

Museum Display Space in the Art of Dioramas

Lect. Waad Adnan Mhmood

Center of Researches & Natural History Museum
Waadaddnan1969@gmail.com

How to cite this article: Lect. Waad Adnan Mhmood (2024). Museum display space in the art of dioramas *Library Progress International*, 44(3), 8057-8064.

ABSTRACT

The research begins by tracking the spaces of museum displays of the art of the diorama and the ways in which the museum space operates, the lighting and sound, and the distance between the model and the model of the art of the diorama and the visitor to the museum, especially since the dioramas have become intertwined in all fields from art to scientific and cultural models and documentation of heritage. Therefore, it has become necessary to search for the mechanisms of museum display and how to benefit from spatial space to increase the effectiveness of reception. Accordingly, the research problem begins with the following questions. The art of the diorama is linked to a large group of cognitive fields from medicine in creating formations of cells or representing a sensory image of viruses or the reaction formula and representing human organs for explanation and understanding by students.

Keywords: Diorama, museum, model, spatial, display

RESEARCH PROBLEM

1. What are the ways in which museum display space can be invested in the art of the diorama?
2. Does the diversity of museum specializations constitute a difference in the formulation of the museum exhibition space according to the function of each museum?

Research objective

- Getting to know the museum display space in the art of dioramas
- Research limits, applied sample, Natural History Museum / Baghdad
- Spatial boundaries: Natural History Museum, University of Baghdad
- Temporal boundaries
- Define terms

Space: It indicates the expansion of something, and the verb “to expand” means it is “vast” and “the place has become spacious”.

Laurie Lotman suggests that space is a group of homogeneous things, including phenomena, states, and meanings, between which there are relationship-like relationships.

Spatiality is like extension and distance. Space is not related to place alone, but rather extends beyond that to multiple relationships with narrative or narrative components and extends towards a ministerial space.

Procedurally, the museum display space: It is a set of performances and techniques that work to provide the opportunity for models to appear and now reveal their presence within the best of sight and give the recipient pleasure and amazement at the risk of visiting the place.

The art of the diorama: The art of the diorama is associated with models, but it interacts with a set of physical properties of the material and forms it within a necessarily three-dimensional visual display space. It varies in shapes from pyramidal to cubic to spherical, and the variety of materials and textures varies.

Procedurally, diorama art: It is a three-dimensional case of an event or scientific information, or the formation of a visual formula for a scientific, historical, or spatial model that necessarily assumes interaction with the environmental environment. There are examples such as dioramas of cities, dioramas of moving human body

parts, dioramas of military maps, or architectural constructions.

CHAPTER TWO

THE FIRST TOPIC

Diorama art and visual display space

The art of the diorama is linked to a large group of cognitive fields from medicine in creating formations of cells or representing a sensory image of viruses or the reaction formula and representing human organs for ease of explanation and understanding by students. The arts of the diorama have entered the field of education, entertainment, and acquiring knowledge through play or practicing creative action, as in Swedish museums. Therefore, multiple visual formulations appeared in natural history museums.

