

Research on the Design of Rural Red Culture Theme Exhibition Space based on Scene Creation

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Abstract: Deep interpretation of situational design is the foundation for studying the display space of red culture. Based on the situational model, it is possible to design a red culture display space that meets modern requirements. The article analyzes the current development status of red culture display space design, interprets the relevant concepts of situational design, explores the relationship between situational design and red culture display space, discusses the design expression of red culture display space under situational mode, summarizes the development significance of red culture display space design under situational mode, in order to achieve better integration of modern display space and red culture under situational mode, Create a display space that is more in line with modern aesthetics.

Keywords: Situational Mode; Red Culture; Display Space.

1. Introduction

In just a few decades, China has transformed from a backward agricultural country to an industrial country, moving from insufficient food and clothing to a comprehensive well-off society, and its development speed has amazed the world. Especially in the cultural field, under the promotion of the current "cultural rejuvenation" strategy, inheriting and promoting China's red culture is conducive to helping the Chinese people establish cultural confidence. In the new era, modern display art has become a new means of inheriting and promoting red culture. This method of promoting red culture through display spaces is not uncommon, but most red culture exhibition halls are only a part of museums, making it difficult to see independent red culture display spaces with a sense of design. In short, the current development status of red culture display spaces is not optimistic, and more efforts and attempts are needed to find a path in design that conforms to the characteristics of red culture.

2. The Development Status of Red Culture Display Space Design

The current design and display methods of red culture display spaces are still in a backward state, lacking systematic conceptual guidance, and there is a considerable lack of practical cases for designers to learn from. The current design of red culture display spaces still cannot break through the shackles of traditional design concepts, and even some designers who want to innovate cannot find suitable methods.

The design of modern red culture display spaces generally faces problems of severe homogenization and single design styles. Red culture itself has diversity and differences, and its specific content has uniqueness. However, when designers design red culture display spaces, they often cannot fully express the full connotation of red culture. In other words, the relationship between display space design and red culture is not a fusion, but a patchwork relationship. At the same time, the vast majority of red cultural display space designs are based on red, with a relatively single use of color, making it

appear more serious and less attractive to tourists.

3. Concepts Related to Contextualization

For the display space, the concept of situational expression is unique. Scenario "not only refers to the external spatial environment, but also includes the spatial atmosphere and the audience's own understanding and feelings of the environment they are in. The entire process of the connection between the subject and the object is contextualized. For the display space, the expression of contextualized concepts is unique Scenario "not only refers to the external spatial environment, but also includes the spatial atmosphere and the audience's own understanding and feelings of the environment they are in. The entire process of the connection between the subject and the object is the specific manifestation of situational design in the display space.

The concept of contextualization emerged during the First Industrial Revolution. At that time, with the rise of modern industry and urbanization, relationships between people became indifferent. In order to change this situation, people increasingly valued personalized designs that could promote emotional communication between people. In a sense, this personalized design is the initial stage of situational development. In 1989, Brown first proposed the concept of "situational learning". In 2001, American information interaction design expert Xie Zofu defined "experience design" in his book "Experience Design" as: it integrates consumer participation into the design, where enterprises use services as "stages", products as "props", and the environment as "scenery", allowing consumers to experience a beautiful process in commercial activities. Similarly, the term 'experience' here can be understood as the interactive relationship between people and space in a situational mode. Currently, with the continuous progress of human-computer interaction technology and multimedia technology, people's ability to apply scenarios has greatly improved, and it has also begun to receive more attention from different fields and populations.

3.1. Scene Design

From a macro perspective, scene design can be divided into two types, namely creative scenes and restorative scenes. Creative scenes are display space scenes designed by designers by organizing and refining their own understanding of display content. Restorative scenes are display space scenes designed by designers to simulate the spatial environment in which exhibits have been in the past as realistically as possible. No matter what kind of scene design, it is based on practical verification, which is related to the information conveyed by the scene and the authenticity of the scene itself. In the past, people often confused display with display in the display space of red culture, but in fact, there were significant differences between them. The traditional display method involves a simple combination of exhibits, exhibition racks, and lighting, while the scene design in the situational mode uses novel technical means to bring a more three-dimensional feeling to the audience from the visual, auditory, and tactile aspects, in order to meet people's high-level needs for modern red cultural display space.

