



Visual Expression and Cultural Communication of Rural Red Memories in Ji'an in Homestay Interior Space Design

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Abstract. As an important activity area of the Northeast Anti Japanese United Front and a core rear base for the Korean War, Ji'an preserves rich red cultural heritage. However, the current presentation of these red memories in rural homestay spaces generally suffers from problems such as symbol stacking, narrative fragmentation, and superficial experiences, making it difficult to effectively convey the spiritual connotation of red culture. This study takes the rural red memory in Ji'an as the research object, exploring its visual expression strategy and cultural dissemination path in the interior space design of homestays. By sorting out the historical context and resource types of Ji'an Red Memory, a progressive design framework is established. At the level of visual expression, it is necessary to achieve the translation from abstract memory to concrete symbols, and the evolution from static display to immersive experience, constructing a symbol system that integrates color, material, and form; At the level of spatial narrative, by reproducing key historical events and designing emotional flow lines, a red cultural space with narrative tension is created; At the level of cultural dissemination, the homestay will be developed into an immersive medium, building a linkage network with surrounding red scenic spots and a diverse communication ecology that combines online and offline. The aim is to provide theoretical and practical references for the spatial design of red themed homestays, and promote the dynamic inheritance of red culture in rural spaces

Keywords: Ji'an rural red memory; homestay interior design; visual symbol expression; spatial narrative

1 Introduction

Red culture is the spiritual wealth created by the people under the leadership of the CPC in the process of revolution, construction and reform, bearing firm ideals, beliefs and profound patriotic feelings. Under the dual promotion of cultural and tourism integration and rural revitalization strategy, red tourism has become an important way to activate the economic vitality of revolutionary old areas and inherit the red genes. As a physical space connecting tourists and local culture, homestays are transforming from a

single accommodation function to a comprehensive carrier of cultural experience and spiritual dissemination.

Ji'an City is located in the southeast of Jilin Province, facing North Korea across the river. It is an important activity area of the Northeast Anti Japanese United Front and also the core channel for the Volunteer Army to enter North Korea during the Korean War. The Yalu River Border Railway Bridge, as the first crossing of the Korean War, witnessed the historical moment of over 420000 volunteer soldiers crossing the river for combat. This land preserves 14 red relics, including the Wunvfeng Anti Japanese United Front Site, the Yulin Town Public Security Village Anti Japanese United Front Military Academy, and the Qinghe Changgang Battle Site, forming a unique red cultural lineage. However, the current presentation of red memories in rural homestays in Ji'an is still in its early stages, with symbolic cultural expressions, fragmented spatial narratives, and superficial tourist experiences, making it difficult to effectively convey the red spirit. How to transform the unique red memory of Ji'an into a perceptible and experiential spatial language has become an urgent design proposition to be solved.

In recent years, the academic community has established a certain foundation for the protection and revitalization of red cultural heritage. Chen Siming et al. used the Xi'an Incident Memorial Hall as an example to study the utilization of red cultural values in spatial transformation, and proposed that spatial design should take into account both historical authenticity and contemporary functionality^[1]. Wei Shu and Yang Yineng explored the scene narrative strategy of the exhibition of red culture from the perspective of spatial coupling mechanism, and believed that spatial narrative can effectively enhance the emotional appeal of red culture. In the field of red homestay design^[2], Wang Jinghan et al. focused on the red cultural homestays along the Hunan Jiangxi border and used semantic difference method to extract tourists' emotional imagery vocabulary, extracting four core design dimensions: architectural form, material selection, interior decoration, and landscape environment^[3]. Wu Chen and others explored the applicability of exhibition design in historical spaces from the perspective of protecting and revitalizing architectural sites^[4].

