

The Design of Intangible Cultural Heritage Museum in Fujian Province Based on Situation Creation

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ABSTRACT

From "rescue" to "diversity protection and inheritance", intangible cultural heritage has undergone a change from passive to active promotion, and its demand for display in public exhibition space has also changed from popularization of protection science to long-term effect of dissemination. In recent years, in the conceptual research on the construction of exhibition spaces for intangible heritage, the creation of living and vivid exhibition spaces has shown great application significance and development vitality. This paper takes Fujian Intangible Cultural Heritage Museum as a research vehicle. On the one hand, through a two-way analysis of the characteristics of non-heritage exhibitions and the exhibition needs of exhibition recipients, it is concluded that non-heritage exhibition space has the ability to change from "building up protection awareness" to "generating cultural experience". The fundamental issue for the display and dissemination of non-heritage is the shaping of "cultural experience", which is the demand for different levels of display from "reflection on the situation" to "guidance of potential inheritance and interest". On the other hand, it is necessary to refine the display functions and corresponding expression of contextualized display design in the shaping of cultural experience, such as "reflection on the situation", "satisfaction of cognitive and emotional experience", and "popularization and deepening of knowledge". The two are dovetailed in terms of demand and function, and this is the main line to form an overall construction strategy for the non-heritage exhibition space, which is dominated by contextualized exhibition design techniques and capable of conveying efficient and conscious information to the exhibition recipients.

Keywords: intangible culture heritage, exhibition design, contextualized design

I. INTRODUCTION

China has a long history of development and has accumulated a lot of valuable cultural wealth in its long historical accumulation. With the fast-paced lifestyle of society and the impact of Western culture, the problem of loss of traditional culture has become increasingly serious and has become a major problem in China. The unique "inheritance" and "rheology" of intangible cultural heritage determines its own existence and development, which requires a dynamic growth environment and a broad mass base. As the mechanism for safeguarding intangible cultural heritage continues to improve, how to highlight it in the public consciousness so as to inject momentum into its development has become the focus of the intangible cultural heritage protection and inheritance project. As a direct platform for non-heritage to the public, it is of new significance to explore the form of non-heritage display design based on the demand for deeper communication. The modern concept of cultural communication has changed, from overemphasizing the

status of the main body of communication to focusing on the receptive capacity of the receiver to the object of communication, and striving to create a relatively common and equal cultural situation for the audience with a more humane communication concept so that they can reach a good cognition and interaction with the display or the object of communication in a shorter period of time. Intangible cultural heritage cultural forms are characterized by popularity, practice, operability and event development, etc. In the process of daily cultural communication, more emphasis is placed on constructing narrative space with graphics, image symbols and participatory activities instead of textual symbols to mobilize audience's emotions for content expression beyond the material surface, and to infect the audience with more intuitive semantic interpretation, artistic tolerance and well-organized content.

In the course of its long-term historical development, Fujian Province has not only created a large amount of tangible cultural heritage, but also a wealth of intangible cultural heritage, which embodies a

profound cultural heritage and spiritual strength. As the artistic treasures of Fujian Province's intangible cultural heritage, traditional crafts such as Fuan silverware making, She silver ornaments forging techniques, Quanzhou tin carving techniques, and sword forging techniques are closely related to the lives of the masses and have been inherited from generation to generation, and they are traditional cultural expressions and cultural spaces that rely mainly on oral and behavioral transmission. Traditional crafts, an intangible cultural heritage, are in danger of extinction.

The research on intangible cultural heritage display design must transcend the traditional passive cultural output concept of cultural object-centered display, combine the characteristics of intangible cultural heritage display objects to discover new display modes that can refine the cultural permeability of intangible cultural heritage display demands, and strive to optimize and improve the display space design scheme. This paper takes the example of intangible cultural heritage display in Fujian Provincial Museum and proposes a strategy for constructing the exhibition space by integrating contextualized display design techniques through the study of the method of intangible heritage display. It aims to improve the systematic cognition of display recipients towards the objects of intangible heritage display, and to meet the communication demands of the objects of intangible heritage display to the greatest extent possible through the use of highly cultural expressive contextualized display forms.

