are low. Constructing and maintaining Weiwu demands substantial labor and material resources. Moreover, due to their unique architectural form, these structures are challenging to modify and adapt to modern living needs".

YuBao Liu (2023, Interview) "Therefore, the decline of Hakka Weiwu is an inevitable consequence of history. Due to societal changes, economic development, and shifts in human lifestyles, many villagers from rural areas have migrated to cities for employment and living. The outflow of rural populations has resulted in low usage of Hakka traditional houses, leading to the collapse of numerous Weiwu. Existing policies mainly focus on tourism development, and while government restoration efforts can effectively preserve the form and existence of Hakka architecture, the revival of Weiwu houses ultimately depends on rural development. This involves bringing more young Hakka individuals back to the countryside to rescue the survival of these traditional houses".

However, some residents believe that the decline of Weiwu is not inevitable, but rather a result of human actions. Tingyu Liao (2023, Interview) "Modern people pursue modernization and fast-paced lives, which are clearly incompatible with the lifestyle within Weiwu. Therefore, as long as life within Weiwu does not align with the needs of modern individuals, these houses will gradually decline without inhabitants".

Ping Pan (2023, Interview) "The preservation and maintenance of Weiwu face significant challenges. In terms of funding, the conservation of historic buildings requires substantial financial resources. Regarding craftsmanship, restoring historic buildings to their original state is a highly intricate process with great difficulty. Moreover, even after restoration, the utilization of Weiwu is not as straightforward and convenient as modern constructions. Therefore, in general, the cost-effectiveness of preserving and maintaining Weiwu is not high, which can lead to a lack of willingness to undertake restoration efforts. Additionally, if solely relying on official or governmental efforts for restoration, the required funding would be immense, surpassing the financial capacity of any government level. Data shows that between January 2010 and November 2021, county-level cultural relic preservation departments organized 15 maintenance and restoration projects for 11 Weiwu structures, using over 27.3 million yuan for these efforts. Apart from these official efforts, there has been very limited involvement of social organizations or Weiwu owners in organizing restoration, and there is almost no long-term, stable, and traditionally aligned maintenance carried out. Calculating this, it comes to an average expenditure of about 2.5 million yuan per year to restore a Weiwu. Given the existence of over 200 such structures in Longnan, accomplishing the comprehensive protection and restoration of Weiwu solely through government funding seems challenging and presents a significant funding gap".

YuBao Liu (2023, Interview) "The conservation and heritage of Hakka Weiwu necessitate a consensus at the societal level, financial support from the government, increased awareness among villagers, and economic development in Hakka regions. It's especially crucial to avoid excessive commercialization of Hakka's original cultural and ecological heritage for the sake of tourism development. For the development of key

preserved buildings, maintaining their original state is important, not just in terms of architectural authenticity but also the surrounding environment. This includes the original way of life, roads, water systems, mountains, and geographical conditions".

Wenjun Zhong (2023, Interview) "For the preservation of Hakka Weiwu, the government has initiated the "Old House Revival" project, aiming to restore the former glory of valuable Weiwu structures like Yanyi Wei and "Xi Wei." In the year 2022, Yangcun Town undertook restoration projects for four Weiwu structures: Qiyou Hall, Xi Wei, Yang Tai Wei, and Xin Wu Wei.

Yangcun Town introduced a zero-cost Weiwu leasing approach. A 20-year housing lease agreement was signed between the village collective and Weiwu property owners. The government financed the restoration, allowing for the first ten years of rent to be waived, followed by market-based rent determined for the subsequent ten years. This approach was aimed at protecting and preserving Weiwu while offering a means of utilization.

Longnan boasts 376 Weiwu, the largest number, diverse styles, and highest level of preservation nationwide. However, apart from Weiwu structures designated as national or provincial cultural heritage sites, many others face concerning preservation and management conditions due to natural and human factors. In response, the government, in conjunction with the "Gannan Hakka Weiwu Protection Regulations," has begun implementing measures, including public interest litigation, to safeguard these structures. The measures include supervising the responsibilities of private Weiwu owners to ensure proper upkeep and security measures, as well as intervening to stop illegal acts that damage or vandalize these structures. Additionally, a plan for the rescue and maintenance of privately owned Hakka Weiwu has been formulated. This plan involves phased repairs, with local finances, Weiwu property owners, and municipal finances sharing the repair costs. Communication and coordination have been strengthened, and funding channels have been expanded to gain support from higher-level departments. With collaborative efforts from all stakeholders, "Weiwu" preservation and management are being advanced".

Jisen Liu (2023, Interview) "Transforming "Weiwu" into homestays is a major trend for the sustainable development of these structures. The key feature of converting "Weiwu" into homestays is that it allows tourists to better experience and understand Hakka traditional culture and customs. Tourists can immerse themselves in the daily lives and customs of the Hakka people, offering an experiential aspect not found in traditional hotels. Additionally, visitors can experience the "Weiwu" as a living museum, gaining insights into the architectural culture and philosophical values embedded within these structures".

In addition, some scholars suggest transforming Hakka Weiwu into a significant regional intellectual property (IP). Ping Pan (2023, Interview)"This entails integrating Weiwu elements into high-quality artistic creations, cultural and creative product designs, urban and rural architectural styles, compiling and publishing Hakka cultural series, organizing thematic Weiwu photography, establishing Weiwu museums, and using Weiwu settings for filming movies. Incorporating Weiwu symbols into the design of the mascots 'Long Long' and 'Nan Nan' for the 32nd World Hakka Conference, introducing cultural ice creams and WeChat emoticon packs, and creating a series of peripheral products. This aims to build a highly influential IP that showcases the distinctiveness of Longnan and its strong cultural impact".

