

Research on the strategy of promoting the revitalization of traditional crafts by personalized design in Intangible cultural Heritage exhibition

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Abstract: Intangible cultural heritage is a concept closely related to the nation and the country, protecting the intangible cultural heritage has an important strategic significance for the cultural development of our country. The intangible cultural heritage is the essence of national culture, the symbol of national wisdom and the crystallization of the national spirit. Starting from case analysis, this paper summarizes the "experience" of personalized design of intangible cultural heritage exhibition and promotes it, avoids the formalization, formalization and fragmentation of intangible cultural heritage display means, and provides a new research idea for the revitalization and innovation transformation of traditional technology. Breaking through the previous theoretical research, this paper carries out a detailed study on the evolution and spatio-temporal design of the case information of intangible cultural heritage exhibition at home and abroad, and provides reference for the "strategy" of the personalized design of intangible cultural heritage exhibition to promote the revitalization of traditional crafts. Therefore, the research in this paper is realistic and practical. Therefore, the research methods pay attention to the combination of theoretical research and empirical research, the combination of comprehensive research and case study, and pay more attention to empirical research and comprehensive research.

Key words: Intangible cultural heritage exhibition design, revitalization of traditional technology, booster drive system

1. Introduction

According to the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" and the spirit of the Revitalization Plan of Chinese Traditional Crafts ", the research focuses on strengthening the dissemination and popularization of intangible cultural heritage and the revitalization of traditional crafts. Since the 18th National Congress of the Communist Party of China, the foundation for the protection of intangible cultural heritage in China has been continuously consolidated, and the atmosphere for the protection and inheritance of intangible cultural heritage has become stronger. The work of intangible cultural heritage has entered a new stage of systematic protection. However, under the guidance of the relevant policies of the national intangible cultural heritage exhibition, a large number of different types of exhibition places or forms have appeared all over the country. However, based on the particularity and vitality of the intangible cultural heritage ontology project, there are still some deficiencies in the practice of the existing intangible cultural heritage exhibition, and it is a long way to go to revitalize the traditional craft. This

paper is a targeted study under the guidance of the above spiritual documents.

2. The exhibition of intangible cultural heritage shows the research content

On the basis of sorting out typical cases of intangible cultural heritage design at home and abroad, the exhibition and performance of China's intangible cultural heritage is taken as the main research object, combined with the "four exhibitions and three research" intangible cultural heritage protection ideas of the National Intangible Cultural Heritage Exhibition and Exhibition Research Center, focusing on the discussion of intangible cultural heritage display to help revitalize traditional crafts, so as to build the intangible cultural heritage protection and inheritance mechanism. Specifically, it includes five aspects:

2.1 Evaluate the design status of China's intangible cultural heritage exhibition. .

Select representative projects according to the classification of traditional arts, traditional art and other

intangible cultural heritage, master first-hand information through interviews and field investigations, and focus on the national intangible cultural heritage exhibition theme, scale, exhibition projects, exhibition program, space and visual design, staffing, audience, popularity, etc., to evaluate and analyze the current situation of China's intangible cultural heritage exhibition design.

Intangible cultural heritage has the characteristics of vitality, rheology and so on. "People" is the core element of non-inheritance, but also the driver of the continuous development of intangible cultural heritage, and plays an irreplaceable role in the process of intangible cultural heritage protection. However, the construction of exhibition space is an important factor that is related to whether the intangible cultural heritage can fully display its "tangible" and "intangible" values, and the exhibition space itself is an indispensably expressive place linking people and exhibits in the process of intangible cultural heritage transmission. With the diversified development of architectural space and the efforts made by all walks of life for the exhibition of intangible cultural heritage, a large number of different types of exhibition places have appeared all over the country, showing their own characteristics and characteristics.

