

The Space Design of the Contemporary Art Museums

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Abstract—The art museum is based on "knowledge production" and develops a series of purpose-oriented knowledge creation, spread, communication, protection and reproduction. Therefore, the art museum is an art palace that enhances people's artistic sentiments and broadens their horizons. Contemporary art museums are paying more and more attention to the relationship with the public society, therefore, how to improve and perfect the space construction and exhibition design of the art museum so as to attract more visitors to the art museum, and communicate and interact with them through exhibitions or other forms of activities, so that they can enjoy happiness and get enlightenment in a free, informal and non-mandatory environment is a problem worth thinking about.

Keywords—contemporary era; exhibition design; space design; interaction

I. INTRODUCTION

The nature of the contemporary art museum is like a factory. This factory has always produced contemporary ideas. It's a place of reflection and inspiration. Design and construction are the necessary conditions for the operation of this factory. The display of the design plays an important role in the development of the museum. The meaningful display design not only conveys rich display information, but also brings the impact to people's thinking and visual aesthetics. The rapid development of display design has led to dramatic changes in the spatial layout of the museum. The impact of emerging concept art and new media has made the display design show a variety of changes and developments, requiring designers to more rationally combine the exhibition display content of the museum with the architectural space layout of the museum to achieve effective display effect of the appeal and the aesthetic requirements of relaxation so as to enhance the artistic charm of the museum as a whole. In order to realize the fantastic architectural style, the architects constantly innovate the technology, materials, crafts and other aspects in order to better build the building. In the space design and display design, they pay more attention to the interaction with people and more comfortable humanized design.

II. THE INFLUENCE OF CONTEMPORARY ART ON THE DESIGN OF ART MUSEUM EXHIBITION

"Contemporary art" is the art that lies in the modern era. In terms of connotation, it also mainly refers to art with modern spirit and modern language. Contemporary art is the pioneer of the times and best represents its era. It does not

emphasize the boundaries between art and non-art; however, it constantly incorporates non-art objects into the realm of art. It has characteristics of new concepts, new forms, and new carriers. As a result, more and more young artists are beginning to be keen on this diverse art form. In order to make society more aware of such art, art galleries are a platform for the exhibition of these artworks. The increase of art exhibition activities provides a budding stage for those artists with ideas and potential. An excellent display design can display the highly harmonious and unified display effect of the exhibits and the surrounding environment, create an atmosphere that conforms to the content of the exhibition, allow visitors to fully feel the artistic concept conveyed by the exhibits and improve the comprehensive experience during the visit. Using lively, changing and interactive design to arouse the curiosity and exploration potential of the audience has become an important trend of display design. It is necessary to formulate the form of the exhibition based on the works of the artists.

A. The Integration

The development of modern science and technology and the continuous maturity of Internet technology have also made the exhibition styles of contemporary art museums diversified, modernized and novel. Some exhibits are expressed directly through video, while others are displayed on the Internet for the audience to experience at will. The expression of contemporary art presents a diverse development trend, and the museum has become a comprehensive carrier for the display of these works of art. In the exhibition process, the museum must consider various aspects of the exhibition. Only by achieving harmony and unity in all aspects such as lighting, booth, layout and environment can people effectively exert its social value. If people do not improve the rationality of the layout of the museum, it is easy to cause the structure of the museum to be congested, and the overall structure is irrational. Therefore, it is a necessity to pay more attention to the unity of the integration of the art space in the museum and the unification of the architecture.

B. The Interactivity

Contemporary art work visits are no longer as simple as traditional ones, and relatively speaking, there are more and more interactive links. The individual's personal expression and creative expression extend from the work to the audience, through the work to communicate with the audience, and the audience's response acts on the work of art, making this

response part of the display of the work. In the process of exhibition, the audience can participate and complete a complete and meaningful art viewing event. This interaction may be reflected in indirect or direct, present or absent, or involved into the creation of works of art with the audience's personal understanding. The interaction with art works can satisfy people's growing cultural inner needs. The more interactive the art venues are, the more satisfied people will be with their participation.

III. DEVELOPMENT AND UPDATE OF THE EXHIBITION DESIGN IN THE MUSEUM

A. *The Perfection of Humanized Design*

The art museum, once regarded as a sacred and mysterious art palace by many people, has been only visited by royalty and nobles in the past, but now it is displayed to citizens of the whole society, which shows that art museum attaches more and more importance to communication with public society and interaction with citizens. And people with disabilities as a part of the social citizenship certainly can't be ignored. It is especially important to provide humane care for the disabled audience during the visit. It is necessary to design a more reasonable experience and provide them with a special way to visit, for example, to let them visit in a quieter environment.

How about art education for visitors with visual disabilities? Nowadays, there is only the form of visual art in contemporary art. For the blind, it is difficult for them to experience these works of art. But they can touch and feel this art form by touching some sculptures. Therefore, people should consider the development of a special space, also known as the "exhibition hall", where a series of models of sculpture works are designed, which is not only designed for visually impaired people, but also allows normal people to close their eyes and perceive these works through touch and understand them from another form. At the same time, how to better humanized design has become the top priority in meeting people's increasingly needed spiritual culture.

In addition, bookstores and coffee recreation areas are also indispensable in art galleries. However, how to integrate such spaces into art galleries without being awkward is also a question worthy of consideration by designers. Last year the author went to Beijing to investigate and a small bookstore in the contemporary art museum in Beijing left a deep impression on the author. On the second floor of hall 2 of the art museum, there is a uniquely designed bookstore. The entrance is round, the bookshelf in the wall is round, the checkout counter is round, and even the rest area is covered by a circular wall. The entire bookstore is also dominated by white tones. The whole bookstore is integrated with the interior space of the museum, which is very harmonious, but without losing its characteristics. The division of structure and functional area is very characteristic, that is, it is visually well matched with the museum, and it also complements the demand in the functional area.

