

Stage Design at the Crossroads of Historical Narrative

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Abstract: This paper aims to explore the deterioration and reconstruction of the historical and cultural heritage of human society in the face of the technological impact and commercial carnival of the new era, thus facing a severe survival shift. Based on the perspective of stage design as an artistic creation form, combined with the author's four years of undergraduate learning experience and expansion accumulation, this paper deeply explores how stage design can provide shelter for historical heritage and guide it, so that it can combine different artistic creation thinking and technological forms in the new era, so as to complete adaptation and reconstruction while being deconstructed, so as to find a broader future on and off the stage.

Keywords: Stage Design, Historical Narrative, Memory Crisis, Public Performance, Special Venue Design

1. Introduction

Artists and artworks of every era have the mission of inheritance and progress, and the culture they inherit often comes from rich and complex historical narratives. When stage design and its creators come to the crossroads of connecting the past and the future, our attitude, perspective and thinking revolution will determine whether the past heritage will continue to flow or wither.

2. The meaning given to historical narratives and their cultural heritage

2.1 The value and significance of historical accumulation and iteration from the perspective of artistic creation

Artworks born out of history present a unique art form, and its "uniqueness" is mainly reflected in its creative subject matter, that is, in-depth excavation of rich historical heritage as the source of creation. This characteristic distinguishes it from other art forms. However, when an art work is born out of history, its inductive category needs to be divided more finely. This is because the content covered by historical heritage is extremely broad, including the era background of the object described, the historical development context, the character logic of the main characters and other basic issues, all of which run through historical reality. In other words, the main historical figures and events are all historically verifiable and credible. For the resulting drama works and drama activities, I will preliminarily name them "historical narratives." In essence, historical narratives belong to the category of art, not pure historical records, and therefore should not be confused with history.

More importantly, as an art form, historical narrative can be retold and explained by people of different times, so it is more vital and dynamic. It can not only complete the update of content, but also achieve the reconstruction of form. In this situation where inheritance and difference coexist, the modern iteration and update evolution of historical narrative has raised a new issue: how to achieve an organic unity between historical truth and artistic truth? Historical truth comes from the rich connotation of the historical heritage mentioned above, while artistic truth comes from objective real life. Artistic truth is a high-level artistic realm achieved after the artist's in-depth analysis, selection, refinement and generalization.

However, it is undeniable that all the debates and attempts are seeking better ways to present and interpret the huge and precious historical heritage. As Mao Zedong said: "Literary and artistic works as

conceptual forms are the products of the reflection of certain social life in the human mind." Marxist classic writers have also consistently emphasized that literature and art should truly reflect social life, believing that without the source of social life, literary and artistic works will lose their vitality. The conflict between viewpoints has brought spiritual treasures that are still unattainable to the present. There are rich artistic raw materials in history and real social life, but these are only rough and unprocessed life materials. Art and literature reflect social life, which is not only the imitation and filming of these materials, but also requires active and creative processing to finally achieve the realm of artistic truth. Only literature and art and artistic works that embody artistic truth can show artistic content that is more advanced, more concentrated and more typical than ordinary real life. Such historical narratives can point these rich historical treasures to the future instead of letting them wither secretly.

2.2 The Confrontation between Modern Diversification Explosion and Information Alienation

Such iteration and evolution have reached a climax in modern times. Under the dual impetus of information diffusion caused by science and technology and capitalism, historical narrative art works have been fully exposed to the public. Non-professionals have the opportunity to contact and criticize, while professionals are confused or stubborn in the chaotic information torrent. As early as the beginning of capitalism in the 19th century, thinkers of this period had already observed that capitalists had spread to using market laws to mobilize people's desires and demand people's material values. This era of profit-seeking spirit and rational cultural atmosphere is not suitable for the development of poetry and art, but there are also scholars who mention this opportunity below as an opportunity to help traditional historical art drama works integrate into the new world. What Kundera explores in *The Art of the Novel* is that in a world that has become a trap, "the climax of science pushes people into the tunnels of various professional disciplines. The deeper he goes into his own knowledge, the less he can see the whole world and himself." Heidegger called it "the forgetting of existence." He pointed out that after Descartes, people have become extremely powerful, but people themselves are controlled by the forces they have created, such as technology, politics, and history, which ultimately leads to the obscuration of individuals. In fact, in the past few decades, there have been widespread attempts to reveal or reinterpret public memory - some scholars call it a "memory boom" and others call it a "memory crisis"^[1].