II. INTANGIBLE CULTURAL HERITAGE EXHIBITION SPACES AND CONTEXTUALIZED DESIGN CONCEPTS

A. Overview of concepts related to intangible cultural heritage exhibition spaces

The Convention for the Safeguarding of the Intangible Cultural Heritage, promulgated by UNESCO on 17 October 2003, defines the concept of the intangible cultural heritage as follows: "The intangible cultural heritage refers to social activities, representational arts, performing arts, productive life experiences, craftsmanship, as well as the instruments, objects, manufactures and places associated therewith, which are considered by peoples or by individuals everywhere as an essential element of their cultural wealth".

The so-called arts and crafts heritage refers to the most outstanding traditional handicraft techniques and skills created by human beings in history and handed down in a living form, which fully represent the cultural heritage, aesthetic taste and artistic level of a nation. Traditional arts and crafts refer to a wide range of areas, including traditional painting and drawing, traditional

carving, traditional weaving, traditional embroidery, traditional dyeing, traditional color-binding, traditional sculpture, traditional mould carving, traditional sculpture, traditional ceramics, traditional metalworking, traditional lacquer, traditional paper-making, traditional cultural relics restoration, and traditional painting and drawing. Of course, the arts and crafts are an open system, and as long as the traditional handicrafts have a certain technical content and aesthetic characteristics, they can be included in the category of intangible cultural heritage of the arts and crafts.

The intangible cultural heritage exhibition hall focuses on the protection of intangible cultural heritage and brings into play the concept of the four basic functions of a museum (collection, research, exhibition and education). The planning and design of the museum differs from that of traditional museums in that it emphasizes the intangible spiritual dimension of intangible cultural heritage, the "living nature" of the practice and the relationship between it and the "cultural context" of the external environment. Generally speaking, there are three types of intangible cultural heritage exhibitions in China: first, thematic intangible heritage exhibition venues invested in by the Government or other non-governmental organizations; second, intangible heritage exhibition and sales venues built in various regions for the development of the tourism economy; and third, government-led temporary intangible heritage exhibitions such as various cultural weeks.

B. Overview of contextualized display design concepts

The so-called "context" is an interaction between a person and his or her environment generated by a physical or physiological stimulus. It can neither simply refer to a spatial environment, nor can it be regarded as a series of intangible feedback perceptions generated in the environment. In the process of analyzing "context", space (i.e., the situation), people (the subjects in the situation), and emotions (the perceptual elements and perceptual feedback of people in the space) together constitute the core content of the context, and under the interaction to build a rich contextual space. From the point of view of interpretation, "situation" and "scenario" are the relationship of including and being included, which is a kind of spatial description beyond the material space itself.

The "contextual" as opposed to "context" is an applied concept, that is, the use of "context to create" techniques or in the "context". The so-called "contextualized design" is the introduction of contextualized thinking into the field of design, which is a way of organizing objects and applying the effects of context to certain applications. The so-called

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As a comprehensive design discipline, exhibition design is a collection of many disciplines including graphic design, spatial design, communication media and even service design. With the improvement of the public's aesthetic experience and the great enrichment of display methods promoted by technological innovation, the design of exhibition space is constantly exploring in the direction of optimizing and refining the experience of viewing exhibitions and meeting the needs of the audience. Breaking through the traditional display mode in pursuit of personalized and humanized display concept, the pursuit of culture and ecology in the design, and advocating multi-dimensional space information processing and display has become the overall trend of display design at present. Some scholars have proposed that "display design with the concept of context is mainly derived from the direct external performance of the object to the core function of products and services, so as to cause spiritual pleasure and emotional identity consciousness. Contextual display design increases the inclusiveness and imagination of design elements, and has a certain degree of interactivity and multimedia. Contextual design can not only give the exhibition space an open form of expression, meet individualized exhibition concept, shape the possibility of multi-dimensional space information processing and display, but also enhance the sense of identity to meet the emotional satisfaction and cultural needs of the viewer in the process of exhibition.

The contextualized design in the concept of display design is based on a theme constructed out of a vivid environment, to create an "immersive" experience for the audience, so that the audience can better enter and participate in the theme of the content. This environment can be visible and tangible, can also exist

in the mind of the audience, in other words, this environment can be a variety of materials simulation production environment, with images of virtual scenes, but also through some very representative things, graphics, symbols, sounds and even smells to trigger the audience's association, so that the corresponding scene floats in the mind of the audience. It is not only related to the thematization and event development of the content of the exhibition space, but also to the selection and shaping of the form of the exhibition integrated into the context.

