

# A pattern-language study of architectural ornamentation at the Ye Family manor in Dengcheng

## Abstract

Taking the Ye Family Manor in Dengcheng, a Qing-dynasty merchant residence in eastern Henan, as a case study, this paper applies pattern-language theory to architectural ornamentation. Field survey and documentary evidence are used to organize the decorative system into three levels—characters (unit patterns), words (combined patterns), and phrases (complex patterns)—and a motif–component frequency matrix is used to examine its architectural distribution. The results show that semantic range, structural nesting, and visual information density increase as patterns develop from isolated motifs into thematic compositions. Motif categories also exhibit differentiated distributions: animal and plant motifs occur primarily on visually prominent elements such as doors, windows, beams, and brackets; textual motifs concentrate on column bases and beams; and geometric motifs occur most frequently on column bases and floors. These correspondences between motif type and component attributes reveal how the Ye family embedded auspicious aspirations, moral instruction, and social identity in architectural details. The study provides an analytical basis for the documentation, interpretation, and conservation of ornamental heritage in traditional merchant residences of the Central Plains.

**Keywords:** pattern language, Ye Family Manor, architectural ornamentation, component distribution, cultural context

Volume 8 Issue 3 - 2026

Zhang Lanyue,<sup>1</sup> Mu Hongna,<sup>2</sup> Liu Lei<sup>3</sup>

<sup>1</sup>College of Horticulture and Landscape Architecture, Yangtze University, China

<sup>2</sup>College of Horticulture and Landscape Architecture, Yangtze University, China

<sup>3</sup>School of Architecture and Design, Yangtze University College of Arts and Sciences, China

**Correspondence:** Zhang Lanyue, College of Horticulture and Landscape Architecture, Yangtze University, China

**Received:** August 31, 2026 | **Published:** September 14, 2026

## Introduction

The Ye Family Manor is located in Dengcheng Town, Shangshui County, on the north bank of the Shaying River in the eastern Henan Plain. Construction began in 1795, the sixtieth year of the Qianlong reign, and was completed in 1868, the seventh year of the Tongzhi reign<sup>1</sup> (Figure 1). As a representative merchant residence of the Qing dynasty in the Central Plains, the manor is distinguished by its rigorous spatial organization and imposing scale. Its courtyard compounds, composed largely of hard-gable buildings, exemplify the architectural traditions of eastern Henan. The complex also preserves accomplished brick, timber, and stone carving, including bracket sets, upturned eaves, and auspicious ridge ornaments of considerable artistic and historical value.<sup>2</sup>



**Figure 1** Plan of the Ye Family Manor.

## Materials and methods

### Data sources and field survey

The primary data were obtained through a field survey conducted at the Ye Family Manor in Dengcheng Town, Shangshui County, Henan Province, in October 2025, supplemented by local gazetteers, research reports, and relevant scholarship. The survey covered the accessible and legible timber, brick, and stone ornaments in Ye's Manor in Dengcheng. The basic observation unit was an individual architectural component. For each unit, we recorded its building and spatial zone, component type, material, motif content, mode of combination, and state of preservation, and assigned an identification number to overview and detail photographs. Repeated motifs forming a continuous band on one component were counted, whereas spatially separate ornamental units were recorded individually. Representative motifs with sufficiently clear outlines were subsequently redrawn in CAD to establish a comparable visual corpus. Documentary sources were used to reconstruct the historical and sociocultural context and to support interpretation of conventional symbolic meanings. Cases that were severely damaged, obscured by later additions, or not reliably identifiable were excluded from the quantitative analysis, although their locations and preservation conditions were retained in the survey records.<sup>3</sup>

### Motif classification and coding

Classification proceeded in two stages. First, each identifiable motif was coded by its primary iconographic content as plant, animal, textual, or geometric. When an ornamental unit contained motifs from more than one category, each identifiable motif was recorded separately for the motif–component frequency matrix. If the study instead assigned one dominant category to each unit, state the criterion used to determine dominance, such as visual area, central position, or thematic role. Second, ornamental patterns were classified into three compositional levels according to their relational structure and semantic completeness. A unit pattern (character) was defined

as a basic, independently recognizable motif that did not yet form a compound meaning. A combined pattern (word) comprised two or more motifs organized through repetition, symmetry, rotation, juxtaposition, or superimposition into a stable configuration. A complex pattern (phrase) comprised multiple interrelated motifs arranged as a scene or as a composition with an identifiable narrative theme. Initial coding was based on field photographs and CAD drawings and was then reviewed. Disagreements were resolved by jointly examining compositional boundaries, motif number, relational structure, and semantic completeness.<sup>4</sup>