The existing types of intangible cultural heritage sites can be divided into six categories, among which the comprehensive and thematic categories are mainly large-scale museums and thematic intangible cultural heritage pavilions, and most of them are the transformation and restoration of existing historical buildings, belonging to the physical category of exhibition space. These museums generally have safe and temperature-appropriate storages and storage equipment, and they first participated in the role of intangible cultural heritage protection due to their innate advantages, the fixed nature of exhibition venues, and the pertinence of exhibition and communication platforms. They are irreplaceable important exhibition institutions for the protection and rescue work of intangible cultural heritage projects. At present, the number of large-scale intangible cultural heritage museums under construction is not large. Most of them are national or provincial, such as China Art Museum, China Intangible Cultural Heritage Museum (under construction), Zhejiang Intangible Cultural Heritage Museum (under construction), etc. But just as the famous German writer Johann Wolfgang Goethe said, "Museums are not graveyards for antiques, but breeding grounds for living ideas." This kind of space has both advantages and disadvantages. After the birth of the "new museum theory", ecological museum, a new form of museum, is different from the traditional museum that is stored in the form of cultural relics or physical materials in the past. The two have great differences in display mode. It can be said that ecological museum represents the cultural symbol of the region and is a demonstration of living culture, while the traditional museum attaches more importance to the collection of cultural relics. Just as the 1988 "Rene. Rivard proposed a concise comparison formula between ecological museum and traditional museum: ecological museum: region + tradition + memory + residents, traditional museum: architecture + collection + experts + audience. Such exhibition places

make up for the deficiency of traditional museums in displaying "authenticity and integrity" of intangible cultural heritage projects.

In addition, most exhibitions of intangible cultural heritage and themed parks are malleable, with short duration and strong theme. However, the difference between the two lies in that exhibition intangible cultural heritage activities are mostly carried out by relying on venues such as art galleries, art galleries and museums. Due to certain space limitations, the intangible cultural heritage theme is usually expressed by means of graphics, objects, multimedia technologies and small-range live performances. For example, in 2006, the exhibition of the Achievements of the Protection of China's Intangible Cultural Heritage was organized by Guobo. The exhibition was divided into "comprehensive section" and "local section", which adopted centralized and diversified display means to interpret the integrity of the intangible cultural heritage. Another example is the exhibition "Traditional @ Modern -- The Old Style and New Style of National Costumes" held at the China Millennium Monument in 2018, which demonstrates the unique value of intangible cultural heritage with the help of contemporary design language and limited space area. And through the design and re-creation of traditional skills, deepening all kinds of social resources, activating the intangible cultural heritage space, interpreting the possibility of innovative display, in order to fully express the secondary cultural space. The theme park type of place is relatively fixed, large area, set tourism, exhibition, sales, publicity, communication and other factors as a whole, is an international and regional exchange stage, its display projects are also more centralized, diversified, mostly using the network format of exhibition hall layout and flexible outdoor space for intangible cultural heritage projects. For example, the biennial China Chengdu International Intangible Cultural Heritage Expo Park held "Intangible Cultural Heritage Festival" and China Intangible Cultural Heritage Expo.

With the popularization of Internet information, digital museum has become a unique way for people to "see" intangible cultural heritage in their daily life without going out. Compared with other exhibition places, digital museums have extended the active display form of intangible cultural heritage on the basis of the information technology of intangible cultural heritage, thus promoting the reform of the means of intangible cultural heritage exhibition. Visitors break through the limitation of time and space, browse the intangible cultural heritage projects they are interested in, and meet different needs. For example, in Beijing Folk Digital Museum and Foshan Zumiao Museum, audiences can browse intangible cultural heritage information in virtual cyberspace and experience intangible cultural heritage projects in different regions by touching the screen, clicking the mouse and wearing intermediary devices.

2.2 Analyze the realistic demands for the revitalization of traditional crafts.

① On the basis of in-depth analysis of the positive role of intangible cultural heritage in promoting the construction

of modern economy, politics, culture, society and ecological civilization, the importance, necessity and urgency of the revitalization of traditional crafts will be demonstrated. ② It plans to effectively promote the dynamic inheritance and innovative development of intangible cultural heritage by combining the "cross-border integration and innovation mode", that is, to select and invite designers and inheritors to jointly carry out cross-border creation according to the characteristics of intangible cultural heritage techniques. The essence of "trans-boundary" is integration and integration, building a "1+1=∞" cultural and artistic effect between different professions, different fields and different cultures.

