

Architectural Decoration Design of Guangfu Residence: The Cultural Form and Style

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Abstract

Guangfu culture, influenced by the natural, social, technological, artistic and historical factors of Lingnan region of China, forms a unique culture. Under the influence of space design, form and style, the development of Guangfu social civilization is promoted. It is of great significance to the economic development and urban construction of Guangdong province to create the residential architectural decoration with the characteristic design form of Guangfu culture, art style and the aesthetics of living space, to explore the origin of the form and style of Guangfu residential architectural decoration design in an international and modern way, to create the blend and harmony of modern human settlement context with the traditional beauty of Guangfu. This paper focuses on the natural environment, cultural and art form background of Guangfu residential building decoration to analyze the culture of Guangfu on its residential building decoration. Through the natural environment, culture and art form, it expounds the background of the form and style of Guangfu residential building decoration design. This paper combs out characteristics of the form and style of Guangfu residential architectural decoration design from the complex and varied cultural forms. This paper improves and complements the theory of Guangfu residential architecture, and puts forward the re-understanding and re-evaluation of the decoration design culture of Guangfu residential architecture, in order to enrich the theoretical system of the form and style of Guangfu space design, and provide the demonstration of the new cultural development.

Keywords : Guangfu Culture, Residential Decoration Design, Art Form And Style, Architectural Decoration

1. Introduction

In the current field of Chinese architecture, the study of architectural decoration is mainly divided into two aspects: the study of Chinese architectural decoration and the study of western architectural decoration. Xue (South China University of Technology) believes that the current research on Chinese architectural decoration mainly includes three perspectives: architectural history, artisan art and art theory. The first is to gain knowledge on architectural history. According to Lou (1999), architectural history in its perspective, analyses and discusses the origin, characteristics, content, the forms of expression and aesthetic value of Chinese architectural decoration. It also shows the decorative styles of various parts of local architecture, and then analyzes the form, content, materials and techniques of local architecture decoration and the creative ideas of local architecture. Despite that, Lou has also written the findings in *Decorative Art of Vernacular Architecture*.

The second is to study the traditional architectural decoration in the perspective of artisan art, a study by Mai (2020), that took the Pearl River Delta region of China as the research area. According to Mai, artisan art divides the distribution of decorative patterns in architecture into six parts: base, roof, frame, wall, fresco and wood decoration. Each part has different architectural characteristics, so the process materials used will be different, and the use of decorative patterns will also be different. In a research by Mai (2020), she has classified the traditional architectural decoration patterns of Guangfu in China during the Ming and Qing dynasties according to the foundations, roofs, frames, walls, wood decoration and murals. According to the classification, she supplemented and extended the architectural function, and found that the Guangfu furniture had a close relationship with the traditional architecture of Guangfu. Through comparison and induction, it is found that both of them have a combination of Chinese and western style decoration cases, and the decorative elements of the two have more overlaps, and there is a certain commonality in the performance of some decorative compositions and border patterns. And from the perspective of the level of the cultural field, the architectural field of Guangfu is higher than the furniture field, so the influence of decoration should be passed from the higher architectural field to the lower furniture field.

The third is to study traditional architectural decoration from the angle of art theory as what Li (1993) has written is not limited to architectural decoration and its historical research method has been worthy of reference in her study. "纹化" (texture cultural) it is a combinatorial word that represents the pattern and symbolic culture in Chinese decorative arts. In Chinese, "纹"(texture) and "文"(symbol) are the same Chinese pronunciation, "纹化" (texture cultural) comes from the evolution of "文化"(cultural), "纹化" (texture cultural) refers to decoration culture in particular. "采"(carve) and "彩"(colour) are the same Chinese pronunciation, it is to carve, color, draw and print cultural on objects "纹" (texture) in the design, which is "纹化" (texture cultural)of Chinese art decorative design(1993).

