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The Role of Traditional Architectural Elements in Chinese Museum Design



Abstract: Museums are crucial to cultural inheritance as they are conserving the items from prior ages . to heighten popular awareness and utility to different societies. This research focuses on how Chinese museums include traditional architectural elements like Feng Shui, a system of principles that govern spatial arrangement in relation to flow of energy, and paifang, a traditional Chinese arch, to tell cultural stories and enhance their educational mission. Also, the curved roof design, calligraphy and dragon motifs in Museums in China are repositories for cultural heritage and use architecture to recast historical aesthetics in a contemporary, architecturally functional way. This research is conducted through qualitative methods including analyses of several museums as case studies and thematic analyses of their function as cultural emissaries. This study involves a collection of 29 texts and/or sources generated in the last 20 years to ensure they relate to the most recent architectural movements or cultural dynamics. The research findings indicate that the traditional architectural elements have not only contributed to aesthetic value but also have deepened the viewer's cultural experience to the point of entering the historical identity of China. The synthesis of tradition and modernity through architecture, perceptible in the physicality of museum structures, has set the stage for a broader and deeper appreciation of cultural heritage in China.

Keywords: appreciation, calligraphy, tradition, synthesis, architecture, emissaries

Introduction

Background Information

Museums are crucial to cultural inheritance. To heighten popular awareness and utility to different societies, they are conserving the items from prior ages. Museums are established for people to go and see different things that have been collected and preserved from different types of communities (Knell, 2017). China is a historically a very rich place and museums are growing more and more popular in China. China's history is probably one of the most important things in these museums. Museums in China today are trying to show China's history before all of its culture is lost, by new and modern times. Museums were established for connecting the public with their heritage and past. In this day and age, museums are significant to people around the world. These places were set up to provide cultural understanding to everyone and help them grow by enlightening the public with valuable information about history and culture.

Museum architecture in China has come a long way, embodying changes in society and governance. The original museum in China was quite different from the Western museum and was founded on the concept of the collection of its own items and the accumulation of beautiful and powerful treasures (van Beurden, 2017). The cultural collections mentioned in Western literature were the symbols of high power. These collections are not available to the public and are often hoarded by the palaces, placed in the exclusive and authoritarian temples. At the beginning of the 20th century, this situation has changed fundamentally. China has strategically included the construction of public museums as a part of their historical development and modernization strategy. All this was

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an inevitable part of the national retelling of history and the spread of modernity, along with the rich collection of the national collections, the Forbidden City in Beijing, and their extraction from the temple to the natural museum.

Chinese museums have evolved into a source of identity for the citizen. As China's society and economy continuously changed, especially after the reform and opening-up in the late 20th century, China's museums have undergone an amazing evolution from a mere repository of history and culture to an important platform for cultural exchange and identity affirmation. Many contemporary Chinese museums increasingly bring contemporary architectural expressions while still maintaining traditional aesthetics (Ch'ng et al., 2019). It underscores China's modern architecture capability, and at the same time, commits to continue its cultural heritage. Museums' vital role in China goes beyond annually engaging in the preservation of lost culture. Like all others, museums are modern arenas for debating identity. Today, globalization has enabled cultural homogenization to rise, making the creatures in the Chinese museum something different. The local context where the narrative between China and humans is shaped between the rolling curtains of the museum has been set up as the last resistance to the overall trend in the world.

The Problem Outline

It is necessary to balance between the older traditional architectural elements and newer contemporary construction techniques. The key concern of museum design in China is how to integrate culturally significant designs, which are usually beautiful motifs and older architectural forms, into the demands of contemporary architectural form, often taken as a sustainable, functional, and innovative use of new materials. The aesthetic and functional aspects of the museum space have already been studied globally. However, there is a noticeable lack of dedicated research on how these specific architectural elements, such as Paifang (arches), Chinese traditional roofing, cultural motifs, and Fengshui often considered in ancient building sites in China, contribute to the narrative and functionality of the museum in China. Recent surveys lack data or case studies that could shed light on how these elements could contribute to the distinctiveness and the visitor experience of the museums in China.

Goals and Purposes of the Study

The main goal of this study is to examine how specific architectural features in Chinese museums function as tools for the expression of culture and the preservation of a sense of self. This ambition will be pursued by exploring in depth the architectural features that exemplify the Chinese heritage and how they have been adopted or preserved in modern museum designs. This research will analyze the use and cultural value of Paifang, that is the archways used in cultural Chinese architecture, at the entrances of current Chinese museums, assessing the way they take on the significance of hospitality and traditional homage in museum construction. Examining Chinese museum roof designs, considering traditional and modern styles to establish how each design mirrors the values and history of Chinese culture.