2.2.1 Memory Crisis : Memory Alienated in Iteration and Update

It is necessary for us to conduct an in-depth discussion on the problems faced by the current era and their profound impact on art. In fact, the contemporary problems and artistic dilemmas encountered by Kundera are also prominent in our contemporary society. Among them, the "memory crisis" has become an important issue that people generally pay attention to in different historical periods, especially since the rise of capitalist civilization.

In the current social context of expanding desires and the prevalence of consumerism, we have observed that some writers have gradually lost their devout pursuit of the "truth" in dramatic art. They are no longer willing to look back at the past with deep affection and reflect deeply on history, but are obsessed with the carnival of the "present tense" and the satisfaction of desires. This state has led to people forgetting the past, almost in a state of amnesia.

In the current social environment, "forgetting of existence" is not only reflected in the imbalance of individuals' hearts, but also in the indifference and abandonment of the past. This forgetfulness has led to the narrowing of the time range of drama art, which is limited to the "present" and loses the retrospective of the profound history. This trend may eventually lead to a crisis in art, or even its end.

Therefore, we need to face up to the problems of the current era and pay attention to their profound impact on art. Only in this way can we better understand and respond to the challenges in the field of art and promote the development and innovation of drama art.

2.2.2 Memory Prosperity : The Redemption and Way Out of Memory

Another group of people also brought about a corresponding voice: new technology brings new exploration, and new exploration brings new solutions. Jeffrey K. Olick, a professor at West Virginia University from the Memory Research Association, criticized the limitations of current memory research. He claimed that due to the lack of "cross-case" (cultural, linguistic and disciplinary) connections, memory research and historical narratives have "progressed slowly" in terms of concepts and methods. The development of technology today and the widespread attempts of more people to reveal or reinterpret public historical narratives and shared memories are timely for the cultural heritage of human historical memory. Theater makers provide opportunities and solutions for the redemption of memory and the

regeneration of historical heritage by staging historical pasts, innovating narrative forms, reconstructing dramas and cultural relics, and re-endowing characters and roles with meaning. This view also believes that this is the only way for literary and artistic works of each era to complete iteration and evolution.

3. The memory crisis portends the end of art

3.1 A brief analysis of the potential humanistic crisis in today's artistic creation environment

In a society full of consumerist cultural works, the economy has gradually taken a dominant position, and consumption has become the source of people's carnival. At the same time, historical literary and artistic works are undergoing a profound transformation. These works of art, such as literature, music, and drama, as representatives of spiritual forms, carry the mission of inheriting historical heritage, but at this moment they have suffered unprecedented space compression. In recent years, the academic community has gradually heated up the discussion on the "end of art" theory, which has become an academic hotspot widely concerned by scholars at home and abroad. In this social context, the prevalence of consumerist culture has not only changed people's consumption concepts, but also profoundly affected the creation and inheritance of culture and art. In 1984, the "end of art theory" was mentioned again by American scholar Arthur Danto in his monograph "The End of Art".^[3] But the concept of the end of art was first mentioned by Hegel before that.

In 1828, Hegel gave a speech on aesthetics in Heidelberg. In the speech, he said: "From this perspective, in terms of its highest function, art is no longer a thing of the past for us modern people. Therefore, it has also lost its true reality and life, and can no longer maintain its former necessity and lofty status in reality." This is the "end of art" theory that later triggered countless debates. "The end of art" is just a statement that later scholars have refined and summarized based on Hegel's emotional tone of art, such as "We no longer regard art as the highest way to embody reality." We can roughly see from Hegel's speech the basic logic of his inference of the end of art: people once directly understood the world through art, so art had its own golden age at that time, but today, in such a consumerist society, art that has been involved in countless times by countless people cannot lead us to feel the lofty charm of historical culture again, so art must lose its former glorious status, so art naturally ends^[1].

