



# Research on Display Strategy of Intangible Cultural Heritage under Internal Time Structure

Yuqing Yang<sup>1</sup>, Xufang Li<sup>1</sup>, Tianyi Zhou<sup>1</sup>, Feifan Weng<sup>1</sup>, Jinni Ye<sup>1</sup>, Zheng Ding<sup>1\*</sup>

<sup>1</sup>College of Landscape Architecture and Art, Fujian Architecture and Forestry University

869557107@qq.com, 1977130169@qq.com, 605711898@qq.com,  
515220463@qq.com, 617022636@qq.com, 3528938098@qq.com

**Abstract.** In the inheritance and display of modern intangible cultural heritage, there are still problems of one-way communication and one-sided display. 'Scene-style' visits make visitors lack real recognition of intangible cultural heritage itself. How to make intangible cultural heritage return to people's life through display and communication becomes one of the key issues. Based on the interpretation and enlightenment of the time structure of body perception in perceptual phenomenology, starting from the characteristics and needs of the era of intangible cultural heritage, from the three levels of space-time shaping, perceptual presentation and multiple presence, the indoor display, landscape performance, urban public communication and cyberspace fusion are proposed. The way of fragmented memory remodeling summarizes the strategy of intangible cultural heritage performance intertwined with time and space and perception. Focusing on the interaction between time and space, perception and body, this paper innovates the protection and inheritance methods of intangible cultural heritage, and explores the innovative path of intangible cultural heritage returning to life vision under modern life.

**Keywords:** Phenomenology of perception, intangible cultural heritage, living inheritance

## 1 Introduction

The current rise of heritage tourism, so that the world closer together into a whole. At the same time, one-sided single browsing way also exposed drawbacks. Modernist city and one-sided display of interior furnishings in the process of rational exploration often ignore the expression of space emotion; the loss of architectural context caused by the pursuit of a large number of pictures, texts and utensils; streamlined way of visiting and historical and cultural pictures text display makes heritage is still a one-sided, one-way communication process. The intangible cultural heritage (hereinafter referred to as "intangible cultural heritage") has certain particularity, such as: living state, times, oral transmission, tradition, etc., accompanied by the twists and turns and vulnerability of its cultural heritage. "Activating" intangible cultural heritage is one of its key solutions. It requires that according to the needs of today's modernization and the growing

needs of people's lives, when protecting the connotation of intangible cultural heritage itself, it is necessary to reconstruct the aesthetic, spiritual and inheritance of intangible cultural heritage under the needs of modernization. The value of traditional cultural renewal represented by inheritance. In a variety of ways of inheritance, so that intangible cultural heritage can adapt to the needs of the times, to obtain a new economic and cultural value, in a more dynamic form back to public life. At present, many heritages have only become a kind of static historical simplification display that is barely maintained. As the most real participants and promoters, the people's direct feelings and participation are missing, which makes the intangible cultural heritage fail to enter people's lives to achieve real activation. Through the extension and thinking of time, body and perception in the internal time structure of perceptual phenomenology, this paper innovates the strategies and methods of memory remodeling from the historical dimension, current and future dimensions, and infiltrates the fragmented intangible cultural heritage culture into life to achieve the purpose of activating intangible cultural heritage.

## 2 Internal Time Structure Theory of Body Perception

In 1945, Merleau Ponty put forward the phenomenology of perception. In his philosophy, the time structure in body perception is Merleau Ponty's phenomenological analysis of Husserl's time consciousness. In the body, 'perception' is the intersection of time and space, with 'existence' as the focus, body-subject as the carrier, and non-objective 'perception' is presented here <sup>[1]</sup>.

### 2.1 The unity of perception in the body

Merleau-Ponty once proposed that there are certain limitations in the related discussions of rationalism and empiricism on the body. First of all, in the traditional concept of intellectualism, the body is only the 'fettters of the soul', and the soul and mind in the relationship between body and mind to dominate. But the fact is that when the body is hungry, it will inevitably affect the way the mind sees the world. In empiricism, although the status of the body in the concept of body and mind has gradually increased, it still has its paradigm limitations and does not touch the 'real body' <sup>[2]</sup>. In this regard, Merleau-Ponty put forward the 'third path', in which the body as a 'collaborative system' allows a variety of perceptual experience to breed in the body, while in the body to establish the perceptual world of things of the foregoing unity. When the body is in motion or 'potential motion', motion will unify the senses into a base. The logic behind this body perception shows the internal time dimension, and at the same time forms the prototype of the three framework of body, perception and time and space.