<i>Chinese architectural decoration perspectives</i>	<i>Author</i>	<i>Years</i>	<i>Main theory(opinion)</i>
<i>Art theory</i>	<i>Li Yanzu</i>	<i>The Way of Decoration (1993)</i>	<i>The author's research object is not only limited to architectural decoration, but also the historical theory of architectural decoration. The point of view that "craft determines the structure and style of decoration form" in the book is worthy of reference.</i>
<i>Architectural history</i>	<i>Lou Qingxi</i>	<i>Traditional Chinese Architectural Decoration (1999)</i>	<i>The author analyzes and discusses the origin, characteristics, content, forms of expression and aesthetic value of Chinese architectural decoration.</i>
<i>Architectural history</i>	<i>Shen Fuxi</i>	<i>Chinese architectural decorative arts culture source (2002)</i>	<i>The author presents Chinese architectural decorative arts through the overview of architectural decorative arts of each dynasty and the types of decorative arts.</i>
<i>Art theory</i>	<i>Tang Xiaoxiang</i>	<i>Research on Lingnan architecture aesthetics in modern times (2003)</i>	<i>The author explores the inner essence of the value spirit and aesthetic mainstream of modern Lingnan through the analysis of spatial orientation, and discusses the development process of decorative art of Guangfu.</i>
<i>Architectural history</i>	<i>Zhao Lin</i>	<i>Study on indoor environment art in Wei, Jin, Southern and Northern Dynasties (2005)</i>	<i>The author interprets various architectural decorative components in the interior of buildings in Wei, Jin, Southern and Northern Dynasties of China from historical documents.</i>
<i>Architectural history</i>	<i>Lou Qingxi</i>	<i>Vernacular Architecture Decorative arts (2006)</i>	<i>The author shows the decorative style of each part of the vernacular architecture, and then the form, content, materials and techniques of the vernacular architecture decoration and</i>

			<i>the creative ideas of the vernacular architecture.</i>
Architectural history	Tadata ITO	Ancient Chinese building decoration (2006)	Starting from the origin, characteristics, course and types of Chinese architecture, the author discusses the principles of decorative patterns and colors of Chinese architecture.
Artisan art	Mai Jiawen	Study on traditional architectural decorative patterns of Guangfu (2020)	The author takes the Pearl River Delta region of China as the research area, according to the base, roof, frame, wall, wood decoration and murals to classify, and analyze the traditional architectural decoration patterns of Guangfu in Ming and Qing dynasties of China.

Tab. 1. Time of Chinese architectural decoration mainly includes three perspectives (Table source: Author's design).

The spatial design form and style of Guangfu Pai has formed a theoretical and practical system in architectural design. Zeng (1949) from Tsinghua University, defines the new style of Chinese architecture as the "Beijing Pai", the "Shanghai Pai" and the "Guangfu Pai" in Guangzhou. He first concluded that the characteristics of "Guang Pai" architectural style are free, natural and plane arrangement in accordance with the law of people's activities, bright, cheerful and diverse forms of elevation and shape, and organic combination with landscaping and urban or regional environment. The representatives of the modern Lingnan Pai of architecture, Lin, Long, Xia, Mo, He and etcetera, have laid the theoretical foundation for the modern Lingnan Pai of architecture and created a number of representative buildings, such as White Swan Hotel, Guangzhou Panxi Restaurant, Guangzhou Museum of the Tomb of the Nanyu King of the Western Han Dynasty and the China Pavilion of the Shanghai World Expo etcetera. The development of Guangfu residential architectural design is later than that of Lingnan architectural design.

During the recent years, in the aspect of residential architectural decoration design, some designers of Guangfu actively explore the development direction of Guangfu architectural design in design practice, and actively advocate the development theory of New Chinese style, New Oriental Impression and Guangfu element characteristic interior design. In some interior design projects, the combination of western modern architectural space with Xiguan window style, Manchurian window style, Canton embroidery, Canton carving, Canton painting, Canton bonsai decoration and so on can show the temperament and characteristics of Canton style. They are all making many wonderful exploration and practice for the interior space design of Guangfu characteristics. However, compared with Guangfu architecture, there is a lack of systematic theoretical research on the form and style of Guangfu residential decoration design at present. To establish and build a theoretical system of the form and style of Guangfu residential decoration design, we need to continue to explore together.

It is inevitable for the development of Guangfu regional culture to establish the theoretical system of the form and style of residential decoration. It is of great significance to the construction of Lingnan Culture province to explore the style characteristics of Guangfu residence decoration and establish the most local and historical characteristics of Guangfu residence decoration design form style.

2. Analysis of this concept

2.1 Concept of architectural decoration

The concept of decoration is generally given the meanings of "Ornament" and "Decoration" (Encyclopedia Americana, 2006). Architectural decoration is a complex historical and cultural phenomenon. Its cultural characteristics involve various categories such as nationality, humanity, folk custom, religion, history, aesthetics and psychology. Because architectural decoration is the internal demand of human beings, the behavior of life permeates the whole society, making the social behavior have the color of civilization, thus deepening the cultural significance of human society. The existence of architectural decoration undoubtedly improves the quality of the whole society and culture to the level of artistry (Li, 1993). In other words, the formal beauty and the law beauty of art of architectural decoration echo the social environment and social culture. The cultural significance of architectural decoration reflects the height of human civilization and the value of life, and has a far-reaching and extensive influence.