Overall, existing research has mostly focused on the spatial expression and exhibition design of red culture in large public cultural facilities such as memorial halls and museums, with insufficient attention paid to small, scattered, commercial and residential space carriers such as homestays. This also provides a starting point for this study, which focuses on the visual expression and cultural dissemination of red memory in the interior space design of homestays in rural areas of Ji'an, and explores design strategies and dissemination paths with regional adaptability. It can not only enrich the regional dimension of red cultural space research, but also enhance the cultural added value of homestays by transforming red memories into concrete spatial language, promote the dynamic inheritance of red culture in rural spaces, and achieve a win-win situation between cultural protection and economic development.

2 The Cultural Genealogy and Resource Characteristics of Red Memories in Ji'an Rural Areas

2.1 Historical Context of Red Memories in Rural Areas of Ji'an

The red memory of Ji'an can be traced back to two important historical periods: the War of Resistance Against Japan and the Korean War. The spirit of the Anti Japanese United Front and the Korean War together constitute the unique red cultural lineage of Ji'an.

From 1935 to 1938, Yang Jingyu led the First Route Army of the Northeast Anti Japanese United Front to carry out guerrilla warfare based in the Laoling Mountain area, leaving behind revolutionary relics such as the Wunvfeng Anti Japanese United Front Site, Changgang Battle Site, and Anti Japanese United Front Military Academy. After the outbreak of the War to Resist US Aggression and Aid Korea in 1950, Ji'an served as an important channel for the volunteer army to enter Korea. The Yalu River Border Railway Bridge undertook the mission of crossing the river and transporting supplies for the troops. More than 420000 volunteer soldiers entered Korea from Ji'an Port for combat. As the first village to aid Korea, Xiajiefang Village witnessed the history of the volunteer army crossing the river and the local people forming a ten thousand strong stretcher team to rush to the front line.

2.2 Distribution of Resource Types of Red Memories in Ji'an Rural Areas

The material carriers of red memories in rural areas of Ji'an are rich and diverse, and can be divided into three categories according to resource types: archaeological sites, memorial facilities, and red villages. The specific distribution of various red resources in Ji'an is shown in Table 1.

Ruins and relics resources are the core carriers of Ji'an's red memory. The relics of the Anti Japanese United Front period are mainly distributed in mountainous areas of towns and villages such as Yulin Town, Qinghe Town, and Taiwang Town, including combat sites, secret camp sites, training sites, and other types. Among them, the "Anti Japanese United Army Military Academy" in Ping'an Village, Yulin Town is relatively well preserved and is an important place for the Anti Japanese United Army to train military and political cadres; The "Changgang Battle" site in Qinghe Town records the heroic achievements of Yang Jingyu's troops in defeating the Japanese invaders; The Wunvfeng Anti Japanese United Front Site Group is the strategic wisdom of the Anti Japanese United Front troops to carry out guerrilla warfare based on strategic terrain. The ruins of the Korean War period are represented by the Yalu River Border Railway Bridge, which served as the main passage for the Chinese People's Volunteer Army to enter Korea and still retains its historical style to this day.

The resources of memorial facilities mainly include martyr cemeteries, memorial towers, monuments, etc. These memorial facilities are important places for carrying out patriotic education.

Table 1. Distribution of Red Memory Resource Types in Ji'an Rural Areas

Resource Type	Specific Name	Location	Protection Level	Resource Utilization Status
Relic Sites	Yalu River National Border Railway Bridge	Ji'an Urban Area	Provincial Cultural Heritage Site	Patriotism Education Base
	Wunvfeng Anti-Japanese United Front Relics	Wunvfeng National Forest Park	Municipal Cultural Heritage Site	Red Tourism Attraction
	Changgang Battle Site	Changgang Village, Qinghe Town	Municipal Cultural Heritage Site	Under Planning and Development
	Anti-Japanese United Front Military Academy	Zhi'an Village, Yulin Town	Municipal Cultural Heritage Site	Red Education Base
Memorial Facilities	Revolutionary Martyrs Cemetery	Ji'an Urban Area	Municipal Cultural Heritage Site	Commemoration and Memorial Venue
	Liu Jinduo Martyrs Tomb	Zhi'an Village, Yulin Town	Unrated	Commemoration and Memorial Venue
	Xiajiefang Village	Chengdong Subdistrict	—	Red Homestay Cluster
	Changgang Village	Qinghe Town	—	Under Planning and Construction

Source: According to the reply to Proposal No. 90 of the Ji'an Municipal Political Consultative Conference

The Revolutionary Martyrs Cemetery in Ji'an City buries revolutionary martyrs who sacrificed their lives in the War of Resistance Against Japan, the War of Liberation, and the Korean War; The tomb of martyr Liu Jinduo in Yulin Town is built to commemorate the martyr Liu Jinduo who died heroically in the Anti Japanese War.

