

The Application of Visual Elements in the Exhibition Design of Guangzhou Folk Museum—A Case Study of Cantonese Opera Art Museum

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Abstract

With the continuous improvement of the living standard of the Chinese people, they gradually have a higher demand for cultural life. Therefore, cultural institutions such as cultural centers, libraries, exhibition halls and museums urgently need to improve their construction level. In this process, the design of the exhibition hall is no longer limited to the construction of buildings, but also needs to adjust the exhibition mode, display content and space design of the exhibition hall, so as to improve the level and effectiveness of the exhibition and improve the audience's viewing experience. Guangzhou is a developed area in China, which cultural venues have a high level of construction and design awareness. At the same time, Guangfu culture is relatively intact in Guangzhou, and the people pay more attention to the protection of folk traditions. Therefore, it is a more appropriate choice to take the exhibition hall in Guangzhou as an example. Taking Guangzhou Cantonese Opera Art Museum as a case study, this paper explores the application of visual elements in the exhibition design of the museum from the perspectives of space modeling, color matching and dynamic images, so as to provide an effective reference sample for the same type of Folk Museum.

Keywords

Folklore Museum, Museum of Cantonese Opera Art, Visual Elements, Display Design

Folk custom, which can be understood as folk culture, generally refers to the long-term living habits and production practices of ordinary people in society, and gradually forms a cultural event that inherits and develops. It can be called popular folk custom. Folk Museum refers to a museum that displays the customs and culture of a specific area. Compared with the comprehensive museum, the folk custom museum can better reflect the history and customs of the local residents, and its function is to carry forward the excellent local regional culture more sensibly. The Cantonese Opera Art Museum is located in Enning Road, Liwan District, Guangzhou City, Guangdong Province. The theme of the museum is to show the history and performance props of Cantonese Opera Art in Lingnan culture. It is deeply loved by local residents and tourists. The Guangzhou government has also taken the museum as a publicity base for Cantonese

culture, so that the public can understand and love "Cantonese Opera" culture.

The general office of the CPC Central Committee and the general office of the State Council issued "The opinions on Further Strengthening the protection of Intangible Cultural Heritage" (Xinhua News Agency) pointed out the need to strengthen the classification and protection of intangible cultural heritage. To improve the practice frequency and performance level of traditional music, traditional dance, traditional drama, folk art and acrobatics. However, it is not easy to improve the practice frequency of performing intangible cultural heritage projects. Cantonese Opera is a traditional opera, which is deeply loved by the older generation in Guangzhou. Nevertheless, it can not stop the decline of Cantonese opera. Dance, opera and music belong to the art of time, which is abstract and flowing; Painting, sculpture and film belong to space art, and they are art forms that emphasize visual elements such as shape and color. Traditional drama belongs to the art of time, which has the characteristics of "abstract", "flowing" and "time-consuming". Therefore, it is difficult to spread traditional drama. The characteristics of space art are very obvious, that is, it emphasizes "vision" and is easy to spread, and the speed of spread is fast and the cost is relatively low. In terms of the breadth and depth of publicity, it is a time-saving and labor-saving choice to transform time art into space art.

The design of the exhibition of the Folk Museum is the best example. It needs to apply various visual elements of folk customs to the design of the exhibition. For example, the Cantonese Opera Art Museum extracts the visual elements of Cantonese opera performances and props. Improving designs to planarize the contents of the project and transforms them into space art, forming films, interactive video devices or picture materials. Even the audience does not see the real Cantonese opera performance, they can learn about Cantonese Opera from the visual experience, so that Cantonese opera can be more effectively promoted.

1. The spatial distribution of "narrative style" in Cantonese Opera Art Museum

Narrative in writing is to state the story, and this concept has been extended to various fields. Among them, the "narrative" of space is used as a new type of space exhibition design in many commercial places, which means to let the audience get an immersive experience in the established space.

Yin, J. (2021) in "The research on Interactive Narrative Design of virtual museums in the post epidemic era" (Art Museum magazine) takes the audience visiting the virtual museum as the analysis sample, and takes narrative design as the research angle to deeply analyze the present and existing problems of the online museum. It believes that the interactive narrative of the virtual museum needs the support of high technology, and also needs to achieve "suitable" humanized design. These research findings still have a high reference value for the exhibition design of physical museums. Wang, C. (2015) proposed that it is necessary to make the design of the exhibition hall of the Guangdong opera art museum more humanized through moving line design, exhibition arrangement and display methods (Wang Chao, 2015). The humanized design makes the audience feel comfortable in the process of viewing the exhibition, while the "narrative" design emphasizes the sense of substitution of the audience. That is to say, in the process of the visitors walking around the museum, because the "exhibition viewing process" is embedded in the space setting design, the audience will follow the pictures, words or video information and unknowingly enter the scene preset by the designer, so as to have a deeper impression on the whole exhibition.

Guangzhou Cantonese Opera Art Museum is a folk museum with Lingnan cultural characteristics. It opened to the public in June 2016 and has a history of 6 years. The newly built museum incorporates many advanced designs. From the beginning of booking through electronic equipment, the audience enters the preset narrative space of the museum. With the Cantonese Opera Art Museum as the established cultural space, the surrounding Lingnan landscape space design has initially brought the audience into an elegant environment. After entering the exhibition hall, the audience can still see the Lingnan Characteristic garden landscape extending into the venue. This visual effect will make the audience clearly feel the strong Lingnan flavor. The carefully designed wood carvings, porcelain and a series of electronic interactive devices can draw the audience into the atmosphere of Lingnan culture.