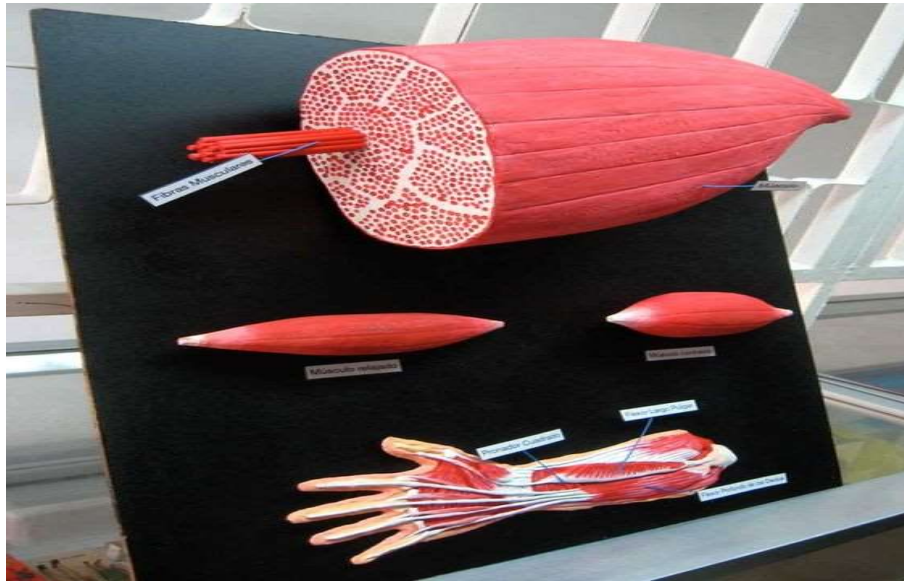


Figure 1

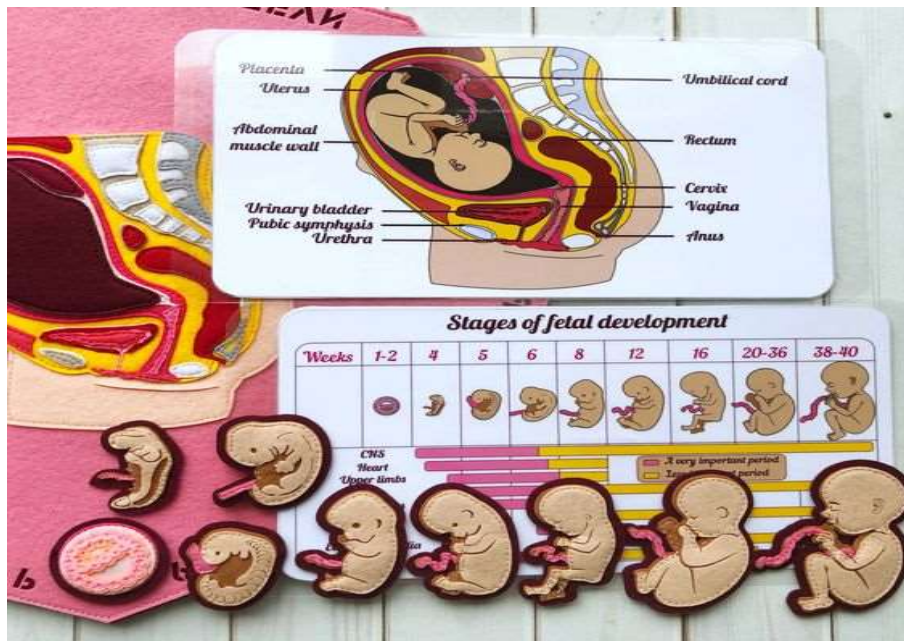


Figure 2

The art of the diorama shares most of the fields of knowledge. Scientific models and models are an essential part of it, but it covers the generosity of a display that exploits light, scenography, and sound (Figure 3.)



Figure 3

Thus The three-dimensional arts and dioramas play a very important role in increasing intellectual and creative abilities and developing the mind of the recipient, the student and the visitor to the place together Since the art of the diorama is an aesthetic and functional construction, it depends on building a tangible sensory image within events and environments from reality, the first of which has historical roots and connection or carries some kind of perceptions. Scientific or documenting a story from the oral heritage. Thus, the diorama entered the fields of medicine, engineering, and heritage. There are dioramas of animals and scientific models within natural history museums that work to communicate visually and open the viewer to visual pleasure. (figure4)



The museum display space varies in the art of the diorama, either in placing the model inside a cabinet and a storage box and the viewer on one side, or a model within a space from all angles, and each method has its own advantages and characteristics within the museum display space . The state of the art of the diorama assumes a diversity of techniques and media. Displaying and exploiting light or different textures of materials and raw materials, such as stone, pigment, glass, cloth, and all other materials. Accordingly, the artist loves to become familiar with the properties of the material before inserting it onto the surface of the diorama. Thus, the diorama relies on unity and harmony and thus the diversity of materials, materials, techniques, and textures is a means of conveying and perceiving information or They occurred in a dazzling aesthetic manner and the fact that the artistic form, with its diverse characteristics, is a structure that essentially calls for (the transfer of intellectual

and expressive meaning and the formation of the sensual and synthetic qualities of the material within the surfaces. It is a set of visual and tangible properties of color, shape, form, and visual display system within the structure of the museum space .Thus, the art of the diorama calls for a state of technical experimentation, whether in the material and ways of processing it or the act of performance. The artist draws from imagination towards the idea of visual representation and revealing the properties of materials and raw materials within the surface of the diorama. (figure 5)