2.2 Concepts of form and style

The concept of style is a replication of patterning, whether in human behavior or in the artifacts produced by human behavior, that results from a series of choices made within some set of constraints (Liang, 1979). The art of architectural decoration design involves the fields of economy, technology and aesthetics, which is an interdisciplinary subject.

The formation of architectural decoration design style is a combination of trends of thought in different periods and regional characteristics, through creative conception and expression, gradually developed into a representative architectural and environmental art of architectural decoration design form. Once a style or school of architectural decoration design is formed, it can positively or negatively influence the development of art, culture, society, economy and science and technology.

About the concept of form, American philosopher Langer said we do undertake to do, is to specify the meanings of the words: expression, creation, symbol, import, intuition, vitality, and organic form, in such a way that we may understand, in terms of them, the nature of art and its relation to feeling (Langer, 1953). The art form of space design refers to the sum of the internal organization structure and external expression form of space design works as well as various artistic means of design. The art form of space design has the characteristics of nationality, times and variability. The elements of the art form of space design include space, structure, form, layout, mechanism, color, light and many others (Li, 2013).

2.3 Concept of the form and style of Guangfu residential building decoration design

The decoration design of residential building involves the fields of economy, technology and aesthetics, and is an interdisciplinary subject. The artistic style of residential architectural decoration design is the consistency and uniqueness of architectural decoration design works in space design using functions and aesthetic forms, which is reflected in the style and style displayed by architectural decoration designers on the content and art form of space design.

To establish the theoretical system of the form and style of Guangfu residential building decoration design, we should first take the social, political, ideological and economic forces and market demand of Guangfu region as the design background, and study the influence of nature, history, technology, market and society of Guangfu region on residential building decoration. They have an inherent restricting effect on the formation of the style of residential building decoration design, and will form the objective conditions of the form and style of residential building decoration design.

2.4 Literature review collection

On the form and style of Guangfu residential building decoration related academic literature, Lu (South China University of Technology) has written *The Cantonese Dwellings* (1990) introduces the architectural and spatial forms of settlements in Guangdong area, and analyzes the type characteristics, decoration and construction experience of Guangfu, Chaoshan and Hakka dwellings. Li (Guangzhou Academy of Fine Arts) has researched on the design style of Lingnan architectural space as an important complement to the research on the architectural decoration of Guangfu residential buildings. The design trend of Lingnan new architectural decorativeness is unique compatibility, secular, practical and innovative. In another research by Xue (2012), on *Architectural Decoration in Modern Lingnan*, architectural decoration is divided into functional decoration and symbolic decoration. When local architecture and local culture are combined with architectural decoration, decoration has a new approach of rationality and sensibility. Based on the theoretical basis of architectural decoration in Guangfu district, the paper analyzes the application of decorative design in residential buildings in Guangfu district combined with the decorative design program. A research by Zhang (2018), on *Spatial Patterns of Traditional Villages in Guangfu Region* sorted out and classified the spatial patterns of traditional villages in Guangfu region. Among them, the research discusses the evolution law of the development of villages dominated by Guangfu culture, involving the category of architectural decoration in this study. Studying on *Traditional Architectural Decoration Patterns of Guangfu* is a supplement to the existing architectural decoration system of Guangfu by Zheng (2020), and provides a basis for the architectural identification and modification of Guangfu.

Guangfu culture is a unique cultural form influenced by Lingnan region. The Guangfu culture includes the elements and multi-level relations of Guangfu style architecture, Guangfu furniture, Guangfu music, Guangfu dialect, Lingnan food, etcetera. Different from the aesthetic forms and style characteristics of other regions, Guangfu architecture attaches importance to art decoration. Decorative patterns will combine the characteristics of beauty and practical functions, and the exterior wall materials of the building will be unified as a whole. The window, door, roof and other nodes will be decorated with thick ink and heavy colors. Therefore, the exterior decoration language of buildings undertakes to convey the status of buildings.

3. Background analysis of the form and style of Guangfu residential architectural decoration design

As mentioned above, the concept of residential decoration in Guangfu cannot be separated from the iterative updating of historical environment and the continuous optimization of spatial environment. This concept can be broken down into several key words: Canton area, residential architecture, architectural decoration, application of regional

culture. The architectural decoration culture of Guangfu integrates the artistic, contemporary, scientific, regional culture and humanistic spirit of Guangfu.

