
**EXPLORATION AND ANALYSIS ON THE DEVELOPMENT STRATEGY
OF EXPERIENTIAL DESIGN ENABLING RED CULTURE: TAKE THE
YIMENG REGION AS AN EXAMPLE**

Huimin Liu, 228 MSc in Mechanics, Year 1

Minma Ni, PhD, Associate Professor

Donghua University

Shanghai

Abstract: Red culture is a valuable cultural heritage of the Chinese nation. This article is a targeted study on the development strategy of red culture based on experience design under the call of vigorously promoting red culture. Taking red culture of the Yimeng region as an example, this article explores red culture and experience design, analyzes it combined with the perspective of feasibility development, and puts forward the strategy of red culture experience design to achieve the ultimate goal of driving local economic development, inheriting on and carrying forward red culture. It is hoped that this article can be of some reference significance to the research on the development of red culture in relevant regions and experience design.

Keywords: red culture; experience design; development strategy; Yimeng

0 Introduction

In the wake of the Industrial Revolution, the rapid expansion of technology was followed by the strong impact of modern digital and information technology on

today's society. Among these, the social and natural environment on which the red culture depends for survival is increasingly impacted and eroded by social development and transformation [1]. Based on the continuous improvement of the country's emphasis on the cultural industry and red culture education, the cultural industry in various regions, especially the old red revolutionary areas, has been vigorously developed under economic impetus and government support. And the modern development strategy of the red culture has received widespread attention. In this era of experience economy, people's yearning for a better life has led to a huge change in user needs. A single experience can't meet the material and spiritual needs of people. And user experience is developing towards diversification [2]. Under the background of digital information, it is important and necessary to study the development strategy of red culture about how to broaden its design and communication channels.

1 Background

1.1 Integration of cultural tourism promotes the integration and development of red cultural resources.

Culture is the source of cultural tourism and cultural tourism is an important carrier of culture [3]. In recent years, red culture tourism has made some waves in the market. Culture is not only spread through media such as television and the internet, but also through field projects such as tourism that lead people to get in touch with red culture. With the increasing importance attached by the state to the cultural industry and red culture education, the cultural industry in various regions, especially the old revolutionary areas, has been vigorously developed with economic

impetus and government support. Red cultural tourism in the cultural industry is an important part of the economic development and cultural dissemination of the old red revolutionary areas, and it plays a significant role in spreading red culture, promoting the tourism industry and driving local economic development. The Opinions on Implementing the Revolutionary Cultural Relics Protection and Utilization Project (2018-2022), published by the State Council in July 2018, clearly states: " Build a number of demonstration bases for the protection and utilization of revolutionary cultural relics, promote a number of red tourism boutique routes, and develop a number of revolutionary cultural relics propaganda products and cultural products. [4]" And, 2021 is the centenary of the founding of the Party, February 20 the State Council issued " Opinions on supporting the revitalization and development of old revolutionary areas in the new era " State Development [2021] No. 3, the document clearly pointed out to vigorously promote the heritage of red culture, to promote the development of red tourism high-quality [5]. The old red revolutionary areas and the development of tourism are receiving more and more attention. The encouragement of national policies has provided strong support and protection for the development of red culture and tourism.

Through the unique form of experience, cultural tourism allows intangible red cultural resources to be attached to real user experiences, making culture visual and experiential through tourism as a concrete, tangible form of external expression. Tourism is used to integrate cultural resources and promote their dissemination and development, while culture can empower and add value to tourism as a carrier, jointly promoting local economic development and cultural dissemination [3]. Moreover,

with the change of national policy on epidemic prevention, the tourism industry, which had been lagging behind in recent years due to the epidemic, has broken through its original limitations and is gradually brightening up. Therefore, the integration of red cultural resources and the promotion of cultural tourism is a very necessary and potential initiative for cultural development and economic growth.