Furthermore, spreading Weiwu culture involves hosting tourism and cultural festivals, Hakka Weiwu summit forums, inviting domestic and international Hakka community leaders, renowned Hakka individuals from around the world, and entrepreneurs to attend. Establishing overseas cultural tourism promotion centers, showcasing Longnan Weiwu at the Venice International Architecture Biennale, and continuously reinforcing and elevating the status of "Weiwu Capital, Shanshui Dragon City" in the global Hakka cultural sphere.

5.2 Past functions and policies of Hakka Weiwu

Before the 1990s, very few scholars in China paid attention to the Hakka Weiwu. During this period, Hakka Weiwu were still considered personal private property, and their maintenance and repair were carried out by residents voluntarily contributing funds and organizing repairs. Therefore, there were no policies related to Hakka Weiwu in China before the 1990s(ZHONG, 2022).

In 1991, Professor Wang Donglin from Jiangxi Normal University wrote an article titled "Research and Exploration of Gan's Hakka Culture," which directly contributed to the development of Hakka historical and cultural studies. In 1992, the Yanyi Wei in Longnan and the Xinwei Wei in Guanxi were designated as key cultural heritage protection units in Longnan County(Han, 1993). In 1999, Professor Liu Lunxin from Nanchang University published the book "Comparative Study of Hakka and Gan Dialects." In the early 1990s, an increasing number of scholars began to focus on Hakka Weiwu. The changes in the functions of Weiwu can be mainly divided into three periods: from the early 15th century to the early 20th century, from the early 20th century to the early 21st century, and from the early 21st century to the 2023.

5.2.1 From the early 15th century to the early 20th century:

Most of the Weiwu were built during this period. The oldest existing Weiwu is the Cao Family Weiwu, built in the 43rd year of the Jiajing reign of the Ming Dynasty (1564), and there is also the Wudang Tianxin Weiwu, built during the Chongzhen period (1628-1644).

Around 30% of the total number of Weiwu were built in the early Qing Dynasty. The largest number of "Weiwu" were constructed in the late Qing Dynasty, accounting for about 60% of the total. Examples include the Lirensaba Weiwu, built during the Guangxu period (1875-1908), and the Wenlongyaosan Weiwu, built in the third year of the Republic of China (1914).

Yubao Liu (2023, Interview) "During this period, the construction of Weiwu was mainly due to reasons such as famine, wars, and other threats, which resulted in a large number of people from the Central Plains migrating to the Gan Nan region and

collectively resisting external threats". In this period, Weiwu had three primary functions: defensive, communal living, and religious rituals.

The defensive aspect is the most distinctive feature of Gan Nan Hakka Weiwu, especially during this period, where the defensive nature of Gan Nan Hakka Weiwu is most pronounced. The defensive features are primarily manifested in the following aspects:

Enclosed Outer Walls: Most Hakka Weiwu have a large square shape, with thick outer walls that form a closed structure. The walls are solid and tall, with a thickness of 0.8 to 1.5 meters for the outer walls of the Weiwu. The Hakka Weiwu typically has 2 to 4 stories, and the main construction materials are bricks and stones. The walls are often built using the "Jinbao yin" technique, which means "gold wrapped in silver." This technique involves using bricks or stone blocks for the bottom portion of the outer walls, with about two-thirds of the inner walls made of blue bricks, as shown in figure 45. The outer one-third is covered with stones. The middle part of the walls, about two-thirds from the inner side, is constructed with rammed earth or adobe bricks, while the outer one-third is covered with blue brick walls. The top portion of the walls is mostly made of blue bricks for the outer one-third, while the inner two-thirds are left as hidden passages. The defensive features are well-equipped, with noticeable rows of loopholes on the top floor of the Hakka Weiwu.



Figure 45 Solid wall base with enclosed facade. (2021). Retrieved from <https://mp.weixin.qq.com/s/IFaV6O0ImLOUFE2UxRmzA>.

At the corners of Hakka Weiwu, there are fortified cannon towers. These cannon towers are designed to provide surveillance and firepower against any enemies attempting to breach the walls or scale the roof. These towers come in various forms and are not only built at the corners but also sometimes within wall segments. In some cases, there are additional standalone fortified bunkers built on top of the corner cannon towers, eliminating blind spots and providing a comprehensive defensive structure.

The main focus of defense in Weiwu is on the heavily fortified main gate. While there is typically only one main gate in the outer wall of a Weiwu, it is fortified with multiple layers of defenses. Taking the example of Wushi Weiwu, the main gate is equipped with three layers of defenses: a wooden door, an iron gate, and a water gate, as shown in figure 46.

The first layer is a thick wooden door with a reinforced wall and a sturdy frame made from solid rocks. The wooden door is further strengthened with iron plating. Behind the wooden door, there is a second layer consisting of an iron gate suspended above, ready to be lowered to obstruct the entrance in case the wooden door is

breached by enemies. The third layer is the water gate, which is used to counter enemy attempts to set fire to the gate. These multiple layers of gates and defenses at the main entrance of Weiwu demonstrate the emphasis placed on fortification and security to protect against potential threats.



Figure 46 Solid building doors of Weiwu. (2021). Retrieved from <https://mp.weixin.qq.com/s/IFaV6O0ImLOUFE2UxRmzA>.

Storing food and having a water source are essential material conditions for the defenders of Weiwu. Therefore, water wells are found within the Weiwu compounds, ensuring a reliable water supply. Many Weiwu also have dedicated storage rooms for storing provisions. With these provisions in place, even when the main gate is tightly closed, the residents can sustain their daily lives within the Weiwu, ensuring a level of self-sufficiency and resilience during times of defense.