3.1 Natural Environment Background of the Form and Style of Guangfu Residential Architectural Decoration Design

Architectural decoration exists in a certain natural environment. The difference of natural environment in different regions usually leads to the different characteristics of architectural decoration in form, color and material expression. Guangfu residential architectural decoration has undergone a complex environmental evolution and spiritual refining, which is the product of long-term interaction, penetration and combination of various factors. The geographical environment gave birth to the Guangfu culture. The residential decoration culture of Guangfu was also influenced by many factors, such as the geographical climate environment and the humanistic tradition, and was deeply marked by the natural environment of Guangfu. Natural environmental factors play an important role in the regional characteristics of architecture.



Fig. 1. Chen Clan Academy environment (Photo source: Author's own photo).

As for the traditional architecture of Guangfu, Guangfu area belongs to Lingnan Region, located in the southern part of China and located in the subtropical region, which forms the difference between this region and other regions in the natural climate environment, and also makes the residential architecture decoration here show different characteristics. As Guangfu area is the core area of Lingnan Area, the natural environment of Guangfu area obviously cannot be separated from the larger natural environment background of Lingnan area. Therefore, it is necessary to explain the natural environment of Lingnan area first, and then discuss the natural environment and climate characteristics of Guangfu area.

Lingnan refers to the vast area south of the five ridges in the south of China, and the mountains running east-west across the northern part of the two regions, that is, Nanling. Lingnan is located in the south of China. Mountains lie to the north and west of Lingnan, and the sea lies to the east and south. The south of the Lingnan mountains face the sea, the terrain is high in the north and low in the south, facing the ocean slope, so it constitutes a geographical pattern of internal closure and external openness. Due to the high temperature throughout the year, coupled with abundant rain, there are rich light, heat and water conditions, so the trees are lush, evergreen, there are rich native plants, rich tropical and subtropical evergreen forests, biological diversity, a variety of fruits and flowers all year round, plant resources are very rich. (Wang, 2011) Such geographical environment and climate are the most important external factors affecting the architectural style of Lingnan.

In the historical development of Lingnan architecture, these natural factors, especially related to temperature, sunshine, precipitation, monsoon direction, etc. The unique natural environment of Lingnan with mountains and sea has a great impact on the architectural design of Guangfu area. Therefore, the buildings in Guangfu area have unique features in dealing with these climatic factors, such as expanding the tilt Angle of the eaves of buildings to facilitate the rapid dumping of rainwater. Plaster was used as an adhesive to secure the roof tiles against typhoons. Unique Guangfu arcade building, the building can block the summer strong sunlight and rain, easy for commercial activities and pedestrians to go out. (Zeng, 2016) The streets of Guangfu residences are arranged in a comb-type layout, and cold alleys are used for ventilation and cooling. These technical treatment methods are gradually formed to adapt to the natural environment and climate characteristics of Lingnan area, thus shaping the characteristics of traditional buildings in Guangfu different from other regional buildings.

In the historical development process of Lingnan architecture, these natural factors, especially related to temperature, sunshine, precipitation, monsoon direction and others to mention. The unique natural environment of Lingnan with the mountain back and the sea face has a great impact on the architectural design of Guangfu area. Therefore, the buildings in Guangfu area have unique features in dealing with these climatic factors, such as expanding the inclination angle of the eaves of buildings, which is conducive to the rapid rain pouring. This also encourage the use of plaster as an adhesive to hold the roof tiles in place in case of typhoons. Unique Guangfu arcade building, the building can block the summer strong sunshine and showers, convenient for business activities and pedestrians to go out. The streets of Guangfu House are arranged in a comb style, using cold alleys for ventilation and cooling. These technical treatment techniques are gradually formed to adapt to the natural environment and climate characteristics of Lingnan region, thus shaping the characteristics of traditional architecture of Guangfu different from other regional architecture. It also has a unique influence on the decorative design form and style of Guangfu residential buildings. We will focus on and study the unique natural environment of Guangfu as an important content of interior space design.



Fig. 2. Lingnan environment (Photo source: http://union.china.com.cn/zhuanti/txt/2023-05/05/content_42356621.html).

In addition to the geographical and climatic factors of Lingnan, the natural environment of Guangfu was influenced and the culture of Guangfu was spawned. Guangfu area also has more natural resources, rich stone, kaolin and other materials for the construction of important material foundation, such as Guangfu area has rich red sandstone resources. Red sandstone is a kind of sedimentary rock, which is unique to Guangfu area. It is red, dark red or brown because it contains rich oxides, and has good moisture-proof performance. Therefore, under the climate condition of hot and humid Guangfu area, red sandstone can be used for walls, foundations and other places to play the role of moisture-proof and moisture-

proof. In addition, because its color is red, which is consistent with the habit of Chinese people who prefer red, red sandstone is also used in columns, eaves and other places, playing a very good decorative role. As Guangfu area is near the sea, many Marine biological resources are also used as building materials, such as oyster shells wall, which are stacked layer by layer with yellow mud, brown sugar and steamed glutinous rice, which not only have sound insulation effect, but also keep warm in winter and cool in summer, making them strong and durable. At the same time, the unique texture of the oyster shell wall is very sculptural, and the color of the oyster shell surface also enriched the color of the building, reflecting the Marine cultural characteristics of Guangfu area.