1.2 The experience economy enriches forms of cultural

With the advancement of science, people's needs have changed greatly, not only in terms of survival needs, but also in terms of satisfying a high level of living needs. In the era of the experience economy, the experience of the product becomes one of the most important factors in people's choice of consumption. However, due to the influence of the epidemic and the limitations of the red culture industry's own development level, the experience form of China's red culture industry is still at a flat, low-experience stage. Culture is not well integrated with products, for example, cultural and creative products closely related to culture do not fit well with culture, and culture can only play a decorative or attractive gimmick to products or projects from a superficial level and from the surface, rather than truly existing as the essence of the product or project. In addition, the form of cultural experience is relatively homogeneous, with cultural tourism, for example, being mostly on-site visits and explanations, which makes the experience of the user low. These circumstances have led to a situation in which red culture is ignored by consumers. In the context of the digitalization of society, national and local governments have encouraged the vigorous development of digital culture and have actively introduced corresponding policies with a view to using digital technology and means to drive the development

and transmission of culture. In the Guidance on Promoting the Innovative Development of Digital Culture Industry published by the former Ministry of Culture in 2017, the concept of "digital culture and creativity" was first clarified [6]. In 2020, the Ministry of Culture and Tourism also proposed to further support and promote the transformation and development of digital culture and creativity.

The experience economy can transform a single form of cultural experience into a diversified form of experience by means of virtual and digital technology, and the realization of this technology has already had more obvious results in other fields. Therefore, with the support and encouragement of national policy, the use of digital means to experience design for red culture is a necessary measure for the transformation and further development of red culture.

1.3 Cultural confidence drives cultural innovation and heritage

Since the 18th Party Congress, General Secretary Xi has repeatedly pointed out the importance of cultural self-confidence, one of the components of the "Four Confidences". For the Chinese nation and the Chinese people, Chinese culture is the foundation of the development and progress of our country and nation, and is an important symbol of national soft power [3]. Red culture is a unique and important part of Chinese culture. The Chinese nation is a nation that has undergone many wars of resistance. Red culture is a summary and condensation of people's spirit and culture of resistance during the war years, it carries the revolutionary spirit of the Chinese nation and is an important embodiment of the self-confidence of the Chinese nation, and the innovation and design of red culture is of great significance in enhancing cultural identity and upholding cultural confidence. By studying the

innovation and development of red culture, exploring the connotation of red culture, making full use of red cultural resources, and inheriting and carrying forward red culture is an important step to improve cultural identity and uphold cultural self-confidence [7].

2 Red culture - take the Yimeng region as an example

2.1 Description of red culture

In a broad sense, red culture is the summary, condensation and sublimation of the connotation, spirit and deeds of the practical activities carried out by the Chinese Communist Party leading the Chinese nation during the period of Chinese revolution, construction and reform [8]. Red culture is forged by the sweat and blood of the people and the people's army during the hardships and tribulations of revolution, construction and reform. In the red culture, the spirit of the red revolution is the core. The red spirit is born out of the red culture and contributes to the promotion and transmission of the red culture, which is a very valuable cultural heritage of the Chinese nation.

By collecting and integrating information on red culture, it is possible to summarize it into three aspects: material culture, behavior culture and spiritual culture. Material culture is the material that has gradually accumulated in the history of revolution, construction and reform in the state of objective entities. As a static materialized form, it is the external form of red culture that can be directly viewed and touched. And material culture is the material result of the accumulation and precipitation of revolutionary history, which is very easy for people to associate through its external material form. Behavior culture refers to the specific behavior

and results of people's behavior under the leadership of the Communist Party of China. It is a condensed and artistic version of revolutionary deeds, characters and scenes, and is a living immaterial culture [9]. Spiritual culture is the sum of consciousness, ideas, and connotations involved in red culture, and the spirit of the red revolution is the soul of red culture [10]. Analyzing the red culture resources in Yimeng area, the material culture of Yimeng red culture resources can be divided into red figures, buildings, and cultural relics; the behavioral culture can be divided into red deeds, war of resistance, and red cultural classics; and the spiritual culture refers to the spirit of Yimeng, as shown in Figure 1.