Compared with traditional music, folk literature and other intangible cultural heritage types, traditional crafts have been producing and producing works of material form, and are closely related to People's Daily production and life, commercial trade and economic exchanges. Therefore, as intangible cultural heritage, rural traditional crafts have at least two aspects of value: technical and artistic aesthetics. First, the value of technology. In the process of selecting and processing raw materials, craftsmen naturally have a cognition of raw materials and natural landscape environment. Secondly, aesthetic value. When Guo Moruo was talking about the casting of ancient bronze wares, he wrote: "The purpose of casting wares is to wear and wear, or to embroider and perfect their shape and structure for beauty. The maker of the wares is careless or unconscious, and gives play to the instinct of beauty, but it is still convenient and practical." According to Professor Xu Yiyi, "Most of the folk arts and crafts have obvious aesthetic tendencies."

But with the development of economy, rural traditional handicraft intangible cultural heritage is alienated from daily life. In the past, some traditional rural crafts appeared as necessities of daily life, but their aesthetic function was not obvious, and they did not attract people's attention as intangible cultural heritage. Nowadays, these crafts are being used less and less as daily necessities or production tools, and even become alienated from them, and even become exhibits in rural museums. And because many young people in the village choose to go out to work for a living, there are no successors of many handicraft intangible heritage. In addition, some inheritors regard intangible cultural heritage as their private property. With the strengthening of the country's intangible cultural heritage protection, various traditions in villages have been added to the intangible cultural heritage protection list. The national or local government will also provide some financial support for projects with higher levels or on the verge of disappearing, which makes some craftsmen realize the importance of their craft and have a high awareness of protection. Handicraft skills that they might have communicated with others before become highly secret after being listed on the intangible cultural heritage project. They are only taught to their family members, but not to other learners. This is an extreme state of protection consciousness, but it is not conducive to the inheritance and development of intangible cultural heritage, resulting in a certain degree of loss.

2.3 Explore the methodology of intangible cultural heritage exhibition to promote the revitalization of traditional crafts through personalized design.

This paper reviews the three most representative methodologies for the revitalization of traditional crafts over the years, namely "abstract inheritance law" focusing on form, "comprehensive innovation theory" focusing on content, and "Critical inheritance theory" focusing on both form and content, and carefully compares and objectively comments the above views, so as to lay a methodological foundation for the revitalization of traditional crafts promoted by personalized design in the exhibition of intangible cultural heritage.

2.4 Establish a driving system for intangible cultural heritage exhibition to promote the revitalization of traditional crafts through personalized design.

Three driving systems are to be established:

① Self-correcting system. Focusing on "intangible cultural heritage exhibition personalized design" as the entry point and reference point, promote the development and revitalization of traditional crafts, in order to integrate into the national major strategy.

(2) Incentive system. The emphasis is on stimulating the enthusiasm and sense of responsibility of intangible cultural heritage exhibition and inheritance carrier to consciously and spontaneously inherit intangible cultural heritage in the design, and realizing the dynamic inheritance and innovative integration of intangible cultural heritage.

③ Social operating system. Focus on the deployment of intangible cultural heritage display radiation inheritance carrier in the process of revitalization of traditional technology multi-linkage, organic renewal, effectively promote the development and inheritance of intangible cultural heritage.

2.5 Build an effective mechanism for intangible cultural heritage exhibition to promote the revitalization of traditional crafts through personalized design.

Based on the detailed decomposition of the working principles and workflow of the three driving systems, the non-genetic inheritance path is optimized to maximize the normal interaction and sustainable win-win between the revitalization of traditional crafts and the exhibition of intangible cultural heritage. Among them, "1+3+N" simply refers to the mechanism creation concept of "a set of inheritance mechanism + three driving systems + several inheritance carriers"; "Endogenous" refers to the mechanism creation principle that focuses on stimulating non-hereditary "prime movers" and transforming the inheritance guarantee of "external transfusion type" into the inheritance movers of "endogenous blood type".

3. Research on personalized design of Intangible Cultural Heritage Display and revitalization of traditional crafts

3.1 Analysis on the basic rules and narrative methods of Intangible Cultural Heritage exhibition design.

Focus on the exhibition theme, exhibition object, exhibition purpose, exhibition mode, exhibition form, narrative mode, field environment, space and visual design in the exhibition cases of intangible cultural heritage, and analyze the personalized display demand factors and the characteristics of traditional technology.

