

# The Application Design of the Walls of Traditional Residential Houses in Eastern Hubei in the Dabie Mountain Agricultural Culture Museum

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## ABSTRACT

To explore the inheritance path of regional architectural elements in modern museums, this paper takes the Dabie Mountain Agricultural Culture Museum as the research object to study the application design of walls in traditional residences in eastern Hubei. Through field research and comparative analysis, the paper elucidates the structural and decorative features of fire-sealed walls such as rolling dragon walls and phoenix walls, and explores the transformation strategies from outdoor to indoor settings. The results show that through the substitution of new materials and functional replacement, the regional cultural atmosphere has been successfully recreated indoors. The conclusion is that this design not only effectively revitalizes the architectural heritage of eastern Hubei but also enhances the perception of agricultural culture through narrative spaces, providing a demonstration for the construction of rural museums.

**Keywords:** Gable, Rolling dragon wall, Phoenix wall; Dabie Mountain Agricultural Culture Museum.

## 1. INTRODUCTION

With the progress of society, people's pursuit of spiritual culture has become increasingly high, and the requirements for museum space exhibition are growing day by day. Integrating local architectural structural elements into museum exhibition design can meet people's spiritual and cultural needs and create a local cultural atmosphere. The walls of traditional residences in eastern Hubei are found in the Dabie Mountains, where the gable wall, as an important component of traditional residences in eastern Hubei, has been extensively studied by many scholars. Research on the application of traditional residential walls to local museums mainly focuses on the inheritance and innovation of regional characteristic architecture, integrating local architectural structural elements into museum exhibition design.

The traditional regional architectural forms of the eastern Hubei region are inherited and developed in the Dabie Mountain Agricultural Culture Museum, combining tradition with modernity and attempting to express traditional construction forms using new technologies and

materials, resulting in the design of new buildings that meet the needs of contemporary people while retaining strong regional characteristics.<sup>1</sup> Regional characteristic architecture plays a role in creating an atmosphere and setting the tone within the museum, quickly immersing visitors in the local cultural ambiance. When reflected in architecture, it usually manifests in the following aspects: reflecting the local natural environment, colors, materials, and regional cultural symbols.<sup>2</sup>

1. Xu Jiansheng, Research of Regional Architecture's Creation Mode Based on the Characteristics of Traditional Residential Architecture in Guanzhong District [D]. Xi'an University of Architecture and Technology, 2013, p21.

2. Si Jingdie, Fan Jiancai, Lu Ping, Locality Expression in the Interior Design of Newly-built Museum in Jiangnan Area [J]. Housing Science, 2018,38(02): 51-58.

## 2. OVERVIEW OF THE GABLE WALLS OF TRADITIONAL RESIDENCES IN EASTERN HUBEI AND THE DABIE MOUNTAIN AGRICULTURAL CULTURE MUSEUM

### 2.1 *Dabie Mountain Agricultural Culture Museum*

The Dabie Mountain Farming Culture Museum is part of the "Dabie Mountain Folklore Research and Training Center", a project supported by the central government for local universities and colleges, which was applied for by the School of Fine Arts at Huanggang Normal University in 2016. Located at the junction of Hubei, Henan, and Anhui provinces, the Dabie Mountain region covers a vast area, including more than 30 counties and cities in Hubei, Anhui, and Henan. Known for its simple and honest customs and profound cultural heritage, this area has long upheld the social tradition of passing down farming and scholarly pursuits through generations, with a strong emphasis on education and culture. The theme of the Dabie Mountain Farming Culture Museum is "Passing Down the Tradition of Farming and Scholarly Pursuits". The museum is divided into six sections in its design: Architecture Exhibition Area - Mountain Construction, Production Exhibition Area - Fish Bridge Farming and Scholarly Pursuits, Life Exhibition Area - Simple and Rustic Quality, Belief Exhibition Area - Qi Jing's Pursuit of Good Fortune, Recreation Exhibition Area - Mutual Support for Fun, and Costume Exhibition Area - Headgear and Clothing as Auspicious Signs. The museum covers an area of over 2,000 square meters and will display more than 3,000 pieces of collected artifacts. With nearly 10,000 pieces of artifacts collected by the team over three years, spanning more than ten counties and cities in the Dabie Mountain region, the museum uses typical farming and daily-use tools as well as folk cultural settings as carriers to permanently exhibit the living conditions and survival wisdom of the ancestors in the Dabie Mountain region, recreating the charm of local culture obscured by time.

