

## Research on the Characteristics of Interior Decoration Styles in Modern Guangzhou

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### *Abstract*

Taking the residential buildings in Guangzhou under the influence of modern western as an example, based on a large number of historical materials, this paper makes field investigation and investigation on the existing excellent modern buildings in Guangzhou, and deeply analyzes the interior decoration style of modern Guangzhou. By sorting out the modern interior decoration styles of Guangzhou under the influence of the west, this paper explores the causes and paths of the relevant characteristics, and traces the origin, which helps us to find the uniqueness of the development of interior design in Guangzhou, and re-examine the development process of modern interior design in Guangzhou from a historical perspective.

Analysis data by Descriptive statistics and Content Analysis. The research results were found as follows :

1. One of the characteristics of modern indoor decoration styles in Guangzhou is the change in spatial layout;
2. The second characteristic of modern indoor decoration styles in Guangzhou is the changes in ground materials and ceiling forms;
3. Finally, there is a shift in the style of modern and contemporary interior furnishings in Guangzhou;
4. This article attempts to summarize and describe the genes involved in the transformation of modern Guangzhou interior design.

Key words: Modern Guangzhou; Interior decoration style; Integration of Chinese and Western.

### **Introduction**

In the early 20th century, there was a fierce collision between the emerging lifestyles and traditional cultural customs in Guangzhou, both materially and spiritually. This was the earliest area in China where indoor changes occurred. In the cultural fertile land of Lingnan, where

"practicality and inclusiveness" were practiced, the field of indoor design, which combines Chinese and Western elements, formed an exceptionally active cultural concept and design philosophy. The interior design culture in Guangzhou during this period was different from the "secondary style" of Shanghai and Nanjing at that time, with its own unique textual style and great research value.

In the field of interior design art, there is sporadic attention to research in this field, which has not yet been carried out. According to literature search, it can be preliminarily divided into the following directions:

Based on local research in the Guangdong Hong Kong Macao region, this paper focuses on discussing the uniqueness of Lingnan architectural culture from the perspectives of architectural decoration and aesthetics. For example, Sun Xiang (2011) explored the residential space formed in Guangzhou as the first metropolis planned and constructed by Chinese people from the perspective of urban spatial planning; Xue Ying (2017) discussed the overall characteristics of Lingnan architectural decoration from the perspective of architectural decoration, including its international, regional, and ethnic integration and evolution in cultural, climatic, and geographical environments; Tang Xiaoxiang (2010) proposed that the cultural regional character condensed the aesthetic attributes of modern Lingnan architecture; Jiang Jianguo (2006) analyzed the basic forms of urban consumption in Guangzhou in the early 20th century from perspectives such as history and economics. Many studies have been conducted on urban space, architectural decoration, and consumer culture, but there is a lack of exploration that directly addresses the cultural aspects of interior design.

Based on the research of "overall history", there is a lack of data from Guangdong, Hong Kong, and Macao regions. Li Yanzu and Wang Chunyu (2013) introduced the transformation of traditional architectural systems and the impact of modern architectural systems on interior design in modern China, focusing on Shanghai, Nanjing, and other places, and discussed that the changes in the region belong to the "external secondary type"; Yang Dongjiang (2007) and Wang Jiansong (2017) studied the development of traditional Chinese interior styles under the influence of Western ideology, but there is a lack of relevant research on the Guangdong, Hong Kong, and Macao regions where changes first occurred; The research on the history of modern interior design in China mainly focuses on the study of "overall history". In addition, there are many papers exploring the style or development of modern Chinese interior design, such as those by Zhang Qingping, Zhao Siyi, and others in Nanjing, which are highly informative. In Xu Jia's research on interior design in Nanjing during the Republic of China, he comprehensively analyzed a large amount of literature in the region. In fact, Lingnan interior design had a significant impact on the above areas, just like the extensive furniture at that time.

Foreign views John King Fairbank (1993)'s "impact response theory", which explains that the invasion of western culture has irreversibly pushed China to the road of modernization; Japanese scholars have earlier discussed the modern architectural system, including residential policies, in the Northeast region; Sheryl (2004), a researcher in the field of interior design history, pointed out the market-oriented trend of Chinese interior design in the modern transformation, lacking analysis of China and even East Asia. He only had a few comments on modern Chinese interior design, meaning that Chinese interior design was gradually influenced by the West in the 19th century.

