

**THE INFLUENCE OF REGIONAL CULTURES
ON MUSEUM'S INTERIOR CHARACTERISTICS
OF SELECTED REGIONS IN CHINA**

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**THE INFLUENCE OF REGIONAL CULTURES
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OF SELECTED REGIONS IN CHINA**

by

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PENGARUH BUDAYA SERANTAU TERHADAP CIRI-CIRI DALAMAN MUZIUM WILAYAH TERPILIH DI CHINA

ABSTRAK

Menangani ketiadaan budaya serantau dalam pembangunan muzium di China adalah isu penting bagi perekabentuk dalaman dan juga penyelidik. Penyelidikan ini menganalisis secara mendalam kesan budaya serantau ke atas ciri-ciri reka bentuk dalaman bagi muzium di China, khususnya lapan wilayah di bahagian utara dan selatan. Melalui pemetaan budaya, termasuk temu bual secara mendalam, kajian kes, soal selidik dan kajian visual, penyelidikan ini menganalisa data dari kumpulan profesional dan orang ramai yang memahami reka bentuk dalaman muzium. Penemuan mendedahkan pengaruh ketara budaya serantau terhadap ciri-ciri muzium dapat dilihat dengan jelas dalam susun atur ruang dalaman, koordinasi warna, pemilihan bahan binaan dan reka bentuk pencahayaan. Soal selidik merangkumi pelbagai kumpulan, daripada kakitangan muzium kepada penduduk tempatan, untuk menilai pelbagai perspektif. Didapati pengaruh budaya serantau meresap ke dalam reka bentuk secara menyeluruh yang mempengaruhi rasional susun atur, pemilihan warna, penggunaan bahan dan kesan pencahayaan. Muzium dilihat sebagai refleksi ruang dan hiasan serta falsafah budaya tempatan, warisan sejarah dan adat resam masyarakat. Ketepatan gabungan budaya serantau ke dalam ciri-ciri reka bentuk dalaman muzium dapat menghidupkan suasana muzium yang selari dengan budaya serantau. Penyelidikan ini mencadangkan piawaian reka bentuk dalaman untuk mempamerkan ciri-ciri muzium dan budaya serantau serta menyediakan panduan praktikal kepada perekabentuk dalaman. Piawaian ini memastikan reka bentuk

muzium tempatan mempunyai daya tarikan estetika dan mencerminkan secara mendalam serta memelihara kekayaan budaya setempat. Memahami kesan ketara budaya serantau terhadap ciri-ciri dalaman muzium, perekabentuk dalaman boleh mempromosikan muzium sebagai hab budaya serantau, menyediakan pelawat dan komuniti dengan pengalaman budaya yang tepat. Hasil lanjut penyelidikan ini, muzium berjaya memainkan peranan dalam agenda pemeliharaan budaya, pendidikan dan persembahan sejarah di wilayah berkaitannya.

THE INFLUENCE OF REGIONAL CULTURES ON MUSEUM'S INTERIOR CHARACTERISTICS OF SELECTED REGIONS IN CHINA

ABSTRACT

Addressing the absence of regional culture in Chinese museum development is a critical issue for designers and researchers. This research deeply analyzed the profound influence of regional culture on the interior characteristics of Chinese museums, especially for eight typical regions in the north and south. Through cultural mapping, including in-depth interviews, case analyses, questionnaire, and visual investigations, this research gained insights from professionals and the public understanding museum interior design. The findings reveal the significant influence of regional culture on museum characteristics, evident in layout, color coordination, material selection, and lighting design. Questionnaires encompassed diverse groups, from museum staff to local peoples, to capture varied perspectives. It's noteworthy that the influence of regional culture permeates the overall design, at the same time, it also affected layout rationality, color choices, material use, and lighting effects. Museums are seen as reflections of spaces and décor and local cultural philosophies, historical legacies, and folk customs. By adeptly integrating regional culture into museum interior characteristics, the objective is to blend museum ambiance with regional culture. The research proposes design characteristics for showcasing regional cultural museum interior characteristics, offering practical guidance to designers. The characteristics ensure that local museum designs possess aesthetic appeal and deeply reflect and preserve the region's cultural richness. Understanding the significant impact of regional culture on museum interior characteristics, designers can promote museums

as hubs of regional culture, providing visitors and communities with diverse cultural experiences. Through this, museums as centers for cultural preservation, education, and presentation of history in regions.