Quantitative analysis

To compare the overall composition of pattern-language levels across spatial zones, we constructed a descriptive composite complexity index,  $C = (1Nu + 2Nc + 3Nx)/N$ , where Nu, Nc, and Nx denote the numbers of unit, combined, and complex patterns, respectively, and N is their total. The weights 1, 2, and 3 are not empirical estimates of aesthetic preference; rather, they encode the ordered levels of the classification developed in this study, from a basic motif, through a compound configuration, to a scene-based or narrative composition. Assigning an equal one-unit increment to adjacent levels keeps the index on an interpretable scale from 1 to 3:  $C = 1$  when all observations are unit patterns and  $C = 3$  when all are complex patterns, while intermediate values represent the weighted composition of the three levels. The index is therefore used as a descriptive measure of relative compositional complexity among spatial zones within this case study, not as a universal or cross-cultural measure of visual complexity. As a sensitivity check, recalculation with a nonlinear weighting scheme of 1, 2, and 4 produced the same ordering of the four spatial zones.

Results: pattern vocabulary and spatial distribution of architectural ornamentation

Following the linguistic sequence of character, word, and phrase,<sup>5</sup> the study systematically analyzes ornaments carved in timber, brick, and stone. Basic visual units—including geometric patterns, scrolling foliage, plants, and auspicious animals—are extracted and their combinations on beams, brackets, doors, windows, and other architectural components are classified. The resulting system comprises unit, combined, and complex patterns. Examining the progression from form to meaning and, ultimately, to spatial atmosphere provides a dual reading of the formal organization and cultural expression of Qing-dynasty residences in eastern Henan.

Unit-pattern vocabulary

Unit patterns constitute the basic morphemes of the ornamental language. At the Ye Family Manor, they include plant, animal, textual, and geometric motifs that encode culturally specific cosmological ideas, moral values, and auspicious wishes.

Plant motifs are the most numerous and diverse category, including peony, lotus, scrolling foliage, chrysanthemum, pine, bamboo, and plum blossom (Table 1). Beyond their decorative role, these motifs articulate family values and social identity. The peony signifies wealth and honor and thus visually projects the achievement of a prosperous merchant household. The lotus, conventionally praised for emerging unstained from mud, evokes integrity and self-discipline. The endlessly extending stems of scrolling foliage suggest the flourishing of descendants and the expansion of the family enterprise. The chrysanthemum combines associations of reclusion and longevity, introducing a literati sensibility into a mercantile setting.<sup>6</sup> Pine, bamboo, and plum—the ‘Three Friends of Winter’—collectively signify perseverance, humility, and moral integrity. Their incorporation into everyday domestic space transforms ornament into an instrument of intergenerational instruction.

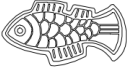
Table 1 Plant motifs in the unit-pattern vocabulary

| Motif        | Peony                                                                               | Lotus                                                                               | Scrolling foliage                                                                   | Chrysanthemum                                                                       | Pine                                                                                 | Bamboo                                                                                | Plum blossom                                                                          |
|--------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Plant motifs |  |  |  |  |  |  |  |

Animal imagery constitutes a second major category and includes bats, cranes, deer, oxen, fish, and the qilin (Table 2). These motifs carry well-established auspicious meanings.<sup>7</sup> Because the word for bat (fu) is a homophone of ‘blessing,’ the bat became one of the manor’s most frequent motifs and expressed the household’s wish to attract fortune and prosperity. Cranes signify longevity and transcendence, combining wishes for the health of elders with a cultivated ideal of refinement.<sup>8</sup> Deer (lu) pun on official emolument and therefore evoke aspirations for advancement through the civil service or purchased

office. Fish (yu), a homophone of ‘surplus,’ signify abundance; at the Ye estate they also recall the Shaying River and the waterborne trade on which the family fortune was founded. Oxen represent diligence and resilience within the agricultural culture of eastern Henan, while the qilin signifies benevolence, peace, protection, and flourishing descendants. Together, these animals combine practical hopes for prosperity and security with ideals of moral cultivation and social advancement.

