

Research on the Style of Space Decoration and Furnishing Design of Japanese-Style Homestay

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ABSTARCT

The rapid development of China's economy drives the rise of tourism, which promotes homestay industry. Homestay should value the study on style and furnishings design. Thanks to such methods as historical approach, comparative study, case analysis and literature research, this paper elaborates homestay with varied styles spawned by different cultures. The selection and matching of furnishings in the homestay is also included. Research results show that Japanese-style homestays in China is more recognizable, with more attention to site selection, interior decoration and furnishings design. As homestay serves as a place to experience rather than just stay, favorable environment and service should be guaranteed.

Keywords: Japanese-style homestay, space characteristics, decorative furnishings

I. INTRODUCTION

A. The rise of homestay economy in China

The rapid growth of China's economy has boosted the tourism industry, and tourism has changed from a 'luxury' to a 'necessity'. The rise of tourism has promoted homestay industry. The number of homestays across China exploded from 2010 to 2018, especially in places with abundant tourist attractions. As of 2019, the number of homestays registered on China's accommodation platforms has reached 1.072 million, with transaction volume rising from 4.32 billion yuan in 2016 to 20.94 billion yuan in 2019.

B. Analysis of the importance of the stylization of homestays and the demands of residents

The homestay market in China is now in its height with people being lost among various homestays. However, there still exist flaws: uneven quality, non-standard operation and management, lack of cultural connotation and stylized interior decoration, policy risks and security risks. The cultural connotation of homestay is vital. The styles of homestays vary due to culture. Homestay with strong style will attract people for experience, while that without will be gradually phased out.

What comes first for residents in picking homestays are whether the facilities are complete and whether the articles are clean and tidy, which sways the final decision. Then, they will consider whether the homestay has stylized and intelligent interior decoration, as well as the surrounding environment.

Transportation nearby and surrounding attractions are also included. The host's special service covering local food and drink provided, meeting visitors, seeing visitors off, and tour guide service, are the least important.

II. THE SPATIAL STYLE AND CULTURAL CHARACTERISTICS OF JAPANESE-STYLE HOMESTAY

A. Origin and definition of Japanese-style homestay

Between 1959 and 1960, the socio-economic development of Japan increased the number of people traveling in summer and skiing in winter, which imposed burden on traditional hotels. Japanese-style homestays came into being in response, and quite a few farms started to provide accommodation for tourists on the side.

Homestay refers to accommodation for rural living by utilizing spare rooms in self-use buildings, combining local culture, natural landscape, ecology, environment, agriculture, forestry, fishery and animal husbandry production, and operating in the way of family business. Japanese-style homestays fall into pension and homestay on farm.

B. Feasibility of transforming Chinese private residential buildings into Japanese-style homestay

1) *Similarities and differences between Chinese and Japanese traditional architecture in space and culture:* The first collision between Japanese architecture and traditional Chinese architecture occurred during the

Japanese Asuka period. Despite souring international conditions, Prince Shotoku sent envoys to China in 607, hoping to bring back the most advanced technology and knowledge of the Sui and Tang dynasties. As a result, the Japanese royal household, Buddhist temple, city and even the unique Shinto shrine were deeply influenced by the architecture of the Sui and Tang Dynasties in China. Though bringing back the construction knowledge of the Sui and Tang dynasties, the diplomats to the Tang Dynasty found many problems in real construction. First of all, Japan was a small country, so it was obviously infeasible to build magnificent palaces and temples of the Tang Dynasty. Secondly, the architecture in the Tang Dynasty is constructed based on previous one. In the late Warring States period, Japan just moved from Neolithic period (Jomon period) to agrarian age (Yayoi period), which explains their poor mastery of architectural structure and culture of Tang dynasty. As a result, they could only mechanically imitate, creating or simplifying what they did not understand out of thin air, which led to the modern Japanese-style architecture.

a) Windows: The windows in Tang dynasty buildings were usually mullioned windows, which could not be opened and consisted of vertical strips of wood, which appeared from the Han dynasty and was adopted until the Tang and Song Dynasties. Lattice window are more common in Japanese-style architecture.

b) Roof: The economic center of the Sui and Tang dynasties is in the north, where enjoys less rain, so the roofs of the buildings were relatively flat. Japan, on the other hand, has a high roof and steep eaves due to more rain and humidity, which is similar to buildings in southern China.

