

Chapter 16

Research on Traditional Performing Places in Wuling Mountain Area of China

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Introduction

Traditional performance places, also known as theatre buildings, are the main performance places of traditional operas, songs and dances and other art forms. They are an important part of Chinese traditional architecture, and their development and inheritance are influenced by many objective factors (Liao, n.d.). The superior natural environment in Wuling Mountain area has promoted the development and inheritance of farming-oriented agricultural civilization. Different from the old industry and commerce, agriculture is not a business exchange between people, but takes the soil as the root, blood ties as the link, and obtains the resources for survival and development through the concerted production and labor of family members. As the saying goes, one side of the soil and water will support another side. When the material life has developed to a certain degree, people will certainly pursue a higher level of spiritual life, so various cultural forms and places have emerged as the times require. In this way, the traditional performance places, as the material carrier of traditional opera art, are bound to flourish with its prosperity.

Wuling Mountain is located in the adjacent areas of four provinces (cities) in Hubei, Hunan, Chongqing and Guizhou, China. With Wuling Mountain as the core, there are major rivers such as Wujiang River, Qingjiang River, Lishui River, Yuanjiang River and Zishui River, including 71 counties (cities, districts). There are nine ethnic minorities living in the territory, including Tujia, Miao, Dong, Bai, Hui and Gelao. The mountains and topography divide this area in many different ways, which restricts people's cross-regional communication, but in turn promotes ethnic integration and the relative stability of family relations. With the development of social productive forces and the change of geographical environment, people's production and life often use the power of the whole family, the power of the whole village, and even the power of the whole township, which in turn enhances the cohesion of the nation and the dependence of neighbors. In order to survive and develop, families and villages are often moved. There are distinctive ethnic characteristics in the mountainous area, and the spatial pattern and decorative features of the settlement buildings are unique, and the building skills are ingenious. As a solidified opera art, the traditional performance place is an excellent crystallization of national culture and national craft, a dazzling pearl in the settlement, and to a certain extent, it reflects the development and changes of the nation and the national cultural spirit.

Wuling mountain area has given birth to rich and diverse national cultures. The Qing Qianlong edition of Yongshun Mansion Records reads: "Every year, from the third day to the seventeenth day of the first month, men and women gather together, beating gongs and drums, dancing and singing." This paper introduces the most famous traditional dance of Tujia nationality, "Waving Dance". There are also many special dances and operas such as Maogusi Dance, Nanju opera, Nuo Opera, Huadeng Opera, Gaoqiang Opera, Yang Opera and Houhe Opera (Table 1). Performers' costumes are vividly restored, their dancing movements are light and agile, and their ancestors' life scenes, customs and stories are vividly depicted, which complement each other with the performance venues; The singing is high and loud, the music rhythm is slow, the melody is long, and when combined with the reverberation space of the performance place, it sounds fresh and lively, with endless meanings. (Chen & Huang, 2006) (Du, 2017) (Tan, 2017) Traditional performance venues and traditional art are interdependent, which can magnify and sublimate the characteristics of free, flexible, tactful and delicate tunes. In-depth research on them is not only a revelation of the history of traditional architecture, but also a pursuit of traditional art and culture, which is conducive to learning from history, better inheritance and innovation.

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Table 1. Summary of Song and Dance Art in Wuling Mountain area.

