



Research on the Visual Presentation of Exhibition Brand Design Under the Background of Media Convergence

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Abstract. With the advent of the era of media convergence, new technologies and approaches have brought new opportunities to the visual communication design industry, prompting the entire industry to begin innovative exploration. For design-based exhibition events, media convergence is promoting innovation in all aspects of Brand Design. In this paper, the opportunities and innovations faced under media convergence were elaborated through the analysis of design exhibition Brand Design; the promotion of Brand Design was enriched through the media convergence platform; the design concept was clarified by combining the psychological feelings of the audience to achieve an effective strategy of convergence between traditional media and new media, thus enriching the visual presentation and promoting the purpose of exhibition brand image.

Keywords: Media Convergence · Exhibition Brand Design · Digital · Visual Presentation

1 Introduction

With the gradual improvement in living standards, people are increasingly aspiring to a high quality of life. Design and lifestyle exhibitions have also become an important type of experience for people, especially as the importance of design weeks and art festivals held around the world in various countries has become increasingly prominent. However, the former design weeks and art festivals were held in relatively fixed venues, and the image design of the exhibition brand was relatively single and controllable, and the medium of Brand Design was mostly focused on the use of paper media, with the presentation methods generally being posters and exhibition boards. With the development of society, the rise of multi-media has broadened people's horizons and opened up more possibilities for brand design. With the advent of the media convergence era, the change in the field and the drive of various digital technologies has led to the boundaries between the various media starting to gradually disappear [1]. This has led to a change in the way of exhibition brand design. The way in which some brand images are shaped



Fig. 1. 2022 Venice International Art Biennale (Biennale di Venezia).

still relies on the discussion of physical pavilions, while others begin to use the changes in the field and digitalisation and the internet to shape them, and others exist entirely in virtual space for design, which is undoubtedly an expansion of the form of exhibition Brand Design [2].

2 Exhibition Brand Design

The concept of Brand Design refers to symbolic communication based on the correct definition of the brand, including four processes: brand interpretation and definition of the brand, brand symbolisation, introduction of the brand symbol and the management and adaptation of the overall brand symbol communication. The development of conventional Brand Design is common in companies or products, brand implantation is generally for the following reasons: 1: Competition between similar companies, brand competition is the first Brand Design. 2: In the process of market development competition, new similar brands enter the market, they carry out brand implantation is to reduce the loss of consumer groups, stable market share. 3: The brand image needs to be upgraded and iterated or extended [3].

Design weeks, art festivals and other events, whether international or Chinese, are relatively stable and are held in certain cycles. The exhibition Brand Design is no longer a quick and simple way to meet the needs of the exhibition period, but rather a long-term exhibition Brand Design to make the exhibition more brand effect (Fig. 1).

The 59th Biennale di Venezia (Venice International Art Biennale) officially opens its doors to the public in April 2022. Although the opening of the exhibition has been delayed due to the epidemic, it has not prevented the oldest and largest art exhibition from returning from the epidemic, with an exhibition that responds to the current issues facing the world and the changes in the new global pattern.

There are exhibitions such as the Biennale di Venezia that continue to be held at home and abroad, such as Art Basel, Bangkok Design Week, Macau Design Week and Shenzhen Design Week. Design Week (Shenzhen), etc. There are also emerging exhibitions such as the Design Chongqing Biennial. Exhibitions from different countries, different histories, different cultures and different themes all have different exhibition branding designs. These exhibition brand design are influenced by a variety of factors.

There are ways of presenting them that are based on traditional media, those that use the night theme to design using light digital media, and those that use new media technology to extend the exhibition branding design to be more diverse, more emotionally integrated with the environment and to achieve a better audience experience.

3 Analysis of Exhibition Brand Design Application Methods

Under the background of traditional exhibition brand image design and media integration, the brand image is different in many aspects. The following charts are used for specific comparative analysis.

4 Case Studies of Exhibition Brand Design

4.1 Bangkok Design Week and Galleries' Night Bangkok

In February 2022, the annual Bangkok Design Week was launched, with the theme of this year's week being "Creating a Way to Live Together". Bangkok Design Week will be held in Bangkok's Shillong Junction - Dalat Chai Market, Samyan, Panakorn, ARI and Thonglor-Agmai districts. Similarly, Bangkok Design Week is not limited to the traditional medium of expression from the exhibition brand image design planning to the exhibition format. The brand image creation and works also evoke the old buildings through sound, light and colour, creating a sense of old and new, a strong design substitution and breathing new life into the old city. Rather than being framed in a specific venue, the area and format of the exhibition takes the form of a decentralised exhibition space, using multimedia to project the exhibition brand image into the city buildings using light projection to present different visual effects (Fig. 2).

