



**THE APPLICATION OF CHINESE CLASSICAL LITERATURE
IN MODERN CHILDREN'S THEME PARK**



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Abstract

Since the late 1980s, theme parks in China have experienced rapid development. However, due to the absence of a comprehensive planning and construction system in the early stages, many theme parks are now facing management difficulties due to issues such as improper site selection, inconvenient transportation, and incomplete supporting facilities, leading to significant resource waste. This research introduces a children's park themed around the classic Chinese novel 'Journey to the West', designed to overcome these challenges by integrating the allure of oriental culture, through market research and analysis of international parks. The researcher explores the integration of traditional culture, distills reasonable design principles, emphasizes the feasibility of children's theme parks, and seeks to understand the characteristics of children's psychology. The research results in a park that combines modern amenities with traditional Chinese elements, providing visitors with an enchanting visual experience, reigniting their interest in cultural heritage, and offering educational value through entertainment.

(Total 81 pages)

Keywords: Children's Theme Park Design, Journey to the West, Oriental Culture,
Cultural Heritage, Educational Value

Student's Signature Thesis Advisor's Signature

Table of Contents

	Page
Acknowledgements	i
Abstracts	ii
Table of Contents	iii
List of Figures	v
Chapter 1 Introduction	1
1.1 Background and Significance of the Problem	1
1.2 Research Content and Methods	4
1.3 Research Objectives	5
1.4 Research Expectation	5
Chapter 2 Literature Review	7
2.1 Theme Park	7
2.2 Children's Theme Park	9
2.3 Cases Analysis	13
Chapter 3 Research Methods	20
3.1 Key Points of Spatial Organization in Children's Theme Parks	20
3.2 Thematic Expression of Children's Theme Parks	24
3.3 Performance of Design Elements in Children's Theme Parks	31
Chapter 4 Conclusion and Recommendations	35
4.1 Character Image Design of Journey to the West	35
4.2 Children's Theme Park Design of Journey to the West	55

Table of Contents (continued)

	Page
Chapter 5 Conclusion and Recommendations	65
5.1 Conclusion	65
5.2 Recommendations	65
References	67
Appendices	71
Appendix A Characters Fun Survey	72
Appendix B Characters Educational Impact Survey	75
Appendix C Character Design Feedback	78
Biography	81



List of Figures

	Page
Figures	
2.1 The Suzhou Teddy Bear Club	14
2.2 The Nanjing Pig Teddy Theme Park	15
2.3 The Shenzhen Meland Club Kids Theme Park (1)	16
2.4 The Shenzhen Meland Club Kids Theme Park (2)	17
2.5 The Shenzhen Meland Club Kids Theme Park (3)	18
2.6 The Shenzhen Meland Club Kids Theme Park (4)	19
3.1 The Wuhan Dolphin International Children's Home Ocean Themed Shop	21
3.2 The Beijing Yintai Center Children's Park (1)	21
3.3 The Beijing Yintai Center Children's Park (2)	22
3.4 The Hangzhou Neobio Family Park	23
3.5 The Shenzhen Meland Club Kids Theme Park (5)	24
3.6 The Suzhou Olympic Sports Parent-child Swimming Pool (1)	25
3.7 The Beijing Youwobao Family Culture Growth Center (1)	26
3.8 The Shenzhen Meland Club Kids Theme Park (6)	27
3.9 The Anla Kids Planet Theme Park	28
3.10 The Suzhou Olympic Sports Parent-child Swimming Pool (2)	30
3.11 The Beijing Youwobao Family Culture Growth Center (2)	33
3.12 The Beijing Yintai Center Children's Park (3)	34
4.1 The sketch design of the Tripitaka	37
4.2 The color design of the Tripitaka	38
4.3 The final design of the Tripitaka	39
4.4 The sketch design of the Monkey	40
4.5 The color design of the Monkey	41
4.6 The final design of the Monkey	42
4.7 The sketch design of the Pigsy	43
4.8 The color design of the Pigsy	44

List of Figures (continued)

	Page
Figures	
4.9 The final design of the Pigsy	45
4.10 The sketch design of the Sandy	46
4.11 The color design of the Sandy	47
4.12 The final design of the Sandy	48
4.13 The sketch design of the White Dragon Horse	49
4.14 The color design of the White Dragon Horse	50
4.15 The final design of the White Dragon Horse	51
4.16 The final design of the Tripitaka and his team	52
4.17 The environmentally friendly silicone dolls	52
4.18 The Questionnaire Results (children)	53
4.19 The Questionnaire Results (parents)	54
4.20 The Questionnaire Results (experts)	55
4.21 The final design of the Flowers and Fruits Mountain	56
4.22 The final design of the River of Sand	57
4.23 The final design of the Yang Pass	58
4.24 The final design of the Peach Banquet	59
4.25 The final model of Flowers and Fruits Mountain	60
4.26 The final model of River of Sand	61
4.27 The final model of Yang Pass	62
4.28 The final model of Peach Banquet	63
4.29 The exhibition at Longyan Wanbao Plaza	63

Chapter 1

Introduction

1.1 Background and Significance of the Problem

In developing and constructing traditional culture theme parks, suitable material carriers for traditional culture are necessary. These carriers can transform intangible traditional cultural heritage into tourism resources and provide diversified tourist services.

Attempts to combine the protection of traditional and entertainment functions of theme parks is a challenge; however, with careful planning and construction processes, these difficulties can be overcome, as seen in the early theme parks that sprung up in Europe and America.

The Disney brothers built Disneyland in California in July 1955, pioneering modern large-scale theme park and dramatically changing the way traditional parks were run (Liang, 2021). California Disneyland uses cartoon imagery created by The Walt Disney Company as its theme, and has opened zones with different cartoon themes. In each zone, Disneyland designs theme-related amusement facilities and performance activities, considerably enriching the connotation of the traditional park.

The late 1990s saw the introduction of a theme park to China (Deng, 2011). In the early days of theme park development in China, a large number of excellent theme parks appeared, such as Shenzhen Splendid China, Xi'an Furong Garden and Kaifeng Qingming Riverside Garden. These early theme parks are still in steady operation today. However, as China began an upsurge in theme park planning and construction, a rash of shoddy theme parks began to emerge. That's because China has

yet to develop a full-fledged theme park development and construction system (Lockett, 2015).

1.1.1 Theoretical significance

Researching the application of Chinese classical literature to contemporary children's theme parks is an influential step in understanding and analyzing cultural adaptation of literary works. A key aspect of the theoretical significance of this research is an in-depth study of the process of adaptation of literary works in various areas of cultural activity. By considering the application of classical Chinese literature in children's parks, this research has expanded our knowledge of the methods and techniques of translating cultural heritage into contemporary forms and contexts. This allows the visitors to the theme park to better understand how literary works adapt to contemporary cultural practices and learn how to interact with audiences of different ages.

Analyzing its impact on the experience of young visitors in the context of a theme park helps us understand how different forms of cultural content shape children's cultural understandings and perceptions. This is crucial not only for creating culturally valuable environments in children's parks, but also for developing educational strategies aimed at broadening the cultural horizons of the younger generation.

In addition, researchers can use the results of this study as a basis for developing current strategies for entertainment projects based on literary heritage. They can help identify current trends and prospects in the entertainment industry.

Finally, it has significant implications for supporting academic research in the field of cultural heritage.

Researchers can use the obtained results as a basis for additional research in the fields of cultural studies, literary studies, and the entertainment industry. One can

use them for an in-depth analysis of how cultural heritage affects modern societies and their cultural practices.

This research is therefore of great theoretical interest, as it helps us analyze the adaptability of traditional culture in modern society, positive impact on the formation of children's values, and provides reference for the development of the entertainment industry.

1.1.2 Practical significance

The application of Chinese classical literature to modern children's theme parks has opened up a fascinating world of cultural heritage and adventure. One of the most prominent examples of this use is a children's theme park based on the legendary work Journey to the West. Not only does it bring the work's characters and storylines to life, but it also creates a special space where children can interact with the world of legends. Therefore, one of the expected results of this application is to effectively attract visitors to the park.

And, it can enhance the cultural experience for visitors. Give children the opportunity to learn about Chinese culture, traditions and values. This gives the park an educational character and makes the visit more meaningful and substantial for children.

Moreover, the concept of park based on literary works enriches the creativity and form of the entertainment market, which helps to enhance its diversity and competitiveness. Practical suggestions for improving the design and maintenance of the park will enhance their appeal and quality, providing visitors with a unique and memorable experience.

Therefore, it enriches cultural learning opportunities for children and adds an educational dimension to theme park visits (Dag et al., 2021). This diverse offering based on literary themes offers experiences for the development of the entertainment

industry and promises to bring joy and fulfillment to generations of children and their families.

1.2 Research Content and Methods

1.2.1 Research content

The main content of this study is to extract ways to better display the culture in children's spaces by studying and analyzing the artistic cultural aspects of Journey to the West. It also provides a basic overview of children's theme parks and theoretical knowledge related to children. Combining the physical, psychological characteristics and aesthetic needs of children aged 3-9, we summarize some design methods that can help children better accept the culture of Journey to the West. Several theme park design cases were analyzed, their design key points and ways of presenting the theme were studied, and a theoretical basis for such design practices was established.

1.2.2 Research methods

1.2.2.1 Literature review

Collect relevant basic information about children's theme parks, summarize and organize them, analyze relevant theories, and play a positive supporting role in research and discussion.

1.2.2.2 Field investigation

Although the planning and construction of theme park in China started late, a large number of excellent cases emerged in the early stages of theme parks construction. Therefore, on-the-spot surveys can be adopted and representative theme park can be selected as cases for actual surveys and inspections. During the fieldwork, the personal experiences of the visitors must be a prerequisite to ensure the authenticity of the survey data. The survey cases were collected through on-site surveys and preliminary theoretical studies, and the strengths and weaknesses of the survey cases in terms of planning and design, topic prominence, landscape, and

architectural modeling were analyzed and summarized to ensure the real availability of the results.

1.2.2.3 Cases analysis

Combine online and field visits in-person to search for design cases and information related to the research topic. Pay attention to the development trends of Journey to the West in the field of art design, as well as the development status of children's theme park, comprehensively understand and analyze excellent domestic and foreign cases, learn and master relevant design techniques and concepts, and provide more ideas for research.

1.3 Research Objectives

The primary objective of this research is to explore the application of Chinese classical literature, specifically the iconic 'Journey to the West', in the design and conceptualization of contemporary children's theme parks. This study aims to understand the theoretical and practical implications of cultural adaptation, as it applies to literary works, and to analyze the methods and techniques for translating cultural heritage into modern entertainment forms. By integrating traditional narratives into children's recreational environments, the research seeks to examine the impact on young visitors' cultural understanding and perceptions, thereby contributing to the creation of culturally enriching and educationally valuable spaces. Ultimately, the research aspires to support academic endeavors in cultural studies and literary analysis, while fostering the adaptability of traditional culture in contemporary society and enhancing the educational and entertainment value for future generations.

1.4 Research Expectation

This study aims to explore the effectiveness and influence of integrating Chinese classical literature into children's theme parks on the development of the entertainment industry. It seeks to measure the extent to which this integration can enhance the younger generation's understanding of and respect for Chinese cultural

and literary traditions. In addition, the study will scrutinize responses and feedback from children and their guardians to discern their taste, enthusiasm, and contentment, which are key indicators of the success of such integration. Using these findings, this study attempts to develop practical strategies for creators and managers of children's theme parks. The goal of these strategies is to improve the construction and operation aspects of the parks, thereby promoting their development and enhancing their attractiveness to visitors.



Chapter 2

Literature Review

2.1 Theme Park

2.1.1 Theme park concept

The term ‘theme park’ is thought to have originated from an amusement park and even medieval European fairs (Bao, 2016; Milman, 2008). Amusement parks have since come to be considered unique types of theme park (Liang, 2019). Clavé (2007) identified several types of theme park, namely, destination, regional, urban, and niche park. In other words, a theme park can be a niche or indoor park, or a regional and urban park with large outdoor and indoor spaces. California’s first Disneyland represents a theme park archetype. It includes both indoor and outdoor attractions and integrates multiple additional consumption spaces inside and outside the park gates to provide an extended experience.

Clavé (2007) also outlined a series of criteria describing theme park: a thematic identity; multiple themed areas; closed space with controlled access; a large capacity; available rides, shows, and games; themed entertainment; and shopping and dining facilities. These criteria can be summarized in four principles, namely, theming, hybrid consumption, merchandising, and performative labor (Bryman, 2004).

In the contemporary tourism landscape, the term ‘theme park’ is increasingly encompassing and has evolved into a continuum ranging from conventional theme park, theme amusement park, and theme cities to amusement park (Liang & Li, 2023).

2.1.2 The development and research status of Chinese traditional cultural theme parks

China's theme park came into its own in the late 1980s. The completion of Splendid China in Shenzhen in 1989 marked the beginning of theme park in mainland China (Kuang et al., 2024). Shenzhen Splendid China has achieved great economic and social benefits. Since then, China's theme parks began to enter the construction boom (Kuang et al., 2024).

At the same time, as people's living standards continue to rise, the demand for entertainment and leisure has also begun to increase. Theme parks that focus solely on entertainment or viewing can no longer meet people's diversified needs for leisure and entertainment. A 2018 statement, 'Standardizing the Nation's Theme Park Development,' identified 'real estate orientation' as well as 'unclear concepts, blind construction, plagiarism, and low-end duplication' as the major woes of Chinese park (Liu, 2019).

Despite all its shortcomings, the Chinese theme park market has grown to become the second largest in the world after more than three decades of development, and this growth rate will continue and maintain its global leadership. Chinese consumers are enthusiastic about theme parks, and operators are investing heavily with plans for a raft of original attractions. Increased competition creates challenges and opportunities for operators who need to offer improved products to enhance the on-site experience for visitors (Chen et al., 2022).

2.1.3 The development and research status of international traditional cultural theme parks

The California Disneyland, built by the Disney brothers in the 1950s based on their cartoon characters, was the world's first real theme park (Liang & Li, 2023). Disney has incorporated the famous animated films created by its company into the theme park's storyline, which runs through every entertainment program and

performance event. Entertainment forms are presented in a dramatic storyline, and classic scenes from fairy tales are recreated in the park, allowing visitors to immerse themselves in a fairy world.

As far as traditional cultural theme parks are concerned, developed countries in Europe and the United States hardly choose traditional cultural resources as the basis for theme park development and construction, so there are few relevant documents. At present, the more representative traditional culture theme park has been built in South Korea's Lean Eupseong Folk Village and Japan's Meiji Village (Kawashima, 2019; Kim, 2013). The Japan's Meiji Village, planned and constructed in 1965, focuses on the folk customs of the Meiji period and uses restored Meiji-era buildings and railway crossings to show social scenes from 150 years ago (Kawashima, 2019). The development and construction of Japan's Meiji Village has attracted numerous Japanese and stimulated their interest in participating in and experiencing scenes of life from the past Meiji period.

2.2 Children's Theme Park

2.2.1 Children's theme park concept

When analyzing the definition of children's theme park, we must first understand what 'theme design' is. Theme design is the process of designing and constructing an object or space so that 'the particular subject or idea on which the style of something is based' is made clear through the 'synthesis of recognizable symbols with spatial forms' (Lukas, 2007).

Theme design is applied to an environment in order to create a memorable and meaningful experience for individuals or groups that visit the space, and can be expressed through the use of architecture, decor, signage, music and sound design, costuming, integrated technology, special effects, and other techniques (Lukas, 2007). Theming is increasingly used to create physical spaces for 'experiential marketing', in which consumers can connect and interact with a brand (Buhida, 2023).

As a result, children's theme park design refers to a space built specifically for children with game, education, science, and other features, with a specific central theme throughout the design process.

2.2.2 The needs of children's theme park users

2.2.2.1 Entertainment

A children's theme park is entertaining, and that is determined by the properties of the space. Children aged 3-9 are at an age when they are full of curiosity about external things and it is in their nature to be playful and active. A children's theme park is a place designed to entertain children, where children can let their nature loose in play.

2.2.2.2 Educational

For children, a children's playground may only have to meet their amusement function to meet their expectations. But for parents, the hope is that their children will grow in play, for example by strengthening their sense of solidarity and cooperation, expanding their thinking and improving their stock of knowledge. Children's theme parks have changed the original cognitive concept of providing only entertainment. A growing number of excellent cases combining education and entertainment are emerging. For example, designers will set up multiple exploratory and creative rides and play sessions to allow children to fully explore their potential and creativity, learning and growing happily while playing.