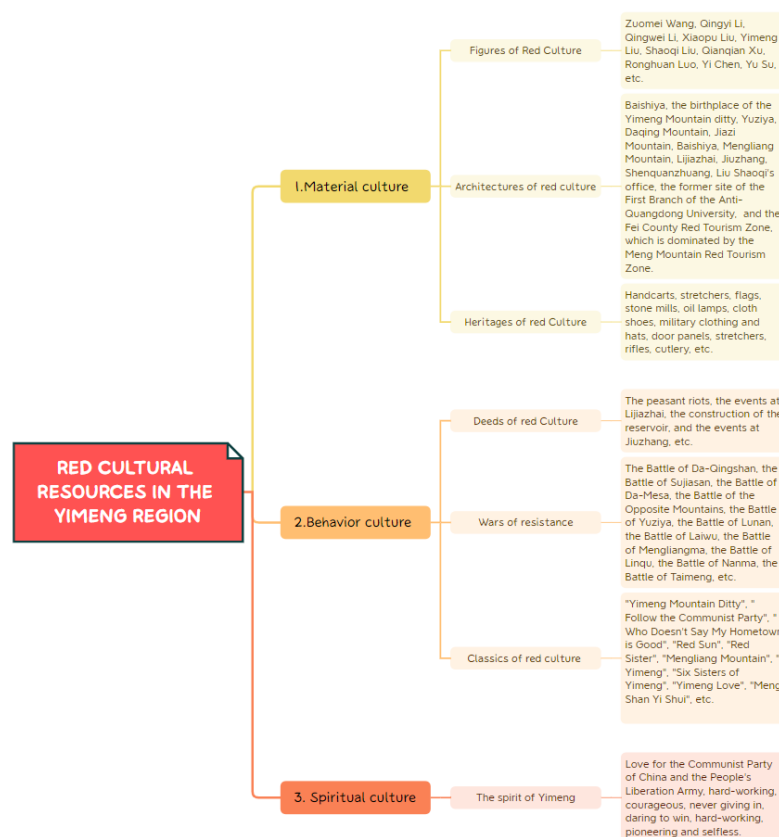


Fig.1 Summary of red cultural resources in the Yimeng region

2.2 Analysis on the status of red culture development and dissemination

At present, the development and dissemination of red culture is mostly carried

out in two ways: offline dissemination and online dissemination.

Most of the offline dissemination is carried out through the development and development of local red industries based on local red cultural resources such as old revolutionary areas, revolutionary sites and revolutionary culture. Through red cultural tourism and red cultural creation, red culture is spread and promoted. At present, red cultural tourism is in a single form, mostly in the form of study tours and excursions, in which most of the explanations rely on manual explanations and browsing of textual materials on their own. The experience of the participants is not strong, and also lacks attraction. Red cultural creation is also a carrier tool for carrying red culture, and one of the ways to spread it. At present, red culture is mainly expressed through cultural and creative products, display design and public furniture. Among them, the current red cultural and creative products are mostly souvenir-based cultural and creative products. This type of products expressing red culture is relatively single, and the design is mostly limited to words and icons, which makes it difficult to express the connotation of the spirit of local red culture.

Online communication is through the form of "Internet + Red Culture", that is, through the medium of online media to tell and spread the red culture. Through official video numbers, public numbers, public platforms, etc., red culture is spread and promoted. Through a combination of visual and auditory means, red culture is presented to the public in a more vivid form. But in this digital information age, technological development has not only stayed in two-dimensional communication, but has developed and transformed towards three-dimensional direction. Nowadays, red culture is rarely displayed and disseminated in three dimensions through higher

technologies and ways. In the context of the integration and development of multiple cultures toward virtual technology and meta-universe, the dissemination and development of red culture should also keep up with the trend of the times and play its unique characteristics in it, so that it can be better developed and inherited.

3 Experience design

3.1 Cognitive analysis of experience design

"Experience" is defined in Collins Dictionary as "the effect of one or more things that happen to a person, or one's own reaction to an event or feelings that occur." In the 1970s, American scholar Alvin Toffler first proposed the concept of "experience industry", and pointed out that under the pressure of consumer demand and the expectation of economic growth, the society would gradually transform to future experience production [11].