3.2 Returning to the starting point of history: public memory

Here, we need to explore a core question: Will relying solely on existing conclusions to predict the future lead to poverty and emptiness of thought? What factors guide us to accept a play and its creation process? With such questions, I will re-examine the "end of art" theory from the perspective of memory, and try to find an ideal way to combine it with stage design creation, in order to provide new ideas for solving these problems.

As time goes by, memory has gradually attracted the attention of philosophers and existentialists from the original fields of psychology and medicine, and has evolved into an important category of philosophical speculation in modern society. People's in-depth thinking about memory has not only given rise to innovations in art forms, but also given memory a profound meaning. Memory not only witnesses the authenticity of existence, but also realizes the reproduction and revival of history. Through cultural memory, people can get closer to the truth of history, return to the essence of things, and thus gain a more real sense of existence.^[4]

Therefore, memory is not just a simple recollection of the past, but also a pursuit of the truth of human nature. It constructs the spiritual world of mankind by extracting and storing cultural history. Under this logic, if we forget the past, it is undoubtedly a kind of ignorance, and if we forget the reflection and truth based on the inheritance and changes of the past, it is a betrayal. If both aspects are forgotten, it will inevitably lead to unpredictable humanistic crises. Therefore, in any era, individuals should continue to dig out and cherish personal memories, and the human race as a whole needs to work hard to protect and pass on collective memories.

3.3 The practical necessity of studying artistic memory

In order to deeply analyze the necessity of artistic memory research, we first need to explore the external context that leads to the artist's memory crisis, analyze the specific manifestation of this spiritual crisis in artistic works, and study the trend of the diversification of literary memory objects. From the perspective of artistic creators, it is necessary to subdivide the categories and responsibilities of memories

that need to be saved. At present, technological progress has promoted the trend of cultural integration, which has gradually lowered the threshold for participation in the field of art, and various schools of thought have emerged one after another, greatly reshaping people's spiritual structure. In particular, the wave of market economy has continuously impacted the field of literature and art, and has gradually changed the attitudes of artists and consumers towards literary and artistic works by introducing new means of artistic production, rapid cultural consumption methods, and efficient cultural digestion processes.^[5]

With the continuous development of society and the growing spiritual needs of people, people are eager to find a home where they can place their spirit. However, the impact of the economy on cultural memory has not only penetrated all levels of society, but also profoundly affected people's spiritual structure. In a social ecology where desires run rampant, survival pressure is huge, and people are indifferent, although economic prosperity and the progress of civilization have brought people a new era of material abundance, the excessive pursuit of material and the neglect or misreading of cultural memory have led to the extreme alienation of human nature. The fast pace of modern life makes it difficult for people to stop and think about the past. In the process of pursuing material satisfaction, many people gradually forget the importance of memories, and even know nothing about historical events that have happened. This collective decline in memory has put many beautiful memories on the verge of danger, and the aesthetic memories and historical traces left in the long river of human history are gradually blurring. The emergence of the memory crisis has had a particularly significant impact on the fields of literature, drama and other arts. If these crises are not effectively resolved, we will not only lose our direction when looking back on history, but also will not be able to clearly see the road to the future. Therefore, we must attach great importance to the study of artistic memory and deeply explore the root causes and solutions of the memory crisis in order to protect and inherit mankind's precious cultural memory.

4. A new world art outlet brought by the memory boom

4.1 Summarize the current limited status of existing art forms

Among the art and cultural forms that have been widely and generally spread for a long time in the past, we can see the following: videos, books, movies, records, oral stories, etc. When these art forms are exposed to the above-mentioned broken society today. On the one hand, due to their adherence to forms and concepts, these art forms will face the limitation of development and the limitation of carrying the iteration of constantly evolving literary and artistic works. And this result leads to another side: under the impact of unselected involvement and attempts and the capital operation mentioned above, the existing art forms have become particularly fragile. They cannot withstand such a mixed invasion when the memory crisis comes, and they can hardly carry the mission of development and connect the past and the future when the memory boom comes.