2.2.3 Characteristics of children's theme park users

The research objects of this paper are children aged 3-9 years. Children at this age are in a period of constant physical and mental development. They have an abundant imagination and keen perception, and are full of curiosity about external things. Therefore, these developmental and cognitive factors of children must be completely taken into account when designing play spaces for children. Only with a precise understanding of a child's psychological and behavioral characteristics can we design a space that meets their real needs and meets educational purposes (Centers for

Disease Control and Prevention, 2021b). Children 3-9 years old can be divided into 3-5 year old preschool children (also known as preschoolers) and 6-9 year old school children (also known as school-age kids) (Morin, 2021).

2.2.3.1 Characteristics of preschool

Preschoolers control their emotions better than toddlers and show an interest in learning, playing with other children, and pleasing their parents (Centers for Disease Control and Prevention, 2021b). However, preschoolers develop ‘separation anxiety’ when they are away from their parents and feel overwhelmed when alone with other preschoolers. Fortunately, they’re also a lot of fun at this age. They love to learn and play and they can be quite funny and loving. At the same time, they are becoming independent, they’re often eager to learn how to dress on their own and they may insist on doing as much as they can independently (Morin, 2021). Therefore, when designing a children’s playground space, things with bright colors and strong images should be used to attract the attention of the children, and some exploration and communication activities should be set up to promote the growth of the children.

2.2.3.2 Characteristics of school-age kids

As the social sphere of school-age kids expands as they enter school, they are able to perform more independent and critical self-assessments, and the content of their assessments gradually broadens and deepens under the influence of their enhanced sense of self-independence and desire for expression. As their physiological function continued to improve, their way of thinking also began to switch from the concrete to the abstract, and they were able to perceive spatial relationships between things (Centers for Disease Control and Prevention, 2021a). They have a strong curiosity and desire to explore unknown things in the artificial environment, and like exciting and novel game content and game activities (Dream Garden, 2022). Therefore, when designing theme parks for children, the spatial structure and stereoscopic effects of rides should be enhanced, and the spatial thinking ability of children should be cultivated.

2.2.4 Ergonomics for children

Studies have shown that the surrounding environment has a dramatic effect on our feelings, thinking, behaviors, and quality of life. Environmental impacts can serve our needs or act against them (Shaw, 2010). These findings confirm the importance of designing spaces and facilities for children's theme parks that are appropriate to the characteristics and needs of children. Moreover, children have a considerably better ability to remember their surroundings than people and objects, so the detail-oriented design of their spaces is a particular need (Olds, 2000).

2.2.5 Design principles for children's theme park

2.2.5.1 Safety and comfort

Children's theme parks must prioritize the safety and comfort of children (Levochkina, 2018). Playground equipment should be designed to meet safety standards for children and provide adequate supervision to ensure that children are not injured while playing. In addition, the environment of the park should be pleasant and relaxing for children.

2.2.5.2 Creativity and clarity

The theme of children's theme park should be original and captivating, capturing children's attention and stimulating their imagination and curiosity (Levochkina, 2018). The park's design should be clear and understandable, allowing children to easily grasp the theme and providing meaningful education and inspiration during play.

2.2.5.3 Timeliness

With the development of technology and society, children's interests and needs are constantly changing. Therefore, children's theme parks need to be updated and improved in a timely manner, introducing new rides and entertainment facilities, and utilizing advanced technology and interactive experiences to maintain their attractiveness and competitiveness (Levochkina, 2018).

2.2.5.4 Convenient transportation

The accessibility of children's theme parks is crucial for both parents and children (Levochkina, 2018). The park should be located in convenient locations with ample parking and accessible transportation options, allowing parents and children to easily access them.

2.2.5.5 Enhancing leisure quality

Children's theme parks are not only places for children to play but also family leisure destinations. By providing a variety of entertainment activities and a comfortable environment with quality services, children's theme park can enhance the leisure quality of families, allowing family members to enjoy pleasant and unforgettable moments together (Levochkina, 2018).

2.3 Cases Analysis

2.3.1 Current state and emerging trends in children's theme park design

Upon investigation, it was found that while the number of children's theme parks on the market is increasing day by day, their corresponding designs are of mixed quality and the proportion of excellent children's theme parks is relatively small. Most children's playgrounds are overly rigid in design, with wildly different shapes and designs that feel insufferable and difficult to impress. The Suzhou Teddy Bear Club, for example, has bright and tacky colors, dull equipment and no themed features. And even the floor paving is simply a simple EVA floor mat, which looks monotonous and dull (Figure 2.1).



Figure 2.1 The Suzhou Teddy Bear Club

Source: Chen, 2020

Another example is the Nanjing Pig Teddy Theme Park. The choice of spatial colors and the design of the device's shape are more aesthetic than the former. Also, floor mats laid on the ground are no longer a single element, but have the functions of area division and route guidance. However, there are also issues with the single design form and unclear subject matter. Moreover, there is no shape on the top, and the equipment, pipes, etc., are directly exposed in space, which considerably spoils the general atmosphere of space. The large area of black gives people a depressing feeling, and at the same time visually makes the height of the space considerably shorter (Figure 2.2).

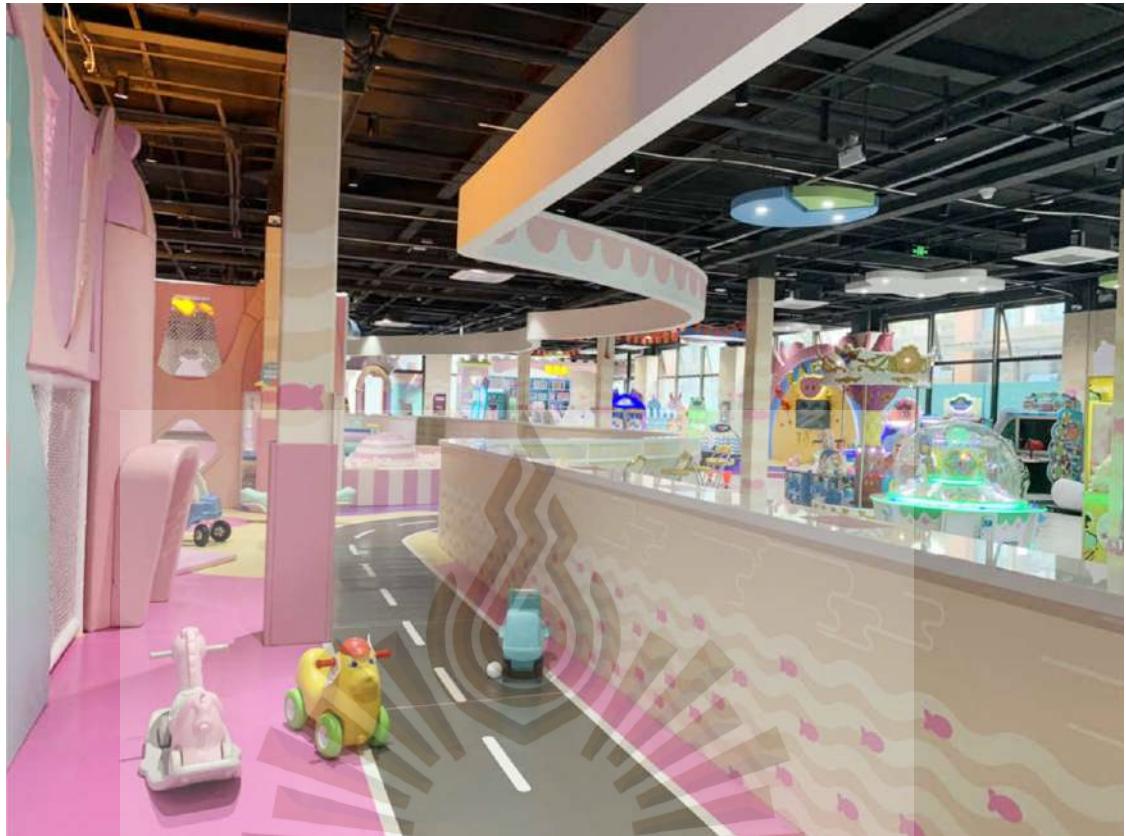


Figure 2.2 The Nanjing Pig Teddy Theme Park

Source: Ling, 2019

As children's parks are in urgent need of improvement, a large number of emerging children's park brands have emerged on the market in the past two years, which has a strong tendency to open up a new era of children's parks. Among them, Meland Club, Neobio, Mini Mars and Youwobao have won a lot of attention in only a few years of tough work. Take Shenzhen Meland Club Kids Theme Park as an example. It has changed the harsh homogeneity and lack of design aesthetics that have plagued children's parks in the past. Pursue the ultimate in ultra-detailed polishing, introduce the concept of aesthetic immersion education, and create a new dream space for children (Figures 2.3).



Figure 2.3 The Shenzhen Meland Club Kids Theme Park (1)

Source: Li, 2021

2.3.2 Characteristics of quality children's theme parks

2.3.2.1 The spatial structure is complex and diverse

To meet the demand for as many children's entertainment and environmentally friendly experiences as possible in a limited space, children's theme parks typically install a dense array of rides and supporting service facilities. At the same time, to cater to the needs of different equipment operations and to add to the fun of children's play, the space will be relatively sophisticated and more varied in form. For example, in the design of the Shenzhen Meland Club Kids Theme Park, in order to achieve a perfect presentation of the space from the first perspective, the design team divided an area approximately 10 meters in height into a three-story platform to visually present a simulated city full of spring (Figure 2.4). The path-guided space places all three secondary atrium as attractive points at the same time. This design not only solves the problem of spatial order and hierarchical rhythmic changes, but also directly allows consumers to better immerse themselves in paradise through multiple paths (Li, 2021).

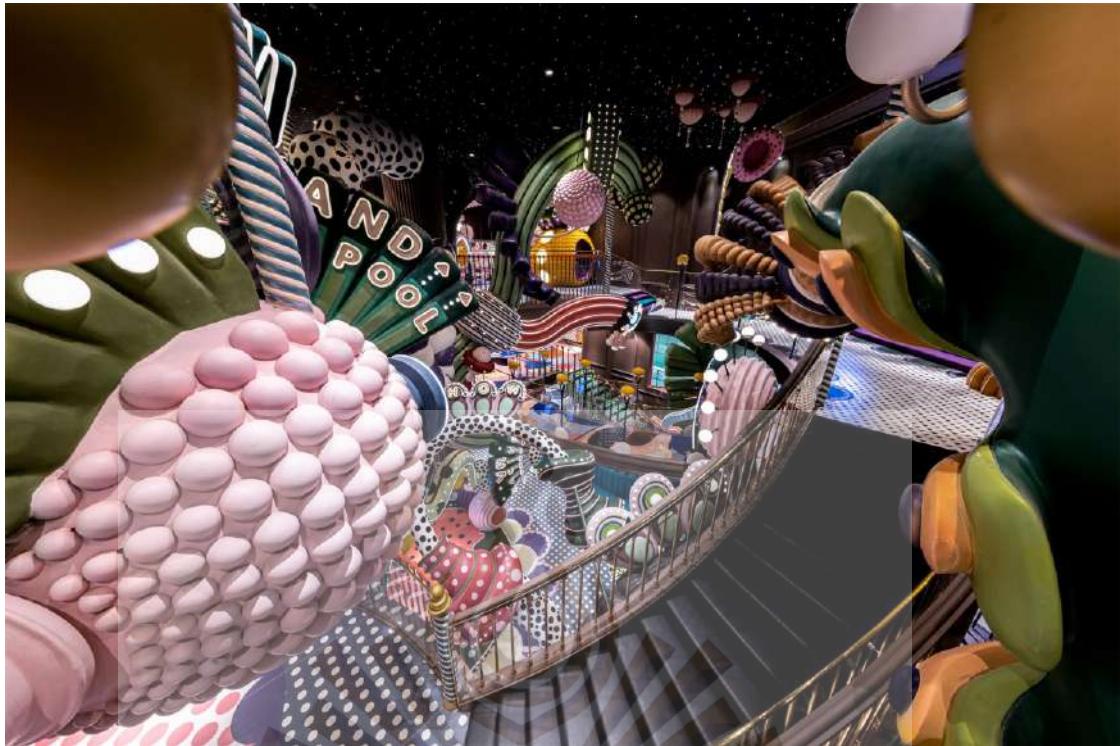


Figure 2.4 The Shenzhen Meland Club Kids Theme Park (2)

Source: Li, 2021

2.3.2.2 Rich materials and exquisite packaging

When designing a children's play space, the designer must consider not only the material selection for the three main interfaces of the space to ensure the safety and comfort of the children's activities, but also the safety and comfort of the packaging materials for the rides and corresponding supporting facilities of the space (Li, 2021). In addition, the designer should choose the packaging materials with full consideration of the design intention and subject matter to achieve the overall unity of the spatial design. For example, in some of the various design links of the Meland Club Kids Theme Park, technologies such as 3D printing and the combination of fiberglass and soft packaging are used to completely create the fluidity and visual activity of the place (Figure 2.5).



Figure 2.5 The Shenzhen Meland Club Kids Theme Park (3)

Source: Li, 2021

2.3.2.3 Reasonable traffic routes

On top of meeting the functional requirements of the space, the design of a children's theme park also needs to consider safe evacuation routes, children's play routes, service management routes, etc. (Figure 2.6). During the design process, the designer should reasonably plan and organize the traffic lines in an orderly manner, as well as the routes of the traffic organized at spatial intersections (State of Queensland, 2019).



Figure 2.6 The Shenzhen Meland Club Kids Theme Park (4)

Source: Li, 2021

In summary, the spatial structure of children's theme park is complex and diverse, often using intensive rides and support services facilities to meet the needs of children's entertainment and environmental experiences. Rich materials and elaborate packaging add visual vibrancy to the theme park, while smart transportation routes ensure the functionality and safety of the space.

Chapter 3

Research Methods

3.1 Key Points of Spatial Organization in Children's Theme Parks

3.1.1 Sequence of spaces

The spatial sequence is a deliberate arrangement of functional areas that guides visitors through a narrative journey within the park. It is crafted by designers to lead children along a path that unfolds in stages—each with its own set of experiences that correspond to the park's thematic elements. The sequence typically begins with an inviting entrance that captivates the young audience, followed by transitional spaces that build anticipation, leading up to the climactic areas designed to elicit excitement and joy. The conclusion of the sequence gently eases visitors back into a state of calm, leaving them with lasting memories of the adventure. The layout of these sequences can vary, adopting symmetrical, asymmetrical, or free-form patterns based on the space's function, scale, and performance objectives (White, 1986).

3.1.2 Space orientation

Space orientation is a design technique that subtly directs visitors' movements without the need for explicit signage (Moore & Lackney, 1994). It relies on the strategic placement of elements within the space that create a rhythm and suggest a direction. This can be achieved through the repetition of visual motifs, such as bookshelves, lighting fixtures, or architectural features like columns. For instance, the Wuhan Dolphin International Children's Home Ocean Themed Shop utilizes a series of irregular grids that evoke the motion of waves, serving both as a navigational guide and a thematic separator (Figure 3.1). Similarly, the continuous grille at the

entrance of Beijing Yintai Center Children's Park provides spatial guidance, drawing visitors into the park's immersive environment (Figure 3.2).



