



Research on Sustainable Development of Home Ritual Space Furniture in the Ancestral Home of Malaysian Overseas Chinese Based on Sentimental Value

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This study focuses on a fundamental analysis of the layout and carving patterns of the furniture of the family ritual space in the Wang Family Courtyard, the ancestral home of Malaysian overseas Chinese in Hainan. It proposes the value of humanistic care for overseas Chinese family ritual space furniture based on the etiquette culture embedded in Chinese ritual space furniture. The research method used in this study is based on a qualitative approach, including field visits and case study to the Wang Family Courtyard, including interviews with relevant experts and scholars. The primary purpose of this study is to highlight the significance of the preservation of the material heritage of ritual furniture and the excavation of the "family etiquette" sentimental value for the living heritage and commercial development of overseas Chinese ancestral homes through the analysis and study of the family ritual space furniture of the Wang Family Courtyard.

Keywords: *The Ancestral Home of Malaysian Chinese, Wang Family Courtyard, Family Ritual Space Furniture, Humanistic Care, Heritage Development*



1 INTRODUCTION

In this literature, the researcher's perspective is based on the historical context of China's "transmigration" to Malaysia, where Cantonese and Fujian Hakka migrated to the north-central part of Peninsular Malaysia since the first half of the 19th century and where Malaysian Chinese historical and traditional cultural heritage artifacts have existed for centuries (Li E., 2015). Chinese furniture symbolizes traditional Chinese culture (Chen Z., 2019). In a sense, the culture of traditional Chinese furniture in the ancestral homes of Chinese in Malaysia reflects the Chinese's emotional identity and moral belonging to their own nation. It also reflects the religious beliefs and aesthetic perceptions influenced by the mixed overseas lifestyle. Regardless of the structure and form of the overseas Chinese residence, the inner hall or the center of the top floor is dedicated to a Buddhist niche to pray for the blessing of the gods and ancestors (Wang X., 2013).

1.1 Research Background and Motivation

Philosophers tend to rarely discuss sentimental value, and emotions are complex. But the initial human experience of something of value is the experience of something of emotional value, and unlike emotions, some emotions that tend to be positive can be of real value (Fletcher, G. 2009). Park, "Meaning seeking" is the essence of human existence, which is constructed through the emotional value system of culture. "Meaning-seeking can be understood as the psychological process of gaining a sense of order, purpose, validity, and other meaningful feelings in life (Crystal L., 2010). Human beings are rational, but the nature of their meaningful existence is emotional, and emotional value psychological systems, especially faith-based emotional value psychological systems, have a central and prominent role in meaning-seeking (Jing H., 2021). The altar in a Southeast Asian Chinese ancestral homes serves as the focal point reflecting the main hall, and the ritual furniture usually follows a set of conventions that in some way reflects the depth of the family's filial piety (Ronald G., 2017). Chinese traditional religion has been an important vehicle for the continuation and development of Chinese culture in this part of Southeast Asia. Through the study and analysis of the artistic characteristics of the ritual furniture in the overseas Chinese ancestral homes, the spirit of faith and cultural adaptations implied behind them are dissected (Cao Y., 2002).

1.2 Research Purpose

Confucianism's worship of the nature spirit, which is centered on the "Way of Heaven", emphasizes that man achieves conformity with the spirit of the Way of Heaven through his own realization, one of the main ways being "fear", which brings about sincere emotions, self-restraint, and guidance of his own behavior to realize the ultimate value of man (Xu F., 2001). Based on the theoretical background of emotional experience design, suggests that



the research and theory of design and emotion can be parsed through a variety of themes, and the same is true for the approach and practice of the design field (Hanington, B. 2017). A model and approach for emotional design is explored through the role of core emotions in human-product interaction that contribute to product emotional associations (Zhou, F., Ji, Y., & Jiao, R. J. 2021).

This study aims to analyze the humanistic elements embedded in the spatial layout and carving patterns, to consider the Confucian humanistic wisdom of these elements, and to explore the emotional value of the flexible restoration and development of family ritual furniture in the tourism-oriented planning of overseas Chinese ancestral houses in uniting overseas Chinese resources to find their roots and return to their ancestors through the study of the traditional furniture heritage in the family ritual space of the Wang Family Compound, the ancestral home of Malaysian overseas Chinese. The results of this study are undoubtedly conducive to the commercial development of Chinese ancestral homes of Malaysian Chinese, and provide strategies for the sustainable interior traditional furniture heritage of ancestral homes. This study also hopes to arouse the attention of the international furniture market economy to the furniture inheritance elements of overseas Chinese ancestral homes, and provide some inspiration for the integration of sacrificial culture into furniture design education.

