



Narrative Teaching Research on the Display Space of Art Design Major in Higher Vocational Colleges

Pang Wei^(✉)

Department of Art and Design, Zhejiang Tongji Vocational College of Science and Technology,
Hangzhou 311231, China
52445552@qq.com

Abstract. Since the development of exhibition design, people's thinking concepts have been constantly changing, and the traditional means of exhibition have been unable to meet people's needs. In the traditional higher vocational art design courses, the display space design pays too much attention to the expression of creative effects and the teaching of techniques, and the students' ability to observe creativity has not been really cultivated. The display space plays the role of spreading culture, promoting communication and educating the people. In some design cases, this attribute of the display space has not been effectively utilized and brought into play, nor has it fully fulfilled its due responsibility. The reason is that the design and planning of the display space lacks emotional appeal and moving story plot. Based on this, the author tries to use the narrative creative method of the display space for reference in the course teaching, pay attention to the current design theme of the practical course, emphasize the inspiration and guidance of the course teaching, and encourage the cooperation and fair competition among students.

Keywords: Display space · Narrative · Experimental teaching

1 Introduction

The emergence of narrative exhibition space makes people open a new world in the exhibition design of space. As a professional designer engaged in display, only space design is not enough, display design should have higher requirements. According to the requirements of display content, design a more vivid and logical new space form, which is narrative space design. Narrative space is a new form of design practice such as museums, memorials and fairs in the post-information age. Restoration of the past, simulation of the future, reproduction of historical figures, historical events, multimedia technology with scene space, narrative space features. Narrative space, through the description and reproduction of a specific historical event and historical figures, reflects the role of historical events and typical figures at critical time points as truly as possible. With the continuous development of high-tech technology, acoustic photoelectric technology has been successfully applied to the design of narrative scenes, and has achieved unexpected results. So far, the design form of narrative space has become increasingly mature.

© The Author(s) 2023

Z. Zhan et al. (Eds.): SEAA 2022, ASSEHR 675, pp. 1547–1553, 2023.

https://doi.org/10.2991/978-2-494069-05-3_187

2 Thematic Principle

Theme mainly refers to the narrative theme content is the collection of all the contents of the narrative process, which can effectively show the central content of expression through different means. The thematic presentation of narrative is carried out from a two-way perspective. In terms of the connection between theme and content, theme should reflect every aspect of content, penetrate into content and promote the integrity of content. In the display space, the narrative prominence must be combined with the overall theme content. If it is not centered on the theme, the quality of the whole display will decline. Whether it is in the display of historical data, sculpture, signs, or video and audio images, the theme should be highlighted.

3 Narrative Design of Display Space

3.1 Circumstance Configuration

According to the display information, the audience perceives the narrative plot and gets association. The narrative of the display space is composed of the plot elements. The plots in different ways make the narrative space experience richer and meaningful, which is the main line and soul of the whole space. Through different narrative techniques, the plot is connected, so that the audience can better understand and produce association. Space plot theory mentioned: ‘a space scene transition or jump to another space scene, outlines the change and process of an event function, the space montage technique in space experience can often create a variety of pursuit and psychological description, forming a tension. Space montage not only creates conditions for experience, but also maximizes the possibility and spatial significance of user participation in experience.’

For example, the design of the Berlin Jewish Museum, the masterpiece of the famous architect Lieberskin, perfectly combines narrative expression with space. This rare work, which is called to concentrate the pain and annoyance of life, is not only a building, but also a symbol. It contains the memory and forgetting, speech and silence of the Jewish history of all mankind. Finally, it completes the unique museum that can describe the history of Jews by itself, that is, the ‘readable building’ said by the designer Liberty King. In the space setting of this building, the most devious is that there is no obvious entrance. Visitors must first come to a side of the old Berlin Museum in the Baroque style, and then enter through the underground passage. There are three crossings to be selected in front of the visitors at the entrance.

3.2 Time Frame

When time intervenes in space, space has the property of time. No independent space or space element breaks through the category of physics and exists as a narrative time. Therefore, when people cross the narrative space, due to the transformation of the arrangement order of these space or spatial elements, people have a wonderful feeling of walking on the time axis, and this spatial sequence has also become a microcosm of the time sequence switching. In the spatial narrative, the time of the narrative subject, the time of the visitor and the time of the spatial experience, as the object of the

arrangement organization, make the spatial narrative breakthrough three-dimensional, get sublimation in the fourth dimension. In space narrative, we can flash memory fragments in the present, can also bring the present back to the past, more can the past and future time at the same time staggered in the present space, so as to produce memory, association and emotion of space and plot.