Red village resources have been a key focus of red tourism development in recent years. As the "First Ferry Village for Aid to Korea", Xiajiefang Village has been developed into a demonstration village for red and beautiful villages. There are several revolutionary sites preserved in the village, and facilities such as the Red Square for the Korean War and the Guomen Grand Gathering have been put into use. The village has integrated idle houses and transformed 105 red homestays, forming a cluster of "Red Mansions" homestays. Qinghe Changgang Village is also planning to build a beautiful red village, with plans to create 5 boutique cultural homestays featuring the Anti Japanese United Front.

3 Visual Expression Strategy of 3 Ji'an Red Memories In the Indoor Space of Homestays

3.1 Design Logic of Red Memory in Indoor Space of Homestay

3.1.1 Translation from Abstract Memory to Concrete Symbols.

Red memory, as an abstract spiritual heritage, needs to be transformed into a perceptible spatial language through symbolic translation. The translation process involves three levels^[5]. Firstly, symbol extraction involves extracting representative visual elements from red historical materials, revolutionary artifacts, and historical scenes; Secondly, symbol encoding involves recombining and abstracting extracted visual elements according to design syntax to form design symbols with aesthetic

value and cultural connotations; Finally, the application of symbols involves embedding the encoded symbol system into the interface, furniture, furnishings, and other carriers of the indoor space of the homestay, achieving the materialized presentation of red memories.

3.1.2 Evolution from Static Display to Immersive Experience.

Traditional red culture exhibitions often use static display methods, with visitors viewing cultural relics and reading texts as bystanders, resulting in limited depth of experience. Contemporary spatial design emphasizes a paradigm shift from "viewing" to "experiencing", which requires the use of spatial narrative, situational creation, interactive participation, and other means to transform tourists from passive recipients to active participants. The creation of immersive experiences can be carried out from three dimensions. Firstly, immersion in the spatial dimension, through scene reproduction and atmosphere creation, enables tourists to have an immersive spatial perception; Secondly, immersion in the temporal dimension, through the organization of narrative clues, enables tourists to experience time traveling through time and space; The third aspect is emotional immersion, which stimulates tourists' emotional resonance through interactive design and emotional triggering mechanisms.

3.2 Extraction of Red Memory Visual Symbols in Ji'an

3.2.1 Symbolic Application of Color, Material, and Form.

Based on the above design logic, this section extracts the visual symbols of Ji'an red memory from three dimensions: color, material, and form, and proposes specific application methods.

(1) Extraction and Application of Color Symbols

Color is the primary language for expressing spatial emotions, and the color spectrum of Ji'an's red memory can be extracted from two historical periods. One is the color scheme during the Anti Japanese United Front period, with forest green, soil yellow, and military gray as the main tones, reflecting the harsh environment in which Anti Japanese United Front soldiers relied on deep mountains and dense forests to carry out guerrilla warfare; The second is the color scheme during the Korean War, with the main themes of green in the uniforms of the Chinese People's Volunteers, red in the flames of war, and ink on the river water, symbolizing the passion for defending the country and the historical witness of the Yalu River.

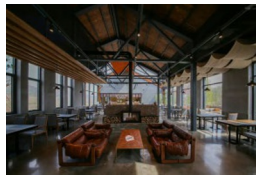


Fig. 1. Half acre Fangtang Homestay

In the interior space design of homestays, military green can be chosen as the main color scheme, with war red as the accent color, supplemented by natural color

schemes such as earth yellow and river ink, to construct a color system with red memory recognition. As shown in Figure 1.