2 LITERATURE REVIEW

2.1 Malaysian overseas Chinese ancestral home and traditional furniture in the historical context

Since Zheng He visited the South China Sea (1405-1433) in the Ming Dynasty, China has been making friendly contacts with Southeast Asia (including Malaysia). The "South China Sea" is a famous migration in Chinese history, which triggered the mutual influence of politics, economy, culture, and art between the inflowing and outflowing regions. The "trans-South Sea" has been a widespread population movement phenomenon in the Hakka region of eastern China since the Qing Dynasty. It was one of the most essential lifestyles and survival strategies (Leng J., 2019). In the 19th century, many Malaysian overseas Chinese built houses in Malaysia after achieving remarkable achievements. The traditional ideas of "returning to one's roots" and "glorifying one's ancestors" led them to build luxurious ancestral homes in their Chinese homeland at the same time (Knapp R G., 2013): such as Cheong Fatt Tze's Blue Mansion (Penang, Malaysia) in the Qing Dynasty and Zhang Bishi (Cheong Fatt Tze) Manor (Guang Lu Di, DaBu, Guangzhou, China).

The furniture of the Chinese Kaiping HuaQiao ancestral homes in the early 20th century is a branch of the traditional Chinese furniture system (Chen H., 2015). In the early Qing Dynasty in the 19th century, the carvings and mother-of-pearl decorations generally



appeared in traditional Chinese forms such as 卐 and dragon patterns, and after the abolition of the sea ban policy, western patterns such as passion flower and foreign flower appeared, with its strong spirit of national culture and the compatibility of Western culture (Huang J., 2015).

2.2 Current status of the heritage of Malaysian Overseas Chinese ancestral homes

People's League (2021) Central Committee: The proposal on strengthening the protection of overseas Chinese cultural heritage to consolidate the ties between home and abroad points out that strengthening the protection, development, and utilization of the cultural heritage of the ancestral homes of overseas Chinese can help enhance the cultural identity of overseas Chinese and their sense of closeness and belonging to their hometown, and gather the centripetal force of overseas Chinese to support the construction of the motherland; Guangzhou Municipal Government Overseas Chinese Affairs Office "Report on the Protection and Utilization of Overseas Chinese Historical and Cultural Resources" (2021): the city has more than 150 overseas Chinese humanistic historical sites and More than 30 historical buildings of Malaysian overseas Chinese are involved. China Democratic League Central Committee (2021): Proposal on strengthening the protection of overseas Chinese cultural heritage to consolidate the ties between home and abroad; the state attaches great importance to protecting overseas Chinese cultural heritage. In recent years, there have been some problems in the protection and restoration of old overseas Chinese buildings and the development of overseas Chinese museums, such as a small collection of furniture relics and uneven display levels.

In the rapid urbanization process and large-scale urban and rural construction in China, overseas Chinese villages face the modernization and transformation of social and cultural life, and traditional architecture, furniture, and other material heritage are disappearing. The existing Chinese characteristic buildings and internal movable heritage (including furniture) must be protected and continued (Hu J., 2018). Survey statistics show that there are currently more than 6800 items of overseas Chinese historical and cultural heritage in Hainan Province, including more than 700 immovable cultural heritage, and 70% of the ancestral homes of many Malaysian overseas Chinese are residential dwellings (He Family Courtyard, Wang Family Courtyard, Tan Family Courtyard), and private individuals or village collectives own their heritage property rights. As most of them are unused, unmanaged, and in disrepair, the buildings themselves are a safety hazard, and the interior heritage furniture has long been lost (Yang L., 2022).

2.3 The family ritual space furniture and traditional Confucian culture

Zhu Xi of the Southern Song Dynasty, "When a gentleman wants to build a palace, he first establishes an ancestral hall in the east of the main bed" (Family Rites, vol. 1), describes the



creation of an ancestral hall in the center of the house. The family ritual space is the most important in family rites (Li J., 2002). In Cheng Chang's "Dushan Gong's Family Proposals" (Qing Dynasty), "there is a shrine of the combined clan in the clan and a shrine of the combined family in the family." The family ritual space is a place set up by each family in ancient patriarchal societies to enshrine the tablets of the direct ancestors (Zhou S. & Zhao Y., 2014). The general rise of family ritual space was in the middle and late Ming dynasty when Zhu Zi's Family Rites stipulated that an ancestral hall be set up to the east of the leading bed for four generations: high, great, ancestor, and father. Ancestor worship is an important activity for the clan organization, and through worship, expresses the sincerity of pursuing the clan and repaying the root.