In a broad sense, experience design is a new design theory with the main goal of satisfying user needs. It is produced by combining the theoretical knowledge related to experience economy with the design science. Experience design uses design as a means of realization, to explore the possibility of meeting the needs of users. It not only focuses on traditional product design and other forms, but also pays more attention to the design of ways, types and processes of user experience. This aim is to better meet the material and spiritual needs of users, and to trigger deeper experience feelings [12].

3.2 Dimension analysis of experience design

Although the main goal of experience design is to meet the needs of users at a higher level, it is not only influenced by users (subject), but also by the environment

(object). Thus, experience design have their own different characteristics. In The Experience Economy, Pyne and Gilmore propose a classification method of experience economy theory, which correlates the two dimensions of the user's experience participation level and state, and experience environment. And they divide experience into four different types: entertaining experience, educational experience, escapist experience and aesthetic experience, as shown in Figure 2. The two ends of the horizontal axis are made up of passive engagement and active engagement, the choice of which is related to users themselves. The two ends of the vertical axis are made up of passive attraction and active immersion, which are choices made by users based on the influence of environmental factors. With the combined effect of both, experience is divided into four types, occupying each of the four quadrants. In addition, the center of the axis is the “honeypot” area, the ultimate experience, which integrates all four experience types. Entertainment experience refers to the effect of an experience that is passively produced by the user's senses, attracted by the experiential activity; educational experience is an experience produced by passive attraction when the user's body and consciousness are actively involved. Aesthetic and escapist experiences both occur when the user is actively involved in the experience, but they have differences. In aesthetic experiences, users are dominated by the event or environment. The latter is quite the opposite [3].

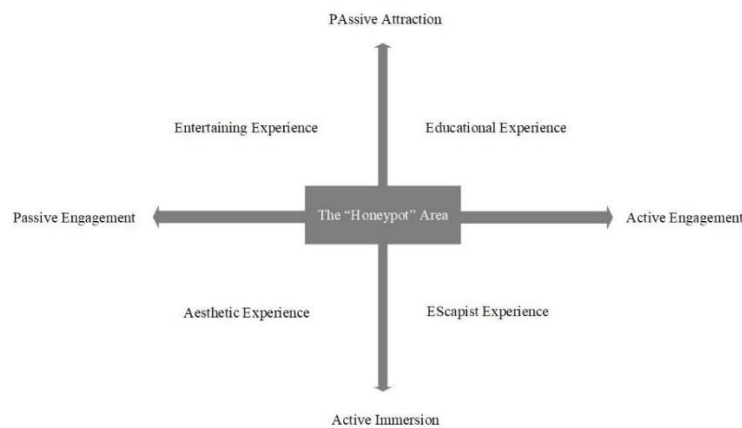


Fig.2 A way of classifying the economic theory of experience (Self-drawn)

4 Analysis on the development of red culture empowered by experience design

4.1 Common psychology perspective

The concept of "people-oriented" is to take people as the core and starting point of design. The whole process of design should meet people's own material and spiritual needs, which is the main goal of experience design. The ultimate purpose on the experience design of red culture is to promote and inherit red culture. This process is for the public. So, in the process of design, we must give full consideration to the issue of "common psychology". It is necessary to consider the acceptance and recognition of the whole group for the red cultural experience design. The design should not only meet the needs of a single audience group such as children or students, but also consider adults, middle-aged and elderly people. Based on the idea that revolution should start with children, young people is the main user groups of the red cultural tourism and the red cultural creative design. But the inheritance of red culture requires the joint efforts of all people. The design should extract the commonality of user needs at different stages to enable experience design of red culture.