## 2.2 Body and the world interaction germinal time

Merleau-Ponty points out the path of the integration of body, perception and space-time. He believes that point or static is not the current experience state of human cognition of the world, but is influenced by the retention and future advancement of the past world experience in the ' halo ' of time, and integrates into the current experience. Perception is not an immutable history of truth, but a ' prehistory ' that is constantly updated and verified in the body, and is continuously constructed in the process of continuous integration and substitution. Body perception retains the past into itself in the depth of the present time, which is similar to the retained ' native memory ' to some extent. Merleau Ponty 's in-depth investigation of the concept of " present " finally forms the structure of time consciousness within perception, so the key summary of grasping time is embodied in the emergence of the dual dimensions of the past and the future. The natural field of the body links the present, the past and the future into a whole and secretes time, thus presenting the internal time structure of body perception. Events project the dual dimensions of the future and the past around the present. Time is the interaction between the body and the world in both directions. This internal time factor is ' symbiotic ' with physical behavior <sup>[3]</sup>.

The internal time structure of body perception in the phenomenology of perception can provide new thinking for the display space of modern intangible cultural heritage. The interpretation of body, perception and space-time, integrates the dual dimensions of past and future into the present, and forms new thinking on intangible cultural heritage in the body. Activate the memory of intangible cultural heritage in a variety of ' present ' display ways and construct the emotional cognition of the connotation of intangible cultural heritage. In addition, the original site of the past into the current life track, plus the site ' blank ' in a blank space for tourists to leave traces here to create a ' new present ' to fill the future void, in a new form to re-enter people 's lives, to create the future of development.

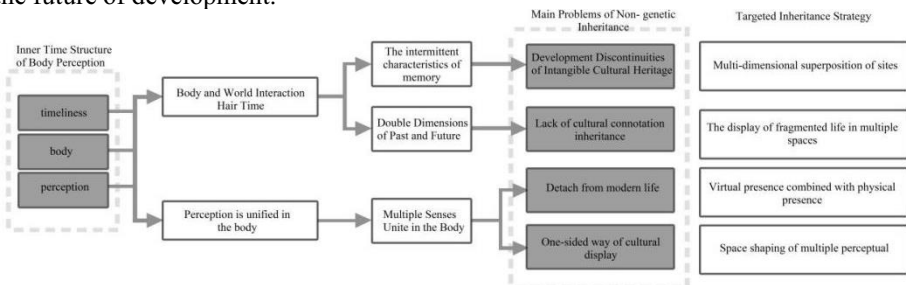


Fig. 1. Extraction of non-genetic inheritance concept under time structure (author self-painted)

## 2.3 Space-time shaping and perceptual presentation: extension and thinking of internal time structure in intangible cultural heritage display space

In the system of body, perception and temporality, various experiences such as visual experience and auditory experience are mutually nurtured in the body, and the body, as a ' collaborative system ', establishes the aforementioned unity of the perceptual world.

When body movement or ' potential movement ', movement will unify the senses into a base. In the exhibition space, the shaping of multiple perceptions and the introduction of story clues are guided. Tourists have multiple perceptions of the display of historical culture in various movements such as displacement and attention. Perception produces a sense of connection in the body, thus forming a multi-dimensional perception and cognitive unity of intangible cultural heritage. Merleau-Ponty once said, ' When we continue to listen to the music that has just been interrupted for some reason, we will find the thought that we have put down, without interrupting the field that belongs to me for a specific type of experience and instead have a kind of integrated clip about the combination of the past and the present. 'In the current intangible cultural heritage display space, tourists often forget or have not perceived the cultural connotation of intangible cultural heritage when they walk through the stage, and cannot form an emotional memory for the connotation of intangible cultural heritage. Through various forms of intangible cultural heritage ' field ' shaping such as stories, music and interactive experience, a kind of ' original memory ' can be formed in the mind of tourists and retained into themselves. When similar cultural fragments are encountered later, this ' interrupted memory ' will be reopened to produce a ' new present ' cognition and form a whole. Through fragmented intangible cultural heritage display, the ' present ' can be constantly updated to form a cognitive update of intangible cultural heritage, so as to achieve the purpose of new memory shaping. In addition, the dual dimensions of the past and the future require the space to have the reservation of the original site of the past, the integration of the current lifestyle and the experiential ' blank space ', filling the ' future void ' and making the intangible cultural heritage truly ' activated '. In addition, the existing intangible cultural heritage display space is mainly based on vision, lacking the status of other senses, while Merleau Ponty points out the main position of tactile perception. Compared with vision, tactile perception contains direct body components. The tactile positioning of the object will be related to the points of the body schema, so as to achieve the most fundamental perceptual activity. Therefore, the tactile display device can provide tourists with physical perceptual components, and can better produce emotional interaction and cognitive psychology with non-heritage culture, rather than one-sided image cognition.