At present, exhibitions in domestic intangible cultural heritage exhibition halls (exhibition halls) mainly focus on displaying intangible cultural heritage works and their related inheritors, events and accessories, as well as holding activities related to intangible cultural heritage, such as non-genetic learning activities, traditional intangible cultural heritage activities, intangible cultural heritage education and training, etc. At present, the commonly used display techniques of intangible cultural heritage exhibitions mainly include the following:

(1) Window display

Window display, or museum hall display, is a static, traditional display that presents to the audience through an organic combination of exhibits. This is currently the main exhibition mode of museums, including intangible cultural heritage exhibitions.

(2) Scene restoration

Scene restoration is also commonly used in museum design. Through simulation and restoration of the production scenes, Spaces and characters of intangible cultural heritage projects, combined with the exhibition techniques of intangible cultural heritage objects and technology, the production and life scenes of intangible cultural heritage works made by non-genetic inheritors are reproduced. This way can deepen the audience's intuitive feeling of intangible cultural heritage projects.

(3) Interactive experience

That is to say, interactive devices that can be touched or experienced by the audience are set up in the exhibition hall, or the links of intangible cultural heritage production can be experienced by the audience in the hands-on process, so that the audience can fully experience the fun of intangible cultural heritage production and deepen their visual, auditory, tactile, dynamic and other behavioral perception and practice.

The biggest feature of intangible cultural heritage is that it is not divorced from the unique national way of life and production, and it is the living expression of national personality and aesthetic habits. The simplicity of the intangible cultural heritage and the special time and space conditions make it not only have aesthetic and historical value, but also have certain educational value.

The exhibition design of domestic museums follows the methods and principles of architectural interior design. The knowledge and relevant norms of exhibition design are still in a relatively short stage, and the introduction of intangible cultural heritage into physical Spaces such as museums and exhibition halls for display is carried out on

the basis of the original lack of systematic design methods and systems. Among them, the more prominent shortcoming is the inaccurate grasp of the characteristics of the intangible cultural heritage, which leads to a lot of bottlenecks in the spatial form design. First of all, for museum display design, not only the inherent interior design, display board design, exhibition cabinet design is called "display design", it is a kind of space-time art. When the combination of form and space will produce a full expression of art space, that is, the so-called "sense of space". The display of objects in the exhibition case of the museum is the display of the result of the technique. For the intangible cultural heritage project, it is more important to show the production process of the technique and the core value hidden behind the technique.

3.2 Deconstruct the cultural field of exhibition design according to the intangible cultural heritage project, analyze the integration of intangible cultural heritage museum construction and local culture, and find out its regularity theory and experience.

At the same time, the construction process and influence factors of traditional technological innovation methods are analyzed and studied to construct a new field of contemporary Chinese intangible cultural heritage exhibition design.

On 17 October 2003, the 32nd Session of UNESCO adopted the Convention for the Protection of Intangible Cultural Heritage, which defined the concept of intangible cultural heritage in more detail for the first time. That is, "all social practices, conceptual representations, forms of expression, knowledge, skills and related tools, objects, handicrafts and cultural places which are considered by communities and sometimes individuals to be an integral part of their cultural heritage". The areas covered are "oral traditions and forms of expression, including language as a medium of intangible cultural heritage; Performing arts; Social practice, etiquette, festival activities; Knowledge and practice of nature and the universe; Traditional crafts". From the definition of intangible cultural heritage, it is different from cultural relics in museums. To keep them intact and fixed, it is a living culture that needs to be excavated and continuously transmitted. Only in this way can it be best protected. For the excavation, inheritance and dissemination of intangible cultural heritage, in terms of the existing overall resources, county-level cultural centers can fully meet all the elements required by the protection of intangible cultural heritage, and can fully shoulder the responsibilities and tasks of the protection of intangible cultural heritage with ease. Their work has already covered all the necessary elements for the protection of intangible cultural heritage. From the perspective of the actual work of the cultural center, in addition to the intangible cultural heritage protection center, they also have departments such as literature, art and art photography, which are responsible for cultivating and tutoring the local amateur art creation and performance, contacting folk art performance groups, and organizing and coordinating large-scale performance activities in the county. All the groups and individuals in

contact with literature, art, art and photography of the cultural center are all lovers and protectors of folk art, and all are collectors, collectors, collectors, inheritors and disseminators of folk art. Otherwise, the works of art created by them are water without a source and trees without roots.