(2) Extraction and Application of Material Symbols

Material is the core carrier of spatial texture, and the material selection of Ji'an Red Homestay should take into account both historical sense and comfort. Local materials such as rammed earth, rubble, logs, and green bricks can be used to create a simple and heavy spatial atmosphere. Based on previous research on red homestay design experience, materials such as rammed earth walls, rubble flooring, sloping roofs, small green tiles, and natural wood can effectively convey, sustain, and localize spatial perception.

In the specific application of rural homestays in Ji'an, we can draw on the building materials and techniques of local traditional dwellings, incorporating traditional elements such as rubble masonry, wooden frames, and adobe walls into the interior design of homestays. This not only preserves the texture of rural architecture, but also provides a material basis for the implantation of red memories.

(3) Extraction and Application of Morphological Symbols

Form is the visual carrier of spatial symbols, and the form design of Ji'an Red Homestay can extract styling elements from revolutionary cultural relics and historical scenes. The shelter form of the Anti Japanese United Front's secret camp, the line language of military maps, the layout composition of train tickets, and the functional form of military equipment can all be transformed into the modeling language of indoor space

In the specific application of rural homestays in Ji'an, the background wall at the head of the bed can be designed as an abstract pattern of military maps, the lighting fixtures can draw inspiration from the modeling language of kerosene lamps and horse lamps, and the furniture details can incorporate functional aesthetic elements of military equipment, retaining traditional forms while meeting modern usage needs. Unlike the red homestays in Jinggangshan that emphasize symbols of agricultural revolution such as bamboo weaving and grass shoes, the red memories of Ji'an have distinct border military genes. We can draw inspiration from the abstract extraction methods of symbols such as the pentagram and the Red Army flag used by Jinggangshan Bailuzhou Homestay, focusing on elements such as military green, railway bridges, and secret camps, to form a more conflicting and historically tense border red semantic system. As shown in Figure 2.



Fig. 2. Falling in love with your cottage · Tea Garden · Changjin Lake Homestay

3.2.2 Display Design of Revolutionary Cultural Relics and Graphic Materials.

Revolutionary cultural relics and graphic materials, as the most direct witnesses of the Red Memory, require a balance between protection requirements and viewing experience in their exhibition design. In the homestay space, the display of cultural relics can adopt a lifestyle and scene based display method.

The integration of cultural relics into the functional scene of homestays through life oriented display will make them a part of spatial narrative. For example, military water bottles, old-fashioned telephones, historical photos, and other decorative items are placed in spaces such as the front desk and corridors to reduce the "distance" between tourists and cultural relics, allowing them to naturally come into contact with red memories in daily use.

Scene based display refers to reproducing the historical context of cultural relics and graphic materials through scenes. A 'Red Memory Corner' can be set up in the public area of the homestay to showcase specific historical scenes through a combination of old photos, literature materials, and physical exhibits. For example, the "Red Mansions" cluster in Xiajiefang Village has designed the external walls with anti US aid Korea themed paintings, effectively creating a red atmosphere. This outdoor scene based display can also be extended to indoor spaces.

Digital display refers to the use of multimedia technology to enhance the dissemination effect of graphic and textual materials. You can set up a touch screen to display the timeline and map of Ji'an's red history, obtain voice explanations of revolutionary stories through QR code scanning, and use projection technology to project historical images onto the wall.

3.3 Scene Creation Strategies for Spatial Narrative

3.3.1 Scene Reproduction of Key Historical Events.

The theory of spatial narrative emphasizes that space is not only the background of events, but also the subject of narration. In the spatial design of red homestays, it is possible to replicate key historical events and construct a narrative tense spatial experience.