4.2 Deconstruction of memory and reconstruction of public memory

For example, memory research has been "slowly progressing" in terms of concepts and methods due to a lack of "cross-case" (cultural, linguistic and disciplinary) connections.

Taking the author's major, the field of drama art, as an example, the above existing forms of artistic expression have also encountered some challenges, or a kind of stagnation, in my field. For stage design works, "Don Juan", a time-honored play, has been recreated and interpreted countless times in the long history of drama creation, but masters at home and abroad are still making continuous explorations. The following article will take Archie Freyer's "Don Juan" as an example. The author believes that Archie Freyer's work on Moliere's "memory" is precisely the deconstruction and reshaping of public memory, and provides a perfect interpretation of the "memory battle" in the field of stage design.

5. When stage design comes to the forefront of historical narrative

Based on all the current situations and logics mentioned above, the author would like to once again take a more specific and vivid perspective, that is, when stage design comes to the stage of historical narrative, we already know what it will face, but what it can bring and where its future will go. Standing at such a crossroads, how should stage design turn?

5.1 The stage has a special mission that is different from other spaces

Since the stage design left the ancient Roman theater, its main function has been to recreate scenes. Many widely circulated works in the profession are also based on the precious heritage and foundation of historical and cultural memory. As a showcase, it displays those cultural memories and brings spiritual entertainment to the people, while salvaging the collective cultural memory for mankind. However, the reason why the stage is a stage and not called a "stand" or a "showcase" is that it has a unique subjective initiative. It has the dual ability to compile and reorganize historical narratives and historical heritage. In general, the stage and stage design provide a new field for historical narratives and public memory. The author will continue to analyze the breakthroughs and differences that the stage can bring when it is used as such a field carrier.

5.2 Contrast and breakthrough of fields

So what other places can provide venues for historical narratives and memories? There is almost no objection to museums. Museums can almost be said to be projections of public memory, and the function of museums is to salvage and restore public memory in an all-round, one-to-one manner. Museums often take the display of objects as a starting point, combining them into the performance of historical narratives, with documentary encounters as their main goal. And these two: "museum" and "theater" - the focus on narratives and objects highlights the key intersection between theater and museums. This also shows how museums and theaters respectively determine and shape public memory and have their own missions.

Museums directly absorb objects and narratives from history. Those "objects" are actually "turbulent" and in an unstable state. They come from history, and museums need to help them stabilize in the present. When drama producers create historical texts in theaters, they mainly use narratives and roles to give them dramatic identities and performances. Therefore, this intersection gives theater and stage design an opportunity to create a memory boom.

5.3 Understanding the attitude and methods of current historical narratives from the characteristics of past stage historical narratives

When exploring and analyzing stage design works of historical narrative themes in the past, most of the design works will express themselves from the starting point of more restoration and more acceptance of historical narratives. From Li Mingjue's work "The Moon Shines on the Unfortunate Man", it can be seen that visually, a building that is almost undecorated maintains the material and appearance in the text. The lights on the stage also try to simulate the color effect of natural light. The front area is also progressive through concrete simulated props. Such a stage brings people a very profound visual experience. At the same time, it also retains the "museum"-like narrative form mentioned above. It is a comprehensive reproduction of past narratives and objects. Such a stage stands from an objective perspective and does not interfere with the audience's reception and attitude. The author believes that it can be explored in detail through the film theory of "real aesthetics". "Real aesthetics" is Bazin's systematic summary of Italian realist aesthetics. The characteristics of real aesthetics are:

Focus on directly relevant realistic themes such as unemployment, poverty, women's status, etc.,

Reflect contemporary social issues through the authentic experiences of ordinary people, engaging with political and social life,

Emphasize spatiotemporal integrity in storytelling—a crucial element for preserving collective memory,

Prioritize authenticity in set design and presentation: pursue documentary-style realism through natural lighting, faithful recreation of scenes, era-accurate restoration, and meticulous alignment with actual locations.^[2]

Advocating non-performance, the "Neo-Realism Creation Principles" proposed by the neo-realist screenwriter Zavattini are also a summary of real aesthetics: " replacing fictional stories with daily life events ", " not providing the audience with answers to problems " and " using everyday language".