The Agricultural Culture Museum serves as a crucial carrier for inheriting and promoting excellent traditional agricultural culture, and as a significant platform for witnessing the historical changes in rural areas. It is also an important front for conducting social education on agricultural culture to the community. This museum holds great

significance in enhancing cultural self-confidence, cultivating civilized rural customs, promoting rural cultural revitalization, and enhancing the country's cultural soft power.<sup>3</sup> The Dabie Mountain Agricultural Culture Museum has become a memory of history, preserving nostalgia and serving as the spiritual home for modern Dabie people. Simultaneously, it promotes and inherits traditional agricultural culture, enhances cultural confidence, cultivates rural civilization, and advances rural revitalization. While preserving history and nostalgia, the Dabie Mountain Agricultural Culture Museum also showcases the characteristics of the eastern Hubei region by incorporating traditional architectural forms and decorative techniques into the museum.

As a museum affiliated with a local university, the Dabie Mountain Agricultural Culture Museum serves as a new platform for universities to conduct agricultural culture education and teaching. Inheriting agricultural culture through the museum format boasts advantages such as diverse display methods, intuitive and vivid presentation, storytelling narrative, and vivid value interpretation,<sup>4</sup> the museum serves as a means to inherit and promote agricultural culture.

### 2.2 *Gable of Traditional Residential Houses in Eastern Hubei*

The gable walls in the eastern Hubei region are quite distinctive. The characteristic gable walls are often described in folk language as "dragon flying and phoenix dancing," which is why the traditional residences in the Dabie Mountains region have developed their own regional characteristics in terms of gable wall design, forming a unique style. The roof types of traditional residences in the Dabie Mountains region are diverse, but in the eastern Hubei region, they are more commonly represented by overhanging roofs and gable roofs.<sup>5</sup> The eastern Hubei region is mostly located in hilly areas with poor road transportation, making it difficult for

3. Tan Guangwan, Zang Liangzhen, Zhou Feng, Wang Xiudong, Research on the Development Problems and Countermeasures of Agricultural Culture Museum in China [J]. *World Agriculture*, 2020(07):85-89

4. Su Haiyang, Museum: A New Position for Farming Culture Education and Teaching in Universities and Colleges — Taking the Inheritance of Longyou Farming Culture Museum as an Example [J]. *Journal of Anhui Agricultural Sciences*, 2019,47(20): 280-282.

5. Hu Xun, A Study on Vernacular Settlements and Architecture in Shiyan of Hubei Province [D]. Chongqing University, 2012, p72.

residents to transport building materials. This requires a significant consumption of manpower, material resources, and financial resources. Therefore, the principle of using local materials is adopted for building materials, and the traditional residential buildings in the eastern Hubei region are mainly made of stone, wood, tiles, earthen bricks, and blue bricks. This is determined by the topographical structure of "six mountains, half water, two parts sky, and one part road and manor".<sup>6</sup>

The gables in the eastern Hubei region are relatively tall and large, necessitating stringent construction materials that are strong, stable, moisture-resistant, and fire-resistant. Therefore, the walls must be made of blue brick. Due to the high difficulty and cost of blue brick craftsmanship, ordinary residential buildings cannot afford to build with blue brick walls. Most traditional residential buildings in eastern Hubei use earthen brick walls, and only temples, ancestral halls, landlord residences, and other buildings are constructed with blue brick. Therefore, gables in the eastern Hubei region mainly appear in temples, ancestral halls, landlord residences, and other buildings.

