

# Research on Experience Design of Exhibitions of Revolutionary Cultural Relics from an Embodied Perspective

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**Abstract** How exhibitions of revolutionary cultural relics affect and enhance the audience's comprehensive experiences was discussed from aspects of bodily perception, spatial interaction, emotional resonance, and value identification, and the experience design of exhibitions of revolutionary cultural relics was further studied to better carry and convey the spirit of the revolution. Guided by embodied theory, this study was provided with methodological support from various perspectives, and analyzed the current development and existing problems of exhibitions of revolutionary cultural relics through field investigations. Currently, embodied theory is gradually being applied in exhibition design, and the focus of exhibitions is shifted from "objects" to "people". By collecting direct feelings and feedback from the audience on the exhibitions of revolutionary cultural relics, and theoretical construction and practical application for the experience design of these exhibitions are solidly supported. The needs for emotional and inspirational awakening, education and learning, participation and interaction were revealed. Based on the audience's behavior, a four-step design method was proposed: enhancing the sense of place, enriching sensory experience, strengthening interactive experiences, and fostering a sense of belonging. Through the application of experiential design in these four dimensions, it aims to reshape the methods of exhibitions of revolutionary cultural relics and promote a deep integration between the exhibitions and embodied theory.

**Keywords** Embodied, Revolutionary cultural relics, Exhibitions, Experience design

**DOI** 10.16785/j.issn 1943-989x.2025.1.010

As an important place for cultural and historical inheritance, the exhibition space of revolutionary cultural relics needs to be constantly innovated with the development of the times. In recent years, in order to implement the cultural relics work policy of "protecting first, strengthening management, exploring value, effectively using, and making cultural relics alive" in the new era, various regions have constantly innovated the exhibition methods<sup>[1]</sup>. It is also increasingly realized that the exhibitions of revolutionary cultural relics are not only a simple presentation of the preservation, display and memory of revolutionary cultural relics, but also plays an important role in the dissemination, exchange and protection of revolutionary culture as a window of revolutionary education. Learning revolutionary culture through visiting exhibitions can promote the diversified cognitive development of the audience. The exhibitions of revolutionary cultural relics takes the audience as the carrier and continues to convey the revolutionary culture and spirit in the process of visiting and experiencing.

At present, the embodied theory has been gradually applied in the design of exhibitions, mainly adopting new technologies such as digital media, virtual reality and interactive design to improve the overall level of exhibitions and promote the communication among the

audience, revolutionary cultural relics and exhibition environment. The application of these technologies has increased the layering of exhibitions, set off the historical atmosphere and enhanced the audience's sense of experience. Under the background of the experience economy era, the audience's diversified demand for exhibitions is increasing, and the exhibitions of revolutionary cultural relics have a broad development prospect. Now, the focus has gradually changed from "exhibition-centered" to "experience-centered" exhibitions.

This study focuses on the application of embodied theory in the experience design of exhibitions of revolutionary cultural relics. By sorting out the experience process of exhibitions of revolutionary cultural relics and the faced core problems and challenges, this paper discusses how embodied theory guides the experience design of exhibitions of revolutionary cultural relics with the support of virtual technology, and provides theoretical framework and practical guidance for the design of the exhibitions, aiming to enhance the education and interactivity of exhibitions of revolutionary cultural relics, use immersive and interactive ways to attract the audience, promote the audience's emotional engagement and cognitive development, and then enhance the attraction and educational value of exhibitions of revolutionary cultural relics.

## 1 Concept of embodied theory

Embodied theory, which is a category of cognitive science, emphasizes that cognition not only comes from the inside of the brain, but is also influenced by the interaction of body sensations, movements, and the environment, and that there is a dynamic interaction between the three. It explores the integration of cognition with environment, emotion and movement, as well as the role of the body in cognitive processes. Cognitive processes involve not only intracranial symbolic representation and computation, but also body, environment and culture<sup>[2]</sup>. This theory provides a new perspective for exhibitions, and emphasizes that the sense of participation and experience can be enhanced by the interaction between exhibits and the audience's physical experience. Cognition contains thought construction and cognitive behavior, and body includes movement system, perceptual system, and interaction between body and environment<sup>[3]</sup>.