Type of Drama	Spread area	Performance characteristics
Waving Dance	Xiushan in Chongqing, Laifeng in Hubei, Longshan in Hunan, etc.	Dance of remembering ancestors and reappearing Tujia people's life
Maogusi dance	Youyang in Chongqing, Yongshun and Longshan in Hunan, etc.	From costume props to performance forms are very primitive.
Nanju opera	Laifeng and Xianfeng in Hubei, etc.	The high-profile dramas performed in the temple are mostly legendary dramas and historical story dramas.
Nuo Opera	Enshi in Hubei, etc.	A sacrificial ceremony held by setting up a Nuo altar in the main hall to seek medical advice, ask for longevity and pray for disaster relief.
Lianxiang Dance	Xuanen in Hubei, etc.	It is very skillful to perform dance performances by tapping, tapping, throwing and rotating sticks.
Huadeng Opera	Yanhe and Yinjiang in Guizhou, etc.	Draw material from the folk stories, and perform in the form of collective singing and dancing.
Gaoqiang Opera	Luxi in Hunan, etc.	Characterized by the syncopation rhythm, the name of tune is spelled out according to the lyrics by the method of music collection, and one person sings and everyone is harmonious.
Yang Opera	Dayong, Fenghuang and Huaihua in Hunan, etc.	Full of life and local flavor, the repertoire mainly reflects family ethics, productive labor, ghosts and foxes, etc.
Houhe Opera	Qianjiang in Chongqing, etc.	There are traditional opera plays and some newly created plays, which are elegant, beautiful and easy to understand.
Sa Ye Er He	Lichuan, Xianfeng and Xuanen in Hubei, etc.	Folk funeral ceremony, people are singing and dancing in classical style, and the scene is cheerful and warm, which lasts all night.
Rou Liang Xiang	Lichuan in Hubei, etc.	Solo dance, the sound of slapping the relevant parts of the body as accompaniment, without music accompaniment.
Eight treasures copper bell Dance	Xuanen and Laifeng in Hubei, Longshan in Hunan, etc.	Singing and dancing around the bench symbolizing the mount in a relatively fixed procedural ceremony, holding a copper bell and praying for health.

Not only the Chinese architectural and opera circles have made a detailed investigation and research on traditional performance venues, but the current world's research on the frontier of performance venues is also extensive and far-reaching, from acoustic design, to visual perception, and then to the historical evolution and development of theatres. In the acoustic design, Psarras S (Psarras et al., 2013), Weinzierl S (Weinzierl et al., 2015), Gullo, Buratti C, Chourmouziadou K (Chourmouziadou & Kang, 2008), Yonggang Ren etc. made a detailed acoustic analysis of the performance places they studied, trying to find out their acoustic characteristics and various influencing mechanisms. While Paul S. Moore, Xi Ya Tang, Fu Wei Tan etc. made a detailed investigation and analysis on the visual effects, building skills, decoration and so on of the performance venues. Besides, Yuri Volchok, N A Teleshova, Maria C, K. Noda etc. explored the origin, development and inheritance of the theater, which provided valuable information for the protection of theater buildings.

Historical and Cultural Inheritance of Traditional Performance Places

1. Confucian ceremony culture

At the beginning of the Zhou Dynasty, rites and music were made. "ceremony" laid the foundation of Chinese culture and were the guiding ideology and code of conduct for the ancient system, order, and various activities in life. Traditional performance venues are closely related to "ceremony". Chinese drama art originated from the activities of rewarding gods in "ceremony". The backwardness of productive forces made the ancient people blame uncontrollable factors such as natural disasters and man-made disasters on ghosts and gods, and placed their hopes on heaven, earth, gods, ancestors, etc., in order to obtain blessings, and the temple theater was born and continued to grow.

There are many remains of temple theaters in Wuling Mountain area (Table 2), which are mainly divided into three categories: First, Guandi Palace (Wusheng Palace), which is dedicated to Wusheng Guan Yu, is an important place for moral and cultural education and indoctrination. Here, through the worship of Guan Gong, the national spirit of loyalty and patriotism is promoted, and the personal character of hard struggle and tenacious struggle is encouraged. At the same time, it is also an important means of strength to bridge

differences and unite the people. The second is the Yuwang Palace dedicated to the Xia Emperor Dayu. The Wuling Mountain area is rich in forests, complex water systems, heavy rainfall, and floods all year round. The Yuwang Palace entrusted the people's yearning for a smooth life, and also expressed gratitude to Dayu for his contribution to the flood control, reflecting the great process of the people's harmony and struggle with nature. The third is the Tianhou Palace dedicated to Tianhou Mazu. Mazu bless the calm sea, rich people's harvest, peace and prosperity. The Tianhou Palace was built by Fujian businessmen from other places, so it has obvious characteristics of the style of other places.

