



Research on the Conservation and Presentation of Chinese Cultural Heritage

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Abstract. Cultural heritage exhibition is an important part of cultural heritage protection and management, which is closely related to the protection and transmission (i.e. popularization and promotion) of cultural heritage, and it has an inestimable value and great effect on the development of cultural heritage. Therefore, the study of cultural heritage display is of great significance. The international cultural heritage field has always been concerned with the display of cultural heritage, and has formed a relatively successful and perfect theoretical and methodological system of cultural heritage display, although the display of Chinese cultural heritage has always followed the relevant international law and doctrine, but because of the cultural differences between the East and the West, the international cultural heritage display concept and method, which are produced, developed and matured in the Western soil, in some cases do not correspond to the Chinese cultural heritage. In some cases does not correspond to Chinese cultural heritage, and presents many problems. The main ideas and conclusions of this paper are as follows: The main points and conclusions of this paper are as follows: We should build an interpretation and display system oriented to cultural values, link the public to actively participate in conservation, construct a participatory narrative space, build an imagery space for cultural landscape and cultural communication, create an interactive interpretation mode with the public, and enhance the cultural imagery of creative products.

Keywords: Cultural Heritage Exhibition, Interpretation, Dissemination

1 Introduction

With the emergence of the public archaeology boom, cultural heritage protection and transmission are receiving more and more attention from the general public and are facing many challenges and contradictions^[1]. Through research, the author found that

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the most critical issue and core work in the cause of cultural heritage protection and transmission is about the recognition, interpretation and dissemination of the value of cultural heritage. Only with a profound knowledge of the value of cultural heritage

Only on the basis of value recognition can various contradictions be resolved^[1]. How to turn the spontaneous behavior of the public into conscious behavior, that is, we need to think about the connection between cultural heritage and the public, the need to get the public's active attention and participation, how to make the public know the value, that is, what kind of value expression and communication mode is needed to convey the value contained in cultural heritage itself, to achieve the value recognition and resonance.

2 Literature Review

Cultural heritage does not only assume the role of information communication, but is also a medium for world cultural exchange. Many of the cultural relics we see in museums Many of the cultural relics we see in museums have traces of cultural exchanges between East and West, and many historical relics are permeated with cultural imagery and traces from different regions^[1]. In ancient China, for example, nephrite was used for decoration, but with the cultural, commercial and social exchanges between China and the West, various types of jade from the West entered China and were used for decoration. During the Tang Dynasty, when the cultural exchange between China and the West was in full swing, Burmese jade was introduced into China, and Indian gems also entered China; with the entry and penetration of foreign cultures and religions^[2].

The material cultural heritage has been preserved through the years, and has become a medium of information exchange between modern people and ancient people^[3]. medium. Historical facts are encoded through cultural relics, and then decoded through the information of future generations to see the past society, from the cultural relics and sites handed down through the generations we can always find the imprint of ancient people's lives, generate the imagination of ancient society, and follow various "traces", we can also see a long period of time, a large space of cultural exchanges and Changes.

The 1931 Athens Charter on the Restoration of Historic Monuments speaks: "The surest guarantee of the preservation of monuments and works of art is their cherishing and love by the people at large, and this feeling can be largely enhanced by appropriate initiatives." Conservation is a prerequisite for presentation, a beneficial complement to the content and form of presentation, presentation is part of the content of conservation, and presentation can better protect the heritage to get sustainable development, the two are inseparable. World Heritage has suffered different degrees of damage and loss through historical changes, urban changes, cultural integration and modern urban construction and development. Therefore, the first and foremost task for tangible heritage is to protect it, in order to stop the ongoing damage, delay its further destruction, preserve it from disappearing, and preserve it for generations to come. Conservation is the prerequisite and foundation for all heritage undertakings, and it is of great significance. Throughout the development of international heritage conservation, many international

documents never strictly distinguish between conservation and exhibition, and then include repair, maintenance, restoration, rehabilitation, reconstruction, alteration and other conservation processes, not without the penetration of the concept of heritage exhibition, content and form, the conservation process should be followed by the principles of authenticity, integrity, etc. is actually the principle of heritage exhibition^[4].