## 2 Experience process and audience behavior of exhibitions of revolutionary cultural relics

### 2.1 Brief introduction of exhibitions of revolutionary cultural relics

Different from traditional exhibitions, an exhibition of revolutionary cultural relics aims to educate and inspire the audience and

enhance their understanding and identification with red culture and revolutionary spirit. An exhibition of revolutionary cultural relics is not only an important place to carry human spirit and culture, but also an important platform for lifelong education. As the core spiritual and cultural product of memorial halls, an exhibition is the main means to carry out social education and public services and realize social functions<sup>[4]</sup>.

In this context, the Party Central Committee with Xi Jinping comrade as the core attaches great importance to the protection and utilization of revolutionary cultural relics, and made a series of guiding opinions and discussions in this field<sup>[5]</sup>. A theme exhibition of revolutionary cultural relics is an important carrier for displaying revolutionary cultural relics, telling revolutionary stories, and carrying out learning and education of party history and propaganda and education of “four histories”<sup>[6]</sup>. The recent rise in the exhibition level of revolutionary cultural relics is linked to embodied theory. Embodied theory emphasizes

the close association of cognition, the body and the environment, and holds that knowledge and experience are acquired through the body’s activity in the physical world.

However, there are some deficiencies in the development process of current exhibitions of revolutionary cultural relics, such as the single display of exhibits, the lack of interactive experience and the lack of audience participation, which restrict the play of its educational effect. Therefore, there is an urgent need to solve these problems through innovative design and modern technological means to enhance the overall experience and cognitive effect of the audience.

### 2.2 Dilemma and opportunities

At present, in the Internet era characterized by the explosion of knowledge and the development of information consultation, as well as the creative era characterized by the generalization of culture, aesthetics and art<sup>[7]</sup>, cultural industry is faced with many challenges. The deep-seated reasons for restricting the promotion of the competitiveness of cultural

industry are mainly the vagueness of values, the lack of content creativity and the insufficient application of technological innovation. In addition, the inadequate upgrading of cultural industry structure and incomplete technological innovation lead to the chaotic appearance and vacuous content of cultural products<sup>[7]</sup>. Therefore, by obtaining the feedback of the audience’s experience, the interactive behavior of exhibitions can be optimized, which helps to improve users’ perception and experience, and has a positive impact on the spread of revolutionary culture. By analyzing the audience’s behavior, four dimensions of experience design can be summarized, namely enhancing place experience, enriching sensory experience, strengthening interactive experience, and generating the sense of belonging (Fig.1).

In terms of space layout, in order to meet the needs of an exhibition, the exhibition hall usually has no windows, and this kind of enclosed space is easy to make people feel “claustrophobic”. If the audience stays in this psycho-