Table 2. List of places where temple performance places can be investigated in Wuling Mountain area

Number	Name	Age of construction	Retained situation
1	Tianhou Palace Theatre, Xiushan County	Rebuilt in 2015	Existing (Rebuilt)
2	Tianhou Palace Theatre, Fenghuang County	Forty-five years of Qianlong in the Qing Dynasty	Existing
3	Guandi Palace Theatre, Xichehe Town, Longshan County	The sixth year of Yongzheng in the Qing Dynasty	Existing
4	Guandi Palace Theatre, Liye Town, Longshan County	Unknown	Destroyed
5	Guanmiao Theater, Nashui Village, Lichuan City	Qing Dynasty	Existing
6	Yuwang Palace Theatre, Xuanen County	Unknown	Existing
7	Wusheng Palace Theatre, Enshi City	The fourth year of Shunzhi in Qing Dynasty	Existing
8	Wantian Palace Theatre, Pengshui County	Built in Xianfeng years of Qing Dynasty	Existing (relocated)

2. Patriarchal clan culture

Since ancient times, China has advocated self-cultivation, balancing the family, governing the country and the world. The family is the place where people live. It was often based on blood and surnames to form a common family and condense the power of the family. The size of the ancestral hall and the level of decoration specifications are regarded as the embodiment of the power of the family and an important representative of the patriarchal clan culture. Influenced by the hierarchical system of the Zhou Dynasty, it is recorded in the Book of Rites: King System: "Seven temples for the emperor, five temples for princes, three temples for doctors, one temple for scholars, and no temple for common people". The status of the ancestral hall was further strengthened and became a symbol of the background of power. It was during the Jiajing period of the Ming Dynasty that the emperor issued an edict that "subjects all over the world should build family temples", and the ancestral hall was able to develop rapidly (Table 3). However, due to the influence of various factors such as personal social status and economic strength, the ancestral hall is still exclusive to the dignitaries, and it is mostly a kind of praise from the rulers for meritorious officials. However, this has contributed to the development of the house theatre (Table 4). According to the Records of Chenxi County in the first year of Daoguang Qing Dynasty, "When people get married ... they have fine music ... Those who are good at singing operas meet their neighbors and invite them to their homes to sing Gaoqiang Opera, accompanied by drum music." As the core of the family, the ancestral hall not only has the function of offering sacrifices, but also plays an important role in holding activities and educating future generations. With the development and prosperity of opera art, the ancestral hall stage, as its main activity place, has become the just-needed part of the ancestral hall and the house, so it is logical to say that there is no stage and no temple.

Table 3. List of places where ancestral hall performance places can be investigated in Wuling Mountain area

Number	Name	Age of Construction	Retained situation
9	Jiufutang Theatre, Qianzhou Ancient City, Jishou City	During the Qianlong Period of the Qing Dynasty	Existing
10	Yang Family Ancestral Hall Theatre, Fenghuang County	The sixteenth year of Daoguang in the Qing Dynasty	Existing
11	Tian's Ancestral Hall Theatre, Fenghuang County	The seventeenth year of Daoguang in the Qing Dynasty	Existing
12	Chen's Ancestral Hall Theater, Fenghuang County	Unknown	Existing
13	Li Family Ancestral Hall Theatre, Pushi Town, Luxi County	Late Ming Dynasty	Existing
14	Tian's Ancestral Hall Theatre, Yanziyan Village, Mu Huang Town, Yinjiang County	Qing Guangxu period	Existing
15	Yan's Ancestral Hall Theater, Yinjiang County	Qing Guangxu first year	Existing
16	Yan's Ancestral Hall Theatre, Xianfeng County	Qing Guangxu period	Existing

Table 4. List of places where house performance places can be investigated in Wuling Mountain area