c) Pofeng (an eave with a curved rise in the middle) and Baoxia (a side room surrounding the rear of the main room): "Pofeng" is a unique decorative structure in Japanese-style architecture, which is very common in ancient Japanese architecture. Combined with the local humid and sultry climate, it is very reasonable to open a small attic with a roof. In Chinese architecture, there is a structure similar to 'Pofeng', which is called 'Baoxia'. Before the Qing Dynasty, it was called 'turtle house (a room or rooms that juts out of the building like a turtle's head from its shell)'. In form, it is just like holding the main hall and hall, which is different from 'broken wind'. It looked like it was holding the main hall or the side hall. Unlike 'Pofeng', it has practical value of accomodating people.

d) Corner of the room: The 'ang' in Tang architecture is mostly cut diagonally, while that in Japanese architecture is neatly cut vertically.

e) Chiwen (ornament on roof ridge, in the shape of a legendary animal): Chiwen is the ninth son of dragon in ancient Chinese mythology, who enjoys swallowing fire. Chiwen in traditional Chinese architecture refers to the decorations on the ends of main ridge of roof, which is said to prevent fire. Fire was especially horrible for wooden structures, and ancient people prayed for fire prevention through this way. The Chinese Chiwen has a pointed end that is thin in shape, while the Japanese one has a rounded end that expands.

2) The dual-track development approach of Japanese post-war culture and its influence on the style of Japanese houses: After the Second World War, the United States controlled and occupied the defeated Japan, which aggressively influence its culture. After the Korean War, the Japanese economy developed rapidly, so did its technology.

The invasion of post-war culture and the inheritance of Japanese traditional culture make Japanese culture develop in a double-track way. The style of Japanese houses also integrates both tradition and modernity. The traditional residential style has absorbed the cultural connotations of China, South Korea and other Asian countries. The development of modern design in Japan falls into four stages. The first is infancy. The war from 1945 to 1952 brought forth severe damage and economic depression in Japan. Thanks to the support from the United States, its economy was recovered. Growth stage: From 1953 to 1959, the Japanese economy developed rapidly under the strong support of the United States. Motorbikes, cars and home appliances kept cropping up. Japan that wants to imitate European and American country begins to cultivate design talent energetically. Development stage: After the 1960s, Japanese design develops its own unique style, and design departments crops up among major enterprises. Stage of diversification: By this time Japanese design had become a world player. The application of new materials and the concept of green and energy-saving design has caught people's attention, calling for design featuring environmental protection and symbiosis between human and nature.

III. FORMATION OF THE STYLE OF JAPANESE-STYLE HOMESTAY SPACE AND ENVIRONMENT

A. Taking Kyoto Guest House courtyard as an example

The courtyard is located in Karasuma Gojo, Kyoto. 100 years have passed since the construction of the building, which is a traditional Machiya with sound main framework. The original features of the building were retained, and the modern living requirements were met, resulting in architecture and interior space integrating old and new styles. The courtyard also holds

a small museum-style space for cultural display and experience, thus the name guest house.

B. Analysis of the spatial characteristics of Japanese-style homestays

Machiya is a type of 'farm house' in Japan. As one of the carriers of modern Japanese-style homestay, Machiya serves as both 'office space' and 'living space'. Compared with the main house, which extends inward from the foundation of the door, Machiya is constructed side by side equally along the street. Guest House (hereafter called GH) retains the traditional spatial layout of Machiya with modern renovation. The front facade along the street is inserted as the main entrance and extends to the interior, where the space is for living and the space connecting the interior and exterior is called the 'gateway'. As the essence of Kyoto life culture, "gateway" aims to connect the distance between people, and between space. Different from traditional 'gateway', the 'gateway' of GH is designed as an exhibition hall. Some ancient objects collected by the host are displayed in the passage with modern style, which reflects the integration of tradition and modernity and makes visitors feel as if they are in a spatio-temporal tunnel. (See "Fig. 1")



Fig. 1. Entrance of GH.

Passing through the 'gateway', people reach the landscape garden in Machiya, which generally connects teahouse and living room. Teahouses are usually located in the very back of the building, with views of courtyards and gateways, representing the most important space. As an important reception room, teahouse needs more privacy than living room, so it's proper to build a teahouse separately.

What corresponds with teahouse is living room, where people start landscape appreciation. As open space, it is the best space to relax body and mind, which also serves as dining-room. Compared with the solemnity of the teahouse, the living room is more suitable for chatting with friends while enjoying the landscape of the courtyard outside. (See "Fig. 2")



Fig. 2. Living room leading to the courtyard.

A bedroom equipped with a private bathroom is connected to the back of the living room, which is also the only bedroom on the first floor. To the left of 'gateway' is a hallway connecting the second living room, whose staircase leads to the private space on the second floor. The kitchen is connected by 'gateway'. After the dishes are prepared in the kitchen, they are sent to the two living rooms through the 'gateway'.