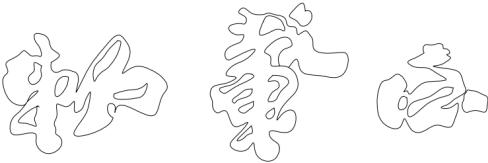
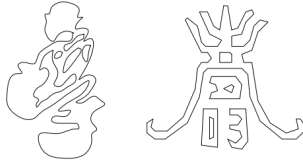
Table 2 Animal motifs in the unit-pattern vocabulary

| Motif         | Bat                                                                                 | Crane                                                                               | Deer                                                                                | Ox                                                                                   | Fish                                                                                  | Qilin                                                                                 |
|---------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Animal motifs |  |  |  |  |  |  |

Textual ornaments include the characters shou (‘longevity’) and fu (‘blessing’), as well as the maxim hou de zai wu (‘great virtue sustains all things’) (Table 3). Unlike figurative and abstract motifs, whose meanings depend on resemblance, convention, or metaphor, written

characters communicate their auspicious or ethical message directly. Owing to their visual economy, unit patterns often function as infill on peripheral components, including corridor pendants and the edges of column bases, where they help articulate architectural boundaries.<sup>9</sup>

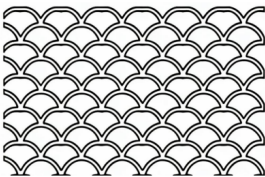
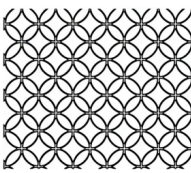
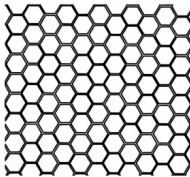
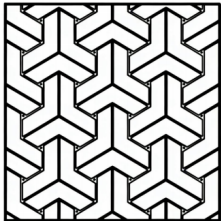
Table 3 Textual motifs in the unit-pattern vocabulary

| Motif          | Hou de Zai Wu (‘great virtue sustains all things’)                                | Shou (‘longevity’)                                                                 | Fu (‘blessing’)                                                                     |
|----------------|-----------------------------------------------------------------------------------|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| Textual motifs |  |  |  |

The principal geometric ornaments are scale, coin, tortoiseshell, and chain-link patterns (Table 4). As highly abstract unit patterns, they condense complex cultural associations into ordered visual structures. Scale motifs occur mainly on column bases and wall foundations; their overlapping configuration suggests both structural solidity and the protective power of dragon scales. Coin motifs, typically repeated on window lattices and paving, directly express the mercantile aspiration for continuous wealth. The hexagonal continuity of the tortoiseshell

pattern signifies longevity, stability, and cosmic order, while also resonating with the Confucian preference for regulated form.<sup>10</sup> Chain-link patterns on wall eaves and door surrounds signify an unbroken household and, metaphorically, the interconnected commercial networks sustained through intelligence and trust. Through repetition and abstraction, these motifs move beyond surface decoration to become carriers of social meaning.

Table 4 Geometric motifs in the unit-pattern vocabulary

| Motif            | Scale motif                                                                         | Coin motif                                                                          | Tortoiseshell motif                                                                  | Chain-link motif                                                                      |
|------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Geometric motifs |  |  |  |  |

Combined-pattern vocabulary

Combined patterns, or ‘words,’ organize otherwise isolated motifs through repetition, symmetry, rotation, and other formal operations. The wan motif (Figure 2) and hui motif (Figure 3), for example, form continuous bands whose rhythmic repetition suggests uninterrupted prosperity.



Figure 2 Repetition and rotation of the wan motif.

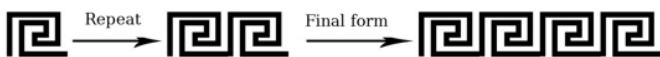


Figure 3 Repetition of the Hui motif.

The defining feature of a combined pattern is the association and superimposition of images to generate a more specific compound

meaning. In the ‘Magpie on a Plum Branch’ motif (Figure 4), the auspicious magpie and the early-blooming plum join to signify the arrival of happiness. Within the mercantile context of the Ye estate, the plum’s endurance of winter and the magpie’s joyful call can also be read as an ethic of resilience and optimism. Such compositions often appear on doors and windows in inner courtyards and women’s quarters, where they convey hopes for success and domestic well-being. In ‘Pine and Crane for Longevity’ (Figure 5), the evergreen pine signifies an enduring family foundation and moral steadfastness, while the crane denotes longevity, purity, and transcendence. Commonly placed in ceremonial interiors or quarters occupied by elders, the composition integrates auspicious imagery with spatial function.