The traditional residential buildings in eastern Hubei not only enrich the effect of the building facade through the expression of the roof, but also express the grade and status of the building. The taller and more exquisite the gable, the higher the status and grade of the building in the region. The roofs of traditional residential buildings in eastern Hubei are basically of two forms: suspended roof and gable roof. Buildings with entirely earthen brick walls need to consider rain and moisture prevention, so they adopt suspended roofs, which result in a relatively simple structure and decoration. Buildings with blue brick walls have stronger load-bearing capacity and moisture resistance, and generally adopt gable roofs, which result in a more diverse design in terms of building structure. Due to the high cost of blue bricks, a wall masonry method called "gold wrapped silver"<sup>7</sup> has emerged in eastern Hubei, where the exposed walls are made of blue bricks and the internal walls are made of earthen bricks. This wall masonry method greatly reduces the amount of blue bricks used and lowers

the cost of building construction. The lowest part of the internal partition walls in the house is mostly made of blue bricks, which effectively prevents moisture inside the house.

### **3. CHARACTERISTICS OF THE GABLE WALLS OF TRADITIONAL RESIDENCES IN EASTERN HUBEI**

#### ***3.1 Structural characteristics of gables in traditional residential houses in eastern Hubei***

The gable, also known as the fire-sealed wall or wind-fire wall, primarily serves the functions of enclosing the house, providing wind protection, and fire prevention, while also having a decorative effect.<sup>8</sup> In the eastern Hubei region, the main forms of gables include herringbone (mountain-shaped), arched (cloud-patterned), stepped shapes, and combined shapes, etc. Among them, arched (cloud-patterned) gables mainly appear on ancestral halls, and they are always located at the entrance, such as the Wu Ancestral Hall in Doushan Village, Hong'an County, the Lei Ancestral Hall in Yantianhe Town, Macheng City, and the Kuang Ancestral Hall in Jiuzihe Town, Luotian County.

The first type is the gable, also known as the "herringbone" gable (Image 1). It is a relatively simple and the most common type of gable in the characteristic gables of eastern Hubei. The two sides of the gable are built up with vertical ridges, which are about 50 centimeters higher than the eaves, and then connected to the horizontal ends, forming a herringbone shape, hence also known as the "triangular" gable (Image 2). Among the "herringbone" gables, there are also a few with a softer contour and a very graceful and dynamic shape, exuding a sense of agility and elegance. This type of gable is commonly referred to as the "phoenix wall" in folklore (Image 3).

The second type, known as the arched gable, is also referred to as the "cloud-patterned" gable (Image 4). The name is derived from its image, with its triple-arched appearance resembling clouds. Formally, it can be divided into two types: the rolling dragon gable and the single curved gable. The term "rolling dragon wall" (Image 5, Image 6)

6. Song Yuan, Research on the Traditional Residential of Hubei Hongan Area Based on Regional Characteristics [D]. Xi'an University of Architecture and Technology, 2019, p105.

7. Zhen Xinsheng, Thatched Roof and Earthen Steps: A Microcosm of the Folk Residences in Eastern Hubei [M]. Shanghai: Shanghai Literature and Art Publishing House, 2020, p122.

8. Huang Xiaodan, The Decorative Features and Cultural Implication of Honglincuo Fire Wall in Minqing County [J]. Journal of Fujian Business University, 2020(04): 64-69.

originates from folklore and is also derived from its image. Its most distinctive feature is its imposing presence, akin to a swimming dragon, which stands out prominently on the tall gable and is particularly striking in the entire building. There is a certain difference in form between the rolling dragon wall and the cloud-patterned gable, which can easily be confused. For example, the Lei Ancestral Hall in Yantianhe Town, Macheng City mentioned above is a typical example of a rolling dragon wall, while the Wu Ancestral Hall in Doushan Village, Hong'an County belongs to the cloud-patterned gable.

The third type is the stepped gable, which is significantly taller and features multiple tiers, rising and falling in a layered manner, resembling steps. The arrangement of stepped gables is symmetrical,

and most of them have an odd number of steps, such as three steps, five steps (also known as "Five Mountains Facing the Sky" (Image 7)), seven steps, and so on.

The fourth type, the composite gable (Image 8), combines several gable styles to form a hybrid form, often seen on multi-entry residences or ancestral halls. In the eastern Hubei region, composite gables appear on buildings where the first entry features a curved or mountain-shaped gable, the middle entries have mountain-shaped gables, and the last entry has a mountain-shaped or stepped gable. This is the typical arrangement for most gables in the eastern Hubei region, though there may be exceptions.