Figure 3.1 The Wuhan Dolphin International Children's Home Ocean Themed Shop

Source: The Cool Hunter, 2017

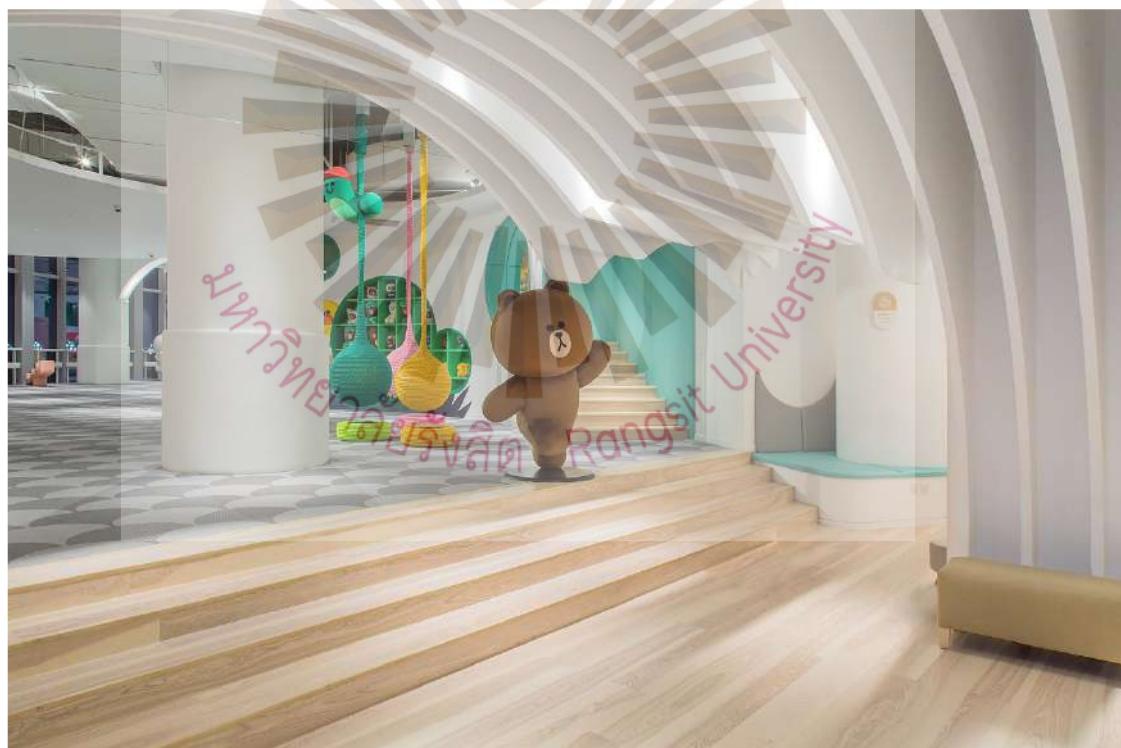


Figure 3.2 The Beijing Yintai Center Children's Park (1)

Source: The Cool Hunter, 2017

3.1.3 Visual center

The visual center serves as a focal point within a space, capturing attention and guiding movement. In the complex layout of a children's playground, clear spatial guidance can be challenging. Establishing a visual center at strategic locations within the spatial sequence can effectively draw attention and reinforce the spatial narrative (White, 1986). For instance, the Beijing Yintai Center Children's Park employs an oversized Brown Bear image, a brand IP, positioned along the entrance's central axis. This creates a compelling visual anchor that leads visitors into the park (Figure 3.3).



Figure 3.3 The Beijing Yintai Center Children's Park (2)

Source: The Cool Hunter, 2017

3.1.4 Space connection and transition

In designing children's parks, it is essential to blend dynamic and static areas to cater to the developmental needs of children, creating spaces that serve both educational and recreational purposes (Moore & Lackney, 1994). Transitions between

different functional areas are crucial to maintain spatial coherence. The design should avoid abrupt changes, instead incorporating transitional spaces that provide a natural flow. Direct transitions might use partitions or varied materials, while indirect transitions introduce intermediary spaces like halls or porches. The Hangzhou Neobio Family Park features a direct transition space between the entrance and the library, doubling as a bookshelf and a playful structure for children (Figure 3.4). The Shenzhen Meland Club Kids Theme Park includes an indirect transition space for changing shoes, offering a psychological buffer between the park's entrance and its main area (Figure 3.5).



Figure 3.4 The Hangzhou Neobio Family Park

Source: Shao, 2018



Figure 3.5 The Shenzhen Meland Club Kids Theme Park (5)

Source: Li, 2021

In interior design, the articulation of space involves using various forms, materials, and colors to define, divide, and transition between areas. This can include the interplay between walls, floors, and ceilings, the integration of architectural components, and the selection of materials (Goldstein, 2019).

3.2 Thematic Expression of Children's Theme Parks

3.2.1 Space expression and creation around the theme

The essence of designing children's theme parks lies in the artful expression and creation of space that resonates with the chosen theme. In the context of a children's theme park, achieving a complete and distinct thematic space involves harmonizing various design elements, including spatial layout, color palettes, and material choices (Liang & Li, 2023). The coordination between master and subordinate spaces, along with a relaxed balance, ensures that the theme remains cohesive and memorable. Designers must meticulously curate thematic elements and symbols consistent with the park's attributes, elevating the space beyond mere

functionality to an immersive experience that resonates with visitors' aesthetic sensibilities (Baker, 2023).

3.2.2 Application of design symbols

In interior design, the clever use of symbols helps to communicate emotions and create a unique artistic atmosphere (Ekta, 2024). The Suzhou Olympic Sports Parent-child Swimming Pool exemplifies this approach. By closely aligning with the 'parent-child' theme, the design incorporates recurring symbols like 'spray' and 'water droplets', reinforcing the aquatic motif (Figure 3.6). Similarly, the Beijing Youwobao Family Culture Growth Center integrates wave elements into practical features such as shoe cabinets and service desks, creating an engaging and cohesive thematic experience (Figure 3.7).



Figure 3.6 The Suzhou Olympic Sports Parent-child Swimming Pool (1)

Source: X-Living, 2019



Figure 3.7 The Beijing Youwobao Family Culture Growth Center (1)

Source: Li, 2022

3.2.3 Handling of design details

In the realm of indoor children's theme park design, meticulous attention to design details is crucial for ensuring the legibility of both form and content (Jenkins, 2023). The Shenzhen Meland Club Kids Theme Park exemplifies this principle by eschewing conventional structural expression in favor of a deconstructive approach, thereby cultivating a visually rich and engaging environment (Amusement Logic, 2023). The design incorporates an array of elements such as stems, flowers, wings, and insects, which are continually evolved and reorganized to imbue them with new meanings, crafting a whimsical and intriguing garden. These elements serve dual purposes, being both imaginative and functional; for instance, botanical forms are repurposed into storage solutions and seating, while floral motifs are transformed into lighting and sound systems. Such innovative designs not only enhance the thematic impression of the 'Four Seasons Garden' but also augment the functional attributes of the installations (Figure 3.8).



Figure 3.8 The Shenzhen Meland Club Kids Theme Park (6)

Source: Li, 2021

3.2.4 Creation of spatial artistic conception

The concept of ‘artistic conception’ has its roots in ancient Chinese literature and is pivotal in revealing the psychological nuances of artistic appreciation. It represents the most essential and contemporary category of aesthetics. The crux of artistic conception lies in its cultural embodiment, replete with the designer’s creative vision and emotional depth, reflecting their refined craftsmanship. Space becomes an art form capable of evoking aesthetic experiences when it aligns with the aesthetic principles and consciousness of the observer.

The humanized spatial artistic conception refers to the aesthetic experience and spiritual insight that emerge from the interplay between the space’s cultural significance and the observer’s aesthetic awareness. Crafting the artistic conception within an indoor space necessitates a harmonious blend of environmental elements such as layout, vegetation, lighting, materials, and colors, all working in concert to

convey the space's unique cultural essence. The creation of spatial artistic conception within an indoor children's theme park is paramount, as it not only enriches the children's aesthetic palate but also stimulates their imagination and creativity, potentially influencing their personality development (Clavé, Carlà-Uhink, & Freitag, 2023).

Artistic conception manifests across three tiers: 'form', 'imagery', and 'connotation'. 'Form' pertains to the fundamental spatial elements and serves as the foundation for crafting the space's artistic conception. Designers of indoor children's theme parks typically employ intuitive methods to manifest the theme through spatial interfaces, shapes, furnishings, colors, and materials, all while fulfilling the space's basic functional requirements, thus forging a distinctive thematic ambiance (Anton, Carlà, & Freitag, 2023). An illustrative case is the Anla Kids Planet Theme Park, where the theme 'future planet' is vividly expressed. The design direction encapsulates 'future', with 'planet' as the thematic nucleus. Designers have deconstructed and reassembled variously sized 'planets' traversing space to create functionally diverse areas (Figure 3.9).



Figure 3.9 The Anla Kids Planet Theme Park

Source: Gace Design, 2020

3.2.5 Reproducing spatial themes through sensory information

When designing space, the theme is reproduced by integrating visual elements such as spatial shape and color, tactile elements such as texture and texture, and sensory information such as hearing and smell (Anton, Carlà, & Freitag, 2023). There are generally more hints and blanks left in the expression of spatial ‘image’ to stimulate people’s participation and imagination and achieve the purpose of deep understanding. For example, the swimming pool area of Suzhou Olympic Sports Parent-child Swimming Pool abandons the complicated design elements of other spaces, and only uses the pink walls and blue pool water to complement each other to present the fairy-like artistic conception of the space. At the same time, the exaggerated arc-shaped lights on the ceiling simulate water droplets formed by condensation of water vapor (Figure 3.10). It is the emotion and thought that designers want to express, and conveys the moral of space design through the multi-sensory information such as vision, touch, hearing and smell of space (Anton, Carlà, & Freitag, 2023).





Figure 3.10 The Suzhou Olympic Sports Parent-child Swimming Pool (2)

Source: X-Living, 2019

3.3 Performance of Design Elements in Children's Theme Parks

3.3.1 Light effect environment

The design of the light environment is a pivotal aspect of interior space design, especially in children's theme parks. It serves not only to illuminate the space but also to fulfill the physiological, psychological, and aesthetic needs of its young visitors. Given that the primary audiences comprise minors aged 3-9, who have not yet developed mature visual systems, the lighting requirements are unique and demand careful consideration (Zhang, Xu, & Guo, 2023).

In the light environment design for indoor children's theme parks, it is essential to maximize the use of natural light sources. This preference stems from the comfort that natural light provides to the human eye, reducing fatigue compared to artificial lighting. The lighting strategy should incorporate a blend of overall and local lighting to cater to the diverse activities within the park (Sun & Zhang, 2023). For instance, areas designated for dynamic activities like running and jumping should feature soft, overall lighting, while spaces for focused tasks such as reading or painting require targeted, brighter local lighting. Additionally, selecting appropriate color temperatures for different functional areas is crucial. Bright, high-color-temperature lighting can enhance alertness in learning spaces, whereas lower color temperature lighting with a warm glow is ideal for entertainment areas, fostering a lively and joyful atmosphere (Sun & Zhang, 2023).

3.3.2 Sound environment

Children between the ages of 3-9 possess the ability to discern sounds within their environment, which can significantly influence their psychological state and behavior. An optimal sound environment is vital for their well-being, as negative auditory experiences can induce anxiety, reduce attention span, and impair memory (Cuadrado et al., 2020). Designers must therefore tailor the acoustic environment to the preferences of children, selecting sound effects that are harmonious, relaxing, and

pleasant, aligning with the thematic essence of the park. The maintenance of this soundscape is supported by the spatial structure and materials used within the park. In learning spaces, such as reading or audio-visual areas, soundproofing measures are imperative to provide a conducive learning environment (Shu, 2023).

3.3.3 Color matching

The harmonious color matching in a children's theme park is essential for stimulating children's aesthetic appreciation and creativity. Research in children's cognitive psychology indicates that bright and cheerful colors can captivate children's attention, foster their visual development, and ignite their imagination and creativity (Color Meanings, 2022). However, it's important to avoid using overly bright and pure colors in playground spaces, as these can overstimulate and exhaust children, leading to disinterest. The color design of an indoor children's theme park should, therefore, select vibrant yet soothing colors that align with children's aesthetic and psychological preferences, based on the thematic design of the space. Emphasizing diversity and harmony in color matching allows children to engage more fully in play and learning within the park. For instance, the Beijing Youwobao Family Culture Growth Center employs the sophisticated yet vibrant Morandi color palette, creating an energetic gradient that conjures a dreamlike ambiance and stimulates the imagination of both children and adults (Figure 3.11).



Figure 3.11 The Beijing Youwobao Family Culture Growth Center (2)

Source: Li, 2022

3.3.4 Material selection

Material selection is integral to the design of indoor spaces, with different materials contributing varied visual and psychological impacts through their textures and colors. For example, wood typically imparts a warm and inviting sensation due to its color and texture, while marble, with its bright, refined, and solid texture, offers a sense of elegance and detachment. In designing an indoor children's theme park, it is crucial to adhere to a child-centric design philosophy and choose green, environmentally friendly materials that meet safety standards, thus preventing any potential harm from toxic substances. Materials should be selected not only for their aesthetic appeal and texture but also for their safety features, ensuring children's well-being while enhancing the space's interest (Park N Play Design, 2023). Materials such as PVC wood boards and eco-friendly latex paint are not only sustainable but also versatile in color and style, catering to design requirements. Many contemporary indoor children's theme parks incorporate safe and sustainable materials like wood, PVC wood plastic, and aluminum grilles in their design choices, as seen in the Beijing Yintai Center Children's Park (Figure 3.12).



Figure 3.12 The Beijing Yintai Center Children's Park (3)

Source: The Cool Hunter, 2017

Chapter 4

Research Results

4.1 Character Image Design of Journey to the West

4.1.1 Design concept

The selection of Journey to the West as a muse for design is anchored in its deep cultural significance and compelling narrative. Originally published in 1592 during the Ming dynasty, Journey to the West is a Chinese novel by Wu Cheng'en. It is regarded as one of the greatest Classic Chinese Novels and has been described as arguably the most popular literary work in East Asia (Editors of Encyclopaedia, 2023). Since the target audience is children who are full of curiosity about mythic stories, the researcher carefully selects characters and characteristics, taking into account their preferences for color, shape and story, emphasizing the combination of traditional elements of the story and modern children's aesthetics, hoping to convey core values such as justice, wisdom, frankness, composure and bravery through the design. The aim is to create characters that not only attract children's eyes, but also stimulate their imagination and desire to explore.

4.1.2 Innovative points

In the character image design, the researcher breaks through the traditional depiction, integrates modern elements with traditional stories, and adds simplified and abstract design elements to make it more close to the aesthetic of modern children. For example, by reducing the use of lines and using block color combinations, the characters are more vivid and recognizable, while ensuring visual friendliness and fun, which is easier to attract children's attention.

4.1.3 Character image portray

From concept to final design, the researcher first studied the original work of Journey to the West and related works of art, conducted in-depth research on each character, extracted characters' characteristics and symbolic meanings, and ensured that their appearance and temperament were consistent with the description. Then, around the children's cognitive characteristics and preferences, the researcher began to sketch the design, after many modifications and adjustments, and finally determined the image and color of each character. In this process, the researcher pays special attention to the expressions and movements of the characters to convey the corresponding emotions and personalities.

4.1.3.1 Tripitaka (Jenner, 1993)

In design, the researcher emphasizes the belief and leadership of Tripitaka. Tripitaka's image, with its rigorous and simplified lines and composed red robes, highlights his central role in the team.

(1) Sketch design

During the preliminary sketch phase, the researchers explored multiple perspectives of Tripitaka, looking for the best posture to embody his role as spiritual leader. Four sketches show Tripitaka from different perspectives, each attempting to capture the power and inner majesty of his faith (Figure 4.1). This series of sketches shows Tripitaka standing posture, emphasizing his back straight and chest raised forward, conveying a gesture of confidence and piety. Through this exploration of posture, the researcher seeks to convey Tripitaka's charisma as a leader and his strong beliefs.

