

Thoughts on the Construction of connotation in the display Design of Museum of Ethnography

Qi Yao

Nanjing University of Posts and Telecommunications, China

E-mail: 269213917@qq.com

Published: 27 April 2020

Copyright © Yao.

Abstract

At present, under the background of the rapid development of national economy, science and technology and culture, the museum of ethnography, as the most concentrated place for collecting, collection, displaying and spreading classical culture, has an incomparable influence on the classical construction of connotation. This paper deeply thinks about the potential problems in the stage of display development of the museum of ethnography, cuts into the perspective of the connotation construction of national culture, and puts forward the key points of the display design of ethnic museums from the aspects of personality planning, display methods and technical means.

Key words: the museum of ethnography; connotation Construction; display Design

[Author profile] Main research directions: display design, digital interaction design

I, The lack of display connotation of the museum of ethnography under the operation of assembly line

Because of the large span of time and space, the wide range of nationalities and the variety of subjects, the Museum of nationalities has become the symbol of the scientific and cultural level of a country and ethnic areas. The museum of ethnography includes ethology, museum science, art and many other disciplines, and its display design is indeed more difficult than the general category of museums.

(I) The display of modern museums in the guise of nationalities

Modern museum display presents a high degree of specialization and team cooperation, mature material matching and technological effect is becoming more and more stable, and has been vigorously promoted and applied by various exhibition companies, such as ground rubber pad laying, aluminum grille installation, fluorocarbon paint spraying and other common materials construction is convenient, electrical system matching routine is mature, coupled with suite multimedia exhibition scheme, the exhibition hall with an area of more than 1000 square meters can be completed in a short period of time. However, the display with unique style orientation, such as the museum of ethnography, has been applied to the assembly line before it is re-applied, which always makes people feel that there seems to be a lack of a national flavor, and the same way of exhibition also shows that the display design of the domestic ethnic museum is still in the copying stage.

As a museum for the general public, we should examine the most obvious difference between the ethnic museum and the general museum from the perspective of ordinary visitors. Owing to the ordinary audience can not watch the museum exhibition time as long as reading a novel, most of the content does not need to be fully carried out, as long as it is clear about the historical evolution, carry on the in-depth expression to the important node, let the bright spot connect together, these are no obstacles for a person who has the common sense cultural foundation, that is, to achieve the purpose of entering the museum to appreciate, study and educate. Most of the museum of ethnography is about the local history of the local geography and the local people's feelings, the knowledge of the historical background and the unfamiliar words, and the strange patterns cause great obstacles to the understanding of the general visitors.

How to realize the "beauty of beauty" put forward by Mr. Fei Xiaotong at the International Seminar on the East Asian Society for Social Studies, so that visitors can take the initiative to enter the ethnic museum and face different national cultures with an attitude that they are willing to appreciate? The author thinks that excavating the connotation is the key.

(II) Excavating the connotation of the display of the museum of ethnography

The connotation is an abstract feeling, and here is the cognitive feeling of the visitor to the essential attribute of the national museum. In the national museum, it is necessary to find the display meaning without the culture and the nationality, the "These relatively stable and characteristic cultures, without exception, will be reflected in the actual lives of every member of the peoples community, as reflected in their way of thinking and behavior, in the material and spiritual products they create, so as

to form the cultural tradition of the nation"[2] and the visitors are through the behavior mode and the material and the non-material culture in the national life, and observe the cultural tradition and the text. The characteristics of the present invention, which leads to the realization of the connotation.

As an ordinary visitor rather than an expert in national literature and history, we may not be able to remember so many rich national customs and unclear dozens of cultural heritages after the exhibition, but when visitors come out of the museum with joy, touching and aftertaste, we can be sure that the feedback of the display design is positive. It is difficult to expect ordinary visitors to interpret the national culture deeply through a paragraph of text, so we need to explore the correlation degree and expand the extensibility from the scope of the display design, and make use of space, color, lighting and other elements to form the necessary elements, so it is difficult to expect ordinary visitors to interpret the national culture in depth through a paragraph of text, so we need to explore the correlation degree and expand the extensibility from the scope of the display design, and make use of space, color, lighting and other elements to form the necessary

1; To create a complete artistic conception display of museum of ethnography

The level of display design of museum of ethnography is ostensibly whether the connotation of national excellent culture has been described in place through the appropriate exhibition form language, while the internal analysis is whether the design not only presents the national taste, but also allows the visitors to obtain cultural identity and create a display way of artistic conception.