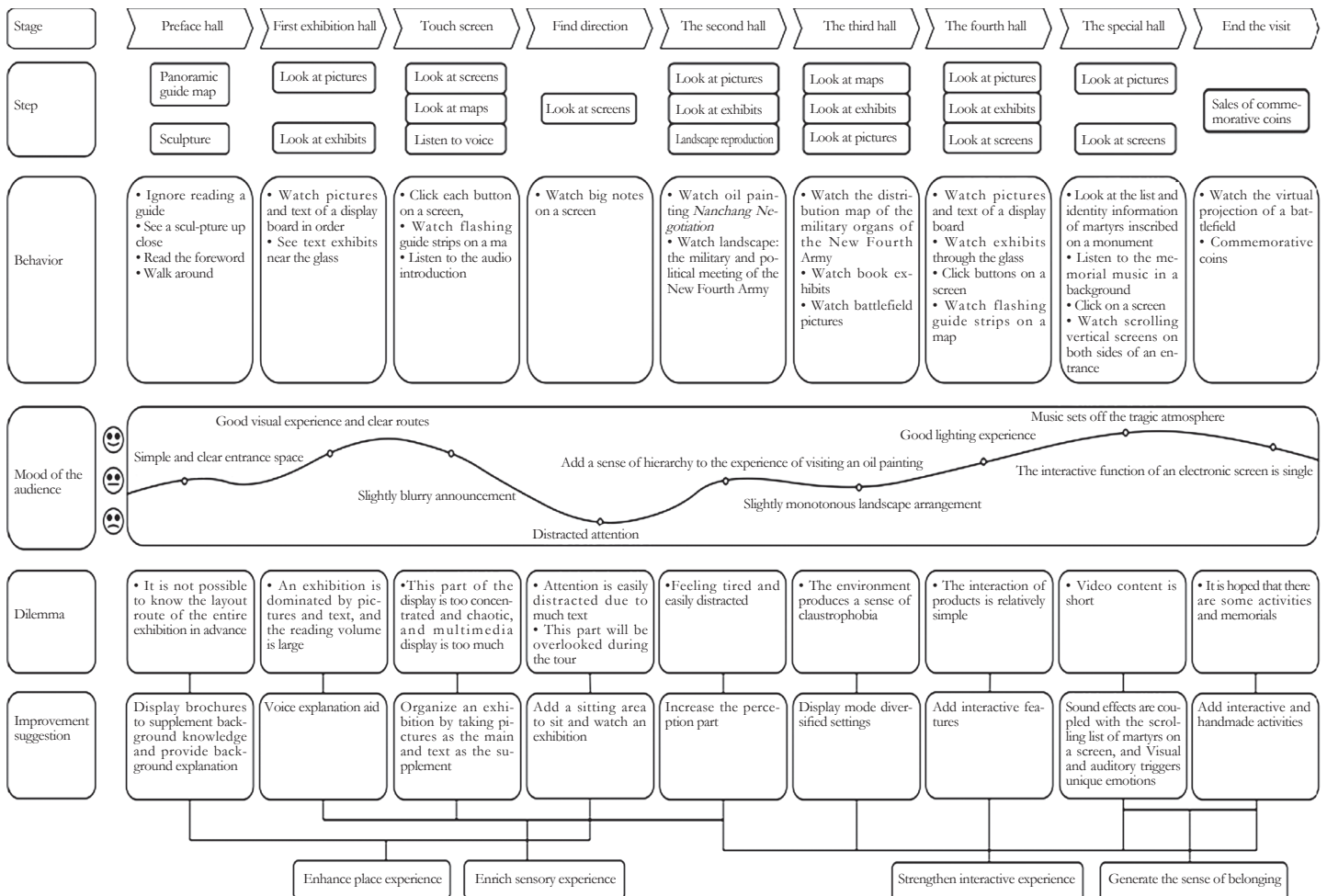


Fig.1 User experience flowcharts

logical state for a long time, the generation of fatigue will be accelerated, thus affecting the effect of visiting experience<sup>[8]</sup>.

In terms of sensory experience, most exhibitions have homogeneity, mainly relying on a single sense of vision to present revolutionary historical events and figures through simple object displays and text descriptions. The lack of multi-sensory cooperation in such a way leads to the neglect of other sensory experiences in the purely visual visit, resulting in a separation between the exhibition space and the historical content. In the process of visiting and browsing, the audience is easy to feel visual fatigue, monotonous and boring, difficult to deeply understand revolutionary history, and thus fails to have a deep impression.

In terms of interactive experience, the interactive path of exhibitions is simple and lacks new ideas. They are usually limited to the display of objects and pictures, which fails to produce profound interactive behaviors. Although pictures can directly convey revolutionary atmosphere, they lack group participation and interest, which reduces the audience's acceptance of revolutionary spirit and fails to achieve a good publicity effect<sup>[9]</sup>.

In terms of generating a sense of belonging, how to make the audience really understand the connotation of exhibits and harvest cultural knowledge has always been an urgent problem to be solved. The lack of sufficient interaction and experience in emotional generation after the visit leads to the weakening of individual emotional generation ability. Only through the integration of the experience of the revolutionary spirit of the place, the sensory perception experience and the interactive behavior experience, can the audience achieve special emotional output and generate a sense of identity.

However, disciplinary barriers and inadequate interactive experiences do not mean that these problems cannot be solved. The dilemma in the design of exhibitions of revolutionary cultural relics also implies great opportunities. Different from other museums, the biggest feature of exhibitions of revolutionary cultural relics lies in their inherent red spirit. Revolutionary cultural relics carry rich and profound historical memory and unique spiritual connotation, making them not only a kind of material cultural heritage but also a kind of spiritual cultural heritage. Compared with ordinary works of art or natural history exhibits, revolutionary cultural relics have a strong historical background and political significance, so in their display and communication, it is necessary to

respect historical facts and convey the internal revolutionary spirit.