Interior design is a practical activity that integrates material and spiritual values. Guangzhou was the earliest region in China to undergo changes in interior design. Lin Keming and others had already made very distinctive designs at that time, but there is no systematic discussion or monograph on this aspect to this day. During the transition from traditional agricultural society to modern industrial society, countries and regions around the world mainly present two types: the first is "endogenous autonomy", such as some countries and regions in Southern Europe and Western Europe; the second is "outward secondary", such as China, North America, Australia and other countries and regions. Under the impact of Western civilization, the local indigenous culture in North America and Australia has been completely westernized; while China is deeply rooted in traditional culture, Western culture has never completely replaced traditional Chinese culture, so the transformation of modern Chinese society has been impacted by both Western foreign cultures and the influence of traditional culture. It is precisely because of the incompleteness of this cultural change that over a hundred years of modern China has not completed its transformation to modernization, but has hovered between traditional and modern societies. From the above transformation, we believe that the fundamental problem of Chinese design lies in the establishment of its own reasonable values and cultural concepts. Therefore, both from a practical and theoretical perspective, it is necessary to reflect and explore the interior design of Guangzhou region.

## **Literature Review**

### **1、Summary of domestic academic research**

Yang Dongjiang's "History of Modern Interior Design in China" published in 2007 is the only book in recent years titled "History of Modern Interior Design". It mainly explores the fusion and intersection of modern Chinese and Western interior design styles under the dissemination and influence of Western ideas, and organizes the basic trajectory of the development of modern interior design in China. This work studies the continuation and development of traditional Chinese

interior design styles under the influence of Western ideas, emphasizing the mutual integration and interaction of Chinese and Western design ideas, but neglecting the Guangdong Hong Kong Macao region, which has had a significant impact on modern Chinese interior design, that is, the traditional Lingnan section. It also fails to reveal the "modernity" of modern Chinese interior design transformation and the profound changes in lifestyle.

The "History of Interior Design" published by Li Yanzu and Wang Chunyu in 2013 is currently the most comprehensive work on the history of interior design by domestic scholars, covering the design history from ancient times to the end of the 20th century. The works are sorted and explored in terms of historical chronological order, architectural structure, spatial form, interior decoration, interior furniture display, and other categories to explore their development context. In the chapter "Modern Interior Design in China", the book provides an accurate understanding of the transformation of traditional Chinese architectural systems and the impact of modern architectural systems on interior design, which has great reference value for this research topic. Due to space limitations, the depth of research on the transformation of Chinese interior design under the influence of modern architectural systems in this work is still limited and further exploration is needed. Similarly, Chen Ruilin briefly introduced modern interior design in the chapter "Modern Transformation -20th Century Chinese Design" in his book "History of Chinese Design".

In recent years, Xue Ying's "Research on Modern Lingnan Architectural Decoration" has conducted a detailed examination of architectural decoration art from the perspective of Lingnan cultural heritage; Zhao Yuejun and Yang Liu's "Research on Interior Space Furnishing Design during the Republic of China" focuses on the art of interior soft furnishings under the influence of industrial technology and traditional cultural revival during the Republic of China period; Zhang Yingquan's "The Influence of Western Design Schools on the Furniture Style of the Republic of China" provides a detailed argument for the comparative study of furniture typology. Wang Jiansong's "Cultural Research on Environmental Art and Design in China during the Republic of China" provides a large amount of introduction and research on Beijing, Nanjing, and Shanghai, but lacks relevant research in the Guangdong Hong Kong Macao region. Tang Xiaoxiang's "Lingnan Modern Architectural Culture and Aesthetics" uses natural sciences, sociology, and philosophy to conduct in-depth research on the architectural aesthetics, aesthetic culture of architecture and indoor spaces in the Lingnan region. Jiang Jianguo's "Research on the Urban Consumption Culture of Guangzhou in the Late Qing Dynasty", from the perspectives of history, economics, sociology, folklore, cultural studies, and other disciplines, lists the current consumption status of indoor residential

goods at that time, analyzes the basic forms of urban consumption at that time, and has great reference value for this study.