CHAPTER 1 INTRODUCTION

1.1 Introduction

Chapter One of this research introduces the background of interior characteristics in Chinese museums, especially in the context of rapid urbanization and cultural diversification in contemporary society. It highlights the cultural heritage and educational roles that museums play (Yang, 2020; Zhang, 2002; Zhang, 2011). Deeply studied the development requirements of museum interior design in the 21st century and examining the current status of Chinese museums, this chapter establishes a comprehensive understanding of the challenges faced in museum design.

Building upon this foundation, the chapter explicitly outlines the core issue of the research: despite the significant increase in the number of museums in China and cultural infrastructure investments, many museum interior designs still fall short in fully embodying and conveying local cultural characteristics (Li & Li, 2010; Sun & Zhang, 2018). This issue impacts the potential of museums in storytelling cultural narratives and affects visitor experiences and learning (Roberts, 2014). By discussing these challenges in detail, this chapter underscores the significance of this research, which aims to explore how regional cultural elements can be more effectively integrated into museum interior characteristics through innovative design paradigms, enhancing the role of museums as platforms for cultural exchange and education.

The main areas of this study are eight typical museum cases in northern and southern China. The northern areas include the Palace Museum, Hebei Museum,

Shaanxi History Museum, and Tianjin Natural History Museum. The southern areas include the Shanghai Museum, Nanjing Museum, Hunan Museum, and Guizhou Museum.

Furthermore, this chapter specifies the research questions, objectives, and data sources, outlining the study's intention to develop a comprehensive standard that effectively incorporates regional cultural elements while aligning with modern museum practices and enriching visitor experiences. The definition of the research scope ensures focus and depth, while the overview of the research structure provides readers with a roadmap for the entire research, ensuring logical coherence and systematic exploration.

In summary, Chapter One lays a solid foundation for this research by presenting a clear problem statement and research objectives. It provides a comprehensive background for understanding the current state and challenges of museum interior design in China.

1.2 Research Background

Museums, as significant venues for cultural heritage and education, exhibit artifacts and embody the essence of regional culture (Jiang, 2021). The interior characteristics of museums, including layout design, color coordination, lighting design, and material selection, serve as crucial vehicles for showcasing regional culture (S. Zhang, 2015). Scholars have extensively explored and researched museum interior characteristics in previous studies.

Layout design, as one of the core aspects of museum interior characteristics, directly influences visitors' touring experiences and cultural perceptions (Forrest, 2014; Tzortzi, 2007). Many studies have examined the impact of different layout designs on visitor behavior and cultural understanding. Similarly, color has important value in museum interior design; it conveys cultural significance and emotional experiences beyond mere decoration (Alnasser, 2013; Gorton, 2017). Lighting design is crucial for creating the museum's atmosphere and enhancing the display of exhibits, guiding visitors' attention and emotions, thus amplifying the effectiveness of exhibit presentation (Zhi, 2015). Material selection directly relates to the museum's architectural style, cultural ambiance, and the preservation and display of exhibits (Hines, 2019).

In summary, the interior characteristics of museums has important value in showcasing regional culture and attracting visitors. This research will further explore the influence of regional culture on museum interior characteristics and how to effectively integrate regional culture into these characteristics to enhance the museum's cultural expression and visitor experience.

The museum is an important space for the protection and inheritance of human civilization, a bridge connecting the past, present, and the future, and has important value in promoting exchanges and mutual learning of world civilizations (Wei et al., 2016). The Chinese Museum business has a history of more than 100 years (Zhu, 2014). In recent years, various museums in China have made continuous progress in venue

facilities construction, collection protection research, interior exhibitions, and free opening, meeting the needs of the people, and promoting cultural exchanges between China and foreign countries (Wang, 2015). Various museums in China are the preservers and recorders of Chinese history and witnesses and participants in the struggle of the contemporary Chinese people to realize the Chinese dream of the great rejuvenation of the Chinese nation (Wang, 2015).

Since 2008, 4013 museums nationwide have opened free of charge. The central government has invested more than 3 billion yuan each year to provide funds for the free opening of museums (Li & Li, 2010). As of the end of 2015, the total number of museums nationwide has reached 4629, and about 200 new museums have been established each year (Zhao & Wang, 2023). The construction of museums in regions, border areas, and ethnic minority areas, and promoting the construction of mobile museums and digital museums that serve communities, schools, and remote areas (Huang, 2021).