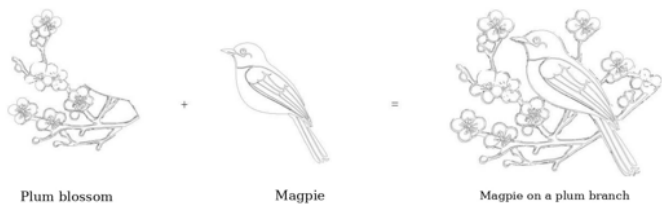


Figure 4 Formation of the ‘Magpie on a Plum Branch’ motif.

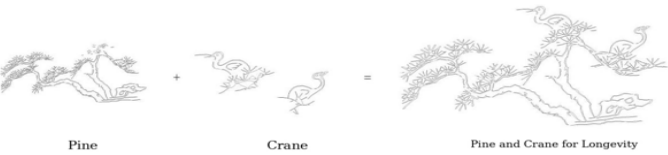


Figure 5 Formation of the ‘Pine and Crane for Longevity’ motif.

Complex-pattern vocabulary

Complex patterns, or ‘phrases,’ creatively reorganize unit and combined patterns into multi-element compositions. At this level, accumulated meanings are transformed into thematic narratives. ‘Crane and Deer Heralding Spring’ (Figure 6), for example, is more than a juxtaposition of crane, deer, pine, and other natural elements. Within an integrated spring landscape, the crane conveys longevity and cultivated purity, the deer suggests official emolument and social advancement, and the pine represents the enduring family enterprise and moral constancy. The composition thus integrates natural imagery, popular auspicious belief, and Confucian values into a visual statement of the family’s collective aspirations.



Figure 6 ‘Crane and deer heralding spring’.

Because complex patterns possess strong narrative and visual force, they are strategically positioned at focal points such as central-axis halls and gatehouses. Their placement reinforces spatial hierarchy while directing visual attention within the architectural ensemble.

Figure 7 compares the proportions of the three pattern-language levels and the corresponding composite complexity index across four major spatial zones of the manor. Unit patterns account for 65% of the ornaments in corridors and transitional spaces, whereas complex patterns reach 55% in the principal hall and ritual core. Combined patterns rise to 50% in the east and west wings and other living spaces. Consistent with these distributions, the composite complexity index is lowest in circulation spaces (1.45) and highest in the principal hall (2.40). Under the alternative weights of 1, 2, and 4, the index values for the main hall/ritual core, gatehouse, east–west wings/living spaces, and corridor/circulation spaces were 2.95, 2.50, 1.95, and 1.55, respectively. This ordering is identical to that obtained with the original weights, indicating that the principal spatial comparison is not driven by the equal-interval specification.

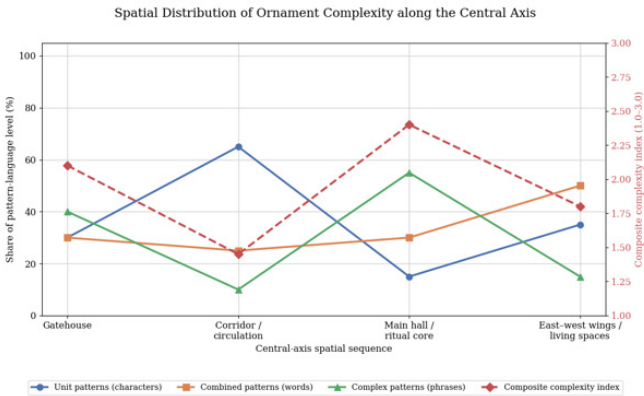


Figure 7 Distribution of pattern-language levels and composite complexity along the central axis.

Pattern-vocabulary database

The study identifies the vocabulary and combinatorial logic of the manor’s ornamentation in relation to Confucian merchant values, waterborne commerce, and Central Plains folk culture. Typological classification produces a visual-language database that records the family’s social aspirations, ethical ideals, and aesthetic preferences (Table 5). The character–word–phrase hierarchy reveals a formal progression from basic signs through compound meanings to thematic narratives. The following analysis further examines the correspondence between motif categories and architectural components in order to clarify how the pattern language is materialized in the building fabric.<sup>11</sup>

Distribution of pattern vocabulary across architectural components

Plant, animal, textual, and geometric motifs were cross-tabulated against five component types—beams and brackets, doors and windows, column bases, wall tops, and floors—to produce a motif–component frequency matrix and heat map (Figure 8). Cell values represent observed frequencies in the field-survey sample, with darker colors indicating higher counts. Because the category totals differ, the matrix is used to compare tendencies within the sample rather than to claim statistical significance.