Zhu Jiayi's book "Interior Furnishings of the Ming and Qing Dynasties" documents the furnishings of Qing dynasty dwelling houses in a visually guided manner through the halls and courts and uses a combination of photographs and text to show the interior furnishings of well-preserved Qing dynasty dwelling houses, the Jiezhi Tang Ancestral Hall, often with "one An, one Table, and two chairs", with ancestral effigies hung during worship and incense burners and candle holders and tributes placed on the Table (Zhu J., 2004). "Than households hang the shaft of God in the hall, set up a few cases, with incense and wax, in order to pray for a year of peace." (Qing Dynasty) This verse shows that every family hangs ancestral portraits in the family ritual hall and sets up "Ji and An," generally a square and long sacrificial table. During the New Year's festival, the ancestral shrines were used to pray for peace, especially in the Yuan, Ming, and Qing dynasties, when they became a common feature of the houses of the Officials and ordinary people. Family ritual spaces are the dwelling places of ancestors and spirits. Even though they are only small spatial places, they construct an etiquette space for the family, and the rites of passage, weddings, funerals, and rituals are "given." Thus, the layout and style of the interior ritual furniture are crucial to the construction of a sacred etiquette space for the family (Wang X., 2022).

The traditional folk hall ritual furniture mainly includes two types of tables, the Altar An and the eight-fairy table; the An form has two types of flat heads and warped heads, the body is tall, the wood is primarily hardwoods such as pear wood and chicken-wing wood, both painted in solemn red, brown and black, the decorative theme is often scrolling grass, cloud patterns, flowers and other plant patterns and chi dragons, phoenix patterns and other animal patterns, and also in the carved details of gold, highlighting the magnificent exquisite (Pang L.&Cheng L.,2019).

2.4 Humanistic care for the family ritual space furniture of overseas Chinese ancestral homes

Almost all Chinese who made their fortunes in Malaysia would acquire land to build homes and ancestral halls upon their return to their hometowns in China, not only to meet practical

needs and demonstrate their success, but more importantly, as mobile individuals, as a way to maintain ties with their hometowns, gain clan identity, compensate for the lack of symbolism in local society, and secure a place in their hometowns (Qu Z. & Wen C., 2022). In most cases, the furniture layout in overseas Chinese ancestral homes is arranged in the order prescribed by standard features that echo those of southeastern Chinese mansions of the same period, with the family ritual space as the focal point reflecting the main hall. The ceremonial furniture usually follows a set of conventions; the Tan Cheng Lock residence (Malacca, Malaysia) family ritual space includes a tall An with an eight-fairy. This reflects the depth of filial piety in this family (Ronald G., 2017). The main room of the Chinese Chee Jin Siew's (Melaka, Malaysia) ancestral home has an orderly mix of exquisite traditional Chinese furniture, with the visual focal point being the altar An and the eight-fairy, flanked by chairs and a small tea table (Figure 1).



Figure 1. The family ritual space of Chee Jin Siew's (Melaka, Malaysia) ancestral home.

Overseas Chinese pay homage to their ancestors at ancestral halls and many temples, taking "benevolence" as the starting point. Through the rituals, they connect with their ancestors and future generations, making family and social relationships more harmonious. As a significant event in line with Chinese culture, the rituals convey the spirit of humanistic care that lives and breathes. (Hong L., 2002). The family ritual spaces link overseas Chinese who have lived abroad for many years and their family ties to their homeland. As China's economy develops and Chinese policies are improved, overseas Chinese return to their homeland to trace their traditional culture through ancestral family halls and remember their family sentiments (Xiao N., 2023).

3 METHODOLOGY

This study uses a qualitative approach to collect data and explore the study's humanistic value and social and practical significance. The identification of the value of the heritage resources development of Malaysian Overseas Chinese ancestral homes and the traditional cultural value embedded in the furniture of the family ritual spaces begins with the review and collation of literature, secondary sources include works, academic papers, newspapers,



and news, official media websites, to build a theoretical background for the case study according to the purpose of the study.