Museums, as vital sites for cultural heritage and display, have garnered extensive attention about the design of their interior characteristics (Zhu, 2014). Previous studies have delved into various aspects of museum interior characteristics, including layout design, color coordination, lighting design, and material selection.

In terms of layout design, the crucial role of spatial layout in visitor experiences and artifact display within museums (Dong, 2021). Rational layout designs can effectively guide visitors' routes, enhancing their efficiency and experiential

satisfaction. Additionally, layout design can reflect the museum's themes and cultural significance, providing audiences with richer and deeper cultural experiences (Schorch, 2013).

About the color coordination, Filova discussed the significance of colors in museum interior design. She emphasized that appropriate color combinations create a comfortable visiting environment, and enhance visitors' perception and understanding of exhibits. Concerning lighting design (Filova & Rollova, 2019), Yu's found that factors such as brightness, color temperature, and direction significantly impact the display effectiveness of museum exhibits and visitor experiences (Yu et al., 2023).

Furthermore, for material selection, the importance of material texture and quality in museum interior characteristics. He noted that high-quality materials not only enhance the visual effects of museums but also improve visitors' comfort and touring experiences (Gagg, 2011).

In summary, previous studies have extensively explored the design and expression of museum interior characteristics from various perspectives, providing crucial theoretical foundations and practical experiences for this research. However, there has yet to be a systematic exploration of the influence of regional culture on museum interior features, which is precisely the focal point of this study.

The Chinese government implemented the "Museum Regulations" to promote the establishment of the museum council system and support the development and

operation of cultural and creative products in museums (Yao, 2021). Consequently, non-state museums have experienced systematic growth, making up almost 20% of the overall number of museums in the country (W. y. Li, 2017). The prevalence of developing museum classifications such as eco-museums and community museums is increasing (Yao, 2021). However, there are still ongoing issues, such as a lack of culturally specific information and an excessive amount of repeated parts (Ge, 2014; Yao, 2021).

Regional culture, as a significant form of cultural heritage, it is important in the design of museum interior characteristics (Kreps, 2008). Taking China as an example, there are notable differences in the representation of Southern and Northern regional cultures in interior characteristics, which are deeply rooted in spatial layout and decorative styles, and in cultural philosophy, historical heritage, and folk customs (L. Li, 2017).

For southern regional culture, research by Zhang Zhenhui has found that museum interior characteristics in the Southern regions typically exhibit gentle and elegant traits. Layouts often feature curved and circular designs, colors tend to be warm and vibrant, materials emphasize traditional craftsmanship and natural elements, and lighting pursues soft yet sufficient illumination (Zhang, 2012).

On the other hand, for Northern regional culture, investigations by Li suggest that museum interior characteristics in the Northern regions lean towards a more solemn and stable style. Layouts often adopt straight and symmetrical designs, colors lean

towards deep and refined tones, materials prioritize practicality and durability, and lighting emphasizes bright and uniform illumination (Wencheng et al., 2012).

Despite the differences in the representation of Southern and Northern regional cultures in museum interior characteristics, both reflect the unique charm and rich connotations of local cultures. Therefore, effectively integrating elements of regional culture into museum interior characteristic design has become an urgent issue that needs to be addressed.

At the 38th session of the UNESCO General Conference held in November 2015, an important recommendation titled "UNESCO Recommendation on the Protection and Promotion of Museums and Collections, Their Diversity and Their Role in Society" was adopted, this recommendation calls on member states to enhance the protection and promotion of museums and collections, and emphasizes the important value museums are in safeguarding and preserving cultural heritage, promoting cultural diversity, disseminating scientific knowledge, and advancing museum planning and design (Mairesse, 2019). The adoption of policy document significantly marks a reevaluation and renewed recognition of the role of museums by the international community, pushing forward a new chapter in global cultural preservation and exchange.

