

Research on Display Design of Intangible Cultural Heritage Based on Literary Narrative Theory: A Brief Review

Jiaqi Li*

Art Institute, Qingdao Huanghai University, Qingdao, Shandong, 266400, China

* Corresponding Author Email: 971953719@qq.com

Abstract. This paper takes the display design of intangible cultural heritage as the research object, and takes the literary narrative theory as the breakthrough point to put forward the important influence of the basic elements, structural organization and constituent elements of narrative on the exhibition design of intangible cultural heritage. Finally, we tried to explore new ideas of intangible cultural heritage exhibition design, and provides a reference for exhibition designers with new design methods, and provide intangible cultural heritage with a new perspective on dissemination of intangible cultural heritage.

Keywords: Intangible Cultural Heritage Exhibition; Intangible Cultural Heritage; Display Design; Narrative Design; Literary Narrative.

1. Introduction

Narrative is the basic cognitive tool of human beings, the basic organizing principle of human experience, and an important means of human representation or construction of reality. The space design method based on narratology follows the relationship control of narrative structure in literary narrative, and also inherits the writer's ability to choose words and sentences in his works.

The formation and development of each intangible cultural heritage project is a story worth telling. Therefore, the story unfolding around the theme of the exhibition hall is the core of the entire exhibition hall. This story connects all the design elements and promotes the audience to have interesting experience activities.

2. Basic elements of narrative design for intangible cultural heritage exhibitions

The basic elements of literary narrative are time, place, characters and events, which endow events with emotionality from story clues. Therefore, in the narrative design of the exhibition space, these four elements are also required to interpret the theme in the form of exhibition.

2.1 Time

The cause, process and result of all stories are completed with the participation of time. The author's arrangement of time can determine the style and form of the work. In addition to the objective time, closely related to the viewer's experience also includes the time that the author shows after arranging the story and the time it takes for the viewer to accept the work. In addition to the objective time of the thematic events, the exhibition design also contains two kinds of time clues, one is the time line displayed by the designer after designing the exhibition hall, and the other is the actual time required for tourists to view and experience the exhibition. Many designers also use the element of time in exhibition design, and its expression is generally the different states of objects under different time conditions.

For example, at The International Horticultural Exhibition 2019 Beijing China, the "Harmony and Ease" hall of the China Pavilion (Figure 1, left) shows the different seasons of the grand scene of Yuanmingyuan with time as a clue. Due to the limitation of space, the narrative exhibition design cannot provide a complete and straightforward narration of events based on the time axis like "Han Xizai Night Banquet" (Figure 1, right). The hidden leakage of space, succession and transformation of the space make it impossible for people to stay in one or several places to see the whole exhibition

hall, but must change the field of vision and perspective through the movement of people. The rich and varied sequences extend the viewing time, which is equivalent to expanding the space of the exhibition hall, prolonging the interest of viewing, and increasing the value of the exhibition hall. As the culmination of cultural display, intangible cultural heritage has a strong story. Its exhibition space can be arranged according to the time clues of the development of intangible cultural heritage projects, so as to deduce the occurrence and development process of intangible cultural heritage stories. The movement of the viewer allows various display information to be displayed rhythmically.