If we extrapolate from the conclusions drawn in the previous article, this result will reduce the emptiness of fading memories, but at the same time it will also be difficult to play the role of guiding cultural heritage through stage design.

On the contrary, I think we can start from another theory, namely "the theory of local illusion". "The theory of local illusion" was published by Rudolf Einheim in "Film as Art" to examine the difference between works of art and reproduced reality.

The partial illusion theory holds that people can obtain a complete illusion through partial images, without having to reproduce the whole picture of things in a naturalistic way. By examining the actual differences between film images and reproduced reality, he believes that only when reality and the means of expression are inconsistent can artists have room to exert their creativity, and he is extremely opposed to sound and color.

Although this theory ignores the changes in the audience's aesthetic consciousness and the evolution of the means of expression of film art, it is still a serious reflection on the plasticity of film art and an important driving force for modern film stage art. In order to better observe the differences and similarities between realism and reconstruction of reality, we can also analyze "Macbeth", which was also created by Li Mingjue. This is a preliminary explanation of this work: "He initially sought to create a simple, innocent, neoclassical world, in which everything has an appropriate and accurate appearance. The record of his story series reflects the very distant space he envisioned, which is similar to the lobby of a Nazi hotel." It can be seen here that when conceiving the creation, Li replaced Macbeth, a classic work of Shakespeare. He purified the spirit and feelings of the story and translated it into a more vivid and closer environment to the people. Li believes that these concepts have never been truly considered as a whole, and the choice is quite arbitrary: "Why is this red tree set in this large area of red? Who are the three witches? I don't think there is any need to answer these questions. It is very eye-catching and easy to be accepted by people, but it by no means exceeds the usual appearance of "Macbeth", and this usual appearance is the core of the entire historical narrative of "Macbeth". This core is not a specific era background or a specific realistic environment, but the tragic core and human exploration that these cultural memories want to convey. As long as the core is not distorted and ridiculed, the memory will continue to be preserved in a new way, and then we can see the prospect of the prosperity of memory.

The works of masters can certainly be handled with ease, but existing works face difficulties and problems: no way to start and stagnation. This difficulty mainly comes from the fact that when faced with a literary script with rich background, it is difficult for stage creators to have an accurate grasp of the entire work and extract the precise memory essence. This will result in many works being shown with the creators immersed in their own world and making very awkward expressions. In addition, another difficulty is the innovation of expression methods. Although technology has brought about a large number of complex means, it is also very difficult to find the form that best fits the theme and can be used as a new method to spread in the new era.

The following article will provide references for stage creators when facing historical narratives by asking questions and answering examples about new-era stage design.

6. Space or stage expression

6.1 History that produces commonality and agency over history

Here, the common, related, and shared history refers to the historical events that exist on the stage of drama that are recreated by the stage and space when they are expressed. Such recreated history should retain the same historical significance as that in historical heritage or museum narratives, and should also provide a hint and enlightenment to the current society. For example, the values and historical implications conveyed by the musical Hamilton, which is based on a new arrangement based on history, have broken through the scope of musicals. The history and social reality it tells are intertwined, but it has always contained an issue, and this issue is "all men are created equal", which is one of the core values of the Declaration of Independence. Although the play is performed through the Broadway stage and rap performances, the main historical agency has also aroused new attention from the audience, questioning the issue of inequality in the United States, and the institutional discrimination of minorities against women in society, which also responds to the realistic characteristics of real aesthetics mentioned above. The gap between history and the present, ideals and reality, is the perspective and value that the stage space expression can give us at the historical level.

