

Pan-museum Concept Implanted in Chinese Traditional Village Development and Conservation

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Abstract

Since the reform and opening up, the economy has been improving, but the protection of traditional villages and the study of cultural heritage have not kept pace with the times. With the development of tourism, a large number of traditional villages have been commercially exploited, resulting in the destruction of many architectural cultures, including some other local cultures. Through the research and protection of traditional villages, the study of the history of the origin of traditional villages can be established to provide valuable and correct historical data for the research, and at the same time, a correct awareness of the protection of cultural heritage can be set up, so that the development of traditional villages can be carried out in a restrained and orderly manner. The concept of pan-museum is proposed in order to make the traditional villages better express themselves as a carrier for promoting and passing on local culture, which is rich in local cultural values, and can better pass on local culture and stimulate the potential of local culture through effective methods of protection and renewal.

Keywords

Pan-Museum; Traditional Village; Development and Conservation; Literature review.

1. Background

Since the reform and opening up, the level of urbanization in China has continued to increase, but the focus on traditional villages has faded, and the loss of local cultural characteristics is serious. Traditional villages are a crucial issue in the current development, and each traditional village has its own cultural history, and village style. Each traditional village has its own cultural history, and village style. Each traditional village has gone through hundreds of years of historical changes, some of which have been preserved relatively well due to the slow development of transportation, and some of which have been destroyed due to the development of the land, so that at present the traditional villages have retained the characteristics of everyone's culture in a fragmentary manner. This paper will take the concept of pan-museum for regional planning, and the image of museum is not only to protect the cultural heritage of a region, but also to show the historical lineage of the region to the public, which also provides valuable references for the research of the traditional villages in Southwest Hubei nowadays in order to achieve more research results [1].

Traditional villages, which refer to villages before the Republic of China, were renamed from ancient villages in 2012 and have traditional features of historical and cultural value. Although the times are changing, there is no significant damage to the texture of some traditional villages, the characteristics of the villages and the style of the buildings themselves. At the same time, traditional villages have rich cultural and ecological resources, showing the artistic style of traditional villages in the agricultural era, which is the foundation of China's traditional cultural

inheritance, and an important carrier of China's intangible cultural heritage, and maintains the historical memory of the Chinese nation that will never be cut off at the level of society, economy, culture, and history.

However, in the rapid development of urbanization, there are still many loopholes in the way traditional villages are protected and developed. From 2000 to 2010, China's original villages have dramatically decreased by 920,000 in ten years, with a daily average of about 100 villages, and the former Chinese civilization is gone forever. In this paper, we will elaborate the current research status with the new protection method of traditional villages.

2. Implications for this study

Since the reform and opening up, the economy has been improving, but the protection of traditional villages and the study of cultural heritage have not kept pace with the times. With the development of tourism, a large number of traditional villages have been commercially exploited, resulting in the destruction of many architectural cultures, including some other local cultures. Through the research and protection of traditional villages, the study of the history of the origin of traditional villages has been established to provide valuable and correct historical information for the research, and at the same time, to establish the correct concept of the protection of primitive villages, so that they can be developed in a restrained and orderly manner. The concept of pan-museum is proposed in order to make the traditional villages better show that it is a carrier to carry forward and pass on the local culture, which is rich in local cultural values, and through effective methods of protection and updating, it can better pass on the local culture and stimulate the potential of the local culture.

3. Literature review

3.1. Current status of foreign research

The phenomenon of pan-museums began in the 1970s as an extension of the function and nature of the museum itself. In the 1970s, Rene Rivard and Peter Davis proposed the concept of eco-museums, which emphasized the ecology of the community as a whole, and the concept of museums focusing on the sustainable development of the community spread rapidly, followed by a series of programs such as the "Neighborhood Museum" in the United States, the "Municipal Building Movement" in Japan, and the "Community Building" in Taiwan. After that, the concept of "Neighborhood Museum" in the United States and a series of programs such as "Zaochang Movement" in Japan and "Total Community Building" in Taiwan have been implemented. Mr. Chen Tongle thus concluded that museums have changed in terms of performance, function, and effectiveness. Based on these theories and practices, the concept of "pan-museum"[2] has emerged, and the concept of museums and the forms of exhibitions have become broader, more diverse, and more inclusive.

Eng Vanessa[3] expressed in her dissertation Sustainable building museum for Washington, D.C. (AAI) at the University of Maryland, College Park in 2004 that the discussion of sustainability is becoming more prevalent because of increasing concern about the impact of the built environment on the ecological state of the planet. New materials and design approaches are emerging as we experiment with alternative energy sources, long-term development plans, and waste reduction techniques. This paper synthesizes these discussions by examining how to operate sustainably in the city by developing a museum for Washington, D.C., or treating the entire region as a museum.