On November 10, 2016, the "International High-Level Forum on Museums" opened in Shenzhen, focusing on the topic of the "UNESCO Recommendation on the Protection and Promotion of Museums and Collections, Their Diversity and Their Role

in Society (Nie, 2018)." The forum concentrated on discussing the multifaceted roles of museums in modern society, including how both public and private museums respond to this international policy framework. Participants explored future directions and protection strategies for museums and collections, reflecting the international community's consensus and efforts on cultural heritage preservation and the promotion of cultural diversity (Chu, 2019). The outcomes of this high-level forum are expected to provide strategic guidance and policy support for the future development of museums worldwide.

The conference included an exposition, introduction, basic functions of the museum, and the current problems faced by the museum as well as the functional role of the interior design. The diversified development of museum design is important in economic development and social integration. The content of regional culture should be an important platform in the development of museum interior characteristics. Museum interior designer should pay attention to the importance of combining traditional culture and regional in the characteristics of the museum at this conference, and the characteristics of the museum interior should be used in the design (Nie, 2018).

Another theme discussed was "Inclusive Museums and Community Development." This topic envisioned the future roles of museums as public spaces and the importance of defining the new normal. As countries grappled with the ongoing pandemic, the challenge remained to enhance the resilience of communities and cultural groups. This situation also raises a pressing question for researchers today: the importance of regional culture in museum interior design (Yang, 2015). With urban

public spaces currently restricted and altered, the future remains uncertain. The global imperative is clear: protection and community development are unquestionable. Research is needed to coordinate these aspects, aiming to establish a sustainable heritage development that is inclusive and based on the four pillars of cultural, economic, social, and environmental sustainability.

At the same time, "Museums and Public Memory" is also one of the themes of this theme day. Each speech topic mentioned the museum's crucial function as the most prominent element in the developing system of collective remembrance, encompassing both existing and emerging aspects. China has successfully adopted western museum traditions in terms of construction, design, and worldwide recognition (Dong, 2016). Nevertheless, the appeal of magnificence, opulence, status, and innovation in museum characteristics is diminishing. Chinese museums could enhance their prestige by deriving inspiration from the extensive cultural and civilizational heritage that spans over 5,000 years. The imperative for China to fully embrace its distinct identity and provide customized solutions. These solutions involve collaborative efforts among public memory departments, versatile venues, a range of innovative international initiatives and organizations, a network of small-scale museums, and innovative museum interior characteristics concepts (a Denton, 2005). The core focus of our discourse revolves around these subjects, with the purpose of utilizing the inherent qualities of Chinese civilization to enhance museum arrangements.

The core focus of China's 2021 International Museum Day revolves around

museum administration, archaeological investigation, cultural instruction, architectural planning, and associated disciplines. The conference focuses on examining possibilities and tackling obstacles in the evolution of museum interior characteristics, with a particular emphasis on novel viewpoints and practical implementations in museum interior characteristics (An, 2021; Liu, 2021). Architect proposed the concept of "Thematic Characteristic Museum Construction," promoting a divergence from traditional methods of designing museum design that focus on modeling and explanations (An, 2021). The forum discussions also highlighted the renewed focus on regional culture as a significant factor influencing interior characteristics design.

The "Second UNESCO High level Forum on Museums" focused on the topic of "Facing Post-Pandemic Challenges through Innovation and Inclusiveness". The important aspect is regional culture (Nie, 2018). The symposium also emphasized the significance of advancing museum interior characteristics and engaging in thorough deliberation on emerging concerns, such as the epidemic. The correlation between the museum's design and the prospects for humanity in light of emerging possibilities.

The design of the museum is primarily influenced by the geography and cultural context in which it is situated. The geographical and cultural milieu can also foster individuals' development, while the museum's design do not place great emphasis on the exhibition. The crux of the issue is from the resemblance of the exhibition format and the absence of examination of the geographical and cultural milieu (Yang, 2017). The existing museums in China have haphazardly combined the two crucial functions

of exhibition and education within their interior spaces, indicating a lack of relative importance placed on exhibitions during that time and a lack of advancement in the level of exhibitions in China. This condition has undergone significant improvement in recent years. The renovation and expansion of the exhibition hall involved the complete restoration of historic structures, resulting in significant advancements in both size and technical sophistication (Wei & Zeng, 2008). The pursuit of new technology extends beyond creativity in design. There is a discrepancy in our museum interior characteristics, specifically, the emphasis on aesthetics outweighs the substance (Miao & LihuaWu, 2014). The integration of interior characteristics design with distinct regional cultural aspects can foster the generation of novel concepts (Miao & LihuaWu, 2014).

