

Research on the Interior Design of the Anti-Japanese War Site in Anshan from the Perspective of Space Experience

Tianyu Shen^{1*}, Haiou Wang¹

¹ School of Architecture and Art Design, University of Science and Technology Liaoning, Anshan, China

Email Address

757533474@qq.com (Tianyu Shen)

*Correspondence: 757533474@qq.com

Received: 20 July 2023; **Accepted:** 31 August 2023; **Published:** 30 November 2023

Abstract:

This article is based on the anti-Japanese relics in Anshan, takes the space experience as the starting point, explores the relationship between the anti-Japanese relics and space experience in Anshan from the perspective of interior design, and analyzes the internal narrative language elements of the anti-Japanese relics in Anshan. This paper then explains the distribution, content and significance of the anti-Japanese relics in Anshan. This paper then analyzes the current situation of the anti-Japanese relics in Anshan. Finally, this paper explores and summarizes the interior design strategy of the Anti-Japanese War in Anshan under the background of space experience. Through the design of the space organization, revitalizing the Anshan Anti-Japanese War Site will help create Anshan's red brand culture, enhance public awareness, and enhance cultural confidence.

Keywords:

Space Experience, Anti-Japanese War Site in Anshan, Interior Design

1. Introduction

On September 18, 1931, the September 18th Incident broke out, igniting the fuse of the nationwide Anti-Japanese War. Liaoning, as the outbreak site of the "September 18th" Incident, witnessed the Chinese people's long 14-year war of resistance [1].

During these 14 years, sites and relics of the Anti-Japanese War with extremely high historical reference value were scattered in every corner of Liaoning Province. Today, most of the anti-Japanese war sites have been eroded and dilapidated, and only a small part is well preserved. Protecting and utilizing the revolutionary relics of the Anti-Japanese War, carrying forward the spirit of the Anti-Japanese War in Northeast China, and improving cultural self-confidence play an important role in the revitalization of Northeast China and Liaoning.

2. Definition and Connotation of Space Experience

2.1. Concept of space experience

Spatial experience refers to the subjective perception, emotional experience and cognitive process that people have when they interact with a specific physical space. It focuses on people's perception, emotion, behavior and interaction in a specific space, and the impact and meaning of these experiences on individuals. Spatial experience emphasizes the relationship between the individual and the physical space, which includes the perception of space, emotional response and cognitive evaluation. This experience can involve various environments such as buildings, city blocks, parks, museums, commercial establishments, etc.

2.2. Classification of space experience in interior design

2.2.1. Sensory experience

Perceptual experience is the direct contact and perception process between individuals and space, which has an important impact on individuals' cognition and emotional experience of space. In environmental design, through the reasonable selection and processing of visual, auditory, tactile, olfactory and taste elements, a rich and diverse, comfortable and pleasant sensory experience can be created to enhance the attractiveness and quality of the space. For example, the Auschwitz Memorial Museum displays the original site and relics of the concentration camp from the perspective of visual perception, allowing the audience to experience the historical pain of the Nazi Holocaust in order to arouse deep thinking and vigilance on human tragedies.

2.2.2. Emotional experience

Emotional responses and experiences of individuals in the space, including preferences, excitement, quietness, warmth, tension, etc. Emotional experience is related to factors such as space atmosphere, decoration, emotional resonance and individual emotional state. In interior design, by considering the elements and influencing factors of emotional experience, creating a space that can stimulate positive emotions, resonate and connect emotionally can enhance the individual's emotional investment and emotional satisfaction in the space. In the Hall of Names in the Yad Vashem Holocaust Memorial Hall in Israel, the designer specially arranged an ethereal voice that constantly calls out the names of the Jews killed by the Nazis, using the special form of their name commemoration to reproduce the victims with voice. Therefore, visitors get an emotional experience that is more emotionally impactful than the visual experience.