The narrative and recognition of the event depends not on discourse, but on action—the movement and perception of the body in time, so that the building is presented in the event. The expansion of this “time narrative structure” is one of the contents pursued by narrative design thinking because of its unpredictability and generative power. The expression of narrative thinking divides the understanding of the concept of time into two situations. One is the disparity caused by the physical movement of human body. When people walk through the architectural space, the body moves in a state of essentially incomplete. The determined points in vision must give way to the uncertain liquidity in perspective and time. The movement of the body brings the perception angle of change. Through the space, the body perceives the continuous perspective pictures of large and small fragments, which are stacked with each other. At the same time, they connect time and space, body, eyes and brain, and establish a basic connection between people and buildings. It is the basis of perception. The concept of another kind of time, relative to abstract mechanical time, is non-linear and “continuous” life flow. In fact, this is the time that reveals an experience. Through memory, epiphany and imagination, it constantly changes into the past, the present and the future, which is instantaneous and reversible. Only in this time can the narrative in the building be fully presented and meaningful.

3.3 Experience Creation

Frank, founder of the American San Francisco Exploration Museum. Frank Oppenheimer said: ‘The most important value of museum exhibits is not to reflect its own material and structure, but depends on how the audience observe, discover and feel it. Only through the most direct perception of objects, can the audience form their own natural science and humanities cognition.’

Experience creation is an important way to make the audience get intuitive feelings in the display space narrative. The contemporary display design is changing from the static picture text information dissemination to the multi-dimensional form of expression through new media and other interactive forms. The audience also changes from passive acceptance of information to autonomous acquisition. More importantly, it can obtain more rich spatial emotional feelings. In spatial narrative, people divide experience into three stages: sensory experience, thinking experience and emotional experience. Sensory experience is to obtain information from the outside world through five senses, namely, sight, hearing, touch, taste and smell. In space narrative performance, often vivid background music, realistic historical scenes, touchable exhibits give the audience sensory feelings. Thinking experience is an experience of raising and solving problems through narrative plot arrangement and multimedia interaction. Emotional experience is to induce the audience’s emotional response through the elaboration of narrative themes, the arrangement of space scripts and the touching manifestations.

Shanghai Children’s Glass Museum, for example, is China’s first “children-oriented, glass-themed” new interactive children’s cultural experience museum. Combined with

fresh ideas, technology and design, as well as the concept of teaching and entertainment, this space formerly known as the glass instrument production workshop is designed to be a venue with exhibitions, DIY creative workshops, two coffee bars and restaurants, gift shops and party space. Children can exert their creativity here. The museum is compatible with art, design, on-site demonstration, animation, creative games, interactive devices and educational space. It is customized for 4–10 years old children to fully understand the basic knowledge of glass in a novel and interesting way.

The whole exhibition is like the establishment of a “glass city,” which combines the theme units that show different characteristics of glass, such as “sunshine beach,” “glass circus,” “thermal dream factory”. While interacting with devices with different glass themes and learning, children will also learn and harvest small messages from the exhibition. Museum experience will be guided by intuitive perception, attracting children to independently explore glass-related features. Simple and easy-to-operate multimedia devices guide kids to touch experience: through simple movements and gestures, let them know how lightning creates glass in nature, what glass prisms work on, or what smart glass is and so on. In entertainment and learning, children can also relax to watch the ‘Happy Theatre’ ‘Fire God’ or ‘Glass gorgeous change’ and other animated films. All exhibition devices are intended to pass glass-related knowledge to children in an entertaining way.

4 Space Narrative Classroom Teaching

4.1 Presentation of Problems in Design Teaching

In the process of art design creation and teaching practice in recent years, the author also deeply realizes the common problems in contemporary design teaching, and constantly tries to introduce the practical experience of contemporary art design exploration into classroom teaching. Nowadays, the common view of design colleges and universities is that the display design classroom is to teach students to comprehensively use various design knowledge points for space creation performance. The teaching purpose and means are to draw the effect diagram and the beautiful model. The overall quality of the effect diagram and the beautiful appearance of the model are the final evaluation criteria of the course. And many design graduates who set foot on the actual job reflect that the school’s knowledge is too ideal, which leads them to need a long period of time to adapt to the work after entering the society. The main reason for this problem is that the learning content of the school curriculum is empty and virtual, and the lack of real design practice foundation, so that students’ understanding of the problem only stays in the conceptual scheme level. If the design professional teaching continues to ignore the current nature of the concept, or the design concept is only from their unrealistic imagination, it is bound to affect students’ adaptability to work, and is not conducive to their development to a higher level.

Kenya Hara once said, “the purpose of the design is to solve the problem,” the contemporary art is largely from the social, cultural and other macro problems, so the source of the two is to pass, the creative means of the two also have to pass, are the use of semi-otic elements of visual reproduction of the concept, so that people can understand more easily. Although contemporary art communicates with people more from the spiritual

level, and design satisfies people from the practical function level, the intrinsic nature and creative purpose of the two are consistent. Therefore, integrating the relevant ideas of contemporary art creation into the teaching of display design course can inject fresh blood into it, which is an important way to solve the teaching problem of display course.