Looking for and analysing recurring elements in the architecture of museums, what they mean, how they convey meaning and what they express about Chinese culture. Assess the application of Feng Shui principles in the layout and architectural design of museums to understand their effects on the visitor's experience with the exhibits and interactions. Investigating the utilization and fusion of Chinese calligraphic art within museum environments, comprehending its aesthetic and communicative functionalities, and its elevation of the cultural narrative within museum displays.

The objective of the research is to explore the integration of traditional Chinese architectural elements into contemporary museum design, examining how these elements contribute to cultural storytelling, visitor experience, and identity preservation in Chinese museums.

The primary questions guiding this study are:

- How do traditional architectural elements such as Paifang, traditional roofing, and cultural motifs contribute to the narrative and functionality of Chinese museums?
- How do Feng Shui principles and Chinese calligraphy influence the design and visitor experience of contemporary Chinese museums?

- How do contemporary Chinese museums balance the integration of traditional architectural elements with modern, functional, and sustainable design approaches?

Literature Review

Historical Context and Evolution of Museum Architecture in China

In the early 20th century, Chinese museums, which were previously only accessible to the upper classes, began making cultural heritage accessible to everyone. This change happened due to the increasing and broad socio-political change that was taking place throughout the country. Xiong (2020) declared the progress made by digital museums throughout China is undeniable. And also, in her work, readers will find proof of the huge steps made after 2000. Open access to all this progress also leads to difficulties including the need for closer cooperation between museums, academic institutions, and professionals in the creative and tech industries and the necessity of efficient theoretical thinking of design concepts and accurate apportionment. The problem reaches beyond the museum and into academics. Nevertheless, museums are institutions that are responsible for taking care of their permanent and versatile collections as well as all the stories behind them. They need to be aware of the importance of delivering the information to a broader audience, and in order to do it effectively and in a very efficient way, it can be done with the help of digital tools only. The museums in China play a wider role beyond the preservation of artifacts. They are an active part of the cultural and social stories the country tells about itself. The result is that when we see Chinese material displayed in global institutions these days, in the British Museum or the Victoria and Albert Museum in London, the result is very different (Clunas, 2004). The trend reflects a larger one of making Chinese material more accessible and better understood through museum displays.

Additionally, the rise of communal records, like the PiCun Culture and Art Museum of Migrant Labor (PCMML), demonstrates an original archetype in China. This archetype presents how records places can empower colonies by safeguarding and flaunting the experiences of ostracized unions, like migrant workers. Lian and Oliver (2018) dispute whether or not records guard-like establishments hinge on a broad perimeter of the cultural soul of each respective society and resourceful, inclusive union with all societal or political orderings. China's public museum policy reflects a complex equilibrium between exhibiting culture and constructing national identity. According to Bollo and Zhang (2017), museums are crucial for China's efforts to construct a national consciousness, especially in a globalized era. This entails not only the management of vast collections but also the application of innovative approaches to interact with the public and negotiate the challenges posed by a rapidly changing society. Thus, summing up from the realm of Chinese museum architecture, the transition from one that was a solely imperial facility to embracing the modern world as public places, glossing over them being digitally interactive, presents a magnificent saga of tradition and modernism.

Architectural Symbolism in Chinese Culture

The importance lies in the symbols relayed largely through the architecture. The symbols do not represent a mere display of ornamentation; rather, they have a significant range with deep roots within the historical, philosophical, and socio-political contexts. Instead, they are an essential linkage between the traditional culture and its contemporary reinterpretation. The Yin and Yang, a major symbol in Chinese architecture, represents the people of ancient China's mutual understanding of the interconnectedness and mutual dependence of opposites and powers in nature. This symbol, as well as other numeral and colour application symbols, is demonstrated in the designs of many classic architectures, including the Sanqing (Three clear), Wuxing (Five elements), and Bagua (Eight diagrams), which are essential to the design of the courtyard houses such as the Beijing Courtyard, and which occupy a vital position in the Forbidden City and the Temple of Heaven (D. Zhang, 2021). Additionally, Paifang, the traditional Chinese archways, do more than just delight the eyes with their physical form. On a deeper level, they are cultural landmarks loaded with social and historical implications (Wang & Duan, 2016). Taking the Paifang from the Ming Dynasty in Jinxi County as an example, we can perceive the social functions and ideological values they reflect. Such reflections help discover the social background and the economic aspect of a certain era.