(1) Exclusive customization

As the degree of fine differentiation of modern exhibition is becoming more and more clear, a large number of display decorations come from the customization of each manufacturer in the assembly line chain, and the mature manufacturers have already accumulated a complete set of atlas to choose from. According to the conventional process, the designers have been used to doing multiple choice questions, choosing mature decoration materials and photo materials, choosing the same style of finished product display cabinets and multimedia inquiry machines, and so on. The same exhibition cabinet can put both jade and silver ornaments, and the same multimedia inquiry machine can put both scenic spots and lounge. Such problems are also one of the main reasons for the similarities in museum style in recent years.

In the outdoor rest bench and sketch design of Liying GE Ceramic Museum in Xinbei City, Taiwan, we can see that the designer extends the unique local cultural tentacles to the outdoor exhibition area, and gives a very different visual sense of expression, or colorful modern, or long ancient rhyme. When entering the hall, the design of the lockers, which is easy to ignore by the general designers, once again surprises the visitors. The cabinet surface of the lockers is painted on the ceramic board with colored glaze and then burned. The precious thing is that you can not find the same picture, each painting is unique, through irreplaceable identification degree, people deeply feel the use of the design. The valuable thing is that you can't find the same picture. Each painting is unique. Through the irreplaceable identification degree, people deeply feel the use of the design. The heart (Figure 1) shows that every inch of space in the exhibition will give out the wonderful charm of the ceramic art.



Fig. 1) Design of outdoor rest bench and container of YingGe Ceramic Museum.

It is hard to imagine being an exhibition designer who can control it to such a detailed corner of the exhibition hall. The museum of ethnography must need unique exclusive customization. The exclusive customization here is not simply a national vest, but a deep understanding of the rooted culture, in order to show the distinctive characteristics and regional achievements of the nation. Taking the exhibition tools as an example, we should not only consider the changes of ornaments or wrapped design on the ordinary exhibition cabinets, but also realize the innovation and cultural promotion of the industrial modeling of the whole exhibitors. The exhibition stands, cabinets and exhibition frames should be combined with cultural symbols, focusing on the national display utensils and other characteristics for derivative design. In the display design, there should be more personality and less commonality. A little more original and a little less general. These cultural characteristics can be reflected in many aspects, such as spatial symbols, material texture, color atmosphere and so on. For the professional museum exhibition, the understanding of the exhibition object is more profound, the exhibition perspective is more unique, and the in-depth research in the professional field is used as the guide of the exhibition track. Taking the Silk Museum of China as an example, the 2017" Ancient Road New Knowledge: Silk Road Cultural Heritage Conservation and Research Exhibition "stands out among many Silk Road exhibitions, break the existing exhibition framework, rearrange the combination to get amazing results, give the exhibition story, good-looking, professional, appear very chic.

(2) Subtraction display

More and more foreign designers advocate disappearance, transparent design concept, put the focus on the content itself, compared with many foreign pavilions, our unrelated display interference factors are indeed too much, in order to get more attention, many local ethnic museums display in order to get more attention, do not hesitate to break away from the actual situation to pursue lively, Unbridled stew of all kinds of works of art, scenes, objects, multimedia. Eventually, it interferes with the effective information acquisition and brings visitors a chaotic and bad experience. A seemingly colorful gluttonous feast often fails to convey the basic functions of the museum of ethnography. In fact, concentrate on a characteristic design. To the extreme, we can often achieve twice the result with half the effort, the subtraction here is not a simple relationship between more and less, but through a

relatively simple way to reflect the connotation of the exhibition, through screening and exploration, the large surface of the decoration elements that are not related to the exhibition content, rough and refined, distinguish fake things, retain the real things, until we get the authenticity of the national content.

In order to get the pure space of experiential form, for example, there is a large experience scene of Li nationality village in Hainan Provincial Museum (Fig. 2). In order to better present the structure of Li traditional boat house, all kinds of life scene models are moved to a relatively independent space, which is divided into several semi-closed areas, and only one thatched hut which can enter the hall is set up in the scene. Visitors bow their heads into a relatively independent space, the simple but very ethnic objects in the house and people have immersive interaction, here only with a small number of exhibition boards and other auxiliary means to help visitors understand the living environment, the whole space does not interfere. Factors, there are only the maximum expression of content.