Xiaojun Tao (2023, Interview) “The second characteristic is communal living. Throughout the long history of ancient societies, kinship and hierarchical distribution formed the core of the social system and its associated rituals.” rituals became a system and institution based on blood ties as the bond, hierarchical allocation as the core, and

ethical morality as the foundation. As a typical example of large-scale residential architecture in Chinese architectural history, the Hakka Weiwu in Gan Nan region prominently exhibits the characteristic of communal living. This characteristic is determined by both historical and environmental factors. The large-scale migrations of the Hakka people occurred during turbulent historical periods and dynasties”.

Xiaojun Tao (2023, Interview) “The migrating population often moved as a whole with the family as the core, and their destination was the Gan Nan, western Fujian, and northern Guangdong regions, which were characterized by harsh social conditions and challenging natural environments at that time. Naturally, people clustered together, forming kinship-based communities, and collectively defended against external threats, seeking”. Yubao Liu (2023, Interview) “The Weiwu integrated family homes, ancestral halls, fortifications, and sun-drying fields, and the residents within the enclosure were all descendants of a common ancestor. Therefore, the high degree of clustering exhibited a "kinship-oriented" nature. Weiwu served as an ideal place for multigenerational living, where family members could coexist, work, and interact together. This living arrangement emphasized the importance of family, fostering close relationships, mutual support, and assistance among family members”.

The third characteristic is ancestor worship. The bond that maintains the kinship relationship within Weiwu is the regular ancestral worship activities conducted annually. The ancestral hall serves as the communal building for these activities, where ancestral tablets are enshrined, and rituals for ancestor worship, as well as wedding and funeral ceremonies, are held. It is usually located at the core of the Weiwu, serving as the central axis around which the symmetric layout of the buildings within the enclosure is arranged.

The most prominent feature of Hakka settlement architecture is the highly developed ancestral hall, which serves as the spatial core of communal living. It is typically positioned at the central axis of the architectural complex.

5.2.2 From the early 20th century to the early 21st century

Yunchang Lai (2023, Interview) "During this period, particularly after the establishment of the Republic of China, the decline of feudal autocracy and the rise of democratic civilization led to improved transportation and social stability. The threat of banditry, robbery, and clan influence greatly diminished, providing a certain level of security for people's lives and properties. As a result, the construction of castle-like Weiwu gradually ceased".

Hongwei Ye (2023, Interview) After the establishment of the People's Republic of China, some Weiwu even became centers of political and cultural activities. Village offices were set up in these Weiwu, serving as gathering places for mass meetings. By the 1970s, the total population within the Weiwu had reached over two hundred people, making it crowded but lively. However, with the onset of reform and opening up, people's living conditions improved, and the issues of overcrowded living conditions became more apparent. The Weiwu could no longer meet the growing demands of people's lives, leading to a gradual relocation of residents.

Currently, in Yan Yi Weiwu, there is a couple and an elderly person living there, all in their sixties or seventies. Lai Yunchang, 74 years old, has lived in the Weiwu his entire life and is the fourth-generation descendant of Yan Yi Wei. His three children have all moved out of the Weiwu, but he prefers to continue living there. He said, "I've never left here since I was little. Living here gives me a sense of security, and I don't like living with my children." Lai reminisced that in the past, during festivals, the Weiwu would be bustling like a marketplace, with the slaughtering of pigs and sheep. However, many of the people who moved out have built houses near the Weiwu.

During this period, the newly constructed Weiwu, such as the Liwu wei in Wenlong Town, Longnan, built in 1960, followed a "Hui" character structure and primarily served the functions of residence and ancestor worship. However, the defensive function was no longer present in these Weiwu. They evolved to focus more on providing a living space and a sacred place for ancestral worship. The details were as shown in Figure 47 and Figure 48.



Figure 47 Liwu Weiwu. by Researcher



Figure 48 Liwu Weiwu. by Researcher

5.3 Current functions and policies of Hakka Weiwu

After entering the 21st century, with the advancement of urbanization in China, Hakka Weiwu became surrounded and eroded by modern buildings. With the rise in economic levels, the functions of Weiwu could no longer meet the residential needs of the local inhabitants, leading to many residents moving out of Weiwu and constructing new buildings around them. Prior to the establishment of clear Weiwu preservation policies, residents who earned money through migrant work would return to their hometowns, dismantle old Weiwu, and proudly build new houses. This phenomenon resulted in the demolition of many Weiwu and the destruction of their original appearance.

In addition, the inconvenience of transportation, population growth, and spatial congestion contributed to a growing number of residents leaving Weiwu. Among the existing Weiwu, most have not received maintenance and repair and are in an unmanaged state if they are not part of officially protected cultural heritage units. During on-site investigations, it was found that well-preserved Weiwu were used by local residents for storing miscellaneous items and raising livestock. A few Weiwu still housed elderly residents, while heavily damaged ones had become abandoned. As shown in Figure 49.



Figure 49 Abandoned Hakka Weiwu. by Researcher

Influenced by traditional beliefs and customs, local villagers organize ceremonies and rituals in ancestral halls during festive occasions or significant life events. Due to the continuation of this custom, even if the structure of Weiwu is damaged, local residents still carry out repairs on ancestral halls.

On June 25, 2001, the State Council of China designated Guanxi Xin Weiwu and Yan Yi Weiwu as the fifth batch of National Key Cultural Heritage Protection Units, signifying that Weiwu began to receive wider attention.

In 2004, the Longnan County government allocated 2 million RMB for the repair and preservation of Guanxi Xin Weiwu. In 2008, Weiwu residents raised more than 3 million RMB to carry out repairs and preservation for Yu Zi Tan Wei and Sha Ba Wei. In 2009, they applied for 1 million RMB of national funding to conduct repairs and preservation for Yan Yi Weiwu.

