

The Application of Narrative Expression in Museum Space Design

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Keywords: Narrative Design, Museums, Space Design, Special Exhibition

Abstract: in the Exploration and Development of Contemporary Museums, the Exhibition Function Has Received Extensive Attention and Gradually Developed into a Mainstream of Research. Narrative Design of Exhibition Space in Contemporary Museums Has Far-Reaching Influence in Revealing History and Popularizing Knowledge for the Public. Based on This, We Must Continuously Improve the Design Standard. in the Display of the Main Content, Attention Should Be Paid to the Relationship between the Main Content and the Background, and to the Comprehensive Statement Function of the Visual Interface. This Article Uses the Concrete Method of Plot Narration and Its Basic Elements to Analyze How to Apply It in the Museum Space and How to Design the Museum Space Better.

1. Introduction

Narratology Research Emerged in the 1960s and Experienced Three Stages of “Structuralist Narrative”, “Classical Narrative” and “Post-Classical Narrative” Research. to Sum Up, They Are All Discussed Around Narrative Structure, Narrative Grammar and Language Form [1]. in a General Sense, Exhibition Space Can Be Attributed to the Interactive Relationship between Information, Space and Human Beings. Memorial Museum Buildings, as an Integrated Space Carrying Many Human Feelings in the Process of Historical Deduction, Are Known to All to Have the Functions of Multiple Attributes Such as Educational Function and Collection Function. However, the Design and Division of This Functional Space is a Very Important Thing [2]. through Sensory Perception to Experience the Connotation of Space Theme, Physical Space Rises to “Narrative” Space, Which is Also in Line with Today's “Humanistic Spirit” Needs [3]. Only in This Way Can We Create a Good Atmosphere That Combines History, Literature and Exhibition Art. Therefore, in Order to Improve the Social Education Function of Museums and Provide a Higher Quality Learning Environment for the Public, We Must Constantly Improve the Narrative Design Level.

2. The Concept of Narration

Narration, in its literal sense, refers to the narration of events. However, different fields have different levels of definitions for narration. For the level of literary narration, narration is the narration of at least two real or imaginary events and states in a time series, none of which presupposes or contains the other [4]. Usually, the narration structure is linked with the spatial structure to create a spatial order of internal logic and meaning. At the same time, spatial expression is carried out through the main narrative lines and clues, spatial behavior patterns and narrative cultural symbols. The constituent elements of literary narration have a time requirement. Narration is a description of events in a time series, which means narration has to go through a certain period of time. The current museums are generally divided into human society and historical development museums, natural history and science and technology museums, cultural preservation and art exhibition museums and comprehensive museums [5]. No matter what kind of museum, the display space often adopts the method of thematic display. Through a narrative theme, many spaces are creatively arranged and combined to finally form a narrative space with internal tension and logical order. The “plot narrative method” comes from narratology, which uses certain language expression

to describe different scenes and plots to form a complete story, in short, narration+story. The story-telling method is used to express the things to be narrated, but how to narrate and how to express them is the content to be studied in the plot narrative method [6].

3. Principles of Museum Narrative Design Methods

3.1 Highlight the Thematic Nature of the Narrative

Theme mainly refers to the theme content of narration, which is the collection of all contents in the narration process and can effectively display the central content of expression through different means. The thematic presentation of narration is conducted from a two-way perspective. The museum is a place to store historical memory, because of its unique sense of true history and popular support [7]. The collection in the museum is a witness to history, the authenticity of which cannot be doubted, otherwise the museum would have no value and the connotation and significance of culture would be impossible to talk about. As for the connection between theme and content, theme should be embodied in every aspect of content, and should permeate into content to promote the integrity of content. The source of its content is to draw certain themes according to the establishment of the previous subject, and then to arrange and organize the scenes and plots into the contents of the museum space. We can only find clues from historical sites discovered at present or historical records, and then through continuous research and analysis, we can get the logical history we now know [8]. In the special exhibition space of the museum, narrative prominence must be combined with the overall theme. With the development of museum design up to now, concrete display is far from meeting the display requirements and viewing requirements. In the information age, unilateral output of inflexible and solidified text information no longer meets the needs of visitors. People require more comprehensive sensory experience, which also highlights the advantages of narrative expression in museum design.