Zumpano Nicole[4], who presented his dissertation The Landscape Museum: Conservation in the Anthropocene (AAI) in the Rensselaer Polytechnic Institute in 2014, talked about how in the United States and many parts of the world, tourism has been a way of preserving natural

beauty. The commodification of environmental resources through consumption has slowed in favor of a more sustainable commodification of landscape systems as a whole. Landscape architecture colors in our relationship with nature and brings us closer to it. When we accept abstract immersion as a representation of 'nature', we are led away from it. Nowadays, we ignore the seriousness of the environment's current predicament. This thesis examines the history and practice of today's most prominent approaches to ecological conservation, ecotourism and national park designation, and the subsequent design and management of tourism experiences. These strategies are criticized and extrapolated to anticipate a conservation program for possible future betterment. The study concludes that the nature we are slowly constructing reinforces the perceived divide between humans and nature but denies that nature itself is being honored and hinders our progress toward developing a new conceptual model of wilderness appropriate for our time. We should have created a place where nature itself continues to entertain. It is itself a museum, an artifact, whose primary value is the interest in its exploration, not in its unlimited exploitation and utilization.

Al-Kodmany, Kheir M[5] in 2021 in ArchNet-IJAR: International Journal of Architectural Research Journal the Chicago Riverwalk: urban sustainability lessons reviews, summarizes, and pieces together fragmented information about the newly completed Chicago Riverwalk in Chicago, Illinois. It explains the design process of transforming outdated infrastructure and abandoned riverbanks into an attractive gathering municipal space, linear urban park, and functional circulation corridor. Symbolizing Chicago's rich history and genuine commitment to the city's sustainability, it also expresses the history and development of the entire city in the image of a museum.

3.2. Status of domestic research

3.2.1. Initial stage of traditional village research

Domestic traditional villages one after another, but at that time has not been linked with the concept of pan-museum, only the traditional villages themselves to do protection Yu research. In 1990, Zhang Lianggao[6] published the journal "Tujia footstools and Chu architecture - on the origin and flow of Chu architecture" in the Journal of Hubei Institute of Nationalities, which shows that: the distribution and origin of Tujia footstools, footstools are the prototypes and continuity of the architecture of the Chu-Han region, and elaborates on a time axis of the architectural evolution from the Ba architecture, the Chu architecture, and the pottery buildings of the Eastern Han Dynasty to the Chinese-style architecture in Tang and Song Dynasties and beyond. Chinese-style architecture, a time axis of architectural evolution, mentioning this heritage of architectural culture for other architectural culture (including the study of the Miao hammock) are of great reference significance.

Chen Chuan[7] in 2009 in the "master of the times" published a journal "on the value of the ancient villages and traditional houses of the protection of legislation" elaborated on the legislation is to protect the cultural heritage of traditional villages is an important means of protection, but in the protection of the means of the force is still insufficient, in the management of the funds and the lack of operational security, and then is not enough awareness of the public to adhere to the protection of the three points on the question.

3.2.2. Introduction of the concept and practice of pan-museums and cities in China.

Zhang Pei, Cheng Fangxin and Tian Tao[8] published the journal "Xi'an "pan-museum" urban cultural system construction research" in 2012 in "The Planner", which shows that: the construction of a pan-museum urban cultural system has the following three significance: (1) Promote the preservation of urban culture. The collection and protection of urban cultural resources can extend the scope of protection of urban cultural resources, which is of great significance to the history of the ancient city and even to the city itself. (2) Promote the display and dissemination of urban culture. "Pan-museum" urban cultural system as a public welfare

facility open to all, through the expression of the pan, a wide range of cultural display and dissemination, a wide range of education for the public, so that the local residents into their own history and culture, thus promoting the residents to identify with their own urban culture. (3) Promote the development of urban culture. Effective collection of urban culture can improve the layout of urban local culture, optimize the structure of urban local industry, enhance the competitiveness of urban culture, and promote the development of urban culture. Jiao Shiyuan[9] published the journal "Analyzing the Regional "Pan-Museum" Construction in the Perspective of Cultural Tourism--Taking Kunming City as an Example" in Knowledge Base in 2019, which explains that tourism and culture are now very closely linked, and the integration of tourism and culture is the general trend to integrate into the development of Yunnan in the new era. The integration of tourism and culture is a general trend, which is integrated into the development of Yunnan in the new period. Although Yunnan is famous as one of the ancient cities with historical sites and one of the major tourism provinces in China, it has been in a bit of a slump lately. Museum-style tourism is a new innovative tourism model, in the protection to the traditional cultural heritage at the same time, through a kind of museum way to show the public. The thesis aims to study and analyze the current status of regional "pan-museum" cultural tourism resources, and to add color to Kunming's cultural heritage protection and cultural tourism.