III. EXHIBITION DESIGN STRATEGIES FOR INTANGIBLE CULTURAL HERITAGE MUSEUMS IN FUJIAN

A. Building experiential cultural content

The intangible cultural heritage exhibition space is an exhibition environment for displaying intangible culture through intangible cultural objects, and is a cultural space with multiple values and attributes. The essence of audience participation in exhibition activities is to experience a cultural experience in a specific space. The combination of multiple-value display of intangible heritage and audience experience is the key issue to be solved by contextualized exhibition space design, which supports the content of the space and plays a key role in shaping the cultural atmosphere and connotation of intangible heritage exhibitions. As shown in "Table I", this paper delineates the cultural values to be conveyed in the exhibition environment of Fujian Intangible Cultural Heritage Museum, and combines the four types of experience — educational experience, aesthetic experience, entertainment experience and world-hopping experience — to transform the hidden contents of the intangible cultural heritage into real experiences for the audience.

TABLE I. FOUR DIMENSIONS OF EXPERIENTIAL CULTURAL SPACE OF INTANGIBLE CULTURAL HERITAGE AND THE DEFINITION IN EXHIBITION SPACE

Dimensions of Experience	Display space definition
<i>Educational Experience</i>	Visitors receive knowledge and insights from the exhibition.
<i>Aesthetic Experience</i>	Make the audience enjoy the visual beauty and artistic charm in the exhibition space.
<i>Entertainment Experience</i>	Audiences have fun in a fun and relaxed cultural space.
<i>world-hopping Experience</i>	The audience is immersed in the cultural atmosphere created by the exhibition space for cultural self-absorption.

Fujian intangible heritage is rich in historical, economic, educational and cultural resources, and is the unique memory of traditional culture of various nationalities and the embodiment of cultural diversity, thus forming a multi-dimensional and multi-layered value system. In the exhibition environment, the

intangible cultural heritage display is oriented to the general audience participating in the exhibition activities, so the content of the display focuses on the presentation of the three aspects of the historical value, cultural value and artistic value of the intangible heritage.

B. Contextual interpretation of material space

The intangible cultural heritage of Fujian encompasses profound cultural layers from material to spiritual levels, which need delicate and rich presentation methods to distinguish and present. The design method of contextualized exhibition space here extends the concept of "context" from physical space to cultural context, and the expression and shaping of the object of display is changed from straightforward presentation to cultural support, forming a multi-layered contextual interpretation method to inspire the form of display as shown in "Table II":

1) *Scene restoration*: Scene restoration, commonly found in historical museum exhibition spaces, is to restore a specific scene as close to the prototype as possible. Through static models, real objects, wax figures and specimens, the scenes are made to the same scale, simulating natural light and sound to create the original environment of the scene experience, in pursuit of "authenticity" as the construction goal. It aims to let the audience see the course of events or behaviors as realistically and comprehensively as possible. The "scene restoration" is similar to the recycling of historical scenes in the process of film and television filming, but by the limitations of the space area has the characteristics of "partial restoration" and "simulation".

2) *Scene reproduction*: Compared to "scene restoration", "scene reproduction" focuses on the rendering of the atmosphere and description of the scene. Therefore, it is not limited to absolute visual restoration, but rather an artistic treatment of the theme of the situation on the basis of partial restoration of the scene. Constructed elements include not only realistic physical devices, but also purposeful expressions of situational themes and focal points in terms of spatial scale, scenery techniques, color schemes, lighting rendering, and other techniques, making the forms more flexible and diverse. This is similar to the stage art performance of a sitcom, where objects that need to be expressed in multiple scenes can be combined with phantom imaging technology for "split-screen" expression.

3) *Situational extension*: Situational extension has two levels of meaning. Firstly, it is the extension of the connotation of the display object. The essence of scenario extension is "using objects to support objects", which is different from "scene restoration" and "scene reproduction", but it is oriented to the independently presented objects. Similar to the contextual shaping of window display, contextual planning is carried out around the theme of the object itself, using background, devices, colors, lighting and other elements to build a small context, thus enhancing the display of the object.

Secondly, it points to the psychological capture of the object of display within the contextual atmosphere for the audience. In other words, in the process of extending the context of the object to be displayed, we focus on the shaping of the contextual atmosphere in order to enhance the attractiveness of the audience.