Moreover, the ornamental aspects of customary design, for instance, the Bai infrastructure of Shaxi Contemporary Town, are not mere artistic upgrades but rather advantageous tokens indicative of faith and the society's aspirations. Endowments like the lotus, fabled creatures, and mythic birds act as shared tropes that communicate

important cultural significances and are supposed to bring about wealth and good fortune to the townspeople (Zhao et al., 2023). As traditional symbols are continually being incorporated into contemporary architectural practices, their significance has never been clearer. In the context of modern Chinese design, these symbols are not just old references, but vital elements that deepen culture, ensure the harmonious coexistence of architecture and the environment, and push the boundaries of shapes in contemporary buildings. Today, the reappearance of traditional symbols in modern architectural forms is not only a continuation of cultural genes but also extends to the innovative development and international dissemination of Chinese architectural culture (Yang, 2024). Modern architectural needs are balanced with traditional values to create a space that is a piece of art. It demonstrates that architecture and culture can coexist with one another and the importance of history in a modern context.

Integration of Modern Architecture with Traditional Aesthetics

In China, architects are now integrating modern buildings with traditional designs, and thus enthusiastically championing great ubiquity in sustaining the cultural heritage. The integrative arrangement of historical museums and architecture centres has turned out to be a rapidly trending practice that represents the repentant preservation and innovation of ancient Chinese elements. The most state-of-the-art contemporary architectural designs have sunk their roots deep into the core of traditional Chinese culture, respecting and advancing with each breath. Chinese architecture of today is about more than just integrating new materials and building methods to reflect society's progress. It also requires a deep understanding and engagement in the old architectural and fine arts traditions of China, filling today's architecture with considerations about the traditional roof style, patterns on the tiles, and styles of arrangements from the past to meet the aesthetic and functional expectations from public museum buildings. Ho (2021) explores how tradition and antiquity are utilized in Chinese museums, emphasizing their role in promoting national identity and expressing contemporary society's pursuit of "wealth and power". This viewpoint is important because it emphasizes the double purpose of museums in creating and educating the contemporary nation. The architectural design of these establishments has a significant impact on transmitting these values, inviting the integration of contemporary architectural design with traditional forms as a challenging area of exploration.

Moreover, the contrast in a mere movement of pasts with contemporary designs demonstrates the efforts of rectifying the rural towns' circumstances through travelling, particularly that of Yuanjia Village. The case covered by Gao and Wu (2017) reveals that the traditional attributes of mediating tradition and modernity. This shift in the harmonious synergy within the diversity of visitors is analogous to the presentation of a museum. In a related study, Yi and colleagues (2018) examined the idea of authenticity within the context of cultural heritage sites and its relevance for contemporary architectural approaches in museums. The authors speculate that the dimension of postmodern authenticity can influence the perception of traditional elements within a modern setting, so much so that they followingly impact visitor loyalty and engagement. In a brief note of comparison of traditional and modern landscape designs in an article by Ivashko and colleagues (2021). Maintaining the use of hills, water, and greenery as traditionally done, modern landscape art adds play (and sports) as a new function. Urbanization illuminating parts of the design is also a new element. This article can serve as a basis to investigate how museums, too, can retain their traditional culture, meet the needs of today, and introduce state-of-the-art technology.

Role of Feng Shui and Chinese Calligraphy in Museum Design

Museum design that has seamlessly interconnected Feng Shui and Chinese calligraphy not only displays the rich culture of Chinese traditions but also deeply affects the visitor experience. Feng Shui's systematic principles and the beauty of calligraphy provide an essential foundation for producing an environment rich in culture and harmony. Feng Shui, an age-old practice originating from China, is designed to enhance the movement of energy (Qi) within a given space. This concept is fully examined by Larasati and Kurniawan (2020) as they focus on the Chinese Mayor's Mansion located in Muntok. They illustrate how the understanding of Feng Shui can be altered from its actual form simply by the misplacement of an element or oriented plot. To be specific, these authors convey the idea that some elements and plot placements were made as a result of considerations toward colonial authorities, ignoring the core principle of basic Chinese traditions. This study boils down to the implication that the decided placements affect the chief's identity, representing two cultures at a time. However, it is said that the application of Feng Shui in urban planning has lessened compared to its appearance in the past (Madeddu &

Zhang, 2017). Instead of direct regulation adherence, what has dwindled is, in fact, the practice of naming it directly through physical form. The basic essence of Feng Shui, just as the authors said, is reflected in general urban planning and architectural settings that are bought and sold to the market.