3.2 Cultural background of Guangfu residential architectural decoration design forms and styles

The geographical environment of Guangfu provides conditions for the formation and development of Guangfu culture. Guangfu culture, with a long history, adopts the essence of the Central Plains outside the wall, absorbs the new style of the world, integrates and sublimates, forms its own lineage, and is unique in the Chinese cultural system, known as the Guangfu Pai (Zen, 1984). This Pai has its own unique system in philosophy, drama, music, painting, local Chronicles, folk customs, medicine, landscape, architecture and other fields, whether social, natural or technical sciences. After the Qin and Han Dynasties, with the arrival of Han people from Central Plains to the South, the great integration period of Han and Vietnamese culture began, and Guangfu culture as a cultural system was gradually formed in this process (Li, 2013).

The unique natural, human and political environment of Guangfu area has created a unique historical process, thus forming the architectural style of Guangfu, which is free, natural and in line with the plan arrangement of people's activities, bright, cheerful and diverse forms of elevation and shape, organic combination with landscaping and urban or regional environment (Zen, 1984). Guangfu residential building decoration, in different periods have different patterns of expression, symbol style culture language. Influenced by the natural geographical environment, people's cultural level, local cultural ideas, economic consumption attitude, industrial development degree and personal aesthetic taste have endowed different residential architectural decoration styles and cultures in Guangfu. Such as wok ear wall, dragon boat ridge, oyster shell wall, oyster shell window, wood window, architectural colour, and others to mention. It can be said that Guangfu residential architectural decoration is a cultural medium that integrates various factors and multi-level relations. It is the product of social culture and one of the most direct forms of expression of Guangfu culture. Nowadays, the decoration culture of residential buildings in Guangfu is not limited to directly applying the form, style, theme and materials of old buildings, but integrating the traditional culture of Guangfu and foreign decorative models, and using the technology to optimize the practicability and adjust to the natural climate.

3.3 The artistic background of the style of Guangfu residential architectural decoration design

The traditional culture and art forms of Guangfu are rich and colorful. With the change of times, the development of science and technology and productivity, the traditional culture and art forms of Guangfu are rapidly integrated into the decoration design of contemporary residential buildings. The traditional art forms of Guangfu are the accumulation and precipitation of the history and culture of Guangfu for nearly two thousand years. They show the simple, rich and diversified forms in the architectural space style of Guangfu, and the free,

flexible, lively and changeable forms in the garden space of Guangfu. Guangfu traditional arts include Guangfu Pai painting, Guangfu arts and crafts, Guangfu Cantonese opera, Guangfu music, Guangfu folk art, etc. With the development of the contemporary art trend, more advanced technology, advanced materials and advanced creativity have been injected into the residential decoration design of Guangfu, constantly bringing new vitality and vitality to the residential decoration design.

The development of residential buildings in Guangfu should follow the cave-dwelling, half-cave and ground-style residential buildings in Lingnan, Guangdong in ancient times. Due to lack of resources and constant struggles, Lingnan people continued to live and move. Until the Qin and Han Dynasties, Lingnan people created ganlan-style buildings according to climate and environmental factors, and gradually formed their own style. Compared with religious, palace, entertainment and other public buildings. Due to the simple construction materials of residential buildings with residence as the main function and the damage caused by war and natural disasters, the life span of residential buildings is not long, and the solid residential buildings have a history of only about 100 years (Lu & Wei, 1990).

The area of Guangfu is close to the harbor, and people in Guangfu live by fishing. Influenced by the environmental region, they focus on solving large areas of material life function requirements such as shading, heat insulation and humidity insulation, ventilation and fire prevention, and theft prevention. The optimization and inheritance of these solutions gradually develop into a mature and relatively stable residential architecture system of Guangfu. The Guangfu residential house system in the middle of Qing Dynasty has developed and matured, both the overall layout and the individual buildings are highly distinctive. Around the middle of the Qing Dynasty, influenced by the architectural patterns of the Jiangnan area, the buildings of Guangfu showed the appearance of wok ear gables, neatly arranged comb villages and double gallery courtyards. By improving the construction process and optimizing the material technology for a long time, the "three rooms and two corridors" small residential houses are spread all over Guangdong Province. "Three rooms and two corridors" is a group of three functional houses divided into three cantilevered or hard hilltops, which become the "main hall" in the middle and the buildings called "secondary rooms" on both sides. The front of the "main hall" is a patio, which can solve the problems of ventilation, lighting, drainage and so on. Both sides of the patio are called "corridors", "corridors" are generally kitchen and porch functions. "Second room" has the function of family life and daily ritual activities (Zeng, 2016). In 1840, due to the influence of foreign culture, the construction method of western classical architecture was introduced, resulting in the single-courtyard villa residence. In addition, with the return of overseas Chinese, residential buildings of DiaoLou, combined with local construction forms, have appeared in the hometown of overseas Chinese. After 1949, Guangfu residential gradually transition to modern multi-story residential.