### 3 Experience design of exhibitions for promoting cognitive development based on embodied theory

Embodied theory has been applied to the design of some exhibitions and museum research, emphasizes the unity of environment, movement and perception, matches the experience design of exhibitions and the cognitive development process of the audience (Fig.2). There is a direct relationship between cognition and the body, and embodied theory advocates that historical content can be understood and felt through physical and sensory experience. This method can not only increase the interaction of exhibitions, but also further deepen the audience's understanding of historical figures and events through multi-sensory stimulation, helping them to grasp the connotation of the revolutionary spirit more comprehensively.

People live in a multi-dimensional world. Although images can record information, there is always a gap between them and the real world. Rather than watching, walking allows people to understand and experience the venue space. The multiple perception of the body enables people to truly feel and understand the important existence significance of exhibitions of revolutionary cultural relics<sup>[10]</sup>. Design is a process that connects body and consciousness, daily life and the material world, exploring the "possibility" of human experience rather than the "necessity"<sup>[11]</sup>. In the way of field investigation, the audience's needs for visit, participation and interaction, emotion and inspiration, education and learning are summarized, and the whole experience process of exhibitions is guided as follows: the place experience is enhanced through situational guidance (namely scene construction in design); cognitive needs are perceived through the body, so senses are extended to enrich the experience in design; interactive experience is enhanced by three-dimensional communication; in order to get the value recognition of the audience, the generation of meaning is realized through the design, namely generating the sense of belonging and identity (Fig.3).

#### 3.1 Enhancing the revolutionary spiritual experience of the place by situational guidance

American psychologist James Gibson proposed that human perception is formed by the comprehensive action of various stimuli

in the external environment, emphasizing the importance of environmental information and the instinctive response caused by perception<sup>[12]</sup>. Embodied theory also emphasizes the importance of the interaction between body and environment, and holds that human cognition is the result of the interaction between mind, body and environment. Only when the individual participates in the situation and the body gets embodied experience through action can context creation obtain the meaning of existence. Hutchins says, "understanding material patterns as representations of something means participating in a particular cultural shaping perception process"<sup>[13]</sup>.

In the exhibitions of revolutionary cultural relics, the traditional text narrative is usually presented in a linear way, transforming abstract text into concrete images and establishing correlation in three-dimensional space. However, the audience's experience process is not a single linear process but a process full of twists and turns, and all situational experiences may overlap or merge with each other<sup>[14]</sup>. By creating a specific historical context and guiding the audience into a specific historical background and important events, the audience can intuitively hear, feel and touch the history as if they were in the revolutionary period, so as to better understand the revolutionary culture and feel the revolutionary spirit. Situational guidance can not only enhance the audience's sense of participation, but also enable them to form a three-dimensional cognition of historical events during a visit, thus leaving an indelible impression in the depths of their hearts.

In order to achieve situational guidance, situational display boards and signs can be set up in the exhibition space to introduce the historical background of exhibits in detail, so that the audience can gradually delve into the history. For example, when revolutionary cultural relics during the Long March are displayed, a detailed timeline and map can be set up to mark important historical events and locations, so that the audience can clearly understand the whole process of the Long March. At the same time, through the change of texture and internal decoration, walls and floors are set according to the theme of each part of an exhibition to show the atmosphere of the revolutionary era and enhance the sense of participation and immersion of the audience. For instance, Jiaoshan Stele Forest Virtual Museum adopts the construction method of combining virtual and real situations. Through the layout of physical space, the meeting room or battlefield situation

in the revolutionary period is created, so that the audience can be placed in the historical scene and intuitively feel the living conditions at that time.