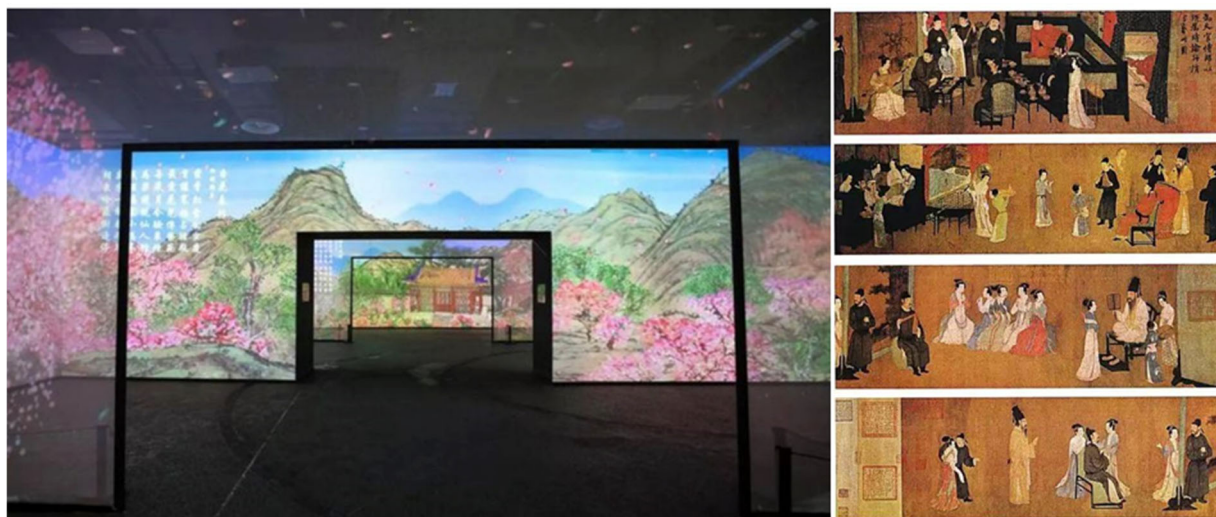


Figure 1. "Harmony and Ease" Hall Spring Scenery of Yuanmingyuan (left) and Han Xizai's evening banquet (right, https://m.sohu.com/a/148159283_250204)

2.2 Location

There are two main ways of referring to the location in the exhibition space. One is the actual location of the exhibition space or intangible cultural heritage, which is also the place where the story told. Another is where exhibition phenomena and viewing activities take place. The location in the exhibition space is the same as that of literary works which is built on a certain location and has an important influence on the narrative of the intangible cultural heritage exhibition.

The location mainly affects the exhibition space through the local natural conditions and human environment. The ways of integrating the exhibition space with the location include "sourcing materials locally" (selecting building materials with local characteristics) and "blurring the boundary between the exhibition space and the external environment" (adopting building materials with transparent properties, introducing the environment into the exhibition space or extending the exhibition space out into the natural environment). It is also important to integrate the exhibition space with the local cultural environment, and even make it a local landmark, which can continue the local context and enhance the local identity and loyalty. For example, the new Suzhou Museum of I.M. Pei perfectly echoes the urban texture, combining Soviet-style architecture with modernism. The south side maintains the unity with the interface along the street of Zhongwang's Mansion, and the north side is separated from the Humble Administrator's Garden and complements each other continuously. The color of the building is taken from the local white walls and black tiles. A museum connecting old and new, ancient and modern came into being.

2.3 Character

Narrative is to tell a story or an event through a narrator. The narrator may be a third-perspective character outside the text, or a character in the event. Personal pronoun is related to and different from narrative perspective. It is one of the most external forms of literature and film and television works. Different personal pronouns will cause different expressions and rhetorical effects. When using the first person, the reader will have a sense of intimacy with "I" in the work at the moment. The second

person seems to be a direct dialogue between the author and the reader, which is conducive to the conveyance of emotions. The third-person approach will make the reader, as an "observer", create a certain distance from the characters in the story.

In the design of the intangible cultural heritage exhibition space, in order to more effectively convey the ideological and cultural connotations of the intangible cultural heritage and make the audience resonate with it, it is usually narrated and displayed in the first person. The interactive device in the experience area usually guides the viewer to have an interactive experience from the perspective of the second person. In order to accurately reflect objective facts and effectively convey relevant information, the exhibits will be narrated in the third person, and the exhibits will be displayed frankly. It can be seen that the biggest difference between the narrative design of the exhibition space and the literary works in terms of characters is that it adopts a narrative mode that matches with different personalities, which can enrich the connotation of the display theme.