A case study approach was used in this project, and cases were selected that would enhance the understanding of the study, while a typical case is essential. Usually, an unusual case helps to think about the problem (Stake R E., 2013). Based on the recommendation that "the case study approach allows the researcher to preserve the totality and meaningful character of real-life events" (Yin R K., 2011). The study selected the family ritual space furniture of the Wang family Courtyard in Hainan Province as an ancestral home that has not been altered, and the original historical appearance of the heritage furniture was preserved in the building.

This project requires fieldwork on individual cases to conduct first-hand observational examinations from the perspective of specific research needs. A large body of literature is available to guide the researcher in field research (Pelto, P.J., 2016). Based on the preliminary theoretical background information, a photographic record of the family ritual space furniture of the Wang Family Courtyard was launched to conduct a detailed analysis of the spatial layout and the characteristics of the artistic elements.

This project also used an interview method to interview senior scholars to understand their views on this research area (Moore, K., 2015). The sample of the semi-structured interview consisted of two research scholars from "Canton Furniture" and "Chinese ancient architecture," two collectors of Chinese antique furniture, and two people in charge of the late management of the ancestral home. Some interviewees have delved into China's architectural and furniture heritage from different perspectives. All of the researchers were familiar with the situation of the Wang family Courtyard. They understood the researcher's research project, giving their opinions and views through flexible and open-ended conversations.

4 THE FAMILY RITUAL SPACE FURNITURE OF THE WANG FAMILY COURTYARD

The Wang Family Courtyard (Zhongyuan Town, Qionghai City, Hainan Province) was built in 1927, and the owner, Wang Ye Zhen, drifted across the sea to Malaysia in the early 19th century to make a living and opened the "Jin He Xin Bureau" in Malacca and other places. The Courtyard covers an area of about 980 square meters, with a column of three halls (front hall, central hall, and back hall) and a horizontal corridor with a flat roof; the building is a mixture of Chinese, Nanyang, and European styles (Figure 2).



Figure 2. The family ritual space of Wang Family Courtyard (Hainan, China).

4.1 Layout

The furniture of the Wang family Courtyard was moved in when the house was built, and most of the selected woods are sour hardwoods, which are not easily damaged. The back hall is the most crucial part of the Courtyard, which is not only a place where the elders or the owner lives, but also a place to worship the ancestral spirits as a family ritual space. In the center, under the Buddhist niche, a portrait of Ancestors is hung, and in front of the shrine are placed a high-footed warped-head Altar An, an eight-fairy table and square stools, and on the left and right sides are placed Taishi chairs and Arhat bed (Figure 3).

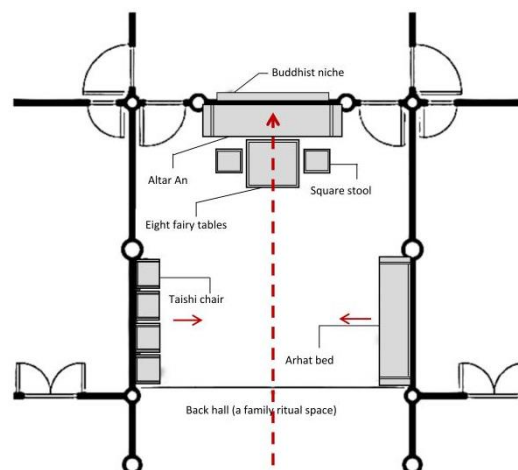


Figure 3. The layout of the furniture of the Wang Family Courtyard family ritual space.

4.2 Decoration

These tables, chairs, and beds are carved with motifs that can be summarized as a combination of plant-animal motifs symbolizing the concept of nature and auspiciousness and animal-faced motifs symbolizing the concept of ritual and law (Figure 4).

·The symbolic meaning and emotional value of plant pattern combinations:

- i. The central part of the tooth plate of the head case is the flower of Baoxiang, which means wealth and prosperity;
- ii. The symmetrical scrolling grass pattern on both sides conveys the symbolic meaning of continuous and endless life;
- iii. The backrest and armrest of the chair are carved with a combination of plant and animal patterns, bamboo, pine tree, and plum blossom are the "Three Friends in Cold Weather," which foretells the high spirit of the Chinese literati;
- iv. The bat, deer and "寿" and "喜" patterns are a combination of happiness, promotion, longevity and joy blessing for happiness, promotion, longevity and joyful life;
- v. The two symmetrical Ruyi patterns symbolize good fortune;
- vi. The carving patterns on the back of the backboard of the Arhat bed are straightforward, being geometric Ruyi patterns and auspicious clouds and curling grass patterns.