Since then, China has successively issued a series of documents for the protection of traditional villages. In 2017, the government of Ganzhou City initiated a salvage protection and repair plan for Hakka Weiwu in southern Jiangxi and issued the "Implementation Plan for Salvage Protection and Repair of Hakka Weiwu in Southern

Jiangxi." In 2018, the People's Congress of Ganzhou City included Hakka Weiwu protection in their legislative plan and issued the "Regulations on the Protection of Hakka Weiwu in Southern Jiangxi." The implementation of these regulations marked a more specific and locally relevant legal protection for Hakka Weiwu in southern Jiangxi. Changes in the policy on Hakka Weiwu can be seen in Figure 49.

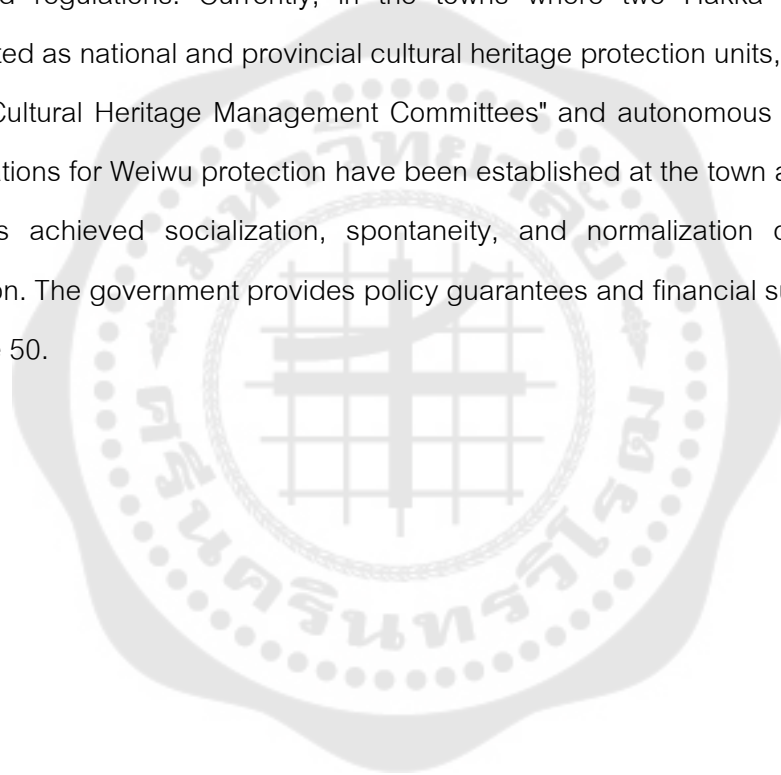
Longnan is home to 376 Weiwu, which is the largest number and variety in style in the country, and they are well-preserved. However, apart from the Hakka Weiwu listed as national and provincial cultural heritage protection units, many other Weiwu face challenges in terms of protection and management due to natural and human factors. In response to this situation, government departments have started implementing the "Regulations on the Protection of Hakka Weiwu in Southern Jiangxi." The local procuratorate cooperates with the local People's Congress to fulfill their prosecutorial duties and explore public interest litigation in the field of protection.

To address the challenges, several measures have been taken: First, privately-owned Weiwu that pose significant safety hazards due to disrepair, poor daily management, and inadequate safety facilities are being supervised to fulfill their protection and regulatory responsibilities in accordance with the law. Second, illegal acts that damage or destroy Hakka Weiwu in southern Jiangxi are promptly stopped, and responsible parties are legally accountable through corrective actions and restoration of the original state.

Simultaneously, for better protection and management of privately-owned Hakka Weiwu, the government is working in conjunction with the 2017 "Implementation Plan for Salvage Protection and Repair of Hakka Weiwu in Southern Jiangxi." Following the principles of addressing easier tasks first, protecting before utilizing, and repairing before developing for display, Weiwu are categorized for different levels of restoration. The approach follows principles of "maintaining the original state, minimal intervention, using original materials, and original craftsmanship." Repair work is planned in stages, with local finances, Weiwu owners, and municipal finances sharing repair costs proportionally. Communication and reporting mechanisms are strengthened to expand

funding application channels and enhance efforts in projects, funding, and policy application to garner support from higher-level authorities. Various efforts are coordinated to collectively advance the protection and management of Weiwu.

In addition, the Chinese government has established the "Regulations on the Protection of Hakka Weiwu in Southern Jiangxi" and primarily relied on mechanisms such as strengthening public interest protection through the Longnan Municipal People's Procuratorate to ensure the regulatory nature and supervision of Weiwu-related laws and regulations. Currently, in the towns where two Hakka Weiwu sites are designated as national and provincial cultural heritage protection units, namely Yangcun Town, "Cultural Heritage Management Committees" and autonomous safety inspection organizations for Weiwu protection have been established at the town and village levels. This has achieved socialization, spontaneity, and normalization of Hakka Weiwu protection. The government provides policy guarantees and financial support. As shown in Figure 50.



