

Establish Fieldness—Experiential Artistic Measures of Game Strategy Reshapes the Commercial Space

Chujun Cai

Academy of Art and Design, Huizhou University, Yanda Ave No.46, Huizhou, China

Abstract:

Nowadays, China's internet consumption and entity retail terminals interact with each other. And large shopping malls need to be differentiated from Internet consumption in terms of commercial operation. Reasonable and interesting experiential artistic measures can make the "old" commercial shopping mall become a new recreational area that attracts the surrounding crowd. The advantage of the entity consumption place lies in the transformation of spatial experience, the transformation of experience in different spatial levels from ordinary life. The setting of experience pursues a sense of wholeness and interactivity, which can create a continuous experience plot from four aspects of game strategy: mechanism, story setting, aesthetics, and technology. Create a continuous experience plot. With the visual content of the story, people come to this space to find a novel life experience. The experiential measures of "strangeness" art is a way to attract customers in commercial space. Experiential artistic measures can reset the leisure nature of the old commercial space. In the planning of the commercial space, we focus on increasing the perceived value of customers through image innovation, attracting the crowd to stay in the space, and cultivating the customer's attachment to the mall.

Keywords: *Public space, Entity commerce, Shopping mall, Landscape facility, Experience artistic measures, Game strategy.*

I. INTRODUCTION

With the advent of the "Internet +" era, the pure form of Internet shopping has developed rapidly in China, and the strong contrast to it is the serious lag in the development of entity terminal sales. After more than a decade, large-scale Shopping malls in various cities in China have been rapidly constructed with the rise of commercial real estate, which has caused serious problems of homogenization. Consumer commerce is the terminal that follows the development of social fashion trends. However, as a relatively "old" commercial building, it lacks changes in sales mode and environmental image, and no longer has the essence of a "fashionable and

distinctive". With its fad appeal and competition for new consumption space in the region, a large part of the business space may only be used for 10 years, then become the "old place", unable to maintain its value.

Most shopping malls have noticed the combination of bag shopping and service experience shopping from the beginning of investment promotion. But except for some malls that are already exploring different experience cultures, most "old" malls still operate in the same single type. From the operational results, simple service experience business can no longer bring considerable turnover to the bagging business. Without re-planning and reforming the connotation of the existing commercial space, even the commercial building space with new ideas will inevitably go to the path of decline. The operators seem to have forgotten that the department store "is built on the concept of the Grand Theatre. After carefully planned entertainment activities, these commercial "theaters" are like a carnival[1]". The gathering of leisure is the basic feature of shopping malls.

The keyword combinations such as "experiential economy" "commercial space", "commercial landscape area" "artistic measures", and other keywords in Chinese research, there have not been much academic attention before 2010; There is an upward trend of 250% month-on-month, but mainly to interpret the commercial marketing behavior of some shopping malls in different regions. Since 2012, this study has focused on the impact on the development of online shopping on the operation of entity commercial space. In 2017, it was observed that some old commercial squares in the second and third-tier cities began to shut down, but at the same time, some new ones were successively opened and once became a hot spot in the city. This phenomenon did not slow down until 2019. Regarding the operator's decision on the psychological impact on the space environment on shoppers, this repeated phenomenon requires the collective thinking of commercial space designers.

This article proposes that the public space of shopping mall should be regarded as the public area of diversified and sustainable development, and the commercial art measures should be applied in this public space to increase people's experience and their identity in this area, which is a better way to show the image of the block (culture) existing on this entity business. Operators can use artistic techniques to activate existing "old" commercial spaces from the perspective of cultural creation through commercial experiential measures in commercial public spaces, attract entity shopping groups, and improve the space value.

II. BACKGROUND-AESTHETIC ACTIVITIES TO ENHANCE TRADITIONAL COMMERCIAL SPACE EXPERIENCE

Since the beginning of the 18th century, when Adam Smith proposed economic theory, business has been considered as an activity catering to people's demand for goods and services.