2.4 Event

Events are the most basic components of narrative, and an event is a complete narrative unit. Events play a role in promoting plot development and shaping characters in narrative works, and events make the story more complete, continuous and vivid.

The narrative design of the exhibition is to arrange the display content, its background and the stories related to the environment in the exhibition hall in an orderly manner, and connect these design elements and display content in series, which can enrich the exhibition plot and make the presentation of information more complete. The plots and stories in the display space play an important role in the viewer's experience. Designs that conform to the public's aesthetic taste will increase the viewer's interest and make them more willing to accept the displayed information. In addition, some excellent plot designs that break the routine or physical order will make people want to find out more while confusing, stimulate the viewer's curiosity and desire to explore, and make the viewing process more experiential and interactive.

3. Narrative structure organization of intangible cultural heritage exhibition environment

In addition to the attractiveness and appeal of the theme and the plot itself, choosing a reasonable narrative structure and arranging it purposefully will make the narrative work more dramatic and expressive. Structural organization is the framework of a narrative work, mainly referring to the narrative sequence of the work. Time is used as a control variable to adjust the way events are connected. It dominates the style and atmosphere of the narrative content, and reflects the author's subjective intention and logical thinking ability. The specific narration sequence can be divided into the following types: sequence, flashback, interlude, parallel narration, and supplementary narration. Different narration sequences have different meanings, emphases of expression, and tendencies of values.

The arrangement of space and the sequence of exhibits in exhibition design is the same as the connection between events and events in literary narrative works. It is necessary to organize the space according to the nature and content of the theme and the order of development in time to form a complete logical chain. The result sequence of this kind of space is mainly realized in the way of functional division and streamline, which can not only bring unexpected and reasonable experience effects to users, but also make the space have a clear rhythm.

3.1 Sequence

Sequence is the most common, the simplest and most ordinary narrative sequence. It is mainly narrated according to the actual time sequence or the sequence of events, so that readers can understand the story in the most intuitive and natural way. The advantages and disadvantages of the sequential method are very obvious. The advantages are easy to express, strong logic and clear

thinking. The disadvantage is that it is extremely prone to the phenomenon of simply describing events, making the whole work unremarkable.

The Memorial Hall of the Victims of the Nanjing Massacre by the Japanese Invaders is a classic sequential space sequence. The theme of the venue is the inhumane historical facts of the Nanjing Massacre. Taking historical time as the narrative clue, the theme exhibitions of "Japanese atrocities invading China, 14 years of arduous war of resistance, victory and surrender, justice trial, cherishing peace and creating a better future" have been held successively.

3.2 Flashback

Flashback is to arrange the result of the story or an important segment that actually happened later in the article at the beginning of the article, and other parts are still arranged in the order of the development of the story. The flashback technique places the core plot at the beginning of the work to arouse the audience's curiosity about the development of the story. The echo between the end and the beginning makes the story form a closed loop, the structure of the work is ups and downs, so it has sufficient dramatic tension.

Space flashbacks means that spaces, scenes, or design elements that should have appeared in later parts appear earlier. Le Corbusier is a modernist architect who fully utilizes the space flashback technique. The designs of his Villa Savoye, Marseille Apartments and other buildings are all space sequences of flashbacks - the ground floor is overhead to make the building "float" as a whole. The roof garden replaces the surrounding garden of the villa, which completely negates the ground floor functional space and the landscape area surrounding the villa that people are accustomed to have. The overhead ground floor expresses Cobb's desire to stay away from the hustle and bustle of the city and pursue a peaceful life, while the roof garden expresses his attempt to compensate for the occupied ground's environmental protection spirit.

3.3 Interlude

Interlude is to interrupt the narrative of the work, inserting one or more plots to supplement an important plot or new character in the work, so as to make the whole story line more complete and make it easier for readers to understand the central idea of the work. Interlude plays an important role in the narrative effect, but its description form should not be too gorgeous and exaggerated or too many words, otherwise it will overwhelm the guest and play a counterproductive role of superfluous.