Hakka WeiWu Policy Change Chart

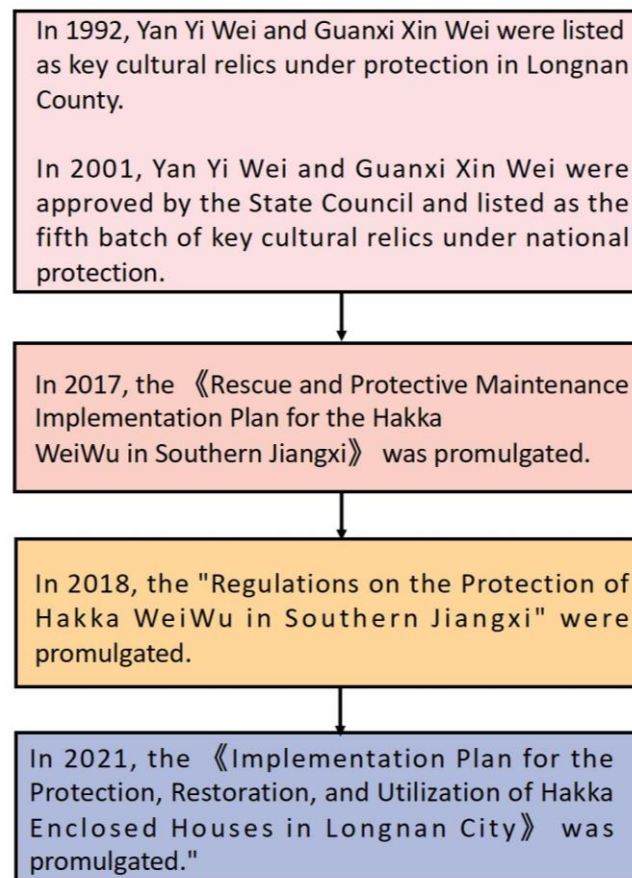


Figure 50 Hakka WeiWu Policy Change Chart. by Researcher

Wenjun Zhang (2023, Interview) " To coordinate the implementation of Hakka WeiWu protection, repair, and utilization efforts, the government has established the Leading Group for the Protection, Repair, and Utilization of Hakka WeiWu in Longnan City. This group is responsible for overall coordination, scheduling, research, and discussion on major project issues, controlling the direction of project construction, and resolving issues that arise during project implementation".

In the modern context, WeiWu has also been transformed into Hakka folk museums. These museums showcase the architectural forms, structural features, and evolutionary history of Hakka WeiWu, providing visitors with insights into their historical and cultural backgrounds. Through the display of artifacts, photographs, models, and

multimedia presentations, viewers can better understand the origins, development, and significance of Hakka WeiWu in Hakka people's lives. These museums also serve as platforms for educating the public and scholars about Hakka WeiWu and related knowledge. Additionally, they provide research resources for studying Hakka WeiWu culture and architectural art, facilitating academic exchanges and in-depth research. The functional change process of Hakka enclosed houses is shown in Figure 51.

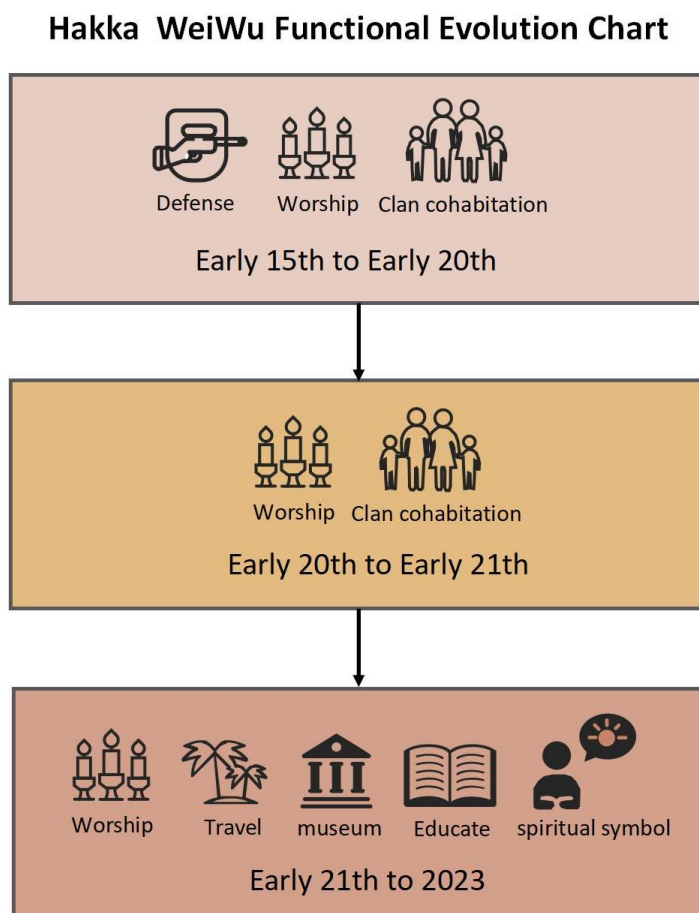


Figure 51 Hakka WeiWu Functional Evolution Chart. by Researcher

WeiWu museums encourage community residents and tourists to participate through exhibitions, craft workshops, traditional skill demonstrations, and other activities, allowing visitors to experience Hakka WeiWu culture firsthand. This participatory and

interactive approach enhances public attention and recognition of Weiwu, fostering interest and awareness in the preservation of traditional culture.

In Quannan County, located in southern Jiangxi province, there is a well-preserved cluster of Weiwu ancient villages. Within these villages, some of the Weiwu have been transformed into Hakka Folk Museums, showcasing the intangible cultural heritage of the Hakka people, traditional customs related to weddings and festivals, and other cultural practices. The details were as shown in Figure 52 and Figure 53.



Figure 52 Hakka Weiwu Museums. (2021). Retrieved from <https://mp.weixin.qq.com/s/qk6POwbqBjna1whTPV41tA>.



Figure 53 Hakka Weiwu Museums. Retrieved from <https://mp.weixin.qq.com/s/qk6POwbqBjna1whTPV41tA>.

Xiaojun Tao (2023, Interview) "Hakka Weiwu serves as a container for various Hakka cultural elements, including Hakka architectural culture, folk culture, Hakka art, and Hakka production techniques. All these cultural aspects are embedded within the framework of Hakka Weiwu ". Nowadays, Gan Nan Weiwu, as traditional architecture, is included in the textbooks of primary and secondary school students in Gan Nan. Students have the opportunity to explore and experience traditional Hakka culture, gaining knowledge about the history and traditional values of their hometown.