A true artist must be a folklorist at the same time. He must be in touch with the "atmosphere of the earth", get acquainted with the people, and be closely connected with the environment in which he lives. Only in this way can he create works of art that stand out from the rest. Ten miles of different wind, a hundred miles of different customs. A party of soil and water nourishes a party of people, similarly, a party of soil and water nourishes a party of artistic talents. Cultural center as a government institution, its service object is the broad masses of the people, it contact, cultivate and guide the object is the local literary and artistic talent and engaged in mass culture activities. One is the creator of culture, the other is the creator of literature and art. This is originally a harmonious relationship. As "intangible cultural heritage protection of traditional culture that exists in non-material form and is closely related to people's life and passed down from generation to generation", it should be said that it is also inseparable from the people.

3.3 Intangible cultural heritage shows the research on the "experience" of personalized design in promoting the revitalization of traditional crafts.

From the perspective of cases, the current exhibition design of China's intangible cultural heritage is often "fast food", while the learning and revitalization of traditional crafts is a "long" process. How to embed the exhibition design of intangible cultural heritage into the revitalization strategy of handicrafts makes researchers often in the situation of "onlookers" and "officials". To maintain the necessary tension between whig and anti-whig is bound to become the research principle of this topic.

Intangible cultural heritage is one of the essence of Chinese cultural context, which not only represents the past of a country, but also represents the development of a country's future culture. As an ancient country with a long history and culture, China has rich cultural deposits and numerous intangible cultural relics. The design of the intangible Cultural Heritage creative experience Pavilion combines the rich intangible cultural heritage and regional folk culture to provide a space guarantee for the development of intangible cultural heritage. It will carry forward the intangible cultural heritage such as time-honored bronze ware, colorful paper-cutting, simple folk knot art, traditional origami and wood carving. Contribute to the development of local intangible cultural heritage in the process of protection and inheritance, provide better creative conditions for non-genetic successors, so that they can do a good job of inheritance, in addition to enriching the spiritual needs of the public, to improve the cultural level of the public provides an important guarantee, so that the local ethnic cultural heritage,

traditional cultural resources become the advantage of Datong cultural development.

3.4 Restore the intangible cultural heritage exhibition and performance segments into a real, fresh and complete localization process to promote the revitalization of traditional crafts.

The research will be conducted from the aspects of intangible cultural heritage exhibition and modern fashion innovation, intangible cultural heritage exhibition and promoting cultural and tourism integration, intangible cultural heritage exhibition and process inheritance.

3.5 The combination strategy of personalized intangible cultural heritage display design and revitalization of traditional crafts

The application of personalized design in the exhibition of intangible cultural heritage can improve the enthusiasm and interest of visitors, enhance the understanding and cognition of the audience to the intangible cultural heritage, and also contribute to the revitalization and protection of traditional crafts. The combination strategy of personalized exhibition design should be considered from the following aspects:

3.6 The ingenious use of traditional cultural elements

Traditional cultural elements are an important part of the intangible cultural heritage, and the personalized design should skillfully integrate traditional cultural elements into the exhibition design to highlight the characteristics and connotation of traditional culture. Handicraft culture is a cultural model formed by the interaction between traditional production mode and social culture. In the long development process of traditional handicraft, a complete set of moral concepts, technical models, cultural characters and other contents have been formed, reflecting the core elements of traditional culture.

The origin, development, traditional culture and other non-notations of traditional crafts are presented by means of intangible cultural heritage exhibition, so as to make more people understand and recognize traditional handicraft culture with the help of new space carriers, expand the audience group of traditional handicraft industry, integrate traditional handicraft culture with modern exhibition forms, and make it conform to the characteristics of modern aesthetics. Under the background of modern society and culture, it will guide young people to appreciate the beauty of social civilization, the beauty of exquisite skills and the beauty of inner spirit of traditional handicraft. The cultural connotation of intangible cultural heritage should be respected, and protection and development should be integrated.