Space interlude is like adding some small spaces or scenes to the space sequence. It can be used as an auxiliary area to make the function of the entire space more complete, and it can also allow users to stop for a while, making the moving line smoother and changing the viewing process. For example, the Master of the Nets Garden, a private garden in Suzhou, on the north side of the main garden there is the "Dafeng Hall", which was originally the studio of Zhang Daqian and Zhang Shanzi. The rockery here where people can stop and rest is equivalent to the interlude in literary works. One side of the rockery is a natural landscape with uneven pine and maple, and the other side is an indoor space with practical functions. In addition, the rockery itself is a game space. The functional change of the scene makes the tour rhythm jumpier.

3.4 Parallel narration

Plain talk is also called separate narration or parallel narration, which generally appears in literary works that do not develop in a single line, and refers to the narration of two or more stories that occur at the same time. There are two main forms of description in parallel narration, one is "separate and parallel", that is, one is finished and the other is said, and the other is "cross-parallel", that is, several things are interspersed to make them seamless.

The flat description of the exhibition space is to place two or more exhibition halls with different functions or different focuses, or set up two or more exhibition routes according to the clues. This purposeful method of organizing space will form a differentiated and balanced beauty in the exhibition space, so that the viewer can clearly understand the viewing sequence and route.

4. Narrative expression of environmental design elements for intangible cultural heritage exhibition

The basic elements of narrative literary works are vocabulary and punctuation. The vocabulary is combined into sentences and then arranged into paragraphs and chapters with functions and meanings through some specific narrative structures and rhetorical techniques.

In the design of the exhibition environment of intangible cultural heritage, the intangible cultural heritage is the theme, and the space is the basic narrative vocabulary and punctuation, which carries all the elements and forms of the exhibition design. Coupled with the influence and cooperation of "rhetorical devices" such as lighting and sound, a complete narrative intangible cultural heritage exhibition space can be formed.

4.1 Decorative materials

As the most intuitive thing in the space, material is equivalent to the spatial language of conveying information. It carries not only the style of the theme and the texture of the space, but also the natural and humanistic customs behind the theme and the purpose of building the exhibition. Materials can be divided into two categories: natural materials and artificial materials.

The ingenious workmanship of nature makes the texture of the material ever-changing. The simplicity and wildness reflected by the sandstone and trees have a strong contrast with the life of modern large-scale industry, giving us infinite space for reverie. The rough and heavy texture of rough ore cultural stone conveys a sense of solidity and reliability. The use of stone can make the whole space reveal a unique and elegant feeling. Due to the natural tacit understanding between human beings and nature, natural materials can bring users a more cordial and warm emotional experience.

Artificial materials are processed by various methods, showing a richer expression, more modern and fashionable temperament, and easier to create a simple and unified style. Brushed or mirror stainless steel, frosted or high-transparency glass are commonly used materials for modern interior decoration. The use of these modern materials full of technology and futuristic sense in the intangible cultural heritage exhibition space can create a more rhythmic display atmosphere by making the traditional and modern collide and ingeniously integrate and also indirectly conveys the connotation of letting intangible cultural heritage live in contemporary life.

4.2 light and shadow

Ieoh Ming Pei once said: "Light has always played an important role in my design, and it plays an irreplaceable role in architectural design. If there is no change in light, the form of the building will be lifeless, and the space will appear pale and powerless." From medieval churches to modernist architecture, light has a pivotal impact on works and people. The wonderful effect of the mutual use of light and shadow is also applicable to the design of the intangible cultural heritage exhibition space. Light and shadow can be combined with the interior shape, and can also divide the space or create a special atmosphere and express specific emotions.

Light and shadow can be divided into two types according to different categories of light sources, sun light and shadow and light and shadow. Sunlight is the most economical light source. It will change in intensity and angle, bringing wonderful dynamic artistic effects to the exhibition hall.

