

## *Original Paper*

# Exploration of Hotel Interior Design Methods Based on Regional Culture—Chaoshan Cultural Hotel as an Example

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### ***Abstract***

*In recent years, Chaoshan culture is a popular object of research for many scholars in recent years, and there are many research points worth digging. As an open space, hotels have very notable regional qualities, and with the development of domestic hotel interior design, various regional cultural hotels have emerged in front of the world. Based on the perspective of regional culture, by analyzing the basic attributes of hotel interior design, this paper explores the gene of regional culture in Chaoshan region, and discusses the application of regional culture in hotel interior design.*

### ***Keywords***

*Regionalism, Chaoshan culture, Hotel interior design, Design ideas*

## **1. Status of Cultural Theme Hotel Design in Chaoshan Area**

### ***1.1 Special Geographical Location as Well as Human***

The Chaoshan region, known in ancient times as Chaozhou, is the collective name given to the present three cities of Shantou, Chaozhou and Jieyang, which in ancient times were governed by the same prefecture-level administrative region—the Chaozhou Prefecture. The Chaoshan region is situated on the Chaoshan Plain on the southeast coast of Guangdong Province, one of China's southern China plates. According to Rao Zongyi's Cultural Records of Chaozhou, the cultural history of Chaozhou can be traced back to the ancient Stone Age, and the three major migrations of northern peoples throughout history have all had an impact on the cultural development of the Chaoshan region <sup>[1]</sup>.

The Chaoshan region is full of cultural figures who left behind many literary works, as evidenced by the pagoda street in the ancient city of Chaozhou, which is now a tourist attraction. Han Yu, a famous literary scholar of the Tang Dynasty, governed Chaozhou for eight months and left behind many literary masterpieces, which had a profound influence on Chaozhou in terms of politics, thought and culture.

Yang Wanli, a famous poet of the Song Dynasty, also visited Chaozhou and wrote a number of poems on Han Mountain. In addition to literature, the unique geographical location of Chaoshan has given rise to unique works of art such as Chaozhou opera, Chaozhou embroidery, Chaozhou wood carvings and inlaid porcelain. Today, you can still see historical relics from several dynasties in the streets and alleys of Chaoshan.

### *1.2 The Current State of Hotel Design in the Chaoshan Region*

Hotels are important places for many travelers, not only for the people of the region but also for those who come and go from all over the world. The development of hotel design has now become an important city card, and nowadays hotel design is not just about fashion but also about the culture of the region. With the rapid development of the tertiary sector in many regions, more and more culturally themed hotels are coming to the fore. At the same time, the problems of many cultural theme hotels have been exposed. Problems such as “blindly following the trend”, “wholesale modeling”, “cultural deserts” and “stolen concepts” have made people re-examine cultural theme hotel design. It is also very unfortunate that the Chaoshan region, an important puzzle area of the future Guangdong-Hong Kong-Macao Greater Bay Area, lacks a culturally themed hotel that matches the region.

### *1.3 Trends in Hotel Design in the Chaoshan Region*

Hotel design along with the advent of the information age, “landmark”, “internet-popular” and other star hotel architecture has attracted widespread attention and debate, the introduction of high luxury hotel brands, master design, people have more pursuit, expect to feel more more humanistic care and regional cultural characteristics. In recent years, designers have gone into the countryside and into the community and created many “internet-popular” buildings that have left a deep impression on travelers. The construction of star-rated hotels has become the city’s calling card to the world, and the rise of “landmark” buildings has demonstrated the prosperity of the city’s development. Whether it is a B&B, a special hotel, or a star hotel, each project is characterized by specific regional features, and the search for its unique locality is the only way to create a fine product and continue the vitality of the building. In recent years, with the vigorous construction of the local government in Chaoshan, many special tourist areas have become popular. The old city of Chaozhou has been restored to its former prosperity, and the popularity of the special tourist street in Shantou Small Park has led to the rapid development of tourism in the Chaoshan region. With it, the opportunity for the development of hotel design has grown, and the excavation and use of local culture has become a key research area for the hotel design industry in the Chaoshan region.