6.2 Stage narrative should not become the new history

It is true that stage design provides room for expansion and extension of historical narrative, but this

does not mean that the visuals brought by stage design or the historical statements brought by stage art can replace objects as the pillars of history and encounter. This article aims to reveal the current problems through in-depth reflection and open up new space in the field of stage expression, so as to expand more diverse forms of expression. Under the influence of postmodern thought, various art forms have gradually turned their attention to the fragments that have been forgotten. The monotonous and stereotyped spatial system in the past is gradually being scrutinized and challenged by people, and the new narrative perspective continues to inspire us to reactivate the neglected events and marginalized individuals in history.

As mentioned above, this trend is undoubtedly developing in the right direction. However, it is in this context that artists need to pay more attention to the crisis facing mankind with a more serious attitude and conscience. Those elements related to the survival of human civilization are now in a dangerous state of instability. The serious attitude of artists has nothing to do with the form of expression. It is to try to save the gradually disappearing and forgotten historical treasures through more modern and diverse means, but such a rescue must carry the mission of preserving the revelation of the core of historical memory. Only in this way, no matter what form of creation, no matter what era the literary heritage is placed by the artist, no matter what new form of interpretation, it will not confuse and pollute the historical heritage and form a memory crisis. At the same time, real objects and spaces such as museums have become a flexible zone for creation. Confused stage creations can return to this soil to continue to absorb nutrients, and when failed creations or commercial hype pollution occur, we can still find the truth in this soil. This is the meaning and irreplaceability of historical objects and museum spaces.

6.3 Playing out historical narratives of a difficult past

This includes a special case, namely the historical narrative of a difficult past. The difficult past in the historical narrative is determined and shaped in theaters and museums, where the historical narrative of a difficult past was previously taboo and bypassed. However, such a difficult past, as an important node in the historical heritage, has inevitably become a public focus of the audience. Public memory is controversial because it is crucial to the construction of identity at the national, cultural and personal levels. In a public space, especially a place where emotions burst out, it is a challenge to handle the narrative of a difficult past. Like most mainstream works, if it is only handled in a rigid and solidified way, it will not only make the stage performance insufficient in visual effects and viewing experience, but over time this solidified and perfunctory way will also make people lose their sensitivity and memory of the difficult past. This also means that "bad teaching methods will destroy information." Therefore, when faced with the technological and methodological changes in the new era, stage designers should perhaps combine different art forms to complete a broader narrative. This may include resetting the scenes of the traditional stage, reversing the narrative logic, re-empowering the stage props, or pushing the stage to a more public space, taking to the streets, and turning it into an art action with public performance attributes. The following example analysis will explain and analyze the above methods in detail.

7. Examples of stage design combined with different art forms to complete narratives

7.1 Combining installation art with art activities

7.1.1 Dead Man - Auto at Treblinka

This paradigm refers to the aforementioned transformation of stage space into a means of expression for the re-empowerment of public art actions and stage props. In 2018, the Muzeum Etnograficzne in Kraków hosted an exhibition called Dead Man - Car from Treblinka. Dead Man - Car from Treblinka is a wooden car created by Franciszek Wacek in 1967. The object resembles an ordinary toy, but the author's redefined title introduces it into a dark area of difficult memories. Car from Treblinka refers to the car used to transport the bodies of victims of the Nazi Holocaust in the 1940s. The performative action was a procession with a replica of the object from the MEK headquarters in Kraków to the Tadeusz Kantor Museum.