Past research has shown that regional culture is an important role in museum architectural styles, exhibition content, and educational activities. However, despite existing studies on the relationship between regional culture and museum interior characteristics, there are still knowledge gaps and unresolved issues. Specifically, previous research has often focused on descriptive aspects, lacking in-depth analysis of how regional culture impacts specific interior design characteristics. Moreover, existing studies have not provided a set of specific design criteria and guidelines to help designers better integrate regional culture into museum interior characteristics.

Therefore, this research aims to fill this knowledge gap by exploring the relationship between regional culture and museum interior characteristics, with a particular focus on the different manifestations of Southern and Northern regional

cultures. Through detailed analysis of a series of representative museums, this research hope to provide designers with effective design criteria and guidelines to ensure that their designs reflect the unique charm of regional culture but also meet the functional requirements of museum display and visitation.

The aforementioned research demonstrates the possibility of identifying a distinct development trajectory for museum interior characteristics that is well-suited for the exhibition of traditional Chinese art, diverging from the Western paradigm. Amidst the flourishing era of Chinese museums, it is imperative and pressing to thoroughly examine the arrangement of museum spaces (Tang, 2019). The museum's characteristics differs from that of commercial, office, or residential spaces (Miao & Lihua Wu, 2014). It needs to be firmly established in indigenous culture and instill in individuals a feeling of affiliation (Cheng, 2017). At this point, the field of Chinese museum design is in its early stages, and Chinese architects and interior designers have limited experience in handling museum projects (Yang, 2019). Foreign designers possess extensive expertise, although lack profound comprehension of Chinese culture. Hence, it is imperative to critically contemplate the development paradigm of Chinese museum interior characteristics, particularly the interplay between the form and function of museum characteristics, the exhibition space and public space, and the potential for further exploration rooted in the Chinese traditional regional environment and culture (Gong, 2016).

There are different studies in museology, architecture and design art. This article puts forward the question of how to establish the interior characteristics design of

Chinese museums through regional culture. In addition, a critical evaluation of the status quo of Chinese museums and an in-depth analysis of excellent cases have certain guiding significance for the specific practice of Chinese museum interior design.

The core challenge faced by Chinese museum interior characteristics lies in effectively integrating and showcasing the rich regional culture. Despite significant progress in the quantity and quality of museums in China, reports like the "China Museum interior characteristics Development Report" (2022) and assessments by the National Cultural Heritage Administration indicate a notable deficiency in representing regional cultural characteristics in many designs. This issue stems from a disconnect between design concepts and regional culture, impacting public perception and cultural acceptance of museums, and potentially leading to a loss of cultural diversity (Zhang, 2023).

Methodologically, this research will employ a combination of qualitative research and quantitative analysis. Qualitative research will include in-depth case studies and expert interviews aimed at understanding how different museums incorporate regional cultural elements into their designs. Quantitative analysis will assess public perception and satisfaction with museum interior characteristics through surveys and data collection. This approach will help comprehensively understand the issue from multiple dimensions and provide solid data support for practical solutions.

In terms of literature review, in addition to the already mentioned "Cultural Adaptability Analysis in Museum interior characteristics" and "Interaction between

Museums and Regional Culture," this study will also reference related literature such as "Innovation in Museums under the Context of Globalization" to understand the impact of globalization on museum interior characteristics (Wu,2022). Furthermore, to explore how museums can balance maintaining cultural features while meeting modernization demands, insights from "Integration of Cultural Heritage and Modern Design" will be incorporated (Li, 2020).

The significance of this study lies not only in its focus on the aesthetics and functionality of museum interior characteristics but also in emphasizing how design can enhance cultural inheritance and educational roles. Through in-depth analysis and addressing these issues, this study will provide new perspectives and methodological support for the interior characteristics design of Chinese museums, emphasizing a deep understanding and respect for regional culture in the design process. This will contribute to enhancing the cultural value and social impact of museums and is of great importance for promoting sustainable development and the protection of cultural diversity.