·Beast face pattern and its symbolic meaning:

- i. The four legs and shoulders of warped-head An are carved with beast faces, which are carved with double lines, the lines are smooth and concise, and the image is majestic and vivid, which can not only have the meaning of setting the four directions, but also bring out the solemn and eerie religious atmosphere of the ancestral space, and can shape the sacred ritual order of cosmic justice and personnel.





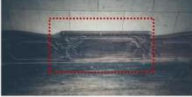





Pattern category	Physical picture and pattern position	Engrave patterns and patterns	Pattern description	Symbolic meaning	Sentimental value
Plant pattern Animal pattern Composite pattern			The back and armrest of a taishi chairs: • Bamboo, pine, plum "Three Friends in Cold Weather" combination. • A combination of bat, deer, "寿" and "喜" patterns. • Symmetrical ruyi pattern.	•Strong character and pure soul of Chinese literati. • Blessings of happiness, promotion, longevity and joyful life. •Good luck and prosperity.	It indicates a rich and happy material life and an elegant spiritual world
			The backrest panel of Arhat bed: • Geometric ruyi pattern and auspicious cloud scrolling grass pattern.	Auspicious and good luck	Life is full of peace, good luck, joy, happiness.
			Both sides of the tooth plate of the ritual An with warped head: • Symmetrical scrolling grass pattern	Vigorous and continuous	Symbolizing the continuity and endless life of family members.
			Central position on the edge of the sacrificial table: • Baoxiang flower.	Graceful and gorgeous	Bless the accumulation of wealth in life
Animal face pattern			The shoulder part of the leg of ritual table: • Animal face pattern.	Fierce and solemn	which can bring out the solemn and eerie religious atmosphere of the ancestral space, and can also shape the sacred order of rituals and laws of heaven and people. Regulate the order of family life.

Figure 4. The carving patterns of the furniture of the Wang Family Courtyard family ritual space.

5 THE SUSTAINABILITY OF OVERSEAS CHINESE ANCESTRAL HOME FURNITURE HERITAGE BASED ON SENTIMENTAL VALUE

5.1 The principle of flexible preservation of the original appearance

The ancestral home of the Malaysian Chinese, Zhang Bishi (Guanglu Di), was built in 1908, nearly 100 years old. The conservation and development of cultural relics follow the policy of "protection first, rescue first, and rational use" (Huang M., 2007).

The People's Government of DaBu County, Guangdong Province (2020) has again reviewed the courtyard's structural area and the building's prominent heritage. So far, the DaBu County Tourism Bureau has repaired some of the buildings' exterior structures and internal facilities to create a cultural tourist attraction centered on the "Guanglu Di." In particular, the main hall, as a space for family rituals, has become a cultural highlight of the sight, with the existing original Buddhist niche and large ritual table as the visual center, following the traditional layout and style for better refinement (Figure 5). Descendants of Zhang Bishi gather here from Malaysia and other countries on large festivals for ancestor worship (Huang M., 2023). However, the restoration and development of furniture are still insufficient. Visitors cannot complete the sense of an immersive historical atmosphere and unique knowledge of Overseas Chinese culture in the old house.



Figure 5. The Family Ritual Space of the main hall of Zhang Bishi (Guanglu Di) ancestral home in Dabu, Guangdong Province.

The restoration of Blue Mansion in Penang, Malaysia, built in 1880, was conserved and developed based on multiple collections of monuments, oral histories, and visual records. It took over three years to maintain and restore all the furniture and wooden elements experienced by local Cantonese veteran carpenters with traditional tools (Loh-Lim & Lin Lee, 2012). Blue Mansion is a boutique hotel project that was successfully commercialized before George Town (Malaysia), known for its distinctive architectural heritage, was nominated as a World Heritage Site by UNESCO (2008) (Rahman S, 2018). In addition to



the unification of the planning and development with the heritage roots, the room names and space decoration follow the historical origins of Chinese dynasties, such as Han and Tang suites, and the movable heritage, such as furniture, is a personal collection, mainly in the Qing Dynasty Canton furniture style, which is relevant to the historical and humanistic values of the architectural heritage. The furniture arrangement has been adjusted according to the needs of commercial operation; for example, the family ritual space in the main hall has become the main space to receive visitors, and the original Altar An and eight-fairy table has been adjusted to luohan beds inlaid mother-of-pearl. Xinhua (2022) "UN: China should do all it can to preserve traditional culture and way of life in heritage sites" The preservation of the heritage of ancestral homes is not about evicting the inhabitants; the people living in the heritage and their traditional way of life is precisely an essential factor in attracting people. Local governments in China should find a balanced and effective model to attract local people and the younger generation to cooperate in conserving heritage.