The symbolic decoration of Guangfu residential buildings fully integrates the natural environment, and the decoration of residential buildings integrates with nature, making heaven, earth and humanity one. Guangfu residential building decoration design and local climate, environment integration, the use of architectural design and structure means to achieve shading, heat insulation, ventilation, windproof, anti-theft and other material life function requirements. For example, Guangfu commercial and residential arcade building is developed according to the natural environment of Lingnan rain protection and sunscreen combined with the needs of commercial operations. Its residential decoration is characterized by the expansion of the porch, and the collusion into the corridor along the street, so that

customers can buy goods along the arcade. Arcade building architectural decoration style, there are imitation Roman, imitation Gothic, imitation Renaissance, imitation Baroque, imitation classicism, southern style, Chicago school style, modern style, and Chinese traditional style. In Guangfu, these styles of shophouses can be seen. The Imitation Style is because the residence has been localized after entering the Guangfu. It is to add the original style to the arcade building, with the ground floor raised, and the details with some Chinese decoration or to add symbols of other styles into one style, rather than pure imitation. Another example is Xiguan Big house residence. The eaves of the house are deliberately slanted to help rain tilt. The roof tiles use plaster as an adhesive to achieve the effect of typhoon - proof practical decoration.



Fig. 3. Guangzhou Xiguan architecture roof(Photo source: Author's own photo).

The functional decoration design forms and styles of Guangfu residential buildings have accumulated the characteristic functional space layout forms and the harmonious spatial structure relationship with nature, and developed the characteristic techniques of Guangfu decoration. Guangfu residential architectural design has long introduced the Guangfu arts and crafts into the indoor and outdoor space of residential buildings. For example, the Guangfu sculpture art is transferred to the residential interior, and carved flower covers are set in the facade space of the residential interior, so that the indoor and outdoor space can be separated and connected, and can also play the role of landscape frame. The wood carving elements on the beam frame, lattice fan, screen door, partition, door cover, hanging and other components in garden architecture also plays the role of finishing touch in the interior design. In addition, the interior furnishings and decoration with the overall style of the building and the owner of the room to form a certain style and atmosphere. Lingnan furnishings arts and crafts decoration includes furniture, lamps, screens, antiques, calligraphy, hanging pictures, bonsai, plaques and couplets and other forms. Making full use of Lingnan Arts and Crafts can provide valuable and diversified Lingnan native art modeling and decorative elements for the interior space design form and style of Lingnan (Li, 2013).

<i>Guangfu residential building decoration design form style</i>	<i>Characteristic</i>	<i>Design Impacts</i>
<i>Natural environmen</i>	<i>Subtropical monsoon climate, in most areas of the summer long short winter, no frost and snow</i>	<i>Architectural decoration tends to be functional design, which solves the material life functions</i>

t background	<i>all year round, the formation of hot, humid, long sunshine time</i>	<i>such as shading, heat insulation and humidity insulation, ventilation and fire prevention, and anti-theft in a large area, so as to facilitate the going out of commercial activities and pedestrians.</i>
cultural background	<i>Although the culture of Guangfu is based on the Chinese culture of Central Plains, its background is still the culture of South Vietnam, so it shows its own cultural personality in land use, architecture, language, customs, religion and other aspects.</i>	<i>Wok ear wall, Dragon boat ridge, oyster shell wall, oyster shell window, wood stud, triple door, brick carving, wood carving, stone carving, grey sculpture, pottery sculpture.</i>
Art form background	<i>Fusion of foreign culture, combined with imitation ancient Roman, imitation Gothic, imitation Renaissance, imitation Baroque, imitation classicism, Southern style, Chicago School style, modern style, Chinese traditional style.</i>	<i>The Guangfu school painting, Guangfu arts and crafts, Guangfu Cantonese opera, Guangfu music, Guangfu folk art applied to the interior design, play a finishing touch.</i>

Tab. 2. Background summary table of the form and style of Guangfu residential building decoration design (Table source: Author's design).