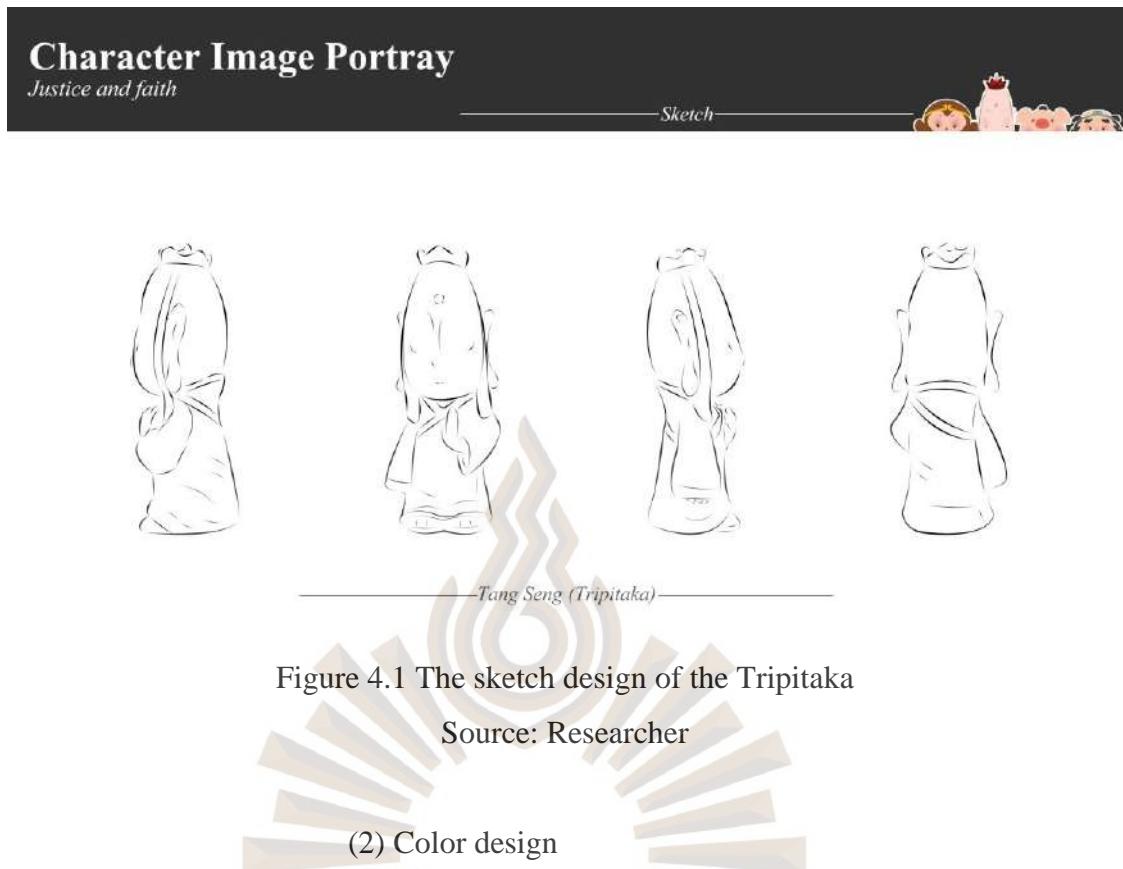


Figure 4.1 The sketch design of the Tripitaka

Source: Researcher

(2) Color design

In the color phase, the researcher chose a deep red robe for Tripitaka, which not only reflects his authority, but also symbolizes good luck and loyalty in the traditional Chinese image system (Figure 4.2). And the researcher explains every consideration in the design in detail, such as 'chin up and chest out' to show Tripitaka's pride and faith; the 'manner pious' and 'Buddhist characteristics' mark his faith and religious identity.

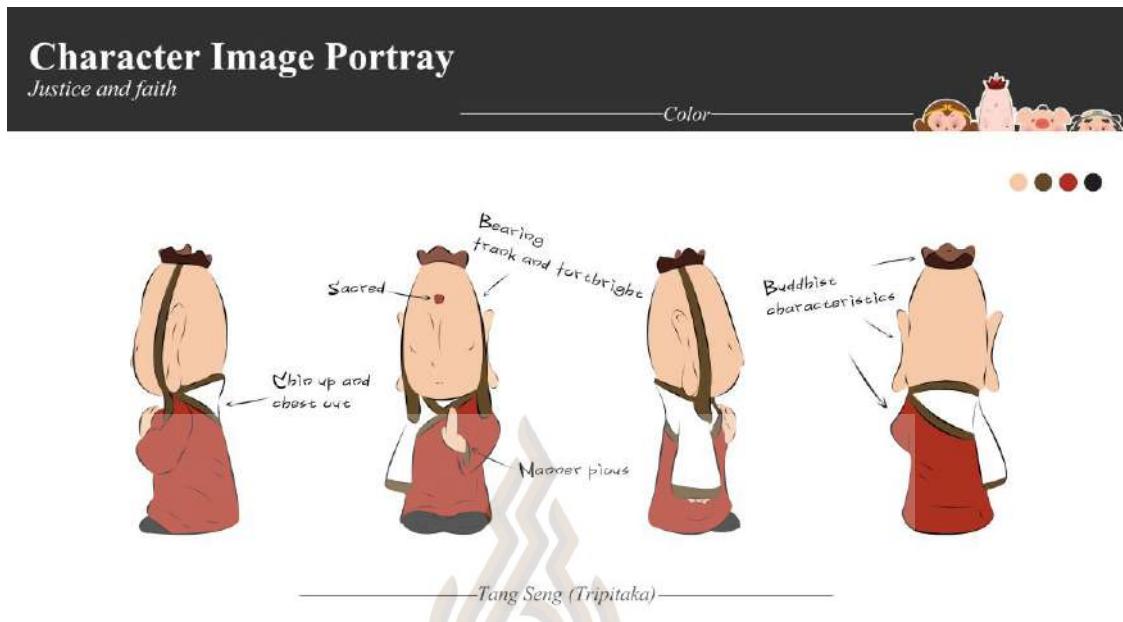


Figure 4.2 The color design of the Tripitaka

Source: Researcher

(3) Final design

In the final design, a finely tuned image of the Tripitaka can be seen, where all the elements of the sketch and color stages are integrated and refined to ensure that every detail reflects the Tripitaka's core qualities: justice and faith (Figure 4.3). In addition, the details of the design, such as the folds of the clothes and the borders of the clothes and hats, are carefully depicted to ensure that the final image is both realistic and emotionally resonant with the viewer.

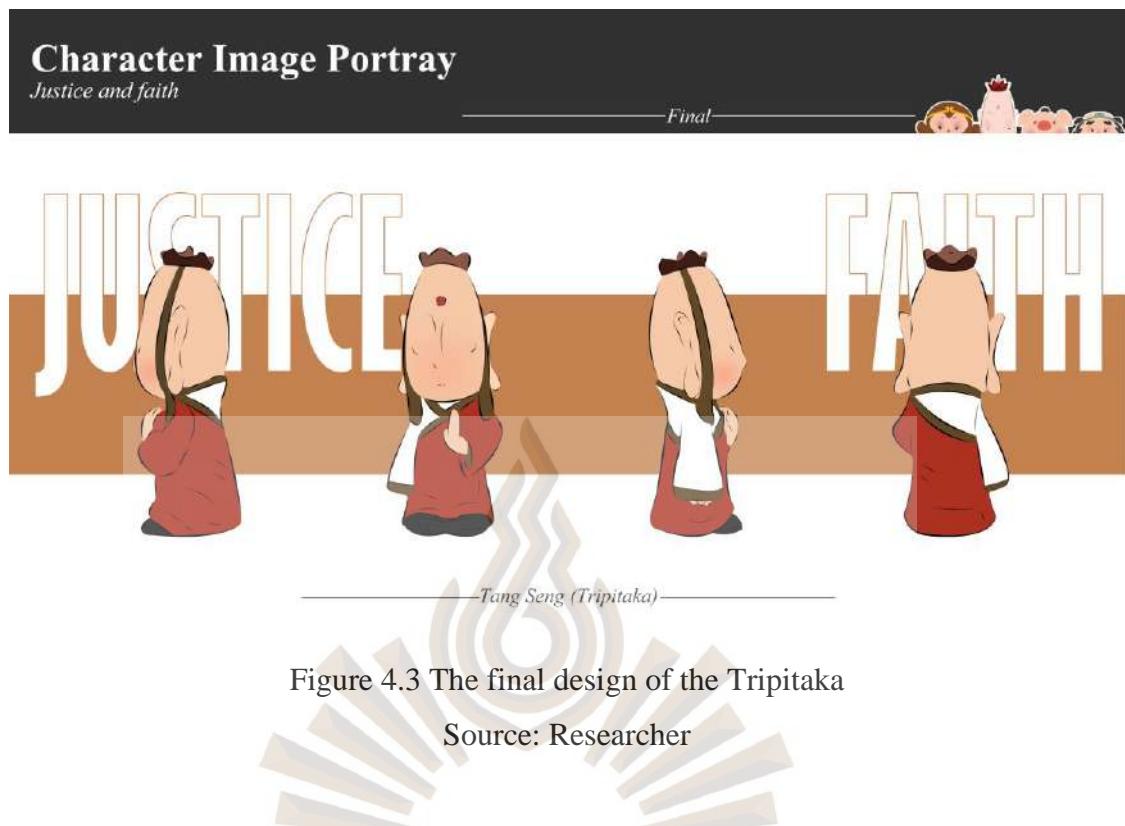


Figure 4.3 The final design of the Tripitaka

Source: Researcher

4.1.3.2 Monkey (Jenner, 1993)

The researcher emphasizes Monkey's wisdom and courage qualities, and uses a vivid yellow tone to reflect his liveliness and change. The design process paid special attention to the fluidity of movement and the diversity of expressions, using his dynamic posture and smart eyes to convey his wit and unpredictable personality.

(1) Sketch design

The sketch stage presents several dynamic gestures of Monkey, reflecting his flexibility and vitality (Figure 4.4). The researcher uses multi-angle sketches to reflect the exuberant energy of the Monkey. The sketch shows the monkey's body language expressing an 'indomitable will' through his posture leaning forward and movements that seem ready to jump.

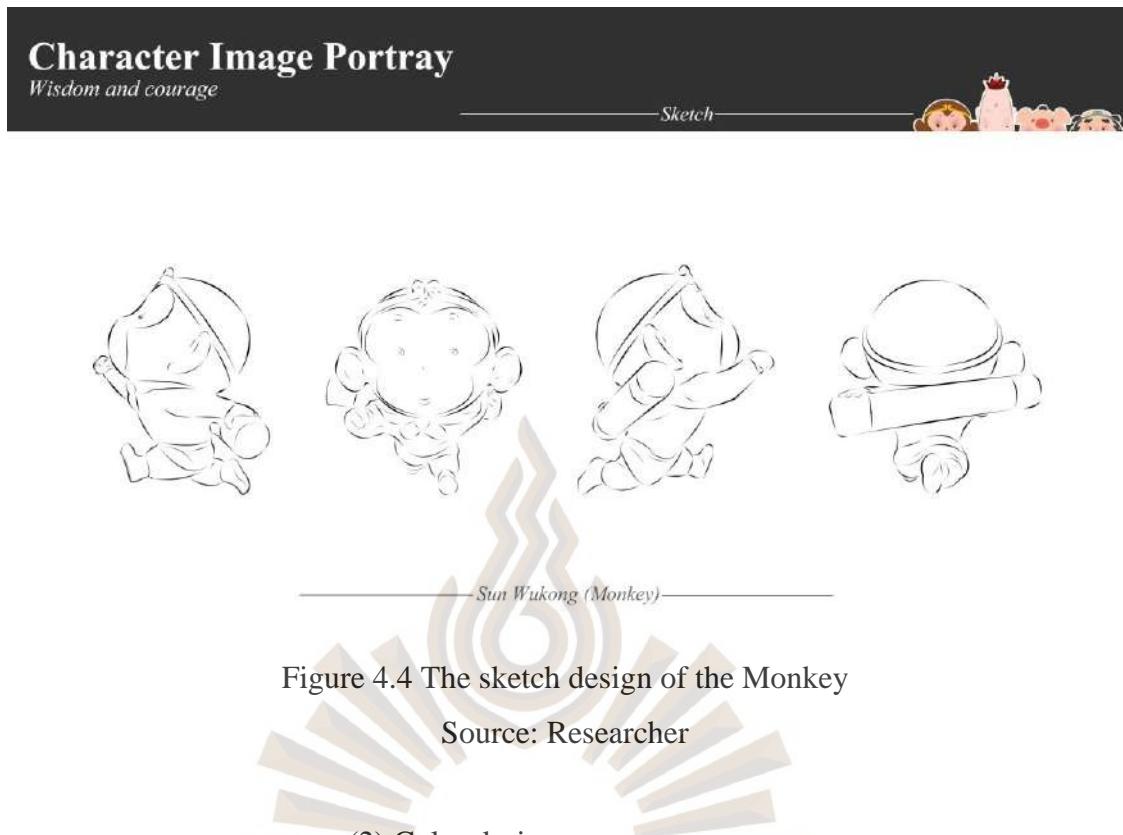


Figure 4.4 The sketch design of the Monkey

Source: Researcher

(2) Color design

The researcher chose Monkey's signature yellow and red colors at this stage, and these bright colors not only attract children's attention, but also convey the character's vitality and adventurous spirit. The color scheme also includes annotations, such as 'remain optimistic' reflected in the bright expression of Monkey's face; at the same time, the 'the most prominent feature' and 'lively and active' descriptions point to his equipment and movements, which emphasize his identity as a warrior and hero (Figure 4.5).

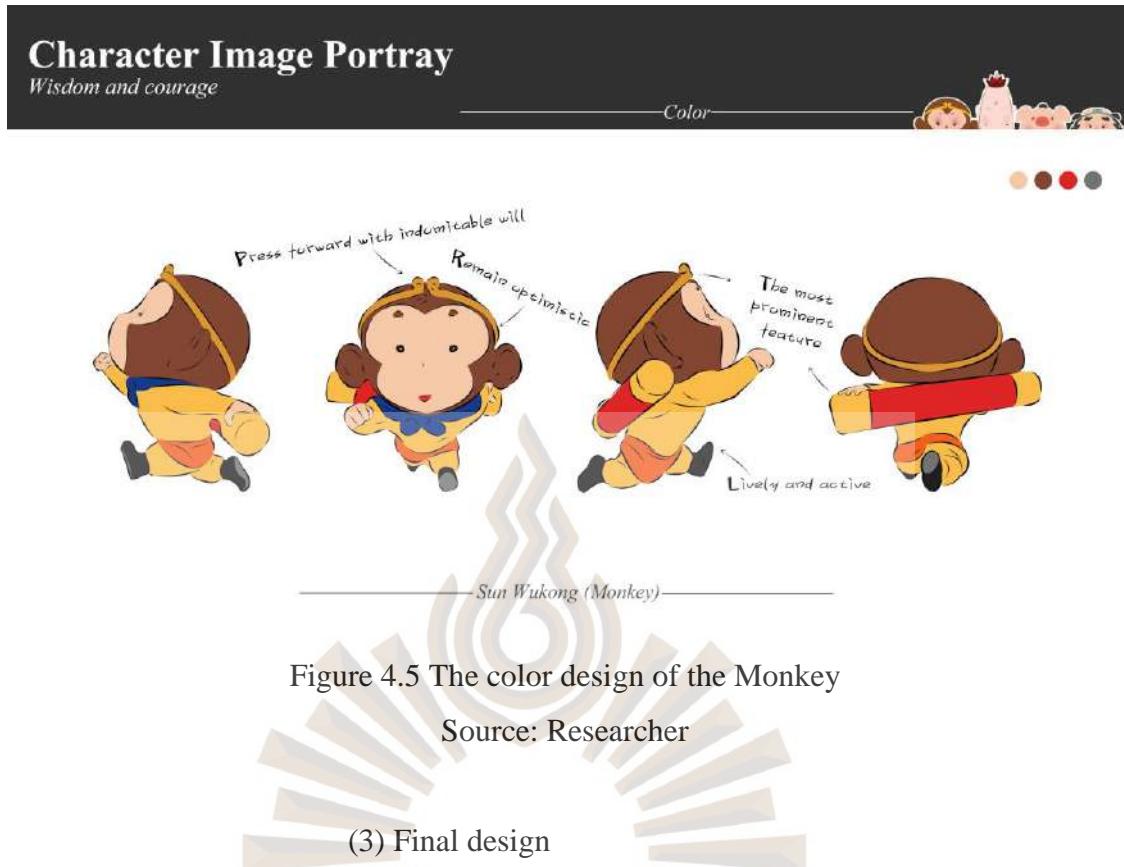


Figure 4.5 The color design of the Monkey

Source: Researcher

(3) Final design

The final design integrates all the elements of the sketch and color stage to form a full, multi-dimensional image of Monkey (Figure 4.6). We carefully consider every movement and color to ensure that the final product faithfully reflects the character of Monkey and the characters in the story. The posture of Monkey in the final design shows his dynamic and sense of power, echoing his heroic journey in Journey to the West. The design incorporates values of wisdom and courage to inspire children's love of adventure and self-discovery.

