

# A Study of the Transmission and Translation about Geographical Elements in Museum Space Design

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**Abstract:** The narrative approach to film can be interpreted to some extent as 'emotional' design, narrative museum space in the process of creating the environment often through the expression of time and space to interact with the viewer, causing them emotional resonance and reflection, narrative museum space design design themes and design elements are drawn from the local regional culture, so the space design will inevitably be permeated with regional elements. As a three-dimensional window for the dissemination of world civilisation, the museum is a microcosm of the times and culture, but its spatial design still reveals a variety of problems, such as a lack of regionalism and unclear themes, resulting in a serious fragmentation of the dialogue between space and the viewer. Based on the background of urban construction, this paper applies the regional elements of the city to the design of museum space, and studies the inheritance and translation of regional elements.

**Keywords:** Regional Elements; Heritage and Translation; Film Narratives; Museums; Spatial Design

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## 1. Preface

Museums are an important symbol of a country's level of economic development and social civilisation. Contemporary museums have entered a new period in which the human experience is the focus of the museum, and the focus on human emotional participation has become a new trend in the development of museums, and the psychology of the audience has become a new pointer to museum space design. This article attempts to analyse the correlation between the regional elements of the city and the narrative museum space design, in order to propose a new direction for museum space design. The article is divided into three main parts, the first discusses the relevance of narrative museum space design to regional elements and the necessity and feasibility of introducing regional elements, the second adopts a diagrammatic analysis, which is carried out in three main parts, namely display design, material technology design and colour design, and the third research outlook.

### 1.1 The relevance of narrative museum space design to regional elements

According to the British scholar and liberal writer Kenneth Hudlin, "museums are no longer seen as mere repositories or agents of a nation's cultural and natural heritage, but as powerful educational tools in the broadest sense of the word". Today's museums are taking on a wide range of tasks, and the design of their spaces should also take on a higher perspective. Without the elements of regional heritage, and with only rich forms of display, museums cannot take on the task of education and are merely empty shells of displays. The involvement of regional elements in the design of the museum means that the museum can become an important carrier of regional culture, and that regional culture can give the museum a thematic character, while taking into account the design principles of functionality and innovation, aesthetics and modernity, regionalism and internationalism.

### 1.2 The need to introduce regional elements of heritage in narrative museum space design

In the contemporary era of rapid urbanisation, the culture of each city is gradually lost in the urban construction, and the continuity of urban characteristics is seriously affected. If we are to truly perpetuate regional culture, spatial design should draw on the culture and reproduce it in space.

### 1.3 The feasibility of translating regional elements in narrative museum space design

From the perspective of spatial structure, the architectural design of the museum itself is designed around the regional culture, and by bringing together the regional culture in the design of the space, the architecture and space will be linked, and the overall structure of the museum will be more complete; from the perspective of theme, the museum carries the memory of the city, and the construction of the city also needs the museum as a spiritual pillar, and the two cannot be separated. The museum's regional culture can become a strong link between the city and the museum space, while making the museum more specialised and thematic, largely enhancing the readability and infectiousness of the space.

## 2. Methods of expression and practical application of regional elements in narrative museums

This paper is divided into two approaches to the expression of regional elements in narrative museum space design: firstly, the abstraction of traditional cultural connotations to achieve the purpose of inheritance, and secondly, the figurative extraction of regional elements to achieve the purpose of translation. The practical application is divided into material and technological design, display design and colour design.

### 2.1 Material process design

Materials are the material basis and vehicle for design. It is an important aspect of scientific and technological research. Products with the same basic function, due to the use of different materials and processing techniques, can bring about huge changes in form, followed by changes in use and changes in spiritual function; the introduction of regional elements is intended to solve the problem of space design often overlooked materials and the auxiliary role of the process on the memory of the exhibit information to the viewer, good use of the texture and texture of materials to reflect the content of the exhibition, materials The practicality, functionality and artistry of the materials and techniques can greatly enhance the artistic expression of the exhibition, and nowadays, with the rapid changes in science and technology, new materials are constantly being innovated. From the perspective of design tools, regional elements have become a new design tool, which has a great impact on the emotional psychology of the viewer and thus the inheritance and translation of culture in urban construction.

For example, the materials used for the display props in the picture below, the booths for the storage of vessels are made using new technology to imitate the materials of the original tombs; the theatre booths are made from the exact materials of the theatre stage; and the materials used for the display walls are made from the most famous local mineral materials. It is easy to overlook these, but it is these details that will help visitors to understand the culture of the city.