Number	Name	Age of construction	Retained situation
17	Yang's Tusi City Theater, Xiushan County	Qing Dynasty	Existing
18	Theatre in Huangbai Village, Sanhu Township, Laifeng County	Qing Jiaqing period	Existing
19	Yinfu Courtyard Theatre, Longfeng Town, Enshi City	Qing Dynasty	Existing
20	Jiangjia Garden Theater, Jiamachi Town, Xianfeng County	Qing Dynasty	Existing
21	Cross-street theater in Hongtuxi Village, Hongtu Township, Enshi City	Unknown	Existing
22	Pingshan Juefu Site Theatre, Hefeng County	Ming Wanli period	Destroyed
23	Liujitang Theatre, Lichuan City	Ming Dynasty	Existing

3. Water transport culture

The water transportation culture with salt as the medium, also known as the salt transportation culture, since Li Bing dug the first salt well in China's history at the end of the Warring States period, foreign businessmen have been pouring in on a large scale due to migration and trade, and its radiation influence has spread all over Wuling Mountain Area and even the Yangtze River Basin. Limited by the navigation conditions of the Yangtze River in ancient times, water transportation had great risks and inconveniences. Therefore, merchants set up temporary docks and transit places in many places along the river. Therefore, large and small guildhalls sprang up, and the flourishing period of guildhalls was also the peak period of water transportation for merchants. The water transport ship brought the goods to all parts of Wuling Mountain, and the guild hall became an important cultural hub connecting merchants everywhere (Table 5). Among them, the outstanding performances are Jiangxi Guild Hall which is dominated by Jiangxi businessmen, Xiqin Guild Hall which is dominated by Shanxi businessmen and Tianhou Palace which is dominated by Fujian businessmen. In the era of "salt is more expensive than gold", salt was initially controlled and operated by the imperial court. Most salt merchants had royal backgrounds. Many Jiangxi guild halls were also called Wanshou Palace, which was renamed after the emperor lived there. The stage was also an essential place for the royal family to entertain.

Water transport culture is the representative of ancient Chinese commercial culture. In the feudal period of China, the social class status was based on the principle of "being a scholar, a farmer and a businessman", and the merchants were regarded as "light". From a limited perspective, the rulers despise businessmen for not working and "opportunistic" to earn a lot of wealth. Businessmen traveling in other places, with different living habits, poor language, and no friends, have caused many difficulties to their business. Therefore, they often form various chambers of commerce in the form of holding a group to keep warm, and the guild hall is the meeting and lodging place of their fellow countrymen (Wei & Cao, 2019). Because when they first arrived in different places, businessmen were usually introduced to the guild hall by their fellow villagers to recognize relatives, and the supervisor arranged for the staff to guide them to visit and assign work. This was a way for

businessmen to settle down in ancient times, and it was also the embodiment of "everyone gathers firewood with a high flame". The guild halls built by businessmen from different places are engraved with the cultural brand of hometown.

Table 5. List of places where guild hall performance places can be investigated in Wuling Mountain area

Number	Name	Age of construction	Retained situation
24	Xiqin Guild Hall Theatre, Gongtan Ancient Town, Youyang County	Qing Qianlong period	Existing (relocated)
25	Wanshou Palace Theatre, Longtan Ancient Town, Youyang County	Built in Qianlong for three years and rebuilt in Daoguang for six years	Destroyed
26	Wanshou Palace Theatre, Qianshui Ancient Town, Qianjiang District	Unknown	Existing
27	Wanshou Palace Theatre, Fenghuang County	Forty years of Qianlong in Qing Dynasty	Existing
28	Wanshou Palace Theatre, Pushi Town	Early Ming Dynasty	Existing
29	Wanshou Palace Theatre, Qitan Ancient Town, Yanhe County	Unknown	Existing