3.2. Multimedia Technology

In the process of designing display spaces, the action of "watching" serves as an important bridge between the subject and the object. Therefore, visual communication design plays an important role in the entire process of display space design. Firstly, multimedia technology can effectively improve the presentation of visual communication design and enhance the presentation effect of the display space. Secondly, when designing a display space in a situational mode, designers should have innovative thinking and pay attention to the unity of uniqueness and integrity in space design. The intervention of multimedia technology helps establish a deeper connection between media system design, display streamline design, and visual recognition system design with the entire spatial scene, making each design element rich in content. Finally, the advantages of display space design in situational mode are also reflected in the application of multimedia technology in intelligent navigation and explanation systems. Behind every scene and exhibit that the audience is in, there is a thought-provoking story behind it. The intelligent guide and explanation system can provide the audience with a lively and emotional explanation of these exhibits. In addition, visitors can also use the intelligent guide and explanation system to choose their own exhibition routes and specific service content, achieving greater freedom of visit

3.3. Interaction Design

In the previous text, the author provided a detailed explanation of the word "scene", which mentioned that the subject's "emotion". In the previous text, the author provided a detailed explanation of the word "scene", which mentioned that the connection and integration between the subject's "emotion" and the object's "scenery" can be called "scene", and "interaction design" is the medium that connects "emotion" and "scenery". At present, virtual reality technology, immersive display technology, and interactive simulation technology are all relatively advanced and practical interactive technologies. Unlike traditional 3D animation, interactive technology presents a dynamic and open world that can provide users with immersive, multi-sensory, and interactive experiences.

4. The Relationship between Situational Design and the Display Space of Red Culture

4.1. The Necessity of Situational Design in the Display Space of Red Culture

George Brown Good once said, "Museums cultivate people's ability to observe, allowing ordinary visitors to make their own discoveries and make their own impressions with the help of explanations." In the red culture exhibition space, if the entire space is compared to a window for visitors to gain knowledge and information, then the display concept in situational mode is undoubtedly the hand that opens this window. Of course, even if visitors do not open the window, they can still see the scene inside the window, but this is far from directly touching and feeling memorable. The situational design of the display space can enable visitors to deeply understand the connotation of red culture, thereby effectively receiving relevant knowledge and information.

4.2. Scenario-based Design Promotes the Diversification of Design Techniques for Red Cultural Display Spaces.

Scenario-based design, from being understood and used by designers to deeply influencing the audience's visiting experience through diverse display methods, is a significant breakthrough for traditional display space design. In the interior design of the Memorial Hall for the Victims of the Nanjing Massacre by the Japanese Invaders of China, the designer used a lot of situational design techniques, using wax statues to realistically recreate the extremely cruel scenes of the killing at that time. The eye-catching number '300000' always reminds the Chinese people to 'our generation should strive for self-improvement'. The theme of situational design can be changed according to different design requirements. For example, when designing the exhibition space with the CPC's Long March as the theme, the 3D ring screen can be used to play around the relevant image data, allowing the audience to switch scenes at will through the touch screen, so as to truly experience the difficulties and hardships experienced by revolutionary martyrs on the road of the Long March from one picture to another, such as snowy mountains, plateaus, surging rivers, etc. At the same time, the display space can also use lighting and sound effects to render the atmosphere, which is also a manifestation of situational design.

5. Design and Expression of Red Culture Exhibition Space in Contextualized Mode

5.1. Scene Design Creates Spatial Personality

5.1.1. Creation of Spatial Environment

The design of the red culture display space is like the creation of a scroll, and the entire space should serve the same internal theme. Designers should integrate scene design based on a unified display space design style to make the entire display space more engaging. Based on the inherent characteristics of red culture, in the process of designing a display space for red culture, designers first need to determine the spatial personality of the entire environment, whether it is mournful or open and dynamic, whether it is warm or cold,

and recognize the close connection between the clarity of spatial personality and the audience's awareness. The blurrier the spatial personality, the more complex the content conveyed by the overall display environment for the audience, and the shallower their perception and thinking about the exhibits, vice versa. In addition to creating the spatial environment for the main scenes, creating the spatial environment for other scenes is also crucial. Different display themes, contents, and target audiences all require the creation of different spatial environment scenes.