Bangkok Gallery Night 2020 is a unique way for the exhibition industry to present its exhibition branding through the convergence of the medium of the night. Using Thailand's popular "tuk-tuks", visitors were taken to each of the scattered galleries at regular intervals. Each of these vehicles is decorated with a poster of the exhibition, accompanied by a colourful light that reflects the city. Visitors were also able to use their ipads for short periods of time to watch the exhibition consultation on the way. This media fusion of exhibition brand image promotion turned the dark and scattered gallery space into a highly promotional and interesting advantage (Fig. 3).

4.2 Macao Design Week

Macao Design Week is a design exhibition initiated and organised by the Macau Designers' Association. 2021 Macao Design Week takes place in January 2022 and the brand design for this exhibition is created by Indego Studio. Inspired by the 'night' of Macau, the granular and dynamic visuals of the neon lights allow one to explore the constant transformation of the city, which is dominated by the gaming and tourism industries, under the blanket of colourful neon lights. In addition to the static posters and main visuals designed by the designers in the traditional media, the computer-aided media was also used to create dynamic posters and 26 individual three-dimensional letters for the brand identity (Fig. 4).

Table 1. Comparative analysis of exhibition brand image design under the background of traditional exhibition brand image design and media integration

	Traditional exhibition brand design	Exhibition brand design in the context of media convergence
Content	Standard words, standard colours, standardised communication, emphasis on visual unity, highly rigorous visual overviews and a tendency towards rational communication.	The use of communication technology, network technology, computers, mobile phones, digital TV and other terminal display methods to provide users with digital information in the form of dynamic communication and media forms. The media span is increased to include the integration of environmental space, lighting and illumination.
Characteristics	A container that contains the information or content carried by a medium.	Characterised by technical devices, organisational forms or social mechanisms for the dissemination of information.
Dimensionality	Two-dimensional vision.	A composite with visual recognition, auditory perception and tactile sensation in one.
Display format and effects	Posters, picture books, invitations, supporting graphics, etc. More confined to paper media, with relatively single effect.	Through dynamic posters and dynamic tweets. Variable combination of formats, presented with the help of digital products. Visual perception and interactivity are enhanced.
Audience perception	Traditional static vision.	It is visually informative and has a high visual impact. The combination of the river environment or the theme of life increases the spatial and temporal extension of the visuals, enriching the visual senses while bringing a sense of immersion.
Applicable sites	A relatively permanent exhibition venue.	Varied fields, urban spaces, streets, etc.



Fig. 2. Bangkok Design Week 2022.



Fig. 3. Galleries' Night Bangkok 2020.



Fig. 4. Macao Design Week 2021 dynamic poster and monogram design.

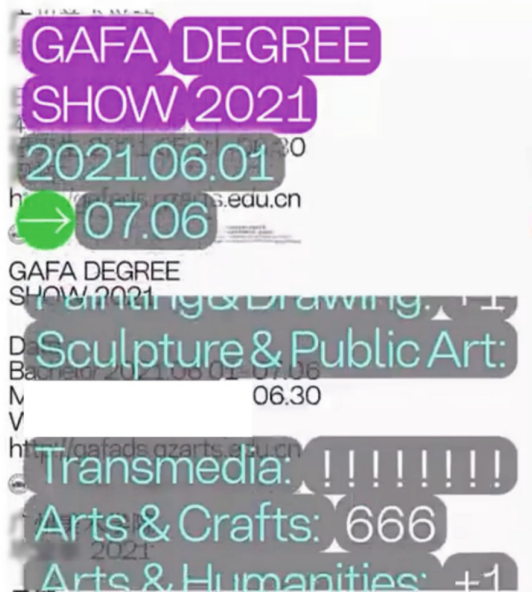


Fig. 5. Guangzhou Academy of Fine Arts graduation 2021 (GAFA DEGREE SHOW 2021) main visual dynamic poster.