2.2.3. Interactive Experience

Interactive experience is an important aspect of space experience, which refers to the interaction and interaction process between individuals and space. Interactive experience can include the following aspects: physical interaction, virtual interaction, social interaction, sensory interaction, and responsive interaction. The interactive experience enables individuals to actively participate and shape the space, enhancing the individual's sense of participation and immersive experience. In interior design, by providing interactive and participatory elements, facilities and technologies, creating a space that can stimulate individual interaction can enhance the individual's

sense of participation and interactive experience, and enrich the perception and emotional level of the space.

3. Analysis of the Present Situation of Anti-Japanese War Sites in Anshan

3.1. The Distribution and Types of Anti-Japanese War Sites in Anshan

According to the list of immovable revolutionary cultural relics in Liaoning Province, 650 cultural relics were checked. Among the 183 anti-union sites in Liaoning that have been investigated, 8 anti-union sites belong to Anshan [2]. These include the former residence of patriotic general Huang Xiansheng, the old site of Deng Tiemei's Anti-Japanese War, the tomb of the martyr Zhao Pingjie, the tomb of the martyr in Shaozihe, the former site of the Northeast People's Anti-Japanese Self-Defense Army Headquarters, the battle site of Martyrs Mountain, the Baoshi Mountain Aircraft Fort, and the old bunker. According to the classification method of Li Jianping's "Investigation and Research on Anti-Japanese War Sites in Western China", the Anti-Japanese War sites in Anshan mainly include the following types: military facilities and battlefield sites, command site sites, celebrity former residences and activity sites, anti-Japanese hero activity sites, Monuments, gardens, and tombs of fallen soldiers and compatriots.

From the collation and statistics of the above data, it is found that the anti-union sites in Anshan are sparsely distributed, and the number is less than the total number of anti-union sites in Liaoning. From the perspective of development degree, the development level of the Anti-Japanese Army sites in Anshan is relatively low, and some sites have not been developed and utilized due to factors such as geographical location, damage degree of the original site, and development and utilization value. Therefore, the scientific and effective protection and utilization of the Anti-Japanese War site in Anshan is the key to promoting the red culture of Liaoning, and it is an important part of the "starting place of the Anti-Japanese War" of the six places in Liaoning in Anshan [3].

3.2. Current Situation of Typical Anti-Japanese War Sites in Anshan

3.2.1. Old fort bunker

The Hongqibao bunker group is located in a field in Hongqibao Village, Dadaowan Town, Qianshan District. The reason why it is called the blockhouse group is that it consists of two blockhouses, one south and one north, and 10 forts in the middle. After the outbreak of the Pacific War in 1941, in order to protect the Showa Steel Works and resist the air strikes of the US military, the Japanese invaders built this group of bunkers in a surprise attack. For fear of leaking secrets, each batch of Chinese workers was replaced after working for more than 10 days. After it was completed, the Japanese invaders placed a batch of artillery, surrounded by barbed wire, and listed it as a restricted area.

3.2.2. Former Residence of Patriotic General Huang Xiansheng

The former residence of General Huang Xiansheng is located in Shimiaozi Town, Xiuyan County. It is a large-scale patriotic education base built to commemorate the famous anti-Japanese patriotic general Huang Xiansheng. The courtyard wall of the former residence is more than 400 meters long. There are 4 forts built in the four

corners of the courtyard, the General Bridge is 20 meters long, and there is a well-restored General Well outside the former residence.

3.2.3. Martyrs Hill Battle Site

At present, the Martyrs Mountain Battle Site has been transformed into the Anshan Martyrs Memorial Hall, which was built in 1952 and is located in the Martyrs Mountain Park in the center of Anshan. Covering an area of 4,000 square meters, nearly a thousand cultural relics and pictures are exhibited. These exhibits expose the crimes of Japanese imperialism in occupying Anshan, plundering resources, and exploiting the people of Anshan; they record the unyielding spirit of the Liaonan Anti-Japanese Volunteers who raised their flags to resist Japan in the face of lack of guns and ammunition and hardships. It vividly interprets the original aspiration and mission of the martyrs who sacrificed their lives for the liberation of the Chinese people.