Chinese calligraphy, more than merely a method of writing, is an artistic expression deeply ingrained in Chinese culture. Its presence in architectural spaces transcends mere adornment; it moulds the spatial aesthetics and storytelling of museums. Zhang and Zo (2020) concentrate on the creations of Wangshu, a striking Chinese architect, who incorporates calligraphy into his designs not simply as art but as a foundational notion that shapes architectural form and spatial organization. Wangshu applies the modular arrangement characteristic of Chinese characters to organize space, incorporating calligraphy principles to heighten spatial intricacies and site planning. This approach underscores the versatility of the calligraphic touch in modern architectural environments, fusing tradition with the current demands of design. In the design of exhibition spaces, calligraphy is an important element, in particular, the display of calligraphy and paintings. The manipulation of natural light in the exhibition hall has been the subject of increasing research attention in recent years. Huang, Wei, and Zhu (Huang et al., 2020) found that by optimizing the use of daylight, the experience of viewing calligraphy and paintings can be significantly improved. The visual quality and appreciation of the art pieces can be substantially increased.

Gaps in Existing Literature

Although a significant amount of research has been done in the area of Feng Shui and its integration with Chinese calligraphy through museum design in order to influence the experience of visitors and cultural preservation, much is at stake. For example, to the best of my knowledge, scholars such as Larasati and Kurniawan (2020) and Madeddu and Zhang (2017) look into its impacts in historical and urban settings. Never has there been research conducted into the impacts of Feng Shui on contemporary museum architectural design up to this point. Similarly, calligraphy in modern architecture is also discussed by Zhang and Zo (2020), but perception and visitor details of it are further missing for this kind of work.

What is more, its varied uses of Chinese architectural imagery in its application to cross-cultural applications call for further investigation. Future research could be multidisciplinary and mixed method to perceive clearly how traditional elements such as Feng Shui and calligraphy could integrate with modern equipment and practices. And these gaps need to be filled to a large extent, for understanding how traditional Chinese architectural features should be blended with modern museum design effectively.

Research Methodology

Qualitative research design is used to conduct the research. Case studies of various museums are followed in this research across various places in China. As these case studies are intended to grasp the distinctions between different areas in the subject, the research study focuses on museums that hold an indication of regional culture along with the propagation of various architectural styles. The museums that are established in very old properties that have been around for a very long time, or significant sites, and also the museums that have the balance between the traditional and modern, are taken as priorities in choosing case studies. In addition, the well-known museums that attract a lot of people are considered as an object of assessment. To further improve the results of the survey and to ensure the authority of the results, the research methods covered the inspection of the architectural traits of the museums. Also, the feedback from the internet, the homepage and some web forums focus on the travelling notes about going to these museums.

In addition to the case studies, a comprehensive study of the literature is conducted to examine the existing research and identify gaps that correlate with the research objectives of the present study. This study involves a collection of 29 texts and/or sources generated in the last 20 years to ensure they relate to the most recent architectural movements or cultural dynamics. Mainly, the selected source constraints involved peer-reviewed journal articles; books and chapters in them; and conference proceedings on critical issues in museum architecture, cultural heritage preservation, and the sociopolitical significance of the museums in community or societal building. Research texts that are solely in non-English languages are set aside. Texts on museum design that predominate technical issues, and do not invoke social, cultural, or other trans-architectural relevant values, are also not examined.

When conducting the literature review, the search is conducted using such searchable databases as Google Scholar, JSTOR, PubMed, and databases particularly relevant to architecture and cultural heritage studies. The use of social media content and news is also useful and is used to help in the research. Search inputs contain relevant keywords, such as Chinese museum architecture, cultural heritage preservation in China, modern and traditional architecture in museums, and cultural narratives in museums. Moreover, manual searching of the cited articles is also performed to harvest other pertinent sources. The information garnered from the case studies and the review of various readings are assessed using thematic analysis with the aim of tracing and comparing the recurrent and different themes on how architecture has been put in the attempt to narrate and maintain the cultural legacy. This inquest also involved a present-day synthesis of case accounts and museums to feature the unique and general strategies that are found. To ensure the honesty and creditability of the research, every borrowed issue is documented appropriately. This thorough method enabled a thorough inquiry into the methods used by Chinese museums to convey a cultural message through their architecture, programming, and displays. It also helped to clarify the museum's attitude towards the preservation of tradition in relation to the integration of modern design. It ultimately hopes to provide architects, scholars, and professional practitioners with a wealth of information on the Chinese museum's culture-building and architectural practice.