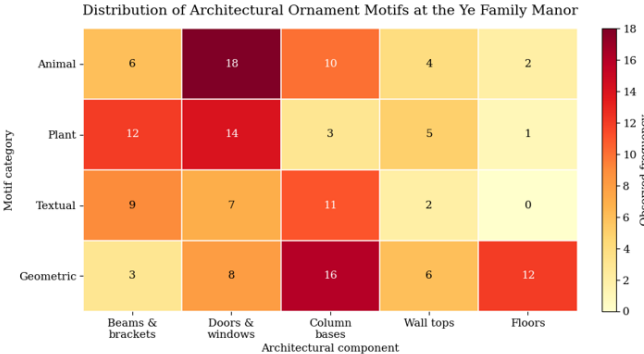
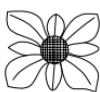
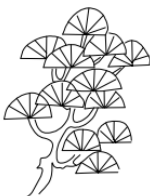
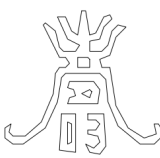
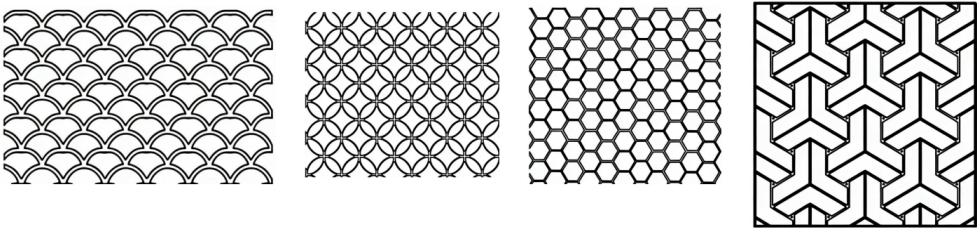
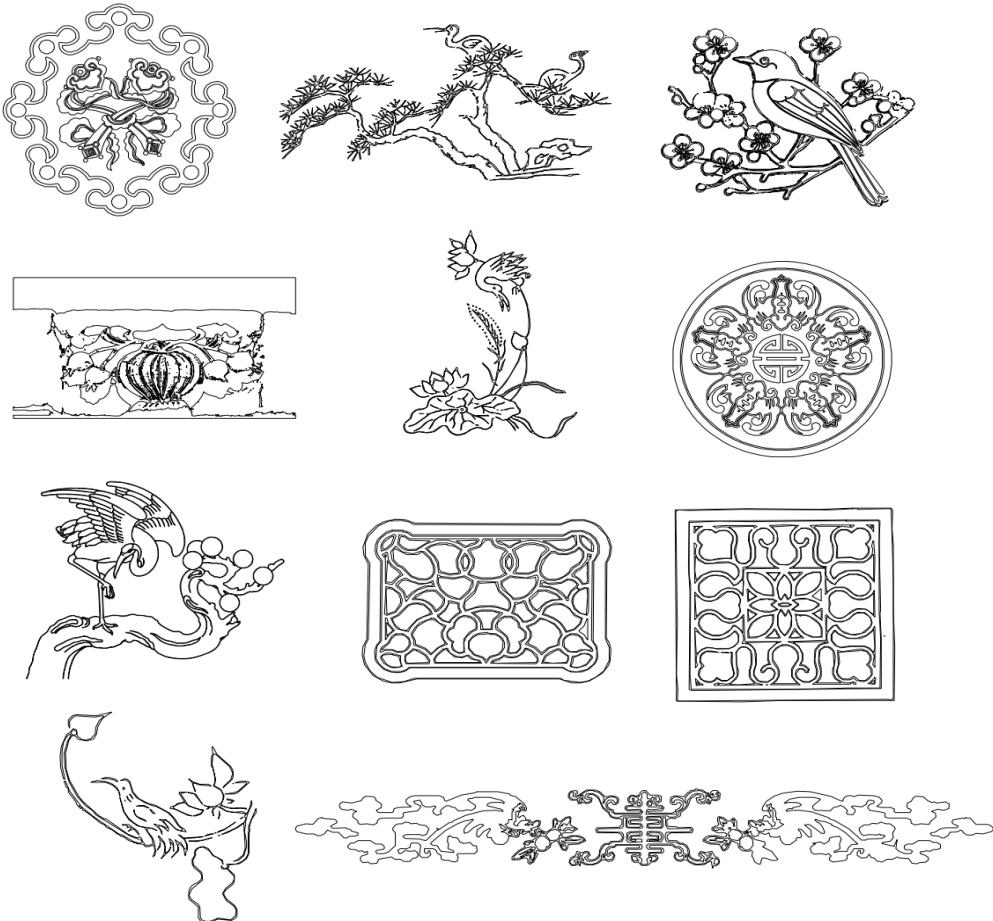
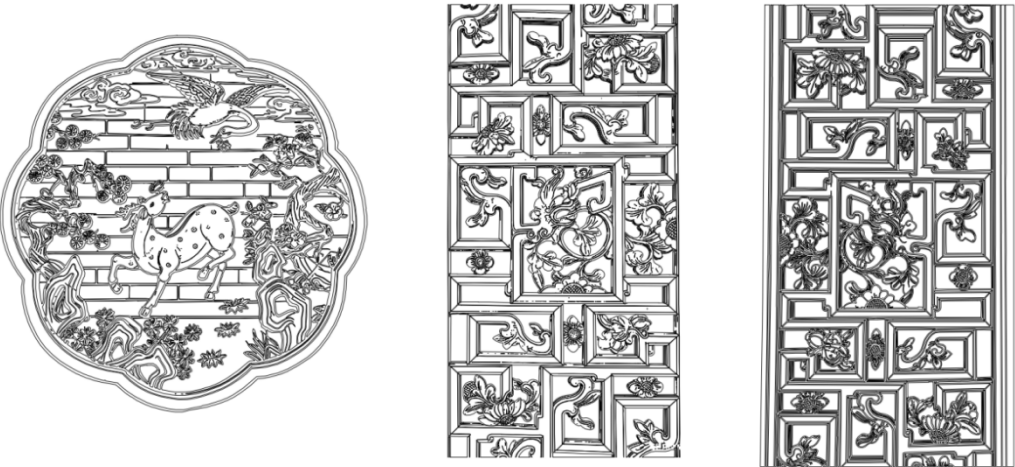


