

Study on the Experience Venue Design under the Background of Red Culture

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Abstract: Red culture is a modern culture formed by the integration of Marxism and Chinese local excellent culture, with rich historical background. The government should not only fully perform its functions, but also enrich the ways of cultural communication, pay attention to the construction of talents and fully display the unique charm of red culture. Based on the background of red culture and experience venues, this paper analyzes the inevitability of experience development in red venues on the basis of the current situation, mode and problems of red culture. The design of experience space needs to grasp logical thinking, image thinking and architectural structure, so as to design an artistic expression space with distinct personality and connotation.

Keywords: Red Culture, Experience

1. Introduction

1.1 Red cultural background and significance

Red Cultural Background and Meaning Since the reform and opening up, people's living standards have gradually improved, but at the same time, people's ideological changes have taken place, but little is known about history, forgetting that the good life is hard-won now. What is missing today is the propaganda and education of the red culture. With the trend of the development of red culture, just take this opportunity to promote red culture, and the venue to know the youth as the theme of red culture as the background with the way of experience, can not only together people's inner memories and national feelings, but also make people personally feel the "uphill and down the countryside" of the young people are not easy. Thus achieved the purpose of publicity and education. It can also make people feel education from practice and stimulate people's sense of national identity.

1.2 L-istat attwali tar-riċerka fid-dar u barra mill-pajjiż

Domestic and foreign research status with the rise of red culture and the development of technology, experience-style venues gradually into people's lives, red cultural background experience museum can make the people's eyes shine, help people better feel the power of red culture. The design of experience-based venues abroad has matured, but there are some shortcomings in the communication and educational sense of red culture. Foreign academic circles have a different understanding of "red culture". Michael Sheridan, for example, analyzed the great influence of red art and red films on the Communist Party of China in red culture, and the red cultural heritage in the Chinese museum's collection brought great enthusiasm to the sputtering of the Chinese Communist Party. It can be seen that foreign academic circles have some research on the specific content composition of China's red culture, but relative to the promotion of red culture and education is still lacking. Although the design of experiential venues in China is not as mature as abroad, but there are also new models, such as immersion, interactive experience, VR and so on. As China's native culture, the domestic academic circles focus on the red culture in the revolutionary period, and fail to fully excavate and highlight the connotation of the red culture and the value of the times. Relatively conservative, the form of presentation is relatively single, reflected in the exhibition hall, most of the pictures and text to display, but the real-life experience is very few. In summary, the author thinks that the design of the experience-based venues under the background of red culture needs to think deeply about the red culture, and needs the improvement of new experience mode and technology. This case excavates and extracts the red culture, integrates the new experience mode and technology into the design of the experience hall, so as to carry forward and spread the red culture.

2. A brief description of the design of exper experienced venues under the background of red culture

2.1 The definition of an exper experience venue

Is an experience hall in which people participate in the experience in person. That is, through their own practice to understand and feel the things around. That is, activity is also the result. Its activity is that people experience something personally and get the corresponding understanding, perception and emotion, the result of which is the understanding, perception and emotion that people get from personal experience.

2.2 The design points of the experative venue

The way of experience is an important part of the experience hall, but also one of the most abundant forms of the most important form, the experience hall appears, the way of experience is also a variety of appearance, the effect is also very good. In the design should pay attention to

(1) To consider the overall layout and the relationship between the environment, so that the landscape and architecture perfect integration, to create a natural and architectural integration of the environment atmosphere, so that the experiencer does not need to feel.

(2) The internal function partition is clear, easy to better experience the entire space

(3) To experience-oriented, so that guests better integrate into it.

(4) The selection of building materials should also try to use suitable local materials for later protection.

2.3 The research significance of experian venues

Is the fundamental characteristic of experience? Many of the experience pavilions show the "past", which is difficult for people to experience first-hand in time and space, but there are other ways in which the experience museum can make the real environment of history in front of people's eyes, such as historical neighborhoods and old sites, by restoring the display, giving the audience an immersive feeling. For example, Qilu Zhiqing Cultural Experience Museum in the context of red culture, let people personally experience that year's "uphill and downhill" experience knowledge of the youth that year is not easy, so that the audience in the scene of life, feel different life. Through the experience hall to simulate the scene, the audience through the simulation of the scene, question and answer, play games and other ways to learn knowledge, stimulate the audience's interest, improve enthusiasm, but also achieved the purpose of publicity and education. Through the atmosphere created by the experience museum, it is easier for people to follow the psychological touch from the point of view of practice, to be in education, so as to feel, to experience, to explore this understanding and emotion.

3. The spatial experience form design and analysis

3.1 The spatial positioning of the exper experience venue

Red culture and visitors and experience museum design ideas, image positioning has a close relationship, before the design experience museum, designers should fully collect the characteristics of red culture, as well as the consumption of people and design concepts and the status quo and the future direction of development, and then need to determine is to experience the interior style positioning and characteristics, according to style and characteristics and previous data analysis to carry out environmental and internal and architectural design, so that it can meet the needs of function and aesthetic and psychological.