## **2. The Basic Characteristics of the Hotel Interior Design**

### *2.1 The Basic Characteristics of Hotel Interior Design*

Hotel interior design is a product of modern urban development, hotel design in the information age, the phenomenon of uniformity, and the emergence of the theme hotel, but the hotel design has become the same. Cultural theme hotels use a specific theme to render the style of hotel design, a specific

cultural atmosphere, so that travellers enjoy a cultural feeling rich in personality, while in order to make the service more relevant to the theme, using personalised services, such as spa, food, theme music, etc. to distinguish from traditional hotels <sup>[2]</sup>. Cultural theme hotels are more grounded in the highly influential regional and cultural features of the hotel location as elements in their design <sup>[3]</sup>, and the use of visual elements with significant regional characteristics is one of the most commonly used in cultural hotel design, enabling travelers to gain joy, knowledge, and excitement in the most direct way.

### *2.2 The Basic Attributes of the Hotel Interior Design*

As a regional open public place, a hotel with cultural characteristics is not only a carrier to reflect local culture, but also a place to promote local culture. Local cultures are works of art that combine national creativity and artistry with strong national characteristics and a unique local aesthetic resulting from the long history of the region. Traditional culture is also uniquely sustainable, and the cultural characteristics of the hotel lie in the heritage and innovation of the cultural values that lie behind the local lifestyle <sup>[4]</sup>. Designers may not be native to the area, but they have a deep understanding of the habits and customs of the area, so that they can naturally incorporate local cultural characteristics in the design process in order to design themed hotels with regional cultural characteristics.

The characteristics of hotel interior design come from the excavation and use of specific regional culture, which is inseparable from the rich cultural heritage, and regional culture not only affects the overall style of hotel interior design but also directly affects the intuitive experience it gives travelers. In today's increasingly sophisticated interior design style, cultural theme hotels as an effective carrier of a specific culture, the cultural symbols it carries is not only a specific emotion, but also the style of bearing space design, but also highlight the national culture of the logo, but also a strong basis for the cultural "hundred schools of thought", but also the hotel interior design. It is also one of the original intentions of hotel interior design. For people, the design is people-oriented, so that the design works can better serve the life of people today, and can better adapt to the habits and aesthetic requirements of people today. For culture, the excavation of regional traditional culture can better reflect the local characteristics of cultural theme hotels, and visitors can better taste the local customs.

The function of the hotel determines the comfort level of its unique experience, and the hotel, as an immersive experience space, should not only meet the basic needs of travelers but also have local characteristics. For example, there are special dining spaces, special accommodation spaces, special leisure and entertainment spaces, and so on. This ensures that the experience is unique to the traveler.

## **3. Research on the Regional Culture of Chaoshan**

### *3.1 Keeping up with the Times of Regionalism*

The so-called regional design refers to the absorption of local, national, folk style and various cultural traces left by the history of the region in the design. In a way that is more narrow or exclusive than national, and has the recognizability of machine guns <sup>[5]</sup>. Throughout the country's hotel interiors, designers are making great efforts to render local culture and local characteristics, using local

characteristics and culture through visual elements in their designs. While respecting regional culture, designers must also think and design from a “regional” perspective in order to create works with “regional” characteristics. In a time of rapid cultural and technological development, “regionalism” is also changing quietly with the times. Today’s “regionalism” is not only about regional characteristics, regional customs, regional cuisine, and so on, but also about the inclusion and integration of non-regional cultures.