Nowadays, more and more commercial space research is seeking to establish new models for urban shopping centers. "Incorporating" the old space and forming a new experience is the inevitable direction of urban sustainable development. In early January 2020, CallisonRTKL launched their SoNo series[2] for a new generation of shopping experiences, which subtly

blends into the existing walkable city centre, allowing customers to enjoy a variety of entertainments, art and culture while shopping. "Integration" and "new experience" have become trends in the design of commercial spaces.

2.1 The "Defamiliarization" of the Environment can Prolong People's Aesthetic Process

The conversion to the "defamiliarization" of the environment can prolong people's aesthetic process. The Russian formalist Shklovsky pointed out that the technique of art is to "defamiliarize" objects. If the difficulty of perception is increased in form, the difficulty and length of time can be increased. Experience objects, the process itself is the aesthetic feeling of purpose, must be extended, and the art is to experience "an item" approached[3]. This theory also applies to be replaced by "articles" of entity commercial space. People admire and tour in museums, and consume and tour in department stores (that is, large shopping venues). So, a department store can take on the mission of spreading art like a museum.

2.2 Entity Commercial Space should Pay Attention to the Demand for Aesthetics of Atmosphere

Consumers began to pay attention to the experience and enjoyment of the entity consumption process. Even people come to these urban complexes not to buy any entity objects, but just to walk and spend their leisure time. This seems to be in line with the original intention of the shopping mall- Promenade-style commercial street. This phenomenon has become more obvious with the increase of online shopping activities.

In addition to the reasonable distribution of business formats for mall operations, the creation of an environmental atmosphere is also important to customers' consumer experience. Consumers began to pay attention to the experience and enjoyment of the physical consumption process. Even people come to these urban complexes not to buy any entity objects, but just to walk and spend their leisure time. This seems to be in line with the original intention of the shopping mall- Promenade-style commercial street. Mall reasonable marketing positioning designed a fun atmosphere of goodwill, can allow consumers to feel new, comfortable space experience, constitute a space identity, willing to live this commercial space into their range, induce consumer motivation.

2.3 The younger Age of Consumer Group Promoted the Development of Experiential Consumption

The new generation has gradually become the main force of the social consumer group. This type of consumer group pays attention to personalized spiritual needs. In the consumption process, they pay special attention to the experience process. So, the consumption environment needs to be transformed into an artistic, characteristic, and experiential one.

Of course, it does not mean that other consumers have no experience needs. However, compared with the traditional "purposeful consumption" group, the consumer group formed in the era of experience economy not only meets the material needs but also pays more attention to the high-level spiritual needs.

2.4 Summary

This article proposes that the public space of shopping mall should be regarded as the public area of diversified and sustainable development, the commercial art measures should be applied to this public space to increase people's experience and their identity in this area, which is a better way to show the image of the block (culture) existing on this entity business. Operators can use artistic techniques to activate existing "old" commercial spaces from the perspective of cultural creation through commercial experiential measures in commercial public spaces, attract entity shopping groups, and improve the space value.

III. MATERIAL AND METHODS

3.1 Experiential Artistic Measures Form the 'New Idea Creation' of Commercial Premises

For the "old" shopping center to bring new vitality, it is through renovation rather than reconstruction. During the transformation process, people should pay attention to the spatial behavior of people in the shopping mall, and plan the layout of facility layout, to change people's behavior and experience in this space.

As Jennifer Wolch and Marcus Owens, contemporary architects who focus on animal behavior, represented "space are increasingly being designed to pass a predetermined cognitive outcome produced in the form of the value of similar shopping and interactive user experience or design[4]." For the existing Shopping structures, experiential measures can be constructed through artistic means to guide consumers to form a new understanding of the shopping space, so that some "old" shopping centers can stimulate new commercial vitality.

3.2 Why Measures Rather than Facilities

The establishment of measures emphasizes the provision of time, space, and behavior guidance for customers' immersion, rather than merely establishing some independent and static facilities. It can be said that the experience facility is a manifestation of the measure and its implementation tool. Only the facilities arranged for specific and unique measures can complete the spatial cultural experience composition as a whole.