Figure 5

THE SECOND TOPIC

Diorama art between function and beauty

The art of the diorama constitutes a technical and experimental construction that relies on testing the materials and raw materials included within the texture of the visual surface and necessarily calls for a fusion and alliance between the aesthetic and the functional, since the art of the diorama aims to provide a sensory manifestation of a mathematical equation or scientific information or to build educational concepts in a visual way that is easy to understand and interpret. Thus, the arts of the diorama were characterized by their reliance on stimulating sight and the senses as a whole in the visual display as they are inspired by the idea of knowledge in an influential way and are based on nourishing the perceptual experience and the emotions and conscience that accompany it in the sensory perception the diorama, and the perceptual experience is filled with stimuli that it receives and recognizes forms and bodies within the visual presentation environment, whether in areas, classrooms, or conferences.



Figure 6

The art of the diorama works to perceive the subjects in a smooth and clear manner. Its function is to communicate with the mind of the real event, the cognitive ability of the recipient, and the artist's ability to show dimensions and refine the material and material within a formation that shows the scientific content in a coherent and coherent manner, by combining components and parts and creating a kind of consistency in creating A suitable environment created in the formation clarifies and simplifies the general composition of the diorama work.

The arts of the diorama depend on a synthetic structure that presents the element of unity, harmony and balance within the visual display environment. The location varies and varies, whether in the museum or the classroom or its presence within the space of the courtyards and the educational space. The interconnection and unity of the parts becomes clear. There is a diorama that can be dismantled and assembled for ease of transporting it to different places and for the diorama to achieve aesthetic and plastic principles, and its functional dimension cannot be overlooked

The art of the diorama in the exhibition space of the museum is necessarily followed by showing shapes and formations that are connected to the environment of the place and showing its specificity through the ability to perceive it aesthetically and sensually, leading to the astonishment that it creates for the recipient, the viewer, whether through feeling it. The dimensions of the art of the diorama are determined aesthetically by the effect of the aesthetic formation, and the forms of the diorama take many forms. , shapes depending on the function and place of display.



Figure7

Among the dioramas it is concerned with creating the place in the visual display within the environments of the regions and working to diversify the field of vision. It is based on an idea and an approach that allows the recipient's participation.

The visual display takes beauty and pleasure as an approach and a way to comprehend the role of function in reception with mental images and reshaping the surrounding environment to achieve the maximum amount of visual and intellectual engagement with the model.

CHAPTER THREE

SAMPLE ANALYSIS

The researcher presented the idea of building a diorama of the Al-Tar Caves and re-enacting it visually within the environment of the Natural History Museum, University of Baghdad, where the environment of the historical place was formed by collecting several materials and raw materials for the visual surface . The diorama depends on the state of embodying the form and making it more perceptible. It works on the sensory aspect in shaping its subjects in order to reach the form to a state of function that provides scientific or historical information or even the educational aspect, since the art of the diorama requires building an imagined mental image of an event or facilitating scientific information.



Figure 8

The Al-Tar Caves and their reconstruction with a sensory formation within the hidden display space I work to achieve a diversity of techniques and take experimentation as a method to accommodate the totality of formal transformations within the functional and symbolic model in ways that reveal the state of diversity in textures, surfaces, materials, and the transition from soft to rough texture and from hard to brittle. A state of preoccupation with intentional awareness within the circle of beauty consistent with the pressures of the illusion of function makes the various materials of paper and paste the artist reproduce and transform them from their functions and spatial environments towards the space of museum display and an image from a diorama.

The art of the diorama is concerned with the unity of the components and their interconnectedness in a harmony that announces the subject or purpose of the action and using a formal system that is compatible with color and the meeting of the world of visual reality from which it calls for matter, material, and even subjects. It is built in a way that is able to communicate within the museum display spaces (volcano model) or the marsh environment. All of these models (dioramas) are rather an expressive aesthetic product that remains the function and is a medium for showing the interaction between the three-dimensional form and its surrounding spaces, geographies, light, and distance of communication with the recipient.

The art of the diorama is formed through the diversity of technique, the different role of the material, the shifting state of perception in the formal formulations, and color harmony that simulates the mental image to represent it in reality (the visual display space).