The China Pavilion of Milan Expo 2015 used bamboo panels and glulam roof trusses to make huge waves, like mountains and wheat waves. The sunlight through the bamboo woven roof forms a mottled light and shadow in the exhibition hall. It has different forms. On the one hand, it greatly reduces the power consumption of the lighting in the exhibition hall. On the other hand, the changing light and shadow make people feel like being in a wheat field blown by the breeze, which is very romantic. Through the design language of light, shadow and shape It vividly interprets the theme of the China Pavilion "The Field of Hope, the Source of Life" (Figure 3, left). Artificial lighting is used to form light and shadow effects. This method has a high degree of controllability and moldability. It

can create different atmospheres and decorative effects through different methods, and can also be combined with lamps to form an installation art.

Five Continents Scenery Light and Film Exhibition in the International Pavilion of The International Horticultural Exhibition 2019 Beijing China use "physical installation + multimedia" - a multi-dimensional display composed of silhouette installation + mechanical installation + light projection. The form presents the unique landscape, landform and humanistic features of the five continents (Figure 3, right).



Figure 3. The roof shape of the China Pavilion at the Milan Expo (left, <http://finance.people.com.cn/n/2015/0521/c1004-27038168.html>) and local effects of the five continents special light and film exhibition (right)

4.3 Sound effect

The sound in the space belongs to the category of aesthetic experience, and the sound effect refers to music and various sound effects, such as symphony, shouting, running water, cicadas and so on. Sound effect plays a very important role in exhibition design. It can not only enhance the exhibition atmosphere, enhance the audience's scene experience, and let the audience's senses continuously respond to the environment, an aesthetically conscious and emotional activity. It can better shape the spatial structure and the integrity of the storyline, assist in revealing the connotation of the exhibition theme, strengthen the connection between the subject and the object in the exhibition space, and better realize the service function of the exhibition hall [10]

Generally speaking, the sound effects in the exhibition space can be divided into pure background music and interpretive sound effects [11]. The main purpose of pure background music is to create a specific atmosphere, improve the audience experience, and affect the audience's emotions. Different themes are suitable for different background music in the exhibition space. In addition, the location of the exhibition space will also affect its background sound. For example, the Art Gallery of Catalonia (Figure 4) on Mount Monjeit, a waterfall is set at the main entrance of the museum, and the gurgling sound of water becomes the natural background music of the museum.

Explanatory sound effects or music have an important function of assisting the exhibition. The focus of such sound effects is to allow the audience to have a deeper understanding and experience of the exhibition content. In Shanghai World Expo 2010, almost all countries have such sound effects. For example, the African pavilion plays savannah-style percussion music.

At the same time, the revealing sound effects also play a role in supplementing the exhibition, restoring some sounds or music that are hard to hear or no longer exist, which can make the content of the exhibition more full and complete. For example, the Beijing Folklore Museum will play the shouting, bird calls, and the sounds of citizens greeting in Beijing's hutongs during the Republic of China, simulating the appearance of Beijing during the period of the Republic of China, and fully restoring the charm of old Beijing.



Figure 4. The Art Gallery of Catalonia on the top of the mountain of Monjeit
(<https://touch.travel.qunar.com/comment/10157205970>)

4.4 Other elements

The application of water features is an important element in landscape design. Any form of water features will make people feel happy. Similarly, water features can be involved in the exhibition design. Studies have shown that the sound of gurgling water is the most pleasant. For example, the Catalan Art Museum mentioned above uses waterfall waterscapes to create a display environment that perfectly integrates art and nature, allowing people to conduct viewing activities in a relaxed state of mind and body. In addition, as the main participants of waterscapes, people have a potential need to interact with water in addition to the audio-visual experience of water. People's viewing and contact with water can stimulate their deep interaction with the environment, which is exactly what the exhibition. The goal that Chen Space wants to achieve most. With the continuous development of science and technology, waterscapes gradually have different display forms and functions, bringing viewers a multi-sensory experience such as visual, auditory, and tactile experiences. For example, fog screen projection, digital water curtain, etc. are the visual and tactile aspects of bringing people a novel waterscape experience (Figure 5). The videos or pictures projected on the water screen and fog screen will not only bring new visual impact to people, but also attract people to reach out to feel it; dry spray, shouting spring, etc. are waterscapes that bring people interactive experience from the tactile aspect.