Considering the difference in experience, the design strategy of experiential artistic measures in commercial space should pay attention to five elements: A. Theme planning and positioning, B. Business formats combination. C. Generation syntax of space and time; D. Integration of space elements; E. Establishment of place atmosphere.

Generally, experiential artistic measures need to have a sense of freshness in time, and are more established in existing commercial spaces. Therefore, different measures and arrangement methods for the composition of commercial space will not interfere with the structure and basic layout of the building. Instead, it will propose small-scale space reconstruction requirements based on the existing space. The measure plan will investigate consumers' interest and duration of shopping mall facilities, and investigate the relationship between existing experiential facilities and the mall operation, so as to solve the elements and principles that need to be paid attention to when establishing experiential art measures in the mall. For example, such as which aspects should be taken to establish experiential art facilities; what impact can the establishment of experience facilities have on the return of entity shopping behavior.

3.3 Display of Business Image--through Image Innovation to Increase Customer Perception Value and Cultivate Customer Attachment to the Mall

The establishment of experiential art measures in the business environment takes sensory experience as the main experience, mainly through innovation and improvement of the shopping atmosphere and shopping environment of the store. The combination of these elements can not only stimulate customers' consumption desire but also create a unique shopping atmosphere of the store itself, so as to leave a unique and deep impression on customers. At the same time, we can create a comfortable and unique shopping environment through the appearance design, decoration design, decoration and space layout innovation of the store.

Commercial exhibition or commercial display is the display of business image, according to the needs of the image theme display decoration. It plays a certain role in positioning reminders, so sometimes it will be combined with the guide system to form a visual image of the mall. Facilities include materials and colours on the surface of the shopping mall. The design of indoor and outdoor public furniture forms the symbolic symbol of the space theme; commercial window to show the time and trend themes; advertising media position in the entity arcade space, size, carrier form.

3.4 Transformation of Urban Recreation Space

As an important function of the city, urban recreation is receiving more and more attention. For the planning and construction of recreational space nowadays, it is still common to build an urban park from the perspective of urban greening. Home, office and consumption have become the three major lifestyles of current urbanites. As a carrier of consumption activities, urban shopping malls have become one of the important recreational places in urban areas.

In the public space of shopping centers, experiential artistic measures in line with recreational activities can be added to scientifically develop and utilize the public space system in commercial plots, which is conducive to improving the quality of social public life. The temperature and light environment created by this artificial leisure space makes people more willing to stay for a long time without worrying about the change of climate. Of course, this space needs to do a good job on the ventilation system to get a more comfortable environmental experience.

The formation of indoor and outdoor landscape space can unconsciously feel the story of the space scene from the image experience. For example, the centralized public space can form the mutual landscape through the public art measures, and the streamlined public space can form the relationship of landscape separation and scene borrowing through public art measures. The mall lights constitute a warm and stable time phenomenon so that people forget the passage of time for the experience of this space; Appropriate signage instructions allow people to easily locate the space.

3.5 Experience Measures Designed for People to Increase Cultural Memory

For the experiential artistic measures set up to activate the old commercial space, the service crowd is more oriented to the surrounding people. Being the main place for life and leisure of the surrounding people means that this place can become one of the signs of the area, and the

attraction of this space can slowly increase. As Gwenael Nicolas in the design of Ginza Six to store customer orientation, "GINZA SIX may also need a gradual message and logic, first of all for people living and working around here, and secondly for the customer base who comes to dine in Ginza, and then spread from Tokyo to Japan, again from Japan to overseas, and was sequentially loved by people in these places [5]". Analysis of the composition of the surrounding population and analysis of aesthetics, culture, and hobbies are the first steps.

IV. RESULTS: GAMIFICATION STRATEGY OF SPATIAL EXPERIENCE ART MEASURES IN SHOPPING MALLS

Interaction design is a design idea of "influencing people's behaviour through the medium of the product[6]". For the application of experiential measures in shopping malls, the gamification of experience will be introduced into the planning method of measures, "to create an experience environment background, so that users can have a sense of identity in the process of experience. In some interaction interfaces that do not involve user privacy and can introduce customers into unfamiliar processes in a short period of time, it can make the experience of gamification interface more attractive[6]". This point coincides with the desire of mall operations to increase the viscosity of customers' shopping places. Therefore, it is appropriate to introduce the gamification of experience into the experience measures planning of shopping malls, and apply the four elements of the game-mechanism, story, aesthetics and technology, to establish and plan the experiential measures.