By combining these traditional cultural elements with traditional crafts and intangible cultural heritage, unique forms of cultural expression can be formed, such as traditional arts and crafts, traditional music, traditional dance and so on. Personalized display can make

traditional cultural elements better adapt to the needs of modern society. Through the personalized display of traditional cultural elements, they can be integrated into modern life and form a new cultural form. For example, the application of traditional brocade elements to modern clothing design makes traditional cultural elements radiate new vitality and fashion charm. Such personalized displays not only allow traditional cultural elements to be better passed on, but also promote cultural exchanges and integration.

3.7 Design innovations and breakthroughs

The personalized design of the exhibition should focus on design innovation and breakthrough, through novel design techniques and visual effects, attract the attention of the audience, improve the attraction of the exhibition and visit experience. In order to find a clever combination point between the convergence of standard generation and the diversity of cultural connotation, with the help of diversified display forms to present the cultural connotation of traditional craft in a panoramic way, with the spiritual core of intangible cultural heritage of the generation of the context, reproduction process, modern transformation into the inner clues of the exhibition, regional characteristics, urban style, cultural themes for the exhibition space accumulation, With the internal logic, style characteristics and historical connotation of traditional craft as the main content, with regional arrangement, display language and special characteristics as the external form, the multi-element, whole process and various angles to deeply innovate the connotation and extension of modern craft.

The core idea of personalized design is cultural innovation, and the necessary condition of cultural innovation is the authenticity, brilliance and uniqueness of the craft. Authenticity requires a kind of immersive reproduction, to integrate the audience into the exhibition process, in the process of personal participation in all aspects of the presence of the skills. In the field of products and individuals, a coordinated interaction and communication mode between exhibits, exhibitions and visitors is built. The brilliance of skills is to create wonderful service, wonderful atmosphere and wonderful intuition, so that every element involved in the exhibition can serve the audience's visit, and it can create an emotional flow from generating expectations to immersing in it and then lasting aftertaste. The uniqueness of the craft is based on the constant updating and development of the local conditions at the same time, strengthening the intellectual property protection of the traditional craft from content to form, and shaping the brand awareness.

3.8 The improvement of participation and interaction.

Exhibition design should pay attention to the improvement of participation and interaction, through various forms of interactive experience, enhance the audience's sense of participation and experience, improve the interest and interaction of the exhibition. Use the development of scenic spots, pavilions, stands and other multiple carriers to provide material conditions for

visitors to enter into the atmosphere of traditional crafts. In the legal policy, related organizations, operation funds and other aspects at the same time to promote all parts of the organic participation in the protection of traditional craft. Use extracurricular reading books, interest courses, group activities and related associations to better demonstrate the intangible cultural heritage connotation of traditional craft in various forms of education. In daily life, activities should be carried out skillfully with the help of community carriers. Traditional crafts should not sit in the temple and wait for extinction, but dare to walk into life and display and spread themselves in a more friendly attitude.

First of all, traditional crafts and intangible cultural heritage can be incorporated into interactive games by adopting modern technologies, such as virtual reality and augmented reality. Through these games, visitors can participate in the exhibition, learn about and experience these cultural heritages, thus enhancing participation and interactivity. Secondly, interactive display areas can be designed to allow visitors to experience the production process firsthand. For example, when displaying Chinese purple clay POTS, visitors can learn the skills and methods of making purple clay POTS in the exhibition area and make one of their own in person. In this way, visitors will not only be able to gain an in-depth understanding of the making process of the purple sand kettle, but also be able to take their own works home, enhancing participation and interactivity. Finally, cultural activities can be held to increase participation and interactivity. For example, some performance activities, such as traditional music performances and dance performances, can be arranged in traditional culture exhibitions so that visitors can interact with and participate in the performers, which can increase the interest and interaction of participants and better display traditional culture.