Data Analysis

This research explores the complex link between architecture and cultural identity in Chinese museums by conducting a detailed analysis of the existing literature. This part of the study consolidates the ideas we have gained from examining a wide range of academic papers, architectural reviews, and museology-related literature. Our goal is to build a consistent storyline that would not only incorporate what has been achieved so far but would also spot absence and novel orientations in the investigation of museum architecture as a multi-faceted vehicle of cultural representation and safeguarding in China. Through an examination of important architectural elements such as Paifang (archways), roofing designs, Feng Shui philosophies, and Chinese calligraphy, this study seeks to understand how these features contribute to the cultural narratives that museums tell. The study will analyze the transformation of architecture to demonstrate the interaction of tradition and modernity by discussing how this blend of architectural forms influences visitor perception and satisfaction. Bringing literature reviews to the daycare centre, our questions will help us understand the impact of architectural details as a medium for cultural storytelling and identity preservation in the ever-evolving museum landscape in China.

Presentation of Findings

Having looked at the way in which cultural identity is presented architecturally in Chinese museums, one might turn to the inspiration to be got from the Guangfulin Ancient Relic Park case study in Shanghai. Particularly, its use of the arch makes it a beautiful case for research (Qian, 2018). In Guangfulin Ancient Relics Park, the Paifang archways serve as much more than simple entrances; they encapsulate the site's commitment to cultural continuity, ancient grandeur, and historical respect. It's a massive preservation and cultural project, roughly slightly larger than Shanghai Disney Resort, 4.25 square kilometres in area, designed to plunge visitors into the ancient cultural landscape of the Songjiang region. Original and carefully reconstructed arches feature prominently in the immersive experience, allowing visitors to access the past by walking through the very gates that separate it from the present. These arches stand against a backdrop featuring various elements throughout the park, such as courtyards, bridges, pavilions, and several museums, playing an indispensable role in narrating the history of the region from its inception to the present day (Lonely Planet, 2024). They are not only decorative architectural features but also serve as a symbol that connects the historical narrative of the park with the experience of modern visitors. Whether the location is set in courtyards, pavilions, bridges, rivers, or museums, they each reflect different themes and historical periods, and the placement of strategic bridges greatly contributes to the coordination and connection of different spaces. The Paifang archways located at Guangfulin Ancient Relics Park are a prime example of the use of traditional architectural design within museum settings to promote a more involved experience with China's culturally rich history. This instance speaks to the powerful influence of architecture in advancing the educational and cultural goals of museums and cultural parks in China.

The Xu Wei Art Museum in Shaoxing, China, stands as a pioneering example of architectural representation at the intersection of modernism and tradition. The museum, designed by the Architectural Design & Research Institute of Zhejiang University, boasts an architectural form based on modern sloping roofs and extensive glass.

These dynamic features both engage with and reinvigorate the city's ancient him. The striking slope roofs, explicitly designed in a series of intersecting "herringbone" patterns, are not just a surface and formal effect, but actually serve as a design that bridges the large-scale, spatial needs of contemporary architecture with the localized, traditional settings (Design Boom, 2021). The architecture intricately uses strong walls of granite and extensive windows that combine the building seamlessly with its natural environment, creating a dialogue between old and new. This strategy's architectural system not only shows gratitude to history but also gives a response to modern requirements, creating a new space that contemporary designs need. With the approach, the complexity of traditional Shaoxing architectures is reflected in function with the modern needs of a contemporary museum (Shen et al., 2021). In addition, the choice of materials, including deep black metal textures and high-quality white granite, maintains modern aesthetic consistency across the structure and subtly embraces the local architectural vocabulary. The intentional selection and application of these materials and the consideration for the roof design contributed to making the museum a public landmark and a new focal point of cultural and social life in Shaoxing.