Figure 8 Distribution of architectural ornament motifs across component types.

Table 5 Pattern-language database of architectural ornaments at the Ye Family Manor

| Category  | Patterns                                                                            |                                                                                     |                                                                                       |                                                                                      |                                                                                       |                                                                                       |                                                                                       |                                                                                       |
|-----------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|
| Plant     |    |    |      |    |    |    |                                                                                       |                                                                                       |
|           |    |    |      |    |    |    |                                                                                       |                                                                                       |
|           |    |    |      |    |    |    |                                                                                       |                                                                                       |
|           |   |   |    |  |    |                                                                                       |                                                                                       |                                                                                       |
|           |  |  |  |                                                                                      |                                                                                       |                                                                                       |                                                                                       |                                                                                       |
| Animal    |  |  |    |  |  |  |                                                                                       |                                                                                       |
|           |  |  |    |  |  |  |                                                                                       |                                                                                       |
| Textual   |  |  |    |   |   |  |  |  |
| Geometric |  |  |    |  |  |  |                                                                                       |                                                                                       |

| Category  | Patterns                                                                             |
|-----------|--------------------------------------------------------------------------------------|
| Geometric |    |
| Combined  |   |
| Complex   |  |

The motif–component matrix contains 149 identifiable motif occurrences. To retain information on sample size while improving comparability across motif categories, Figure 8 reports both raw counts and row-normalized percentages within each category. Of the 40 animal-motif occurrences, 18 were recorded on doors and windows (45.0%), 10 on column bases (25.0%), and 6 on beams and brackets (15.0%). Plant motifs ( $n = 35$ ) were likewise concentrated on doors and windows (14, 40.0%) and beams and brackets (12, 34.3%). Textual motifs ( $n = 29$ ) occurred primarily on column bases (11, 37.9%) and beams and brackets (9, 31.0%). Geometric motifs ( $n = 45$ ) were most frequent on column bases (16, 35.6%) and floors (12, 26.7%). The normalized values confirm that the principal distributional tendencies observed in the raw counts are not solely a consequence of differences in category totals. These percentages describe the composition of the recorded motif occurrences across component types; they are not exposure-adjusted occurrence rates based on the number of components surveyed.