In the process of exhibition, the characteristics of local visitors should be combined to highlight the diversity of activities, so that visitors can feel the intangible cultural heritage, understand the intangible cultural heritage, appreciate the intangible cultural heritage. Break the traditional indoctrination mode of dividing the subject and the object, let the visitors personally experience the process of traditional craft, and realize the diversified participation of the public.

3.9 Technological innovation and digital application.

Exhibition design should pay attention to technological innovation and digital application, through the application of modern technological means, improve the digital degree and technological content of the exhibition, enhance the audience's sense of participation and experience. Digitalization has broken through the limitation of the traditional mode of text, pictures and objects, and the digital display mode has greatly changed the sensory design and interactive logic of the exhibition. The individuation of the exhibition has become more prominent, showing the connotation of diversification, efficiency and humanization.

First of all, virtual reality technology can be used to create digital display of traditional crafts. Through digital display forms, more people can understand and experience traditional crafts, stimulate their interest in traditional culture, and promote the inheritance and development of traditional crafts. Secondly, artificial intelligence technology can be used to excavate the technical points and design elements in traditional craft, helping designers quickly grasp the essence of traditional craft and apply it to modern design. In this way, traditional craft can be combined with modern design to form new fashion elements and improve the market value of traditional craft.

In addition, blockchain technology can be used to establish a traceable production and sales system of traditional crafts, safeguard the quality and intellectual property rights of traditional crafts, and enhance the competitiveness and credibility of traditional crafts.

Finally, social media and e-commerce platforms can be used to bring traditional crafts into the lives of young people. The charm and process of traditional crafts can be demonstrated through short videos, live broadcasts and other forms to attract young people's attention and participation.

The application of static and dynamic digital exhibition makes the exhibits break through the traditional scope and realize the new possibility of showing all aspects of the whole society. This new personalized design transforms the original monotonous output mode into a personalized and diversified presentation, and each person can independently choose the process content for appreciation according to their own interests and endowments. It also breaks through the cycle of places under the limitation of traditional time and space. A series of technologies, such as artificial intelligence interaction, planar multidimensional scanning and automatic virtual reality, have greatly improved the degree of personalization, participation and acceptance in displays.

Through consideration and practice in the above aspects, the organic combination of personalized design and revitalization of traditional crafts can be realized, and the inheritance and development of intangible cultural heritage can be promoted. At the same time, it also needs the joint efforts of the government, enterprises and all sectors of society to strengthen the protection and promotion of traditional craft, train more talents for inheritance, strengthen the combination of traditional craft and modern technology, launch more competitive products in the market, and promote the development and prosperity of the traditional craft industry.

4. The revitalizing effect of personalized intangible cultural heritage display design combined with traditional craftsmanship

4.1 Highlight the characteristics and cultural connotation of traditional crafts.

The personalized design of the exhibition can combine the traditional craft with modern design, highlight the

characteristics and cultural connotation of the traditional craft, and improve the inheritance and promotion effect of the traditional craft. Traditional crafts have historical, national and regional characteristics. In the process of continuous inheritance, they have formed a diversified cultural connotation, reflected the cultural characteristics of creativity and practice, and formed a diversified cultural carrier such as jade, silk and bamboo, ceramics and bronze.

Through personalized cultural presentation, the culture of traditional craft can better serve to meet the spiritual needs of individuals, provide spiritual guidance for the all-round development of individuals, and provide conditions for the deeper cultural inheritance. By taking traditional Chinese craft culture as the starting point and fulcrum to enhance cultural self-confidence and cultural self-improvement, it really plays a role in Chinese discourse and Chinese stories. To enhance people's sense of identity of traditional Chinese craft culture and even Chinese culture.

4.2 Enhance the market competitiveness of traditional craft products.

Personalized display design can innovate and update the appearance, function and other aspects of traditional craft products to improve the market competitiveness of traditional craft products. For traditional craft products, personalized design is an effective way to enhance their market competitiveness. Traditional craft products are favored because of their unique characteristics such as cultural connotation and craft skills, but they still face the problem of homogeneity and malaise in the market competition. Through personalized design, traditional craft products can meet the differentiated needs of consumers, enhance their market competitiveness and promote the development of the industry.