2. Static visual elements of Cantonese Opera Art Museum

2.1. Sculpture and Exhibition

With the development of Folklore Museum, it is no longer an official propaganda space with only simple objects and descriptions. With the increasing support of the government for museum projects and the increasing demand of the public for cultural space, the design of Folk Museum is becoming more and more exquisite. The exhibition of sculptures and exhibits in the Cantonese Opera Art Museum surprised the audience.

Three dimensional sculpture plays an important role in space display. The whole venue is regarded as a large plane, and the sculpture acts as a point in the plane. The Chaoshan craft porcelain inlay works on the roof of the second floor

of Qionghua hall and the Lingnan craft pottery sculptures on the antique architectural complex are more like "dots" in the overall architecture. When people walk through the hall, their vision is linear, and when they reach a specific "point", they will stop to enjoy. It is very similar to the visual design logic of space installation art in modern art.

The extremely beautiful Cantonese Opera headgear is the most representative among the Cantonese Opera props. In the exhibition hall, the Cantonese Opera crown is also displayed in the form of art installation, that is, in addition to the display, there are also focused lights, which are placed in a scattered manner, presenting a unique visual art effect.

2.2. Color extraction and analysis

The application of color in space design directly reflects the taste and level of the space designer. The colors of Cantonese opera costumes, ornaments, makeup pictures, role display pictures and historical context introduction are dazzling. Whether it is three-dimensional exhibits, planar pictures or dynamic images, they are full of high-purity colors such as rose red, lemon yellow and lake blue. On the contrary, the overall color of the Cantonese Opera Art Museum is dark gray and white. The combination of bright gray contrast is a classic color combination in the principle of color composition. Bright gray contrast, that is, the combination of bright colors and colors with high gray levels. The characteristic of this color combination is to make the bright colors become the visual focus through the contrast of gray, and also make the audience have a more relaxed visual experience. For example, in the large-scale gray space, the bright decoration will become the visual focus of the audience. However, if there is only one bright color, it will appear abrupt. Figure 1 shows the display window of Cantonese opera costumes and its color analysis on the left, and the Chaozhou wood carving on the roof beam of the museum and its color analysis on the right. It can be seen from the figure that the color of Chaozhou wood carving, a traditional Lingnan craft, is very similar to that of Cantonese opera costumes. In addition to displaying colorful exhibits related to Cantonese opera, the museum also uses a number of similarly colorful Chaozhou wood carvings in the space, so that the colors of the exhibits and the environment echo each other, and the sense of conflict and coordination coexist, forming a wonderful visual presentation.



Figure 1.

3. Dynamic visual elements of Cantonese Opera Art Museum

3.1. Video image

The emergence of multimedia has enriched the way of museum display. Compared with static pictures, video can show more latitude content. In the video of the Cantonese Opera Art Museum, the video content allows the audience to more easily and directly understand the historical context, cultural images and Cantonese opera performances. The visual elements in the video are diverse, not only limited to the content, but also include the aesthetic taste, color tone, image playing rhythm and so on.

The folk custom museum needs to show the local customs and human history to the public. Most of the films displayed in the museum revolve around the content of "folk custom". The folklore mentioned above is the production practice of ordinary people. Therefore, the content of documentary shooting will appear in large numbers in the video. However, if we only record Cantonese Opera in a straightforward way, the visual presentation of the film will be greatly reduced. Therefore, it is necessary to emphasize the visual beauty in the video image and integrate it with the atmosphere of the museum, so as to match the visual effect with the atmosphere of the exhibition hall and enable the audience to get the best viewing experience.

3.2. Interactive video device

With the rapid development of science and technology, interactive technology has been gradually applied to various scenes. In order to enable the audience to have a better viewing experience, cultural venues have actively introduced

interactive technology into the exhibition halls. Compared with video, interactive devices pay more attention to "interactive communication". The audience will communicate with the machine through listening, watching and touching, so as to get information and fun. Many scholars have focused on the "technology" level in the research of interaction design, ignoring the research on the aesthetics of its visual elements. The design of visual elements in interactive equipment needs to meet both practical and aesthetic requirements. The interactive video device in the Cantonese Opera Art Museum displays the dressing display of Cantonese opera, the interactive photographing of the audience and the small games related to Cantonese opera culture. Among them, the interface design of the small game interactive device matches the visual style of the exhibition hall, but several problems can be found in the process of use: Firstly, the trigger point of the touch screen design is not clearly marked, which is difficult for the audience to find; Secondly, when the audience enter the game, who may has questions about how to participate in the interaction due to unclear visual instructions; Thirdly, the age level of the target users displayed by the interactive equipment is not clear, which means that different visual effects attract users of different ages. All of the above problems will lead to a decrease in the utilization rate of interactive devices and a decrease in the public's favor of "high technology". On the contrary, the interactive video device can play the largest display role in the exhibition.

3.3. Live performance

The live performance of Cantonese Opera is very attractive, and the audience shows high interest in the live performance. Cantonese opera performers sing loud and pleasant music, walk out of the sonorous and powerful dance steps, and display gorgeous and versatile costumes, which can attract the audience to stop and take photos. The visual elements of the live performance are more intuitive, including the construction of the stage and the clothing of the performers. The atmosphere tension displayed by the live dynamic performance makes the venue full of vitality. Therefore, even though this measure still has the disadvantage of time-consuming and laborious, the performance with time limit is still the most visually compelling display section.

4. Conclusion

The visual elements in the Folk Museum are no longer limited to simple display and introduction, but extended to more display media. Display, that is, visual output, the application of visual elements is very important. The traditional static visual elements have laid the aesthetic tone of the exhibition hall, and the modern advanced dynamic visual primitive has added new vitality to the exhibition hall, thus improving the quality of the exhibition. The combination of static and dynamic visual elements in the Folk Museum will enable the public to get a more three-dimensional and high-quality exhibition experience in the Folk Museum.

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