### **3 The intangible cultural heritage performance strategy of space-time and perception interweaving**

The understanding of the internal time structure of body perception puts forward new thinking and extension for the intangible cultural heritage display space, and constructs the intangible cultural heritage performance strategy with the body as the main body and the space-time field and the perceptual field interwoven. At present, the existing intangible cultural heritage exhibition space is mostly professional exhibition space based on museums and cultural centers, lacking the integration of life-oriented intangible cultural heritage. Through the thinking and extension of time structure in body perception, a variety of display space strategies are constructed to implant fragmented

memory into modern life and strengthen the space-time shaping and perceptual presentation of display space. It provides a new place for the inheritance and development of intangible cultural heritage in the form of the combination of perceptual space, original space, indoor space, urban sketches and cyberspace, so that it can be restored from the unchanged 'old' cultural story to the updated state of living growth, so that intangible cultural heritage can be better inherited and developed. This new way of protection and development makes the way of existence of intangible cultural heritage diversified and life-oriented. It not only inherits and updates cultural memory, but also injects vitality into people's lives.

### **3.1 Space-time shaping**

The key to shaping time and space is to retain the past in the current space and look forward to the future. The current display space with dual dimensions is the developmental embodiment of intangible cultural heritage. By combining the 'native memories' with the life of the current era, the stories of intangible cultural heritage, the natural environment, the background of the times and the stories of the inheritors are extracted, retained or restored, and the time and space are shaped in space to strengthen the cultural memory of the body subject. Merleau Ponty stressed that 'the key to grasp the time is to face the double dimension of the past and the future... The body connects the present, the past and the future as a whole and secretes time at the same time. The body becomes the field of nature. Events project the dual dimensions of the future and the past around the present and accept a historical orientation'<sup>[3]</sup>. In the dimension of facing the past, combined with the specific cultural characteristics and inheritance status of material cultural heritage, the background of intangible cultural heritage is sorted out and sorted out, and the stories with commemorative significance and representativeness are selected to extract the social and cultural spirit behind them. At the same time, the story of the times and part of the original site are reproduced or restored, and the relevant cultural beliefs, inheritance stories, production skills, and other forms of display and inheritance are carried out. The characteristics of modern life are integrated and superimposed with the current spatial functions. In the future dimension, the 'blank' of a certain space is retained, so that each visitor's body and space interact to generate a 'new current story'. Based on this, the shaping of space revolves around the dual dimensions of the past and the future, with the body as the main field to create a constantly updated 'present space', providing a new dimension of memory shaping for the space display of intangible cultural heritage.

### **3.2 Perceptual presentation**

In space shaping, the combination of various sensory perceptions is used to unify the senses in the body with the body as the main body to form a specific impression of things. In the indoor display space, the use of light and shadow, color and sound, taste and other multi-sensory combination, the formation of multi-dimensional perception of

intangible cultural heritage, shaping tourists deeper emotional identity. Part of the digital virtual scene is combined with the real scene to create multiple perceptual experiences [4].

In the Memorial Hall of the Victims of Nanjing Massacre in Nanjing, China, his grasp of the dimensions of light and shadow, sound and time, the contrast of his war 's tragic emotions, from the narrow entrance to the open end, shaped from the dark war stage, to the dawn of victory and finally to a bright future [5]. By using the ticking of time and the lighting and extinguishing of light to symbolize the fall of life, the life of each dead compatriot is expressed by light, creating a quiet and sad atmosphere, deepening the emotional experience of tourists to retain their deep memory [6]. At the same time, the shaping of ' presence ' is a prerequisite and necessary intermediary for people to generate emotions. The current ' presence ' can not only be formed through the interweaving of multiple senses, but also through virtual interaction. Visitors can use the ' feeling in a place ' and ' behavior of dialogue with the ancients ' generated in the virtual environment. Under the multiple shaping of virtuality and reality, tourists ' body perception and ' virtual scene ' and real space are ' integrated ' into each other in the display space, forming a multi-angle and multi-sensory understanding of things[7].Tourists explore the intangible cultural heritage memory of that era by ' following ' the protagonist 's ' footsteps ', and let tourists follow the story flow line and ' real ' into the intangible cultural heritage space through the scene brought by the role. The color and light shaping in the display space, the display of historical pictures and the scene interaction in the virtual space, so that tourists can have synesthesia and imagination, awaken the audience 's own emotions and emotions, with thinking and exploration tour display space, and then achieve the purpose of feeling the unique connotation of intangible cultural heritage [8]. In the landscape design, the use of 'open-narrow-open 'space design can make tourists seem to enter the 'Peach Blossom Spring '. Before entering the display space, they enter the cultural atmosphere in advance and feel the charm of another space and another era. The reservation of the original site can make tourists feel the influence of the natural environment on the cultural history, so as to think and experience the historical and social nature of the intangible cultural heritage itself from the perspective of the ' protagonist ', and to set up interactive experiential nodes, so that tourists can leave their own stories with space, but also have a more realistic experience of the intangible cultural heritage.