Secondly, figures and models or holographic projection technology are used to reproduce the image of revolutionary martyrs and historical moments, so that the audience has direct visual contact with history. For example, through holographic projection technology, scenes of important historical events can be reproduced, such as the Zunyi Conference or the Nanchang uprising, so that the audience can feel the tense atmosphere and important decisions at that time. This real and immersive experience of the place not only allows the audience to more vividly perceive the history, and feel the heroic

deeds and firm beliefs of the revolutionary martyrs, but also enables the audience to see the history and “participate” in the history, thus producing a deep emotional resonance in the heart, so as to subtly convey the spirit and culture of revolution, and make the exhibitions of revolutionary cultural relics achieve a deeper educational purpose.

### 3.2 Enriching sensory experience by body perception

Body perception is the process of acquiring information and experience through body sensation and movement, while sensory extension enhances the exhibition effect and the audience’s experience through the stimulation and experience of multiple senses. The coordination and interaction between multiple senses can

produce synesthesia and enrich the audience’s visiting experience. The “experience” mentioned by Husserl, Merleau Ponty, Dilthey and others in their writings can be understood as the action of more actively exploring the meaning of certain aspects of the world<sup>[15]</sup>. Experience is an individual’s acquisition of knowledge, experience and feelings through personal experience, which is essentially a subjective inner activity<sup>[16]</sup>. The body uses multiple organs, such as the eyes, nose, and ears, to understand and respond to external information and thus interact with the surrounding environment. The sensations produced by these organs include sight, hearing, touch, etc., so they are called “sensory organs”. Through the comprehensive utilization of multi-sensory stimulation, the audience’s experience and cognition can be effectively enhanced.

In a visual-oriented exhibition, visual stimuli include simple pictures, exhibits and screen displays. Through visual representation, historical events or figures are reproduced, so that the audience can intuitively see the face of history, and color changes, the use of shapes and the layout of the pavilion are used to strengthen the authenticity and sense of presence of historical events. Holographic images, AR, VR, 3D exhibits, 3D animation and other technologies can be used to establish a virtual exhibition hall to display some cultural relics, reproduce the historical original appearance of cultural relics, and expand the way of viewing revolutionary cultural relics. Through these visual technologies, the audience can not only see a true representation of history, but also interact in a virtual environment to enhance the immersion of the visit.

In the *The Eyes of the Skin*, Juhani Pallasmaa discusses the importance of touch to experiencing and understanding the world. In today’s visually oriented world, designers should pay more attention to other senses. Our skin can distinguish colors, and visual perception is also affected by the skin<sup>[17]</sup>. The sense of touch is direct and authentic, and most exhibitions use the way of touching the screen to bring intuitive feelings to the audience. Tactile stimulation can stimulate the curiosity of the audience to the exhibits, and the audience can directly contact the copied cultural relics or materials, and create an emotional connection with the history through personal experience. Haptic engagement enables the audience not only to see the exhibits, but also to feel their texture and temperature through touch, thus gaining a deeper understanding of the history and culture behind the exhibits.

Hearing is the process of listening to obtain information and better connect with emotions,