In Japan, the tearoom is seen as a place of harmony with nature, symbolizing simplicity, tranquility, and introspection. In Arab culture, the courtyard is considered the heart of family and community life, representing the importance of family unity, hospitality, and social interaction. Similarly, in the past, Hakka Weiwu served as a place of residence, ancestor worship, and defense for Hakka people. However, over time and with social development, modern Weiwu have become symbols of culture, spiritual totems, or representatives of regional culture (Jun-wen & Ting-feng, 2014). Scholars, such as Tao Xiaojun, also suggest that while Weiwu may have lost some of their original

functions, they still possess spiritual significance as a reflection of the thoughts and emotions of those who once resided in them. In interviews, Jianyun Liao (2023, Interview)" it was mentioned that Hakka Weiwu is not just a physical structure but represents the spirit and heritage, and a culture without inheritance is lamentable". Weiwu is seen as a symbol of family cohesion.

With the development of the tourism industry, Hakka Weiwu in southern Jiangxi has also become a unique tourist attraction. It is not only a popular destination for domestic tourists but also attracts visitors from around the world. Many Hakka Weiwu, especially those that have undergone modernization, have been transformed into tourist areas, providing tourists with extraordinary travel experiences. Many Weiwu have been converted into tourist spots or hotels, piquing the interest of numerous tourists. At the same time, various cultural events are continually held, such as Hakka cultural festivals and Hakka folk exhibitions, providing more opportunities for visitors to experience and explore. Therefore, Hakka Weiwu in southern Jiangxi is becoming a unique tourist attraction, and the prospects for the development of the tourism industry are very promising.

Using the dilapidated old Weiwu, a high-end boutique hotel with an investment of 200 million yuan was built. Leveraging provincial protected sites such as Yuzaitan Weiwu and Shaba Weiwu, a twin Weiwu guesthouse town was established, introducing high-end domestic guesthouse brands and pioneering the "guesthouse cluster" model. Zhong Ziqian (2023, Interview) "Transforming and upgrading abandoned Weiwu has created the Hekong Weiwu high-end dining experience, along with projects like Shangxia Weiwu Fishing Village and Xiaoyao Building Restaurant, each with its unique characteristics, while also receiving positive market feedback, achieving economic benefits and sustainable development. "

The primary feature of the transformation of guesthouses based on Hakka Weiwu is that it allows tourists to better experience and understand the traditional culture and customs of the Hakka people. Liu Jisen (2023, Interview) "It enables visitors to

experience a day in the life of the Hakka people, providing an immersive experience of their customs and traditions that traditional hotels do not offer. "As shown in Figure 54.



Figure 54 Hakka Weiwu B&B. by Researcher

Hakka Weiwu is not just a place of residence; it holds significant social and cultural importance, serving as a vital space for Hakka people's lives, work, and cultural transmission. Due to the historically challenging environments in which the Hakka people have lived, they possess a strong sense of ethnic identity and a deep family consciousness. Therefore, within Hakka Weiwu, family relationships are always of utmost importance.

Pan Ping (2023, Interview) " The linchpin of maintaining family ties is the annual traditional festivals, holidays, or important life events. During these times, Hakka people who originate from the same Weiwu would return to the Weiwu for ancestor worship or to celebrate joyous occasions. However, in modern times, Weiwu primarily retains the function of an ancestral hall. " Xu Yuanzheng (2023, Interview) " In interviews and surveys, a lady born in 1985, who no longer lives in a Weiwu due to work, shared that her wedding was still held in a Weiwu, and she returns to the Weiwu for ancestor worship on important holidays every year. "

Summarize

The decline of Hakka "Weiwu" is indeed a factual reality. Can the existence of Hakka "Weiwu" be compatible with modern society?

Throughout each historical era, there has been tangible historical evidence, witnessing everything that has occurred in the past. Traditional architecture stands as the largest historical witness preserved in the world. Renowned Chinese architect Liang Sicheng once stated, "Ancient buildings that have stood for hundreds of years and vibrant streets bustling with artistic charm serve as significant expressions of a nation's culture." Correspondingly, the architecture of Hakka Weiwu is the vernacular architecture of the Gannan region. It reflects the Gannan Hakka people's understanding of natural conditions, social circumstances, and cultural traditions. This architecture is shaped by regional factors including natural elements, history, beliefs, customs, individual and collective psychology, and economic disparities, creating a distinctive architectural group that stands in contrast to external influences. Hakka Weiwu is not only the crystallization of Gannan Hakka culture but also a remarkable phenomenon in the history of Chinese architecture(HE, 2018).

However, Hakka Weiwu faces the erosion of natural disasters such as weathering, rain erosion, earthquakes, and fires, leading to material aging, damage, and even collapse. With the acceleration of urbanization, the pressure from urban development, and inadequate maintenance and management, Weiwu structures are sometimes demolished or collapsed. Additionally, the lack of effective laws, regulations, and policies, along with insufficient funding and the loss of traditional construction methods and restoration techniques, are significant factors contributing to the gradual disappearance of Hakka Weiwu.

In this article, the history, characteristics, and culture of Hakka Weiwu have been introduced. The five migrations of the Hakka people have been summarized, and the timelines of the emergence, development, and disappearance of Weiwu in comparison to Wubao and Tulou have been outlined. The similarities and differences among these three architectural forms have been contrasted. Additionally, interviews

were conducted with 19 individuals related to Weiwu, summarizing the development and transformation of Weiwu from the past to the present from both policy and functional perspectives.