	From : the memorial of the dead	Sadness : The cruelty of war	Light : Dawn of victory	Bright : a bright future
<b>Node photos</b>				
<b>type of perception</b>	Visual ; auditory ; time perception	Visual ; tactile sensation ; auditory	Visual ; tactile sensation ;	Visual
<b>mode of appearance</b>	Ticking Sound : Create Time Perception; Spotlight : Create Starlight for the Dead; Mirror Material : Mysterious and Silent Sacred Atmosphere	Blue and red color contrast : expressing the cruelty of war; Spotlight : creating a war atmosphere	Yellow color : expression victory dawn; bright lights : create a bright atmosphere	Light and shadow contrast : the arrival of light and the beautiful future; narrow and vast space contrast : depressed to hopeful emotional atmosphere

Fig. 2. Nanjing Massacre Victims Memorial Hall (author self-painted)

### 3.3 Multiple presences

The use of 'physical presence' and 'virtual presence' combination of intangible cultural heritage inheritance, the original place of intangible cultural heritage as the main display space media, fragmented urban public landscape and network space of intangible cultural heritage story rendering, so that intangible cultural heritage into the lives of residents, as part of the current life and culture <sup>[9]</sup>.

The original place of intangible cultural heritage is taken as the main space of the presence. The original place of intangible cultural heritage refers to the display and inheritance of related culture, goods, skills, performances and other forms in the location of intangible cultural heritage. To build a space of embodied presence in the place of cultural origin, let the body perceive the charm of culture, and be truly infected by the cultural connotation of intangible cultural heritage and remain in memory. As a place where culture is produced, the original natural environment of intangible cultural heritage is the most primitive and original display state under the historical era, which can intuitively reproduce the connotation and inheritance story of the intangible cultural heritage era. Here, 'embodied' space reconstruction penetrates body perception from temporality to spatiality. The fragmented urban public landscape has the characteristics of propaganda and deepening memory. It seems to be 'the resumption of interrupted memory.' As a medium for the display of intangible cultural heritage, public space has a wide audience base and provides a good platform for the dissemination and display of intangible cultural heritage. At the same time, the dotted public landscape space makes the cultural characteristics of the city clearer and makes the connotation of the city deeply rooted in the hearts of the people.

'Virtual presence' is the use of digital media to achieve the purpose of digital dissemination and display of intangible cultural heritage <sup>[10]</sup>. The digital display of intangible cultural heritage is based on the traditional display media. With the help of modern technologies such as digital media technology, cyberspace and virtual reality, the digital display of intangible cultural heritage is based on the traditional display media. In a variety of display methods, the combination of 'virtual' presence and embodied presence will add interactive and experiential perception attributes to the display space. The historical story is restored through the authenticity of virtual reality equipment images, so as to strengthen the emotional experience of tourists, in order to achieve dynamic and personal communication and display, and enhance the 'authenticity' perception of intangible cultural heritage inheritance experience <sup>[11]</sup>.

In addition, the expansion of intangible cultural heritage display from traditional space display to cyberspace, such as the sharing of social networks and the promotion of public platforms, can expand the spread of intangible cultural heritage and attract more tourists.

## 4 Conclusion

This paper analyzes the time structure of body perception in Merleau Ponty's phenomenology of perception, and puts forward the extension and thinking in the contemporary inheritance of intangible cultural heritage, and the strategy of innovative perception and

space-time interweaving. Renew the 'interrupted memory' in a fragmented way of intangible cultural heritage inheritance, explore and solve the problem of one-sided, single and one-way inheritance of intangible cultural heritage, and propose to integrate the past and the present into a new memory and return to the vision of modern life. Through the strategy of living growth heritage inheritance, it penetrates into people's daily life in a fragmented way, so that Chinese traditional culture and modern life collide with new vitality, creating a constantly updated current culture, so as to achieve the purpose of strengthening cultural heritage protection and revitalizing traditional crafts.

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