Since ancient times, Chinese traditional culture has presented a pattern of “a hundred schools of thought contend” and “a hundred flowers bloom”. According to the Confucian classic “Li Ji · Music Ji”, “those who enjoy music are the same, while those who perform rites are different. The same makes friends, the different respects each other, the happy wins the flow, and the polite wins the separation [6].” Therefore, Chinese traditional culture has been characterized by seeking common ground while reserving differences since ancient times, and its essence is openness and diversity. Openness means inclusiveness, openness and absorption. Openness is the foundation of the design and development of culture-themed hotels and an important basis for the future development of hotel design. In recent years, it is not difficult to see from many excellent hotel interior design works that the designer not only focuses on creating the unique cultural rendering of local or regional characteristics in the process of hotel design, but also focuses on creating an “international” hotel, trying to organically combine local culture and exotic culture in the hotel design. For example, the interior design of the Magnificent Hotel in Guangzhou not only uses the “Manchurian window” in Guangfu culture, “blue brick”, such as Figure 1, and other elements, but also mixes light luxury with new Chinese style. The mixed style not only reflects the diversified and open attitude of Guangfu culture, but also enhances the tourists’ impression of the hotel on the style of Guangfu. Therefore, the use of traditional culture in hotel interior design has an important position.



**Figure 1. A Corner of the Restaurant at the Crowne Plaza Guangzhou**

Hotel interior design should keep up with the times, combining fashionable elements of the time with regional cultural symbols in an organic way. The development of modern technology has made it possible to implement many designs, not only in terms of construction and materials, but also in terms

of aesthetics to keep up with the times. Hotel interior design not only pursues traditional simplicity but also fashion. With social progress, technological development, and the advancement of the times, consumers are becoming more and more demanding, pursuing not only material experiences but also spiritual enrichment. Today's technological innovations have brought infinite possibilities for art and design, allowing many excellent designs to be displayed in front of the world's eyes.

### *3.2 Excavate the Gene of Regional Culture in Chaoshan Region*

Chaoshan Culture, as one of the three important parts of Lingnan culture, began in the early stage of human society and has developed up to now with the changes of The Times. When referring to the carrier of Teochew culture in the impression, people often think of the three main art forms of "Teochew wood carving", "Teochew stone carving" and "porcelain embedded" on the decoration of traditional Chaoshan houses, such as Figure 2. This is due to the wisdom of ancient Chaoshan artisans. Besides, "Ying Song and dance", "Chaozhou opera" and "ancient lecture" are also popular cultural forms in the Chaoshan area. According to the Records of Chaozhou Prefecture, in the Chaoshan region, Chaozhou culture began to take shape around the time of the Qin and Han dynasties, and during the Tang and Song dynasties, with the introduction of Chinese culture into He influence, a variety of folk art activities gradually developed to their heyday during the Ming and Qing dynasties and have been passed on to the present day <sup>[7]</sup>. The craftsmanship of the ancient Chaozhou people can still be seen in many of the well-preserved ancient buildings today, and many folkloric activities still remain in many rural areas of the Chaoshan region.



**Figure 2. Chaozhou Wood carving, Chaozhou Stone Carving, Inlaid Porcelain**

Chaoshan region is located in the Chaoshan Plain in the southeast corner of the Chinese mainland. It has a subtropical monsoon climate and a large terrain, high in the northwest and low in the southeast, multiple mountains in the northeast and northwest, and sea in the southeast. Due to its special geographical location, the unique culture of Chaoshan region is nourished. Therefore, Chaoshan culture has obvious characteristics of mountain culture and ocean culture. In terms of the construction of traditional Chaoshan residential buildings, local conditions are a prominent feature of traditional Chaoshan residential buildings. The architectural decorative art and interior decorative art mostly take

natural ecology as the creation prototype, such as bats, monkeys, chickens and other birds and animals; Sea creatures such as conch, shrimp, crab and shell; Longevity peach, orchid, lotus, chrysanthemum and other herbs; The interior decoration is composed of folk tales, fairy tales and natural elements. Embody the awe of nature and the gratitude of nature. The temple is decorated with fairy tales, such as: Heaven soldiers heaven, double dragon play beads, double phoenix play peony, birds worship the phoenix, etc., reflecting the belief in religious myths. In the decoration of the ancestral hall, folk stories, literati and historical heroes are mainly combined and matched with natural elements and animal images. Reflect the Chaoshan people to the ancestors of admiration and worship. Based on the characteristics of appeal, Chaoshan culture includes: natural ecological genes, religious myth genes and ancestors worship genes.