The most narrative worthy scenes in the red history of Ji'an include: the historical moment when Yang Jingyu commanded the Anti Japanese United Front in the Laoling Mountain area, the scene where volunteer soldiers gathered and set out on the Yalu River border railway bridge, and the touching scene of the "Ten Thousand People Stretcher Team" organized by the masses of Xiajiefang Village rushing to the front line. These scenes can be artistically reproduced through spatial design.

The ways of scene reproduction can be divided into two types: realistic reproduction and imagery reproduction. Realistic reproduction pursues accurate restoration of historical scenes, suitable for display spaces in homestays, such as red themed restaurants, red bookstores, etc. Imagery reproduction conveys the spiritual essence of the scene through abstract and metaphorical design techniques, suitable for residential spaces in homestays. For example, in the design of guest rooms, a dialogue can be formed between the Yalu River scenery outside the window and the military elements inside, implying the historical image of "crossing the river to march", rather than di-

rectly replicating the war scene.

3.3.2 Design of Space and Emotional Flow Lines.

Emotional flow refers to the emotional changes that occur when tourists move in space. The scientifically designed emotional flow can guide tourists' emotional fluctuations and form a transitional emotional experience.

As the "introduction" stage, the entrance area should create a solemn and dignified atmosphere, and establish psychological expectations through elements such as red themed signage and historical chronology. For example, the Long March Trail Station in Taiping Town, Luzhou, Sichuan Province, connects the Red Army culture with a red five-star emblem, as shown in Figure 3.



Fig. 3. Long March Trail Relay Station

As an "immersion" stage, public areas should create scenes and display cultural relics to immerse tourists in the context of red memories. The "Falling in Love with Your Cabin · Tea Garden · Changjin Lake" homestay in Chibi, Hubei, immerses itself in storytelling through the arrangement of historical pictures and commemorative items in public areas, as shown in Figure 4.



Fig. 4. Falling in love with your cottage, tea garden, Changjin Lake

As a "resonance" stage, residential areas should stimulate emotional connections among tourists through detailed design. Shanxi Lingshi Yi used to focus on the culture of educated youth in the Kangyang Commune. Old photos and agricultural objects were placed in the cave rooms to evoke emotional resonance through details, as shown in Figure 5.



Fig. 5. Remembering the Kangyang Commune of the past

As a "sublimation" stage, the dining area can enhance emotional memory through red themed dining experiences. The Shanxiu Tea House in Luzhou, Sichuan, features a unique graphic language with alternating small green and red tiles, continuing the overall elegant Eastern aesthetic, as shown in Figure 6.



Fig. 6. Shanxiu Homestay

The courtyard landscape, as the "aftertaste" stage, should provide a quiet and soothing space for tourists to settle emotions and deepen their understanding. The Rongjian Homestay in Dali is managed by retired soldiers. From the small path paved with bluestone boards to the red five-pointed star in the courtyard, it preserves the traditional courtyard of the Bai ethnic group and also forms an emotional transformation function from "military passion" to "Rong's return and sedimentation", as shown in Figure 7.



Fig. 7. Dali Rongzhan Homestay

In the future, the design of emotional flow within homestays can be further refined, so that tourists can have a coherent emotional experience from entering to leaving the homestay.

4 The Cultural Transmission Path of Ji'an Red Memory in Homestay Space

4.1 Transmission Path of Spatial Media

4.1.1 Information Transmission Through Space as an Immersive Medium.

In the context of a media society, space itself is a medium of communication. The spatial design of red homestays is not only a functional creation, but also a process of encoding and transmitting cultural information. Every movement, stay, and use of space by tourists is a reception and decoding of spatial information^[6].

Space as an immersive medium for information transmission has three characteristics. One is holography, where tourists receive information through multiple sensory channels such as sight, hearing, touch, and smell; The second is embodiment, and the reception of information needs to be completed through the movement and use of the body; The third is situational, and the interpretation of information depends on the specific contextual context. The spatial design of Ji'an Red Homestay should fully utilize these media characteristics, integrate multimodal information such as color, material, light and shadow, sound, and smell, and build an immersive environment for the dissemination of red culture^[7]. For example, playing revolutionary songs from the Anti Japanese War period as background music in guest rooms, using wooden incense in public areas to create a historical atmosphere, and planting local plants in the courtyard to enhance regional perception. These seemingly subtle designs can enhance the immersion of the space and improve the dissemination effect of red culture.