(Figure 2) The scene experience of the museum of Hainan Province

However, such scene design requires designers to pay attention to two important principles. First of all, it is necessary to deal with the relationship between the walk-in scene and the streamline of the whole exhibition hall. Because in order to create a "walk in" view, there must be bifurcation auxiliary lines on the streamline. At this time, it is necessary to design and guide visitors to "come out" in an orderly and smooth manner, and make a smooth transition to the next unit exhibition. The scene just makes use of the front and rear double door characteristics of the ship house to deal with the streamline. Secondly, we should "slim down" the scene art within the limited exhibition hall resources, we must not be paranoid in the pursuit of rigid real reproduction, we should understand the original intention of the scene, grasp the big and small, and use a certain wind. There is sometimes a silhouette and a beam of light can give visitors a greater thought of the space, by means of artistic expression, sometimes a silhouette, of the key terrain, characters, props, etc.

(3) Subject description

The general museum starts with the display to provide the function of mass appreciation and education, and it also needs to strengthen the introduction of the information promotion function to the present stage museum of ethnography of our country. The national museum is mainly about the history of the local society, the wind and the people's feelings, and so on. If there is no background information, the audience is not able to know its value. The background information can be a text explanation, an introduction to the drawing exhibition, a multimedia video, and the like. But if this is to be viewed in a separate way, it will be interpreted as an abstract, professional term in the context of the familiarity of the general public, as a general visitor would feel as insipid as it would be. Not to mention exploration and promotion.

Thousands of years of national history passed through just a few minutes to let ordinary visitors understand, identify with or even recall, it is really difficult, but when the object and scene props can not speak in series with the theme clues of the exhibition hall, With the rise of the mong's wooden drum, it is possible to appreciate an original-style wood-inspired, Or follow the Hani people to learn about the mysterious sacrifice festival. Even sitting directly in the "new house" to feel a period of affectionate Buyi folk songs, these wonderful national cultural plots give visitors the same experience of empathy, in addition to reflecting the value of cultural collections, they use the vocabulary of the exhibition to tell a moving story and establish a moving story.

The narrative techniques at Taiwan's Mazu Jinxiang Culture (go to a Buddhist temple and offer incense to the sea god ,Mazu) Exhibition are impressive (Fig. 3). The designer did not introduce Mazu culture in a boring way, nor did he forcefully inculcate the contents of the exhibition hall with very stiff scene props. Instead, he gave a detailed introduction to Taiwan's Mazu incense ceremony through lively and vivid graphic and text information devices, props assistance, on-site interesting questions and answers, and so on. "the spiritual child takes up the driving, the sedan chair takes off, the lion drum array, and the black order guide the road," said the designer, who did not introduce Mazu culture in detail in a boring way, nor did he forcefully inculcate the contents of the exhibition hall with very stiff scene props. The ceremony of "God Zun overfire" introduces the audience from the modern urban life into the rich fragrant fire culture style, and in the exhibition hall from the perspective of the people in different regions of Taiwan. The segmented image depiction of Jinxiang culture makes the dimension of exhibition hall form multi-dimensional compound space deduction from the clue of incense ceremony, the clue of cultural appearance and the clue of diversified angle of view, so as to achieve the integrity and artistry of the theme narration.