Table 1. Chart of mountain wall styles in Eastern Hubei (Self-drawn by the Author)









Figure number	Category	Name	Image	Image location
1		Herringbone		Zhujialou, Hong'an County
2	Chevron	Triangle		Hong'an County Wu Ancestral Hall in Doushan Village
3		Phoenix wall		Jiuzihe Town, Luotian County
4	Arch	Moire pattern		Hong'an County Wu Ancestral Hall in Doushan Village
5		Rolling dragon wall		Yantianhe Town, Macheng City Lei Ancestral Hall

Figure number	Category	Name	Image	Image location
6	Arch	Rolling dragon wall		Jiuzihe Town, Luotian County Kwong Family Ancestral Hall
7	Ladder shape	Fifth-order gable "Five Mountains Pay Homage to Heaven"		Zhujialou, Hong'an County
8	Composite shape	Moire pattern+Triangle Combined gable		Hong'an County Wu Ancestral Hall in Doushan Village

a Image Source: Zhen Xinsheng, Wu Yue.

### 3.2 Decoration Characteristics of the Gable Walls of Traditional Residences in Eastern Hubei

The decorative themes of the gable walls in the eastern Hubei region mainly revolve around reflecting people's good wishes, such as good luck, abundant harvests, prosperity, academic success, and traditional Chinese folk tales. Craftsmen select different expression techniques based on the decorative location and theme content of the gable walls. The gable wall decorations in the eastern Hubei region are diverse in form and exquisite in craftsmanship. The main decorative techniques of the gable walls in the eastern Hubei region include brick carving, stone carving, pottery sculpture, and

painting. The main decorative areas of the gable walls include the ridge, the end of the ridge, the gable flowers, and the eaves, but the characteristics are mainly concentrated in the gable flowers and the eaves. The eaves come in various forms and often appear in multiple layers, with different decorative techniques on each layer, such as scroll patterns and bat patterns. The gable flowers feature pottery sculptures and colored paintings, including stories like the carp leaping over the dragon gate and Nezha fishing in the sea. Sometimes, white lime is used for colored paintings of patterns such as bells, crescent moons, and treasure bottles. The decorative content mainly includes figures, flowers, auspicious animals, text, and curly patterns.

Table 2. Decorative content (made by the author)

Serial number	Content	Pattern	Decoration method	Implication
1	Character	Folk tales: The Eight Immortals, the God of Longevity, the Twenty-Four Stories of Filial Piety, Journey to the West, and so on Fisherman, Woodcutter, Farmer, and Scholar: A story involving fishermen, woodcutters, farmers, and scholars Representatives of loyalty and righteousness: Guan Yu, Yue Fei, and so on Ladies Painting	Figures and floral designs appear on walls primarily in the form of colored paintings, while those appearing in other locations are mostly carved from stone or brick Text, auspicious beasts, and patterns appear on walls primarily in the form of sketches and color blocks, while in other locations, they are mostly depicted in stone	The yearning and expectation for longevity, the intention to urge future generations to study hard, do good deeds, and embrace patriotism, and so on
2	Plants and flowers	Peony, plum, orchid, pine, chrysanthemum, pomegranate, grape, lotus, and so on		"More children bring more blessings", "Flowers blooming signify prosperity", and

			carvings and pottery sculptures	so on
3	Character	Primarily focusing on fortune, wealth, longevity, and happiness		The meaning of "longevity and prosperity"
4	Auspicious beasts	Kylin, lion, bat, magpie, Chi Wen (dragon's head ornament), dragon, and so on		"Kylin brings a child", "joy on the brow", etc.
5	Texture	Scroll pattern, Kui dragon pattern (also known as "Guaizilong"), bat pattern, continuous geometric patterns, and so on		Bat symbolizes "blessing", "peace", "wealth", and other meanings