1.2.1 Requirements for museum interior characteristics

In the 21st century, the rapid urbanization and population changes in China have had a significant impact on the field of museum interior design (Guo, 2016) Taking Beijing and Shanghai as examples, these metropolises have exhibited new trends in their cultural ecosystems due to the exchange and integration of populations from both domestic and international sources (G. Li, 2017). Particularly in the exhibition design of museums, designers are entrusted with the task of reflecting the diversity and

distinctiveness of these regional cultures (Z. Liu, 2011). For instance, in the latest exhibition design at the Shanghai Museum, designers skillfully integrated cultural elements from the Jiangnan water towns, highlighting the profound influence of regional culture on museum design (Wu, 2019).

The display of exhibits should consider their safety to prevent visitors from touching or damaging them, requiring appropriate safety measures and protective measures. Displaying exhibits needs to provide a good protective environment to prevent damage from local humidity, light, temperature, and other external factors (Katrikh, 2018).

For visitor experience requirements, museum interior design should consider the comfort of visitors, including the design of seats, and the setting of air conditioning and ventilation systems to provide a comfortable exhibition environment (Roppola, 2013). Museum interior design should encourage visitor participation and interaction, including interactive exhibits, multimedia displays, visiting activities, etc., to enhance visitor engagement and experience (Roppola, 2013).

For spatial layout, museum interior design needs to reasonably divide exhibition halls, including permanent exhibition halls, temporary exhibition halls, temporary exhibition areas, etc., to adapt to different types and scales of exhibitions locally. The setting of pathways between exhibition halls needs to consider visitor flow and traffic to ensure smooth passage for visitors. Museum interior design should fully utilize space, including exhibit display, facility equipment, visitor activity areas, etc., to

improve space utilization efficiency and exhibition effects (Locker, 2010).

Museum interior characteristics need to choose suitable colors according to the exhibition theme and exhibit characteristics to create a good display atmosphere and viewing effects. Lighting design should consider the illumination and highlighting of exhibits, as well as the comfort and visual perception of visitors, using appropriate lighting fixtures and light sources to create appropriate display effects (Alshamaileh et al., 2020).

About materials, museum interior design needs to select materials that meet the requirements for protecting exhibits, including display racks, display covers, decorative materials, etc. In material selection, local factors should be considered, and environmentally friendly materials should be chosen to reduce the impact on the local environment when sourcing materials locally (Cbe, 2018).

In this dynamic environment, designers are engaging in creative pursuits in the field of museum interior characteristics, actively investigating different concepts and approaches. This creative activity is crucial in the continuous adjustment of China's industrial structure (Hu, 2000). Despite these endeavors, there are still very few examples of museum designs that successfully conserve and inherit existing regional cultures (Zhu, 2018). China is widely recognized for its extensive array of varied regional cultures, each distinguished by unique characteristics and traditions (Teng, 2012). The enormous cultural diversity in China is a prominent characteristic that is effectively utilized in modern Chinese museums, highlighting China's distinct edge in

this aspect (Teng, 2012). By incorporating indigenous cultural traits into creative design paradigms, the current industrial restructuring presents a unique opportunity to draw inspiration from local cultural contexts (Li et al., 2021). This results in the emergence of a design approach that can be appropriately referred to as a "Chinese model" (Zhou, 2015).

Although the Chinese government provides strong support and there have been remarkable achievements, there are still some persistent challenges in the process of designing museum interiors. China is currently witnessing a significant expansion in its domestic museum sector, which is occurring simultaneously with its rapid economic growth (Wang, 2017). Consequently, there has been a dramatic surge in the overall number of museums around the country. Nevertheless, it is crucial to recognize and confront the prevailing difficulties inside museum institutions (Cai, 2022).

One of these difficulties relates to the spreading of incorrect exhibit information to visitors (Guo, 2016). At the same time, a significant number of current local museum interior characteristics deviate from the fundamental principles of interior design (Yang, 2019). According to the latest report from the Chinese Academy of Cultural Heritage, despite a significant increase in the number of museums in China over the past decade, many museum interior designs have failed to truly reflect the uniqueness of regional culture (Guo, 2016). This phenomenon has not only garnered widespread attention in the academic community but also further underscores the importance of this research (Li, 2022). The aim of this study is to explore how to better integrate and showcase regional culture in museum interior design to meet the expectations of local

residents and visitors for cultural experiences (Wu, 2023). Taking the Chongqing China Three Gorges Museum as an example, its interior characteristics successfully combines the culture of the Yangtze River with traditional Ba and Yu art, providing visitors with a unique cultural experience and service (Zeng, 2023).