4. Form and style of Guangfu residential architectural decoration design

4.1 The historical environment makes the form and style of Guangfu residential architectural decoration design constantly updated

Guangfu residential building decoration is a cultural phenomenon, a historical process, is an ideological concept, according to the historical evolution process, development stage and continuity, Guangfu residential building decoration is constantly iterated and updated. Qi (2013) explained in the folk houses of Guangfu: According to the discovery of archaeologists, the earliest human civilization in Guangfu can be traced back to "Maba People of Qujiang" in about 130,000 years (see Figure 4). Due to the low level of productivity in ancient times, and far from the origin of Chinese civilization, it was also called "Nanman land". After the First Emperor of Qin unified the six States, the Lingnan Region was officially classified as a national administrative region, and three counties of Guilin, Xiang and Nanhai were set up in the Lingnan region (Li, 1993). After the collapse of the Qin Dynasty, the Han Dynasty also implemented the system of prefectures and counties in the Lingnan region. The division and appellation of different parts of the Lingnan region changed constantly with the succession of dynasties. In the Song Dynasty, the population and regional environment of Lingnan gradually expanded, so there appeared Guangfu people system, Chaoshan people system and Hakka people system.



Fig. 4. Skull of Maba Man (Photo source: Lu Qi, *Guangfu Residence*).

Since the Song Dynasty, handicraft skills in Guangfu area began to develop, and the productivity of residential building decoration was constantly improving. The pattern, shape, function and decoration technology of doors, Windows, columns, roofs and frames in residential building decoration have also been greatly developed. In addition, due to the favorable geographical environment and natural climate in the middle period of the Qing Dynasty, the development of agriculture in Guangfu accelerated, and the trade volume of agricultural products also increased year by year, gradually driving the comprehensive development of commodity economy in the region.

The Qianlong Emperor kept Guangzhou as the only port to develop trade with the world, and its port advantage also brought new materials and techniques to the architectural decoration of Guangfu. The prosperity of commodity economy makes Guangfu residents gradually rich, and the improvement of living standards promotes the development of decorative art in residential buildings. The aesthetic thinking of the decoration of Guangfu residential buildings has also changed. For example, in addition to the traditional wood and stone materials, the doors and Windows in the residential buildings began to use colored glass gradually. The introduction of glass materials further deepened the regional characteristics of Guangfu buildings. To sum up, the influence of historical environment on the decoration of residential buildings in Guangfu is also obvious. Its shape, craft, decoration themes and raw materials can all reflect the influence of social and historical factors in Guangfu area.

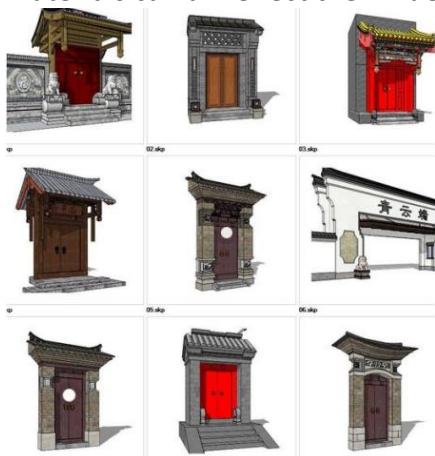


Figure 5: Different decorations of Guangfu residential building doors (source from <http://items.bi-xenon.cn/item/566353585776.html>)

4.2 The style of Guangfu residential architectural decoration design is constantly optimized

Guangfu residential architectural decoration style is affected by space, region, lifestyle, natural environment changes. Guangfu residential architectural decoration style also has two different differences: functional decoration style and symbolic decoration style. Functional decoration is the decoration of the building ontology, which is closely related to the building

ontology. Symbolic decoration is attached to the architectural ontology and can be detached from the architectural ontology in order to increase the sense of beauty or convey meaning (Xue, 2012). The functional decoration style of Guangfu residential buildings not only has a physical relationship with the structure, plane layout, space, streamline, lighting, ventilation and site of Guangfu residential buildings, but also contains the symbolic decoration style with symbolic and aesthetic significance. The functional decoration style is based on the analysis of the structure, form and usage characteristics of the Guangfu residential building space.

Through the architectural space logic, the decorative design techniques are used purposefully to strengthen these architectural functions by using structure, structure and materials. The symbolic decoration style does not interfere with the spatial content of the Guangfu residential buildings. It is parasitic on the architectural structure or non-structural components, and transmits symbols and meanings through various themes, giving the buildings life and power. Architectural decoration, as an art, is perceptual, while the structure often has the characteristics of rationality. When the structure and form are integrated because of architectural decoration, the decorative style actually has the dual characteristics of rationality and sensibility. Bats in China represent happiness; so the Chinese people use the bat decoration to decorate their windows.