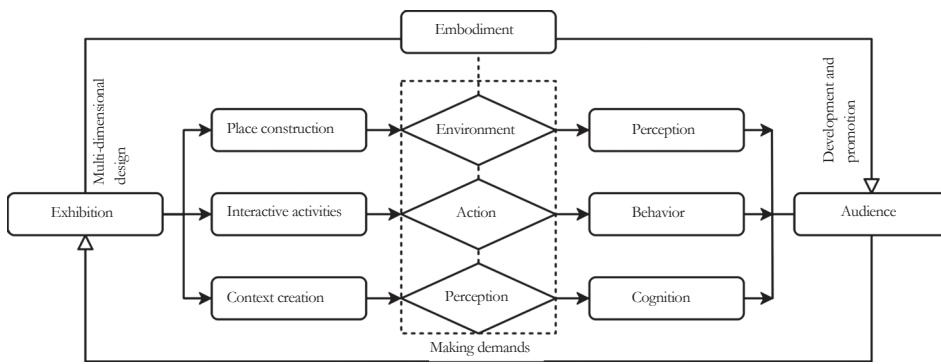


Fig.2 The audience’s embodied construction process in exhibitions

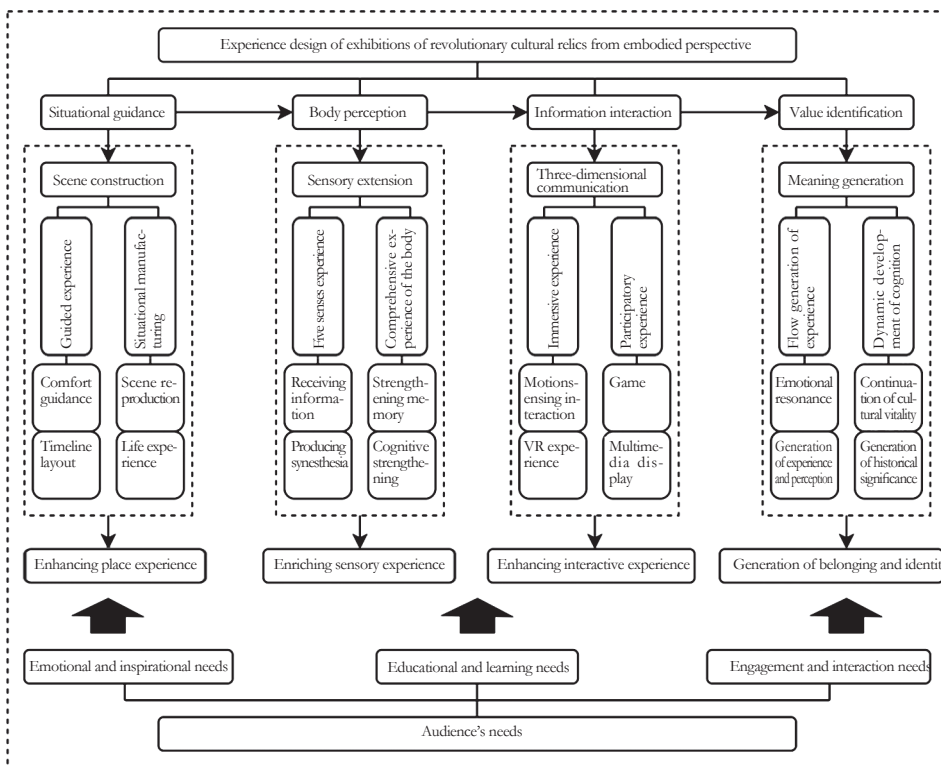


Fig.3 Experience design framework for exhibitions of revolutionary cultural relics

so as to clearly express the experience and understanding of exhibition space. Auditory stimuli are triggered through background sounds and audio explanations related to exhibition theme; audio equipment is used to introduce the background of revolutionary cultural relics in detail, and tell the experience of the people and historical stories behind the exhibits. The use of surround sound and appropriate visual effects in a specific scene can simulate the historical scene, make the audience feel as if they are in it, guide the audience to feel the situation created by the music, obtain a physical presence experience, and produce a deep memory. Through the trigger of the auditory system, the audience can not only hear the sound of history, but also feel the atmosphere and emotion of history through the sound, so as to understand and experience historical events more vividly.

When sensory experience is set up, the above senses should be integrated to form a multi-sensory experience design. *Road to Revival* provides visual stimulation through lighting changes, holographic demonstration and digital half-scene painting, audio narration to stimulate the hearing, and uses changes in odor, temperature and air pressure to stimulate the audience's senses. In the process of experience, the audience uses their senses to carry out multi-directional perception, thus creating an emotional communication with the exhibition area. Through multi-sensory guidance, the audience can not only see the exhibits, but also feel the historical significance and cultural value behind them.

Multi-sensory experience design is combined with scene construction to enhance the authenticity and immersion of the situation through multimedia technologies such as sound, light and shadow. Ambient sounds are played so that the audience can not only see, but also hear and feel history. Light and shadow effects can be used to highlight important scenes and characters, making them more vivid and appealing. For example, when the revolutionary cultural relics in Yan'an period are displayed, the scene of cave dwelling life at that time can be simulated through lighting and sound effects, so that the audience can feel as if they are in Yan'an and feel the hard struggle and firm faith of the revolutionary martyrs. Through this multi-sensory experience design, the audience can form a comprehensive cognition of the revolutionary history during the visit, and have a deep emotional resonance, so as to better inherit

and carry forward the revolutionary spirit.