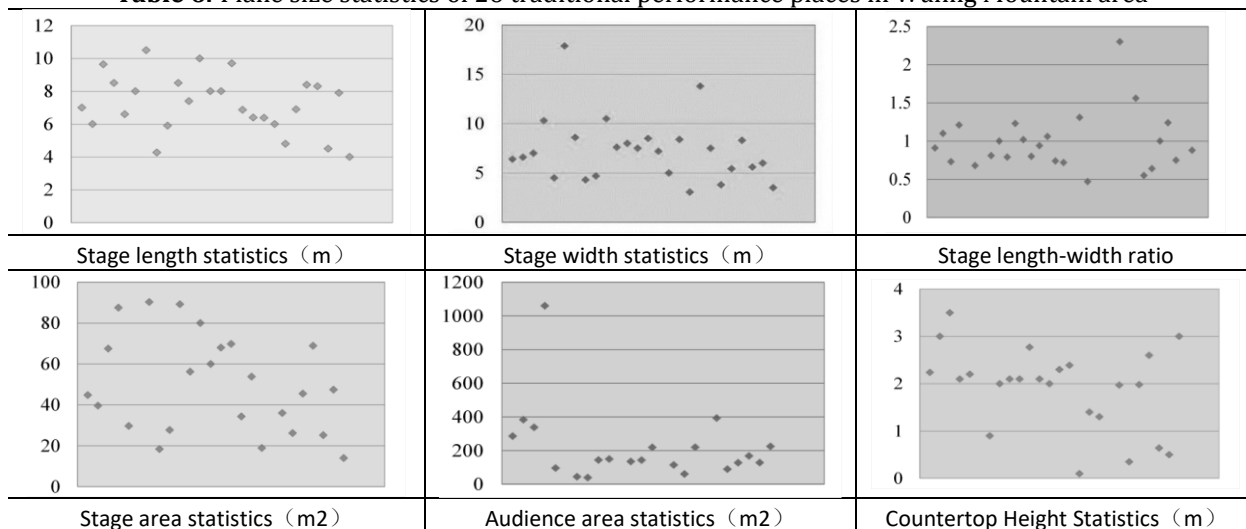
Spatial pattern and decorative features of traditional performance venues

1. Spatial pattern of traditional performance venues

In the early days, people in Wuling mountain area took fishing, hunting and farming as the main way of production and life. With the constant change of environment and the continuous progress of productivity, the settlements gradually developed from the initial family style to the village style, generally showing the characteristics of being located at the foot of the mountain and along the river. The mountains and rivers are the main veins, and the villages are dotted on both sides of the river in the same contour line, step-like shape and with the current. Affected by topographical factors, the whole settlement is not regular, mostly long strips, which are in line with the natural environment, showing the characteristics of flexibility and freedom. Traditional performance venues are often located at the center or important node of the settlement, such as temples and ancestral halls, which are always located at the center or end point of the main axis of the settlement, surrounded by the courtyard, and spreads out from it, highlighting its unique position.

The construction of traditional performance venues in Wuling Mountain area is different from the general traditional architectural pattern in China. It does not pursue the absolute "sitting north and facing south", but follows the principle of "backing the mountains and facing the water" and takes the water system as the link. For example, the guild theater corresponds to the wharf, and the orientation changes with the twists and turns of the river. On the whole, its architecture follows the central axis thought in "Zhou Li". The main buildings such as the mountain gate, the stage and the main hall are placed on the central axis, while the secondary buildings such as the wing room and the corridor are distributed on both sides. Due to the limitation of the terrain, the architectural spatial pattern is not absolutely square, as if it were "cut" off by the adjacent buildings or mountains. The stage is an attached building of traditional performance places, which is often opposite to the main building, the main hall, in order to show respect and filial piety to the gods and ancestors. However, in the house theatre, due to the small space, the stage can be placed on the left and right sides to take care of the viewer's perspective needs, so its symmetry and solemnity are reduced, and its entertainment attributes are enhanced. The stage of public buildings such as temples, ancestral halls, and guild halls mostly adopts a "convex"-shaped plane (Table 6), which is divided into a passage space on the first floor and a performance space on the second floor. The performance space can form direct visual and auditory communication with the main hall, the courtyard and the corridors on both sides. The audience's sight line is raised layer by layer, which solves the problem of blocking the sight line and reflects the uniqueness created by the working people in ancient times for watching the performance. The theater stage in the house mostly adopts a rectangular plane. Due to space constraints, there is generally only one floor. The performance space mainly serves one side, and the auxiliary space is placed behind the stage. On the other hand, Tujia nationality's unique waving hall is different. There is no stage in the traditional sense. It is composed of the whole waving hall and waving square. Everyone is not only the audience, but also the participants of the ceremony, so as to show respect to the ancestors and invite the ancestors to have fun together. The waving square is the main viewing space, which is rectangular or circular. For example, the waving hall of Shemi Lake in Laifeng County has a rectangular square with a big tree planted in the center of the courtyard. When offering sacrifices, everyone will wave and dance around it.