The research related to the history of modern Chinese interior design mainly focuses on the overall history, such as Zhang Qiman's "Style and School of Interior Design", Huo Weiguo and Huo Guang's "History of Chinese Interior Design", Guo Chengbo's "Brief History of Chinese and Foreign Interior Design", Yuan Jun's "Brief History of Chinese and Foreign Environmental Art Design", Gao Xiangsheng's "Introduction to Interior Design", Li Yang and Zhou Jian's "Illustrated History of Chinese Interior Design", and so on. Although these works have more or less the concept of artistic style history and linear historical views, they reflect the current academic research enthusiasm for "modern Chinese interior design", which together constitute the academic background of this research topic. In addition, there are many papers exploring the style or development of modern Chinese interior design, such as the graduate thesis of Zhang Qingping, Shi Qin, Zhao Shuwang, and others. They also organize the interior works of modern Chinese architecture from the perspectives of framework, style, technology, etc., with detailed text and image information, which is highly informative. The recent publication of Zhu Songwei's "Shanghai Centennial Interior Design 1843-1949" in 2021 also has great reference value for this study in terms of research style. In his research on the interior design of Nanjing Republic of China architecture, Xu Jia referred to and analyzed a large amount of literature at that time, emphasizing the restoration of historical context. This research method has positive reference value for this research report.

## 2、Summary of relevant research by some overseas scholars

According to the available literature, the relevant research of overseas scholars mainly increased with the revival of modern Chinese architectural history research in the 1980s. At first, due to historical and other reasons, Japanese scholars were the first to participate in the study of modern Chinese architectural history and discussed the modern architectural system in the Northeast region, which involved residential policies related to interior design. Professor Peter G. Rowe and Dr. Seng Kuan of Harvard University in the United States' "Inheritance and Integration - Exploring the Essence and Form of Modern Chinese Architecture", as the "earliest academic research work on the history of modern Chinese architecture in Western literature," takes the link between Chinese and Western design methods as a clue, and particularly interprets the four ways of expression of modern Chinese architecture. However, due to the "unconscious adoption of the official perspective of (China)", the exploration of modern architectural systems in this book still focuses on the level of modern Chinese architects and their works. However, Peter Rowe's other work, "Modern Urban Housing in China (1840-2000)," which was co edited by Peter Rowe, discusses the important characteristics of modern architectural systems,

"the impact of modern urban municipal facilities and planning management on the development of modern urban housing in China". In addition, there are discussions on modern Chinese architecture, such as Xu Jingzhi's "The Ancient and Present of Chinese Architecture" and the recently published "Architecture Since 1400" by Kathleen James Chakraborty. However, their involvement in modern architectural systems or interior design is limited. In the field of research on the history of interior design, the relevant foreign literature currently available is Sherrill Whitton's "Interior Design and Decoration". As the founder of the New York School of Interior Design in the United States, Whitton discussed the development of interior design in China. Both interior design and architecture are discussed within the broad category of art: "In the 20th century, China began to feel the influence of Western industrialization, and the political and economic turmoil caused a significant (traditional) rupture in the development process of Chinese art. (Modern Chinese) architecture and interior design were strongly influenced by American architectural methods and materials, and design works were increasingly commercialized, Pointed out the market-oriented trend of Chinese interior design in modern transformation.

John Pyle's "History of World Interior Design" lacks an analysis of China and even East Asia. This book only provides three general descriptions of modern Chinese interior design: Chinese interior design was gradually influenced by the West in the 19th century, and many Chinese architects received education in Western universities before bringing back the recognized academic eclectic architectural ideas back to China. The interior design of their eclectic architecture followed Western practical experience and integrated a knowledge of Chinese tradition. Chinese architects in the 20th century had already accepted international modernist concepts

### **Research Methodology**

The development of this article is based on a framework of interweaving longitude and latitude, which determines the social, political, economic, cultural, and technological content of the interior development of buildings; The latitude line refers to the selection of various cities and indoor examples based on the theme, which are interrelated and form a complete network under the same theme; Finally, extract valuable references for contemporary interior design from the selected cases.

The study of the history of Chinese interior design has the general methodological characteristics of historical research: the reason why historical theory is historical theory is that "theory" (research discourse) is derived from "history" (literature and historical materials). Therefore, the research method of this paper first involves the following aspects:

1. Field investigation and excavation of historical materials.

2. The cognitive approach of research, entering the historical context of research discourse, and in terms of innovative research methods, the research team will focus on using typological methods in the later stages of research to establish corresponding cultural gene maps.