### 3.3 Forming three-dimensional communication by information interaction

Through long-term observation experiments, American psychologists Roger Barker and Herbert Wright proposed that environment and behavior are regarded as an interactive and interdependent whole<sup>[12]</sup>. This theory emphasizes the important role of the environment in shaping individual behavior. Designers can achieve the desired effect by intentionally changing the physical environment to guide and stimulate people's interaction.

In the design of exhibitions of revolutionary cultural relics, the core of interactive communication is to stimulate the action and behavior of the audience. The interactive dissemination of information enables the audience to have a more comprehensive understanding of the background and significance behind the revolutionary cultural relics through multiple channels and forms. On the one hand, through diversified multimedia display of video, audio, pictures and text, the audience are provided with rich knowledge of revolutionary history and vivid revolutionary stories. Through these means, the audience can not only see static exhibits, but also touch the context and details of historical events through dynamic multimedia. A participatory workshop is set up, so that the audience can make items related to revolutionary history, such as making Red Army hats, drawing revolutionary slogans, etc., and deepen their understanding of history through hands-on production.

On the other hand, the application of modern technology has also injected new vitality into the exhibitions of revolutionary cultural relics. Exhibition guidance system can provide personalized services for the audience, and achieve real-time information interpretation of the exhibits through mobile phones or electronic devices. The audience can not only conduct in-depth exploration of individual topics according to their own interest points, but also have a preliminary understanding of the entire exhibition through the information provided by the system. The audience can use the intelligent guidance system to scan the QR code next to the exhibits to obtain detailed background information and related stories. Some interactive tasks and challenges are set in the system, such as finding specific exhibits, completing historical tasks, etc., so that the audience can deeply understand the history in the process

of completing the task. At the same time, the guidance system can also collect the feedback and duration of stay of the audience, and provide data support for the optimization of exhibitions by analyzing the behavioral data of the audience. Based on the data, the content and form of exhibitions can be improved to enhance the exhibition experience.

Meanwhile, the interaction is not limited to the experience of exhibition sites, but can also be extended to online experience. Discussion boards are set up on social media platforms, where visitors can share their experience, express their feelings about the exhibition, exchange views on historical events, and even participate in online Q&A and interactive games. They can play revolutionary heroes and complete various tasks and challenges. This kind of online interaction can not only continue the popularity of the visit, but also expand the influence of revolutionary cultural relics through the independent dissemination of the audience. In addition, the three-dimensional communication strategy makes the information transmission of exhibits more three-dimensional by optimizing the transmission mode of culture and utilizing the diversified combination of space and forms. Through the clever layout and design of the exhibition hall, the audience can gradually understand the history and story behind the exhibits during the visit. In the exhibition hall with zoning design, different kinds of exhibits in different historical periods can be displayed, so that the audience can gradually understand the development of the revolutionary history according to the time clue. The use of lighting and sound effects not only plays a role in setting off the environmental atmosphere, but also highlights the characteristics of exhibits and enhances the sense of history and immersion. The environment of different historical periods can be simulated through the change of lighting, so that the audience can feel the changes of history visually. When life scenes during the revolutionary period are displayed, the smell at that time can be released with an odor machine, such as the smell of soil and gunpowder, and through the coordination of sound effects, the audience can hear the sounds of the environment at that time, such as the sound of fighting and talking, so that they can feel as if they are in the historical scene, experience history with multiple senses, and have a more three-dimensional cognition of the revolutionary history.

In addition, through virtual reality (VR) and augmented reality (AR) technology, the combination of virtual and reality can be effectively realized, so that the audience can experience historical events in the virtual space. Using VR equipment, the audience can experience the battle scenes in the revolutionary period, and feel the heroic deeds of the revolutionary martyrs. Through AR technology, virtual information can be superimposed on physical exhibits, so that the audience can get more background knowledge and related stories when visiting. The application of these technologies not only enhances the interaction of exhibitions, but also gives the audience a richer and more vivid experience through the combination of virtual and reality, providing a new way of historical education, which can also profoundly stimulate the public's understanding and thinking of revolutionary history, and further promote the inheritance and promotion of the revolutionary spirit.