Ironically, the large number of museums has not stimulated the necessary revolution in museum interior design but has instead resulted in various deficiencies and misunderstandings (Liu, 2020). In the current dynamic and ever-changing social environment, the requirements for museum interior plan design have progressed beyond simply showcasing collections (Yang & Liu, 2022). These collections now include detailed presentations of the cultural environment local represent, promoting strong relationships between museums and visitors and providing a stimulating and user-friendly experience (Xu, 2018).

Museum interior characteristics comprises spatial division, human interaction design, logo design, and precise lighting features (Tian & Cui, 2019). Concurrently, it is crucial to take into account visitors' whole experiences (Wu, 2023). Variations in how interior characteristics interpret museum interior spaces frequently lead to a lack of harmony between the design concept influenced by local culture and the actual interior characteristics aimed at fulfilling the museum's purposes (Tzortzi, 2007).

Furthermore, the execution of design projects often suffers from a lack of thorough pre-implementation deliberations, resulting in a restricted comprehension of the overall display area and insufficient integration across exhibition areas (Huang,

2001). Designers must develop a tendency to approach the conceptualization of museum interior characteristics in a comprehensive manner, considering all aspects of the complex issues (Yang, 2017). The interior characteristics of China's museums should be strongly rooted in the regional setting, requiring imaginative alterations to achieve excellence (Yang, 2017).

1.2.2 Museum in China

The development of museums in China has a long history, evolving from ancient imperial collections and private holdings to the modern museum system (An, 2021). However, the focus of modern museum development in China has mainly been concentrated since the 20th century, especially in the decades following the reform and opening-up policy. Since then, the Chinese government has attached great importance to the development of cultural undertakings, vigorously promoting the construction and improvement of the museum sector. The number and scale of museums have significantly increased, and diverse museum institutions have been established across the country, providing crucial support for the flourishing of Chinese cultural endeavors (Zheng, 1995).

China's museums encompass a wide range of types, covering various fields such as natural history, human history, art collections, and science and technology exhibitions. Different types of museums, including historical museums, art museums, science museums, and folk museums, are widely present throughout the country, showcasing a rich variety of cultural heritage and artistic treasures (Liu, 2014).

Museums in China are widely distributed, not only concentrated in major cities and developed regions but also spread across provinces, regions, and rural areas. This widespread distribution reflects the high level of attention that the Chinese government and society place on cultural undertakings and provides more convenient cultural services and learning opportunities for residents across the country (Liu, 2014).

Chinese museums serve not only as protectors and inheritors of cultural heritage but also as vital components of the cultural tourism industry. With the booming development of the tourism industry in China, museums have become important attractions and destinations for domestic and international tourists (Shepherd & Yu, 2012). Through visiting museums, tourists can gain a deeper understanding of China's history, culture, artistic achievements, and technological advancements, thereby promoting the dissemination and exchange of Chinese culture.

The interior characteristics of museums play a crucial role in exhibiting artifacts, conveying cultural information, and attracting visitors. These features include spatial layout, color schemes, material selection, and lighting design (S. Zhang, 2015). Spatial layout determines the arrangement of exhibits and visitor flow paths, while color schemes and lighting directly impact the display effect and visitor perception (J. Jiang, 2010). Additionally, material selection is not only related to the preservation of exhibits but also closely linked to the overall style and ambiance of the exhibition hall (J. Jiang, 2010).

Regional culture is an essential factor that cannot be overlooked in museum

design (Song, 2010). It encompasses the historical, traditional, folk, and religious elements of specific regions. Regional culture profoundly influences the design concept, exhibition content, and spatial layout of museums. In China, there are significant differences between the regional cultures of the South and the North, manifested in architectural styles, decorative arts, and daily customs, thus resulting in differences in the impact on the interior design features of museums (Yang, 2017).

Museum interior characteristics faces numerous challenges and opportunities (Bi, 2019). On one hand, with the development of society and changes in audience demands, museums need continuous innovation and improvement in interior design to enhance display effectiveness and attractiveness. On the other hand, as vital sites for cultural heritage and education, museums also encounter diverse development opportunities. By properly utilizing regional cultural resources, museums can infuse more cultural connotations into their designs, enrich exhibition content, and enhance visitor experiences.