5.1.2. Design of Relevant Elements

(1) Color design

By analyzing the three attributes of color system, brightness, and purity, and scientifically and orderly classifying and planning the color elements in the entire space, the design of the red culture display space can present a more outstanding visual effect. When designing a red cultural display space, designers should choose colors and lighting that are suitable for different themes. For example, the design of a display space with the theme of commemorating the victims of war persecution should focus on heaviness and sadness. Designers can use low brightness and low purity colors to create an atmosphere of sadness and sorrow. On the contrary, when designing a display space with the theme of praising historical figures, designers can use colors with higher purity, such as red, yellow, etc.

In addition to color tone, auxiliary colors in space are also important. In the design of red culture display spaces, how to match and use colors, how to combine colors with display props, and how to use colors to distinguish and transition various display areas are all issues that designers need to carefully ponder when carrying out color design.

(2) Lighting design

Red culture is sacred and inviolable. When designing a display space for red culture, designers can use lively and vivid colors, but should not use overly dazzling lighting. Lighting design is an auxiliary element in display space design. How to use simpler lighting to enhance the atmosphere of the display space is a challenge for designers in designing red culture display spaces. Designers can adopt different lighting methods by flexibly using lighting to emphasize the primary and secondary relationships of the displayed items. In addition, in order to achieve the desired design effect, designers can choose to use intelligent sound and light technology to make lighting design more flexible and serve different situational designs.

(3) Ground design

Ground design is mainly reflected in two aspects: firstly, extracting design elements from red culture, applying them to ground design, and then using changes in ground color, material, and texture to segment space; The second is the design of ground signs. Most of the audience are first-time exhibitors, and many of them may not be able to find the area they want to go because they are not familiar with the layout of the exhibition area. At this time, clear logo design is very necessary. Due to the rich content and diverse categories of red culture, the logo design of its display space should comprehensively consider factors such as architectural style, spatial scale, logo location, and target audience.

5.1.3. Design of Display Props

The exhibits in the red culture display space are diverse, and as an important carrier of exhibits, display props should also be in line with the specific display content. The difference in height and shape of display props can bring

different feelings to the audience. For example, sharp edged display props give a cool feeling, while tall and straight display props give a quiet feeling. In addition, the design of display props needs to be linked to the landscape design to form a corresponding relationship.

5.2. Application of Interactive Design in Red Culture Exhibition Space

5.2.1. Interactive Experience Design

Interaction design is an important means of creating situational spaces. The essence of interaction lies in the interaction and communication between people and objects, as well as between people and space, allowing participants to obtain unique experiences during the process of interaction and communication. Interactive experience design refers to the introduction of participatory display forms such as touch, listening, and Q&A on the basis of simple display to people, allowing the audience to personally participate in the display scene and become a part of the display process, achieving interactive communication with the scene, which can enhance the display effect of the red culture display space.

5.2.2. Flexible Use of Multimedia System Design

In recent years, despite the rapid development of China's exhibition industry, the development of red culture display space design has not been satisfactory. Flexible use of digital media can more clearly convey the connotation of red culture and promote the development of red culture display space design. Designers can appropriately utilize multimedia interactive technology for scene design to create a dynamic and interesting red culture display space.

5.2.3. Interaction Design Should Serve Display Needs

Interactive experience design has different side points in different scenarios. For example, in the design of a red cultural display space themed on celebrating the founding of the People's Republic of China, if you want the audience to experience the spectacular scene of Tiananmen Square during the founding of the People's Republic of China in the year of the founding of the People's Republic of China, then there is an interactive experience design for listening to popular wishes, We should focus on the aspect of seeing the world's small profits and using VR technology and sound processing techniques to prevent 5 times of electricity from "returning" to that era, and feel the inner joy and excitement together with the people of that era.

6. The Design of Red Culture Exhibition Space in Contextualized Mode Development significance

The article's exploration of the design of red culture exhibition spaces and situational design is shallow, but it is an inevitable trend to promote the development of the entire red culture exhibition space. This has important contemporary synonyms for the examination and promotion of red and Ba culture, as well as the development of related education undertakings. It is urgent to promote the integration of red culture display space design and sentiment driven Junye Li. The new form of display brought by situational mode can effectively solve various problems encountered in the current design of red culture display space and inject new vitality into it.

Acknowledgments

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