Table 6. Plane size statistics of 26 traditional performance places in Wuling Mountain area



2. Decorative features of traditional performance venues

In the traditional performance venues in Wuling Mountain area, decoration is an important means of artistic expression. By using the characteristics and texture of the material itself, combining with traditional techniques, various artistic forms such as sculpture, painting and calligraphy are used to flexibly handle decorative components such as doors and windows, ceilings, beams and columns, roofs, railings, etc., so that architecture and art are coordinated and unified, giving people a beautiful feeling. The characteristics of materials are matched with the architectural function, structure and artistic expression, and the characteristics of each part are fully exerted according to local conditions. Different processing methods have created different architectural styles. Temples and ancestral theatres are solemn and full of educational atmosphere; Xiqin Guild Hall has a typical northern architectural style in China, and the overall atmosphere is unrestrained; Jiangxi Guild Hall is dominated by white and gray tones, expressing the lightness, softness and delicacy of Huizhou architecture; The house theatre is small and exquisite, warm and harmonious; The waving hall is open and inclusive, and the activity atmosphere is strong.

The selection of materials conforms to the decorative characteristics of traditional Chinese architecture, that is, the main body is made of wood. Wuling mountain area is rich in forests, and wood is easily available, so most of the wood used in buildings is local materials. Wood processing, carving and installation are simple and convenient, and can play a good role in lighting, ventilation and space division. In addition, wood grain's unique color and deep atmosphere make the building closer to nature and blend in with it. The exterior walls, roofs, column foundations, etc. are made of masonry, ceramics and other materials, which are simple and thick, firm and stable, durable, and can shelter from wind and rain, fire and moisture. The functional structure of the building is ingenious, and the bucket-through wooden frame is used to raise the performance space and give the audience a better viewing angle. Each wooden component is connected by mortise and tenon structure, which is firm and seamless, as if it were originally an organic whole. The various patterns carved on the components are flexible and vivid, and the coloring composition is beautiful. The artistic expression takes nature as its main theme, and the animal patterns are mostly dragons, phoenixes, bats, deer, etc., while the plant patterns are mostly pines, bamboos, plums, lotus flowers, etc., which is not only awe of nature, but also endows all kinds of things with personality characteristics, reflecting people's infinite love and yearning for a better life. The inscriptions on couplets and plaques are elegant, fresh, extraordinary and refined, or profound and inspiring in philosophy, highlighting the people-oriented historical materialism. Carving all kinds of characters' stories and scenes along the forehead and the platform has the functions of pleasing emotions, cultivating people's sentiments and educating people in virtue (Figure 1,2).

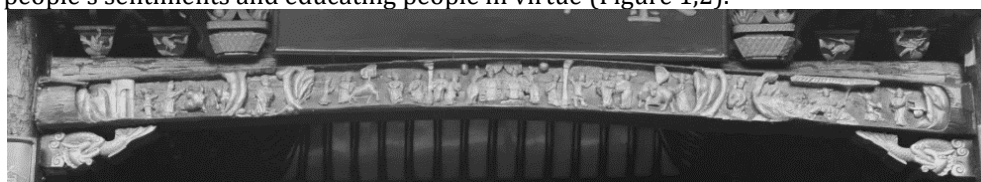


Figure 1. Wood carving on the forehead of Yangjia Ancestral Hall in Phoenix.



Figure 2. Wood carving along the stage of Wanshou Palace in Zhuoshui Ancient Town.