Overall, ornament at the Ye Family Manor is not distributed uniformly. Motif categories are differentiated according to component visibility, structural character, and symbolic function. The correspondence between motif and architectural support embeds auspicious meaning, ethical values, and identity claims in the fabric of everyday space and provides a material basis for the contextual interpretations that follow.

## Discussion: contextual interpretation of the ornamental pattern language

The contextual analysis relates motif selection, combinatorial logic, and architectural distribution to the family's commercial interests, moral instruction, social identity, and ideals of domestic life. The ornaments are not merely embellishments; they form a visual strategy through which the Ye family negotiated accumulated wealth and cultural legitimacy, local tradition and elite discourse. Within the architectural setting of the manor, this strategy symbolically converted economic capital into cultural capital.

### Environmental context

The ornamental language of the Ye Family Manor is rooted in the environmental setting of the eastern Henan Plain and the Shaying River system. During the Kangxi–Jiaqing period (1662–1821), Dengcheng was an important river port characterized by intensive commercial activity.<sup>12</sup> The riverine setting not only underpinned the Ye family's wealth but also supplied themes for its visual culture. As Figure 8 shows, geometric motifs occur frequently on column bases and floors. Water-wave and scale patterns on such foundational components carry associations of stability, continuity, and protection, corresponding to the household's concern for domestic security and the endurance of its enterprise. The agricultural plain and river landscape also shaped the available repertoire: scenes of farming and weaving and motifs drawn from local vegetation translate the external environment into the enclosed courtyard compound, making architectural detail a visual mediator between regional ecology and family ideals.

### Social context

The manor's ornamental system materially registers social mobility and structural change in Qing society. Amid the late-imperial ideal of the 'Confucian merchant,' the Ye family, enriched through Shaying River commerce, appropriated and recombined literati themes such as antiquities, calligraphy, and the 'Three Friends of Winter' to signal identification with scholar-official culture.<sup>13</sup> Their coexistence with popular emblems of blessing (fu), longevity (shou), and emolument

(lu) gave the ornamentation both secular and didactic functions and helped reconcile mercantile status with aspirations to cultural legitimacy. Meanwhile, protective motifs on gatehouses, column bases, and masonry plinths responded to the social environment and defensive requirements of residential compounds in the Central Plains.<sup>14</sup> Outward displays of status and inward-oriented family instruction thus intersect in the manor's ornamental program.

### Cultural context

The Central Plains nurtured major Confucian, Daoist, and Mohist traditions, and its enduring value systems, collective psychology, modes of thought, and aesthetic conventions profoundly shaped vernacular architecture.<sup>15</sup> At the Ye Family Manor, orthodox Confucian ethics, popular auspicious belief, and commercial taste coexist and interact. Literati symbols such as the 'Four Gentlemen' are reconfigured in timber and stone carving to align the household with elite values and to support moral instruction and the cultivation of family ethos.<sup>16</sup> At the same time, local folk metaphors translate the pattern language into an accessible vernacular idiom, investing architectural components with emotional reassurance. The interaction of the refined and the popular is therefore more than stylistic overlap: it is a form of cultural accommodation through which material aspirations and transcendent ideals are balanced within the enclosed domestic realm.<sup>17</sup>

### Theoretical contribution and transferability

The theoretical contribution of pattern-language analysis to the study of architectural ornament lies in transforming motifs from a static iconographic inventory into a relational system with levels, combinatorial rules, and spatial distributions. Conventional typologies generally identify which motifs occur and what they symbolize. By contrast, the character–word–phrase model distinguishes basic motifs, compound configurations, and narrative scenes, while examining how repetition, symmetry, juxtaposition, and superimposition produce a recognizable visual syntax. Meaning is therefore treated not as a fixed property of an isolated sign but as an outcome of the relationship among motifs, their architectural supports, and the hierarchy of space. The motif–component matrix further anchors this syntax in the building fabric: visually prominent interfaces such as doors and windows preferentially carry animal and plant imagery, whereas foundational surfaces such as column bases and floors more often organize textual and geometric motifs. Pattern language thus provides an operational middle scale between iconographic interpretation and architectural spatial analysis, allowing the study to ask simultaneously how forms are combined, what themes those combinations articulate, and why particular themes are assigned to specific components and spaces. Rather than applying Alexander's pattern language directly as a generative design system, this study adapts it as an interpretive framework for identifying recurrent units, rules of combination, and context-dependent placement in a historical ornamental system. The framework offers consistent descriptive dimensions for comparison among traditional residences, although the meanings of specific motifs and component associations must remain grounded in local history, material craft, and use context.