Combined with the Chaoshan cultural genes, the themes of Chaoshan cultural architectural decoration can be divided into three types: plant and animal themes, religious and mythological themes, human themes and other themes, these three types of themes throughout the interior and exterior, inlaid porcelain, wood carving, wall painting, etc. are reflected. The use of plant and animal themes throughout the traditional architecture of Chaoshan, whether in the ancestral halls, homes are visible in their themes decorated with bats, peonies, magpies and other animals with auspicious meaning, because of its harmonious sound and its symbolic meaning is often used in a variety of craft themes. Religious mythological themes, such as double dragons playing with pearls and double phoenixes playing with peonies, are the most popular, and are used in ancestral buildings and temple buildings. On the subject of figures, the subjects are more abundant and can be broadly divided into two kinds, one for heroic deeds and the other for literati, especially in interior painting and decorative painting.

### *3.3 Analysis of the Regional Cultural Genetic Symbols of the Chaoshan Region*

In history, many talented people came to Chaozhou to work, but Chaozhou people prefer “all things bear the surname Han”. The Han Wengong Temple built in memory of Han Yu is the best evidence. The name of Han Jiang was also named in memory of Han Yu’s arrival in Chaozhou to rule Chaozhou. In ancient times, Hanjiang River was called Wenshui, and it was later called Alligator Creek because of its crocodiles, which was called “Evil Creek” among the people <sup>[8]</sup>. Legend has it that when Han Yu took office in Chaozhou, Han Jiang wrote the Crocodile Text. He held a sacrifice on Bijia Mountain beside the river and read out the Crocodile text to persuade the crocodiles to move away. Thus, Han River became an important water transportation hub of Chaozhou and greatly promoted the development of Chaozhou. In memory of Han Yu, it was renamed Han River after his family name, so it was renamed Han River. Bijia Mountain beside the river was also renamed Han Mountain, and the magnificent Han Wengong Temple was built on Han Mountain. The roads built in the city were named Jinghan Pavilion and Changli Road.

Although Han Yu was not the first person to set up an academic institution in Chaozhou, he dared to reform, employed local talents, and maintained a good style of learning. The culture of worship of literature and learning has been maintained for a long time, which still attracts students from Chaoshan

region. For thousands of years, Han Yu was regarded as a mentor and even a god by the people and officials of Chaozhou. Su Dongpo once wrote in the Monument to the Han Wen Gong Temple in Chaozhou, “The public service of the tide people, food and drink will be sacrificed, flood and drought disease, where there is a request will pray <sup>[9]</sup>.” It can be seen that during the Song Dynasty, Chaozhou people had already worshiped Han Yu as sacred. Han Yu was banished to Chaozhou for less than eight months, but he won the respect and worship of the Chaozhou people for more than one thousand years. Zhao Puchu said that Han Yu “did not escape eight thousand li from the south and won the surname Han.”

Chaoshan people’s respect for nature and worship genes of ancestors are reflected in its architecture. Mr. Chen Hanchu, a scholar of Chaozhou culture, believes that: “The custom of honoring and offering sacrifices to the gods of Chaoshan people is quite distinctive. Hipsters generally deify nature, the sky, ancestors, sages, national heroes, emperors and loyal officials, and worship them as gods... <sup>[10]</sup>” This religious belief has quite a Benzoic image. Among the belief systems of Chaozhou gods, Han Yu was unique.

#### 4. The Application of Chaoshan Regional Culture in Hotel Interior Design

##### 4.1 Theme Rendering

The thematic atmosphere of a hotel can improve the comfort of customers and also enliven the state of the hotel’s operation <sup>[11]</sup>. As a model of worship in the hearts of Chaoshan people, the story of Han Yu can be used as the theme in the hotel interior design, and the atmosphere can be created by using the spatial narrative technique. For example, the design theme of the lobby of Guangzhou Garden Hotel adopts A Dream of Red Mansions, one of the four classical Chinese classics, and the lobby of the hotel adopts a Dream of Red Mansions—Twelve Flowers of Jinling as the theme decorative background wall. For example, such as Figure 3.