Present situation and development prospect of traditional performance venues

1. Existing situation of traditional performance venues

In recent years, the protection of ancient buildings has become a hot spot in contemporary Chinese architectural circles and even in the society. Although the traditional performance venues in Wuling Mountain area have received extensive attention and research as a concentrated interpretation of traditional construction techniques and national culture, their existing situation is not optimistic. The main reasons are as follows: First, as the core of the village, theatre buildings are neglected to maintain with the evolution of the environment and the migration of settlements, and they become increasingly dilapidated, even abandoned, abandoned and disappeared altogether. Secondly, some theater buildings were built near the pier. Because of abundant rain and frequent floods in southern China, some of them were destroyed by floods, and some of them were demolished to build dikes and dams during flood fighting. Thirdly, affected by the ancient and modern wars, the theater, as an important public building, was a good shelter during the war. At the same time, because of its prominent geographical position and unique decorative shape, it became a thorn in the side of the invaders, causing more damage and destruction. Fourthly, the ancestral hall theatre was regarded as the legacy of feudal society because of its patriarchal clan system, and was demolished in a large number in political movements such as "breaking the four old traditions". Fifthly, the theatre buildings are mainly made of wooden structures, which are easily affected by the rainy and humid climate in Wuling Mountain, and are prone to damp and corrosion, and at the same time, they are threatened by insects and fire, especially in case of fire, which will be a ruin.

At present, most theatre buildings can only find some traces in ancient books. Through literature review, online investigation, and visiting the masses, the author has investigated 36 feasibility study theatres on the spot (Figure 3), including 29 traditional theatres and 7 Tujia characteristic theatres (Table 7). Among them, five theatre buildings have been completely destroyed, four theatre buildings belong to contemporary reconstruction, and other theatres have been maintained and repaired in different degrees, which further proves the urgency and necessity of the protection of ancient buildings. According to the principle of "repairing old buildings as old as before" in the protection of ancient buildings in China, and taking documentary records, oral materials and old photos as references, the restoration plan and construction scheme were worked out after repeated consideration, so as to achieve the purpose of reappearing and protecting ancient buildings, inheriting and carrying forward traditional culture.



Figure 3. Part of the theatres in Wuling mountain area.

Table 7. List of places where waving hall can be investigated in Wuling Mountain area.

Number	Name	Age of construction	Retained situation
30	Waving Hall, Liye Town, Longshan County	Reconstruction in 2007	Existing (Rebuilt)
31	Waving Hall, Sicheng Village, Yongshun County	Qing dynasty	Existing
32	Waving Hall, Shemi Lake, Laifeng County	The twenty-seventh year of Qing Daoguang was rebuilt	Existing
33	Xiaojigongling Waving Hall, Laifeng County	Twenty years of Jiaqing in Qing Dynasty	Destroyed
34	Dawu Waving Hall, Laifeng County	Five years of Jiaqing in Qing Dynasty	Destroyed
35	Chayanping Waving Hall, Laifeng County	Founded in the 24th year of Jiaqing, Qing Dynasty	Existing (Rebuilt)
36	Waving Hall, Laifeng County	Founded in Qing Dynasty	Existing (Rebuilt)

2. Development prospect of traditional performance venues

In the era when modern buildings are springing up, the core position of traditional performance venues has gradually been replaced, and only certain landmark attributes have been retained. Its important historical value and unique styling design only give people the memory and respect. However, with the all-round development of China's economy and society, people's cultural self-confidence has become firmer, and their desire to seek cultural roots and visit ancient times has become stronger. People in Wuling Mountain area have used tourism to set up a stage and perform cultural operas, which has made Wuling Mountain area glow with new vitality. A series of ancient buildings in Wuling mountain area have become typical representatives and bright business cards of tourism industry in ancient villages and towns. Especially in Fenghuang County, tourism, historical buildings and local customs and cultures are integrated and innovated, and traditional performance venues such as Chen's ancestral hall, Tian's ancestral hall, Yang's ancestral hall, Wanshou Palace and Tianhou Palace are turned into special scenic spots in the scenic spot. With the professional, meticulous and vivid explanation of the narrator, visitors can fully understand the various architectural construction techniques and historical and cultural information contained therein. Especially in recent years, through the use of Internet technology and VR technology, we can enjoy the beautiful scenery of scenic spots on mobile

phones, and conform to the trend of the times. The obtained ticket funds are recycled into the protection of theatre buildings and the construction and development of ancient cities. Good local protection and development strategies have explored a road of sustainable development.