4.1 Mechanism--Principles Established by Experiential Artistic Measures in Public Space of Shopping Environment

The typical public space types of existing shopping malls are centralized, inner street, block, and three-dimensional hierarchical. Mechanisms need to extend the link from theory to practice, consider shopping malls form of architectural space, consider the practical application of the measures in shadow walking people here feel emotionally and physically sound. Here, plan the space activities of the shopping crowd in the physical mall, set up various theme simulation scenes, and make reasonable arrangements for the changes in light brightness, spatial scale, and location of facilities.

The establishment of landscape-themed facilities to space also affects the behavioral state of the crowd. Some interesting and eye-catching two-dimensional or three-dimensional image facilities will easily guide the crowd to form a gathering. For example, facilities with artistic images in the mall atrium can also attract people to gather here for a rest and stay. Usually, these facilities have cultural implications. The change of the brightness of the light and the shift in the spatial scale will affect the emotions and physical feelings of people walking here. Just as the Ginza Six commercial atrium is a centralized public space. The mall operation planned invites an artist to make a large installation for the atrium every six months. The image components of the installation become the background colour of the mall's experience theme during this period (Fig1)



Fig1:This device is Wonderful Gift Story designed by Nikola Buch at Ginza Six in the winter of 2018-2019, Source: <https://ginza6.tokyo/art>

4.2Story--Theme Content of Experiential Art Facilities

As Gadamer said, "Aesthetic games can evoke a familiar pleasure, which is irrelevant to an acquaintance. Aesthetic games involve ordinary players and use well-known text or objects. However, the general sense of the aesthetic feeling is related to the state of the game participants and the materials. The participants and the materials affect each other in the aesthetic game[1]".

A coherent theme can be used by customers to organize the content of their impressions, forming a lasting memorable experience. The Shopping Mall comes with its own "Boardwalk space" and "Theatre party space" property: a commercial complex space is like a big stage, in a period of time to set up a particular story, build a space atmosphere. The sales presentation of the format will transform into a stage experience in this commercial space. Just like "Sleep no more", an immersive drama with a hot topic in recent years, the audience is not just a spectator of the drama, but an adventurer who is free to explore in the whole huge details. Customers can get a special and "strange" immersive experience in the "story" shaped by the commercial complex.

The formation of experience themes is divided into story background, development (experience process), climax (pleasure somatosensory), and ending (acquisition of experience impression). The background of the story contains information that supports the formation of the spatial scene, allowing participants to immediately bring their memories of the previous encounter with the theme into the experience of story recognition. If there is the Disney version of Snow White as the background story. The colour of the scene can be a large piece of yellow and blue with red embellishment and a small amount of white. Even if only the colours are distributed in a certain proportion, for the customer who is familiar with the background of the story, it is enough for him to understand that he is about to enter the plot of this story.

The author once planned the public art event of "The Story of the Moon" in a waterfront commercial district on the Mid-Autumn Festival, which Created according to the "Jimmy"

pictures books "moon forgot" for the story elements, design the "to see the moon with your rabbit" activity events.

The story, based on the characteristics of the waterfront site, take the time as the guidance, planning "a" moon from the new moon to the full moon in the water in 10 days before and after the Mid-Autumn Festival, and then disappears. Different types of rabbits are placed on the commercial street as holiday symbols. Inviting the surrounding people to bring their own "rabbit" to see the "Moon" and became a community art event around the commercial street (Fig2). The arrangement of this commercial public art measure is to seize the specific time and scene, together with the familiar story, to arouse people's resonance.