3.2 The functional analysis of the experience venue

The functional area of the experience hall has the exhibition experience area, the display area, the dining and accommodation area, the tour lounge area, the storage area and the leisure and entertainment area. The local environment, climate and transportation are inextricably linked to the functional zoning of the Experience Pavilion. The experience area is for visitors, consumers experience

the red culture first-hand, that is, through watching, using, life feeling and other aspects and three-dimensional to complete the experience. This stimulates the visitor's infinite imagination. But the overall feeling of red culture for visitors is of the utmost importance.

3.3 The key planning of experual venues

When the designer design each venue should also grasp the focus, pay attention to the virtual combination, establish a perfect visual center point, distinguish between clear primary and secondary levels of any venue design should focus, there is a perfect visual center, the main and secondary relationship to distinguish clearly, so as to achieve design aesthetics, in line with aesthetic principles. The design of the Experience Pavilion makes the same sense. The Experience Hall will focus on the entrance to the venue, the central hall and the main experience and exhibition sections. The exterior of the building needs the environment, the design of building materials and facades as the focus. Pay attention to what customers need, so that the design firmly grasp the customer's eyeballs, stimulate consumer psychology, to meet the needs.

3.4 The space combination of experian venues

Experience Hall design should pay attention to the combination of the forms of each space, in the interconnected at the same time to do independent of each other, but also to achieve the experience of the overall style of the museum unity. This achieves the sense of experience of the analog display. If the space adopts the structure of high and low fall, on the one hand, it is beneficial for the experience areas to be independent of each other and not interfere with each other; On the other hand, it adds space interest to the whole.

3.5 The interface design of exper experienced venues

The design of the experienced venue interface should be studied according to the theme cultural characteristics of the design and the overall style characteristics of the experience hall, while paying attention to the progress of science and technology to change the facilities display and experience mode of the experience hall in a timely manner. Experience Museum should take seriously the style positioning inside the exhibition area, the way and method of experiencing the area, and the renewal of the facilities display inside the experience hall, which is a problem that the experience hall design often has to face. In general, the decoration of the experience hall to leave room for later rearrangement, to make visitors every time there will be some different changes, which can stimulate the audience's consumer psychology, thereby improving the repeat rate of visitors. Designers should always be aware of changes in the market, so as to adjust the internal changes of the venue in real time. This places higher demands on designers.

3.6 The color and material analysis of the experience venue

The functional areas of the Experience Hall include the exhibition experience area, the exhibition area, the dining and accommodation area, the tour lounge area, the storage area and the leisure and entertainment area. The design of the Red Cultural Experience Museum should pay attention to the word "red" in color, the internal color and architectural appearance color to form a mutual echo, unity, color can express different feelings, different colors in different environments have different feelings, such as red gives people the feeling is warm, warm, symbolizing joy and auspicious. Through the clever use of color to make the visual environment of the experience museum change differently. We should pay attention to the physical and psychological needs of tourists to be applied to color design. At the same time pay attention to color and material matching, color and material is mutually auxiliary role, when you want to use a certain material at the same time also want to consider color, materials have a variety of materials, according to the appropriate content to use, the color of the material should be considered comprehensively.

3.7 Experience-oriented venue lighting design experience hall to pay attention to practical light and shadow lighting.

Lighting can be divided into three ways, the first is mainly natural light, artificial lighting as a supplement. In lighting design, natural light source has many functions, and has practicality, can not be ignored; The value of natural light. Natural light can make the whole experience museum better

integrated into nature, full of vitality. The second is the combination of natural light sources and artificial lighting. The third is that the entire venue is artificially lit, but there are many limitations. The lighting design in the experience venue has a great effect, pay attention to the use of different lights in the unused scene, the lighting can make the inside of the experience hall feel up a notch. It also determines that the lights in different scenes have different themes and expressions.

The design of the Red Cultural Experience Museum should be based on the actual situation in the local area, and design a red culture dominated by the experience mode, many of which are diverse and colorful red culture. To enhance the charm of red culture, enhance the persuasion of red culture, so that the long-term development of red culture. This paper first studies the origin and present situation of experientive venues in the context of red culture, and obtains a series of theoretical knowledge about the experience pavilion, but the research of theoretical knowledge is not enough, it is necessary to understand the literature, make an in-depth understanding of red culture, experientive venues, related concepts and related theories, and summarize the principles and concepts of experientive venue design under the background of red culture by using theoretical knowledge and cases. The development of the Experience Pavilion is of high value. First, the experience-style venues under the background of red culture can make visitors personally understand and feel the connotation of red culture, and achieve the desire to make people re-understand red culture and feel the great development of the motherland. Inspire people's love for their motherland. Second, as one of the carriers of the spread of red culture, the Experience Hall is of great significance to the promotion of Red Culture in China. The development of experientive venues under the background of red culture is conducive to relaxing the mind and body of tourists and understanding the development of red culture at the same time. Third, the development of experientive venues under the background of red culture is conducive to stimulating the desire of young people to participate in activities, but also to experience the revolutionary history of the year first-hand, to stimulate children's sense of national identity. This kind of experience activity is beneficial to the young people to learn the red culture better, which is more flexible than the knowledge in books, and also achieves the goal of education.

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