Taking the display design course of a class as an example, different from the traditional 'teacher-apprentice teaching' learning method, the whole course is studied in the form of 'learning group'. At the beginning of the course, 36 students in the class were divided into 9 groups by group lottery. Each group selected an interesting course theme to start the conceptual creative exploration. The source of the curriculum theme is not a casual idea, but encourages students to start from the current social industry focus issues or events, such as epidemic prevention and control, climate issues, financial crisis and so on. These problems and events occur in the context of our real life. We feel or understand the relevant information in different ways every day, and are not unfamiliar with it. As long as appropriate conversion is carried out, these problem materials can become the source of the concept of design creativity.

4.2 Characteristics of Experimental Exhibition Design Course

4.2.1 Emphasis on Exploration and Expression of Design Concepts

Display space design course on the concept of a physical reproduction process, the ultimate goal of the city to explore the concept of expression. The communication of concepts should be the soul of the whole display design. Like creating an artwork, designers need to carefully consider the ideas they want to convey to consumers at the outset. Only when this concept is clear, can we begin to find the corresponding design language materials to construct and express three-dimensional objects. In other words, if the concept is still in a state of chaos, the blind choice of modeling, materials for rendering and model production, the effect will only scratch like boots.

Therefore, in classroom teaching, the author encourages students to spend more time on preliminary design ideas, and constantly collect and collate materials to dig and refine concepts. This process of exploration is not easy, but once the idea is clear, the later rendering and model production will be finished. Through the previous exploration, students have been very clear about the design concept and performance elements, and the next work is to find the appropriate performance language and materials according to the predetermined design plan. In this way, the cultivation of students' ability and cooperate with the team is also a very important aspect of curriculum teaching.

4.2.2 Ideas Come from Present Life

In order to simulate the actual design in the process of school learning, the corresponding topics are often discussed in the form of conceptual design in classroom teaching. But because the school is not equal to the actual society, so that some concepts of learning too empty, not conducive to students' design works give people feel very beautiful, but carefully taste it has no meaning. So in the stage of showing concept discussion, instead of making students unrealistically imagine, I prefer to let students find the source of concept from the real life problems.

4.2.3 ‘Learning Group’ Course Discussion

In the teaching of display space design course, the learning of the course is not isolated and completed alone, but in the form of ‘learning group’. The art of curriculum construction is to help students find their creativity and organizational strength. Students form corresponding learning groups according to the agreed themes, and each group member participates in the design and creation of the work. Learning group established in accordance with the principle of “complementary mutual assistance, coordination and cooperation,” advocating free combination, male and female matching. The specific method is: 4 people as a group, and set up group leader, encourage group leader to take turns. After the establishment of the group, under the chairmanship of the group leader, the learning group carried out a large number of brain storms to find the focus problems in current social life. Next, screening these problems, reaching a consensus conceptual design concept, forming multiple design schemes; then, the members of the group focused on the discussion and evaluation of these design schemes to determine the final draft of the design performance scheme; finally, according to the scheme selected by everyone, the material is prepared and processed. In such group learning, interactive consultation between teachers and students, each student’s personality can be played. The learning group of male and female students is conducive to cultivating students’ communication and cooperation ability. Rotation as group leader can also improve students’ sense of responsibility and mission. In the process of discussing and communicating with each other, members will also get a collective sense of participation. Especially when the final design works are reported, an internal sense of self-worth will emerge, which is extremely.

5 Conclusion

To sum up, exhibition space design is not only a design of form and function, but also a sensory experience full of interest and active participation of the recipient. This irreplaceable, pleasant and artistically appealing spatial experience is the demand and necessity of the times. Although art is different from design, many ideas in contemporary design have important reference and reference value for display design teaching, especially the concept teaching based on current social problems. This experimental teaching can not only ensure the originality of the concept in display design, so as to effectively solve the problem of concept void in display model teaching, but also enable students to gradually establish self-values and form the professional ethics of designers in the reflection of current problems.

References

1. Bi, W. (2014). On the organic integration of architecture and landscape. *Art Grand View*, 06, 130.
2. Yang, B. (2003). *History of foreign gardens* (Vol. 9, pp. 113–114). Northeast Forestry University Press.
3. Xiao, Liang, Huang, Lin, & Fang. (2015). A brief analysis of the history of landscape design and environmental art design – taking modern landscape design in china as an example. *Value Engineering*, 08, 159–162.

4. Zhang, W. (2015). Theme museum landscape and architecture integrated design research. Tianjin University.
5. Li, L. (2014). The application of color science in campus architecture and landscape design. *Art Technology*, 08, 17–18 + 20.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