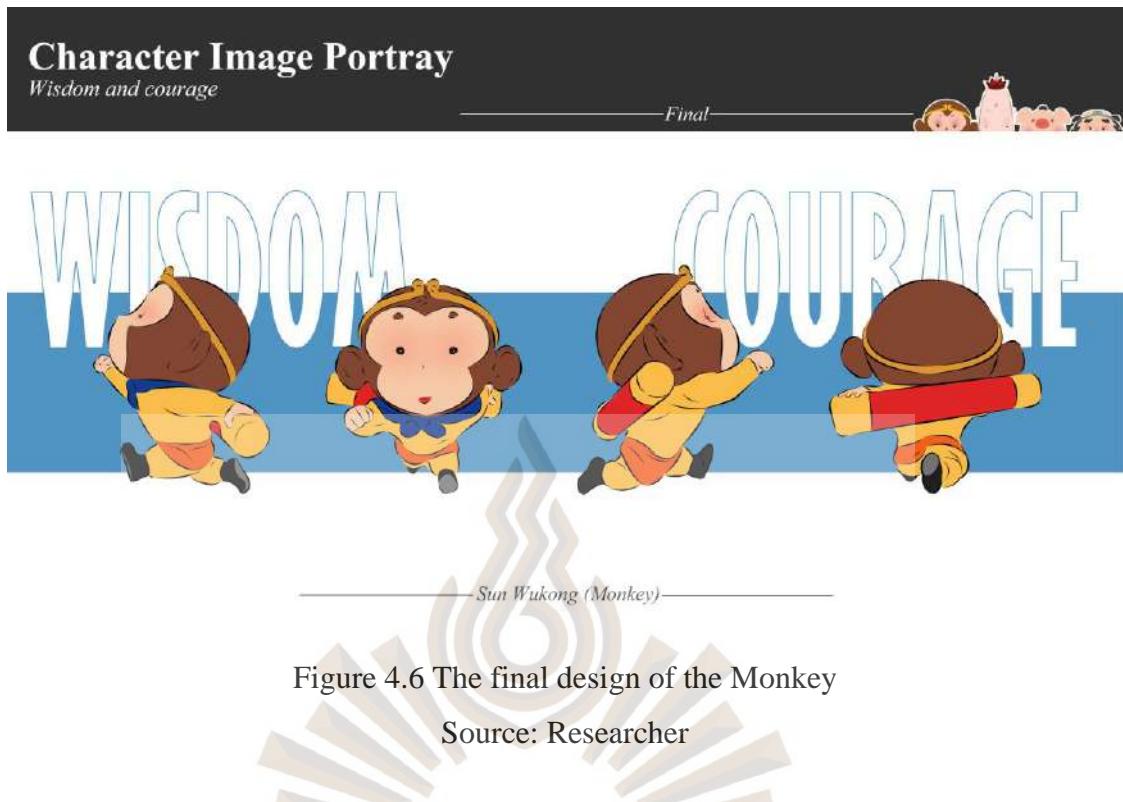


Figure 4.6 The final design of the Monkey

Source: Researcher

4.1.3.3 Pigsy (Jenner, 1993)

Pigsy's design focuses on its humor and affinity. The researcher chose round and soft shapes to highlight its lovely personality. His smile and subtle movements make him appear both honest and reliable.

(1) Sketch design

In the sketch stage, the researcher outlined the basic form of Pigsy from four different angles (Figure 4.7). The sketches emphasize his rotund physique and relaxed posture, foreshadowing his humor and frankness style as a Journey to the West character. Pigsy's round body and relaxed expression have already taken shape in the sketch, setting the tone for his final image.



Figure 4.7 The sketch design of the Pigsy

Source: Researcher

(2) Color design

The color stage injected vitality into Piggy's personality, with the contrast of orange and black highlighting his body shape, not only makes the character appear more lively, but also enhances his personality expression. At the same time, apt descriptions such as 'gluttony' and 'lack of exercise' complement his character attribute (Figure 4.8).

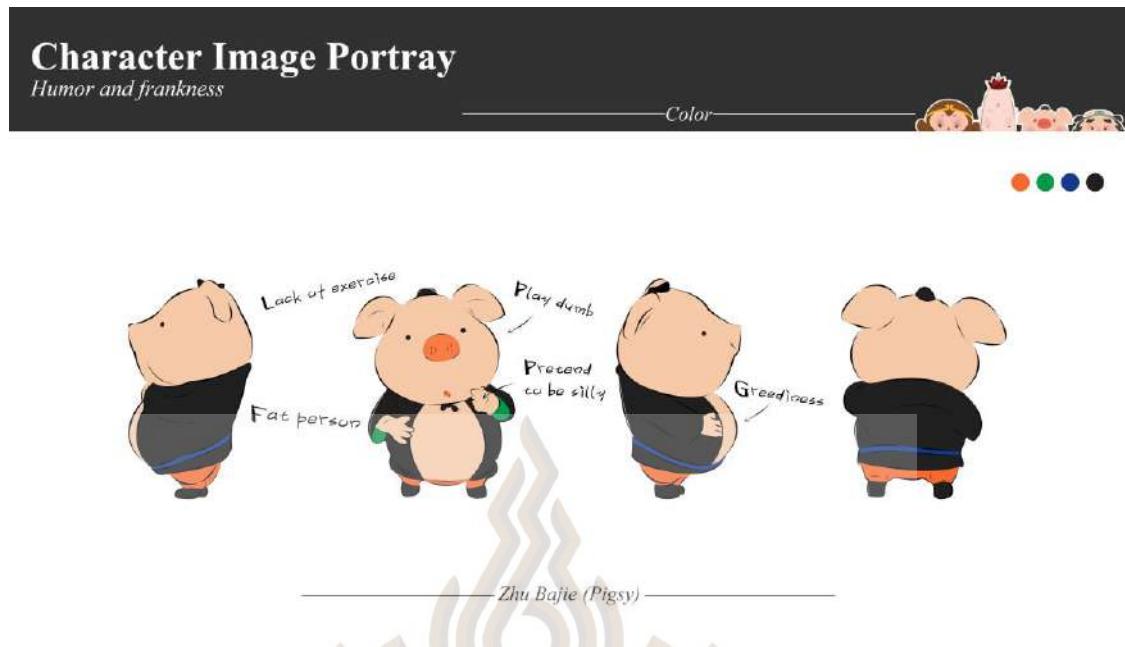


Figure 4.8 The color design of the Pigsy

Source: Researcher

(3) Final design

In the final design, researcher perfect and refine the character features of Pigsy (Figure 4.9). The design of Pigsy should not only attract the eyes of children, but also convey his character in the story and his role in the team. The researcher successfully balanced these elements in the character design to ensure that the character image of Pigsy is consistent with the description in Journey to the West. It also presents a traditional literary character to a modern audience with humor and frankness.



Figure 4.9 The final design of the Pigsy

Source: Researcher

4.1.3.4 Sandy (Jenner, 1993)

In the image design of the Sandy, the researcher maintains his stable and loyal characteristics, and expresses his reticence with quiet blue clothing. At the same time, researcher deliberately simplifies the use of decoration to reflect the deep and calm character.

(1) Sketch design

These sketches, with their clean lines, show Sandy's firm posture, suggesting the steadiness and reliability of his role in the story (Figure 4.10).

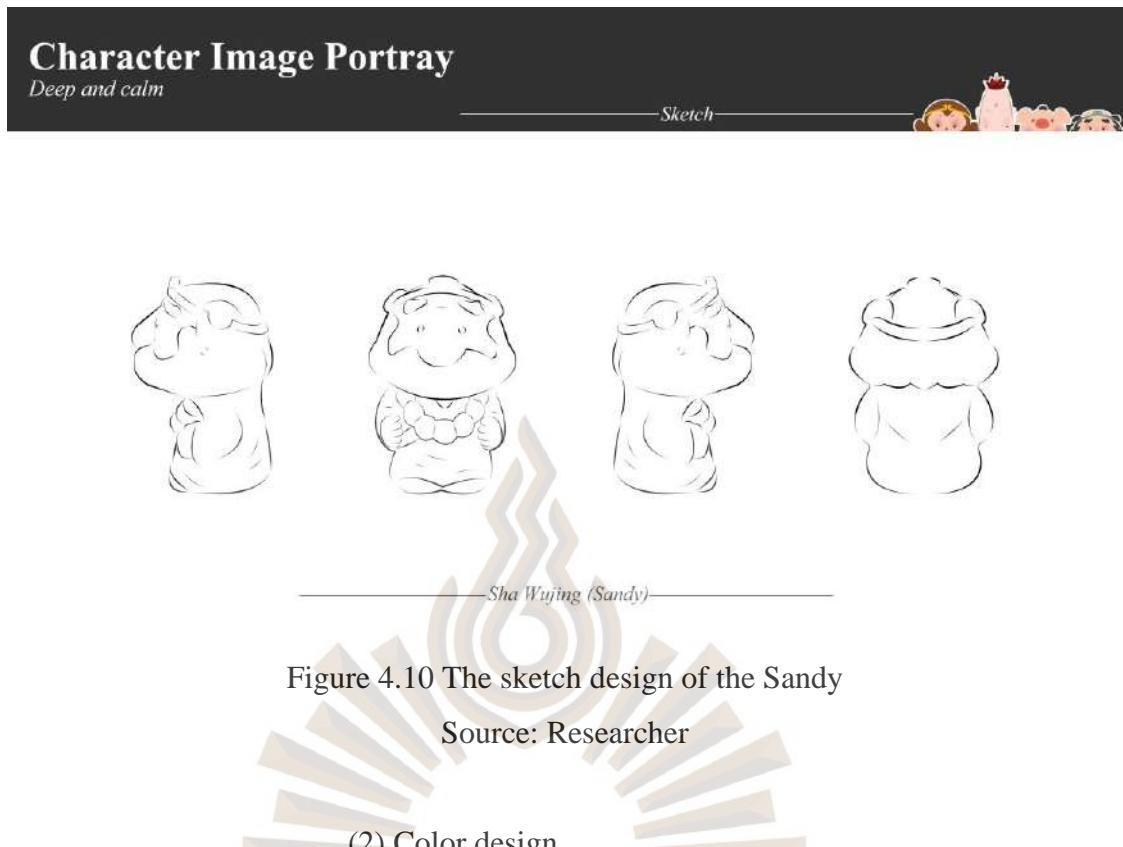


Figure 4.10 The sketch design of the Sandy

Source: Researcher

(2) Color design

In the color stage, the researcher chose a calm blue for Sandy, which is in line with his thoughtful character. In addition, the annotations of the color stage point out the main characteristics of the monk, such as 'monk', 'simple and honest', which is consistent with his status as a Buddhist practitioner and his honest nature (Figure 4.11). In addition, 'too busy' and 'no time to deal with his own things' reflect his sense of mission and responsibility as a Tripitaka disciple.

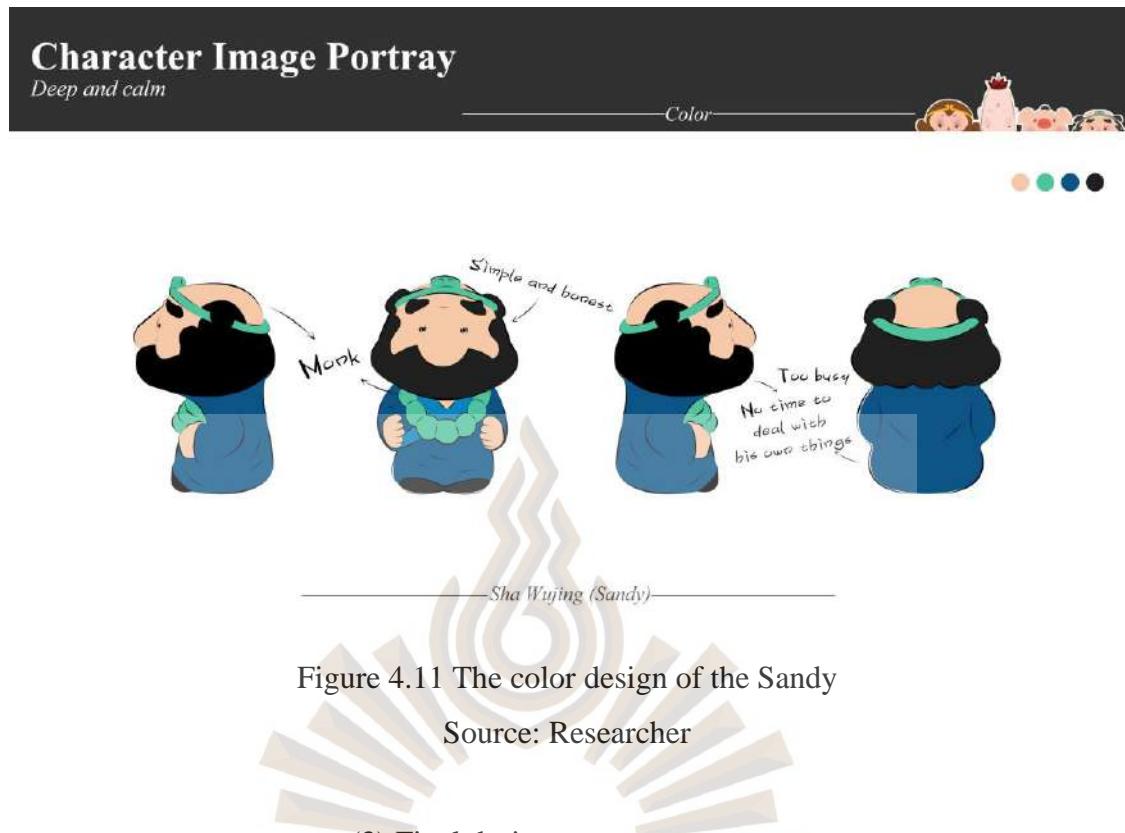


Figure 4.11 The color design of the Sandy
Source: Researcher

(3) Final design

The final design highlights Sandy's deep and calm, as well as his role as a stalwart force in the team. The researcher reflects his modest costumes and decorations, and the lack of desire for material things ensures that this classic character is both intimate and educational for children (Figure 4.12).

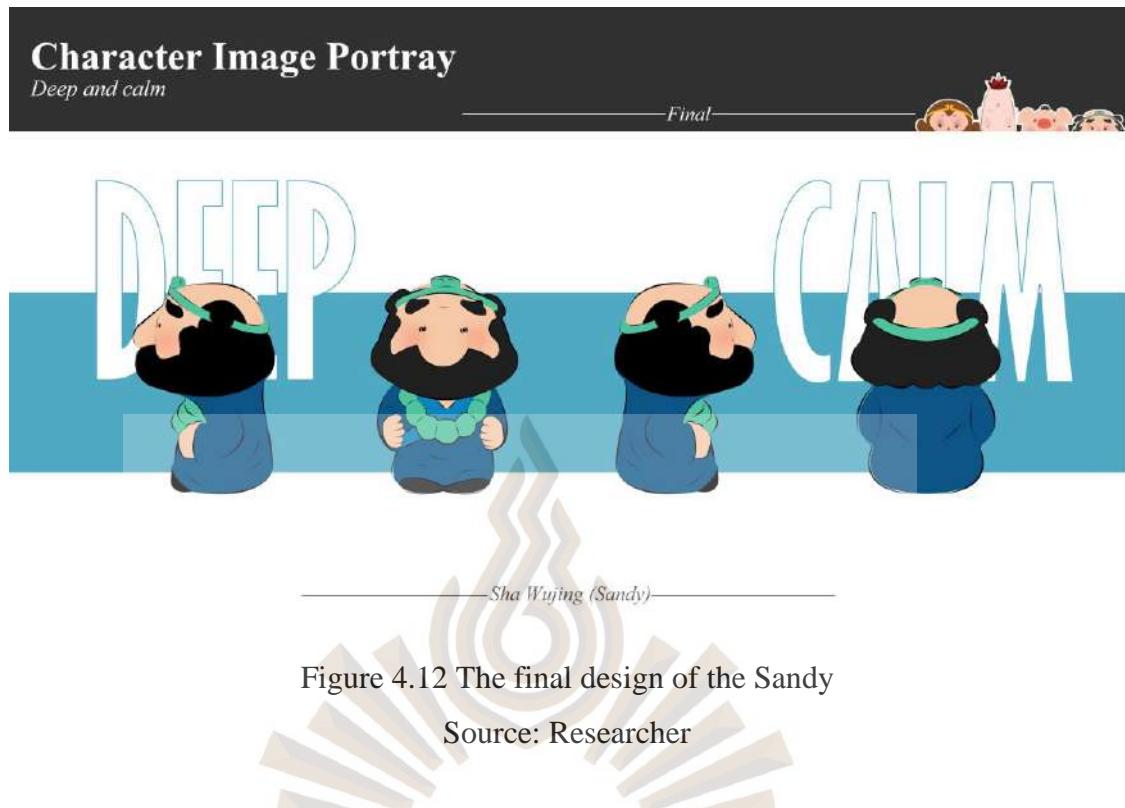


Figure 4.12 The final design of the Sandy
Source: Researcher

4.1.3.5 White Dragon Horse (Jenner, 1993)

In the design of the White Dragon Horse, the researcher emphasized its simplicity and pure visual effects, reducing unnecessary details. At the same time, the white and gold color scheme emphasizes its symbol of purity and holiness.