Ma Jun, Jiang Yue[10] in 2017 in the "Architecture and Culture" published the journal "Pan-museum type cultural tourism area urban design strategy preliminary exploration - remember the Feng County old city urban design" research to the city's culture symbolizes the soul of a city, in today's society tourism development has become popular, the process of how to balance the protection of cultural heritage and development. The thesis starts from the analysis of the base of the old city, the concept of pan-museum puts forward the combination of cultural heritage protection and cultural tourism development, covering the defects of the traditional visiting style and the highlights of the combination of pan-museum traditional village protection and cultural tourism development mode. Through the study of urban design to explore the coping strategies of pan-museum style cultural tourism development, analyze the functional structure of the design area and program generation, trying to create new ideas for the cultural tourism development of tourist areas.

4. Implanted in traditional villages

Protected by the Law of the People's Republic of China on the Protection of Cultural Relics, Pengjiazhai is still well preserved, but its neighboring Tujia villages have suffered serious constructive damage[12]. The design aims to protect the Tujia architectural and cultural heritage while linking tourism with organic tourism agriculture, recruiting young people who work outside the village, developing tourism in parallel with the current traditional history and culture with the concept of a pan-museum, protecting, primary and tertiary industries in parallel, rebuilding the recycling of rural cooperatives, and restoring nature. This design excavates and inherits the traditional culture of the Tujia people, connects nine villages along the Longtan River to form the Chinese Tujia Pan-Museum, which not only preserves the culture of production, life, and agricultural landscape of the Tujia farmers to come down, but also shows the content of the museum as a living display for the travelers and tourists. In addition, this project adopts the material type glued wood structure, one can exceed the multiple limitations of the traditional wood construction, and the other can recycle the fragmented wood, this move is both conducive to the sustainable development of the industry and thus green, in tribute to the craftsmanship of the traditional Tujia architecture at the same time, highlighting the spirit of the times of the current low-carbon building. The arrival of swallows during the construction process, they took materials from the ground and unknowingly made a "critical regionalism"

nest on the ceiling with fine stone concrete, and the swallows became the first permanent residents of the Pan-Museum. This exchange with the swallows also reflects the restoration of nature, respect for nature, and coexistence between humans and nature.

5. Conclusion

First of all, the emergence of pan-museums does bring new innovative forms for the development of traditional villages, so that traditional villages can be better protected in a relative sense, and at the same time also develops the original traditional culture, develops tourism, and promotes the economy and thus the development of the country, but contrary to these favorable impacts, the concept of "pan-museums" has made people misunderstand and even put the cart before the horse in respect of the concept of museums. However, contrary to these favorable effects, the concept of "pan-museum" makes people interpret the concept of museum incorrectly or even put the cart before the horse. First of all, how to connect the museum culture with the traditional village protection process, to the more popular cultural and creative industries, the purpose of cultural and creative itself is in fact to better disseminate the culture, "bring the culture home, so that the cultural relics live up". But now, how to show the cultural heritage at the same time, better protection of culture, if someone visits, then it will certainly cause wear and tear or even man-made destruction, how to weigh this issue is worth thinking about. If caused inappropriately, it is likely to lead to cultural heritage is not really protected but is being unilaterally utilized.

Secondly, it is the phenomenon of pan-museum experientialization. Museums do need some experientiality, but it is not suitable for complete experientialization, and the experientiality of museums is to enable the audience to have a better understanding of the local history as well as a better experience of the way of life of the predecessors, so that people can feel the culture in the atmosphere of the museum experience, so as to protect the cultural heritage in a better way, and to optimize the protection concepts and practices. The concept of pan-museum includes the experiential function of the museum, and can even be said to be a kind of strengthening, but it does not mean that only through the experience can we understand the historical lineage, and we also need to increase the theoretical knowledge, such as setting up part of the history hall in the traditional villages, and increasing the classroom of architecture, painting, and others, and so on.

Finally, in the development and protection of traditional villages, the consciousness of local natives to self-protect their cultural heritage needs to be improved, and they should not be built recklessly just because of proper tourism development. This also violates the original intention of the pan-museum, which is mainly to protect and secondly to develop, and our ultimate goal is to protect the cultural heritage through more theories and practices, and then carry out reasonable tourism development on this basis.

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