3. Selection of research cases

In this study, we adhere to the principle of serving as the starting point for Chinese people and hope to investigate how Chinese people gradually entered the context of modern residential life during the process of "westward wind spreading eastward". Firstly, the definition of time, from 1840 to 1949; Secondly, the selected space belongs entirely to residential space, rather than being used for public activities. Therefore, municipal buildings that were very typical in architectural art and design during this period were excluded. Similarly, spaces with religious significance were also excluded. Finally, only residential space styles that could represent the traditional characteristics of China (the cultural characteristics of the Lingnan region) were left.

In terms of specific typicality, a preliminary screening was conducted from the list of historical and cultural relics protection buildings published in Guangzhou. The selected objects were residential spaces built (or led) by the Chinese themselves from the beginning of the building. In addition, representative residential spaces were extracted from the data of the Guangzhou Civil Protection Association for research.

## Research Results

The main viewpoints of this study are as follows:

1. Using region as the horizontal axis, time as the vertical axis, and case studies as nodes, and cultural representation as the foundation, a genetic map of interior design art in the early 20th century Lingnan region is woven, describing its stage and diversity characteristics, as well as Lingnan genes that are different from the "secondary type" of other regions during the same period.

2. Research on the Historical Inevitability of the "Modernity" Tendency in Interior Design. The industrial revolution and trade exchanges are its historical background. The ideological enlightenment of the spread of Western learning to the east and the democratic revolution, the material demonstration of overseas Chinese hometown buildings, commercial arcades, furniture furnishings, and the dominance of the emerging national bourgeoisie, modern administrators, and "social people" under the new market system all contribute to its historical inevitability.

3.The basic form and development pattern of interior design art style. Analyze the style evolution of Lingnan interior design from art deco, eclecticism to pragmatism in the early 20th century, and reveal the regular development under the system of "culture system human event".

4.The decisive impact of lifestyle on interior design. Relations of production, economic relations, distribution methods and other factors determine the lifestyle, and interior decoration activities are the indicators of its lifestyle. Through the analysis of the basic state and values of its mainstream consumption, the sociological basis of modern interior design ideas is summarized.

5.The generation of interior design values and new aesthetic systems. Exploring the formation of the design concept of "practical and inclusive" in interior design in Guangzhou; Reconstruct the values of "humanism" in interior design from the perspective of "nature, environment, and people"; From the perspective of "humanistic aesthetics and ecological aesthetics", construct a new aesthetic system for interior design in the Lingnan region, and strengthen the connotation and extension of design aesthetics.

## Discussions

There are several major classifications of the existing conditions of modern architecture in Guangzhou: firstly, traditional dwellings such as bamboo tube houses, Mingzi houses, three bedroom and two corridor style dwellings, attic style dwellings, etc. The decoration generally reflects the rich characteristics of Guangfu culture, with typical low footed doors, long doors, and wooden doors as the gateway features. The second is sand faced architecture, which was formed during the Second Opium War and first introduced Western urban planning principles and construction models, as well as the infrastructure construction and modern civilized lifestyle of Western cities. It reflects the material civilization and spiritual civilization of the West at that time, which played a positive role in the construction technology progress of Guangzhou at that time. The third is the Xiguan Mansion, which is the residence of wealthy compradors and is influenced by Western architectural culture. The fourth is the new residential demonstration area. The Guangzhou New Residential Normal District usually refers to the residential new area of the Dongshankou and Meihua Village generations, which was built in the early 20th century by overseas Chinese wealthy businessmen, military and political officials, and other independent residential areas in the Dongshan area. It can be divided into official style, small villa style, and detached villa style.



Under the influence of the westward wind, the characteristics of modern interior decoration styles in Guangzhou mainly include the following aspects:

1. The change in spatial layout and function is actually an acceptance of Western concepts and a change in lifestyle habits. Therefore, the change in layout is also a change in lifestyle.
2. The changes in floor materials and ceiling forms have had an impact on traditional floor paving methods in modern times, with the most significant feature being the use of a large number of ceramic tiles in floor paving. Suspended ceilings began to appear in modern architecture in Guangzhou.
3. In terms of furniture and furnishings, Cantonese style furniture was the first to absorb complex and luxurious decorative styles in accepting Western culture. Mirrors and glass are widely used in furniture, with the emergence of clothing mirrors, vanity tables with mirrors, and glass display cabinets.

As a central city in southern China, Guangzhou is at the forefront of the country in spreading foreign civilization, forming a lifestyle and living style, and leading the consumption trend. Unlike other regions in China that quickly and completely accepted Western trends at that time, Guangzhou's urban culture has a history of over two thousand years and has always been an important component of Lingnan culture and Chinese civilization. Studying the indoor lifestyle of Guangzhou at that time can better reflect the best choice of Chinese people during the "westward wind".