4. The Interior Design Strategy of the Anti-Japanese War Site in Anshan from the Perspective of Space Experience

4.1. Optimizing material environmental conditions

At present, the protection and utilization methods of the anti-Japanese sites in Anshan mainly include: new exhibition halls and memorial halls are built on the basis of the original site, and the enclosure is repaired and protected without development and utilization. From the perspective of space experience, the interior design of the anti-Japanese site in Anshan will change the indoor material environment, take the space experience as the core, and serve to increase the sense of experience and participation of tourists. Integrating the interior space design with the natural environment of the site, preserving and highlighting the historical features and natural landscape of the site. Through reasonable architectural layout, landscape design and green vegetation, a harmonious and unified space atmosphere is created, so that the audience can obtain a comprehensive experience in nature and history [4]. From the perspective of material environment, for example, the selection of indoor space materials, exhibits related to the ruins, the use of lighting and colors, the division of space and the combination of streamlines are all optimized from the level of material environment to the environmental design of Liaoning Kanglian site and improve.

By optimizing the material environmental conditions, the display effect of the Anshan Anti-Japanese War Site and the quality of the audience's experience can be improved. A good material environment can not only provide comfort and security, but also strengthen the audience's emotional connection and cognitive experience with the site, so that they can have a deeper understanding and feel of the historical significance of the Anti-Japanese War.

4.2. Enhance five senses experience design

Human beings are the subject of experience, and human feelings are the direct response to the results of experience. The main purpose of the commemorative space is to increase personalized sightseeing space and meditation space through a unique visiting experience, so that visitors can understand history, know history, and think about history. Using theatrical design techniques, the display content and scenes are designed into a dramatic experience. Through the careful design of scenery, props, lighting and sound effects, a fascinating space story is created, which brings the audience into the historical scene and immerses them in the historical situation of the

Anti-Allied Forces activities [5]. Design strategies from the perspective of five-sense design are as follows: (1) Visual experience: Create visual appeal and beauty through carefully designed landscapes, buildings and display items. Use appropriate lighting design and color matching to highlight important display elements and create a unique visual atmosphere. (2) Auditory experience: Create a sound environment related to the history of the Anti-Japanese War, such as battle sounds, songs, and speech recordings, through sound effects, music, and sound guidance, so that the audience can perceive the atmosphere and emotions of history through hearing. (3) Tactile experience: provide the opportunity to touch the exhibits, so that the audience can experience the texture and shape of historical relics. Use appropriate materials and textures to allow the audience to touch items related to the history of the Anti-Japanese War, and enhance the audience's sense of participation and interactivity. (4) Olfactory experience: Create smells related to the history of the Anti-Japanese War through suitable fragrances or air fresheners, such as the smell of military camps and grass. Smell is a powerful emotional trigger, able to evoke memories and emotions associated with historical scenes in viewers.

By enhancing the experience design of the five senses, the designer can create an engaging and highly engaging environment, allowing the audience to have a deeper understanding and experience of the history of the Anshan Anti-Japanese War. This kind of experiential atmosphere can stimulate the audience's emotional resonance, enhance their sense of participation, and make them have a closer connection and resonance with historical events and scenes.

4.3. Increase interactive experience activities

Increasing interactive experience activities can make the environmental design of Anshan Anti-Japanese War site more attractive and interactive, and improve the audience's participation and experience quality [6]. The audience can have a deeper connection with history through interactive participation, and enhance the understanding and emotional identity of the history of the Anti-Japanese War [7]. The main references can be made from the following aspects: (1) Interactive display facilities: Design and set up some interactive display facilities, such as touch screens, interactive projections, audience participation models, etc., so that the audience can obtain more in-depth information and information through interactive operations and experience. For example, when displaying the battle scenes of the Anti-Japanese War, an interactive projection facility can be set up to allow the audience to participate in the simulated battle through gesture operations and feel the tense atmosphere at that time. (2) Organize interactive activities and experience projects: organize various interactive activities and experience projects to allow audiences to participate in them. For example, holding lectures on the history of the Anti-Japanese War, simulated combat experience, hand-made workshops, etc. These activities can allow the audience to have a deeper understanding of the history of the Anti-Japanese League, and experience the difficulties and bravery in it. (3) Storytelling and guided tour activities: Arrange professional narrators or tour guides for storytelling and guided tour activities. Through vivid narration and fascinating narrative methods, guide the audience to understand the history of the Anti-Japanese War and resonate with it emotionally. At the same time, some interactive links can be set up so that the audience can ask questions, discuss and interact with the narrator, so as to promote the participation and thinking of the audience. (4) Introduce virtual reality and augmented reality technology: use virtual reality and augmented reality technology to present a