The author's aim is to document the history, characteristics, and culture of Hakka Weiwu before more of these structures disappear. The goal is to enrich and refine the understanding of Hakka Weiwu and its associated cultural and historical aspects. By organizing the preservation status and specific architectural features of Hakka Weiwu in Longnan, this work will provide valuable data for future research on Longnan's Hakka Weiwu, further enriching the field of Hakka Weiwu cultural studies.

However, to comprehensively understand and preserve Hakka Weiwu, there are still many directions worth exploring and researching. Therefore, the following suggestions are put forth for future researchers to further deepen the study of Hakka Weiwu: Exploring Advanced Material Technologies: Investigating the application of more advanced material technologies in the preservation and restoration of Hakka Weiwu is an intriguing avenue. Researchers can consider finding materials that are more durable and long-lasting while still respecting traditional building techniques to ensure the sustained protection of Weiwu. Cultural Tourism Integration: Given the cultural value of Hakka Weiwu, researchers can explore how to integrate it with cultural tourism to promote sustainable local economic development. Simultaneously, attention should be paid to how to preserve the original appearance and historical significance of "Weiwu" during the development process. Interdisciplinary Collaboration: Encouraging researchers from different disciplines such as architecture, anthropology, and history to collaborate will allow for a comprehensive exploration of the cultural significance and impact of Hakka Weiwu from multiple perspectives.

Hakka Weiwu represents a rich cultural heritage and historical value, and the continued development of research will provide us with deeper insights(HE, 2018). Additionally, this research will offer essential guidance for the mission of preserving and passing on the legacy of Hakka Weiwu.

Hakka Weiwu, as the epitome of folk architecture prioritizing a sense of security, embody the projection of Hakka culture and architectural art within their structural design. Within these spaces crafted by the Hakka people of the past, the Weiwu I have observed convey deep emotions of self-identity, kinship, reverence for ancestors, and a sense of responsibility toward descendants(ZHONG, 2022). Looking ahead, as traditional residential structures, Hakka Weiwu are poised to integrate modern design and technology during their preservation and transformation process to meet contemporary needs while retaining their distinctive cultural value. For instance, introducing digital technology to conduct three-dimensional scans and reconstructions of Hakka Weiwu can digitally preserve and pass down their historical value, allowing broader understanding through virtual displays(Lei, Cao, & Guo, 2023). Transforming Hakka Weiwu into cultural and creative spaces can accommodate exhibitions, studios, artist residencies, and other activities, creating a space that blends traditional and modern cultures. Developing Hakka Weiwu into tourist attractions by offering guided tours and cultural experiential activities can attract visitors to learn about Hakka culture. Repurposing Hakka Weiwu into education centers to host cultural heritage and handicraft workshops can transmit traditional Hakka knowledge to the younger generation. Utilizing virtual reality and augmented reality technology to craft interactive exhibitions can provide visitors with a deeper insight into the history and culture of Hakka Weiwu(Tang, 2007). As scholar Liu Yubao has noted, while government restoration efforts can effectively extend the form and existence of Hakka architecture, it is still necessary to revitalize rural areas through countryside development, encouraging more young Hakka individuals to return to their ancestral villages. Only through this revitalization can the survival of Hakka Weiwu be truly secured.

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APPENDIX

Appendix A

Hakka WeiWu interview questions

1.Scholar

No.	Name:	Age:	Gender:	Work:
<p><i>Interview questions (Scholar)</i></p>	<ol style="list-style-type: none"> 1.What is the history of WeiWu? 2. What role does Wei Wu play in Hakka culture? How do they reflect Hakka's values and social organization? 3. What are the architectural features of WeiWu? 4. Has there been any change in the architectural form and layout of WeiWu in different periods? What factors caused these changes? 5. Have the social functions of WeiWu changed over time? Do they still serve as spaces for defense and public life? 6. What are the advantages and disadvantages of living in WeiWu? 7. What are the characteristics of the diet in WeiWu's daily life? 8. What are the differences between the traditional way of living in WeiWu and the modern living way? Are these differences the main reason why people are unwilling to live in WeiWu? 9. Are there any connection or relationships between Tulou(Fujian Province) , WeiWu (Jiangxi Province) and Wubao (ancient China)? 10. Whether WeiWu is facing a decline? what is the reason? 11. Does WeiWu face challenges in terms of preservation and maintenance? What measures or initiatives are being taken to promote the sustainable conservation of WeiWu? 12. What aspects should be emphasized in the protection and inheritance of WeiWu? 13. How important do you think WeiWu is to China today? 14. What are your prospects for the future development of WeiWu? 			

2.Government Official

No.	Name:	Age:	Gender:	Work:
<i>Interview questions (Government Official)</i>	<ol style="list-style-type: none"> 1. What role does the government play in the preservation and inheritance of WeiWu? Are there any specific policies or plans? 2. Has the government taken any relevant measures and policies in the past regarding the protection and inheritance of WeiWu? 3. Does the government encourage public participation in the preservation and inheritance of Wei Wu? Are there any volunteer programs or community engagement initiatives? 4. How does the government perceive the cultural and historical value of WeiWu? How do they promote public awareness and understanding of WeiWu? 5. What support and resources does the government provide for preservation and restoration of WeiWu? Are there funding allocations or dedicated conservation organizations? 6. Due to the large number of WeiWu, what measures and policies does the government have for the protection and management of privately-owned WeiWu? 7. What regulations and laws does the government have concerning WeiWu? Is there a mechanism to ensure compliance and supervision? 8. How important do you think WeiWu is to China today? 9. What are the prospects for the future development of WeiWu? 			

3. Mass Residents

No.	Name:	Age:	Gender:	Work:
<i>Interview questions (Mass Residents)</i>	<ol style="list-style-type: none"> 1. Did you grow up in a WeiWu? What significance does WeiWu hold for you? 2. How much do you know about the history and cultural background of WeiWu? Could you briefly introduce the WeiWu you reside in and its basic characteristics? 			