### **Knowledge from Research**

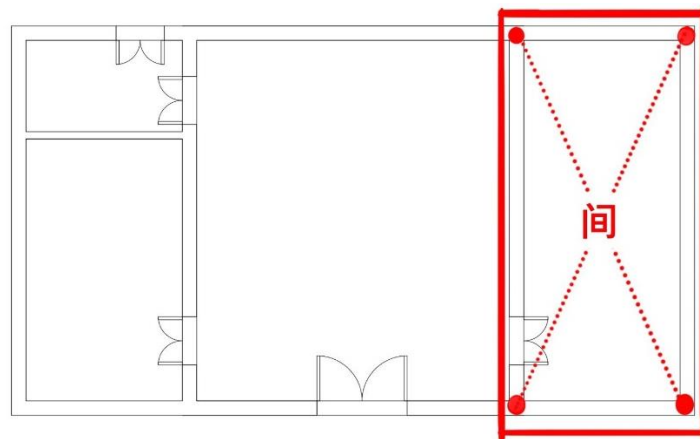
The Characteristics of Modern and Contemporary Interior Decoration Styles in Guangzhou under the Influence of the Western Wind :

#### **1. Changes in spatial layout**

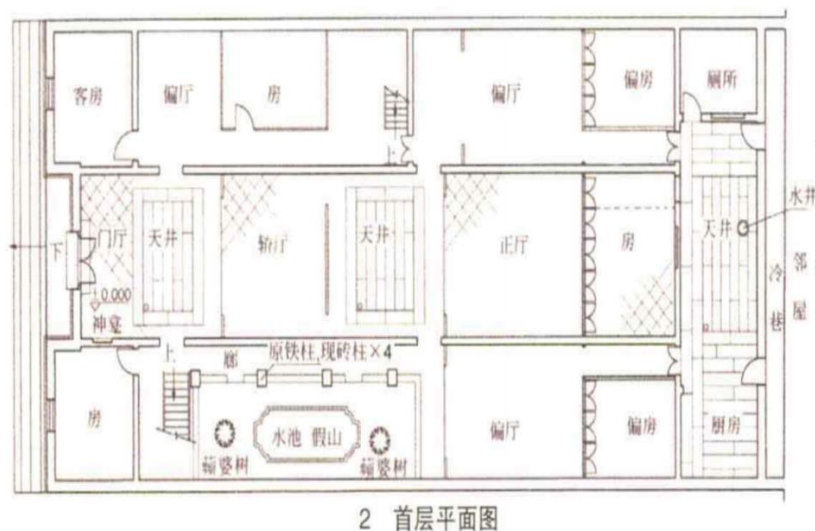
Traditional dwellings include the most common types of bamboo tube houses, Ming shaped houses, three rooms and two corridors, and Xiguan large houses. Their planar layout has common characteristics: usually composed of "rooms" (Figure 1), which are then enclosed into "courtyards", with courtyard courtyards as the core, which is the law of spatial composition in traditional dwellings. The bamboo tube house is a single bay, divided into three parts: the front (entrance hall), the middle (inner hall), and the back (room). The plan of the Mingzi house is similar to that of the bamboo tube house, but the difference is that the Mingzi house is a double bay, with a more flexible layout. These two forms of residential buildings generally do not have windows on both sides, but have windows on the front and rear walls. Three rooms and two

corridors are the most important flat form in traditional residential buildings. Within the plan, the hall is centered, with rooms on both sides. In front of the hall, there is a courtyard, and on both sides of the courtyard, there are kitchens and miscellaneous rooms called corridors. The development of the layout of three rooms and two corridors leads to the layout of the Xiguan Mansion (Figure 2), with larger bays and depths than the former. The Xiguan Mansion utilizes Qingyun Lane, small courtyard, skylights, grilles, etc. to construct ventilation and lighting.