4.2 Individual psychology perspective

Design needs to serve the public, so it needs to meet the common psychology. But in order to make the design to attract more users, we can't give up the role and influence of "individual psychology". In the era of digital information technology, people's living standards and needs have changed qualitatively. With the continuous improvement of the level of science, it has also provided users with the technology and means to meet their different needs. People's needs are shifting towards diversity. Under this trend, different cultures are increasingly concerned with individual differences in users' behavior and psychological needs in the transformation to adapt to modern competition. Instead of taking a group as a user, they pay more attention to individual demand differences, and meet gradually differentiated market and consumption demands by means of de-averaging [13]. Therefore, in the experience design of red culture, the demand of " individuality" should also be considered. So that individuation and diversification can become a favorable means of attracting users to consume, attract more users, and be more conducive to the development, dissemination and inheritance of red culture.

5 Exploring the experience design strategy of red culture

5.1 Gamified experience

In the current development and application of red culture design, the main focus is on tourist sightseeing or independent understanding. In this process, the form is rather homogeneous, and users often feel bored with it. It is a problem that how to guide users to learn red culture in a more attractive way. Gamified experience can be done through interactive games that allow users to engage with red culture in a

participatory and enjoyable way, not just as a learning process, but also as a game. The digital information society provides more immersive, virtual technologies and means for the realization of more comfortable and interesting red cultural experience design. Taking red culture scenic spot in the Yimeng area as an example, some game activities can be added to the tour, like taking the whole tour as an adventure or a treasure hunting activity, with learning each scenic spot and completing each project task, to get some rewards. This kind of gamified experience will not only bring users an enjoyable experience and improve their sense of experience, but also better promote their studying of red culture. Thus, it will contribute to the development and inheritance of red culture.

5.2 "Five Senses" Experience

In the context of the digital society, the development and application of virtual technology has become a major trend. In experience design, the comprehensive application of virtual technologies such as “AI”, “VR” or “AR+VR”, can enhance users' sense of experience and interaction. That can bring users an immersive experience. Applying these technologies to the experience design of red culture, experiencers can break through the original experience limits of hearing and vision, and get in touch with the immersive feeling brought by "five senses". Taking red culture tourism in Yimeng area as an example, VR experience activities can be designed to allow users to restore the scenes and characters at that time, such as the Battle of Daqing Mountain and the Battle of Yuanziya, through VR technology and equipment, and put users at the scene of the occurrence of red deeds. They can use multiple sensory organs to experience red culture and achieve a multi-dimensional

experience. “Five senses” is the main way for people to generate memory of things and environments [14]. Therefore, with the help of advanced technology and means, it can not only bring users a better immersive experience, but also help them to understand red culture, so as to better develop and inherit red culture.

5.3 Narrative experience

The public's understanding of red culture is mostly through the records and descriptions of cultural deeds and figures. Narrative experience is an interactive experience based on a situational narrative that allows users to immerse themselves in the story and experience its plot, fun and logic through the situational and story-based narrative mode. Taking red culture of the Yimeng area as an example, a story line can be set for a soldier, from his birth, through the war to the postwar period, and it throughout the revolutionary culture of Yimeng. Each user can create their own character according to their own preferences. And each different character triggers different red deeds and exposures different red characters. Through this narrative approach, combined with virtual reality technology, the user experience can be more immersive. Whether it is designed as a game or just a storytelling-based process, it will bring a better experience to the user and meet their higher needs, and further promote the spread and inheritance of red culture.

6 Conclusion

Under the influence of the experience economy era, traditional forms of red culture dissemination and learning are no longer sufficient to meet the growing demands of cultural consumers and are gradually eliminated. In order to prevent the development of red culture from being hindered by this form of communication, it is

necessary to enable the development of red culture through experience design, so that the ways and means of its dissemination and promotion are closer to the digital and experiential way of consumption. This article draws on the idea of experience design to analyze red culture experience design from the perspectives of common psychology and individual psychology. Finally proposes the development strategy of red culture from three aspects: gamified experience, "five senses" experience and narrative experience. But the article failed to make a complete and specific design scheme for the proposed strategy, it can continue to study and design in the future. It is hoped that this article will provide some reference value for the development of red culture and its combination with experience design.

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