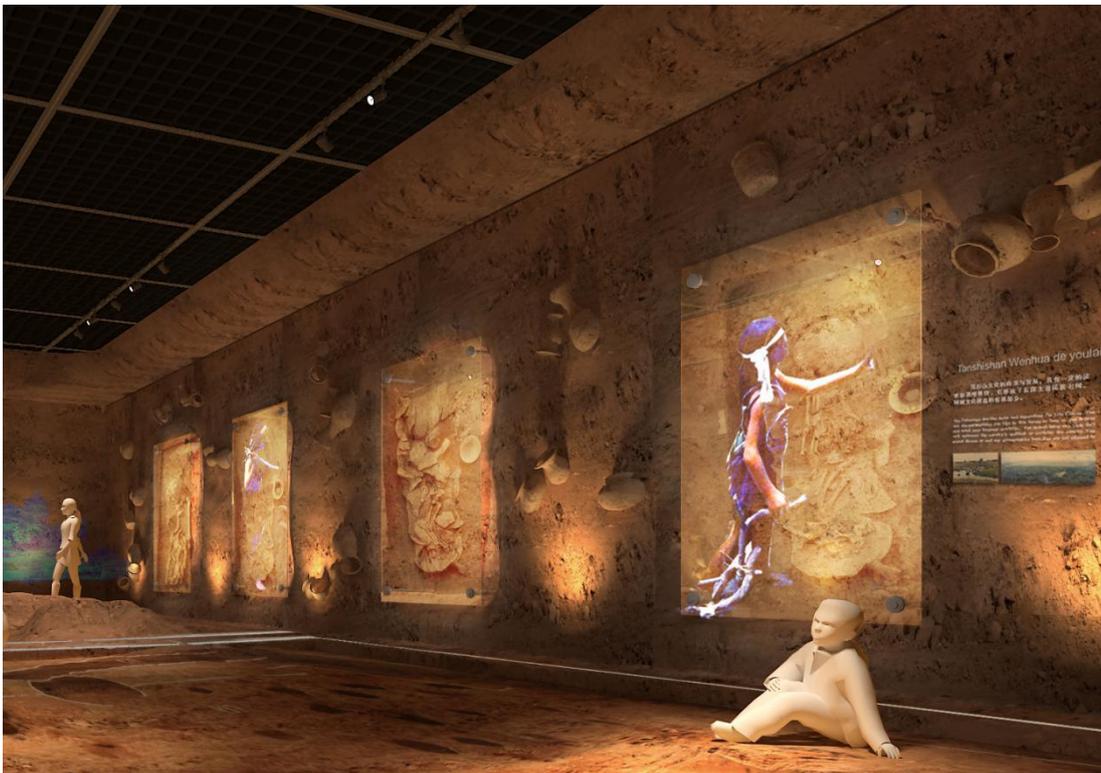


(Figure 3) Taiwan Mazu Jinxiang Culture Exhibition

(4) Technical technique

Many ethnic museums care about the "backwardness" of display means, thus falling into the whirlpool of chasing the trend of high and new technology. Of course, the shocking big screen and cool multimedia interactive exhibition items are wonderful, but the huge maintenance cost in the later period often makes the museum complain, especially when the new and better technology appears a few years later, the selling points of the previous exhibition hall are soon forgotten.

All kinds of technical means must be used by people to serve the exhibition hall, and the introduction of new technology is only the first step. What we should do is to study how to make people forget this layer of technical shell and create a more aesthetic, novel and convenient environmental atmosphere to guide the audience to understand the content deeply. For example, the virtual intelligent commentator is a very good exhibition item. When visitors are close to the exhibition induction area, the virtual commentator will greet the audience through the live image and voice, and introduce the main contents of the exhibition area. Tourists can even ask questions to the virtual commentator. Such a question-and-answer interaction can attract the audience very much. But if it's just simple borrowism, let the exhibition be allowed. The company provides the image of similar TV host characters, but the interaction is not enough to show characteristic interest. It can be designed to use intimate and localized characters such as local children or toast dressed in ethnic costumes (figure 4), so that visitors can take the initiative to understand and learn the display information of national museums driven by the combination of novelty and scientific and technological interaction.



(Figure 4) Multimedia electrified glass-virtual interpreter exhibit

Such a case may also have more, but the implementation of many of the scientific and technological means available to the designer is very mature, however, the success of the implementation depends entirely on whether its creative view has focused on the potential needs of the visitor, and the special resources of the national museum. For example, visitors like the image of cultural relics in the museum very much and want to take pictures for personal mobile phones or computer wallpaper, but due to the influence of indoor lighting, shooting equipment and dense flow of people, the imaging quality can not achieve satisfactory results. If that inn network of the restaurant is built, a technical means such as a scanning code is adopted during the tour to provide the mobile phone wallpaper or even the operation interface APP download, the unique visual image of the mobile phone wallpaper can be attracted to the attention of a large number of visitors, The creative idea is not only to meet the actual needs of many people, but also to integrate the unique image of the museum through the daily use of the visitor, and further influence and spread to more potential people.

(5) Epilogue

The outflow of cultural relics is serious, the impact of strong foreign cultures, and the gradual demise of intangible cultural heritage. These difficulties make it difficult for the ethnic museums, which are still in the state of learning, to persist in inheriting the connotation, constantly strengthen their own display research and construction, and get the essential understanding and cultural identity, so as to awaken the people's sense of honor and mission to protect the national culture, which will become the motive force for the ethnic museums to stand firm and take a powerful step forward.

Note: The writing of this paper is related to the Jiangsu Province 2019 University Philosophy and social sciences research project "Reconstruction Research of" original context "in museum display" (The Project Number is 2019SJA0103)

Reference

- [1] Shi Jianzhong. Course of National Museum Science [M]. Beijing: central University for nationalities Press, 2006.
- [2] Wei Jinwei. An introduction to the Culture of ethnic minorities in China [M]. Chengdu: University of Electronic Science and Technology Press, 2004.