The Chinese culture is characterized by a wealth of historical achievements, including the four globally recognized innovations and profound poetry. Every province in China possesses a magnificent cultural legacy that dates back to ancient times. It is important to mention that the promotion and development of the cultural business is a relatively new area of emphasis. In around 2000, the Chinese government first introduced the notion of cultural industry development (Xie, 2015). After a span of nine years, the "Cultural Industry Revitalization Plan" was implemented, indicating the promotion of the cultural industry to the level of a national strategic sector (Kuai,

2009). In 2013, the government initiated the establishment of a modern cultural market, indicating a shift in the approach to developing the cultural economy (Wu, 2015). The 2017-2020 government report offered a thorough elucidation of the profound notion of cultural construction in the contemporary period (Liu, 2018).

Since the beginning of the 21st century, as a result of the progress in social productivity, individuals have placed greater importance on their spiritual and cultural demands once their material wants have been fulfilled (Zhao, 2018). The museum exhibits and interior design styles are regarded as priceless elements of human cultural legacy, serving as evidence of humanity's dominion over nature and belonging to the domain of spiritual culture (Smith, 2014). China's cultural industry growth contributes to the improvement of museum interior characteristics through the incorporation of local cultural surroundings, leading to a more significant educational influence on modern society (Liao, 2021).

The execution of the "One Belt One Road" program has provided a platform for China's cultural industry to showcase itself on the global arena (Hua, 2015). Designers can utilize local cultural settings to create museum interior plans that incorporate unique Chinese qualities (He, 2020). The strength of a nation is inherently linked to its cultural vibrancy, and the competitiveness of a country ultimately depends on its cultural advancement (Hua, 2015). Hence, the crucial significance lies in the restructuring of the cultural surroundings and the identification of essential design ideas derived from it (Naumova & Naumov, 2020).

1.3 Research Problem

In the wake of significant government investment and policy support, the number of museums in China has seen an unprecedented increase, with a distinct emphasis on enhancing cultural representation and public education. Despite these efforts and the substantial growth in museum infrastructure, critical assessments, including the "China Museum Development Report" (2016) and the National Cultural Heritage Administration, indicate a notable deficiency in how museums represent and integrate regional cultural characteristics within their interior characteristic designs. This disconnect not only impacts the public perception and cultural acceptance of museums but also risks a loss of cultural diversity, which is a cornerstone of China's rich heritage. This leads to first research question, what is the interior characteristic of the museum based on regional culture?

The crux of the problem lies in the existing museum interior characteristics that inadequately capture the essence of regional culture, thereby failing to fully leverage the potential of museums as platforms for cultural exchange, education, and preservation (Wen, 2021). While the government and cultural institutions have made strides towards promoting diverse museum concepts like eco-museums and community museums, challenges persist. These include a lack of culturally specific information, repetitive design elements, and a failure to fully incorporate the distinct cultural narratives and heritage of local communities into the spatial and experiential design of museums (Fang, 2023). This situation necessitates a detailed exploration of the specific connections between regional culture and the interior design characteristics of museums, to clarify the dynamic relationship between the two, what

is relationship between regional culture and museum interior characteristic?

The evolving role of museums in the context of global cultural dialogue, as highlighted by international forums and UNESCO recommendations, calls for a reevaluation of museum interior characteristics (Priewe, 2021). It necessitates an approach that respects the traditional and regional cultural nuances, and aligns with the modern expectations of museum visitors (Priewe, 2021). The pressing question, particularly in the post-pandemic era, revolves around the future of museums as inclusive, dynamic, and culturally-rich spaces. The challenge extends to ensuring that museums serve as accurate reflections of regional heritage while fostering community development and contributing to the broader narrative of global cultural exchange. Therefore, it becomes particularly important to establish a set of museum interior design criteria that both reflect regional cultural characteristics and meet modern functional requirements. This leads to the third research question.

This research objectives to bridge this gap by critically evaluating the current state of museum interior characteristics in China and proposing a framework that integrates regional culture into the interior characteristics design of Chinese museums. Through a combination of qualitative and quantitative methods, including in-depth case studies, expert interviews, and public surveys, this research will offer a comprehensive analysis of the current challenges and opportunities. It will explore innovative ways to ensure that museum interior characteristics exhibit the unique cultural heritage of different regions in China. The ultimate goal is to enhance the role of museums as guardian of cultural heritage and as mediums of cultural dialogue, both within China and in the