In February 2019, the research team invited the playwright Kolektyw to hold a seminar on the view of unstable objects in the difficult past, based on her experience in the theater and her understanding of theatrical performance art. Kolektyw examined historical issues related to urban topography, objects and performance venues, and planned a performance intervention. This art form is first reflected in the change of the field. The playwright led the theater to the street, accompanied by a directional route. Such a

change first made the volume and scale of the performance larger, which also brought about different effects on perception. In the theater, the fixed position and area limit the audience's perception depth and imagination. On the real street, when people measure the field step by step on the ground, they almost go back to the past from a first-person perspective. Under the constraints of time, the experience of such a space is particularly precious. In addition, public performances also bring more unknowns. Compared with the orderly theater, the unknown and uncertain historical routes of reality are more likely to make people touch the mood of those who exist in history. On the other hand, the reconstruction of props and objects empowers the creators to reduce the real historical object: the corpse transporter, such a heavy historical memory, into a wooden toy car, and let the children pull it. At this time, the heavy historical object is reconstructed into a stage performance prop that is within reach. The rolling wheels eighty years ago were too harsh and suffocating, but perhaps when such a small car walks this road again eighty years later, it can gently leave the ruts of history in everyone's heart. But it will not confuse history. Because when people of different ages and professions pull these miniature corpse transporters, they are just told in a gentler and calmer way that behind the absurd behavior is the unbearable pain.

7.1.2 *La Bohème*

Another example proves the improvement of narrative perception and thinking brought by the stage scene reset. The "space version" of "La Bohème" by German director Claus Guth, the reset of the entire scene easily reminds people of Stanley Kubrick's "2001: A Space Odyssey" in 1968 and Andrei Tarkovsky's "Solaris" in 1972. The author of "La Bohème", Puccini, sings about the confusion of youth, the brevity of love, and the lament of life. German director Claus Guth uses this "space version" of "La Bohème" to connect Puccini and Tarkovsky.

A nearly real spaceship is indeed more suitable for the grand and modern theater of Bastille than the attic under the roof of Paris. The interior design of the spaceship is exquisite, showing the transparency and transcendence of the white school in architecture, making the space and structure more clearly expressed. The form has also become more powerful. As mentioned above, the replacement of realistic scenes by "local fantasy theory" almost creates a surreal channel to introduce audience experience. Such means are diverse, but the purpose is very clear, that is, first of all, to break the inertia of traditional stage design. Such thinking has provided a starting point for the prosperity of memory. Even if, as mentioned above, you face confusion in an innovative stage, you can fall into irreplaceable real objects and museum spaces.

7.2 *A new methodology emerges in stage design*

After briefly analyzing the above cases, the author would like to make a general conclusion and overview here. By resetting the scenes of the traditional stage, reversing the narrative logic, and re-empowering the stage props, the stage is pushed to a more public space and becomes an artistic action with public performance attributes. Such an art form that integrates multiple elements naturally gives birth to the methodology of stage design in a new stage, which evolves in five directions: performance form, script creation, character fiction, prop empowerment, and narrative logic. In terms of performance form, it uses the iterative results of performing arts to modernize it and make it easy to interact with the audience. In terms of script creation, it is different from the guided tour and comprehensiveness of museum narratives, highlighting the contradictions of events and the characteristics of objects, and forming a stage narrative with a strong sense of rhythm. In terms of characters, historical events can be reviewed from a new perspective, and a macro reading can be completed without interfering with historical events. In terms of prop empowerment, boldly let the factual objects form installations, props and other objects. The best way to eliminate the sense of boundaries is to let it integrate into people's daily life and viewing process in the most natural form. The evolving stage performances in these five directions can better give birth to the vision of memory prosperity, and while completing the task of protecting public historical memory, bring humanity's spiritual heritage into the new world with its mission.

8. Conclusion

After initially revealing the grim trend of the end of art under the memory crisis, this study briefly analyzes the structural deficiencies of artistic creation in historical narratives today, and attempts to find the original needs of human society for historical inheritance and artistic creation, so as to awaken stage art creators to reproduce and guide precious historical and cultural heritage. Subsequently, the author uses case analysis to reveal the multiple presentation forms and technological means brought about by

the development of today's technology, so that stage design can use these elements and thinking to guide historical narratives into a new era of artistic creation. I believe that with the rich possibilities provided by stage design and the continuous self-reflection of creators, the future combination of historical heritage and stage art should be exciting.

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