	<p>3. Are you still living in a WeiWu? If yes, what is the reason that keeps you living here? If not, what were the reasons for moving out of the WeiWu?</p> <p>4. Please share the advantages and disadvantages of living in a WeiWu.</p> <p>5. What are the main reasons for the continuous decline in the number of people living in WeiWu?</p> <p>6. In WeiWu communities, who usually makes decisions regarding important matters such as weddings, funerals, and ancestral worship?</p> <p>7. Have you participated in any weddings or other events held in WeiWu? What are some distinctive features of these events in WeiWu?</p> <p>8. During the celebrations and auspicious events in WeiWu, are there any special dietary customs?</p> <p>9. Is the wedding ceremony (or other celebratory events) still held in WeiWu today?</p> <p>10. Can you tell me about your religion? What's activity about your religion in WeiWu?</p> <p>11. Do you like to listen to the tea-picking opera or sing folk songs?</p> <p>12. During the initial construction of WeiWu, it had defensive and communal living characteristics. Do you think these functions are still necessary in modern times?</p> <p>13. Do you believe the decline of WeiWu is inevitable?</p> <p>14. Currently, the main management and maintenance of WeiWu are still led by the government. What are your expectations and suggestions for the protection and inheritance of WeiWu?</p>
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4. B&B owners

No.	Name:	Age:	Gender:	Work:
<i>Interview questions (B&B owners)</i>	<p>1. Why did you choose a WeiWu to turn into a homestay?</p> <p>2. As a cultural heritage, what knowledge and understanding do you have about the history and culture of WeiWu?</p> <p>3. What challenges and difficulties have you encountered during the</p>			

	<p>renovation and operation of the WeiWu-based homestay?</p> <p>4. When did the renovation of the B&B/homestay begin? How long did it take? How much investment is needed?</p> <p>5. How do you preserve and showcase the authentic characteristics of WeiWu? Did you take any special measures to protect and restore the architectural features of WeiWu during the renovation process?</p> <p>6. How do you introduce Hakka culture and traditions to visitors through the WeiWu homestay? Do you provide guided tours or experiential activities related to the history, folklore, and culture of WeiWu?</p> <p>7. What are your prospects for the future development of the WeiWu homestay? What potential opportunities and challenges do you think need to be addressed?</p> <p>8. What is the current occupancy rate and profitability of the homestay? Did the guest reviews meet your expectations?</p> <p>9. How important do you think WeiWu is to China today?</p>
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Appendix B

Interviewees of Focus Group

NUM.	NAME	GENDER	AGE	INTRODUCTION	TYPE
1	Pan Ping	MALE	38	Director of the Hakka Culture Research Center in Longnan City.	Scholar
2	Liu Yubao	MALE	36	Associate Professor at Jiangxi University of Science and Technology.	
3	Tao Xiaojun	MALE	56	Director of the Hakka Folk Customs Museum at Gannan Normal University.	
4	Zhong Wenjun	MALE	35	Deputy Mayor of Longnan Town.	Government Official
5	Liao Yiwen	MALE	38	Cadre at the Longnan Town Bureau of Culture, Sports, Radio, Television, and Tourism in Longnan City, Jiangxi Province.	
6	Liu Jisen	MALE	49	Chairman of Shenzhen Junshi Tourism Development Co., Ltd.	B&B owners
7	Zhong Ziqian	FEMALE	29	Deputy General Manager of Ganzhou Tourism Investment Group Hotel Operation Group.	
8	Liao Jianyun	MALE	40	Resident of Zhuxingwei, Huangsha Xinling Village, Longnan Town.	Mass Residents
9	Xu yuanZheng	FEMALE	38	Resident of Xichangwei, Guanxi Town.	

10	Xu Ting	FEMALE	30	Teacher at Guanxi Village Elementary School, Guanxi Town.	
11	Lai Yunchang	MALE	74	The fourth-generation descendant of Yan Yi Wei Wei House.	
12	Liao Hongxiang	FEMALE	67	Married in 1976 and moved to Wei Wu for residence, with an education level up to primary school.	
13	Ye Hongwei	MALE	34	Longnan City Urban Management Bureau Cadre	
14	Lai Linfeng	MALE	30	Yangcun Town resident, Private Enterprise Manager.	
15	Liao Yanyu	MALE	26	Teacher at Longxiang School.	
16	Lin Fang	FEMALE	25	Government official at Yangcun Town People's Government.	
17	Lai Junfeng	MALE	23	Resident of Yangcun Town, Yang Village.	
18	Lai Xiaozhen	FEMALE	33	Resident of Yangcun Town, Yang Village.	Mass Residents
19	Chen Jinlian	FEMALE	26	Government official in Yangcun Town.	

Appendix C

Photos from the interview





VITA

NAME Lai yuling

DATE OF BIRTH 2 Nov 1993

PLACE OF BIRTH China

INSTITUTIONS ATTENDED China, Shijiazhuang Tiedao University (Exhibition Design)
Italy, Accademia Albertina di Belle Arti di Torino
(Contemporary Cultural Heritage Studies)

AWARD RECEIVED The logo and mascot design for the 2012 Yeosu World Expo in South Korea won the second prize in the mascot design category.

The design work 'Fotografie del terremoto di Sichuan' was included in the excellent works collection of the Accademia Albertina di Belle Arti di Torino.

The painting 'sogno' was exhibited in the contemporary art exhibition 'Nel paese dei lestrigori' held in Turin.

The master's thesis titled 'Tutela e valorizzazione degli edifice TULOOU' received the award for Outstanding Graduation Design in 2018.