The National Museum of China showcases the architectural representation of cultural heritage through the perspective of Chinese calligraphy, providing a vivid instance for people to ponder over. There are almost 10,000 calligraphy works here, spanning from Wei and Jin period Antiques, reminding us of our roots, to the grand stages built by Song, Yuan, Ming, and Qing period calligraphers. With these calligraphic brushes and ink-stone works, the museum is not only a cultural vault but also a mirror to show us the vivid process of Chinese culture formation (NMC, 2021). This is an especially valuable method for showing the items in the museum. Featured within a specific exhibition of "Traditional Chinese Artwork and Calligraphy," were 52 masterpieces that were carefully organized to exhibit a chronological perspective (NMC, 2019). This specific display was thoughtfully created to educate audience members about the historical background behind the items. Namely, the museum aimed to showcase the continuity and changes that "calligraphy and painting" had gone through during the process of being shaped by different artists for thousands of years. In addition, the National Museum of China's continuing research programs are vital to protecting and understanding calligraphic objects. By utilizing different types of research, like compiling detailed catalogues and conducting in-depth research into specific artists and works, the museum strives to uncover a much more intimate narrative of those objects than might otherwise be possible. This not only furthers the scholarship for which the museum and its collection stand but also enriches the stories the museum exhibits can tell.

In the systematic analysis of architectural elements in Chinese museums, the use of Feng Shui principles is shown to be critical, as seen in the layout and design of the Forbidden City. The Forbidden City was a huge complex that served as the imperial palace from the Ming dynasty until the fall of the Qing dynasty and is a complex case for understanding how the architectural integrity and cultural script of a museum is influenced by Feng Shui. The Forbidden City's architecture was constructed with strong references to Feng Shui and a rich symbolic impression as it was designed to integrate the emperors, believed to be the Son of Heaven, with the main principle of the cosmos (Bassiouny, 2024). A south-north axis is emphasized in the structure, which is based on the old Beijing central axis, connecting the city's significant grounds. This philosophical and spiritual order, based on the realigned physical environment, guides the mundane world to the top tier, where the residence of the emperor lies. The design of the Forbidden City, from a spatial point of view and the representation of physical structures and unique symbols, intends to integrate human beings into a harmonious and reconciliatory world with nature and the heavens (China Highlights, 2024). The Forbidden City's architectural decisions were all influenced by sacred teachings of Confucianism and The Book of Changes and are a real testament to their influence. The positioning of buildings, as well as colour preferences and even the Counts of décor, are all affected deeply by these teachings. This unity between heaven and men is thought to be a deep and spiritual necessity for everything. The city's various implemental themes, such as the repeating dragon motif throughout, are all realised once the philosophy behind the city is understood.

When Chinese museums are studied for their architecture and decorative symbolisms, they are found to have effectively given special attention to the dragon. This creature is central to Chinese mythology and identity. At the National Museum of China, one of the country's most important cultural institutions, the dragon is a recurring theme in several exhibitions. The Chinese have a deep respect for the dragon, which they view as a symbol of power, wealth, and good fortune. The dragon in Chinese art is often a conflation of nine animals. The perfect meaning of the dragon, as well as the various different forms it takes, is the focus of a major exhibition at the

museum. The exhibition “A New Year Guarded by the Dragon” displayed more than 200 items, which were mostly concerned with exploring the roles that the dragon plays in Chinese festival customs, art and daily life, illustrating the dragon’s widespread impact on various aspects of Chinese culture (Beijing Tourism, 2024). In addition, this museum is home to the people’s “China’s first dragon” always known as the dragon jade, which is a Neolithic relic of the Hongshan Cultural (NMC, 2024). The dark green jade with a jade dragon polished body, long snout, floating mane, and hook-like texture, *Paint The Dragon*, lets the audience’s fantasies about its mythical origins go back to the ancient era. What’s more, the museum’s “Exhibition on Dragon Motifs” displayed a wide collection of more than 200 ancient articles with dragon motifs from various periods with abundant content.

Discussion

The findings of the systematic literature review demonstrate the profoundly complex link between museum architecture and Chinese cultural narratives. In this profound interpretation, we consider how structures like the Paifang and Feng Shui, as well as smaller architectural elements, work in harmony to subtly improve visitor experiences through rich cultural exposure. The utilization of Paifang within the confines of Guangfulin Ancient Relics Park is more than merely a typical architectural attribute. This particular component serves as a way to gain access to time-honoured traditions and historical records. The calculated location and intricate embellishments of Paifang are not only vital in defining physical entryways but also provide for a journey through history. As one virtually steps through the sculpture, they are transported to an imaginary world where the present and the past come together. This particular role in the cultivation of Paifang draws from its customary purpose and has adapted to modern-day customs, thus improving the cultural ambience while further consumption. In allowing for a realistic and figurative gateway into the archives of history, Paifang is utilized as a central component of the storytelling medium of the museum with emphasis placed on the perpetuity and sanctity of antiquity.