**Fig. 1 Schematic diagram of traditional indoor space in Guangzhou**



**Fig. 2 The plan of Xiguan mansion (source: Lingnan Modern excellent architecture: 1911-1949 / Guangzhou [M]. Guangzhou: South China University of Technology Press, 2017, P. 27.)**



With the development of the city from west to east, the layout of Dongshan Yanglou has undergone significant changes, with functions

such as piano rooms, calligraphy and painting rooms, tea rooms, and toilets. Kuiyuan, one of the five major overseas Chinese gardens in Dongshan (Figure 3), has a main floor width of 12 meters, a depth of 19.2 meters, and a height of two and a half floors. It is arranged in a symmetrical axis. The first floor is used as a living room, the second floor is equipped with a master's room, and the roof is equipped with a rooftop and storage room. These changes in spatial functions actually accept Western concepts and change living habits. Therefore, the change in layout is also a change in lifestyle.

**Fig. 3 Kuiyuan plan and current situation**



## 2. Ground materials and ceiling forms

During the Ming and Qing dynasties, the traditional floor tiling materials in Guangzhou mainly used bricks and stones. The simpler method was to lay mixed gray sand and soil with compaction, while the more exquisite method was to lay green bricks on top of the sand layer. The most exquisite method was to use large terraced brick flooring (Figure 4), which also had the best moisture-proof and moisture-proof effect. In modern times, Western building materials have had an impact on traditional flooring methods, with the most significant feature being the use of a large number of ceramic tiles in flooring (Figure5). These ceramic tiles were widely introduced during the British colonization of Asia. In addition to ceramic tiles, the terrazzo and terrazzo used in Western architecture were also used in Guangzhou residential areas.

**Fig. 4 Large brick of Xiguan folk custom museum**



**Fig. 5 Ceramic floor tiles of Yongtai villa in Li Fulin, Guangzhou (photo source: Guangzhou folk cultural relics protection association)**



The ceiling of traditional residential buildings in Guangzhou often exposes the roof beams, allowing for a clear view of the roof structure. Large households also decorate the beams with exquisite wood carvings and paintings to showcase their strength. Modern architecture has begun to adopt the style of suspended ceilings. In the interior of the sand faced building complex, except for the basement, all rooms and corridors have ceilings hanging from the top. The junction between the ceiling and the four walls shall be closed with gypsum lime mortar decorative line, and the area about 20 cm near the decorative line shall be closed with patterned through wood plate (Figure6). The purpose of this approach is to provide better ventilation and reduce the possibility of termite breeding on the ceiling.

**Fig. 6 The ceiling of the hallway of the former HSBC dormitory in shapian moberge architecture Co., Ltd. (photo source: the author)**



### 3. Furniture and furnishings layout

In terms of accepting Western culture, Guangzhou belongs to the "forefront", and since the Ming Dynasty, the "westernization" of Guangzhou furniture has been gradually manifested. After the middle of the Qing Dynasty, when the Baroque and Rococo style period after the Western Renaissance came, a large number of Western painting, sculptures, decorations and artifacts flooded into Guangzhou, and the exquisite and luxurious furniture was also absorbed by Cantonese furniture. After the Westernization Movement, the consumption of foreign goods in Guangzhou increased greatly, and ordinary people were still limited to some foreign cloth, foreign oil and other daily necessities. Officials and rich people directly bought foreign armchairs, sofas, and spring beds, which formed the atmosphere of enjoying foreign luxury goods, and also promoted the change of Cantonese furniture. The innovation can be seen from two aspects: firstly, carving and inlaying (Figure 7), and secondly, the "westernization" of the style and pattern. As shown in the left figure of Figure 10, the style of the Republic of China organ folding desk combines Chinese and Western styles, with a Western style structure and Chinese style carving. During this period, the changes in legs and claws were also significant, evolving from a supporting function to a decorative function, as shown in Figure 8. Traditional collapsed furniture has also been influenced by foreign sofas, changing from lying to sitting, and in this process of improvement, sofas have emerged. During the Republic of China period, mirrors and glass were widely used in furniture, with the emergence of furniture such as dressing mirrors, dressing tables with mirrors, and glass display cabinets (Figure 9).

The improvement of Cantonese furniture shows a fusion of aesthetic and practical concepts, but most Cantonese furniture only draws on the complex and luxurious decoration style, and the furniture layout still follows the idea of using the living room as the main bedroom as a supplement. The main hall furniture and furnishings of the Xiguan Mansion are related to the function of worshipping ancestors, such as



bridge abutments, eight immortal tables, armrests, and eight chairs or two. The furniture and furnishings in Dongshan western-style houses are mostly directly made of Western series or sets of furniture, with local decorations reflecting traditional Chinese etiquette such as sacrificial offerings, calligraphy and painting.