4) *Word-meaning twilight*: Contrary to the concept of situational extension from the outside to the inside, "word-meaning twilight" focuses on the self-expression of objects and uses other objects in the display space to express objects. By deconstructing the cultural symbols of the exhibited objects and establishing a connection between the exhibited objects themselves and the audience through some devices or other objects, the miniature cultural space of the exhibited objects is constituted and the distance between the audience and the exhibited objects is brought closer. In addition to displaying the object, the exhibition space has more auxiliary display media or products (e.g., display stands, lighting systems, multimedia installations, etc). Taking the display shelf as an example, the entity object needs to use the display shelf and other auxiliary products for display, display shelf and other display devices attached to the existence of exhibits, and exhibits to form a closer spatial relationship with the exhibits, the cultural connotation of the exhibits themselves for popular interpretation, into the product semantics into the design concept of the display shelf, can make it echo the exhibits display image, and exhibits to form a good semantic interaction relationship.

5) *Image-building*: Image-building is oriented to the relatively obscure contents of the exhibition space and the creation of the atmosphere of the exhibition space. It revolves around a cultural theme and uses the expression technique of space installation art to arrange the scenery in the space, which has the characteristics of image-based expression, artistry and decoration, and emphasizes the co-existence of cultural context and aesthetic demand. The designer gives the installation scene the meaning of "words are exhaustive but meanings are infinite" from the cultural connotation, giving the audience a spiritual space of infinite imagination, and the audience can enjoy both spiritual and material enjoyment in the process of viewing the exhibits through imagination and comprehension and other illogical thoughts sublimated to the emotional level outside the exhibits.

TABLE II. A COMPARISON OF DISPLAY FORMS

Display Method	Shaping Approach
Scene restoration	realistic reproduction.
Scene reproduction	Artistic reproduction.
Situational extension	A small contextual backdrop.
Word-meaning twilight	Object Interpretation.
Image-building	Abstract connotation and outward appearance.

IV. CONCLUSION

The contextualized design in the exhibition space of Fujian Intangible Cultural Heritage Museum plays a role in content construction, form application and spatial narrative. On the one hand, the creation of contextual events shapes multiple cultural experiences to support the expression of cultural content in the display of intangible heritage, and the experiential cultural output helps the recipient of the display to integrate into the display environment and experience the different degrees of historical, cultural and artistic values of intangible heritage culture. The traditional form of display is object-centred, avoiding the loss of cultural and value-related content.

On the other hand, learn from diversified contextual interpretation techniques to make contextual language throughout the exhibition space in the large environment, small partitions, display subplans and design concepts. To create an equal and active exhibition environment and atmosphere for the recipients of the exhibition, and to use the environmental media of the exhibition space to shorten the distance between the recipients of the exhibition and the interaction between the exhibition space and the objects. This enhances the comfort, sensitivity, audience bonding and reputation of the exhibition space. In addition, the contextualized exhibition space organizes the exhibition space through contextual narrative and narrates the content of the exhibition, which ensures the integrity of the exhibition space and at the same time makes the exhibition itself more contemporary and spatially infectious.

In this paper, we start from the design behavior of exhibition design, and explore the fundamental display needs in the study of the characteristics of non-heritage displays to show the usability and application direction of contextualized display. Through the design practice of Fujian Intangible Cultural Heritage Museum, this paper applies the design strategy of contextualized non-heritage exhibition space to discover the unique plasticity and expressive power of contextualized exhibition design in non-heritage exhibition space. However, the balance and performance control between display content and display form is an important

application problem faced by contextualized non-heritage exhibition space, which is related to the correct direction of the exhibition effect. This paper focuses on the study of the introduction strategy of contextualized exhibition design in heritage exhibition space, but does not explore the quantitative evaluation system of its application in depth. Therefore, the application and research of contextualized exhibition design in non-heritage exhibition space still needs to go through many practical tests and development.

In recent years, with the increasing awareness of regional cultural protection and performance around the world, intangible cultural heritage as a regional cultural card appears frequently in all kinds of exhibition activities, including permanent thematic exposition of cultural collections, but also including non-professional exhibition space of cultural activities close to the public. In order to adapt to different forms of exhibition activities and enhance the public acceptance of intangible cultural heritage, the planning and design of its exhibition space and the innovation and improvement of its exhibition forms is a realistic work and a malefactor direction. Through the analysis of contextualized exhibition design and its combination with non-heritage exhibition space, this paper hopes to provide a new application concept for the relevant personnel engaged in the design of exhibition space for non-heritage and other cultural objects, and promote the diversified development of exhibition design theory and practice together.

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