Personalized design can expand the market space for traditional craft products. Traditional craft products mainly take traditional culture and regional culture as the main elements, which are limited and difficult to meet the diversified needs of consumers. Through personalized design, new elements can be injected into traditional craft products to expand the audience group of products. For example, in traditional paper-cut products, different regional culture and festival elements can be incorporated into the design through personalized design, so as to attract more consumers. Personalized design can open new market space for traditional craft products, expand the sales range of products and enhance the competitiveness of products.

4.3 Increase the added value of traditional craft products.

Personalized display can add some added value to traditional craft products and improve product quality and price. Personalized display is a novel way to combine traditional craft products with modern art displays, aiming to attract more viewers and buyers through beautifully designed exhibitions. This approach not only enhances the added value of traditional craft products, but also promotes the inheritance and development of traditional

culture. Personalized exhibitions can attract audiences by creating unique art forms and combining a variety of media and elements. In the exhibition, traditional craft products are no longer mere commodities, but incorporate elements of modern art, showing the perfect integration of creativity, design, art and culture, so as to better meet the needs of modern consumers. At the same time, through the exhibition, the cultural connotation of traditional craft products can be better transmitted, which will help to carry forward and carry forward traditional culture.

Personalized exhibition, as an innovative way of publicity, brings broader space for the development of traditional craft products. In modern society, consumers are paying more and more attention to the cultural connotation of products, and personalized exhibitions can just meet this demand. Through exhibitions, consumers can gain an in-depth understanding of the history, craftsmanship and cultural value of traditional craft products, and better feel the charm of traditional craft products, thus making them more likely to buy and collect them. In addition, personalized exhibitions can also attract more young consumers and cultural creative talents, promote the innovation and development of traditional craft products, and contribute to the inheritance and development of Chinese culture. Therefore, personalized exhibitions have great potential in enhancing the added value of traditional craft products.

4.4 Promote the integration of traditional crafts and modern life.

Personalized design can combine traditional craft with modern life, make traditional craft products closer to modern life, and promote the integration of traditional craft and modern life. As a part of human civilization, traditional crafts have a long history and profound cultural deposits, but due to the restrictions of market demand and craft technology, traditional crafts are often difficult to integrate into modern life. Through the personalized design of the exhibition, traditional crafts can be organically combined with modern life to realize the perfect integration of craft and life.

First of all, personalized exhibition design can make traditional crafts better adapt to the modern market demand. As modern people pursue higher and higher quality of life, the market demand for handicrafts has become more diversified and personalized. Through the way of personalized design, the traditional crafts can better meet the needs of the modern market, and thus become more popular in the market.

Secondly, exhibition personalized design can make traditional crafts better integrate into modern life. Traditional arts and crafts are often too old and heavy to integrate with modern life. Through personalized design, traditional crafts can be endowed with modern elements, making them more close to modern people's lifestyle and aesthetic needs. In this way, traditional arts and crafts can be better integrated into modern life and be loved and recognized by more people.

Finally, the personalized design of the exhibition can make the traditional crafts get better inheritance and development. In today's increasingly fast-changing social

environment, traditional handicrafts are in danger of being forgotten and eliminated. Through the personalized design of the exhibition, traditional crafts can be better inherited and carried forward, so as to maintain their unique cultural value and significance.

5. Summary

Personalized design is one of the important means to promote the integration of traditional craft and modern life. Through the personalized design of intangible cultural heritage exhibition, traditional crafts can better adapt to the modern market demand, better integrate into modern life, and get better inheritance and development. In this way, traditional arts and crafts can continue to play an important role in modern life and bring better life experience to people.

To sum up, the application of personalized design in the exhibition of intangible cultural heritage can improve the enthusiasm and interest of visitors and enhance their understanding and cognition of intangible cultural heritage, while also contributing to the revitalization and protection of traditional crafts. The personalized design in exhibition design should pay attention to the clever use of traditional cultural elements, design innovation and breakthrough, the improvement of participation and interactivity, as well as technological innovation and digital application. At the same time, it also needs the joint efforts of the government, enterprises and all sectors of society to strengthen the protection and promotion of traditional craft, train more talents to inherit, strengthen the combination of traditional craft and modern technology, launch more competitive products in the market, and promote the development and prosperity of the traditional craft industry.

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