3.2 Demonstrate Narrative Purpose

The existence of a story must have its purpose. All kinds of consciousness and culture produced in human activities have certain purposes. In narrative design, purpose is the subject's direct purpose and idea, and it is also the author's intention displayed in narrative activities. A clear spatial planning and design or plane layout is a necessary feature of an effective information dissemination site. The rationality of the display mode and the selection of exhibits are the characteristics of the display space. The realization of the above two points requires logical thinking. In the design of memorial buildings, it is quite difficult not only to fully express the memorial spirit of the buildings, but also to meet people's high-level aesthetic needs. In the space design of the museum, we can put people and things in the air at different times into the same scene, and let them make a horizontal comparison to show the difference or unity, thus showing the heart that the museum is trying to convey. There are different types of purposiveness in narrative design. Some purposiveness exists as an objective product, while others excessively embody subjective content. Therefore, the design also requires integrity. The complete narrative space includes narrative content, display form, display style and display atmosphere, etc. Things in the same display space have coherence, which requires logical control and design.

3.3 Ensure Narrative Continuity and Integrity

Narrative integrity is an important content to ensure the quality of narrative design. Persistence is the premise to construct a complete narrative. Designers rely on perceptual thinking to obtain inspiration, but inspiration alone is not enough, and a great deal of study and research are needed. It requires a logical thinking process from perception of the appearance of things to revealing the essential laws of things. By summarizing the laws through practical experience, this kind of conscious activity is the embodiment of the logical thinking process. Therefore, some people call the whole museum a “plot building” full of events. It stands like a theme sculpture in a city full of stories, more like a great “space drama”. Constantly convey the pain of history to visitors from all

over the world. Things are continuously extending and developing. Narrative design should ensure the continuity and integrity of narrative. The content and types of display should be continuously expanded and perfected. Designers should also continuously study and learn relevant knowledge to further expand. In the related theories of narration, a complete story needs to be composed of multiple scene events. In the space design of the museum, a single exhibit is combined into a small scene and plot, which are then processed by the designer and put into an appropriate space. Designing an orderly visiting process is in line with the thinking habits of the information recipients. It can be seen from this that logicity is a very important design principle in the process of exhibition design.

4. Strategies for Narrative Design of Special Exhibition Space in Museums

Narrative design of museum special exhibition space has a very important influence on the overall quality of museum exhibitions. Taking Nanjing Massacre Memorial Hall as an example, this paper explains the specific strategies of narrative design in the museum's special exhibition space. The memorial hall covers an area of 30,000 square meters and a construction area of 5,000 square meters. The building is built of gray marble. It is magnificent and solemn. It is a special history exhibition hall with comprehensive methods of historical materials, cultural relics, architecture, sculpture, film and television to comprehensively display the “Nanjing Massacre” massacre. It constitutes a history book built of stones.

4.1 Content and Exhibit Design

The contents and exhibits in the Nanjing Massacre Memorial Hall combine the historical events of the Nanjing Massacre and contain a lot of historical materials and commemorative items. The contents displayed in the memorial hall include the ruins and materials of the “mass graves”. In the narrative expression of Nanjing Massacre Museum, visitors can clearly distinguish many plots among them. Some of these plots exist independently, some run through, some are clear and explicit, and some are implied. The objectivity of the museum's exhibits, scenes and plot itself determines the use of the perspective of the third person. Its main purpose is to reflect an objective and fair attitude and also to distance itself from the audience.

The layout design cannot be unfolded without several factors: the exhibition text, the architectural space and the deepening of the exhibition, as shown in Figure 1. A display project usually starts with sorting out the contents of the display, showing which contents, which chapters, the relationship between the chapters, etc.