B. *The Use of Lighting in Art Museums*

A good exhibition is inseparable from the lighting of the lights. The style of the luminaire, the angle of the light and the brightness all affect the texture and tone of the exhibit. Nowadays, the lighting design not only needs to consider the functional and aesthetics of its use, but also combines the emerging science and technology to make the lighting effect in the display environment more vital to create a cohesive and infectious light environment. For example, in the "Impressionist Treasures Exhibition", the different display treatments for each product, the background with color tendency and the illumination of the works by different angles of the spotlights make the picture more colorful, effectively embossing the temperament and connotation of the works. In addition, natural lighting is also common in contemporary art galleries. In addition to large-area windows, skylights are also often chosen by art museums. Some art museums can control or close the skylights of the skylights to ensure the illumination of the exhibits is stable. The combination of skylight and lighting in the art gallery is now more mature.

IV. THE EVOLUTION OF ARCHITECTURAL SPACE IN CONTEMPORARY ART MUSEUM — TAKING BEIJING TODAY ART MUSEUM AS AN EXAMPLE

A. *Traffic Space*

Contemporary art presents a diversified form, no longer a single form of painting or sculpture. With the advent of interactive performances such as sound and light art, video art, land art, performance art and public art, the way of display is also diverse, breaking the limits of the field. Some works need to be hung, some need a large span of space, and some need a separate space for display, so people have to consider how to put these artworks to achieve the best results, and how to guide the audience to watch with the right traffic flow without dazzling, and the audience and staff will not interfere with each other.

B. *Barrier-free Space*

The design of barrier-free space as a product of modern public concept can't be ignored. Today, the design of barrier-free spaces (such as wheelchair access, blind roads, etc.) has become an integral part of architectural design. The design of the entrance to the Today Art Museum in Beijing is impressive and memorable. Its design entrance is a meaningful trapezoidal metal frame that refines and innovates the common trapezoidal and metal fences, not only deepening the modernity of the museum, but also conveying its reflection and inheritance of the old boiler room building from the side.

The advantage of this design process is that it can avoid the large amount of manpower and material resources in the delivery process and minimize the damage. This trapezoidal metal frame has a "之" ramp. From a distance, the entrance can be accurately found, but there is no staircase, when you approach, you can find it is the passage of the entrance. From the perspective of psychology, when the audience first

arrives at the art gallery, they need a psychological introduction process before they appreciate the works of art. "I thought I had found the entrance, but I couldn't find the stairs to go up." And this is enough to arouse the curiosity of the visitors. When people get close to it, they find that it is a ramp leading to the entrance. This kind of design gives people a wonderful feeling of "after endless mountains and rivers that leave doubt whether there is a path out, suddenly one encounters the shade of a willow, bright flowers and a lovely village". Walking on the ramp gives people a wonderful experience of climbing and getting better, and the ritual feeling of entering the museum is born. Moreover, the "之" aisle design enables the audience to experience the art gallery and the surrounding landscape from different angles. Before entering the art museum, the audience has already embarked on a wonderful journey of artistic experience and is fully prepared to appreciate fine works of art on the psychological level. From the point of view of architectural function, the design of the ramp is a smooth and barrier-free passage design. The design not only provides convenient service but also retains enough sense of fineness, which can bring convenience to the managers and visitors of the museum.

C. Display Space

Gropius, a modernist architect, puts it: "Architecture means grasping space." Bruno Savi, the theorist of the Italian organic architecture school, believes that "The empty space that is vacant in space — should be the protagonist of architecture." The concept and way of exhibition play a decisive role in the formal design and architectural design of exhibition space, especially the design and arrangement of exhibition space. The Naitos Museum of Contemporary Art, designed by Arata Isozaki, attempts to synchronize the artwork with the space. After defining the permanent exhibits, it will be tailored to the specific exhibition space according to different themes, making the fusion effect of highly unifying and inseparable exhibition space and exhibits.

V. DIVERSIFICATION OF ARCHITECTURAL STYLE

"When making utensils, the hollow vessels are useful; when building a house, it can be useful after the doors and windows are built. Therefore, 'something' gives people convenience and 'nothing' plays its role". So the "nothing" of the building space is ultimately attributed to the discussion of "something", that is, the building itself. The building is the definition of the internal space, and the participants of the environmental space are an indispensable part of the concept of architectural space. The construction of the architectural shape, the size of the building facade, the application of the material, etc. have an important influence on the spatial sense of the building, which also concerns the external environment space and the internal functional partition.

With the continuous development of new technologies, new materials, new processes, etc., it is possible for architects to realize fantastic architectural shapes. So what kind of art museum building shape is ideal? Japanese architect Kisho Kurokawa said that "the design of the museum is crucial, and the protagonist of the design is not

the house but the exhibit." This comes back to the position of "form depends on function" put forward by the internationalist architect Sullivan. The ramp setting in the Guggenheim construction project designed by Wright is considered to be an innovative design, and is also criticized by the museum and the audience for increasing the physical burden of the visit.

VI. CONCLUSION

After visiting the Art Museum of the Central Academy of Fine Arts in Beijing, the author found that the functionality and aesthetics of the Arata Isozaki's art museum are perfectly integrated. The space design of the museum can meet the exhibition needs of a variety of works of art without sacrificing the beauty of the internal exhibition space. The design method is to use a large curved curve to divide multiple layers with irregular but orderly curves. The combination of lines and surfaces is rich in change, rich in layers and sense of space, and full of modernity. In order to achieve a harmonious and unified display of the interior of the entire museum, the selection and application of the equipment is also very important, especially in the lighting environment and display conditions, which is both practical and aesthetic, creating the perfect coordination of display works and interior space.

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