The content of characters can be roughly divided into four categories: the first is folk mythological stories, such as the Eight Immortals, the God of Longevity, and the Twenty-Four Stories of Filial Piety; the second is depictions of fishermen, woodcutters, farmers, and scholars, intended to urge future generations to study diligently; third, representatives of loyalty and righteousness, such as Guan Yu and Yue Fei; fourth, depictions of elegant ladies. In the eastern Hubei region, the text content mainly focuses on fortune, wealth, and longevity, and it rarely appears in a simple text form. The common form is combined with flowers and auspicious animals. The auspicious animals mainly include unicorns, lions, bats, and magpies, all of which have certain auspicious meanings. For example, the Kylin brings children, joy on the eyebrows, and the bat symbolizes "fortune". The curling patterns on the gables in the eastern Hubei region are mainly decorative patterns consisting of continuous curling lines, mainly including curling grass patterns and dragon patterns with a mythical creature's head. The dragon patterns with a mythical creature's head also have a name in folk culture that means "guaizilong".<sup>9</sup> The flower content mainly includes peonies, which symbolize prosperity and wealth, pomegranates, which symbolize fertility and good fortune, and seasonal flowers such as plum blossoms, orchids, pine, and chrysanthemums. (As shown in "Table 2")

#### 4. DESIGN APPLICATION OF THE GABLE WALLS OF TRADITIONAL RESIDENCES IN EASTERN HUBEI IN THE ARCHITECTURAL EXHIBITION AREA OF THE DABIE MOUNTAIN AGRICULTURAL CULTURE MUSEUM

##### 4.1 Presentation of "Rolling Dragon Wall" and "Phoenix Wall" in the Architectural Exhibition Area

In the architectural exhibition area "Mountain Construction" ("Figure 1") of the Dabie Mountain Agricultural Culture Museum, there are two walls that are derived from the characteristic mountain walls of the eastern Hubei region: the "rolling dragon wall" and the "phoenix wall" (as shown in "Table 3"). The rolling dragon wall and phoenix wall displayed in the museum have been transformed from outdoor to indoor settings. What are the differences after the transformation? The Rolling Dragon Wall displayed in the "Mountain Construction" exhibition hall of the Dabie Mountain Agricultural Culture Museum originates from the Kuang Ancestral Hall in Jiuzihe Town, Luotian County, and the phoenix wall also originates from Jiuzihe Town, Luotian County. Compared to the rolling dragon wall and phoenix wall from Jiuzihe Town, Luotian County, the ones displayed in the exhibition hall still have differences, which can be roughly divided into several aspects for comparison: shape, decoration angle, functional role, and material.




9. Su Jiang, A discussion on the decorative patterns of the Guaizilong (a type of dragon), Cao Long (straw dragon), Man Cao (vine-like grass), and Wan Zi pattern (Chinese character pattern) in the Shan Shan Guild Hall in Luoyang [J]. Identification and Appreciation to Cultural Relics, 2019(20): 24-25.



Figure 1 Panoramic view of the architectural exhibition area of the Dabie Mountain Agricultural Culture Museum.

a Photo source: Dabie Mountain Agricultural Culture Museum.

Table 3. Gable chart of the architectural exhibition area(made by author)

Image number	Name	Image
0	Rolling dragon wall	
1	Phoenix wall: front	
2	Phoenix wall: back	

a Image source: Dabie Mountain Agricultural Culture Museum.

Firstly, from the perspective of design, there is little difference. However, when the gable transitions from the exterior to the interior, there are still certain distinctions. The indoor rolling dragon-shaped ridge does not possess the same imposing presence as the outdoor one, which highlights its

resemblance to a swimming dragon. This is determined by the site factors. The rolling dragon-shaped ridge is very particular in its structural design. The roof tiles are laid in a pattern of "seven covered and three exposed," with the joints connected using lime. The two ends are connected

to the dragon's head and tail. The method used for the museum's ridge is simpler, with the ridge tiles laid in a streamlined manner, starting from the highest point of the ridge and ending with the tiles laid flat.

Secondly, from the perspective of decoration, there is not much difference, except for the different decoration techniques. In the museum, a wood carving is placed at the door lintel due to indoor reasons, while outdoors, the door lintel should be adorned with brick carvings or stone carvings.