### Conclusion

Using pattern-language theory, this study has developed a hierarchical interpretation, component-distribution analysis, and contextual reading of architectural ornamentation at the Ye Family Manor. The ornamental system progresses from the semantic accumulation of unit patterns, through the formal ordering of combined patterns, to the thematic narratives of complex patterns.

Motif categories are also selectively assigned according to component visibility, structural character, and symbolic function: animal and plant motifs occur primarily on doors, windows, beams, and brackets; textual motifs concentrate on column bases and beams; and geometric motifs appear mainly on column bases and floors. These findings show that the manor's ornamentation is both a visual translation of eastern Henan's environment and popular beliefs and a medium through which a Qing merchant family articulated domestic aspirations, ethical order, and cultural identity. More importantly, the study extends pattern language beyond the naming of motifs by linking compositional levels, visual syntax, component placement, and spatial hierarchy in a single analytical framework, thereby providing reproducible descriptive dimensions for the documentation, comparison, and conservation assessment of ornament in traditional residences.

## Acknowledgements

None.

## Conflict of interest

The author declares no conflicts of interest.

## Funding

None.

## References

- Huang J. A brief analysis of the architectural art of the Ye Family Manor. *Qunwen Tiandi*. 2012;(13):169–170.
- Bai X, Meng H, Zhang D. Courtyard planning and residential design in new rural areas of eastern Henan. *J Henan Univ Nat Sci*. 2012;42(5):668–671.
- Wang Y. The logical approach and framework of pattern language in landscape space. *Landscape Archit*. 2017;(4):89–98.
- Li L, Wang M. A pattern–language study of architectural ornamentation at the Li Family Courtyard in Longxi. *Chin Overseas Archit*. 2025;(8):134–140.
- Zhang J, Tao F, Bao Y, et al. Identification and extraction of spatial genes in traditional villages based on pattern language: the case of Zhongxie Village, Shaoxing. *Geogr Res*. 2025;44(4):988–1008.
- Zhang Z. Conservation and transmission of traditional residential architecture in the Central Plains. *Cultural Industry*. 2024;(18):135–137.
- He Y. Symbols of order: “descending beasts before the hall” in late–Qing Guangfu ancestral temples. *Art Studies*. 2024;(1):108–126.
- Li H. From traditional Confucian merchants to contemporary Confucian merchants. *Enterprise Management*. 2023;(6):28–29.
- Ye L, Li C, Liu Y. Pattern–language analysis of Jianchuan woodcarving ornament. *Packaging Engineering*. 2020;41(10):331–336.
- Zhao T. Vernacular dwellings of the Ming and Qing dynasties in the northern Henan Plain from the perspective of Central Plains culture [dissertation]. Beijing: Beijing Forestry University; 2023.
- Zhang Y, Cai T, Liu Z, et al. Construction of production–living–ecological spatial pattern languages for traditional villages in Enshi Prefecture based on spatial distribution characteristics. *Land*. 2025;14(8):1624.
- Cheng T. Architectural form, conservation, and utilization of the Ye Family Manor in Henan [dissertation]. Kaifeng: Henan University; 2015.
- Yang Z. Antiquities imagery in the middle and late Ming dynasty. *J Tianjin Acad Fine Arts*. 2025;(2):43–52.
- Bai L. Architectural study of the Ye Family Manor in Shangshui, Henan. Shenzhen: Shenzhen University; 2019.
- Wang Z. Type, sign, metaphor, and symbol: a modern interpretation of the “literati gathering” motif in traditional Chinese painting. *Chin Art Res*. 2018;(2):29–36.
- Jiao K. Confucian thought and concepts of Chinese architectural landscape design. *China Popul Resour Environ*. 2014;24(S3):417–421.
- Zhao M. National and familial sentiment in Chinese ceramic ornament and its value for ideological and political education in the new era. *Jingdezhen Ceram*. 2025;53(6):133–135.