### 3.4 Helping to bring about the generation of meaning by value identification

Li Zhengtao believes that the human body is the root and source of experience, and primary physical experience is the root of knowledge and education, which emphasizes that the generation of meaning is based on embodied experience<sup>[18]</sup>. The body exists as a constructor of self-identity and meaning. Essentially, the body is a meaning builder<sup>[19]</sup>. The body's cognition of objective things is comprehensive, and the experience obtained is the comprehensive result of various cognitive ways.

The full participation of body and emotion is the basis of value identification and sense of meaning. In the process of displaying revolutionary cultural relics, the dual guidance of cognition and emotion can help the audience to have emotional resonance and form a sense of identity while understanding history. The historical background is combed to provide a comprehensive cognitive foundation and conditions for the audience's emotional input. For the restoration of scenes and the setting of figures, this embodied experience enables the audience not only to understand the history cognitively, but also to resonate with the history emotionally. Through role play and experience, this hands-on approach enables the audience to experience the revolutionary spirit in practice, further deepening their understanding of history and emotional identification. Through the design of the above links, the historical content becomes tangible, enhances the sense

of substitution, and inspires the audience's emotional and cognitive resonance.

Through multi-sensory experience, exhibitions can not only convey effective information, but also stimulate the audience's emotional response and deep sense of identity, making the historical experience more profound and lasting. In this process, the body is not only a medium for perceiving the world, but also an important link between things and people, self and society. The change of sound, light and shadow or space evokes the audience's emotional resonance, making the historical experience more profound and personalized. Through full physical and emotional participation, dual cognitive and emotional guidance, value transmission and meaning sublimation, continuous participation and social influence and other ways, the audience have a profound value recognition. This recognition does not only stay during the visit, but also continues to affect the lives of the audience after the visit is over.

Through the embodied design of exhibitions, the values of revolutionary spirit, patriotism, unity and struggle can be passed on, so that the audience can be subtly influenced by these values during the visit. Through this deep participation of environment, body and emotion, the audience can truly realize the value identification and have a deeper understanding of the historical value and practical significance of revolutionary cultural relics. Through multi-sensory comprehensive stimulation and emotional guidance, the embodied design of exhibitions enables the audience to obtain a rich sensory experience in the process of visiting. At the same time, through information interaction and scene construction, the educational effect of exhibitions is improved, and the audience's senses of identity and belonging are enhanced.

## 4 Conclusions

In recent years, the exhibitions of revolutionary cultural relics have attracted much attention. In the 14<sup>th</sup> Five-Year Plan for Cultural Relics Protection and Scientific and Technological Innovation issued by The General Office of the State Council, it is clearly pointed out that the exhibitions of revolutionary cultural relics should fully demonstrate Chinese culture, enhance cultural influence, emphasize the leading role of scientific and technological innovation, and advocate strengthening multidisciplinary collaboration, so as to provide strong support for the sustainable and high-quality development of

cultural relics. With the continuous development of the form of exhibitions, the content of experience is also constantly expanding, injecting more abundant elements into exhibitions. In the experience economy environment, how to make the exhibitions of revolutionary cultural relics really "live", realize the dynamic integration between people, environment and exhibits, and serve the audience with more convenient and humanized experience design has become an important topic.

From the perspective of embodied theory, this study puts forward the construction steps of experience design of exhibitions of revolutionary cultural relics. Through the experience design of scene construction and direct interaction, the audience can walk and explore freely, strengthen body perception, deepen sensory experience, and help the audience more deeply understand and feel the historical and cultural values behind the exhibits. At the same time, combined with three-dimensional information dissemination and technical interaction, the interactive experience is strengthened. The organic combination of these three levels promotes the audience to form a personal connection and emotional response to the revolutionary history, and finally realize the value identification.

Such design innovations not only show the history, but also make the history "alive", allowing the audience to experience and reflect on the far-reaching impact of history on a personal level. The exhibitions of revolutionary cultural relics can not only comprehensively display history, but also sow the seeds of the revolutionary spirit in the hearts of the audience, laying the foundation for the future inheritance and development of this spirit. This study chooses a specific type of exhibitions, and they may be different from other types of exhibitions in design features, but they have some similarities in the construction of a certain design framework. It is hoped that this study can provide valuable reference and enlightenment for the research of experience design in related fields.

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