The second floor is primarily a living space, with a walkway connecting the two bedrooms. The south-facing bedroom also has a tatami room.

The whole building covers an area of 185 square meters, and the construction covers area is 120 square meters. In the limited space, the combination of traditional and modern design techniques can be applied to integrate office, negotiation, life and exhibition. (See "Fig. 3" and "Fig. 4")



Fig. 3. The plan of first floor.

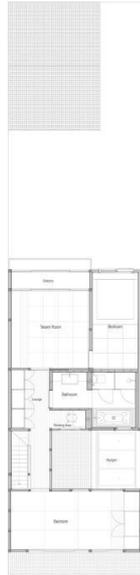


Fig. 4. The plan of second floor.

C. *Landscape elements and semiotic connotations of Japanese-style homestays*

In Japanese-style homestay, landscape sketch and indoor landscape courtyard matter.

- Improve the indoor environment, adsorb toxic gas and dust, increase the oxygen content to purify the air.
- Soften the space and beautify the environment.
- Meet people's psychological needs to get close to nature.
- Organization space: Planting and placement of green plants can guide the route of interior space.

Semiotics refers to the study of the surface meaning of things and the deep connotation of things. There are three landscape points in the GH courtyard. The first is a small garden on the left of the front entrance. The entire front floor is extremely modern, with a solid cement entrance leading to the interior, while on the left side is a baffle made of vertical wood splices, which are edged by cement strips. The second floor is a combination of traditional Japanese windows and tiled roofs. The vertical plants on the first floor, arranged horizontally, echo the vertical wood strips, bringing natural green to the modern design of cement and logs. (See "Fig. 5")



Fig. 5. Facade of building.

Entering the entrance, people will see the second landscape point, the zen garden of Japanese, which is the representative of Japanese garden art. Different from Chinese gardens, zen garden features small size and delicacy. In this extremely narrow passageway, the designer has done a good job in zen garden. From the surface meaning of landscape symbols, sand is often employed in the landscape to express water, while groups of stones mountains and islands, which are dotted with low evergreen plants. (See "Fig. 6")



Fig. 6. The zen garden in the passage.

Further inside, people come to the main landscape: the courtyard. When the old houses were first renovated, many old stones and stone jars were cleared. The courtyard is designed with stone as the center. The original maple trees are retained in the courtyard. At the same time, traditional and modern landscape techniques are combined to create a courtyard landscape combining tradition and modern. (See "Fig. 7")



Fig. 7. Courtyard of landscape.

IV. THE DECORATION DESIGN OF INDOOR AND OUTDOOR FURNISHINGS OF JAPANESE-STYLE HOMESTAYS

A. *The concept of furnishings and its role in the formation of Japanese-style homestays*

Display refers to the purposeful arrangement and placement of objects of ornamental value. Therefore, furnishings in Japanese-style homestay means that designers take into account the material, color, texture and of decoration and their effects on indoor environment, and then, through continuous thinking, value light, color and other factors to place and construct an appropriate landscape effect, so as to endow guests pleasure.

As a part of design, furnishings play a vital role in the whole space environment.

- The creation of atmosphere.
- Soften the interior space.
- Express the space image.
- Adjust indoor color.
- Reflect national characteristics.

B. *Decorative elements of Japanese furnishings and "he (harmony)" semantic symbols*

Japanese traditional culture is deeply influenced by Chinese traditional culture, which is especially evident in the design of Japanese furnishings. Japanese traditional decorative elements with national characteristics reflect design elements in people's life, usually appearing in calligraphy, painting, ceramics, textile printing and dyeing products.

Japanese traditional decoration is roughly divided into three types: furnishings, traditional patterns and

traditional furniture. Japanese furnishings cover paintings and calligraphy, fabrics and crafts. The traditional patterns refer to the pattern of ghosts and gods in ancient Japanese legends and the water pattern, moire pattern and geometric pattern of Ukiyo-e style. Traditional furniture was once only the imitation of Chinese culture, but it has been gradually developed and innovated in the long history.

Japan, located in the cultural circle of East Asia, is deeply influenced by Confucianism. Meanwhile, due to its special climate, religious culture and natural environment, the furnishings design of Japan is completely different from that of China. The semantic symbols of "he (harmony)" in Japanese furnishings are evolved under the influence of Buddhist meditation. Instead of conquering nature by boasting of its own strength, it pursues harmony and integration with nature, showing the "he (harmony)" culture in decorative patterns.