4.3 Gafa Degree Show 2021

In June 2021, the Guangzhou Academy of Fine Arts in China celebrates its annual graduation exhibition. Due to the epidemic, the first exhibition was only open to current students, using a simultaneous launch of the online gallery. The brand identity of the exhibition was designed to fully demonstrate the way in which the medium is presented in a convergent manner. The main visual part adopts the common dialog box form of social software to integrate the commonly used likes and followers in the online era into the dynamic poster. The use of computer-assisted dynamic presentation breaks down the boundaries of the medium, and the entire visual is extremely interactive and integrated (Fig. 5).

Due to the impact of the epidemic, offline visitors were limited. In order to better promote the exhibition branding and to embed the concept of 'dialogue' at a deeper level, the organisers looked for mobile forms of promotion that would allow for dialogue and engagement throughout the exhibition. The organisers used the exhibition branding on the Guangzhou Metro to create a mobile advertisement. This medium was used to maximise the participation of everyday people and to fully express the original intention of the exhibition branding (Fig. 6).



Fig. 6. Guangzhou Academy of Fine Arts Graduation Season 2021 (GAFA DEGREE SHOW 2021) brand design - Metro Application.

5 Exhibition Brand Design Approaches in the Context of Media Convergence

5.1 Digital, New Media and Other Multi-media Presentations

When I visited the Porsche Museum in Stuttgart, Germany in 2014, I saw a wall in the exhibition hall that was digitally projected to show the exterior lines of the 911s through the ages, and my eyes kept moving with the lines on the wall as they moved across the wall. As a visitor, I seemed to be unconsciously interacting with the digital medium, reminding me that the way we see and think in the information age has unconsciously changed.

Digitisation and new media have been of interest to artists in recent years, and have become a new way of enriching the language of art in the production of artworks. Initially, all of these technologies were embodied in the field of art more in the form of media. However, with the development of the times, some scholars today believe that in the field of art media can not only be created, but also converted from media to the main body of exhibition brand image design and promotion. With the popularisation of digital new media technology, new technology and new techniques are involved in the design and promotion of exhibition branding, which can make the shaping and promotion of exhibition branding more in-depth and extensive. This form of integration in line with the development of the times will also be more sustainable with the continuous innovation of science and technology [4].

5.2 Relocation of the Exhibition Site

The visual field is the cultural structure, the area of mutual penetration and interaction between the seeing subject and the audience, composed of three forms material, activity, and virtual [5]. The extension of the exhibition site also opens up the possibility of a more media-integrated approach to design. From the Venice Biennale to Bangkok Design Week, it is evident that the sites of exhibitions are not confined to the traditional understanding of a gallery or exhibition hall, but are spreading out into the city. The entire urban space is used as a venue for the exhibition branding and display of works. This may have become a new model of exhibition. When this model is formed, the promotion of the exhibition brand becomes inseparable from the urban space and becomes a part of life. The use of streets, old buildings, commercial centres and small shops have all become inevitable places for the promotion and display of exhibition brands.

5.3 Channels of Experience for the Audience

Apart from the designers or artists themselves, the visitor is the biggest experience of the exhibition. The visitor's experience channels often require subjective guidance on viewing routes and viewing formats in exhibition branding design. The setting and form of the event should be diversified, and modern digital technology should be used to enhance the diversity of the exhibition's brand image design. Visitors can be sought to enjoy a better interactive experience through light sculpture projection, virtual reality (VR) and augmented reality (AR) technologies, or even create an experiential scene combining virtual and real environments. This allows visitors to increase their perception and interactivity, making the exhibition more interesting and more in line with the current trend of multi-media integration [6].

6 Conclusion

Media convergence has blurred the boundaries of traditional forms, tending towards multifunctionality and integration. Media may be single, media convergence makes different forms of media superimpose and participate in each other, deriving new media forms. Through new media, digital technology, network technology, mobile communication technology and so on give exhibition brand image design in the context of media convergence provides the basic conditions for exploration. It makes design more possible and more inclusive. Meanwhile the media in the process of deep integration will also encounter problems such as the fettering of mechanisms and uneven development of technical content. Therefore, exhibition brand image design in the context of media convergence should be a process of exploration and research rather than a result, and the use of media convergence may be a complementary rather than a complete replacement.

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