The researcher worked to establish the construction of diorama shapes through materials (glass, sand, cardboard, wood, porcelain, and cement) with the motives and objectives of presenting a model that simulates and represents a studied sensory image within effective techniques that establish a visual medium that participates in building formal formulas and organization that allows these elements to interact. It contains the sensory characteristics of the appearance and construction of the artwork within the display space, the place environments, and the dividing line between the model (diorama) and the reception space.

CHAPTER FOUR

RESULTS AND CONCLUSIONS

1. Like the visual display space for the art of the diorama, there is a diversity of visual formulations and a difference in the display location depending on the specificity of the museum, the classrooms, or the space of the educational place, since the art of the diorama depends on a state of harmony between the aesthetic dimension and the functional aspect in conveying scientific information, theoretical formulation, or an event in a way sensory and perceptive.
2. Museum display spaces have invested in the art of the diorama within their spatial environments. The shapes of the diorama varied from square or rectangular in shape or to models within a display cabinet that are viewed from a distance separated by glass between the model (the diorama) and the recipient.
3. The art of the diorama is a visual state and an aesthetic construction that calls for the diversity of materials and textures within the surface, and for the artist to decide, with his experience and knowledge, the appropriate material for the subject.

4. The museum display space forms a visual image that calls for the difference between the distance of the diorama model and the surrounding environments, thus giving the diorama a visual vision through the type and degree of lighting.
5. The museum display space depends on realizing the appropriate image in its spatial spaces in order to achieve the element of excitement and amazement for the recipient and increase the effectiveness of the diorama in conveying the idea and meaning.
6. The art of the diorama is based on constructing shapes and vocabulary according to the mental image, visiting a place and re-enacting it, or reading from a story that is being worked on to be represented in a sensual way.
7. The art of the diorama represents the ability to inform and persuade within the museum display space and the visual viewing environment. All of these data are moved by the artist with thoughtful awareness and in an area in which expressive beauty shares the eloquent function.

REFERENCES

1. Ibn Manzur, Lisan Al-Arab, Space material/vol. 15, p. 157.
2. Hassan Majeed Al-Abidi, Theory of Place in Philosophy, Dar Ninawa for Studies, Publishing and Distribution, Syria, 2007, p. 64.
3. Amira Essam Muhammad Manha in the field of art education, Egyptian Journal of Specialized Studies, Issue (23), Egypt, 2019, p. 103.
4. Khaled Mawloud Al-Giu and Najat Suleiman Obaid, Teaching Applied Arts with Quality Standards (A Methodological Study), Journal of the Faculty of Arts, Issue (29), Egypt, 2020, p. 355.
5. Waad Adnan, Technical Diversity in the Art of Scientific Models (Museum of Natural History as a Model), Journal of the College of Basic Education, Al-Mustansiriya, Issue (105), Volume (25), Iraq, 2019, p. 337.
6. Lucas Wonck, The Art of Sculpture - Translated by Amal Al-Hasani, Foundation of Technical Institutes, Dar Al-Salam Press, Iraq, 1982, p. 9.
7. Douglas Borshway, Environmental Aesthetics, Translated by Hudhaifa Amin, General Syrian Book Authority, Ministry of Culture, Damascus, Syria, 2010, p. 9.
8. Asmaa Muhammad Mahmoud Khattab, Textile Sculptures from Islamic Art, Heritage and Design Magazine, Volume (2), Issue (9), Egypt, 2022, p. 41.
9. Waad Adnan, The Importance of Technical Experimentation in Formations in Diorama Art Formation, Sustainable Studies Magazine, Volume (5), Issue (4), Iraq, 2023, p. 1272.
10. Iman Al-Akeili, The Design Process in Urban Space, Heritage and Design Magazine, Volume (3), Issue (17), Egypt, 2023, p. 120.
11. Khaled Mawloud Al-Giou and Najat Suleiman Obaid, previous source, p. 359.
12. Amira Issam Muhammad Mahrous, previous source, p. 107.
13. Waad Adnan, Technical Experimental Authority in Diorama Art, previous source, p. 128.
14. Haider Jawad Kazim Al-Amadi, Scenography in the Proposed Spaces, Journal of the Babylon Center for Human Studies, Volume (4), Issue (1), Iraq, 2021, p. 27.
15. Nadia Abdul Majeed Al-Salam and Tamara Tariq Jabri, Making Place in Urban Space, Journal of Architectural Engineering, University of Technology, Issue (53), Iraq, 2019,