Thirdly, from the perspective of functional roles, the rolling dragon wall and phoenix wall serve multiple purposes: firstly, they provide fire protection; secondly, they prevent moisture; and thirdly, they serve as decorations. When incorporated into interior spaces, the dragon-patterned wall solely functions as a decorative element, while the phoenix wall, besides its decorative role, also serves as a screen in architectural exhibition halls.

Fourthly, in terms of materials, the gable walls in eastern Hubei use blue bricks due to geographical reasons and for fire and moisture prevention. However, the gable walls inside the museum use concrete hollow bricks for load-bearing reasons, with the surface painted to resemble antique blue bricks.

The "Mountain Construction" section of the architectural exhibition hall at the Dabie Mountain Farming Culture Museum showcases the distinctive "Rolling Dragon Wall" and "Phoenix Wall" of eastern Hubei. The exhibition hall also displays a large number of architectural components, primarily made of wood, stone, and brick. Among them, the stone carvings of fish turning into dragons, the stone carvings of "spring, summer, autumn, and winter" door couplets, the wood carvings of Taoist eighty-jin powder wood figurines, and the wood carvings of the eight immortals in light and shadow on the moon beam are the most stunning. In the architectural exhibition hall, people see more of the creative spirit and artistic talent of the working people of eastern Hubei.

## **5. APPLICATION OF "ROLLING DRAGON WALL" AND "PHOENIX WALL" IN THE ARCHITECTURAL EXHIBITION AREA**

The architectural exhibition hall of the Dabie Mountain Farming Culture Museum, "Mountain Construction," incorporates the typical architectural style of the eastern Hubei region and some architectural structural components in its design. The "rolling dragon wall" in the exhibition hall, measuring 4800mm in length, 3200mm in height, and 250mm in thickness, serves not only as a decorative wall but also showcases the unique architectural culture of the eastern Hubei region. A stone carving of a Chiwei, also known as a fish-dragon, is placed in front of the wall, and a wooden lion carving is positioned at the threshold. The decorative patterns on the eaves are from the Kuang Ancestral Hall in Jiuzihe Town, Luotian County, and a simple lime-plastered bell decoration is placed at the position of the mountain flowers. A fan-shaped decorative window is opened in the middle of the wall. The "Phoenix Wall," measuring 2000mm in length, 3200mm in height, and 300mm in thickness, depicts the Dark Eight Immortals at the threshold. The decorative patterns on the eaves are from Muzi Dian in Macheng City. The Phoenix Wall serves as a screen wall in the architectural exhibition hall. Displayed in the niche on the front of the wall are eighty gold-powdered wooden carvings of Taoist deities, while on the back of the wall are hung wooden carvings of dragon window decorations. In front of it are stone carvings of doorstep decorations, depicting flowers in the four seasons of spring, summer, autumn, and winter.

In terms of spatial layout, the "Rolling Dragon Wall" and "Phoenix Wall" are positioned centrally. Natural and artificial lighting are primarily relied upon for illumination, with artificial lighting primarily serving the exhibits. The gable wall is undoubtedly the main display point, as can be clearly seen in the floor plan of the "Mountain Construction" section of the architectural exhibition hall ("Figure 2"). The entrance to the architectural exhibition hall features a structure consisting of six columns of varying sizes and beams, which serves to divide the space. In design, this structure is used to transition between spaces, serving as a bridge from the introductory hall to the architectural exhibition hall, and also to alleviate the isolation of the original columns. At the same time, the gable structure adds interest, resembling a forest

interspersed among the mountains of the Dabie region. The screen wall (phoenix wall) serves to block views and divide circulation routes, adding a sense of mystery to the subsequent exhibition halls. It also plays a transitional role during the presentation, connecting the graphic display area,

architectural component display cabinets, Taoist eighty wood carvings, stone carvings of Chi Wen (a mythical creature), "Spring, Summer, Autumn, Winter" door ornaments, and the "Duxue Shandao" (dedicated to learning and good morality) plaque, forming a perfect "S" shaped presentation route.