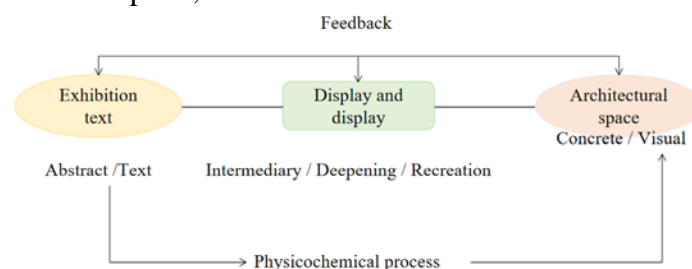


Fig.1 Text, Space, Display Relations

The museum display design also has distinct narrative methods, but the concrete expression is materialized space and sensory feedback. Museums should meet the needs of diverse audiences and different levels and connotations of exhibits. Therefore, they will use the first-person method in combination, which will increase the emotion in the internal space. The old museum uses incomplete and damaged walls to enclose and shield, forming an orderly space. The new building is surrounded by square and powerful walls. Long fair-faced concrete walls are designed on both sides of the roof of the memorial hall built in the entrance square and beside the water body of the memorial park. Wall enclosure is used to separate the noisy city and better create a quiet and solemn environment.

4.2 Props and Scene Design

In the memorial hall, the design of props and scenes also incorporated a lot of historical facts, and also took the mood of the audience into account. By restoring some scenes and props at that time, the most real feelings in the viewer's heart were aroused. Memorial Hall is a kind of museum built by the government to commemorate historical events. This attribute directly determines the political nature of the memorial hall and also determines that it must shoulder the important task of educating the masses of the people. Therefore, the memorial hall pays more attention to the emotional expression at the macro level, which is related to the national and ethnic narrative expression. In the design, simple geometric shapes such as triangular pyramid and cuboid are adopted, and hard granite is endowed on the surface to show stability and permanence. The block is mainly used at the entrance of the memorial hall, the historical materials display hall of the new museum and the collection exchange area on the west side. In the process of arranging plots and scenes, the sequence of the story's time development can be given priority to, and the sequence space can be arranged. This spatial arrangement method is closely related to the story, plot and scene, which makes it easier for the audience to accept the information expressed by the museum. The expanded memorial hall focuses more on the future development of human beings and closer to the public. For example, when the memorial hall was first established, it was only a place for some people to communicate with each other. However, with the change of times, the awareness of social groups has changed. The scene includes not only architectural scenes, but also common 1930's family furniture and so on. At the same time, it is equipped with character models to create an atmosphere of sadness and anger and bring the audience real visual experience.

4.3 Light Environment and Color Design

In addition to the above narrative link design and exhibit design, the light environment and color design can also show the specific characteristics of narrative design. Light and shadow is an important perceptual content of human vision. The memorial hall uses a wealth of forms of expression to present the story of the instantaneous occurrence in the time dimension. All the selected images are typical images. The narrative performance has tension, so that the audience can be clear at a glance when visiting and the emotional information conveyed by the sculpture can be made clear. The new museum uses a combination of three spaces, half-opening, one closed and one opened, in which the space relatively isolated from the external environment provides a good premise for the creation of grief, grief and peaceful mourning atmosphere. In the space design of the museum, the complement technique in the literary narration is properly applied, and a small space scene is added at the end of the space to strengthen the theme, just like the complement of a sentence in the article narration. The light sources in the memorial hall are mainly divided into natural lighting and artificial lighting. In the exhibition hall of historical materials, natural lighting is adopted due to the design of buildings. This can effectively save energy and create a more realistic environment. One by one, the plots occurred in an instant form a unique plot narrative, laying a vivid background for the display of the site. When the audience arrived at the site display area, the plot memory in their mind immediately became fresh from the instant sculpture, and the display of the site became an eternal historical confirmation. Spectators can be selectively integrated into the "story" of glass. It is an excellent design that comprehensively considers the concept dominated by viewers, the concept of interaction and the concept of venue.

5. Conclusions

Exhibition is a kind of expression of thinking, interpretation of culture or stand. Museum exhibition is not only a simple space art, but also endowed with high public value and social significance. In today's museum, exhibition has occupied an important position in its functional role. The spirit of the times is changing, the design thinking is also changing, and the relationship between the subject of space and the object of space is also changing. The application of plot narration in museum space is not only to provide specific methods for reference, but also to

emphasize a design thinking mode in museum space. Let designers design museums from another perspective and way of thinking. In combination with the display content, high-quality narrative design is carried out, the spatial environment is constructed by using visual, auditory and other sensory information, the details are paid attention to under the premise of taking into account the overall situation, the flexibility of design and subjective initiative are exerted around the narrative theme, and the dual feelings of vision and spirit are brought to the masses.

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