more vivid and immersive experience for the audience. For example, the battle scenes of the Anti-Japanese War can be reproduced through virtual reality technology, or the images and deeds of the historical figures of the Anti-Japanese League can be shown to the audience through augmented reality technology. This allows the audience to experience the history of the Anti-Japanese League more personally.

5. Conclusions

This paper proposes a new design strategy for the interior design of the Anti-Japanese War in Anshan from the perspective of design. At present, there are few studies on the revolutionary sites of the Anti-Japanese Alliance in Liaoning, and there are very few references on the research on the anti-Japanese anti-Japanese sites in Liaoning from the perspective of design science. In most of the researches on the environmental design of revolutionary sites in the past, the final design output is almost always based on memorial halls, museums, exhibition halls, etc. Tourists receive information in a passive way and follow the set tour route. This article transforms the site of the Anti-Japanese Alliance into a place that integrates history, culture, and the spirit of the Anti-Japanese Alliance. The corresponding scenes trigger the experience emotions of the visitors, and enable the visitors to express their emotions and achieve emotional resonance. Finally, it is hoped that the research in this paper can improve the interior design of the Anti-Japanese Revolutionary Site, which has a relatively single form of tour, weak tourist experience and insufficient participation, so that tourists can truly participate in the atmosphere of the entire space environment, so that tourists can resonate with the environment , and create an experience with profound experiences and memories.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

Author Contributions

Conceptualization: Shen Tianyu.; Methodology: Wang Haiou; Validation: Shen Tianyu.; Formal analysis: Shen Tianyu.; Investigation: Wang Haiou; Resources: Wang Haiou; Data Curation: Shen Tianyu.; Writing – original draft preparation: Shen Tianyu.; Writing – review and editing: Shen Tianyu.; Visualization: Wang Haiou; Supervision: Wang Haiou.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

References

- [1] Chen, C.L.; Hu, S.B.; Wang, D, etc. Pursuing the Red Historical Footprints and Inheriting the Spirit of the Northeast Anti-Japanese Alliance - A Research Report on the Protection and Utilization of the Relics of the Northeast Anti-Japanese Alliance. *Heilongjiang Shizhi*, 2019, 404(09), 8-12.

- [2] Tang, Y.; Han, J.S. Research on the Path of Tourism Inheritance of the Red Culture of the Anti-Japanese War in Liaoning. *Journal of Liaoning University of Science and Technology*, 2021, 23(06), 80-82.
- [3] Dong, Y.R. The protection and development of the relics of the Anti-Japanese War in Northeast China and their value research. Jilin University, 2021. DOI: 10.27162/d.cnki.gjlin.2021.003082.
- [4] Pang, L. Design research on event-type commemorative space. Beijing Forestry University, 2011.
- [5] Zhang, Z.Y. Research on Memorial Architectural Space and Its Design Performance. Xi'an University of Technology, 2010.
- [6] Guo, H.Y. Research on Space Design of Event-type Memorial Architecture Based on Narrative Method. Beijing University of Architecture and Architecture, 2013.
- [7] Wang, Z.L.; Wei, L. Commemorative Space Design Interpreting the Spirit of the Place - The Design of Gulin Taiping Sidu Chishui Memorial Hall and Monument. *Huazhong Architecture*, 2009, 27(01), 58-62.



© 2019 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)