5.2 Principles of appropriate business engagement

Keng Quee crossed the ocean from Zengcheng City, Guangdong Province, China, to Malaysia in the 19th century to do business with his father. He became a tin mining magnate and converted the modernist building into a residence in 1893. In 2010 Peter Soon Seng Mah acquired ownership and completed the commercial tourism revitalization of the former residence of Chung Keng Quee, which was restored as the renowned Pinang Peranakan Mansion (George Town, Penang, Malaysia) (Ronald G., 2010). As a private character-based museum, it presents the preservation of the Peranakan Chinese way of life and physical heritage in a historical axis, and more successfully, as a commercial project, it commodifies the Peranakan Chinese tradition and markets it to the tourist market, thus ensuring the continuity of cultural heritage. It became the museum with the highest number of reviews and star ratings according to TripAdvisor's official website until 2016 (Rahman, S. & Velayuthan; S.K., 2018). The spatial planning of Pinang Peranakan Mansion fully respects the history, and the artifacts (including furniture) are furnished as the basis of the Peranakan Chinese theme, with the interpretation of culture as a clue and the language of technical forms as a means to achieve the desired viewing experience (Huang J., 2022).

Jiangmen Daily" (2023) in line with the spirit of the 20th National Congress of the Communist Party of China, "Overseas Chinese Capital Empowerment" direction, the Chinese Overseas Chinese Museum has been renovated and upgraded, with a display area of 5110 square meters and 1200 pieces (sets) of display collections in nine thematic sections with the help of sound and light technology, to display the history of overseas Chinese of Jiangmen origin, reflecting the critical contributions of overseas Chinese and the spirit of patriotism and love for their homeland. The direction of the development and utilization of China's domestic overseas Chinese ancestral homes resources should pay more attention to the reproduction of individual life and emotional historical atmosphere, reflect the vitality



value and emotional value of family heritage, and the way of development and utilization should be more flexible and moderate.

5.3 The possibility of integrating furniture design education

Traditional furniture design is a widely offered introductory course in environmental design majors in Chinese art and design colleges and universities, which should constantly give traditional culture a new contemporary connotation and modern expression. Constructing a teaching mode suitable for cultivating students' innovative consciousness and practical ability is an urgent problem to be solved in the current teaching process of traditional furniture design in colleges and universities (Han F., 2022). Through the validity method, the design teaching research of the North China University of Technology (China) realizes the contemporary design interpretation of traditional Chinese furniture in mortise and tenon structure carving patterns as elements. The successful artwork argues that the inner cultural elements of traditional furniture are the key to inheritance and development (Wang X., 2019). In Gannan (China), which is a place where overseas Chinese gather, Hakka architecture is a fusion of Chinese and Western decorative elements applied to furniture design and culture, patriarchal clan system and moral concepts are considered in furniture import and export, and parametric techniques are applied to innovation, seeking a balance between "inheriting tradition" and "breaking with tradition" (Zhu, L. & Zhu; X., 2022). Parametric technology is used in innovation, seeking a balance between "inheriting tradition" and "breaking with tradition" (Zhu, L. & Zhu, X., 2022). Combining Confucianism and modern furniture design is proposed to enhance national identity and pride in the world's economically active furniture market environment. The role of the Confucian classic Rites in effectively improving the cultural connotation of the Chinese furniture industry, such as the application of the concept of nature and the principle of moderation in the furniture industry, is discussed (Zhang L. & Zhao J. & Zheng L N., 2016). However, the influence of Confucian ritual thought on the original design of new style Chinese furniture is not explored (Figure 6). A visual analysis of furniture configurations in 19th-century Peranakan Chinese residential home spaces suggests that case design should be based on an understanding of the Peranakan Chinese cultural backgrounds and beliefs (Sankaran L., 2016).



Figure 6. family ritual spaces furniture development and design products.