Figure 6: The bat decoration on a window

(source from https://www.sohu.com/a/321564977_614738)

4.3 *The expression of the form and style of contemporary Guangfu residential architectural decoration design*

According to the property of Guangfu architectural style, the residential decoration of Guangfu is divided into three parts: local architectural decoration style, western architectural decoration style and integrated architectural decoration style. Through their own structure, they emphasize the architectural style of Guangfu, but also the practical, natural, artificial and social style of the decorative design form of Guangfu residential buildings, conveying symbols and meanings, giving the building life and power. Contemporary Guangfu residential architectural decoration design form style by a variety of factors long-term interaction, penetration and collection of design culture.

Contemporary Guangfu residential architectural decoration design, pay attention to decorative patterns will be combined with aesthetic and practical function of the form of style. The exterior wall material of residential buildings is unified as a whole. Only the Windows, doors, roofs and other nodes are decorated with thick ink and heavy colors, forming aesthetic forms and style characteristics different from other regions. The decoration content is mostly folk culture, and the theme of blessing is more. In particular, Guangdong

Conghua, Panyu, Foshan, Kaiping several key protected villages, the exquisite use of traditional decorative techniques highlights the local characteristics of Guangfu.

Residents attach importance to the decoration of their house doors, and the overall style is simple and elegant, so the architectural exterior decoration language undertakes to convey the architectural status. The main point of the facade decoration of Guangfu buildings is to organize the contrast and coordination of large surface and strip decoration, and attach importance to the viewing effect at close range. Guangfu residential buildings have a wide range of decorative themes, diverse patterns and rich styles, and contain profound cultural connotations, including traditional decorative patterns such as flowers, insects, fish, auspicious wealth, as well as traditional arts and crafts such as gray sculpture, wood carving, stone carving, as well as western curly grass pattern, scroll form, geometric pattern and classical column and arch structure. People of different occupations also differ in the performance of their residential building decoration. Families in business are more willing to directly apply the elements of money, jade and ingot to handicrafts, indicating the pursuit of wealth and honor. Rural families are more concerned about the good wishes of crop harvest and good luck, so they will draw the five grains in the New Year pictures, meaning the five grains, rich clothes and food. Among the scholar family, they tend to use the elements of ink, paper, ink stone, piano, chess, painting and calligraphy to decorate the building, meaning the family of books and accords. In order to seek blessings, Guangfu people applied the scenes of opera allusions to the architectural decoration in the way of grey sculpture, wood carving and ceramics on the beam columns, walls, roof ridges and other stressed components of residential buildings.



Figure 7. Jingguan Residential, built with the sloping roof of Guangfu
(Source: Author's own photo).

5. Summary

The research theme of this paper is Guangfu residential architecture decoration culture. In order to more accurately grasp the position and function of architectural decoration in the residential system of Guangfu, the author extends the boundary of discussion to the natural environment, culture and art form background of decoration. Through the discussion of architectural cases, the distribution application and types of architectural decoration in Guangfu residence are sorted out. Then the Guangfu residential building decoration form and style are summarized and sorted out. Under the above research work, the knowledge system of Guangfu residential building decoration culture can be preliminarily constructed. Finally, as the research work of the architectural culture of Guangfu, it is necessary to try to explore

the characteristics and potential of residential decoration, and further elevate the research results to the theoretical stage.

To explore the decorative form and style theory of Guangfu residential buildings, we will actively absorb all reasonable decorative culture, so that the formal beauty and structural function can be integrated, and establish a knowledge structure system of Guangfu residential buildings decorative style, and produce corresponding results in combination with design practice. The decorative forms and styles of Guangfu residential buildings have the characteristics of diversified and innovative development. In view of the special phenomenon of Chinese space design culture, the research on the decorative forms and styles of Guangfu residential buildings will also be diversified. On the basis of the concept research of the form and style of Guangfu residential building decoration, we will continue to study the components of Guangfu residential building decoration, the components of Guangfu residential building decoration, the design of Guangfu residential building decoration, and the development trend of Guangfu residential building decoration form and style. In the context of historical environment, the decorative form and style of Guangfu residential buildings are the interpretation of Guangfu memory. As a study of the decorative form and style of Guangfu residential buildings, I hope to reconstruct the theoretical system of the decorative form and style of contemporary Guangfu residential buildings with the principle of optimization, and establish and develop the spatial design school of the decorative features of Guangfu residential buildings.

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