(1) Sketch design

In the preliminary sketch stage, the researcher conveys the mystery and agility of the White Dragon Horse through relaxed lines (Figure 4.13). The sketches explore the body language of the White Dragon Horse, whose upright posture and elevated head express its indomitable spirit and loyal qualities.

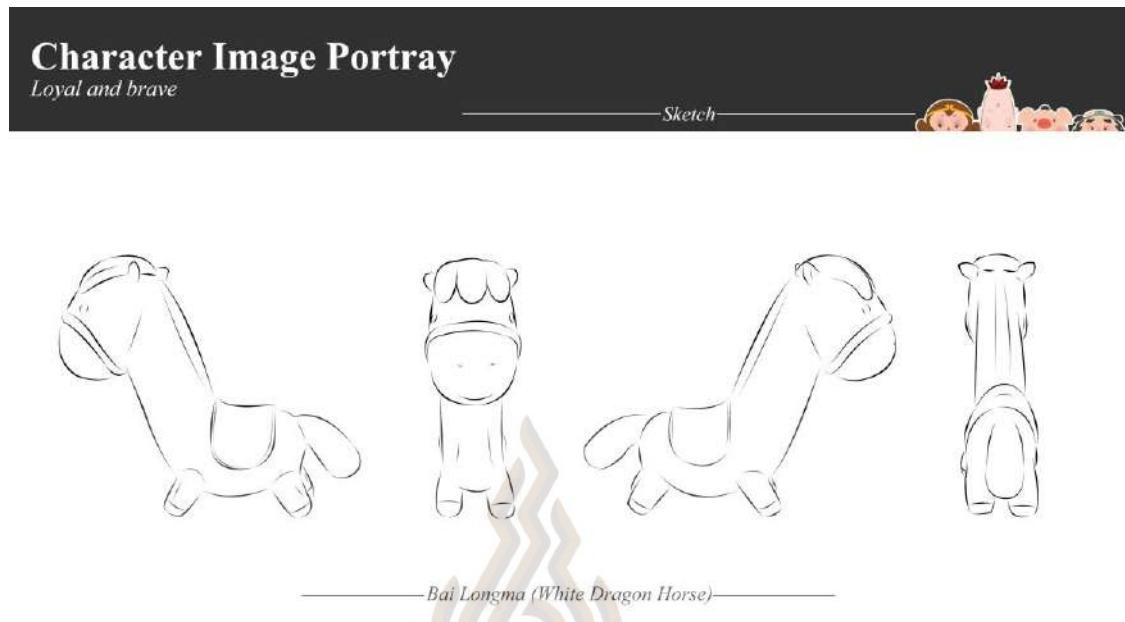


Figure 4.13 The sketch design of the White Dragon Horse

Source: Researcher

(2) Color design

In the color stage, the researcher chose the color that matched the quality of the White Dragon Horse. The main white tone reflects its purity and nobility, while the orange saddle add a touch of vitality (Figure 4.14). The notes in the color selection phase refer to an ‘optimistic mentality’, ‘unpolluted’ and ‘willingly to bear the burden of hard works’, descriptions that reinforce the image of the White Dragon Horse as a loyal companion and highlight its strong and responsible character.

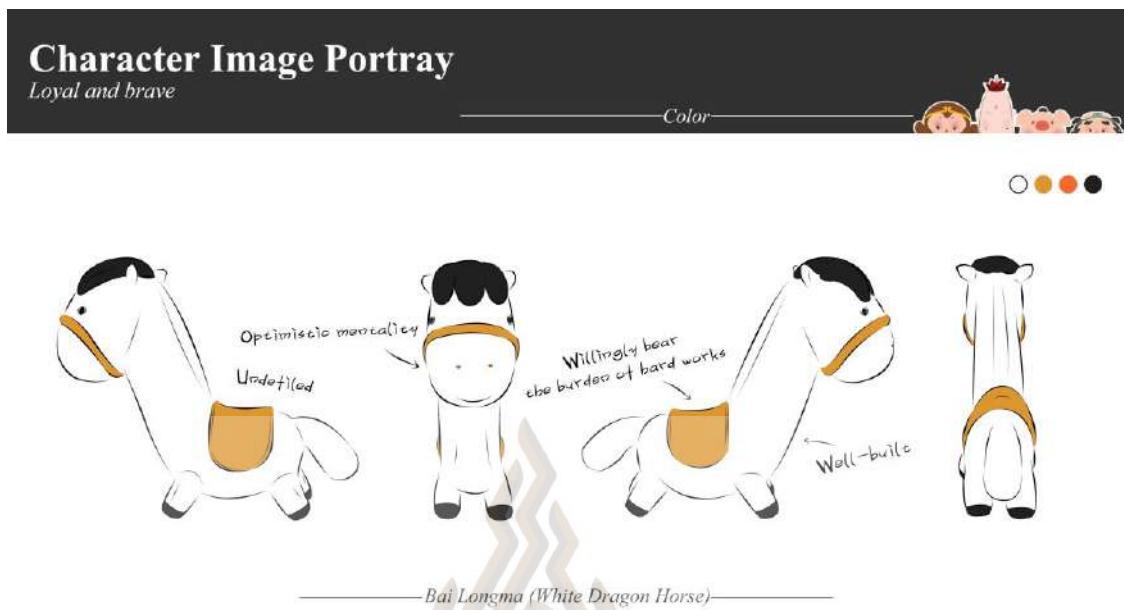


Figure 4.14 The color design of the White Dragon Horse

Source: Researcher

(3) Final design

In the final design, the image of the White Dragon Horse is detailed and complete (Figure 4.15). It demonstrates the researcher's ability to transform classic literary characters into modern images that touch the emotions of modern audiences.

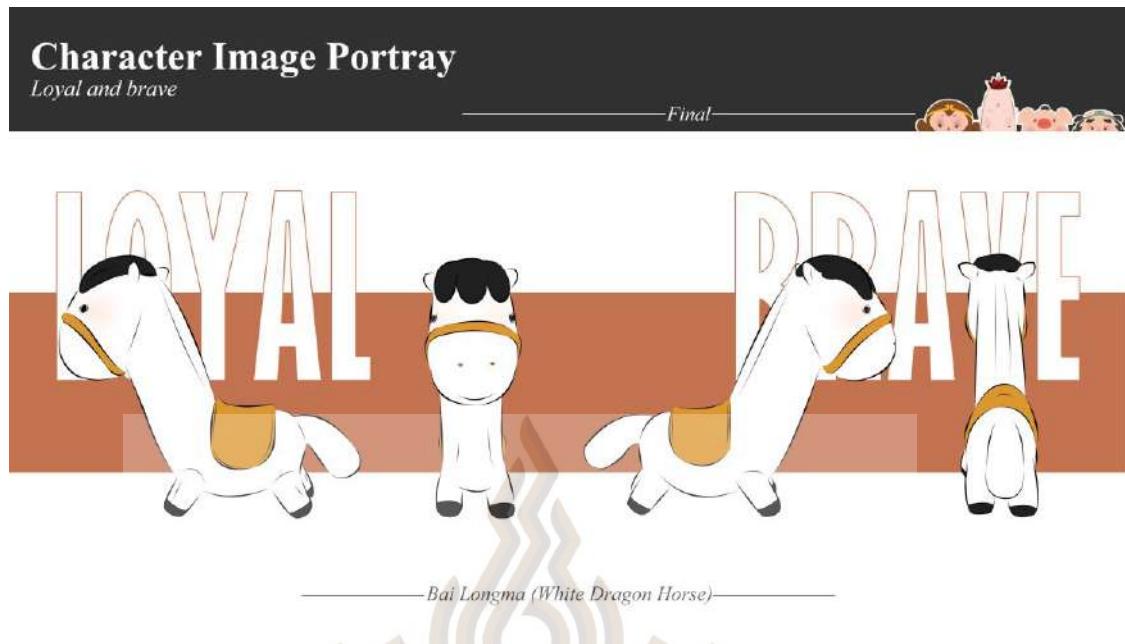


Figure 4.15 The final design of the White Dragon Horse

Source: Researcher

4.1.4 Material selection and technical application

During the design process, the researcher used vector graphics software to ensure that the image remained clear in different sizes and media (Figure 4.16). In particular, the researchers consider the applicability of these designs to different application scenarios, such as silicone toy, animation, and interactive screens.

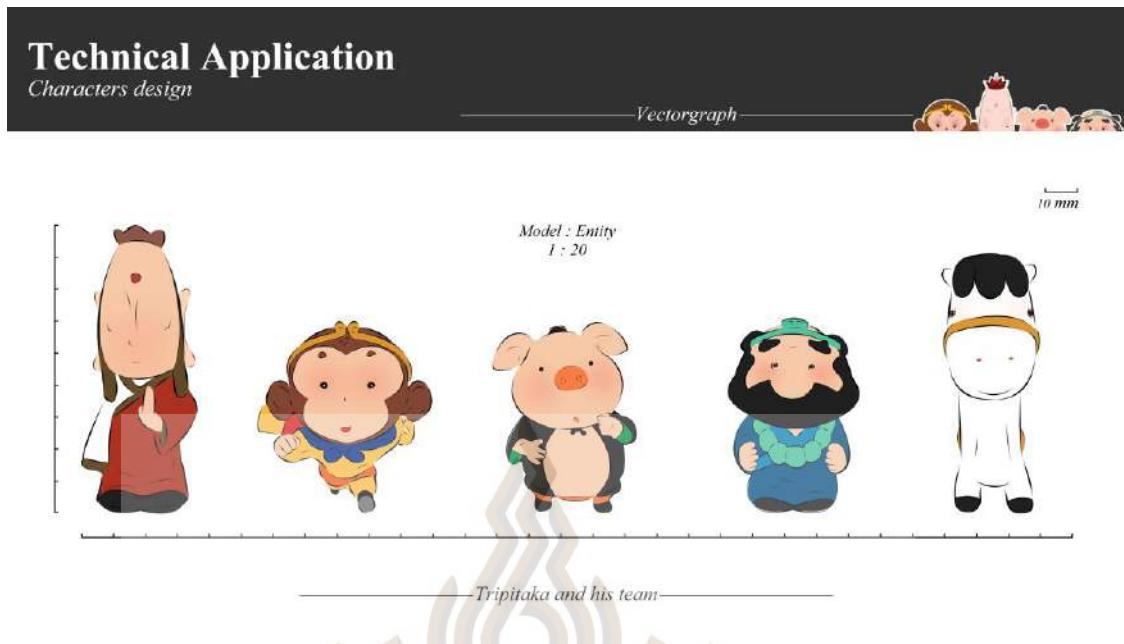


Figure 4.16 The final design of the Tripitaka and his team

Source: Researcher

In addition, in order to allow children to touch the figures, researcher also chose environmentally friendly silicone and glass fiber reinforced plastics to make the figures, which are safe and easy to wash (Figure 4.17).



Figure 4.17 The environmentally friendly silicone dolls

Source: Researcher

4.1.5 Design evaluation

4.1.5.1 Questionnaire survey

Through a questionnaire survey, the researcher collected the intuitive reactions of children and parents to these character designs. The vast majority of children show a particular fondness for these vibrant characters (Figure 4.18), and parents appreciate the educational values embedded in the character design, such as bravery, wisdom, and composure (Figure 4.19). This kind of expression of edutainment can provide reference opinions for the design concept of theme parks.



Figure 4.18 The Questionnaire Results (children)

Source: Researcher

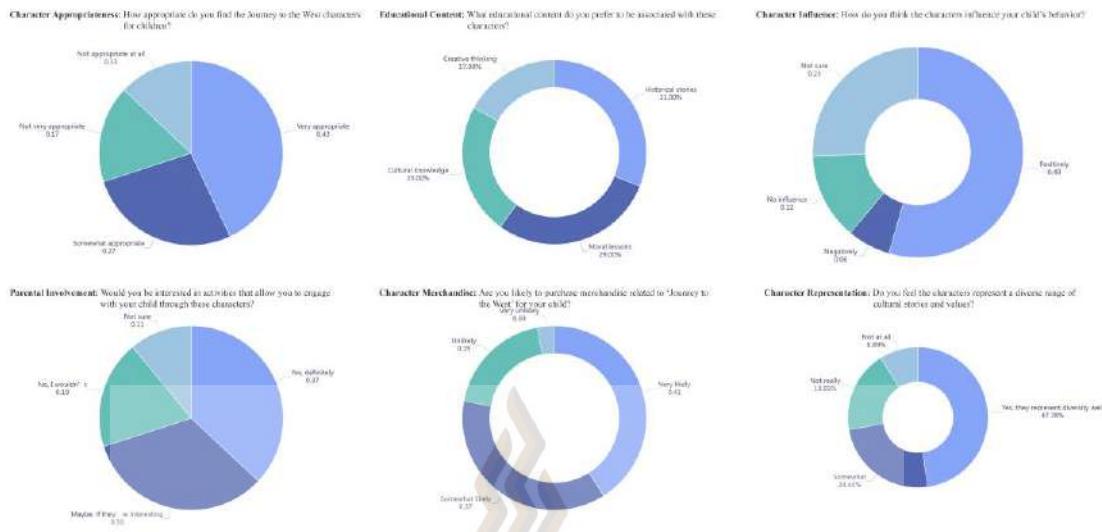


Figure 4.19 The Questionnaire Results (parents)

Source: Researcher

4.1.5.2 Expert review

Through a series of targeted questionnaires of art design and child education professionals, the expert review produced constructive insights. Experts praised the harmonious integration of traditional cultural themes and contemporary design principles, which they said respected the portrayal of characters in classical literature while adding values valued by modern audiences. However, they also pointed out areas for improvement, particularly in terms of the depth of the characters' expressions and the fluidity of their movements. Among them, the stability of the monkey doll is a concern, and experts recommend adjusting the balance of the monkey to improve the user experience of children (Figure 4.20).

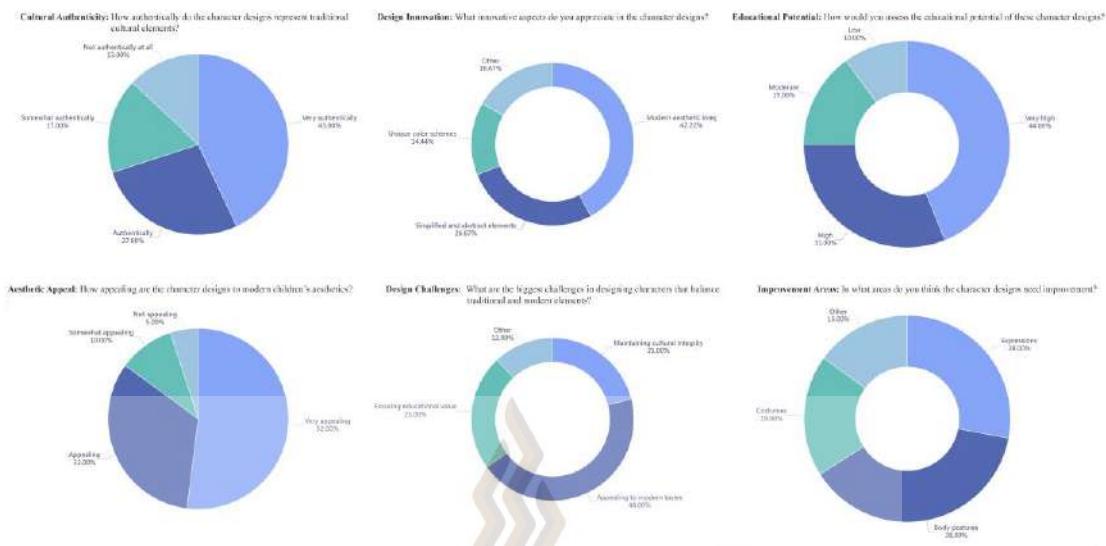


Figure 4.20 The Questionnaire Results (experts)

Source: Researcher

4.2 Children's Theme Park Design of Journey to the West

4.2.1 Design concept

The design concept of the children's theme park is deeply rooted in the rich story elements and profound cultural significance of Journey to the West. Through carefully planned spatial layouts and themed areas, the park brings key scenes and characters from the story to life, creating an environment that is both educational and entertaining. Here, children can experience the magical journey of classic stories and learn the importance of courage, wisdom, tenacity and teamwork.