On the other hand, with the extensive and in-depth development of rural revitalization in China, "homesickness" has become the deepest spiritual implication in Chinese people's hearts, and the ancestral hall, as the embodiment of family cohesion, has been further developed. In recent years, the trend of repairing genealogy and building ancestral halls is particularly flourishing. For example, only Yangxin County had 407 ancestral halls by the end of 2018.(Peng &Xu, 2020) The scale and cost of ancestral hall construction have become the embodiment of family face, the functions of sacrifice and performance have weakened, the symbolic meaning is greater than the practical use meaning, and it has become more of a face-saving project. In order to reduce the phenomenon of extravagance and waste and blind comparison, and to respond to the strategic requirements of "rural civilization", the ancestral hall theatre has gradually transformed into an open space, which is no longer unique to the family, but close to the public needs of the villagers in the whole village, and has become a shared space shared by the villagers,(Jiang et al., 2019) playing the role of uniting the villagers, educating and relaxing, and giving full play to its social value.

Conclusion

As the carrier of drama art, the traditional performance place takes the confucian ceremony, patriarchal clan system, water transportation and other historical culture as the main inheritance factors, and temples, ancestral halls, guild halls, houses and waving halls as the transmission channels. In Wuling mountain area with dense vegetation and complex water system, it forms the overall spatial pattern with water system as the venation and nodes shining in the settlement. The integration of foreign culture and local culture forms unique architectural style and decorative features, which sets off the charm of the opera, which is the most splendid cultural picture in the long history of cultural development in Wuling mountain area.

By analyzing the existing and developing situation of traditional performance venues, we can sum up several thought-provoking problems, or more defects and regrets behind the prosperous cultural scene: First, traditional performance venues are mostly located in villages and towns, with weak citizens' awareness of protection, imprecise protection policies and schemes, imperfect protection laws and regulations, unclear management and development model, lack of professional guidance in protection means and insufficient funds for protection and repair, which aggravate the damage and destruction of buildings. Second, the traditional performance venues are limited by ancient materials, skills and other conditions, and the building scale is limited. Some components are in conflict with contemporary ergonomic design, which conflicts with the increasingly vigorous artistic needs of the people today. It is difficult to solve the problems of insufficient space, occlusion of sight and low sound volume, which can neither meet the performance needs of artists nor the audience's viewing needs. The performance function of traditional performance venues is weakened, and its functional status is gradually replaced by modern theaters. Third, the prosperity and desolation of traditional performance venues on the one hand reflects the rise and fall of traditional drama culture. With the decrease of the number and practicality of theater buildings, the number of theater performances decreases correspondingly. In addition, due to the impact of various new contemporary cultural forms, the number of traditional theater knowers and fans decreases, and the weakness of the industry leads to the brain drain, which further affects the spread and development of drama culture, and the whole into a vicious circle. To solve these problems, Chinese governments at all levels, their functional departments and relevant professional teams have also made explorations in different directions, retaining the function and structure of the stage, and transforming other building parts of traditional performance venues into art galleries, museums, individual studios, etc., giving them new architectural functional values, which are more in line with people's usage habits; Incorporating traditional performance places into local tourism culture propaganda and combining with various performance activities, the architectural history culture and drama culture have formed a benign interaction and promoted their common prosperity; Vigorously develop education, improve residents' cultural level, intensify the propaganda of opera art, improve people's cultural cognition, establish an effective working mechanism, and rely on universities to increase the teaching inheritance and scientific research of opera art.(Zeng, 2015)(Ding, 2020) (Zhou et al., 2015)(Tan, n.d.)The research on the protection and development experience of traditional performance venues is worth thinking about and learning from the current work of ancient building protection and cultural rejuvenation.

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Conflict of Interests

The author declares no conflict of interest.

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