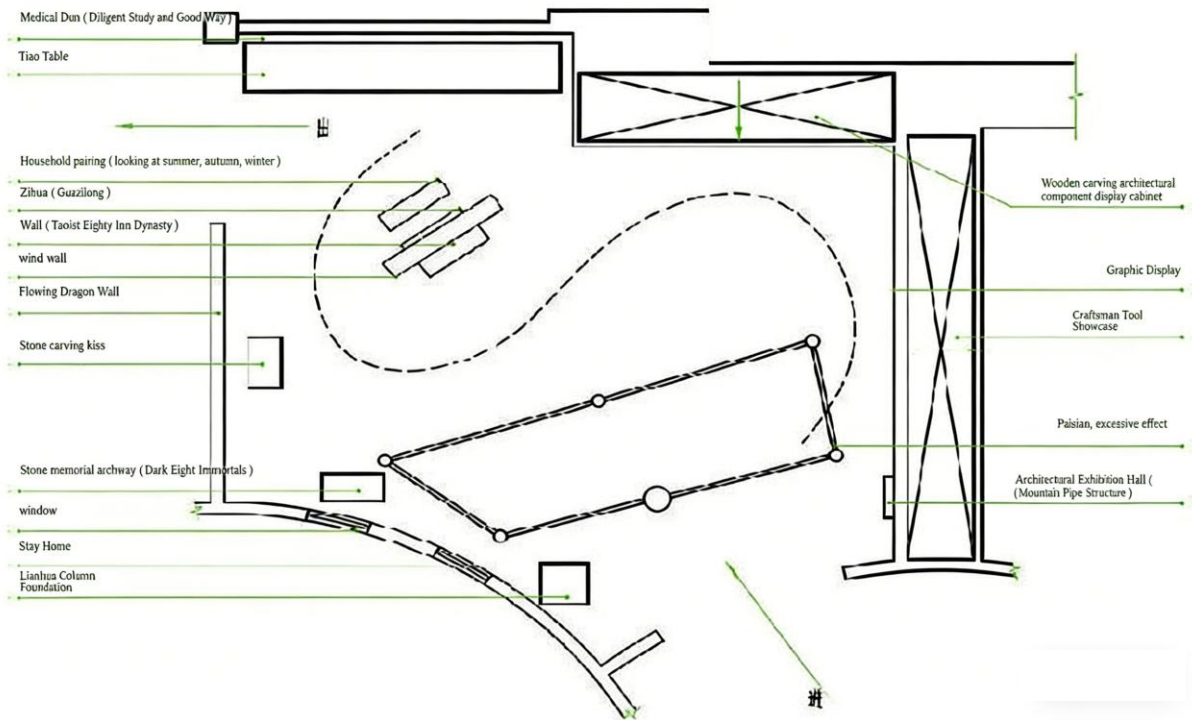


Figure 2 Plan of the architectural exhibition area of the Dabie Mountain Agricultural Culture Museum (drawn by the author).

## 6. CONCLUSION

The walls of traditional residences in eastern Hubei are the crystallization of the wisdom of the working people in the Dabie Mountains, with "rolling dragon wall" and "phoenix wall" being the most prominent. The design is considered from multiple aspects such as materials, decoration, function, and shape, ultimately forming a gable wall that represents the characteristics of eastern Hubei. The application of "rolling dragon wall" and "phoenix wall" in the Dabie Mountain Farming Culture Museum adopts new materials and processes in the design. In terms of shape, it is similar to the "rolling dragon wall" and "phoenix wall", while the decoration is relatively simple. In terms of function, it mainly serves as a decorative and screen wall. The application of traditional residential walls in eastern Hubei to the Dabie Mountain Farming Culture Museum mainly reflects the local architectural culture and humanistic

sentiment; the main significance is to extend the walls into new buildings with regional characteristics. "Rolling dragon wall" and "phoenix wall" in the exhibition hall of the Dabie Mountain Farming Culture Museum create an atmosphere and enhance the mood, quickly immersing people in the local architectural culture of the Dabie Mountains.

The application of traditional architectural culture in museums is undoubtedly experiencing rapid development. Therefore, museums should explore regional traditional culture in their future development, transform it, and then apply it to their exhibitions. This will showcase the unique characteristics of traditional architectural culture in the eastern Hubei region, combining tradition with modernity to extend new regional features that meet the needs of modern people.

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