4.2.1.1 Flowers and Fruits Mountain

The design concept of this part of the children's theme park draws inspiration from the Flower and Fruit Mountain, the birthplace of Monkey in Journey to the West (Figure 4.21). This area is not only a physical representation of the mountain, but also symbolizes the process of personal growth and practice, and is the central theme of this scene. The researcher shapes the topography of the park into the form of the Taiji diagram, symbolizing the principle of combining games and education, while also reflecting the connotation of Oriental aesthetics.

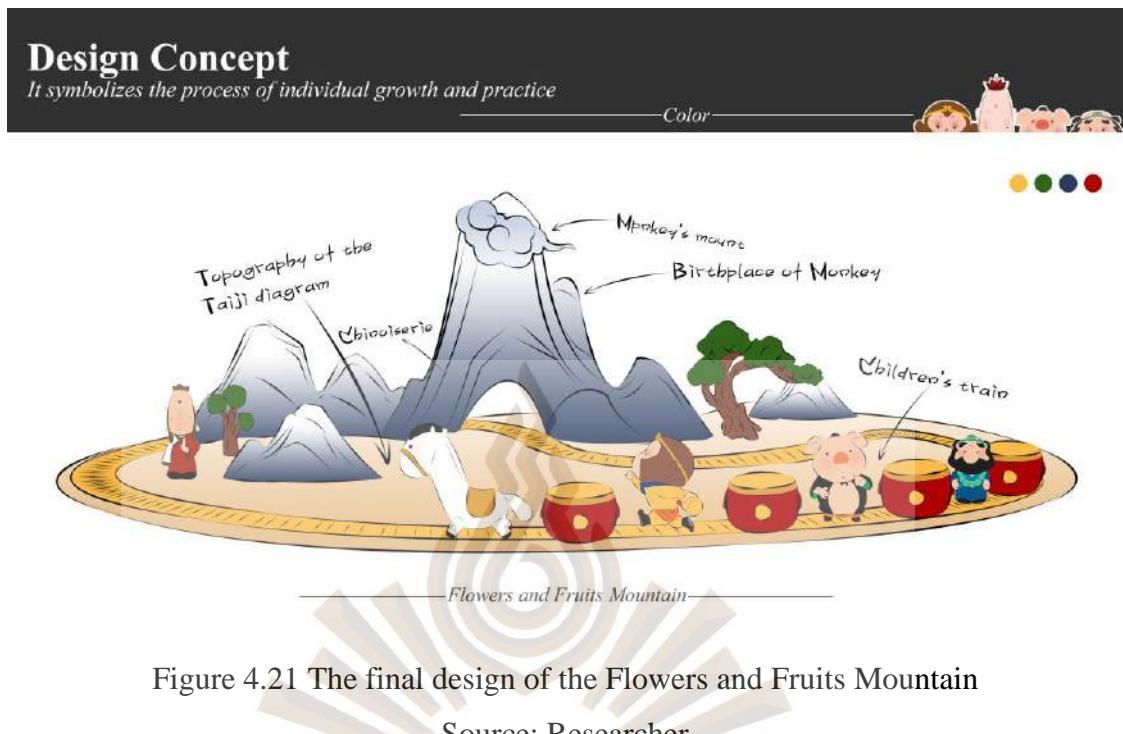


Figure 4.21 The final design of the Flowers and Fruits Mountain

Source: Researcher

The researcher integrates the traditional Chinese cultural symbol drum and the modern interactive element of children's train into the scene. This new design can better allow children to actively play and explore in a safe environment. Challenging climbing structures echo Monkey's playful nature, encouraging children to climb and explore just like Monkey. The railway tracks around the scene represent Monkey's path to enlightenment. The concept of Flower and Fruit Mountain is not only a scenic spot, but also an educational platform designed to invite children to actively participate in Sun Wukong's metamorphosis journey.

4.2.1.2 River of Sand

The researcher infuses the River of Sand concept from Journey to the West into this interactive space, where the flowing sand symbolizes the changing challenges of life (Figure 4.22). It simulates the hardships encountered by the characters in Journey to the West when they cross the dangerous river. Interactive installations such as seesaw and swings in the park mimic the journey across the dangerous river in the story.

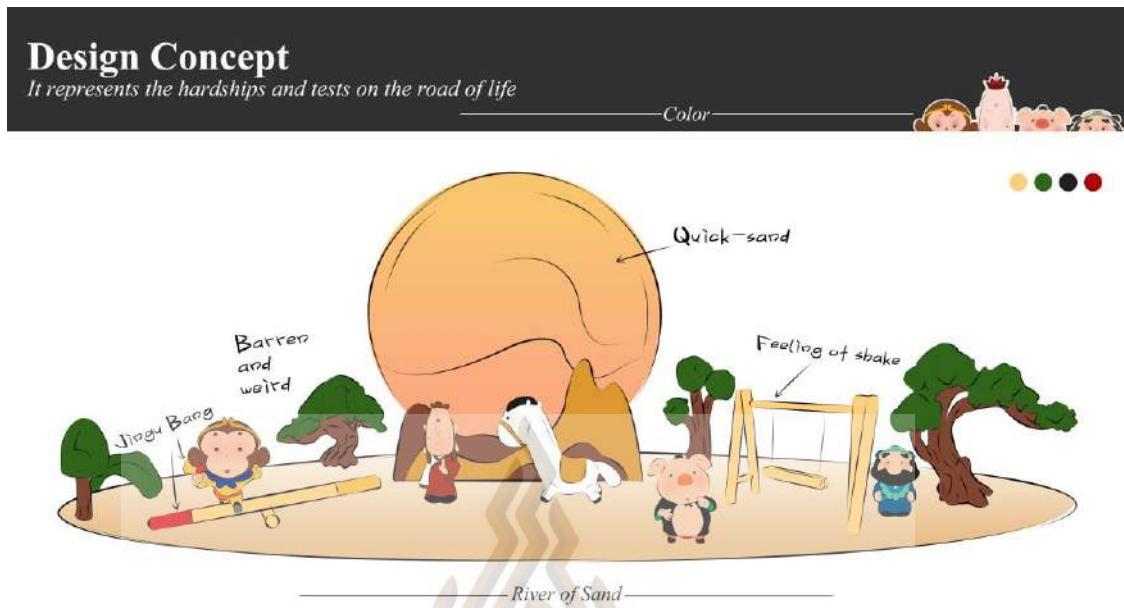


Figure 4.22 The final design of the River of Sand

Source: Researcher

4.2.1.3 Yang Pass

In designing Yang Pass' design concept, the researcher creatively transforms a historic location into a space suitable for children's play and education (Figure 4.23). The researcher not only reproduces the majesty of traditional Chinese architecture, but also permeates a solemn and historical atmosphere. In the form of a children's flea market, the park guides children to learn thrifty and share, echoes the market function of Yang Pass in Journey to the West. This layout creates a relaxed learning space, allowing children to understand social interactions and basic economic concepts while playing.

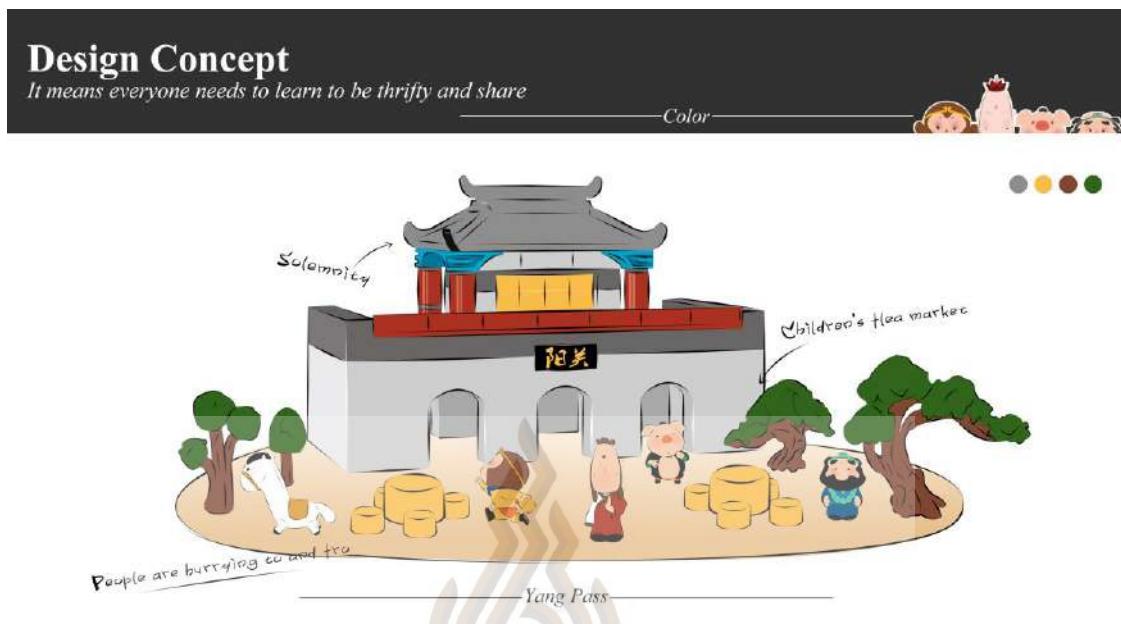


Figure 4.23 The final design of the Yang Pass

Source: Researcher

4.2.1.4 Peach Banquet

The Peach Banquet section of the theme park, inspired by the gathering in Heaven in Journey to the West, becomes a key scene symbolizing the immortality and joy of Heaven (Figure 4.24). It suggests that building a harmonious society is a prerequisite for common prosperity and strength. The design incorporates elements such as a stage backdrop and towering columns, with auspicious clouds to create a festive atmosphere. The iconic peach represents the quest for wisdom. At the same time, the scene serves as a dining area and communication center for the children's theme park.

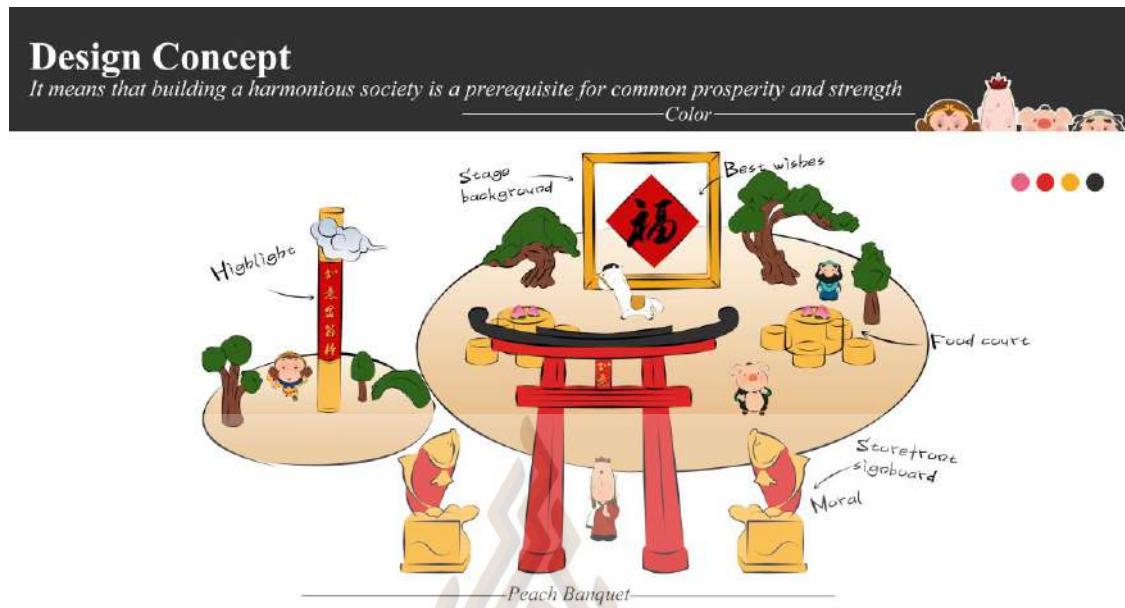


Figure 4.24 The final design of the Peach Banquet

Source: Researcher

4.2.2 Innovation points

The design draws innovative inspiration from the core scenes of Journey to the West, actively creating a multifaceted educational and fun environment. It includes the natural adventure area inspired by the Flowers and Fruits Mountain, the balance challenge field that echoes the River of Sand, the social role interaction zone modeled after Yang Pass, and the exchange space reminiscent of the Peach Banquet. Each element is crafted to foster a blend of learning and enjoyment. The researcher has designed the space layout to encourage children to explore, learn, and grow, while reinforcing their understanding and involvement in the storyline through a variety of interactive experiences such as rock climbing, balance beam activities, role-playing, and interactive games.

4.2.3 Implementation

4.2.3.1 Flowers and Fruits Mountain

In the design of Flowers and Fruits Mountain, the researcher used 3D modeling software to accurately repeat the size of the scene (Figure 4.25). Choose durable synthetic resin materials to simulate trees and terrain that are finely colored to reveal natural textures and colors.

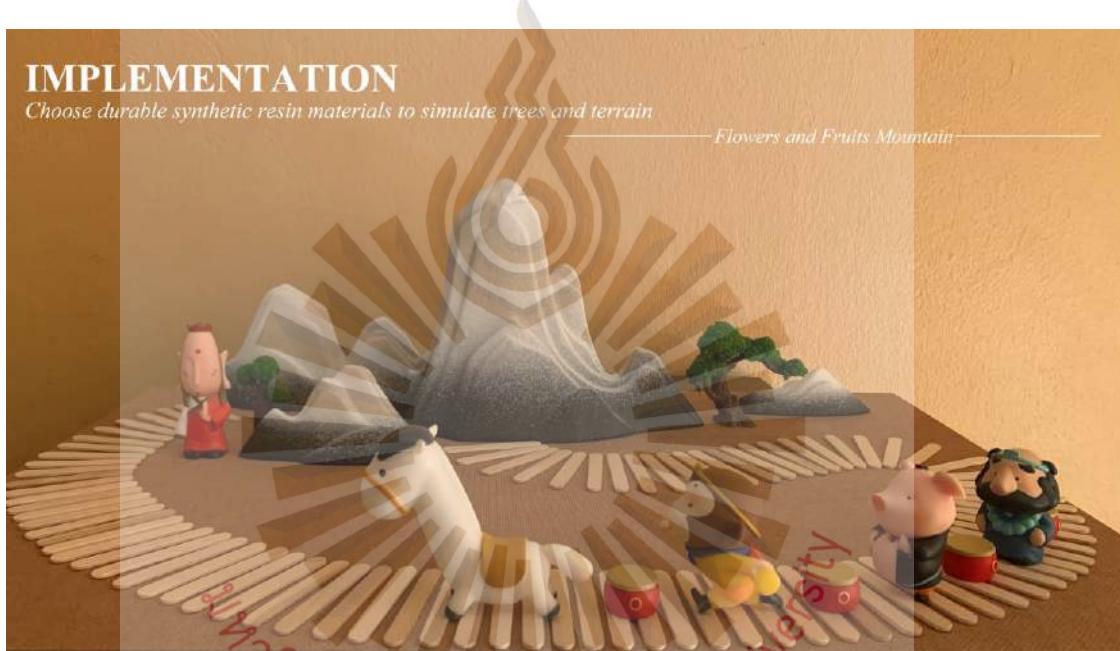


Figure 4.25 The final model of Flowers and Fruits Mountain

Source: Researcher

4.2.3.2 River of Sand

The model of River of Sand combines dynamic effects and static displays (Figure 4.26). The quicksand part simulates the flow of river water through transparent resin and built-in movement mechanism. The sand on the riverbed is made by mixing crushed quartz and metal particles to create a realistic quicksand effect, but is actually completely safe and does not cause settlement.