3 Research related to "City as Museum"

In his profound work titled "The History of Urban Development," Louis Mumford eloquently articulates: "Right from its inception, the city embodied a distinctive framework meticulously devised to both 'preserve' and 'disseminate' the achievements of human civilization. It assumed a densely concentrated and compact structure, ingeniously accommodating a multitude of amenities within minimal expanse. Simultaneously, it possessed the remarkable ability to stretch its very form to embrace the vicissitudes of societal evolution. This adaptability not only allowed it to thrive as a repository of historical legacies but also to accommodate the evolving tapestry of social dynamics."

Mumford's perception perceives the city as a receptacle for culture—an entity that safeguards heritage while fostering an ongoing current of cultural propagation. This vessel inherently shelters cultural artifacts, facilitating their transmission, while concurrently weaving a seamless narrative of cultural continuity. This dual role of the city, as both guardian and conveyor of culture, finds expression in diverse dimensions. It reverberates from the urban panorama, where cityscapes, edifices, and monuments stand as testimony to cultural inheritance, to their resonating presence in the realms of art, literature, film, and various narrative forms. Within the city's domain, culture finds its conduit^[6].

The historical chronicles, cultural legacies, and communal ways of life enshrined within urban spaces unfurl the tale of pivotal cultural junctures in human history. Spanning from the cultural imprints ingrained within urban backdrops—the architectural marvels and iconic landmarks—to their profound echoes in artistic creations, literary works, cinematic portrayals, and other narrative mediums, the city emerges as an epicenter of cultural transmission^[1].

3.1 Research from the Perspective of Museum clusters

A related investigation focusing on the concept of museum clusters comes into play. Museum clusters, regarded as a distinctive form of urban spatial arrangement, have seized the scholarly interest in recent times, rendering noteworthy insights that correlate with the central theme of this paper. A case in point is found in Fu Yulan's doctoral thesis titled "Exploration of Museum Cluster Operational Strategies: A Comparative Study of Museum Clusters in the UK, Macau, and China." Within this work, the viable operational mechanisms of museum clusters within heritage-rich urban settings are probed, encompassing the ramifications of urban development and their cultural plus economic implications. Through an in-depth inquiry and systematic analysis of mu-

seum clusters within heritage locales, the research introduces three paradigmatic models of such clusters, namely the "city-wide preservation" model, the "industrial heritage" model, and the "historic city" model.

3.2 The "Museality" of the city

The Museality of the city, i.e. the museum property of the city itself, is a critical discussion and systematic understanding of Museality based on the spatial scale of the city and the historical perspective of culture. No matter how it is described, the historical context and the surrounding environment cannot be separated from the urban place where people live, which is the fundamental basis for the discussion of Museality. Therefore, by placing "Museality" at the level of the city, the city is no longer just a living, functional, or usable space as traditionally understood, but should be understood as the result of a particular reaction between people and urban culture: a spatial relationship and organizational structure. On the one hand, it points to the historical past, and on the other hand, it is oriented to the future of civilization under Museality^[5].

The city, as a result of civilization, has a constant attraction to outsiders. As a container, the spatial properties of the city naturally provide a place to be visited, offering the possibility for what Baudelaire and Benjamin call the "wanderer" to walk and observe space within the city. Benjamin focuses on the basis of the existence of space in the city as a multi-layered meaning, and on the constitutive relations between these layers of meaning, thus defining the meaning of the city as the point of convergence between personal memory and experience and the dominant historical construction of meanings and values.⁸⁸ Within this container, the contents of cultural heritage, such as culture, history, events, and architecture, become the objects to be visited within this container and form the basis of a city. The contents of cultural heritage, such as culture, history, events, and architecture, become the objects to be visited within this container and form the basis of the existence of a city that has meaning. The connotation of Visibility lies not only in the visitable appearance that people see in the city, but also in the subjective understanding of the city as a possibility of viewing and visiting, and thus re-examining the communication value of urban cultural heritage under a visitable perspective.

3.3 Cultural heritage as the core of museum city culture

Cultural heritage exists as a civilizational "monument" in the course of human civilization, and people in the ancient world often transformed it into a special value symbol in order to preserve specific historical information. For example, the Egyptian pyramids were built to preserve and commemorate the corpses of the pharaohs, and the Arc de Triomphe was a symbol of state and nation. In the 16th century^[3].