Fig2: The moon rises in the river, in order of time, echoing the moon's appearance in the sky (self-made)

Story development is not only a story-line logic structure, grid structure, multi-viewpoint distribution, distribution of commercial space complex in terms more appropriate. Each business unit for the same love story sections background scenes to create atmosphere, customers from passive to active aesthetic perception into the perception of enjoyment.

4.3 Aesthetics--The Characteristics of Different Types of Experience Measures

"To stage compelling esthetic experiences, designers must acknowledge that any environment designed to create an experience is not real. They should not try to fool their guests into believing it's something it is not[7]". "True or false, this proposition has been discussed in the field of architectural criticism, and Ada Louise Huxtable also proposed that "It is becoming increasingly difficult to tell the real fake from the fake fake. The standard is no longer real versus phony, but the relative merits of the imitation. What makes the good ones better is their improvement on reality[7]". After these arguments, business economists Pine and Gilmore proposed that an esthetic experience must be true to itself for risk coming off as fake to its guests[7].

More important to memory itself is the impression. The designed experiential measures should have a good aesthetic experience, which can make customers feel the improvement of life scene experience, rather than chaotic piles. Setting up a relatively familiar story background allows people to better understand the intent of the scene. However, it is necessary to introduce

an interactive interface of unfamiliar processes, create the story landscape through different forms of elements, establish a certain "strangeness" environment, and form a novel impression experience. The composition of the experience landscape can be as follows:

(1) Mobilize the participation of the five senses. The incorporation of elements such as light, color, smell, music, etc. forms a space reconstruction. Consider experience landscape arrangement from the overall sense of space.

(2) The site identification based on familiar symbols and image symbol identification of specific story plots. It refers to the uniform and easy identification of the mall's own identification system, which should reflect the positioning of the mall itself. This positioning has a certain time continuity, to form customer's familiarity.

(3) The recognizability of the image symbols of a specific story plot: the story of planning experiential measures in a specific period is completed with a familiar image symbol to remind the atmosphere of the space to complete, and achieve viewer resonance. For example, draw on the story structure of online popular play IP, or introduce it: popular play IP usually has established a story background and clues, and has a character image in the quadratic world. These story scenes are constructed in three-dimensional space, which can provide people with quadratic character experience.

(4) Applicate deep learning and augmented reality technology: augmented reality technology can better demonstrate the product to the consumer, not only to see the label but also to distinguish it from the purchase experience of watching videos during online shopping. Put the product into a sensor device designed with different usage scenarios. As people choose the desired scenarios, the deep learning system automatically displays the product usage scenarios and results.

4.4 Technology--Engineering Content that Needs Attention in the Planning and Design of Experience Measures

For shopping mall operators concerned, experiential arts facilities have a certain validity period, installation time is shorter, the impact of space is smaller. The hardware considers the process selection and safety issues. Try to choose recyclable materials to reduce waste emissions. At the same time, the impact of the transportation environment on the material scale must be considered. Usually, less expensive materials are selected.

As a part of the direct physical interaction with customers, the software can set up a key link and design some small physical obstacles to form a certain challenge, to make the experience deeply immersive. The equipment needs a fast communication process, have an immediate response to the operator's instructions, and the operation method is clear and easy to operate.

Augmented reality technology itself focuses on the development of software, and the transformation of functions and appearance volume of the hardware can be accomplished by content changes. It is a kind of asset-light device model, which is more conducive to the update of the shopping mall experience measures. One research has also pointed out that virtual reality can avoid crowding and lead to positive consumer behaviour in retail environments [8].

However, this kind of technology gives people an excessively unreal experience, which also affects people's sense of identity to the experience content, and makes it difficult for people to form an extremely immersive experience state. The PlanetStudio project launched by Team Lab in the fall of 2019 is a successful case of an extreme immersion. The project attempts to form a space foundation with different natural materials, plus light and shadow and dynamic graphics to increase the sense of time in space. This form is suitable for a relatively closed space and a single behaviour streamlines. For a commercial space such as a meshed scattered flow of people, there will be greater difficulty in the program Settings. These are all issues that need to be considered in the application of technology.