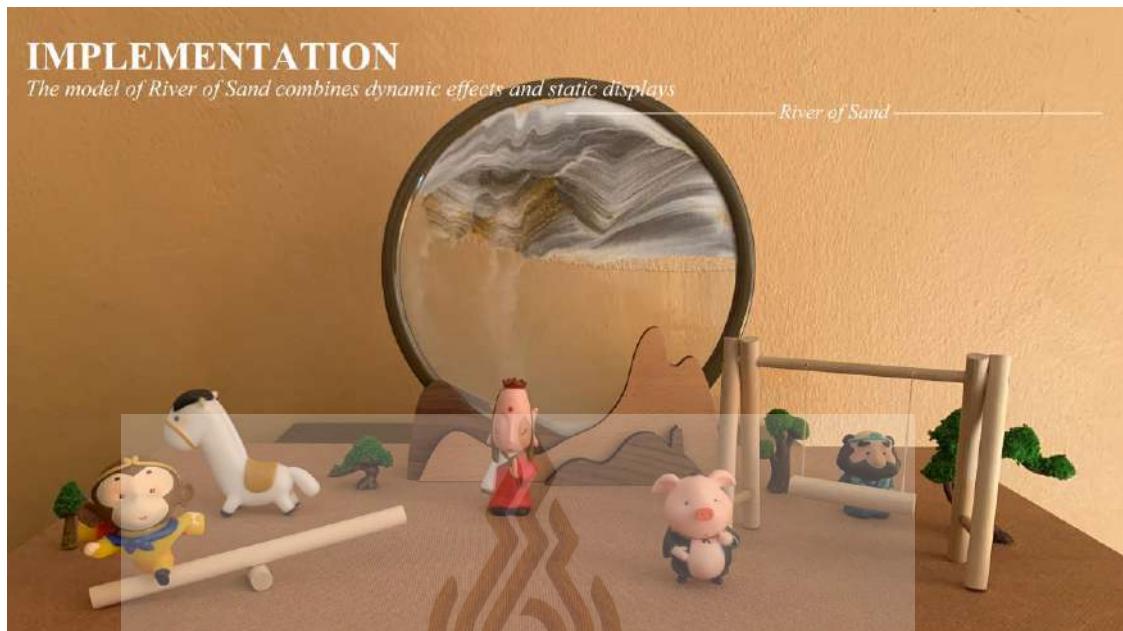


Figure 4.26 The final model of River of Sand

Source: Researcher

4.2.3.3 Yang Pass

The Yang Pass model uses meticulous sculpting and painting techniques, and every architectural detail is taken into account with historical accuracy (Figure 4.27). Children can experience the plot of the story by exchanging their own items.

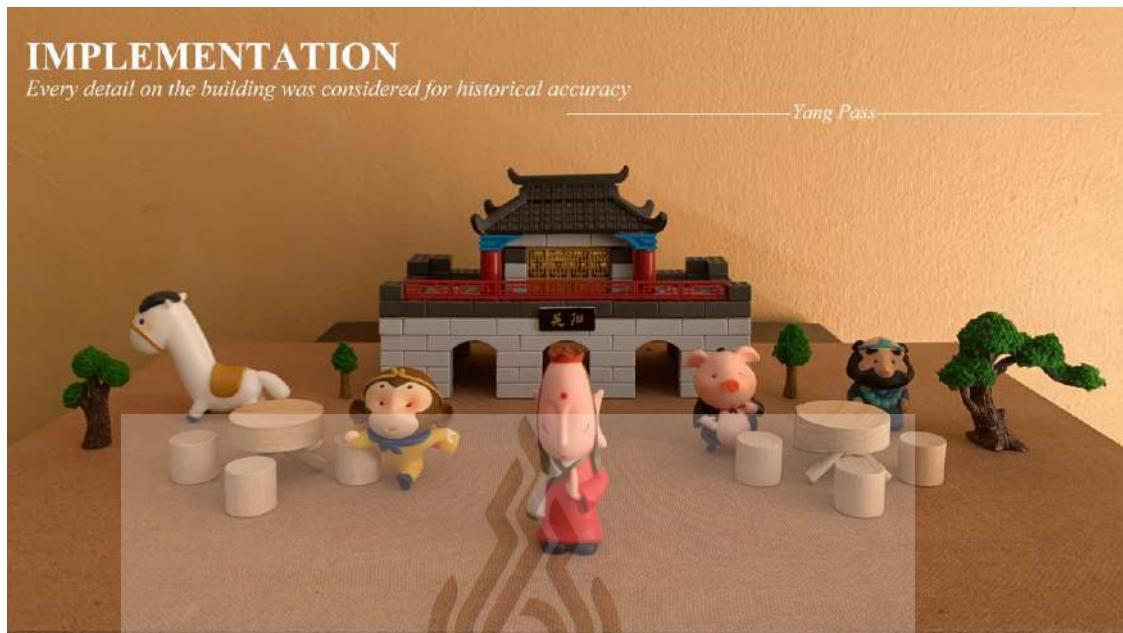


Figure 4.27 The final model of Yang Pass

Source: Researcher

4.2.3.4 Peach Banquet

The researcher presents the model of the Peach Banquet through hierarchical construction (Figure 4.28). Reflecting the grandeur and celebratory atmosphere of the courtyard, the researcher carefully selected metallic pigments for the scene. Additionally, researchers use PVC material to craft the peaches, ensuring safety for children. These peaches in the model provide a tactile delight for children.



Figure 4.28 The final model of Peach Banquet

Source: Researcher

4.2.4 Users feedback

In order to get real user feedback, the researcher held a one-week small exhibition in Longyan Wanbao Plaza. The researcher used materials such as fiberglass, hardwood, foam, and chevy board to create the characters and scenes (Figure 4.29).



Figure 4.29 The exhibition at Longyan Wanbao Plaza

Source: Researcher

Feedback from parents and children shows that they not only love the entertainment nature of children's theme parks, but also appreciate their educational significance and cultural value. Parents particularly recognize designs that promote children's social skills, creativity, and problem solving. For example, natural climbing and exploration activities in the Flowers and Fruits Mountain area are believed to improve children's physical coordination and spatial perception; the River of Sand balance activity teaches children to maintain balance and focus in the face of difficulties; the interactive experience in the Yang Pass area makes the children think about social roles and learn to share; the Peach Banquet became a place for children to learn etiquette and socialize.

The researcher will use the design and feedback from the entire children's theme park to continuously evaluate and improve the concept of theme park operations, ensuring that they continue to attract families and provide an educational experience. Through these designs, the park has not only become a cheerful place to play, but also a window for children to learn about traditional Chinese culture and values.

Chapter 5

Conclusion and Recommendations

5.1 Conclusion

5.1.1 Summary of design results

The design results of this study show how the classic story of Journey to the West can be revived through modern visual arts and interactive experiences. Through well-designed characters and creative theme park environments, the researcher not only recreates the charm of Journey to the West, but also provides children with a rich cultural education and entertainment experience. By combining traditional and modern elements, the researcher's design allows children to learn traditional stories in interaction and play, while also cultivating their imagination and creativity.

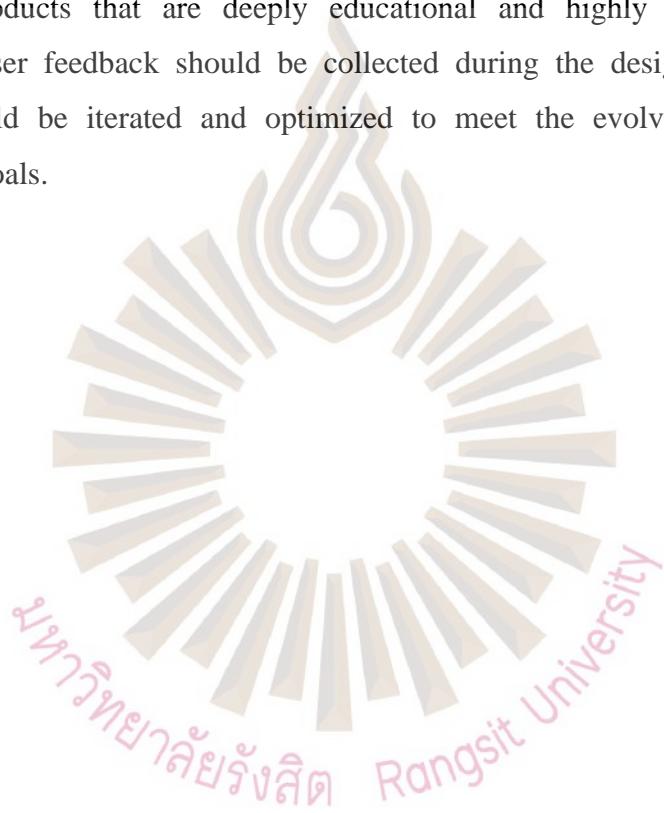
5.1.2 Key findings and insights

The results show that integrating classical literature into modern children's cultural products can effectively promote children's understanding and interest in traditional culture. The modern interpretation of story elements and characters in Journey to the West has brought children a more intuitive and interactive way of learning. In addition, through practice, it is found that the best way to implement cultural education is to combine storytelling with participation experience, which can enhance children's learning motivation and memory impression.

5.2 Recommendations

When designing cultural products for children, designers should first conduct a thorough study of the original literary works to understand their cultural background

and story connotations. The design should always prioritize children's experience and safety, utilizing child-friendly materials to ensure that the design is interactive and educational, stimulating children's curiosity and passion for learning. In the process, designers need to actively consider cultural sensitivity, respecting and preserving the cultural essence of the original work while adapting it to the aesthetic and cognitive levels of contemporary children. Collaboration with interdisciplinary teams, such as educational experts, psychologists, artists, and technology developers, is encouraged to create products that are deeply educational and highly interactive. Finally, continuous user feedback should be collected during the design process, and the product should be iterated and optimized to meet the evolving user needs and educational goals.



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Characters Fun Survey

This survey is designed to understand what children like about the characters from Journey to the West. Your answers will help us make these characters even more enjoyable for you!

1. Character Favorites: Which character from Journey to the West is your favorite?

- [] Tripitaka.
- [] Monkey.
- [] Pigsy.
- [] Sandy.
- [] White Dragon Horse.

2. Color Preferences: What colors do you like to see on your favorite characters?

- [] Bright colors like red and yellow.
- [] Cool colors like blue and green.
- [] Dark colors like black and brown.
- [] Light colors like white and pink.

3. Character Activities: What activities do you enjoy seeing the characters do?

- [] Fighting evil.
- [] Going on adventures.
- [] Helping others.
- [] Learning new things.

4. Story Engagement: Do you like to hear stories about Journey to the West?

- [] Yes, I love them!
- [] They're okay.
- [] No, not much.
- [] I've never heard them before.

5. Learning from Characters: What have you learned from the characters in Journey to the West?

- [] To be friendship.
- [] To be brave.

- [] To be wisdom.
- [] Other (please specify).

6. Character Design: What part of the character design do you like the most?

- [] Their faces.
- [] Their clothes.
- [] Their colors.
- [] Their body postures.

7. Character Interaction: Would you like to interact with the characters from Journey to the West?

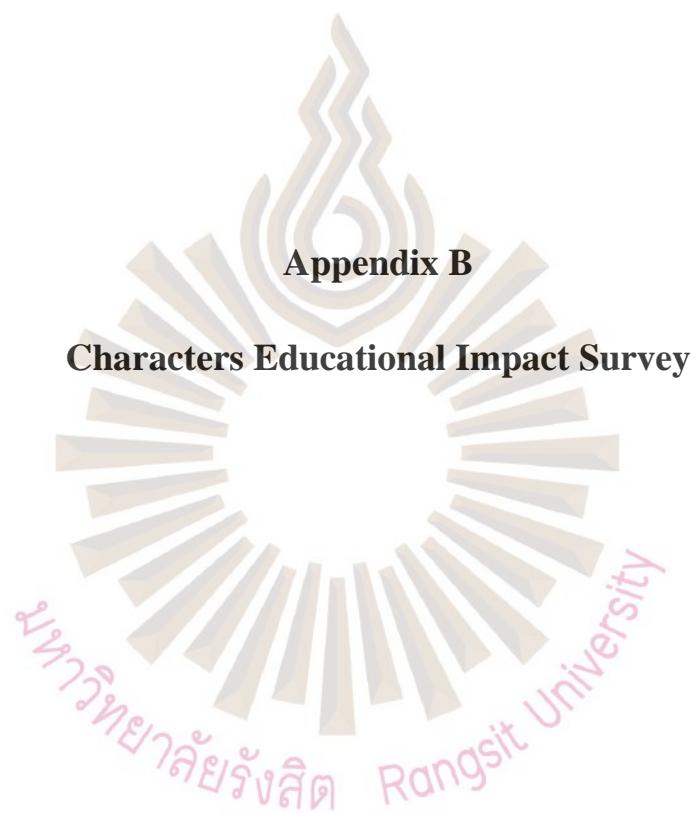
- [] Yes, that would be fun!
- [] Maybe, it could be interesting.
- [] No, I prefer just watching them.
- [] I'm not sure.

8. Character Toys: If you could have a toy of any character from Journey to the West, who would it be?

- [] Tripitaka.
- [] Monkey.
- [] Pigsy.
- [] Sandy.
- [] White Dragon Horse.

9. Additional Feedback: Is there anything else you would like to share about the characters from Journey to the West?

We appreciate your time and effort in providing us with your valuable insights. Thank you!



Characters Educational Impact Survey

This survey seeks to understand parents' views on the educational impact of the Journey to the West characters. Your feedback is important to us as we strive to create content that is both engaging and instructive for children.

1. Character Appropriateness: How appropriate do you find the Journey to the West characters for children?

- [] Very appropriate
- [] Somewhat appropriate
- [] Not very appropriate
- [] Not appropriate at all

2. Educational Content: What educational content do you prefer to be associated with these characters?

- [] Historical stories
- [] Moral lessons
- [] Cultural knowledge
- [] Creative thinking

3. Character Influence: How do you think the characters influence your child's behavior?

- [] Positively
- [] Negatively
- [] No influence
- [] Not sure

4. Parental Involvement: Would you be interested in activities that allow you to engage with your child through these characters?

- [] Yes, definitely
- [] Maybe, if they're interesting
- [] Not really
- [] No, I wouldn't

5. Character Merchandise: Are you likely to purchase merchandise related to 'Journey to the West' for your child?

- [] Very likely
- [] Somewhat likely
- [] Unlikely
- [] Very unlikely

6. Character Representation: Do you feel the characters represent a diverse range of cultural stories and values?

- [] Yes, they represent diversity well
- [] Somewhat
- [] Not really
- [] Not at all

7. Character Preferences: Which Journey to the West character does your child prefer, and why?

- [] Monkey
- [] Pigsy
- [] Sandy
- [] Tripitaka
- [] White Dragon Horse

8. Additional Comments: Do you have any other thoughts or suggestions about the Journey to the West characters and their impact on children?

We appreciate your time and effort in providing us with your valuable insights. Thank you!



Character Design Feedback

As experts in the field, your critical analysis of the Journey to the West character designs is crucial. This survey aims to collect your professional opinions to refine and enhance the educational and entertainment value of these characters.

1. Cultural Authenticity: How authentically do the character designs represent traditional cultural elements?

- [] Very authentically
- [] Somewhat authentically
- [] Not very authentically
- [] Not authentically at all

2. Design Innovation: What innovative aspects do you appreciate in the character designs?

- [] Modern aesthetic integration
- [] Simplified and abstract elements
- [] Unique color schemes
- [] Other (please specify)

3. Educational Potential: How would you assess the educational potential of these character designs?

- [] Very high
- [] High
- [] Moderate
- [] Low

4. Character Dynamics: How effectively do the character designs convey dynamic expressions and movements?

- [] Very effectively
- [] Effectively
- [] Somewhat effectively
- [] Not effectively

5. Aesthetic Appeal: How appealing are the character designs to modern children's aesthetics?

- [] Very appealing
- [] Appealing
- [] Somewhat appealing
- [] Not appealing

6. Design Challenges: What are the biggest challenges in designing characters that balance traditional and modern elements?

- [] Maintaining cultural integrity
- [] Appealing to modern tastes
- [] Ensuring educational value
- [] Other (please specify)

7. Improvement Areas: In what areas do you think the character designs need improvement?

- [] Expressions
- [] Body postures
- [] Costumes
- [] Other (please specify)

8. Feedback Implementation: How important is it to incorporate user feedback into the character design process?

- [] Very important
- [] Important
- [] Somewhat important
- [] Not important

9. Additional Expertise: What additional expertise do you believe is necessary for creating successful character designs for educational purposes?

Your expertise is invaluable to us. Thank you for contributing to the development of Journey to the West characters.

Biography

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