Figure 5. The fog screen projection device used at the entrance of the exhibition hall of the 15th China Yiwu Tourism Fair "Heart of Zhejiang·Ink Jinhua" (left) and the legend of Liang Zhu in the intangible cultural heritage museum in Haishu District, Ningbo (right)

The rapid development of modern technology has made the way of exhibition more possible. It can break the time and space constraints of exhibition to the greatest extent. The "virtual + reality" approach strengthens the immersive scene experience in the exhibition hall. The reason for the successful display of multimedia cooperation is not only because of technological innovation, but also in line with the concept of living inheritance of intangible cultural heritage. Dynamic images, holographic projection, VR technology, interactive sensing technology are all applications of modern scientific and technological means in exhibitions. For example, Ningbo Haishu District Intangible

Cultural Heritage Museum used the "holographic screen + U-shaped screen projection system" with green screen keying technology to project actors on the screen, creating the legend of Liang Zhu that is both true and illusory, making the intangible cultural heritage more beautiful and more interesting (Figure 6, right).

5. Conclusion

Every space, especially the exhibition space, has its own unique spatial order, and every designer also has his own preferred way of arranging the order. In the display design, different arrangements can express different key points and convey different meanings. When the viewers get different experiences in the space, it can greatly stimulate their interest in the displayed content and enhance the attractiveness of the displayed content, thus forming a positive interaction mode in which the viewers actively participate.

The core of the narrative design of the intangible cultural heritage exhibition is to build an organic connection between the project and the medium, the content and the form, the method and the technology, and to optimize the allocation of information resources. Re-examining the internal elements, structure, cultural semantics and display strategies of the display space through the method of narratology is to use a more reasonable and effective language to tell the stories of intangible cultural heritage. It can enable viewers to experience the set storyline in the space, and at the same time generate new stories with viewers' personal awareness, enhance their cultural identity, and make more people respect, understand and love intangible cultural heritage and finally form a benign interactive display mode in which the audience actively participates.

References

- [1] Phelan James. Narratives in Contest: or, Another Twist in the Narrative Turn[J]. PMLA, 2008,123(1): 166.
- [2] Roland Barthes. Introduction à l'analyse structurale des récits[M]. France: Éditions du Seuil.1981:108.
- [3] Austin T. Narrative environments and experience design: Space as a medium of communication[M]. Routledge, 2020.
- [4] Ganoe C J. Design as narrative: A theory of inhabiting interior space[J]. Journal of interior design, 1999, 25(2): 1-15.
- [5] Sophia Psarra. Architecture and Narrative-The Formation of Space and Culture Meaning in Buildings[M]. New York: Routledge, 2009.
- [6] Zheng Pan. Depiction and expressing emotion of classical garden in China[J]. Shanxi Architecture.2006,32(11):340-341.
- [7] Gero Von Boehm. Conversations with I.M. Pei.: Light is the Key[M]. Munich: Prestel Publishing.2000:29.
- [8] Blake J. Museums and safeguarding intangible cultural heritage—facilitating participation and strengthening their function in society[J]. International Journal of Intangible Heritage, 2018, 13(1): 18-32.
- [9] HU Yue; YOU Yapeng; MA Lijun; LIU Quan; GENG Duo. The International Pavilion at the International Horticultural Exhibition 2019, Beijing, China[J]. Architectural Journal, 2019(8): 69-75.
- [10] Chion M. L'audio-vision: son et image au cinema [M]. Armand Colin, 2013:41.
- [11] Sussanne K. Langer. Feeling and Form[M]. New Jersey: Prentice Hall.1977:71.