At the Xu Wei Art Museum, visitors can witness an impressive fusion of modern and traditional architectural styles. The building was designed by famous architect Liu Jiren as he tried to reproduce local cultural ambience using glass and stainless steel. Guests can see what happens when the ancient world meshes with the modern world in an aesthetically pleasing, world-renowned building. The architecture that characterized the Forbidden City was arranged along the principles of feng shui so that the arrangement of important buildings would engender the forces of yin and yang between heaven and earth. Because the main halls of the building complex faced due south, astrologers and feng shui practitioners could take this as an instance of architectural alignment according to the principles of “the golden opportunity coming from heaven”. On the other hand, it can also be seen as a violation of the traditional Chinese practice of north-oriented orientation of state sacral structure. In the National Museum of China, there is an exhibition of calligraphy, which plays an important role in art collection and is a tool for communication. From the point of view of history, the display of calligraphy is laid out in a mostly chronological order to let the audience understand the evolution of Chinese writing and the transformation of thoughts, cultures, and systems of rule during different historical periods. Such a practice is to highlight the beauty in form and the valuable heritage in thought and art of Chinese calligraphy. Moreover, the museum makes full use of calligraphy, Chinese characters and explanations with clear narratives for proper exhibitions to deepen the audience’s interest in, and understanding and appreciation of, Chinese culture.

When observed, these architectural aspects of Chinese museums with interconnected developmental significance, they exhibit a profound statement articulating and consummating an integrity between architectural traditions and modern doctrines, which convey the cumulative contours of modern Chinese exhibition spaces, and distinctly portray and unfold the essence of these nuances, inherent to Chinese Modern museum segmentation. The conversation does more than merely connect back to the questions asked initially in this study. It offers a nuanced understanding of the way architects use a museum as a vehicle for cultural expression and preservation in China. Every bit of architecture at work here supports the bigger ideas about China’s history and the museum’s mission to assist the public in experiencing and learning about that history.

Conclusion

The study of merging ancient Chinese architectural practices with contemporary museum architecture is an important part of protecting the ancient culture of China. According to the study, numerous traditional elements, such as Fengshui, Chinese archways, and Chinese calligraphy, have significant and positive effects in the overall architecture of modern museum buildings in China. The ancient Chinese elements transcend mere aesthetics; they

are crucial in the storytelling process of the long and ancient civilization and are confidently displayed as contemporary Chinese identities. Museum layouts are improved by the utilization of Feng Shui, which assists in improving both the harmonic balance and the experience of visitors. By adhering to pre-established flow concepts, the placement and configuration of expositions within the public and private spaces of the facility become vastly attractive. The architectural statement that is made by having Paifang arches serve as symbolic gateways connects guests on a deeper level to both the history and culture. Both complementary treatments, such as the incorporation of calligraphy onto the walls of exhibition spaces, that bring the setting above mere competency in decoration, managing to both balance and further articulate the storytelling that your spatial aesthetics instantaneously articulate, transcends and detracts from the “museum look.”

In modern architectural designs, museums in China are often blending traditional elements and modern styles to create a unique look that honors ancient culture while meeting today’s needs. This involves not only preserving the ancient customs and aesthetics but also adapting them to the current societal environment. The comprehensive approach that encompasses all the elements positions museums as a destination where cultures meet, dialogue, and learn. More importantly, infrastructure of mutual growth. Moreover, the careful blending of these architectural features has been shown to deeply influence visitor beliefs, allowing for the production of environments that engage education and culture. The study emphasizes how important such architectural measures are in creating national likeness, and continuing culture in a world that is rapidly becoming linked together.

In ending, the purposeful and careful addition of customary architectural components in Chinese museum planning maintains and restores cultural traditions, yet additionally, takes steps that invigorate them. Such museum planning makes space that is reliant on both history and today at the same time and is therefore keeping the dialogue and relation between the public and Chinese tradition’s various stories even more. This exploration provides further proof that the practice of cultural preservation holds significance and the outlining research pointed from this research can be both instructions and a stable idea in universal cultural institutions’ places.

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