Renaissance, there was a broader awareness of cultural heritage, and based on historical and artistic perspectives, the During the Renaissance of the 16th century, there was a wider awareness of cultural heritage, based on historical and artistic perspectives, and the sites of ancient Rome and Greece attracted renewed attention. In the 18th century, the rise of the pictorial style led to new perceptions and judgments about ruinous

things, the dilapidated and abandoned ruined places took on a broader "heritage meaning" in the eyes of the Romantics, and the original concept of monumentality was expanded. The original concept of monumentality was expanded.

4 Cultural heritage display methods

4.1 Cultural Heritage Interpretation System

The interpretation system stands as an indispensable facet within the realm of cultural heritage exhibition. While cultural heritage inherently demands a tangible manifestation to engage the public, it is the interpretative framework that wields the power to unfurl its layers of significance and meaning[4]. This interpretive scaffold not only elucidates the showcased heritage, but also delves into the nuanced methods of its presentation, thus allowing the audience to grasp the profound import and worth of cultural heritage with heightened clarity and depth.

While the interpretation system operates as an ancillary elucidation mechanism alongside the heritage exhibition, its role is anything but secondary. In fact, it holds the potential to amplify the impact of the cultural heritage display manifold. The interpretation system assumes a multifaceted character, encompassing both inanimate materials and structures dedicated to explanation, as well as the dynamic interplay of living interpreters and communicators^[5].

Within this comprehensive system, inert materials and facilities serve as silent custodians of insight, offering supplementary visual aids, textual explanations, and interactive displays that enrich the viewer's understanding. These elements collaboratively illuminate the historical, cultural, and contextual underpinnings of the exhibited heritage. On the other hand, animate interpretation emerges as a pivotal facet, fueled by the engagement of knowledgeable interpreters and adept publicity personnel. Their expertise, delivered through guided tours, talks, interactive sessions, and dynamic engagement, breathes life into the static artifacts, infusing them with narratives and perspectives that resonate with the audience.

4.2 Public Participation

Cultural heritage, an invaluable cultural asset belonging to the global populace, underscores a collective stewardship incumbent upon all of humanity. Preserving cultural heritage isn't merely an obligation but a shared responsibility, transcending borders and backgrounds. Among the pivotal facets of safeguarding cultural heritage, the exhibition of heritage assumes paramount significance. To genuinely and comprehensively convey the profound significance of cultural heritage, and to actively contribute to its safeguarding, the collaborative endeavor and support of humanity at large are imperative.

The endeavor of heritage exhibition, while integral to cultural heritage preservation, extends beyond the realms of curatorship and display. It necessitates a synthesis of collective endeavors and global cooperation. Effective heritage exhibition designs should transcend the confines of mere explanatory narratives; they must encompass a dynamic

that involves the audience, facilitating a seamless dialogue between history and the contemporary world, as well as between heritage and its viewers^[6].

A holistic and authentic portrayal of cultural heritage has the potential to optimize the conservation and perpetuation of its historical, cultural, artistic, and scientific values. By enabling these values to persist and thrive across time, such presentations serve as bridges connecting generations. An exemplary cultural heritage exhibition not only educates but also compels diverse segments of society to bolster their commitment to heritage preservation. In turn, this engenders the implementation of more rational, feasible, and effective conservation methods, charting a trajectory toward the sustainable development of cultural heritage.

5 Conclusion

Cultural heritage is the essence of material and spiritual culture that has been stored and precipitated by the long history of the Chinese nation, and is also a cultural treasure shared by people all over the world. In the process of human reproduction and progress. Some cultural heritage has been valued, protected and passed down to this day, while some cultural heritage has been neglected and destroyed, disappearing in the long history^[7]. We should clearly understand the relationship between cultural heritage and human beings, protect and display the cultural heritage of human beings so that its cultural importance can be passed on for a long time, and its cultural spirit can be popularized and promoted, so that cultural heritage can better serve human society and realize the value of cultural heritage shared by all human beings. Cultural heritage is not only the cultural wealth of all mankind, but also the wealth of heritage research. The various issues included in the cause of cultural heritage are enough to inspire the passion of foreign scholars, and the Chinese cultural heritage display, a subject that has not been studied in depth and comprehensively in the field of Chinese cultural heritage research, has a huge research space. At the same time, as an important part of cultural heritage conservation and management, and as the most direct and effective way to transform the cultural importance and value of cultural heritage into social and economic benefits, the public in the cultural heritage display system, as 1 important force to achieve the fundamental purpose and ultimate goal of heritage display, are of great significance to their research.

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