V. DISCUSSION- PROSPECT OF THE BALANCE BETWEEN CULTURE AND BUSINESS

Experiential art measures in a commercial environment are both artistic and commercials. Parkview Square and K11, once well-known art shopping centres, spent huge sums of money to buy artworks of well-known artists, creating a contemporary art atmosphere for the shopping environment and setting the theme of the shopping mall as a cultural business path of contemporary art. However, for other shopping centres, it requires great courage of the owners to copy this marketing method as a whole, and those who have a certain knowledge of art will pay a great price in money. In the purchase of high-priced art, not every owner and operator of the mall can confidently grasp it. For general shopping malls, creating a good and beautiful experiential shopping environment has become an irreversible trend in the commercial form of entity consumer business. However, how to construct a good experiential shopping environment is still a challenge that mall operators are not confident in. This study proposes artistic experiential measures to solve this problem.

Experiential artistic measures are a cultural industry, and its commercial attribute lies more in improving productivity by simplifying production activities, so as to avoid the decline of experiential artistic measures based on talent and creative work due to economic reasons. The layout of experience measures should also plan the location and scale of space and facilities. Comprehensive consideration is given to the application of different functions of measures, the artistry of experiential measures, the selection of thematic contents, the sense of experience and the degree of experience of experiential artistic measures, etc. When setting up the content of experiential art measures, it is necessary to consider the selection of materials and technology, the safety of use, the difficulty of construction, and the reduction of waste discharge.

VI. CONCLUSIONS

The research of arts experience in a commercial environment measures is designed to conform to the experience economy, in the "Internet + under" environmental context of the business environment, consumer products and art exploration. The application of experiential art measures to the business environment can better highlight the "experience marketing"

model, achieve a differentiated development for the shopping mall to "create a thematic atmosphere", and build a refreshing shopping venue.

ACKNOWLEDGEMENTS

This work was supported by Humanities and Social Sciences Major project of Guangdong Education Department for Foundation Research and Applied Research *Experience - the establishment of field type of art measures in applied research entity of commercial space* under Grant [2017ZX030] stage results; Huizhou University Scientific Research project (Humanities) *Nursery rhymes and Hakka traditional local arts and crafts image realization research* under Grant [HZUX1201402] stage results; Huizhou University 2020 Online Teaching Demonstration Course Project(WLSFK009) stage results;; Huizhou University Undergraduate Teaching Quality Project of 2020-Online Open Course Project(ZXKF2020007) stage results; 2019 Central Academy of Fine Arts Visiting Scholar Exchange - Stage Achievements.

REFERENCES

- [1] Monthoux P. G. D. (2004) *The Art Firm: Aesthetic Management and Metaphysical Marketing*. Stanford Business Books, 1 edition: 408
- [2] Schneider T. (2020) *The SoNo Collection Opens in Norwalk, Connecticut*. In CallisonRTKL: <https://www.callisonrtkl.com/news/the-sono-collection-mall-opens-in-norwalk-connecticut/>
- [3] Shklovsky V. (2004) *Art as Technique*. In *Literary theory: an anthology 2nd.*, Rivkin, J.; Ryan, M., Eds. John Wiley & Sons: Blackwell Publishing Ltd: 1314
- [4] Wolch J., Owens M (2017) *Animals in contemporary architecture and design*. *Humanimalia: a journal of human/animal interface studies*8(2): 1-26
- [5] Nicolas G. *An Unprecedented Space That Marks a New Starting Point for Ginza*. [https://ginza6.tokyo.e.abf.hp.transer.com/news/3805\(09\)](https://ginza6.tokyo.e.abf.hp.transer.com/news/3805(09))
- [6] Cai C. (2017) *Display experience of game interaction a case of germany pavilion in milan expo*. *Design*01: 17-19
- [7] Pine B. J., Gilmore J. H. (2011) *The experience economy: Work is theatre & every business a stage*. Harvard Business Review Press
- [8] Fedorikhin A., Cole C. A. (2004) *Mood effects on attitudes, perceived risk and choice: Moderators and mediators*. *Journal of Consumer Psychology*14(1-2): 2-12