V. THE SPECIFIC APPLICATION OF FURNISHINGS AND DECORATION ELEMENTS IN THE FORMATION OF JAPANESE-STYLE HOMESTAYS

A. *The practicality and decoration of Japanese-style furnishings*

Japanese culture is deeply swayed by the Tang and Song dynasties. The furniture was also influenced by the "Shinden-zukuri" introduced from the Tang Dynasty at this time, which is revealed in the widespread use of paint, painting, metal and so on, showing the characteristics of China in patterns and techniques. Different from the Chinese who like to use heavy paint to cover the texture of the material itself, the Japanese like to use transparent thin paint to the furniture to reflect the appearance of the material itself.

Later, after the Meiji restoration, Japanese lifestyle has gone sea change, and various design thoughts from the West deeply swayed Japanese design. Rococo, New Rococo, and Neo-Modernism of Le Corbusier and Bauhaus in the 20th century, etc., especially minimalism, had a profound influence on Japanese design, allowing Japanese furnishings to abandon many complicated decorative elements, to be more practical, and in line with ergonomics.

B. *Art furnishings*

The artwork furnishings can make the whole interior space more vivid, which is the focus to express the Japanese ideological connotation and spiritual culture. Art furnishings serve as icing on the cake and finishing point for the image creation of interior space, expression of atmosphere and rendering of environment, which is the essential part of a complete

interior space. Artwork furnishings include Japanese wood carving, Japanese paper-cutting and Ukiyo-e.

C. Furnishing of souvenirs and collection

Souvenirs and collection reveal the owner's taste, enhance human touch of the interior space, and allow guests to experience the history of the homestay through these collections. It could be a souvenir album of the owner, or small objects collected by the owner when he travels around the country.

D. Fabric and soft furnishings

Fabric and soft furnishings are the furnishings that guests will touch directly. Cushions, sofas, tables and chairs and other furnishings give guests the most intuitive feeling from the psychological and physiological experience.

E. Lighting

The lamps and lanterns of Japanese-style homestay enjoy the function of photos, reflecting the Japanese 'Zen' culture. The modeling is simple and the function is valued. With little decoration, it's vertical, and geometric shapes can be found everywhere. Natural materials are widely used. Plain color such as flax and parchment highlight the 'Zen' image of lamps and lanterns, fully demonstrating the beauty of the material itself. Landscape courtyard, coupled with zen garden, vividly interpret 'he (harmony)'.

F. Green plants

Green plants in Japanese-style homestay add life to the interior. The courtyards of such homestay are often planted with cherry or maple trees representing Japan, which are especially beautiful when they blossom in spring and autumn. Sketches in Japanese courtyards are essential. Japanese courtyard is small and delicate, and the Japanese often double their efforts in details. Common Japanese sketches include stone lanterns, hand washing bowl, five-wheeled pagoda, dust well, etc., mainly made of stone, iron or wood.

VI. DEVELOPMENT PROSPECTS OF JAPANESE-STYLE HOMESTAY IN CHINA

At present, many Japanese-style homestays in China are only Japanese in interior decoration style. Some call themselves Japanese-style homestay with only one room equipped with tatami. Moreover, most of the carriers of homestays are commercial houses, with few single buildings with courtyards. The expansion of homestay market and people's consumption habits have gradually transformed the homestay market from small market to mass market, so its quality should be improved. Japanese-style homestay in China should boast its own style in the future. First, in terms of

architecture, traditional Chinese architectural can be adopted as the carrier of homestay with gable and hip roof, or Wudian palace roof. Some structural details may be added, such as dougong (a system of brackets inserted between the top of a column and a crossbeam), architrave, sparrow brace, etc. As for decorative elements, details such as Chiwen (ornament on roof ridge, in the shape of a legendary animal) or water ripples should be added on the ridge. Japanese-style homestay in China can draw lessons from the unique aesthetic appreciation of plants in Chinese courtyards, and link the comparison and implication together. For example, the free and easy bamboo, vigorous pine and cypress, causal banana. The view borrowing, view hiding and changing scenes of Chinese-style courtyard can be combined with Japanese-style courtyard to create courtyard featuring change and spaciousness. Finally, in terms of service, better service should be provided. The relationship between the host and the guest is not only about renting and staying, but also about friends.

VII. CONCLUSION

Thanks to high flexibility and sound immersive experience, homestay serves as popular accommodation choice among travelers, especially the younger generation. Japan, the first country to develop homestay industry, boasts well-received homestay in other countries. All from the style of space decoration to indoor and outdoor furnishings design allow visitors to experience local culture. However, homestay industry in China needs more time. The study on the style of decoration and interior and exterior furnishings of Japanese-style homestay contributes to homestay industry with traditional Chinese characteristics, thus attracting more people.

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