(Photo credit: author's own photo)

### 2.2 Display design

Museum display design has the complexity of function, highlighting the theme, can emphasise the characteristics of culture, museum display design is different from other commercial exhibition display design, its more emphasis on the permanent display, the protection of exhibits, the interpretation of cultural characteristics and connotations, etc.; museum display design is commonly known as the content and form, rational and emotional, the perfect combination of presentation methods and dissemination channels of the most The most effective and direct way.

However, in concrete design practice, the interaction between display design and the viewer is not well realised, and there is no effective combination of different scales of exhibits to different objects through the display form. The uniformity of the design approach has led to the emergence of display designs that do not conform to the exhibits, and the lack of attention to the behavioural and psychological characteristics of the viewer. Today's display design is biased towards relying on a variety of technological and technical means to display the effect, but ignores the original definition of display design, space to dazzle, high-tech and get the attention of the crowd, but does not effectively display exhibits and spread cultural

information.

The problem to be solved by introducing regional elements is to meet the uniqueness and uniqueness of the space and to meet the audience's psychological emotions towards the space, which is the theoretical basis to improve the display design, so as to get a more comprehensive design form compared to other forms, and also better translate the city's regional culture into figurative objects to convey to the audience.

For example, in the diagram below, the excavation of the blue and white porcelain does not show the characteristics of the display, but the similarity of the form of the display using the array method to bring the visual effect is very shocking; the use of regional elements (water) and the design of the display stand more let the viewer understand the city's culture and memory of urban information; the basic display of excavated cultural relics and restore the location, the viewer is more easily into the excavation of cultural relics scene, understanding The basic display of excavated artefacts and the restoration of their location make it easier for visitors to understand the city's culture.



(Photo credit: author's own photo)

## 2.3 Colour design

Colour design plays an important role in many directions in the design field, but from a psychological and physiological point of view, it can be understood as visual perception, which is the first human sense and can have a strong impact or stimulation on people. Of all the visual factors, colour is the most intuitive and distinctive. In museum space design, the appropriate use of colour can bring visual impact, make visitors gain emotional resonance and highlight the theme of the exhibition space. Therefore, when designing museum spaces, it is important to use different colours and shades to match the purpose, main theme and style of the exhibition, in order to highlight the characteristics of the overall display.

Colour design is in fact another degree of display design, traditional display design is presented in a physical way, while colour design is in the form of feeling, museums as a carrier of culture, each dynasty or each cultural area, are equipped with characteristic colours, such as the blue of the Xia Dynasty, the white of the Shang Dynasty, the red of the Zhou Dynasty, etc., such as the blue of porcelain, black of ink stone, etc.; and in the cultural areas without representative colours In areas of culture or space where there are no representative colours, colours can be used as atmospheric colours to guide the viewer's psychology, such as the warmth of red, the serenity of blue, the mystery of purple, the simplicity of white, the gravity of black, the simplicity of grey and so on. Colour is therefore the first channel through which the viewer enters the museum space to gain an understanding of the culture.

The introduction of regional elements is intended to solve the problem of strengthening the influence of the city's culture, and colour is the easiest way for visitors to understand the city's culture; for example, in the diagram below (both from a museum exhibition hall), the combination of red and yellow, cyan and blue can be used to understand which dynasty of the city is represented by the unearthed cultural relics, the red and yellow of the Zhou dynasty, the cyan of the Xia dynasty and the blue of the Han dynasty; the aid of colour is very The colour aids quickly allow the viewer to understand the cultural longevity and heritage of the city.



(Photo credit: author's own photo)

### **3. The transmission and translation of regional culture in narrative museum space design**

The introduction of regional elements addresses the 'what' of the museum's theme, the 'how' of the film narrative, which forms the most basic outline of the museum space design, while the design of materials and techniques, display design and colour design address the 'how' of the museum space design. "These serve as the infrastructure to support the exhibition outline and deepen the design of the museum space.

In narrative museum space design, the macroscopic narrative stance is the core, clarifying the theme and display content, and the microscopic introduction of regional elements as the spatial theoretical structure of the design, with three major subdivision design points as the basis to support the emotional guidance and spatial resonance of the space design, presenting narrative techniques in the space, such as smooth narrative, interpolation and flashback, as a way to expand the tension of narrative techniques, and thus allow At the same time, the three actual design blocks, namely material technology, display design and colour design, allow the viewer's emotions to achieve the desired effect.

#### **Conclusion**

As the basis for the design of narrative museum space, the regional cultural elements have a significance to the design of the space that cannot be ignored. The emotional narrative space is not fabricated out of thin air, it comes from the correct guidance of design theory and from people's actual psychological feelings; starting from the perspective of regional cultural elements, the use of material technology, display design and colour design in the design of museum space is studied to gain an in-depth understanding of The importance of the introduction of regional cultural elements, understanding the feelings of the viewer and putting people first.

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