**Figure 3. Guangzhou Garden Hotel Lobby Backdrop “Dream of the Red Chamber—The Twelve Hairpins of the Golden Palace”**

In the lobby design of Chaoshan Hotel, the same technique can be used to apply the story of Han Yu to the hotel lobby design. The Chaoshan area is now the core area of the development of the Guangdong-Hong Kong-Macao Greater Bay Area. The story of Han Yu's treatment of the tide meets the spiritual needs of the development of the Chaoshan area, meets the emotional needs of the people in the area, and at the same time, it can narrate the Chaoshan culture and humanistic spirit through this historical story.

#### *4.2 Interior Design*

The effective use of regional culture can more rationally bring out the ideology to be reflected in interior design [12]. Nowadays, in many hotel interior design, designers seize the characteristics of local culture, mainly local culture, and organic combination with exotic culture, so as to meet the experience needs of different ethnic groups. Chencihong's former residence in architecture using the traditional "chaisuan trailer" combined with Western houses, decorative patterns using local technology combined with western patterns for decoration, the whole building filled with elegant and common with simple charm, Chinese and Western combination of Chencihong's former residence highlights the Chaoshan culture of openness and inclusiveness.

The interior design of the Chaoshan cultural hotel can make full use of its features. In terms of layout, reference is made to the layout features of traditional Chaoshan residential buildings, while the decoration can be organically combined with traditional craftsmanship and exotic culture. The interior decoration can be matched with the interior decoration techniques used in traditional Chaoshan houses, such as Chaozhou wood carving, Chaozhou stone carving, and color painting, to create a cultural atmosphere with local characteristics. For example, the interior decoration can be emphasized with backdrops and installations, and through the deployment of lighting and decorative colors, it can be used to set the mood for a sedate experience for visitors, effectively playing a role in the promotion of local culture and highlighting cultural characteristics.

#### *4.3 Furnishing Design*

Contemporary Chaoshan young artist Chen Xunan draws on traditional inlaid porcelain techniques to create a different inlaid porcelain work, Rhapsody of the Sea, which is used in the Liwan Station of the Shenzhen Metro, such as Figure 4, where traditional Chaoshan craftsmanship is integrated with modern elements without losing its traditional charm. In the interior furnishings, representative themes from the three main types of Chaoshan traditional crafts can be used to create designs for the display of Chaoshan traditional crafts and the decoration of hotel interiors, for example, interior furnishings created by Chaozhou wood carvings, decorative objects created by Chaozhou embroidery, etc. At the same time, traditional crafts can be innovated and integrated with contemporary elements to embellish the interior furnishings of hotels and can also be decorated with the aesthetic features of Chaoshan traditional crafts. The design of the furnishings can also be based on the aesthetic characteristics of traditional craftsmanship, for example, the use of decorative motifs commonly used in traditional Chaoshan craftsmanship to deepen the impression of the hotel's image by means of visual elements.



This can also be used as an extension of the cultural and creative design, so that when visitors leave the hotel, they still have a medium to recall and remember, thus serving to promote the hotel and local culture.



Figure 4. Chen Xunan's Work "Rhapsody of the Sea"

## 5. Conclusion

Chaoshan Culture, as one of the three important cultural sectors in Lingnan, stands in the forest of Chinese national culture. Its unique artistic treasures stand out from the rest, its unique historical style and its unique artistic symbols are nutrients for the design elements of Chaoshan hotels in the future. Its rich historical background and exquisite arts and crafts are the excavable parts of hotel design and other design industries. The Chaoshan area is the core area for the development of the Guangdong-Hong Kong-Macao Greater Bay Area in the future. As a city name card, hotels play an important role in urban development. As an important part of Lingnan culture, Chaoshan culture is inclusive and open, which is conducive to the development and dissemination of Chaoshan culture. For traditional skills in traditional culture, we should innovate on their basis and apply them to design by tapping and analyzing the genetic characteristics and symbolism of regional culture and using the form of visual symbols as a carrier to emphasize and deepen people's impressions of the distinctive culture.

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