5.4 Views and suggestions for sustainable development

During the fieldwork, the researcher identified salient issues in Malaysian overseas Chinese ancestral homes furniture's current heritage status and future project development. During the interviews, suggestions for issues were obtained. Based on the collected data, a bar chart was summarized (Table 1).

Statistics of responses to questions from 6 respondents	
Question	viewpoint
Malaysian overseas Chinese the family ritual spaces furniture heritage historical value, unique Chinese and Western culture, traditional elements of aesthetic value is important.	●●●●●●●●
The protection and restoration of the family ritual spaces furniture is very important in the architectural heritage of overseas Chinese.	●●●●●●●●
Malaysian overseas Chinese the family ritual spaces furniture is full of the cultural meaning of "benevolence", "righteousness" and "ritual" and the spiritual power of "returning to the beginning" and "returning to the roots".	●●●●●●●●
Modernization will diminish the importance of the the family ritual spaces furniture of the ancestral homes of overseas Chinese.	●●●●●●●●
It is difficult to "keep the old as it is" and "repair the old as it is" for the family ritual spaces furniture of Chinese overseas ancestral homes in China.	●●●●●●●●
The traditional elements and display of Chinese overseas the family ritual spaces furniture are applied to the modern furniture industry design and combined with the tourism development of the ancestral homes.	●●●●●●●●
The role of family ritual spaces furniture in the design education.	●●●●●●●●
Non-governmental commercial development is beneficially valued in the sustainability of Chinese overseas ancestral homes heritage within China.	●●●●●●●●

Fully agree ● Disagree or think it is too difficult to practice ●

Table 1. Statistics of responses to questions from 6 respondents.

All the experts and scholars agree that the historical value, the uniqueness of Chinese and Western culture, and the aesthetic value of traditional elements of Malaysian overseas Chinese furniture heritage are important, and agree that it is vital to preserve and restore the furniture of the family ritual spaces, and agree that the furniture of the family ritual spaces is full of the cultural meaning of "benevolence," "righteousness" and "propriety" and the spiritual power of "returning to the beginning" and "returning to the roots." The development of modernization will diminish the importance of the furniture of overseas Chinese the family ritual spaces, the approval result was also 100%.

For the beneficial value of nongovernmental commercial development in the sustainability of the heritage of overseas Chinese ancestral homes, experts and scholars expressed the lack of maturity in the implementation of relevant projects within China, and the result of this proposal is 70%. And all agree that government initiatives play a significant role in the preservation and restoration of the heritage of the furniture of the ancestral homes of overseas Chinese. In addition, in response to the loss of furniture in overseas Chinese ancestral homes in China, experts and scholars have put forward "keep the old as the old" and "repair the old as the old" is hard, its traditional elements and decoration culture used in modern furniture industry design, and with the development of the ancestral homes of tourism, The result of this suggestion is 80%. For the role of family ritual spaces furniture in the design education, experts and scholars believe that there is potential space, but there is the difficulty of design performance.

6 CONCLUDING

There is much space for the continuation and excavation of the heritage culture of Malaysian overseas Chinese ancestral homes. In the Hainan region, for example, the old residences scattered in various villages have a complex status of survival; while facing the rapid progress of urbanization, it is more critical to develop moderately than to preserve, not only



to explore the cultural and economic value of the visible physical space but also to continue the activities and emotional memories that once occurred in the space. The restoration and development of the furniture heritage of the family ritual spaces should rely on the regional government forces, from the perspective of overseas Chinese policy direction and cultural tourism, to dynamically recreate the infectious power of traditional faith culture and play the role of blood and emotional ties. On the other hand, the results of the study will promote interest in the unique traditional cultural symbol of the furniture of overseas Chinese ancestral homes, and the results of the study will undoubtedly benefit the attention of the new Chinese furniture industry to this heritage element in the international market economy; at the same time, it is hoped that the results of this study will contribute to the integration of the innovative elements of the stylized furniture of the Southern Chinese style into design education.

ACKNOWLEDGEMENTS

This project was partially supported by the National Social Science Foundation of China's major art project, "Research on Chinese Traditional Art System and Design Literature" (19ZD22), and the research project "Research on the Value of Integrating Humanistic Concepts in Traditional Techniques into Art Vocational Education" (CEFA2022030) of the Chinese Society of Art Vocational Education.

COMPLIANCE WITH ETHICAL STANDARDS

Conflict of interest

The author declares that there are no potential conflicts of interest.



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