4.1.2 Emotional Resonance and Memory Construction in Interactive Experience.

Interactive experience is a key means to deepen the effectiveness of cultural dissemination. When tourists shift from passive observation to active participation, red memory transforms from external information to internal experience, making it easier to generate emotional resonance and memory construction^[8].

The interactive experience in red homestays can be designed from the following dimensions. One is operational interaction, allowing tourists to personally experience activities related to red history, such as simulating telegraph, writing letters from war zones, and making red themed handicrafts; The second is role-playing interaction, allowing tourists to play historical roles and participate in situational interpretation, such as participating in the "One Day of Anti Japanese War Warriors" experience activity; The third is task-based interaction, which guides tourists to explore the space and discover stories through setting check-in tasks, puzzle games, and other methods. These not only enhance tourists' sense of participation and satisfaction, but more importantly, they can transform abstract red memories into tangible bodily experiences, achieving the internalization and inheritance of cultural memories^[9]. The "Red Mansions Tourism Culture Summer Festival" and the development of research-based courses held in Xiajiefang Village have preliminarily explored the combination path of interactive experience and cultural dissemination. In addition to the above interactive methods, a memory co creation propagation path can be introduced. By collecting

oral historical materials, letters, and old photos of local Anti Japanese United Front descendants and veterans' families, they are transformed into replaceable narrative modules in the homestay. For example, setting up a QR code wall for oral stories, a hand drawn memory map display board, and a reading corner for home letter replicas. This move shifts the dissemination of red culture from unilateral output of homestays to multi-party co construction, enhancing cultural authenticity and intergenerational continuity. This path has been piloted and applied in Hongcun Homestay, Hengkantou Village, Yuyao, Zhejiang, and has received good feedback. Ji'an can learn from and adapt to the dual genes of border resistance and aid to North Korea.

4.2 Building a Diversified Communication Ecosystem

4.2.1 Linkage Between Homestay Space and Surrounding Red Scenic Spots.

The dissemination influence of a single homestay is limited. Building a linkage network between homestays and surrounding red scenic spots can form a communication synergy and amplify the cultural dissemination effect. Ji'an City has established a layout of "one core, multiple points" for red education positions, with the Yalu River Border Railway Bridge and the Memorial Hall for the First Korean Aid Ferry as the core, connecting 14 Anti Japanese United Front living and combat sites. This layout provides infrastructure for the coordinated dissemination of red homestays. Homestays can serve as accommodation and experience nodes for red tourism routes, forming a complementary relationship with surrounding scenic spots for daytime visits and nighttime experiences. Specifically, homestays can collaborate with the Yalu River Border Railway Bridge Scenic Area to launch a "Bridge Visit+Red Accommodation" package; Collaborate with the Anti Japanese United Front Education Base in Ping'an Village, Yulin Town, and design a "retrace the path of the Anti Japanese United Front" study route; Collaborate with Changgang Village in Qinghe to build a "Red Memory Tour" themed route. By sharing resources and exchanging customer sources between scenic spots and homestays, the scale and systematization of red culture dissemination can be achieved.

4.2.2 Communication Mode Combining Online and Offline Channels.

In the digital age, the dissemination of red culture requires collaborative efforts both online and offline. Online communication is responsible for information outreach and emotional preheating, while offline experience is responsible for deep immersion and memory construction. The two support and reinforce each other. The integrated online and offline dissemination matrix of red homestays is shown in Table 2.

On the level of online communication, we can use WeChat official account to push in-depth content, make short videos to expand the coverage of publicity, plant pictures and videos through platforms such as Xiaohongshu and Tiktok, and build a fully functional tourism website to provide scenic spot information and booking services. Ji'an City has launched the Ctrip "Planet" flagship store to carry out themed promotional activities, and red homestays can use this platform for online promotion. At the

same time, online red culture experience products can be developed, such as VR cloud tours of red sites, online red story events, etc., expanding the dissemination of red culture from offline tourists to online users^[10].