**Fig.7 The dressing table and new seats of guangzuo furniture in the period of the Republic of China**



**Fig. 8 Leg claw details of furniture in the period of the Republic of China**



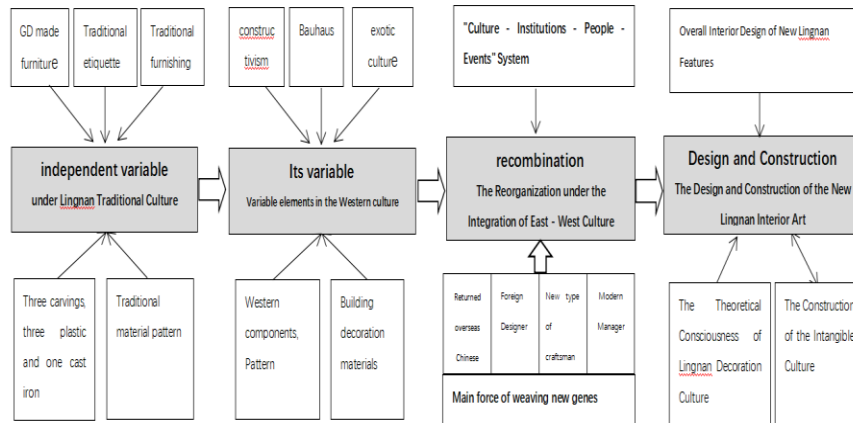
**Fig.9 (left) organ type folding desk of the Republic of China (middle) 1930s walnut display cabinet and (right) dressing table with mirror during the period of the Republic of China (photo source: Guangdong Provincial Museum - Photo by the author)**



The Genes and Pathways of Modern Interior Decoration Styles in Guangzhou under the Western Wind and the Eastern Wind

As a central city in South China, Guangzhou is at the forefront of the country in spreading foreign civilization, forming a lifestyle and living style, and leading the consumption trend. Unlike Shanghai's rapid and complete acceptance of Western trends at that time, Guangzhou's urban culture has a history of over two thousand years and has always been an important component of Lingnan culture and Chinese civilization. Studying the indoor lifestyle of Guangzhou at that time can better reflect the best choice of Chinese people during the "westward trend". The historical materials and on-site investigations left behind in some historical buildings can help us gain a deeper understanding of the characteristics and tendencies in Guangzhou's interior design at that time. The following figure summarizes the genetic impact of changes in Guangzhou's interior design in the early 20th century (Figure 10).

**Fig.10 the genetic influence of interior design changes in Guangzhou in the early 20th century**



## Conclusion

Interior design is a separate concept in contemporary times, but it was clearly attached to architectural art in the early 20th century. At that time, most research focused on architectural decoration, furnishings, and layout. During the urban construction period of Guangzhou in the early 20th century, a large number of Western modern architectural techniques, building materials, and indoor home equipment were introduced, including a large number of modern skilled workers cultivated by Western chamber of commerce buildings, religious buildings, and overseas Chinese hometown buildings in the late 19th and early 20th centuries. In addition, the return of overseas Chinese architects with modern concepts gradually led to and changed the structure and spatial layout of traditional dwellings, The residential environment and lifestyle in Guangzhou have also undergone fundamental changes. At that time, the indoor living environment in Guangzhou continuously blended and developed between tradition and modernity, as well as between the East and the West, forming a rich and colorful artistic form of indoor space. Western culture and consumption patterns have had a profound impact on the life of Guangzhou, thus giving the modern Guangzhou people a distinct characteristic of integrating Chinese and Western cultures in their way of life. The changes in social customs lead to changes in lifestyle and behavior, directly affecting interior design. At that time, the interior of Guangzhou was influenced by traditional architecture. For example, the interior space function of Xiguan Mansion followed tradition but localized daily necessities were westernized, such as electric lights, fans, and Western furniture; Another type of interior has undergone changes since the beginning of architecture, such as the Dongshan Yanglou, which divides the space based on the practical functions of modern life, with most of



the space and furnishings westernized. So the modern indoor spaces in Guangzhou can be described as diverse and harmonious coexistence.

### **Suggestions**

Through the research and analysis of Guangzhou, the earliest urbanization of modern typical interior design, this article explains the interactive relationship and development laws between construction and decoration in early Lingnan and even modern China, and further expands the academic perspective of interior design and cultural research.

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