Table 2. Red Homestay Online and Offline Fusion Communication Matrix

Communication Channel	Communication Form	Communication Content	Communication Objective
WeChat Official Account	In-depth Articles	Red Stories, Historical Interpretation, Homestay Introduction	Brand Building, Knowledge Dissemination
Short Video Platform	Short Videos	Scene Display, Experience Recording, Character Interviews	Reach Expansion, Emotional Engagement
Social Media Platform	Graphic Notes	Check-in Guides, Experience Sharing, Aesthetic Photo Display	UserZhong Cao, Word-of-Mouth Dissemination
Travel Platform	Product Pages	Homestay Booking, Travel Routes, Package Recommendations	Conversion Funnel, Commercial Realization
Homestay Space	Immersive Experience	Scene Creation, Interactive Installations, Themed Activities	Deep Experience, Memory Construction

At the offline communication level, attention should be paid to the shareability design of spatial experience. Set up visually impactful "check-in points" in homestays, such as red themed art installations, historical scene restoration, interactive multimedia installations, etc. Encourage tourists to take photos and check-in and share them on social media, forming a secondary dissemination of user generated content. This design driven sharing and sharing driven dissemination model can achieve social dissemination of red culture at a lower cost. At the same time, it is recommended to construct an emotional progressive transmission path. Different from conventional information push, differentiated content is designed at three time points before, during, and after tourist check-in. Push historical background short films for emotional preheating before check-in, trigger emotional resonance through spatial scenes during check-in, and send personalized electronic commemorative books to complete memory sedimentation after check-out. This path draws on the emotional operation experience of Changtang Ancient Rhyme Homestay in Jinggangshan, Jiangxi, forming a complete emotional loop.

5 Conclusions

This study takes the rural red memory in Ji'an as the research object, systematically sorts out its historical context and resource characteristics, and explores the visual expression strategy and cultural dissemination path of red memory in the interior space design of homestays. The study concludes that:

(1) The Red Memory of Ji'an has dual cultural genes of the Northeast Anti Japanese United Front and the Korean War, forming a resource system of three types: ruins, memorial facilities, and red villages, providing rich symbolic materials and narrative resources for the design of red homestays.

(2) The visual expression of red memory should follow the evolutionary logic from abstract memory to concrete symbols, from static display to immersive experience. Through the symbolic application of color, material, and form and the scene based display of revolutionary cultural relics, a red spatial language with recognition and infectiousness should be constructed.

(3) Spatial narrative is the key to deepening the dissemination effect of red memory. Through the scientific design of scene reproduction and emotional flow of key historical events, it can guide tourists to form an emotional experience curve that introduces, immerses, resonates, sublimates, and reminisces.

(4) Cultural dissemination should fully utilize the media attributes of space, build a linkage network between homestays and surrounding scenic spots, and create a diverse communication ecology that combines online and offline channels, in order to effectively transmit and activate the inheritance of red memories.

This study introduces spatial narrative theory into the field of red homestay design and establishes a progressive design framework for memory mining, symbol translation, spatial narrative, and cultural dissemination; Taking Ji'an, a border area with dual red genes, as a case study, enriches the regional dimension of red cultural space research. But there are also certain limitations: firstly, the research is mainly based on literature analysis and case comparison, lacking empirical testing of tourist experience effects; The second issue is that the proposed design strategy has not yet been fully validated in specific projects. Future research can conduct empirical studies on tourist experience, using methods such as semantic differences and eye tracking to evaluate the actual effectiveness of design strategies; Promote design practice projects, apply research results to the renovation design of Ji'an Red Homestay, and test and improve design strategies in practice; Expand the research perspective, compare the Ji'an case with other revolutionary old areas' red homestays, and extract more universal design principles.

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